English for Business Communication

A modular short course on

- socialising
- telephoning
- presenting
- meetings
- negotiating









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Student's Book

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MODULE 1

CULTURAL DIVERSITY AND SOCIALISING

1 Building a relationship

→ Cross-cultural understanding (1)
→ Welcoming visitors
→ Small talk: keeping the conversation going

1 Cross-cultural understanding (1)



1 Look at the picture. In groups, discuss the situation. Decide what you think the people are talking about. Suggest various topics. Say what you think they are definitely *not* talking about. Then spend a few minutes acting out the conversation.

2 Read the text below. Identify the basic message implied by the text.

Eye contact

In many Western societies, including the United States, a person who does not maintain 'good eye contact' is regarded as being slightly suspicious, or a 'shifty' character. Americans unconsciously associate people who avoid eye contact as unfriendly, insecure, untrustworthy, inattentive and impersonal. However, in contrast, Japanese children are taught in school to direct their gaze at the region of their teacher's Adam's apple or tie knot, and, as adults, Japanese lower their eyes when speaking to a superior, a gesture of respect.

Latin American cultures, as well as some African cultures, such as Nigeria, have longer looking time, but prolonged eye contact from an individual of lower status is considered disrespectful. In the US, it is considered rude to stare – regardless of who is looking at whom. In contrast, the polite Englishman is taught to pay strict attention to a speaker, to listen carefully, and to blink his eyes to let the speaker know he or she has been understood as well as heard. Americans signal interest and comprehension by bobbing their heads or grunting.

A widening of the eyes can also be interpreted differently, depending on circumstances and culture. Take, for instance, the case of an American and a Chinese discussing the terms of a proposed contract. Regardless of the language in which the proposed contract is carried out, the US negotiator may interpret a Chinese person's widened eyes as an expression of astonishment instead of as a danger signal (its true meaning) of politely expressed anger.

Adapted from *Managing Cultural Differences, Fourth Edition,* by Phillip R. Harris and Robert T. Moran.
© 1996 by Gulf Publishing Company, Houston, Texas. Used with permission. All rights reserved.

3 If necessary, read the text again. Then comment on the following:

a) observations about many people from the United States
b) observations about the English
c) an observation about Japanese children
d) the meaning of lowering one's eyes in Japan
e) why looking at someone for a long time may be considered disrespectful
f) the meaning of widened eyes in Chinese culture.

4 Before receiving a visitor from a foreign country – or before travelling abroad – you need to think about the cultural issues that may affect the relationship.

a) Suggest some basic research that you should do before receiving your visitor, or before travelling. What issues should you think about?

Note: After suggesting your own ideas, compare your list with the Skills Checklist at the end of this unit.

b) Listen to the recording. An Englishman, Peter Welch, who is a Director of an international company, talks about what he thinks is important in preparing for business contacts with people from other cultures. He mentions several key areas to find out about. Identify six of them. Did you think of any of the same issues?

Discussion

In what way is the advice in this section useful when doing business? Look again at the Skills Checklist on page 7.

2 Welcoming visitors



What happens when a visitor arrives with an appointment to visit a company? What are the typical stages of the first meeting? What conversations take place?

1 Listen to the recording in which Klaus Ervald arrives for a meeting with Lars Elstroem and Louise Scott of Evco S.A., a Swedish advertising agency.

a) Is the meeting between Klaus Ervald and Evco formal or informal? Give reasons for your answer.

b) Do they know each other quite well?

c) Klaus has a problem. What is it?

2 Listen again. Think again about how Louise and Lars talk to Klaus.

She interrupts him at the start. Is this acceptable?

They use first names. Is this right, given the situation?

Lars begins to talk about the programme for the day. Is this appropriate at this stage?

3 Listen to the recording of Peter Marwood's arrival at SDA Ltd., in Sydney, Australia. He has to wait a few minutes and asks Stephanie Field for some assistance. Identify two things he needs and three things he does not need.



Needs

a) .....

b) .....

Does not need

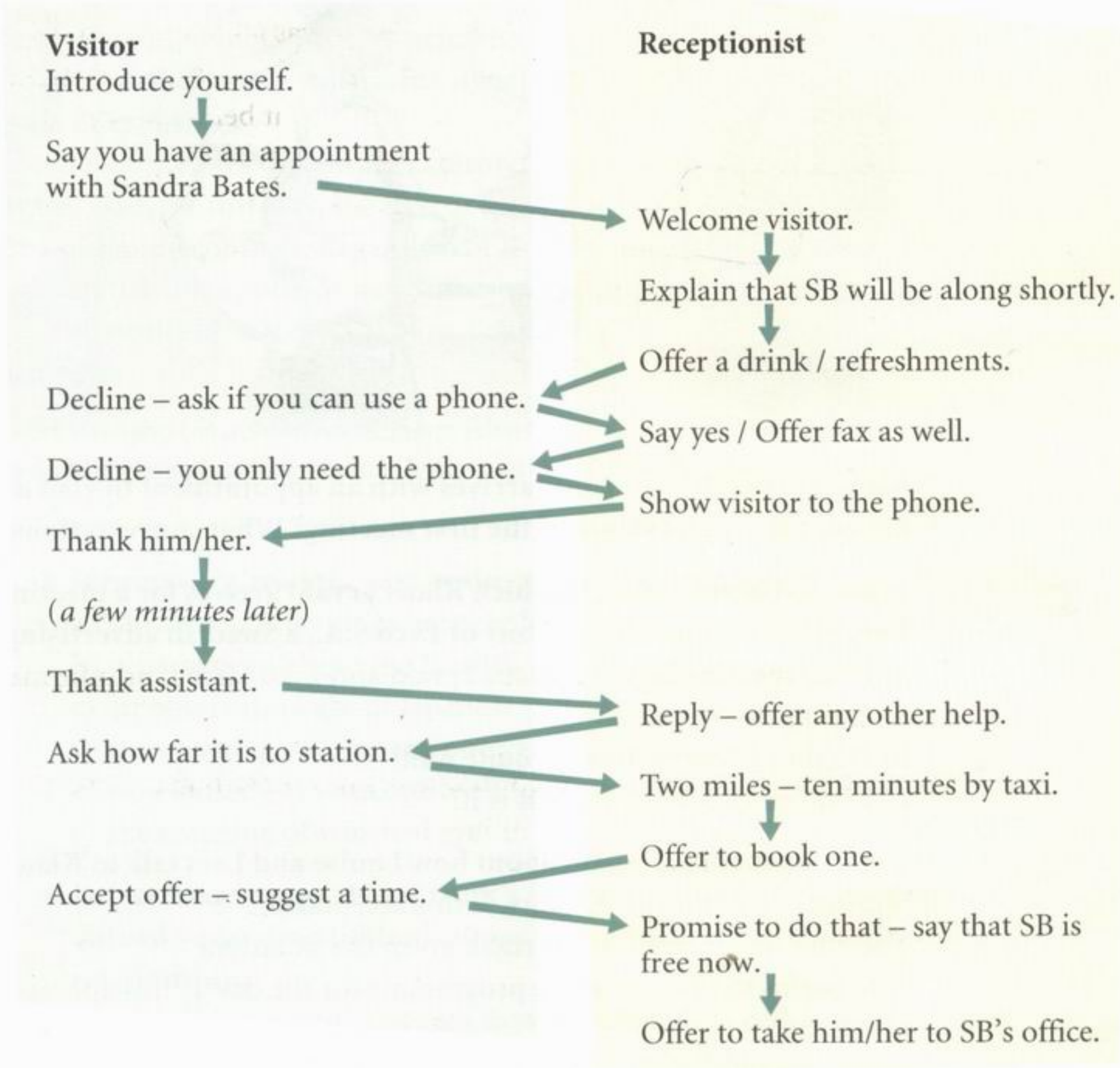
c) .....

d) .....

e) .....

Practice 1

Make a dialogue based on the following flow chart. If you need help, look at the Language Checklist on page 7.



Now listen to the recording of a model answer.

3 Small talk: keeping the conversation going



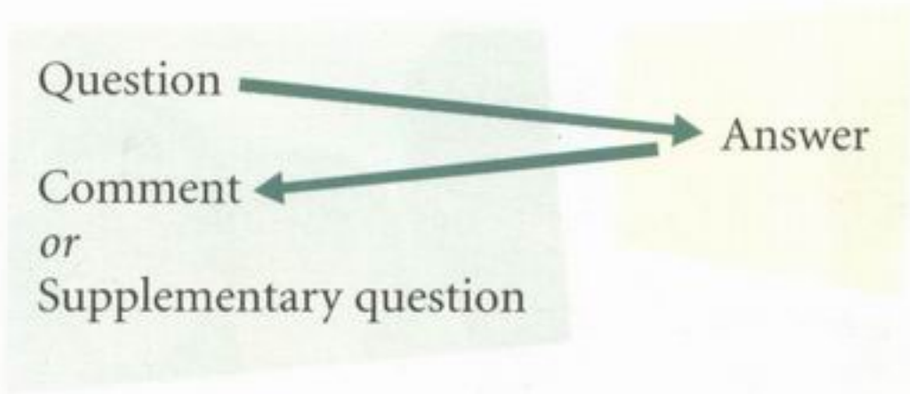
1 Ruud Hemper from the Netherlands is visiting a customer in India. He is talking to the Production Manager of a manufacturing plant in Delhi. Listen to the recording of an extract of their conversation.

MANAGER: Is this your first visit here?

HEMPER: No, in fact the first time I came was for a trade fair. We began our Southeast Asian operations here at the 1995 Exhibition.

MANAGER: Shall we have a look round the plant before lunch?

a) What is wrong with what the production manager says?
The answer is, of course, that it breaks a 'rule' of conversation. Generally, if you ask a question you should comment on the answer or ask a supplementary question.



b) Now suggest a better version of the same conversation. There is a recording of a model version.

2 Provide a suitable sentence in the spaces in the following dialogue.

PETER: Have you been to Edinburgh before?

JANIS: No, it's my first visit.

PETER: a) .....

JANIS: I'm sure I will.

PETER: And … er, is the hotel all right?

JANIS: Yes, it's very comfortable.

PETER: b) ..... So, do you have much time here in Scotland? Are you staying long?

JANIS: No, I have to go back tomorrow afternoon.

PETER: c) ..... You'll have to come back again!

JANIS: d) .....

PETER: So what time's your flight tomorrow?

JANIS: Early evening, 18.35.

PETER: Well, I can book you a taxi if you like, to get you there in good time.

JANIS: e) .....

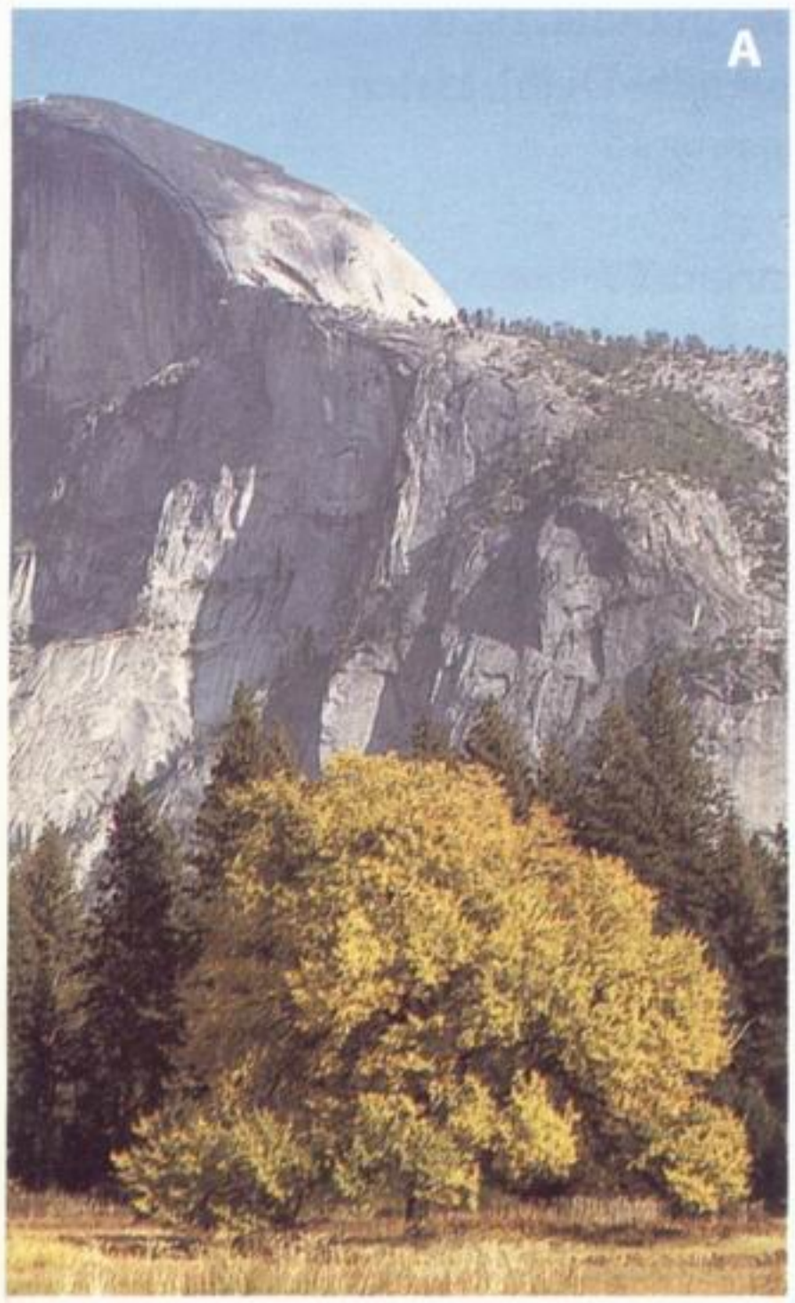
PETER: No problem at all. Was it a good flight today?

JANIS: No, it wasn't actually.

PETER: f) ..... g) .....?

JANIS: It was raining – quite hard. There was a lot of turbulence.

PETER: h) .....



3 Listen to the recording of four conversation extracts.

a) Match each of them to one of the four pictures below.







b) Listen to each one again. In each case, suggest how you think the conversation might develop.

c) Do you think any of the topics included would be unacceptable in a particular culture that you know about?

Practice 2

Look at the four pictures above and use each of them for two or three minutes of continual conversation with a partner.

Note:

- there should be no breaks of more than three seconds in your conversation
- listen carefully to what your partner says and pick up on specific points
- keep the conversation flowing.

Role play 1

Working in pairs. Student A should look at File card 1A and Student B should look at File card 1B.

Role play 2

Keep the same A and B. Student A should look at File card 2A. Student B should look at File card 2B.

Transfer

Look at the Skills Checklist and prepare ideas on these topics in relation to a country you know well either through work or pleasure.
Discuss the country you choose with a colleague.

Language Checklist
Cultural diversity and socialising (1)

Welcoming visitors
Welcome to …
My name's …

Arriving
Hello. My name's … from …
I've an appointment to see …
Sorry – I'm a little late / early.
My plane was delayed …

Introducing someone
This is … He/she's my Personal Assistant.
Can I introduce you to … He/she's our (Project Manager).
I'd like to introduce you to …

Meeting someone and small talk
Pleased to meet you.
It's a pleasure.
How was your trip? Did you have a good flight / trip / journey?
How are things in (London)?
How long are you staying in (New York)?
I hope you like it.
Is your hotel comfortable?
Is this your first visit to (the Big Apple)?

Offering assistance
Can I get you anything?
Do you need anything?
Would you like a drink?
If you need to use a phone or fax, please say.
Can we do anything for you?
Do you need a hotel / a taxi / any travel information / etc.?

Asking for assistance
There is one thing I need …
Could you get me …
Could you book me a car / taxi / hotel / … ?
Could you help me arrange a flight to … ?
Can you recommend a good restaurant?
I'd like to book a room for tomorrow night. Can you recommend a hotel?

Skills Checklist
Socialising (1)

Before meeting business partners and fellow professionals from other countries, you could find out about their country:

- the actual political situation
- cultural and regional differences
- religion(s)
- the role of women in business and in society as a whole
- transport and telecommunications systems
- the economy
- the main companies
- the main exports and imports
- the market for the industrial sector which interests you
- competitors.

You might also want to find out:

- which topics are safe for small talk
- which topics are best avoided.

If you are going to visit another country, find out about:

- the conventions regarding socialising
- attitudes towards foreigners
- attitudes towards gifts
- the extent to which public, business and private lives are mixed or are kept separate
- conventions regarding food and drink.

You might also like to find out about:

- the weather at the relevant time of the year
- public holidays
- the conventions regarding working hours
- leisure interests
- tourism
- dress
- body language
- language.

2 Culture and entertainment

→ Cross-cultural understanding (2)
→ Inviting, and accepting or declining
→ Eating out

1 Cross-cultural understanding (2)



1 The following text is about cultural diversity. Read it through once and decide which of the three statements (A, B or C) given below the extract offers the most accurate summary.

The impact of culture on business

Take a look at the new breed of international managers, educated according to the most modern management philosophies. They all know that in the SBU, TQM should reign, with products delivered JIT, where CFTs distribute products while subject to MBO. (SBU = strategic business unit, TQM = total quality management, JIT = just-in-time, CFT = customer first team, MBO = management by objectives.)

But just how universal are these management solutions? Are these 'truths' about what effective management really is: truths that can be applied anywhere, under any circumstances?

Even with experienced international companies, many well-intended 'universal' applications of management theory have turned out badly. For example, pay-for-performance has in many instances been a failure on the African continent because there are particular, though unspoken, rules about the sequence and timing of reward and promotions. Similarly, management by objectives schemes have generally failed within subsidiaries of multinationals in southern Europe, because managers have not wanted to conform to the abstract nature of preconceived policy guidelines.

Even the notion of human-resource management is difficult to translate to other cultures, coming as it does from a typically Anglo-Saxon doctrine. It borrows from economics the idea that human beings are 'resources' like physical and monetary resources. It tends to assume almost unlimited capacities for individual development. In countries without these beliefs, this concept is hard to grasp and unpopular once it is understood. International managers have it tough. They must operate on a number of different premises at any one time. These premises arise from their culture of origin, the culture in which they are working, and the culture of the organisation which employs them.

In every culture in the world such phenomena as authority, bureaucracy, creativity, good fellowship, verification and accountability are experienced in different ways. That we use the same words to describe them tends to make us unaware that our cultural biases and our accustomed conduct may not be appropriate, or shared.

From *Riding the Waves of Culture: Understanding Cultural Diversity in Business* by Fons Trompenaars, Nicholas Brealey Publishing Ltd., London, 1993.

A There are certain popular universal truths about management which can successfully be applied in various cultural contexts.
B Cultures are so varied and so different throughout the world that management has to take account of differences rather than simply assume similarities.
C Effective management of human resources is the key to everyone achieving their full potential.

2 Read the text again. Identify the following:

a) the problem with 'universal' management solutions
b) an example of the failure of pay-for-performance
c) an example of the failure of management by objectives schemes
d) the problem with human-resource management
e) three cultures affecting international managers
f) six areas in which different cultural interpretations apply.

2 Inviting, and accepting or declining









What kinds of social activities in your town could be appropriate ways of entertaining visitors from other countries?

1 Listen to the first example on the recording. You will hear a conversation in which someone invites a business associate to a social event. Identify:

a) what is being suggested
b) the response
c) what will happen next.

2 Listen to the second example, where someone else invites a different business associate to a social event. Identify:

a) what is being suggested
b) the response
c) what will happen next.

3 Listen to the recording of three short extracts, where hosts invite their visitors to take part in a social activity. The invitations are rejected.

a) Identify each suggested activity.
b) Give the reasons for each rejection.
c) Do you think each rejection is appropriate? Explain your answer.

Activity	Reason for rejection	Comments
1		
2		
3		

4 Work in pairs. Use the advertisements below to invite your partner to something. He/she should respond. Then change roles so you both get to invite and accept or reject in each situation.

RIGHT OUT CINEMA
Abbey Street
La Dolce Vita
Federico Fellini's masterpiece with Marcello Mastroianni, Anita Ekburg and Anouk Aimee
Wednesday and Thursday 8.30p.m.
Admission on the door

Victoria Theatre
Nº Joke
present
Hello Snappy
Contemporary comedy from the international comedy troupe with 7 performers from 5 different countries. Music, dance, acrobatics, theatre, and plenty of laughter.
'Unmissable – a once in a lifetime experience' *Time In*
10–17 March 8.00p.m.
Telephone 347741

Top Brass Jazz Club
200 South Quay Road
Memphis Bill and the Shakin' Seven
Support: **Check it out Harry**
In residency: all this week 10.00p.m.
Telephone 347729

GRAND THEATRE
Robert Street
The Act About Theatre Company
Uncle Vanya
Anton Chekov
Directed by Anatole Pier Martinov
Box Office: 129 468
4th March–20April 7.30p.m.
All prices still available. Student nights Mondays and Tuesdays.
'A stunning and utterly convincing performance' – **Daily Reporter**
'Wonderful – don't miss it' – **The Nation**
'Russian theatre at its best' – **Play Ground**

CITY OPERA HOUSE
South Parade
Northern Touring Opera in
THE MAGIC FLUTE
by Wolfgang Amadeus Mozart
New production directed by Jean Labelle
'New dimension in operatic splendour' *Daily Record*
'A marvellous interpretation' *Classical Review*
Box Office: 346833

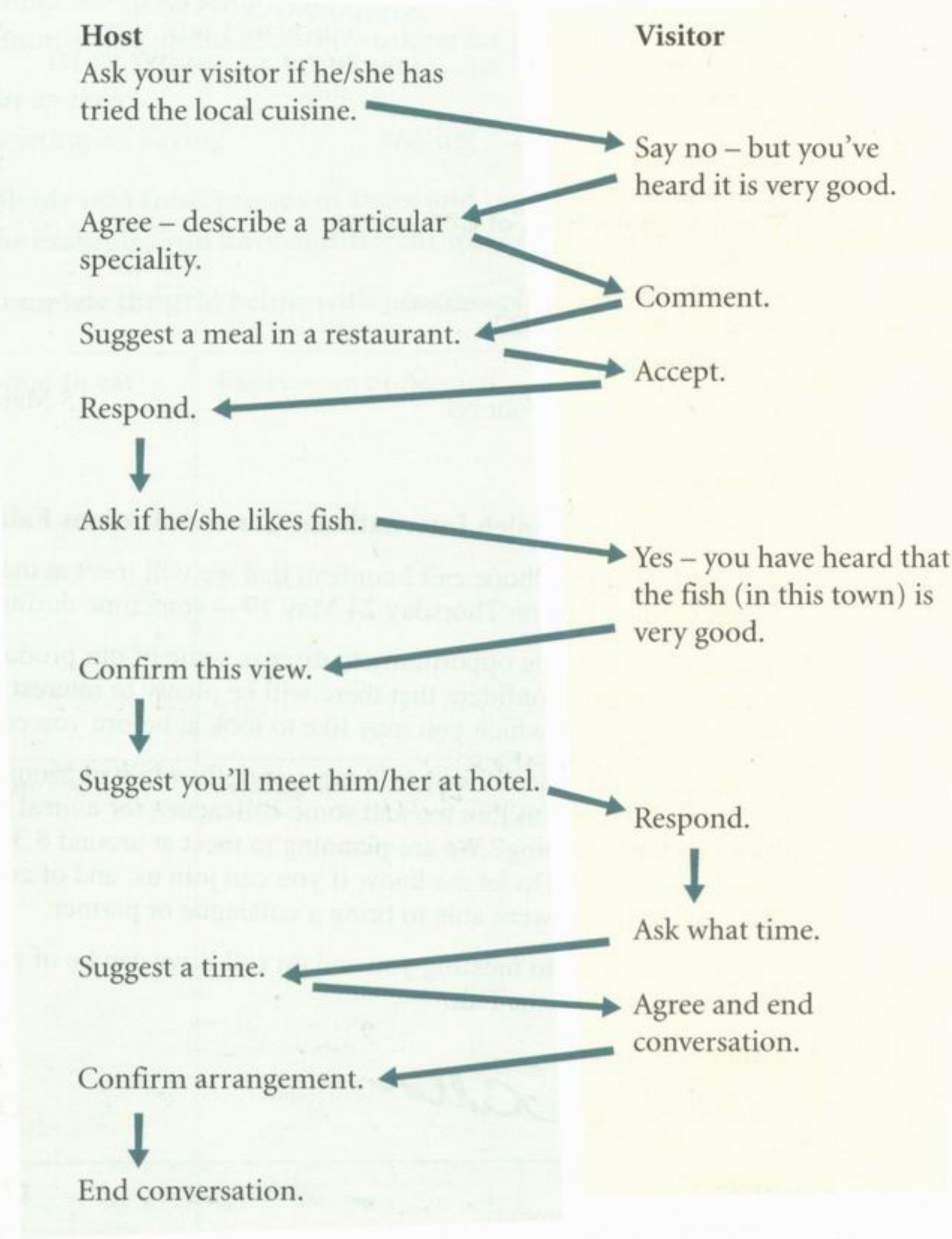
City University Hall
The Fitzroy Quartet
Brahms' Op.51 No.2
Schubert's Op.29
Britten's 2nd Quartet
Wednesday
16th March
8.30p.m.
Admission at the door or tickets in advance from Ticket World
Tel.457799

a) tomorrow night / a show or visit the town / or have a meal.
b) this evening / a meal in a restaurant / different colleagues.
c) when you come / what would you like to do?

Finally, listen to the recording of model versions.

Practice

1 Use the following flow chart to construct a dialogue. The situation is a semi-formal business meeting in your country.



Now listen to the recording of a model answer.

2 You receive the letter below from a business partner confirming a meeting with you at a Trade Fair in Munich. Unfortunately you have to leave Munich after your meeting, but you expect to be in London a month later. Write a reply suggesting a different arrangement which you can confirm nearer the time.

INTERLINK PLC

250 CHARING CROSS ROAD
LONDON WC1 4RD
Tel ++44-181 765 329 Fax ++44 181 765 274

Maria Saans
Accounts Manager
South Australia Bank of Commerce
PO Box 400
Bondi Junction
New South Wales 2022
AUSTRALIA

Our ref. GF6 Your ref. 15 March 19—

Dear Maria,

Munich International Communications Fair

Following our telephone call I confirm that we will meet at the Interlink stand at the Munich Fair on Thursday 24 May 19— sometime during the morning.

I look forward to the opportunity to discuss some of our products and services with you and am confident that there will be plenty to interest you. I enclose some information which you may like to look at before you come to Munich.

It would be very nice if we could meet socially while in Munich. I wonder if you would be free to join me and some colleagues for a meal in the city on the Thursday evening? We are planning to meet at around 8.30 for dinner at the Hilton Hotel. Do let me know if you can join us, and of course we would be pleased if you were able to bring a colleague or partner.

We look forward to meeting you and do call if we can be of any assistance between now and the Fair.

Very best wishes,

John Callam
Product Development

encs.

Role play 1

Work in pairs. Student A should look at File card 3A. Student B should look at File card 3B.

3 Eating out



1 Imagine you are in a restaurant with a business colleague. Work in groups of three. Brainstorm as many examples as you can of the language indicated below.

Group one

recommending what to eat | expressing preference | ordering

Group two

commenting on the food | asking for the bill | offering to pay

Group three

insisting on paying | inviting | thanking

2 Divide into fresh groups of three and together in your new groups share all the examples you have of different ways of saying the nine functions above.

Complete the grid below with possible phrases:

Recommending what to eat	Expressing preference	Ordering
Commenting on the food	Asking for the bill	Offering to pay
Insisting on paying	Inviting	Thanking

3 **Now listen to a conversation recorded in a restaurant. The recording contains parts of a conversation between Patricia Cork and Sandra Malcolm. They are colleagues in a joint venture between two American companies.**

Note any similarities between your suggestions and the language in the recording. Note also any phrases used on the tape that you did not suggest.

Role play 2

Student A should turn to File card 4A and Student B should turn to File card 4B.

Transfer

Think of any professional or business contact you have with other countries. Think about any conventions that are different to those in your country and may affect your dealing with people from these countries. Consider for example:

- conventions of dress
- conventions regarding alcohol and food
- socialising
- shaking hands
- physical contact
- gestures
- eye contact
- humour
- the relationship between work and pleasure
- the relationship between family and work
- family matters.

Language Checklist
Socialising (2)

Saying what's on and what's available
There's a (good) film / play / concert / on at …
We have a good theatre in the city …
There are some …
– interesting museums / public buildings …
– good restaurants
Are you interested in …
– eating out?
– visiting / seeing … ?

Inviting
Would you be interested in going to see …
I'd like to invite you to have dinner this evening. Is that a good idea?

Responding to an invitation
That would be very nice.
I'd like that.
Thank you. That would be a pleasure.

Declining an invitation
I'd like to, but I'm afraid …
That would be nice, but unfortunately …
– I'm rather tired …
– I have an appointment this evening …
– I'm rather busy …
– I have some work to do …

Stating preference
I like (Japanese) cuisine very much …
I think I'd like to …
I think I'd prefer …
I particularly like (classical) music …

Looking at a menu
The (fish) sounds nice …
I think I'd like to try …
I think I'll have …
Shall we have a bottle of … ?

Commenting on an evening out
It's been a lovely evening.
It's been very nice.
Thank you very much for your hospitality.
I enjoyed it very much.

Skills Checklist
Socialising (2)

Before receiving visitors to your company
Be prepared to talk in English about your professional field and/or your company and business:
– the professional field you are involved in
– your professional activities
– current research and other projects
– future plans
– the history of your company
– company organisation
– who owns the company
– the number of employees
– the international involvement of your company
– products and services
– the market
– competition.

Be able to talk about:
– your country and your town
– history
– tourism
– museums and public buildings
– entertainment
– cultural and religious centres of interest.

You may wish to talk about:
– education
– transport systems
– the economy
– companies
– exports and imports.

MODULE 2

TELEPHONING

3 Could I leave a message?

- → Preparing to make a telephone call
- → Receiving calls
- → Taking and leaving messages
- → Asking for and giving repetition
- → The secretarial barrier

1 Preparing to make a telephone call

1 Look at the cartoon. What do you imagine they are saying? Say what the problems are and how problems like this can be avoided.



2 Listen to the recording of Clare Macey, a director of Inter Marketing, suggesting ways to prepare for telephone calls. Then tick the suggestions that she makes that are included in the list below.

Do *not* try to guess what the other person will say. ☐
Think about your objectives from the call – any questions you need to ask or things you need to say. ☐
If someone calls and you are not ready for them, ask them to call back later. ☐
Desk preparation: prepare the desk – paper, pen, any relevant documentation, computer files. ☐
Check recent correspondence, know the situation. ☐
Have your diary on hand, so you can fix appointments. ☐

3 Different people have different objectives in a telephone call. What do you think are the objectives of the people in the situations below? The first is done for you as an example.

a) A Purchasing Manager who has received an incomplete delivery.



- *to tell the supplier that the delivery is incomplete.*
- *to arrange to get the rest of the delivery sent as soon as possible.*
- *(possibly) to complain about the poor service.*

b) A computer operator with a software problem calling a Software Helpline.



c) A Sales Representative for a furniture manufacturer making a first call to Moda Design, a company which sells office furniture.



d) A purchaser at Moda Design who takes the call in situation c.



2 Receiving calls

1 Look at the picture as you listen to the recording. Say what the problem is and how problems like this can be avoided.



2 Listen to another short extract from the recording of Clare Macey. Here she is talking about being prepared for incoming calls. Tick what she recommends.

Send a fax suggesting someone calls you – then be prepared for their call. ☐

If you expect a call, think about what the other person will say or what they will ask. ☐

Check any relevant documentation or correspondence. ☐

If you are busy or not ready when they call, ask them to call back later. ☐

3 Taking and leaving messages

1 Listen to the recording and complete the missing information on the message pads below.

a)

☎ **Telephone Message**

For: *Time of call:*

Caller: *Company:*

Phone number:

Message:

b)

☎ **Telephone Message**

For: Time of call:

Caller: Company:

Phone number:

Message:

Discussion

Compare the styles of the callers in the two conversations you have heard. How are they different? Comment on how the people answering the calls handle each caller.

Now listen to two more examples and complete the message pads below.

c)

☎ *Telephone Message*

To: *Time of call:*

From:

Message:

d)

☎ **Computer Services User Support**

For attention of: *Time of call:*

Caller: *Department:*

Extension number: *Workstation:*

Problem / enquiry:

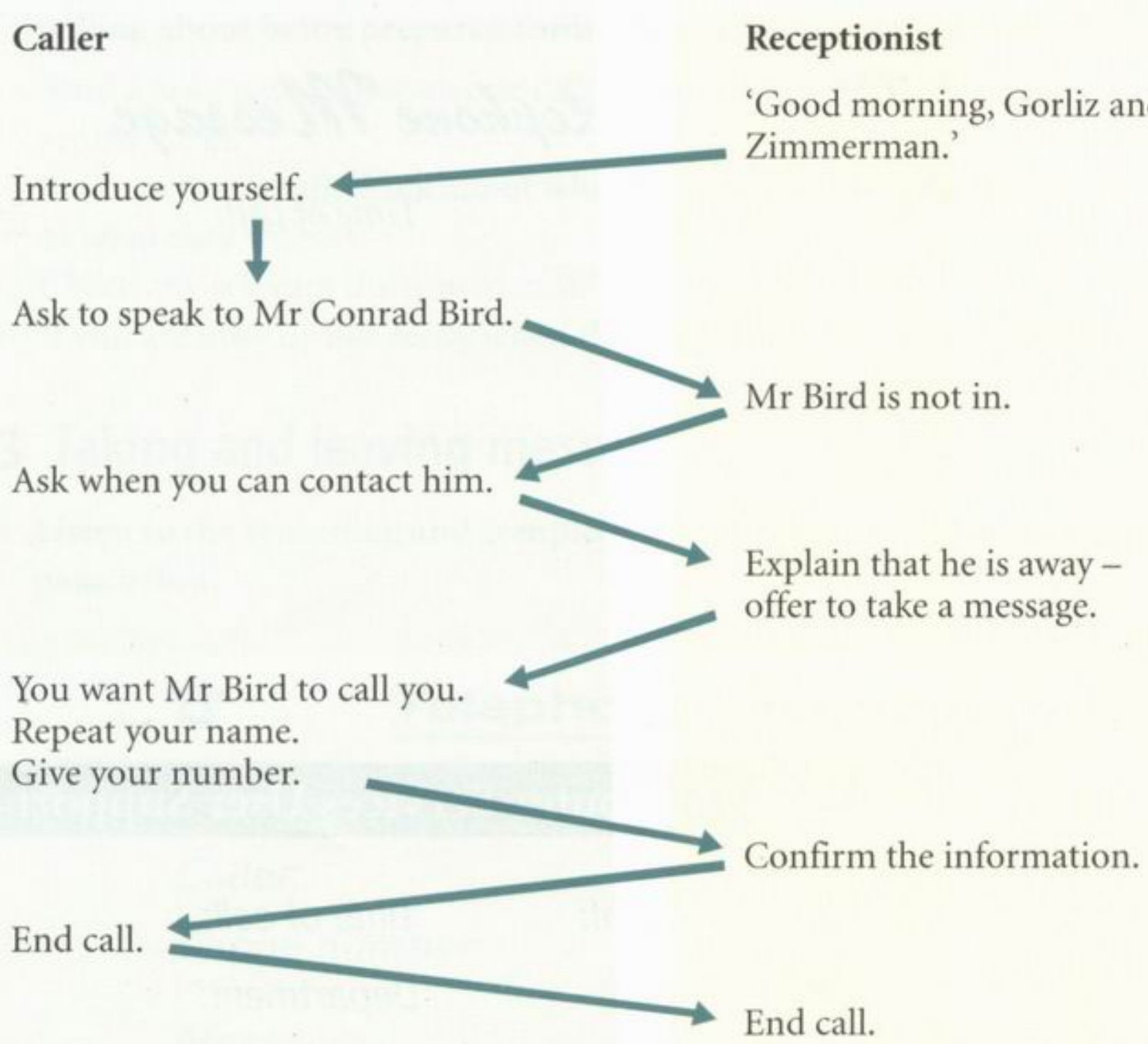
Notes:

Discussion

Discuss the style of the various speakers in the last two conversations. How does the style change according to the speaker and the situation? Is the style used always the right one?

Practice

Use the following flow chart to make a complete telephone conversation. If you need to, listen again to the recordings you have heard and refer to the Language Checklist on page 24.



Now listen to the recording of a model answer.

4 Asking for and giving repetition

1 **Listen to the recording of a conversation between a woman who calls the Personnel Office in the Singapore branch of Michigan Insurance Inc. She has to attend for a job interview.**

a) The first time you listen, say why she calls.

b) Listen again. Notice that there are four requests for repetition. Why?

2 **In each request for repetition, the person asking for the repetition also acknowledges it. It is important that any repetition is followed by an acknowledgement. Look at the following example that you have heard:**

'I beg your pardon. I didn't catch that.'
Request for repetition

'To Allan P. Maul, or Mall – Personnel Department.'
Repetition

'Oh yes.'
Acknowledgement

Listen again. Identify two other ways to acknowledge repetition.

3 Look at the following situations and listen to the recording for each one. In each case, suggest why someone might ask for repetition and suggest a suitable phrase.



1



2



3

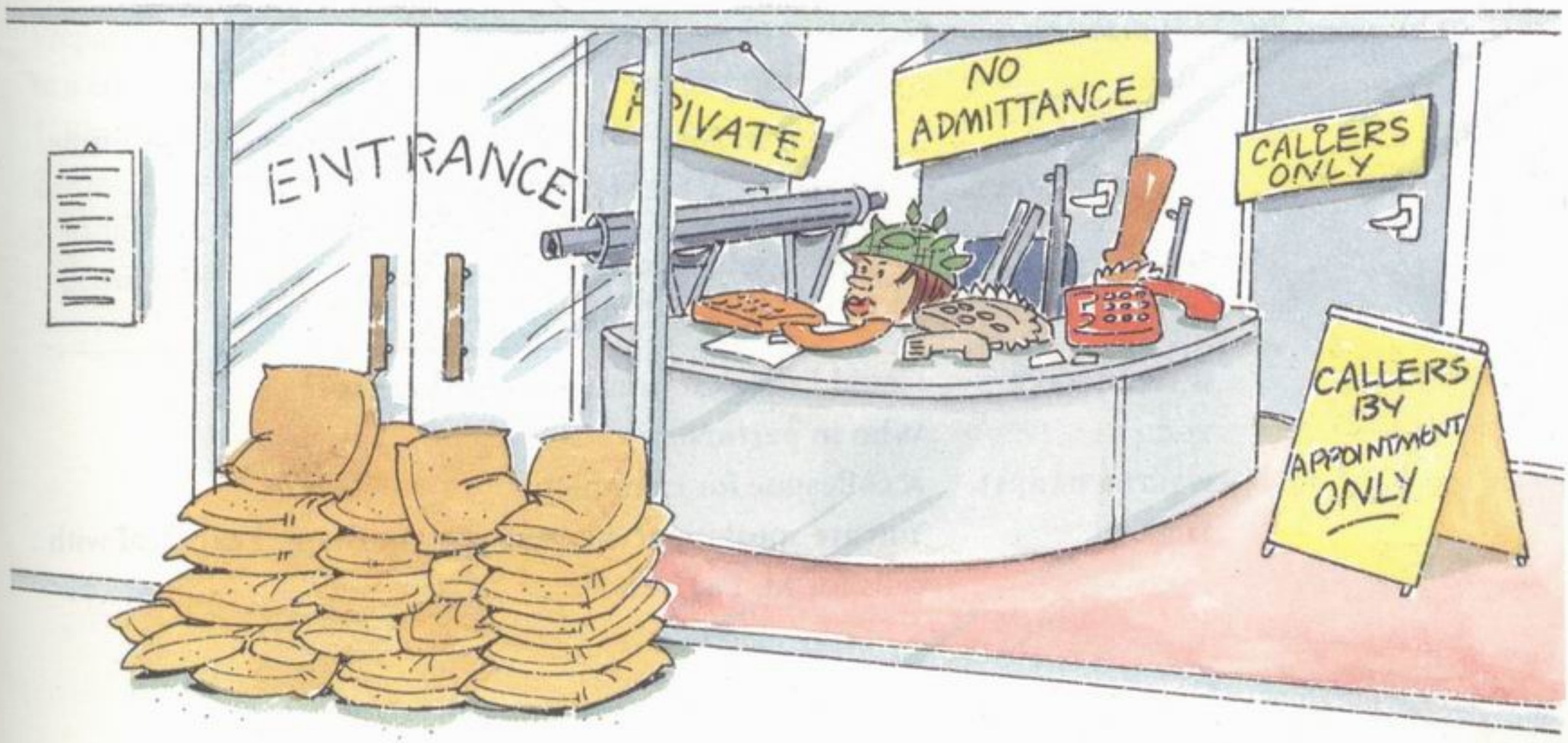
Role play 1

Work in pairs. Student A should turn to File card 5A. Student B should turn to File card 5B.

Role play 2

Keep to the same A or B. Student A should turn to File card 6A and Student B should turn to File card 6B.

5 The secretarial barrier



1 Frequently a Sales Representative may make a 'cold call' to a purchasing manager or some other influential person in a company. Imagine the following situation:

Dominique Peron is Personal Assistant to Jacques Le Grand, Production Controller in Tarbet Garonne Compagnie (TGC), a French manufacturer of paints and varnishes. M. Le Grand has asked not to be disturbed by uninvited sales calls. Walter Barry from London would like to speak to M. Le Grand.

a) Listen to the tape and say what Dominique is trying to do. What is her objective?

b) Dominique Peron finally makes a suggestion to the caller. What does she say?

2 Listen again. Complete the script below by writing down all the phrases used by Dominique Peron to block the caller.

TGC: Bonjour, ici La TGC.

WALTER BARRY: Good morning, Walter Barry, here, calling from London. Could I speak to Monsieur Le Grand, please?

TGC: Who's calling, please?

WALTER BARRY: I'm sorry – Walter Barry, from London.

TGC: Er, _____ _____ _____ _____, please?

WALTER BARRY: Well, I understand that your company has a chemical processing plant. My own company, LCP, Liquid Control Products, is a leader in safety from leaks in the field of chemical processing. I would like to speak to M. Le Grand to discuss ways in which we could help TGC protect itself from such problems and save money at the same time.

TGC: Yes, I see. Well, M. Le Grand _____ _____ _____ _____ _____

WALTER BARRY: Can you tell me when I could reach him?

TGC: He's _____ _____ _____ _____ _____ _____ _____, then _____ _____ _____ in New York. So it is difficult to give you a time.

WALTER BARRY: Could you ask him to ring me?

TGC: I _____ _____ _____ _____ _____ _____, he's _____ _____ _____ _____.

WALTER BARRY: Could I speak to someone else, perhaps?

TGC: Who in particular?

WALTER BARRY: A colleague for example?

TGC: You are speaking to his Personal Assistant. I can deal with calls for M. Le Grande.

WALTER BARRY: Yes, well … er … yes … could I ring him tomorrow?

TGC: No, _____ _____ _____ _____ _____ _____ _____. Listen, let me suggest something. You send us details of your products and services, together with references from other companies and then we'll contact you.

WALTER BARRY: Yes, that's very kind. I have your address.

TGC: Very good, Mr er er …

WALTER BARRY: Barry. Walter Barry from LCP in London.

TGC: Right Mr Barry. We look forward to hearing from you.

WALTER BARRY: Thank you. Goodbye.

TGC: Bye.

3 Listen to the beginning of another conversation. A Sales Manager for a Dutch tools manufacturer, Reuter, is telephoning Dixon Auto, a British car components company.

a) Who does the caller ask to speak to?
b) What is the result?
c) Why is the caller successful / not successful here?

Role play 3

Work in pairs. Student A should refer to File card 7A and Student B should use File card 7B.

Role play 4

Keep to the same A or B. Student A should refer to File card 8A and Student B should turn to File card 8B.

Transfer

Think about any of the following – whichever is most likely for you now or in the future. Prepare the call (maximum three minutes preparation!). Explain the details of the situation to a colleague or to your teacher, then practise the call.

1 Ring a company to ask for product details or prices.
2 Ring a hotel to book a night's accommodation.
3 Ring a travel agent to ask about flights to a city you need to visit.

If possible record your conversation.

Language Checklist
Telephoning (1)

Introducing yourself
Good morning, Aristo.
Hello, this is … from … .
Hello, my name's … calling from … .

Saying who you want
I'd like to speak to …, please.
Could I have the … Department, please?
Is … there, please?

Saying someone is not available
I'm sorry he/she's not available … .
Sorry, he/she's away / not in / in a meeting / in Milan.

Leaving and taking messages
Could you give him/her a message?
Can I leave him/her a message?

Please tell him/her …
Please ask him/her to ring me on …
Can I take a message?
Would you like to leave a message?
If you give me your number I'll ask him/her to call you later.

Offering to help in other ways
Can anyone else help you?
Can I help you perhaps?
Would you like to speak to his assistant?
Shall I ask him to call you back?

Asking for repetition
Sorry, I didn't catch (your name / your number / your company name / etc.).
Sorry, could you repeat your (name, number, etc.).
Sorry, I didn't hear that.
Sorry, I didn't understand that.
Could you spell (that / your name), please.

Acknowledging repetition
Okay, I've got that now.
(Mr Kyoto.) I understand.
I see, thank you.

Skills Checklist
Telephoning: Preparation for a call

Reading – background information

Desk preparation
Have the following available:
- relevant documentation / notes
- correspondence received
- computer files on screen
- pen and paper
- diary.

Check time available
How much time do you need?
How much time do you have?

Objectives
Who do you want to speak to?
In case of non-availability, have an alternative strategy:
- call back / be called back – when?
- leave a message
- speak to someone else
- write or fax information.

Do you want to:
- find out information?
- give information?

Introduction
Do you need to refer to:
- a previous call?
- a letter, order, invoice or fax?
- someone else (who?)
- an event (what? when?)

Prediction
What do you expect the other person to say / ask you? How will you respond?

Language
Key phrases (see Language Checklist)
Pronunciation
Spelling

4 Good to hear from you again!

→ Cross-cultural communication on the telephone (1)
→ Making arrangements
→ Changing arrangements
→ Ending a call

1 Cross-cultural communication on the telephone (1)

1 Listen to the three recorded extracts. Match each call to the appropriate picture below. In each case there is a communication problem.

What is the problem, and how could it be solved?



a



b



c

Conversation 1 Picture ..... Problem .....

Solution .....

Conversation 2 Picture ..... Problem .....

Solution .....

Conversation 3 Picture ..... Problem .....

Solution .....

2 Look briefly at the text. *Before* reading, say:

a) what it is about
b) what the message of the cartoon opposite is
c) what you think the text probably recommends.

3 Now read the text. Identify the following:

a) something that is important before telephoning
b) advice on how to use your voice
c) advice on checking your understanding
d) examples of 'explicit' cultures – what does this mean?
e) examples of 'subtle' cultures – what does this mean?
f) a possible problem about the phone that you would not have face-to-face.

Telephoning across cultures

Many people are not very confident about using the telephone in English. However, good preparation can make telephoning much easier and more effective. Then, once the call begins, speak slowly and clearly and use simple language.

Check that you understand what has been said. Repeat the most important information, look for confirmation. Ask for repetition if you think it is necessary.

Remember too that different cultures have different ways of using language. Some speak in a very literal way so it is always quite clear what they mean. Others are more indirect, using hints, suggestions and understatement (for example 'not very good results' = 'absolutely disastrous') to put over their message. North America, Scandinavia, Germany and France are 'explicit' countries, while the British have a reputation for not making clear exactly what they mean. One reason for this seems to be that the British use language in a more abstract way than most Americans and continental Europeans. In Britain there are also conventions of politeness and a tendency to avoid showing one's true feelings. For example if a Dutchman says an idea is 'interesting' he means that it is interesting. If an Englishman says that an idea is 'interesting' you have to deduce from the way he says it whether he means it is a good idea or a bad idea.

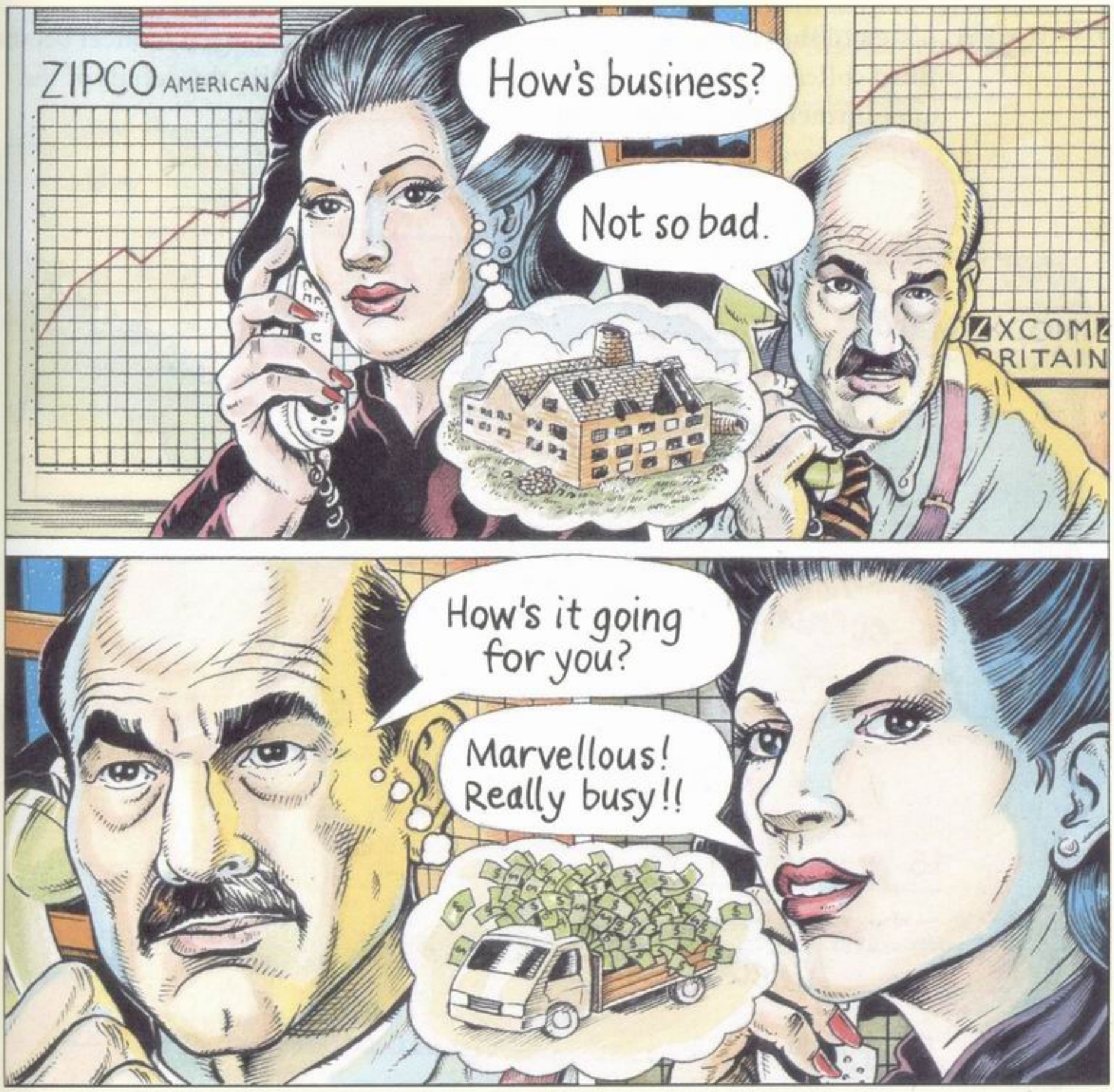
Meanwhile, for similar reasons Japanese, Russians and Arabs – 'subtle' countries – sometimes seem vague and devious to the British. If they say an idea is interesting it may be out of politeness.

The opposite of this is that plain speakers can seem rude and dominating to subtle speakers, as Americans can sound to the British – or the British to the Japanese.

The British have a tendency to engage in small talk at the beginning and end of a telephone conversation. Questions about the weather, health, business in general and what one has been doing recently are all part of telephoning, laying a foundation for the true purpose of the call. At the end of the call there may well be various pleasantries, *Nice talking to you, Say hello to the family* (if you have met them) and *Looking forward to seeing you again soon.* A sharp, brief style of talking on the phone may appear unfriendly to a British partner. Not all nationalities are as keen on small talk as the British!

Being aware of these differences can help in understanding people with different cultural traditions. The difficulty on the telephone is that you cannot see the body language to help you.

Adapted from *Faxes, phones and foreigners* by kind permission of British Telecommunications plc.



4 Choose the closest definition of the following words from the text.

1 literal (l.7)
a) direct and clear b) full of literary style c) abstract and complicated

2 understatement (l.8)
a) kind words b) less strong way of talking c) clever speech

3 deduce (l.15)
a) reduce b) work out c) disagree

4 vague (l.18)
a) unclear b) unfriendly c) insincere

5 devious (l.18)
a) rude b) dishonest c) clever

6 pleasantries (l.25)
a) questions b) requests c) polite remarks

2 Making arrangements

1 **Listen to the recording. Two colleagues, Bob and Lara, need to meet because a third colleague, Leon, has resigned. As you listen, write the details of the appointment they make in Bob's diary.**

March

Visit GAP installation

14 Monday

FAX report Tuesday evening to 081 299 225

15 Tuesday

Ravesi 10:30

16 Wednesday

Meeting R4 16:00

17 Thursday

14:00 phone Cresson

18 Friday

2 Here Vladimir Kramnik from Moscow calls Joanna Hannam of Swallow Exports Ltd., in London. He wants an appointment with Ms Hannam. Complete the details of the arrangement made in Ms Hannam's diary.

May	June
27 Monday	3 Monday
28 Tuesday	4 Tuesday
29 Wednesday	5 Wednesday
30 Thursday	6 Thursday
31 Friday	7 Friday
1 Saturday	8 Saturday
2 Sunday	9 Sunday

3 Compare the two recordings.

a) Identify three ways in which Ms Hannam's secretary offers to help Mr Kramnik.

b) Comment on the performance of the staff working for Swallow Exports.

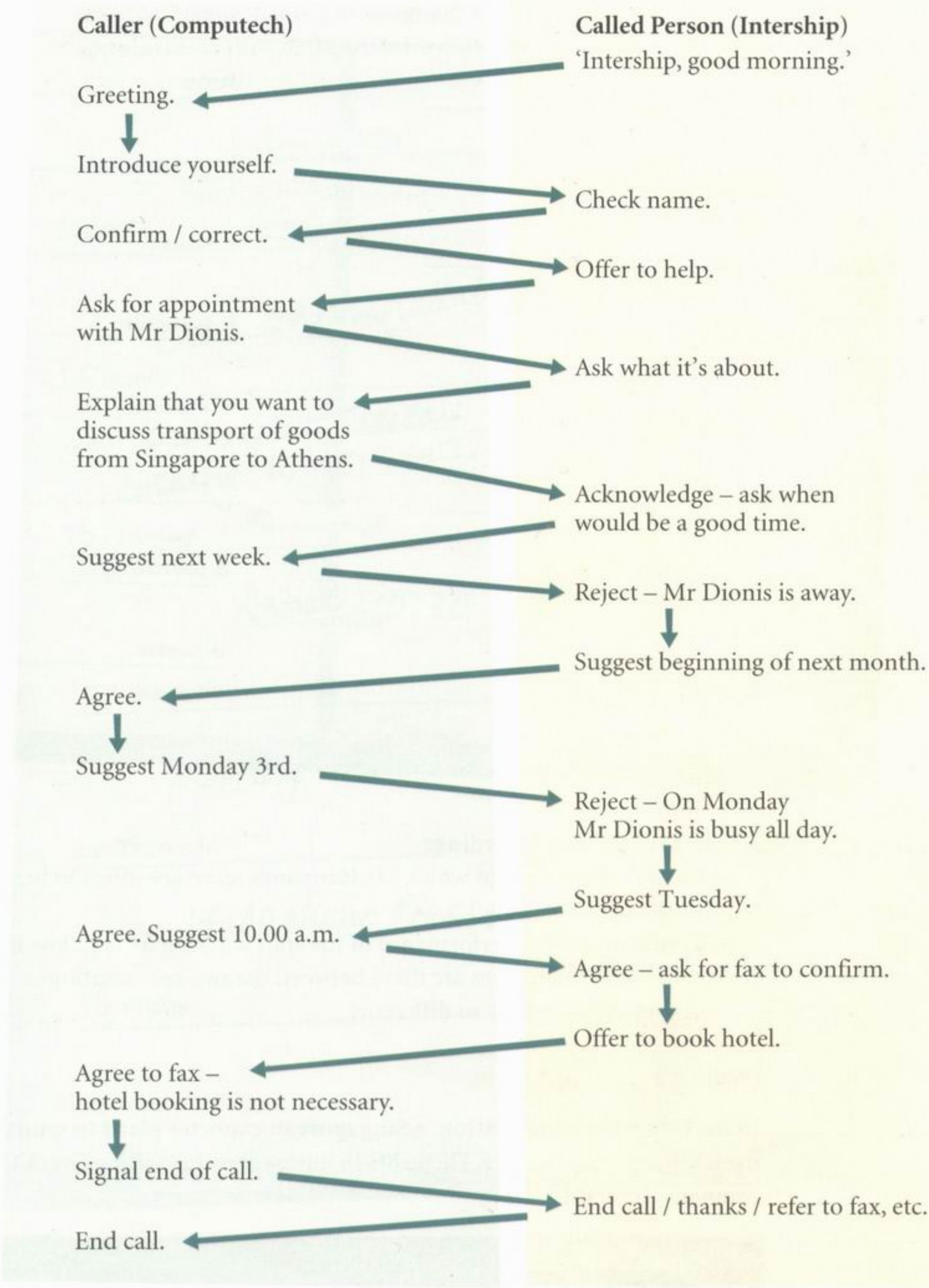
c) What style differences are there between the two conversations in 1 and 2 above? Why are they so different?

Practice 1

In the following conversation, a Singaporean exporter plans to send goods from Singapore to Greece. He wants to have a meeting with a Greek shipping company, Intership.



Suggest suitable phrases for each step in the conversation, then practise the dialogue with a colleague.



Now listen to the recording of a model answer.

Practice 2

Sending a fax after a telephone conversation is an important way to check that there has been no misunderstanding in the conversation. Many companies also like to have written confirmation of things agreed by telephone.
Use the template below to write a fax confirming the arrangements made in the Computech/Intership conversation.

COMPUTECH ARCOS

Lorong One Toa Payoh
Singapore 1253
Telephone: ++65 350 574

Fax: ++65 250 552

Fax to: Mr Dionis (Intership S.A.)
Fax Number: Page 1 of 1
From: Date:

Message

3 Changing arrangements

1 Listen to a conversation between two colleagues, John and Paula. Note:
a) details of the original arrangement
b) reasons for change
c) the new arrangement.

2 a) How would you characterise the style of this conversation?
b) Why is it like that?

3 Listen again to the conversation between John and Paula. Note the four part structure of a conversation about changing arrangements. Complete the missing words from the key phrases below:

(1) reference to original arrangement

'We're _____ _____ _____ today … '

↓

(2) Statement of problem ⟶ Need for change

'I'm _____ , I really can't _____ _____ .'

↓

(3) Fixing new arrangement

'Can we _____ _____ _____ _____ ?'

↓

(4) Confirmation

'See you _____ _____ .'

Role play 1

Work in pairs. Student A should turn to File card 9A. Student B should use File card 9B.

Role play 2

Keep to the same A or B. Student A should turn to File card 10A. Student B should look at File card 10B.

4 Ending a call



1 You will hear a recording of Catherine Welsh, a Communications Consultant, talking about telephoning and, in particular, ending phone calls.

Before you listen, suggest what she *might* say about the following:

a) ways to avoid misunderstandings
b) a way to check that there's nothing left to say
c) the importance of small talk
d) ways to get off the phone when the other person keeps talking and you are very busy.

2 Now listen to what Catherine actually says. Compare her suggestions with what you suggested above. Discuss these and other suggestions.

3 Hans Rossler is an Export Manager for a German company in Munich. An agent, Hassam Akhtar from Morocco, is planning to visit him. You will hear two versions of how Hans ends a phone conversation with Hassam. Notice how they are different.

a) What is wrong in the first version?
b) Which key phrase is in the second ending that was not in the first one?

4 Listen to the next recording of a conversation between two colleagues, Celia Walton and Gerd Hoffmann, who work for a Swiss toy manufacturer.

a) What is Celia's problem?
b) How does she resolve it?

Practice 3

Sit back-to-back with a colleague and have a telephone conversation about any small talk topic. One of you should try hard to keep the conversation going. The other should politely try to get off the phone.

Reverse roles and repeat the exercise.

Transfer 1

Work in pairs, A and B, to devise and practise two role plays. First, each of you should think about your own work or real life situation. Choose a situation where you need to call someone to arrange a meeting. Explain the situation to your partner. Then practise first one conversation, then the other. Remember to end the call appropriately.

Transfer 2

Next time you have to arrange a real meeting by telephone, use the language and recommendations made in this unit. Prepare the call, think about the call structure (see Skills Checklist) and think about how to end the call.

Language Checklist
Telephoning (2)

Stating reason for a call
I'm ringing to …
I'd like to …
I need some information about …

Making arrangements
Could we meet some time next month?
When would be a good time?
Would Thursday at 5 o'clock suit you?
What about July 21st?

That would be fine.
No, sorry, I can't make it then.
Sorry, I'm too busy next week.

Changing arrangements
We've an appointment for next month, but …
I'm afraid I can't come on that day.
Could we fix an alternative?

Confirming information
So …
Can I check that? You said …
To confirm that …
Can you / Can I confirm that by fax?

Ending a call
Right. I think that's all.
Thanks very much for your help.
Do call if you need anything else.
I look forward to … seeing you / your call / your letter / your fax / our meeting.
Goodbye and thanks.
Bye for now.

Skills Checklist
Telephoning (2)

Voice
- speed
- clarity
- volume

Structure
- background information
- key information
- repetition, emphasis and confirmation
- possible confirmation by fax

Style
- formal / informal
- cold call / new contact / established contact
- in-company vs. customer / supplier / outside agent
- colleague / friend / business associate / public
- company image

Structure of a call

Beginning
introduce yourself
get who you want
small talk
state problem / reason for call

Middle
ask questions
get / give information
confirm information

End
signal end
thank other person
small talk
refer to next contact
close call
check that there's nothing else to say

5 Unfortunately there's a problem . . .

→ Cross-cultural communication on the telephone (2)
→ Problem solving on the telephone
→ Complaints

1 Cross-cultural communication on the telephone (2)

1 The following text gives some advice about telephoning between different cultures. Before you read it, quickly answer these questions about the organisation of the text:

a) What is the picture about?
b) How many paragraphs are there?
c) How many main points are probably in the article?

2 Read the text, then mark the sentences that follow as True (T) or False (F).

In some countries, like Italy and Britain, conversation is a form of entertainment. There is an endless flow of talk and if you break the flow for a second someone else will pick it up. In other countries there is a higher value placed on listening – it is not only impolite to break in but listeners will consider what has been said in silence before responding. Finland and Japan are examples.

If you are talking to people who are also speaking English as a foreign language, they are likely to leave gaps and silences while they search for words or try to make sense of what you have just said. So be patient and try not to interrupt, as you would hope they would be patient with you.

Every country has its own codes of etiquette. For example it is common for Anglo-Saxons to use first names very quickly, even in a letter or fax or telephone call. Such instant familiarity is much less acceptable in the rest of Europe and Asia where even business partners and colleagues of many years' acquaintance address each other by the equivalent of Mr or Mrs and the last name or job title.

So stick to last names unless you specifically agree to do otherwise. Don't interpret the other person's formality as stiffness or unfriendliness. On the other hand, if business partners with an Anglo-Saxon background get on to first name terms straightaway, don't be surprised.



Above all, one should remember that people do not usually mind if their own codes
20 are broken by foreigners as long as they sense consideration and goodwill. This is much more important than a set of rules of etiquette.

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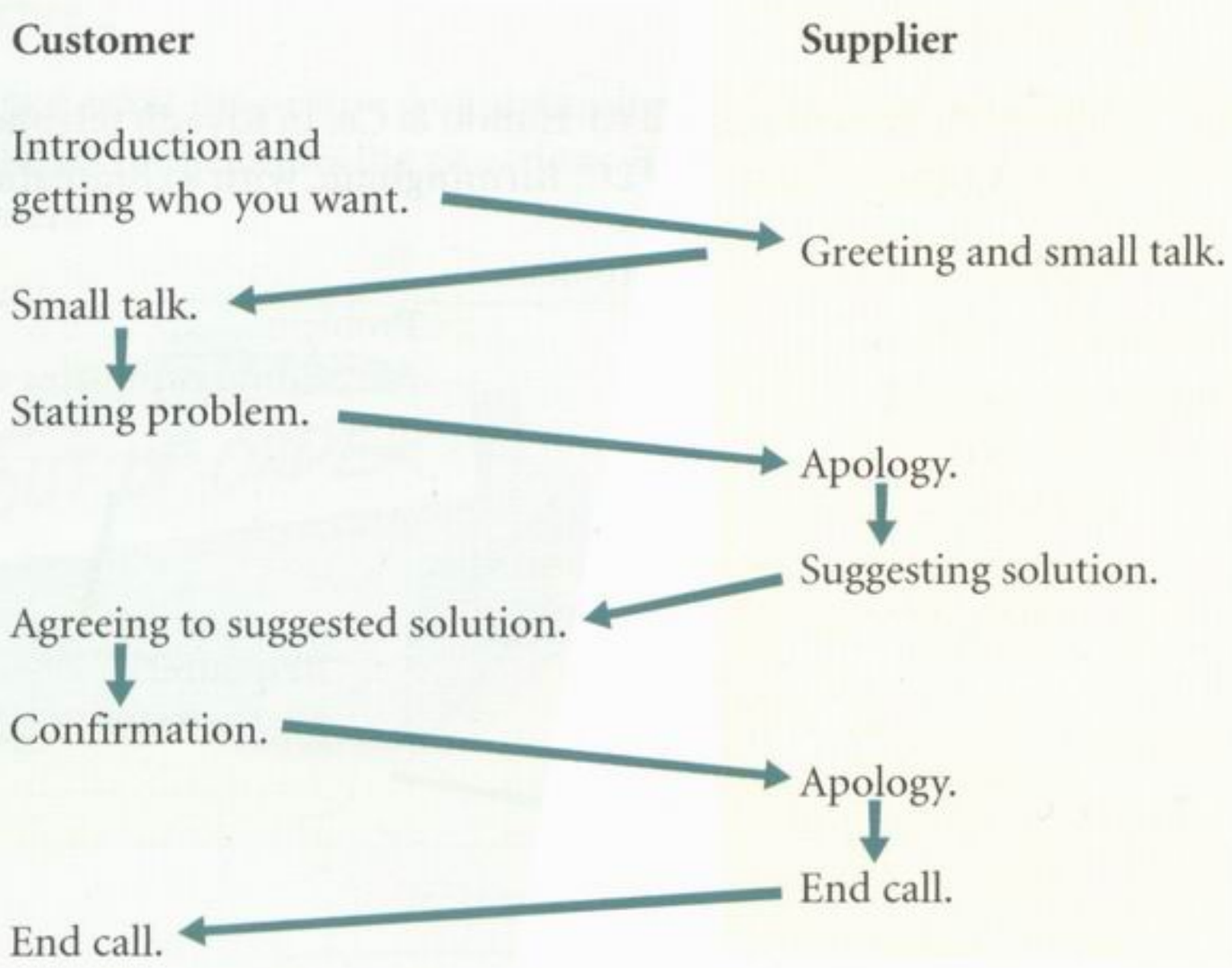
a) For the British and the Italians it is normal to interrupt the other speaker during the conversation. ☐
b) A special importance is attached to listening in Japanese and Finnish cultures. ☐
c) One should interrupt and try to help speakers who may have difficulty in saying what they want to say. ☐
d) It is unusual for Americans and British to use first names early in a business relationship. ☐
e) It doesn't matter if you break certain social rules if it is clear that you are sensitive to other people. ☐
f) Etiquette is the critical point in telephoning between different cultures. ☐

3 Which do you think is the most important point?

2 Problem solving on the telephone

1 Lee Summerfield is a telecommunications equipment retailer from Los Angeles. Listen to the recording of a conversation he has with a supplier, Yoshinaga Takafumi. He works for AKA Company, a Japanese telephone systems manufacturer.

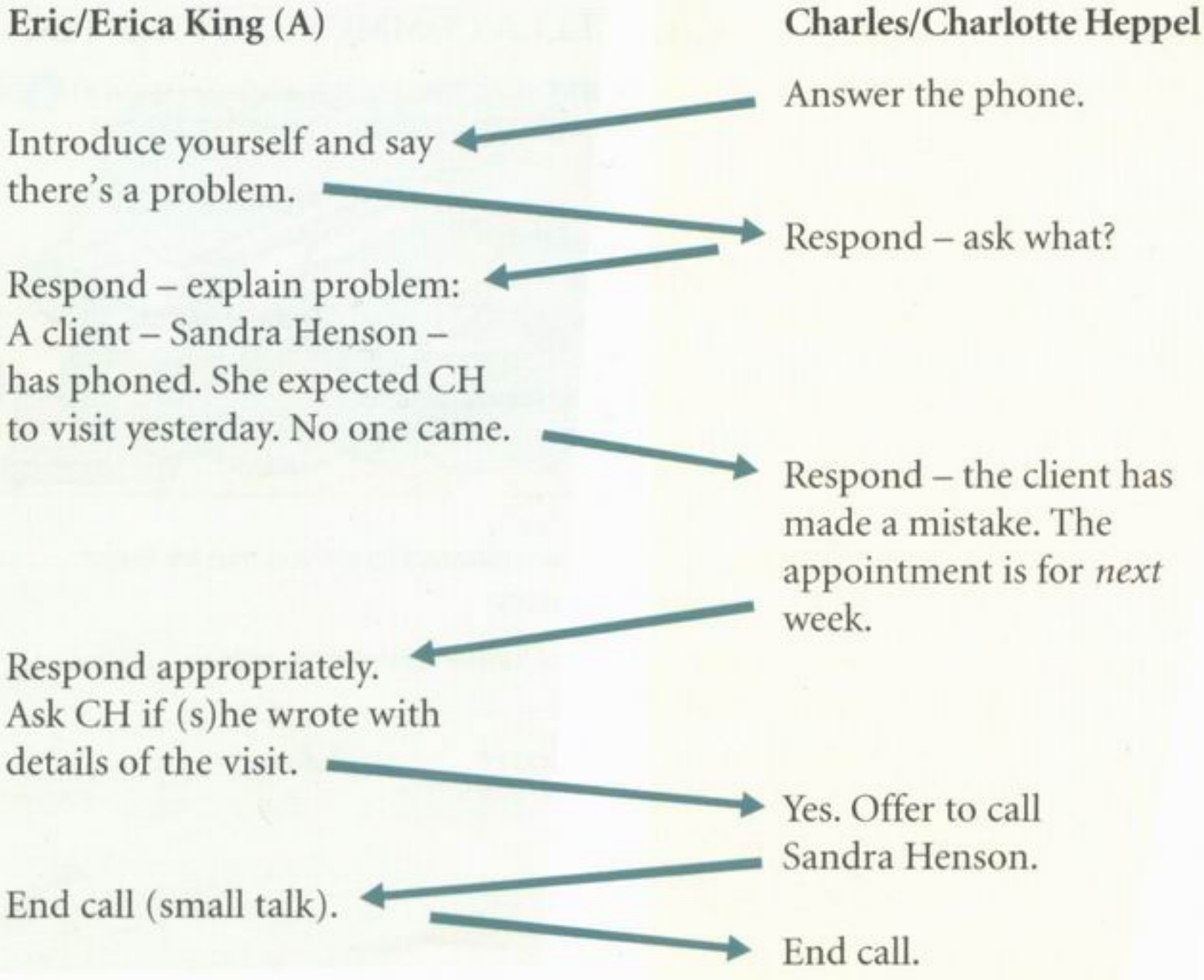
a) Identify the problem and the suggested solution.
b) Listen again. Do you think Yoshinaga Takafumi provided good customer service? In what ways?
c) Notice how the conversation follows the structure shown here:



Practice 1

Work in pairs, A and B. Create a dialogue based on the prompts below. A is the Client Services Manager of Keene Investments who calls B, a financial adviser. A is B's boss.





Now listen to a recording of a model answer.

3 Complaints

1 Hamid Nadimi of Ahmed Al-Hamid & Co. in Riyadh telephones Peter Carr, from Stella Communications PLC, Birmingham, with a complaint.

a) Listen and identify the problem.

b) Listen again and write the remaining key information on the flow chart:

Problem?
Mr Nadimi complains that

Response?
Mr Carr says ---

Action decided?
Mr Carr promises ---

Discuss how Peter Carr handles the call. Do you think he said the right things?

2 Work in pairs to create a new version of the above conversation beginning with the same basic problem. Provide better customer service in your version.

3 Imagine you are Peter Carr. Following the above phone call and then a conversation with Mr Bains, write a fax to Mr Nadimi. Tell him Mr Bains will return in four days with the parts and the system will be repaired within five days. Use the fax template below:

STELLA COMMUNICATIONS PLC

PO BOX 45, 27 PARKWAY, HALL GREEN, BIRMINGHAM BH56 4TR ENGLAND
Phone: 44 121 312 769/221 Fax: 44 121 312 593

Fax To: Hamid Nadimi
Ahmed Al-Hamid & Company
Fax number: 966 1 367933
No of Pages (inc. this one): 1

From: Peter Carr

Date: 4 March, 19—

ATTN: Hamid Nadimi—Operations Director

Re: ---

Following our --- I am pleased to tell you that Mr Bains ---
and --- within five days.

If there is any way I can be of further assistance, please ---
Once again, please accept --- .

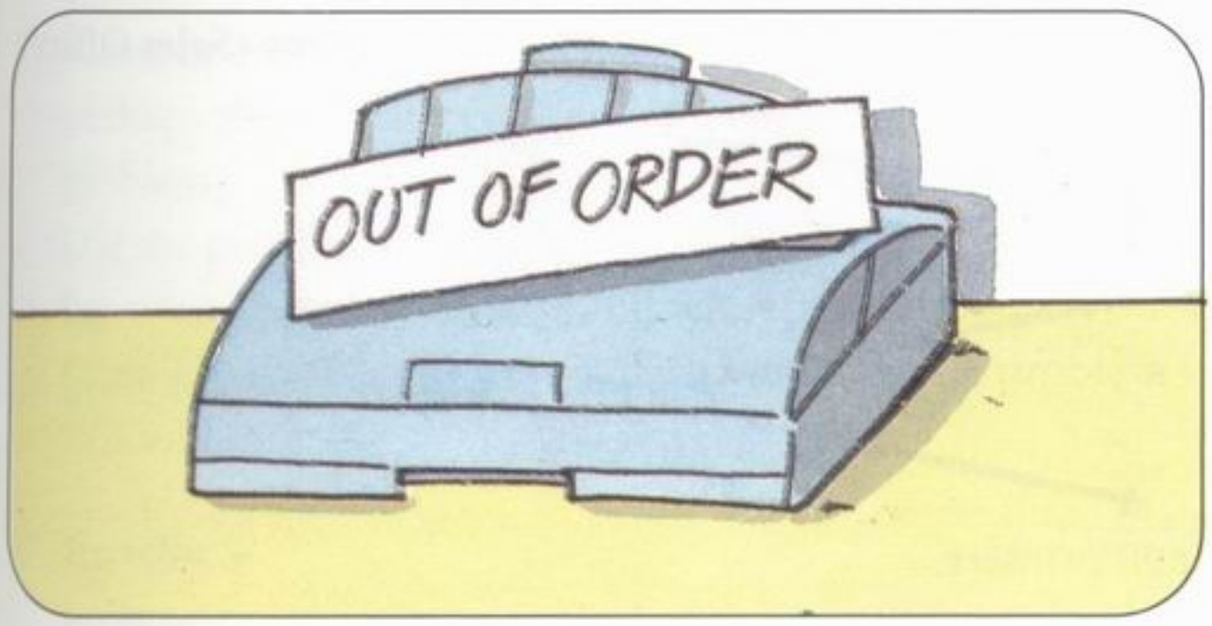
Furthermore, let me assure you of --- future.
Best regards,

Peter Carr

Peter Carr
Customer Service

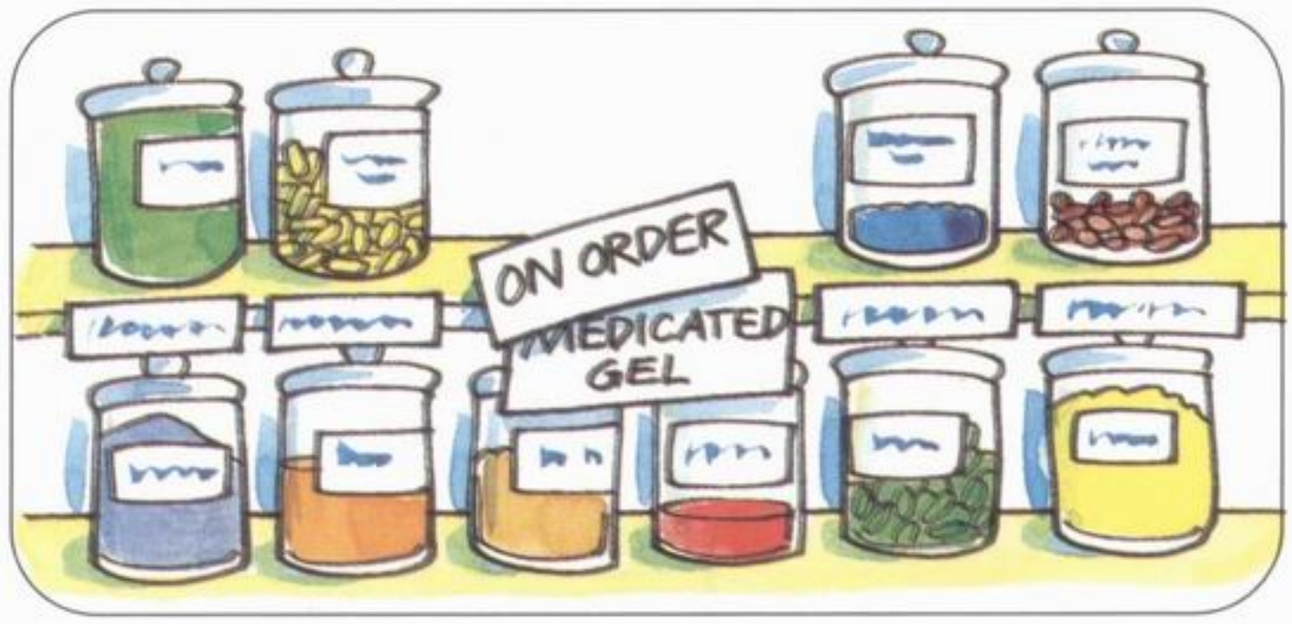
Practice 2

Suggest what the person complaining and the person handling the complaint could say in the following situations. Then listen to the recordings of model answers.



1 A printer purchased three months ago has broken down for a fourth time.

2 An order from a hospital for 500 × 100 ml of medicated gel has not arrived.

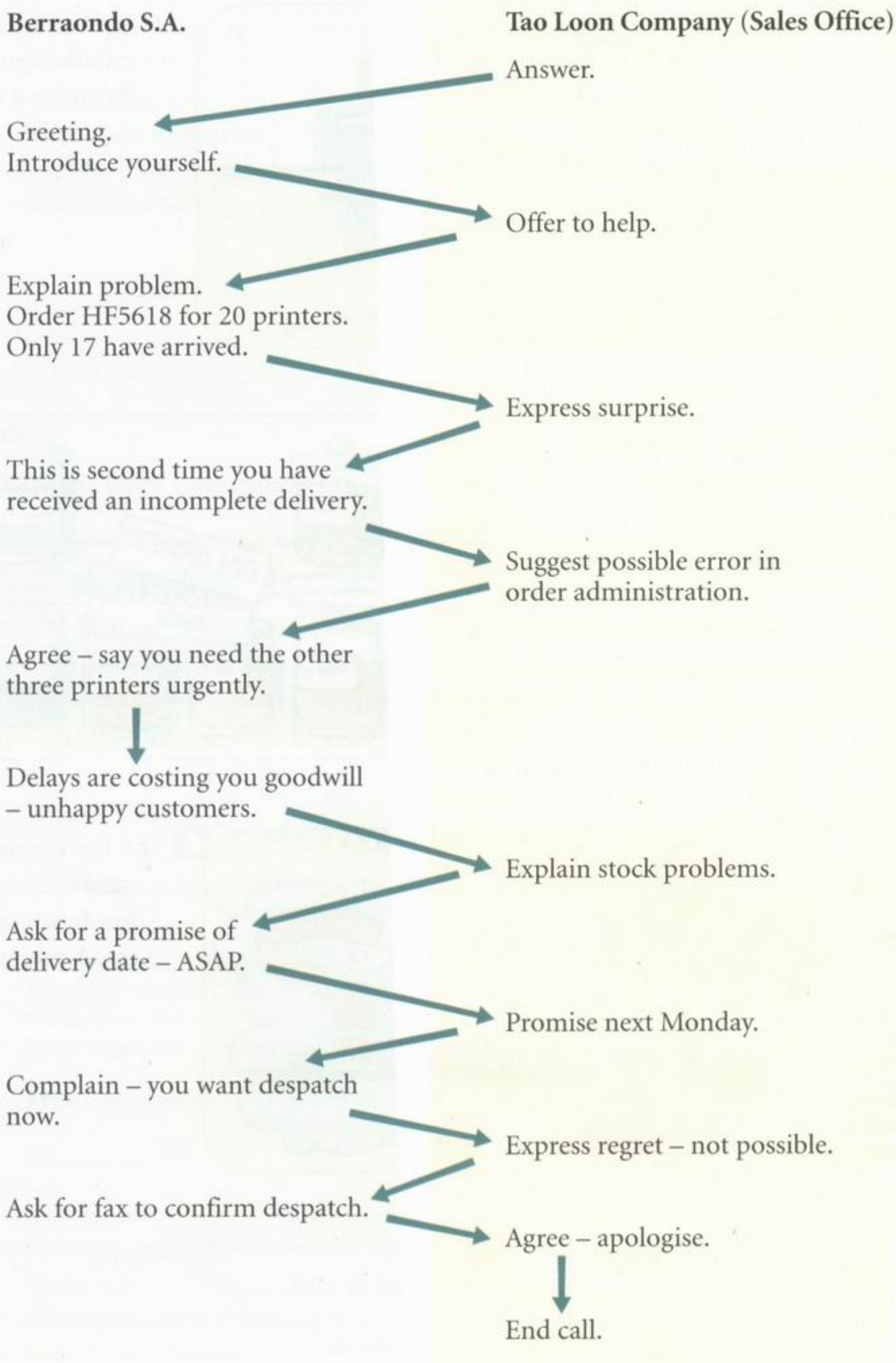




3 A travel agent promised to send out an airline ticket for departure tomorrow. It has not arrived.

Practice 3

Use the flow chart below as the basis for a telephone conversation involving a complaint.



Now listen to the recording of a model answer.

Role play

Work in pairs, A and B. Student A should look at File card 11A and Student B should look at File card 11B.

Transfer 1

Think of examples of where you have needed to resolve a problem on the telephone, perhaps with a colleague (an internal problem) or with another company (an external problem).
Did the problem involve a complaint?
Say what the situation was and what problem occurred.
Explain any difficulty you had and say how the problem was resolved.

Transfer 2

Prepare a conversation typical of the sorts of problems or complaints you are faced with in your working life. Explain the situation and the roles involved to a colleague and then perform the conversation.

Language Checklist
Telephoning (3)

Stating reason for the call
I'm ringing about …
Unfortunately, there's a problem with …
I'm ringing to complain about …

Explaining the problem
There seems to be …
We haven't received …
The … doesn't work.
The quality of the work is below standard.
The specifications are not in accordance with our order.

Referring to previous problems
It's not the first time we've had this problem.
This is the (third) time this has happened.
Three months ago …
We had a meeting about this and you assured us that …

Threatening
If the problem is not resolved …
we'll have to reconsider our position.
we'll have to renegotiate the contract.
we'll contact other suppliers.
the consequences could be very serious.

Handling complaints and other problems

Asking for details
Could you tell me exactly what … ?
Can you tell me … ?
What's the … ?

Apologising
I'm sorry to hear that.
I'm very sorry about the problem / delay / mistake …

Denying an accusation
No, I don't think that can be right.
I'm sorry but I think you're mistaken.
I'm afraid that's not quite right.
I'm afraid that can't be true.

Skills Checklist
Telephoning (3)

If you receive a complaint:
- consider your company's reputation
- express surprise
- ask for details
- suggest action
- promise to investigate
- make reasonable suggestions, offers to help.

Consider your customer and:
- show polite understanding
- use active listening
- reassure customer.

If you make a complaint:
- prepare for the call
- be sure of the facts
- have documentation available
- decide what you require to resolve the problem – at least partially – or completely.

Who is to blame?
Who is responsible?
Are you talking to the right person?
Was your order or your specifications correct?
Were you partly responsible for arrangements which went wrong, e.g. transport?
Does responsibility actually lie elsewhere, i.e. with a third party?

If you do not get what you want:
- keep control – state what you need calmly
- do you need to continue to do business with the other side?
- if you do, keep a good relationship
- express disappointment – not anger
- don't use threats – unless you have to!

MODULE 3

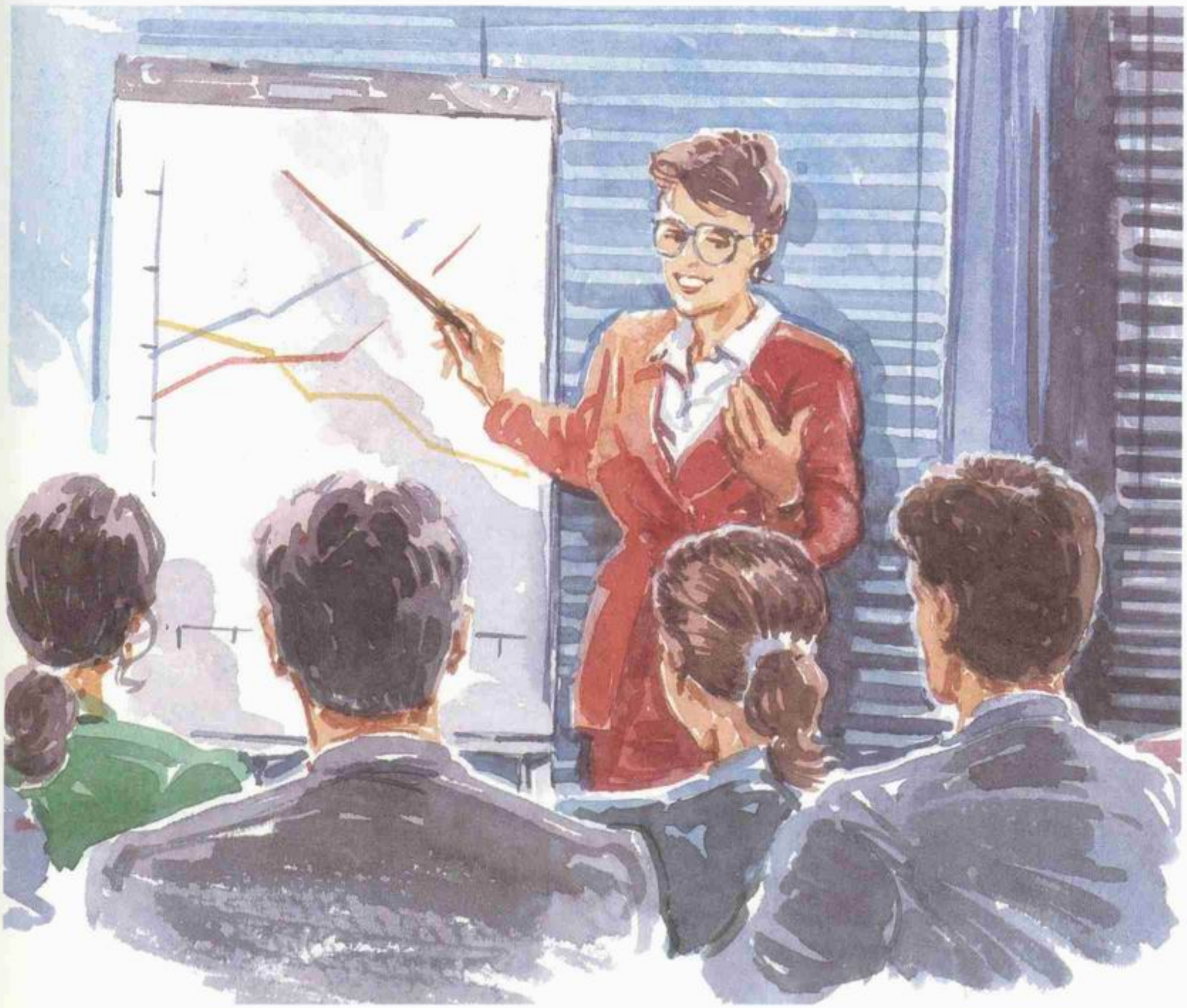
PRESENTATIONS

6 Planning and getting started

→ Presentation technique and preparation
→ The audience
→ Structure (1) The introduction

1 Presentation technique and preparation

1 Look at the picture. Discuss or make notes on the characteristics of a good presentation. Think about both the *content* and the *way* the speaker presents information.



2 This article, from the *Financial Times*, is about presentation technique. Scan the text to identify seven examples of bad technique and five characteristics of good technique. You do *not* have to read the article in detail or understand every word to do this.

When incompetence is 'tantamount to fraud'

by John Kirkman

Not long ago, I went to a two-day conference. The fee, travel, and hotel accommodation cost nearly £300.

The conference offered 20 papers. Of those, nine were rendered partly or wholly incomprehensible by poor design or inept handling of visual aids. Of the 20 speakers, 12 overran their allotted time, so the programme on both days fell behind schedule. To cope with this, the chairpersons asked some speakers to cut short their planned presentations. They did. With the other paying customers, I shall never know what I missed. I do know, however, that I did not get the full 20 presentations I was entitled to expect.

Incompetent presentation is tantamount to fraud. Here are extracts from my notes on that conference.

Speaker 1 Got slides out of sequence with talk, distractingly putting them up before she reached the relevant point in her script. Read inexorably through the script, stumbling over written word-clusters she could not articulate.

Speaker 2 Put up transparencies on overhead projector, with comment: 'You won't be able to read these.' Correct! Had an electronic watch that beeped at 15 minutes; commented that the beep meant time was up; went on speaking. Overran by 10 per cent.

Speaker 3 Used first five of allocated 15 minutes to tell an anecdote relevant to talk. Overran by 27 per cent.

Speaker 4 was warned twice by the chair about time to stop; so he spoke twice as fast to try to finish with slides whistling to and fro at a rate that made reading impossible. He confused himself as well as us by putting up a slide that 'should not have been there'. Overran by almost a third.

Speakers 2, 3 and 4 all began by stressing what they could not do in 15 minutes, thereby reducing substantially what they could do.

Things got worse. One speaker began by belittling himself and insulting us: 'I will just put up this slide to keep you occupied while I go through the boring facts.' He offered an example, but could not find it: 'I have some figures somewhere … (fumbled in notes) … but I can't find them, never mind.'

Day two brought no relief. We were offered overhead transparencies made by photocopying A4 pages in a small typeface. One illustration, 11 columns ∞ five rows of figures was put up with no comment other than: 'There are the figures.' I was sitting about halfway back, 50–60 feet from the screen. The figures were utterly unreadable. The edifice of the speaker's argument came crashing down. My comprehension never emerged from the rubble.

One speaker's monotonal mumble defeated even the halter microphone he was asked to wear because we could not hear him. He misunderstood the chair's warning about time, and stopped three minutes early. Blessed relief!

Another speaker did not know whether or not he had a slide to illustrate his point: 'I think we have a slide for this. It is slide six. Oh no, sorry. Well, we will go on.' How were we supposed to follow, if he himself was lost?

My notes have favourable comments on only three speakers, and those notes make an important point: the value of being simply competent. My comments on speaker eight illustrate that point: 'Vigorous, organised, enthusiastic, clear. Content not new or exciting, but mere competence of presentation made it seem easily the best so far.'

I knew before I went to the conference that the presenters were not professional lecturers, so was I expecting too much? I was not looking for outstanding oratory, merely for competent presentation, constructed for the periods allocated, and delivered with simple clarity.

It is possible to learn to be a competent speaker. Competence (not brilliance, but competence) rests more on acquired skills than on inherited flair. But most presenters at this conference had made little effort to learn how to protect their own reputations and those of their employers.

The Financial Times, 23 May 1986

Vocabulary notes

tantamount to fraud = almost the same as dishonestly taking someone's money
inept = incapable, amateurish
allotted = made available, given
rubble = chaos

3 What are the key considerations involved in *preparing* a presentation?

4 Listen to a group of management trainees talking about the preparation of presentations. They mention eight key areas, each represented by one of the pictures below. Number the pictures in the order in which they are mentioned.

3 A



2 B



8 C



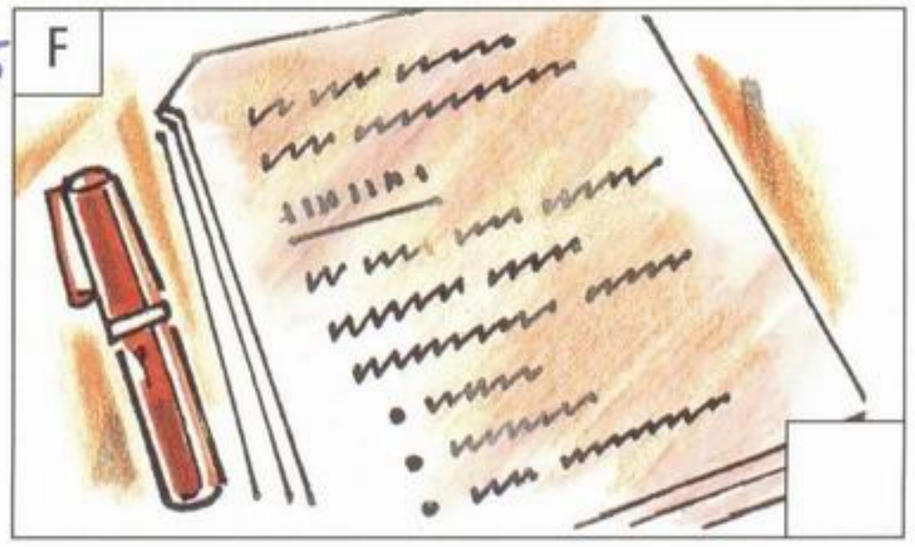
6 D



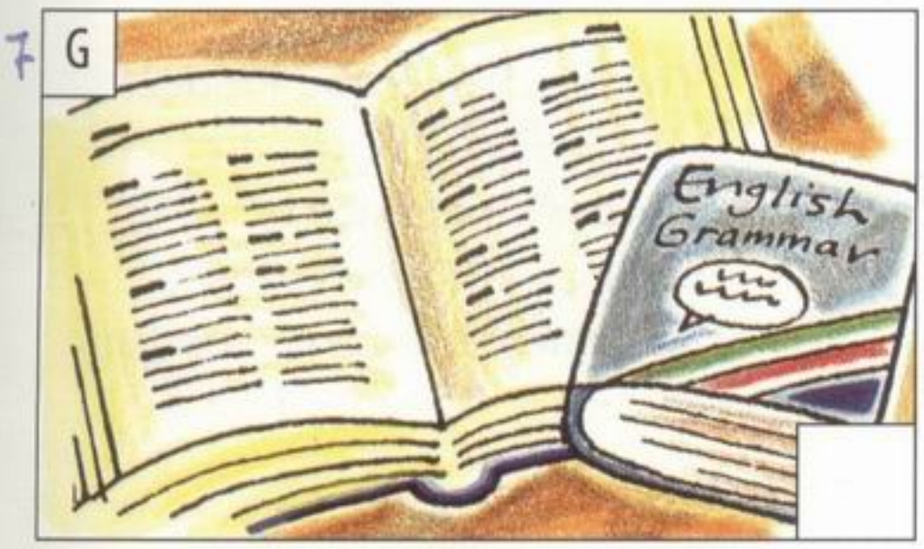
1 E



5 F



7 G



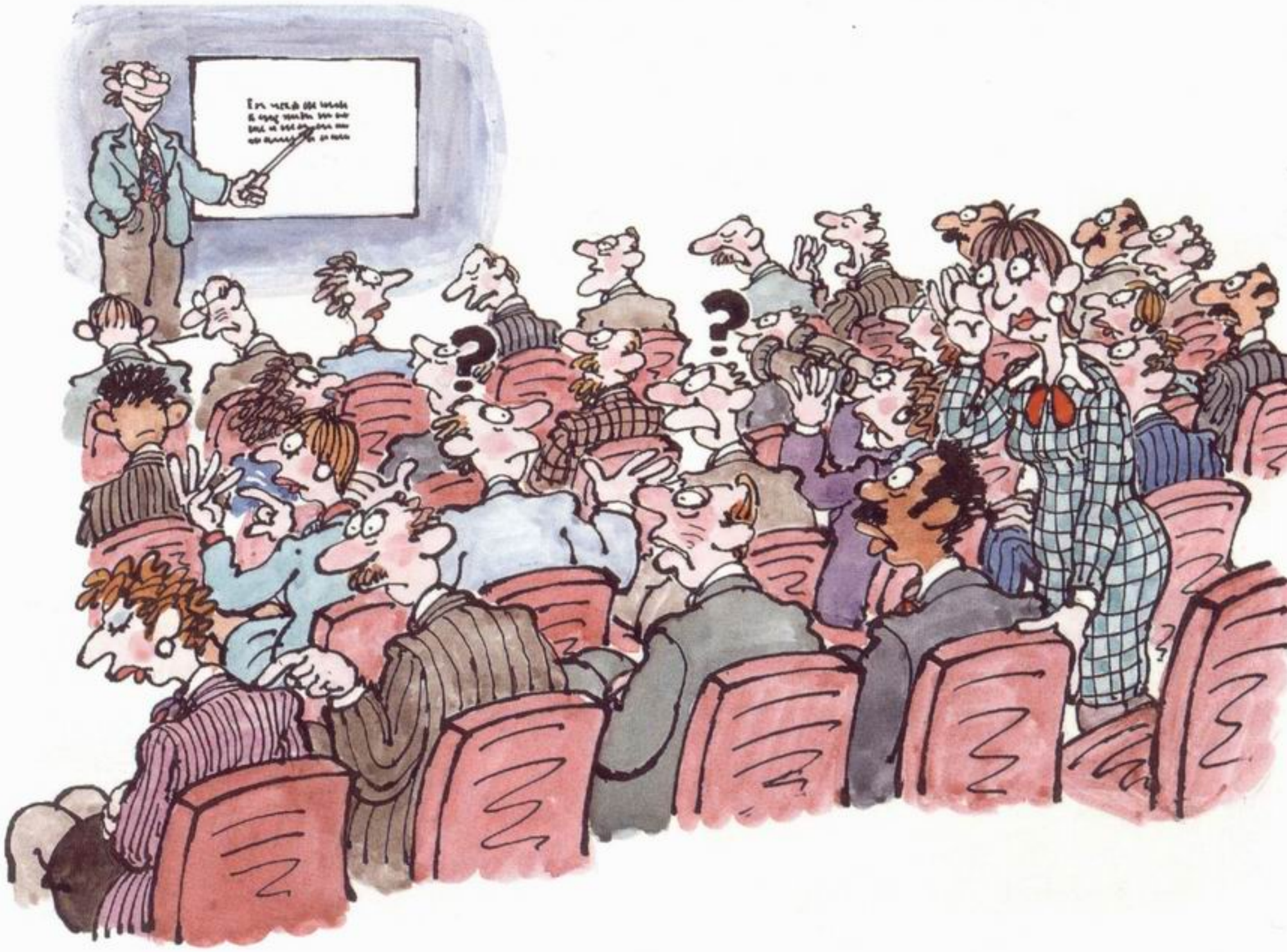
4 H



Discussion

Comment on any of the points mentioned in the discussion you have heard. Which do you think are the most important? Do you feel it is necessary to write out a presentation?

2 The audience



1 Read the comments from the audience who are listening to a presentation at an international conference. What caused the problem in each case.

a) 'What ~~on earth~~ the fuck is he talking about?' 'I've no idea!'
b) 'Hey, Sarah! Wake up! He's finished!'
c) 'Read that! I can't read that! I'd need a pair of binoculars!'
d) 'Speak up! I can't hear a thing!'
e) 'Summarise four main points? I only noticed one! Have I been asleep?'

2 Look at the following situations.

A medical congress in Tokyo with papers on new techniques in open heart surgery.

The Purchasing and Product Managers of a Taiwanese company interested in buying some production equipment from your company.

An internal meeting of administrative staff to discuss a new accounting procedure.

A staff meeting to discuss a charity event for earthquake victims.

Imagine you have to give a brief presentation in *two* of the above situations, plus one other situation that you decide. Make brief notes on the following:

a) Will your talk be formal or informal?
b) What are the audience's expectations in terms of technical detail, expertise, etc.?
c) What is the audience's probable level of specialist knowledge? Are they experts or non-experts?
d) How long will your talk be: five minutes, twenty minutes, half a day, or longer?
e) What is your policy on questions? Will the audience interrupt or will they ask questions afterwards? Will there be any discussion?
f) How will you help the audience to remember what you tell them?

3 Structure (1) The introduction

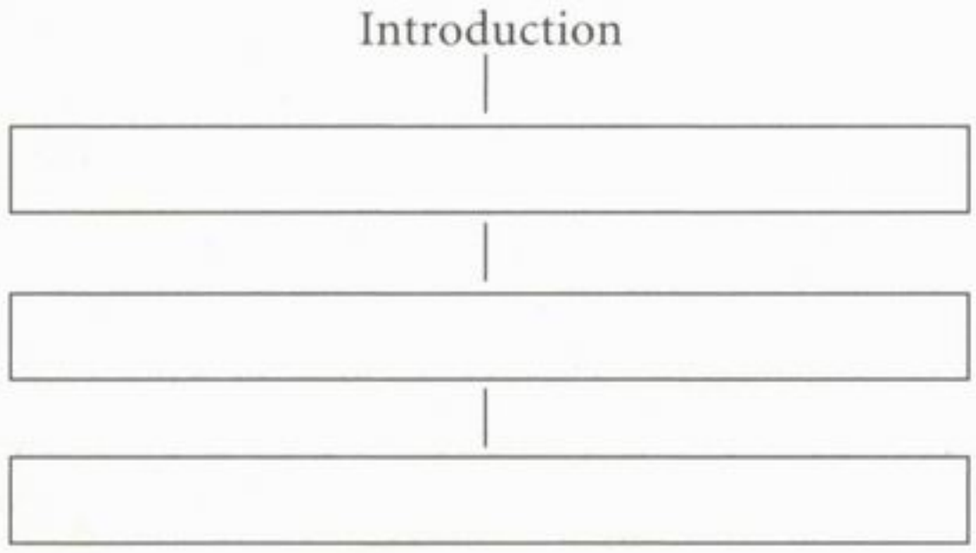
1 In any presentation the beginning is crucial. Certainly some things are essential in an introduction and others are useful. Here is a list of what could be included in an introduction. Mark them according to how necessary they are using the following scale:

Essential		Useful		Not necessary
1	2	3	4	5

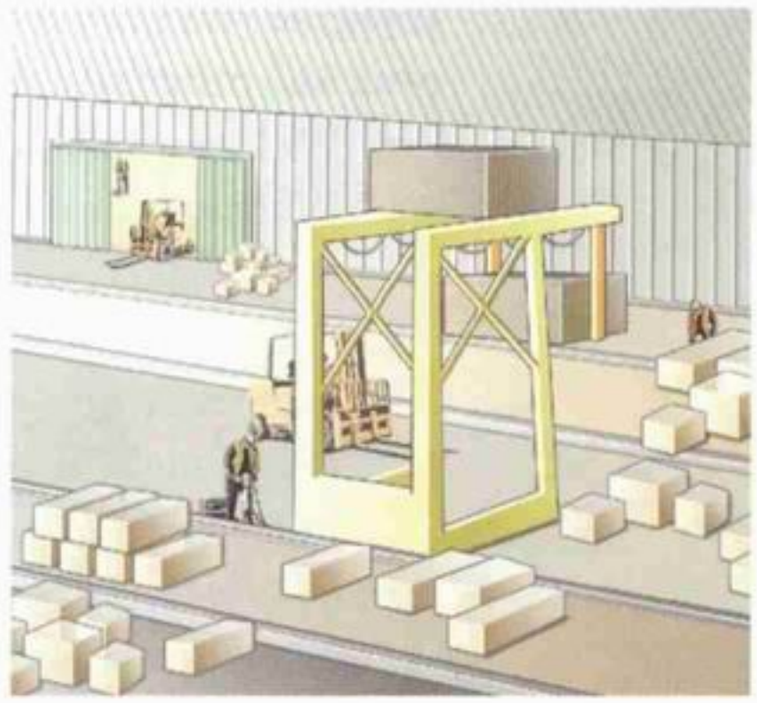
Subject / title of talk.	☐
Introduction to oneself, job title, etc.	☐
Reference to questions and /or discussion.	☐
Reference to the programme for the day.	☐
Reference to how long you are going to speak for.	☐
Reference to the visual aids you plan to use.	☐
The scope of your talk: what is and is not included.	☐
An outline of the structure of your talk.	☐
A summary of the conclusions.	☐

2 Listen to the beginning of a presentation on the marketing plans for a new telecommunications system produced by Telco.

a) Is it a good introduction?
b) Why? Why not?
c) Label the structure of the talk.

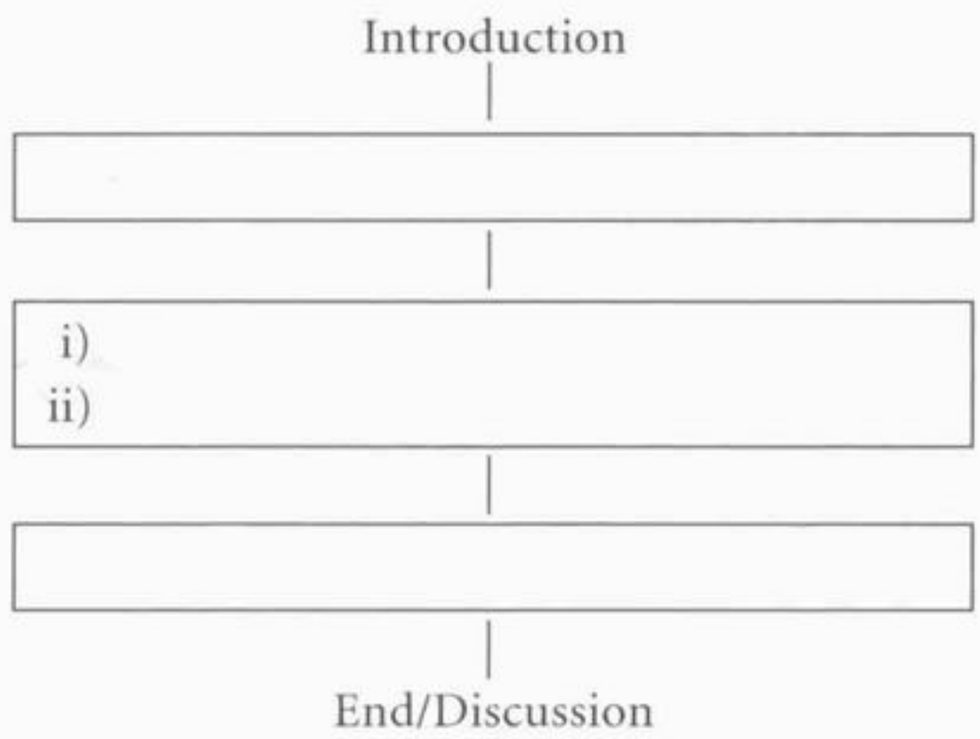


3 Now listen to a second example of an introduction to a presentation. This one is about plans to develop a new production plant in Taiwan.



As you listen, think about these points:

a) Is it a good introduction?
b) Why? Why not?
c) Label the structure of the talk.



4 Work in pairs. Each of you should suggest a possible phrase for each of the prompts below.

a) Greet your audience.
b) Introduce yourself.
c) Give the title of your talk.
d) Describe the structure of your talk.
e) Explain that the audience can interrupt if they want.
f) Say something about the length of your talk.
g) Say a colleague will be showing a video later.

Now listen to the recording of a model introduction based on suitable phrases for a–g.

Practice 1

Use the notes below to prepare a brief introduction to a talk on safety for a manufacturing company.

New safety conditions for production staff

1 *Protective clothing*
2 *Training in accident prevention*
3 *Changes to working practices*

Questions / discussion

Listen to the recording of a model answer after you have given your own version.

Practice 2

Give a one minute introduction only to a talk on any topic you like! If you cannot think of a topic, choose from the list below:

your home town	your favourite sport	tourism
your first ever job	eating out	holidays
a thing you really like	your previous job	your hobbies

Transfer

Prepare an introduction to a short talk on one of the following:

- your company and / or its products / services
- any company you know well
- an institution that you know well.

Decide who the audience is. Make notes. Look at the Skills Checklist on page 50 and remember in particular to consider the points under the heading *Audience*. Look at the Language Checklist on page 50.

Do not write the whole text. When you are ready, practise your introduction. If you can, make a recording. When you have finished, answer the following questions:

- Did you make a recording? If you did, listen to it now.
- Does the recording sound well prepared and competent?
- Did you read everything you said from detailed notes?
- Did you talk using only brief notes?
- Did you speak clearly and not too fast?
- Did you outline the topic, structure and content of your talk?
- Did you refer to audience questions and to discussion?
- How could you improve your introduction?

Language Checklist

Structure (1) The introduction to a presentation

Greeting

Good morning / afternoon ladies and gentlemen.
(Ladies and) Gentlemen …

Subject

I plan to say a few words about …
I'm going to talk about …
The subject of my talk is …
The theme of my presentation is …
I'd like to give you an overview of …

Structure

I've divided my talk into (three) parts.
My talk will be in (three) parts.
I'm going to divide …
First …
Second …
Third …
In the first part …
Then in the second part …
Finally …

Timing

My talk will take about ten minutes.
The presentation will take about two hours … but there'll be a twenty minute break in the middle. We'll stop for lunch at 12 o'clock.

Policy on questions / discussion

Please interrupt if you have any questions.
After my talk there'll be time for a discussion and any questions.

Skills Checklist

Effective presentations – planning and preparation

Audience
- expectations
- technical knowledge
- size
- questions and / or discussion

Speaker's competence
- knowledge
- presentation technique

Content
- what to include
- length / depth (technical detail)
- number of key ideas

Structure
- sequence
  – beginning, middle, end
- repetition, summarising

Delivery
- style
  – formal / informal
  – enthusiasm / confidence
- voice
  – variety / speed
  – pauses
- body language
  – eye contact
  – gesture / movement
  – posture

Visual aids
- type / design / clarity
- relevance

Practice
- tape recorder
- script or notes

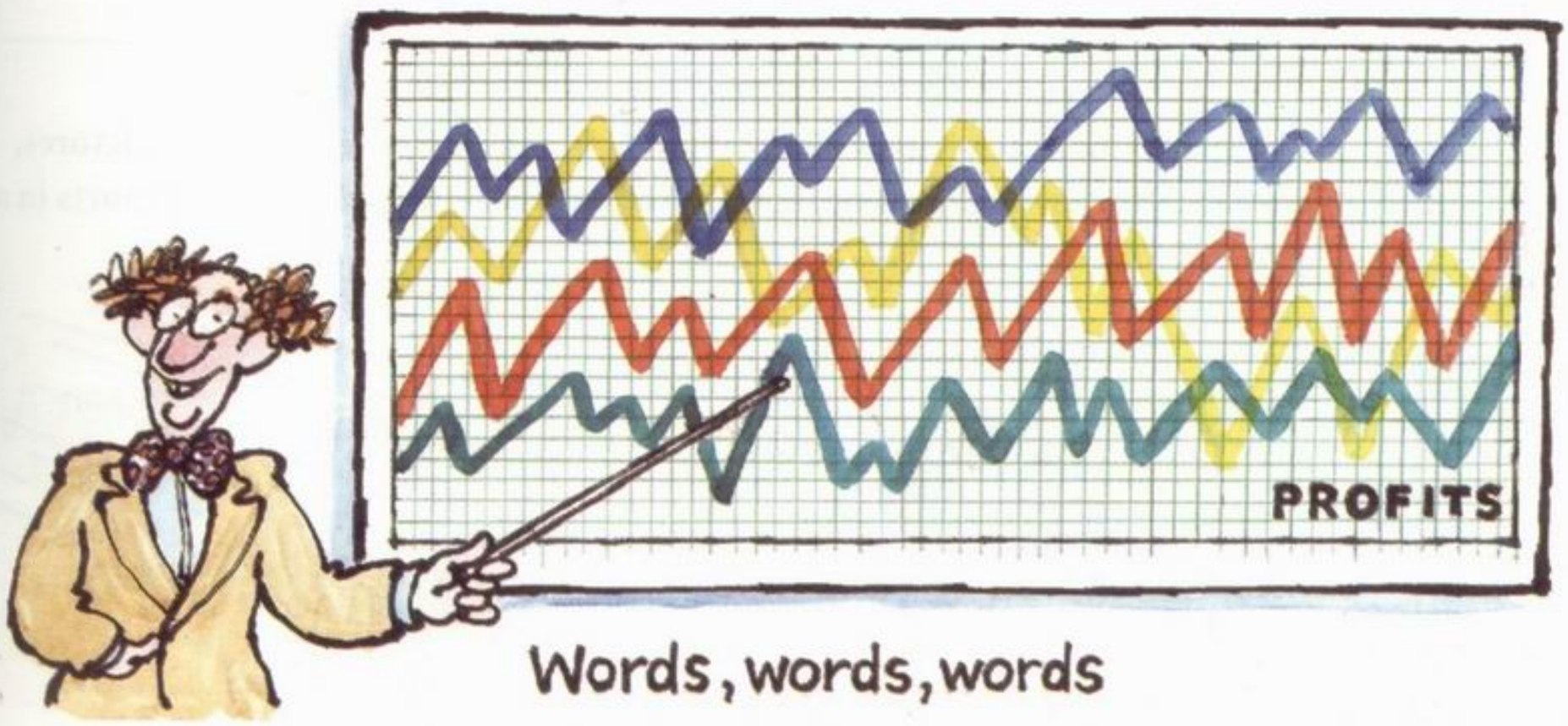
Room
- size / seating
- equipment (does it work?)
- sound quality

Language
- simple / clear
- spelling
- sentence length
- structure signals

7 Image, impact and making an impression

→ Using visual aids: general principles
→ Talking about the content of visual aids
→ Describing change

1 Using visual aids: general principles

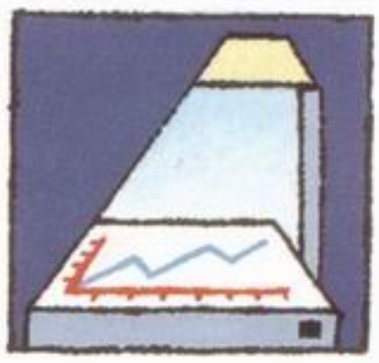


Words, words, words



1 What points do the illustrations imply?

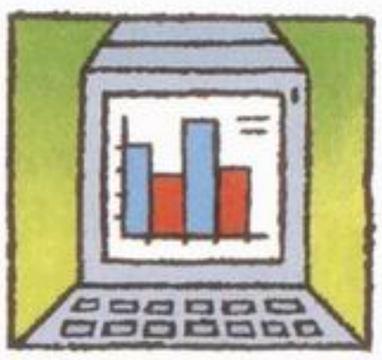
2 Look at the pictures below. Label the tools used to present visual information.



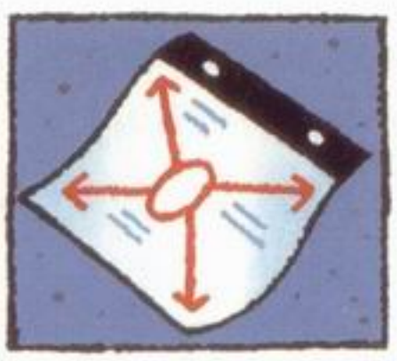














3 Comment on how visual information is being presented in these pictures, then produce five key recommendations for how to use visual supports in a presentation.



4 Read the text below and find:

a) eight advantages of using visual aids

b) *three warnings about using visual aids.*

Dinckel and Parnham (1985) say that 'The great danger (in using visual aids) is that presenters place the major emphasis on visual aids and relegate themselves to the minor role of narrator or technician. You are central to the presentation. The visual aid needs you, your interpretation, your explanation, your conviction and your justification.'

Visual aids can make information more memorable and they help the speaker. However, they must literally support what the speaker says and not simply replace the spoken information. It is also not enough to just read text from a visual aid.

There are many advantages to the correct use of visual aids. They can show information which is not easily expressed in words or they can highlight information. They cause the audience to employ another sense to receive information, they bring variety and therefore increase the audience's attention. They save time and they clarify complex information.

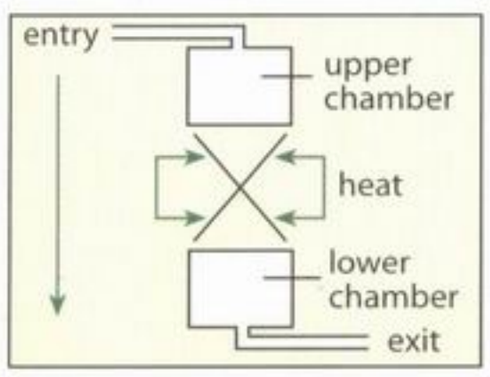
Adapted from Bernice Hurst *The Handbook of Communication Skills* (London: Kogan Page, 1991).

2 Talking about the content of visual aids

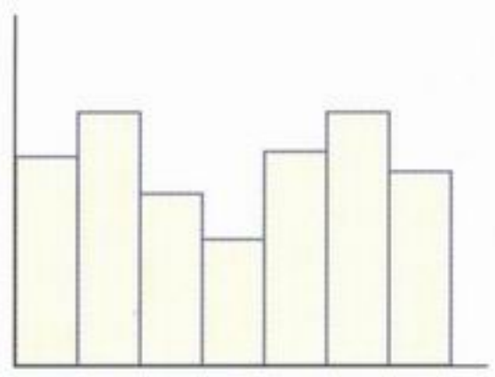
1 Label the following using words from the boxes.

pie chart map bar graph table diagram picture
line graph flow chart plan

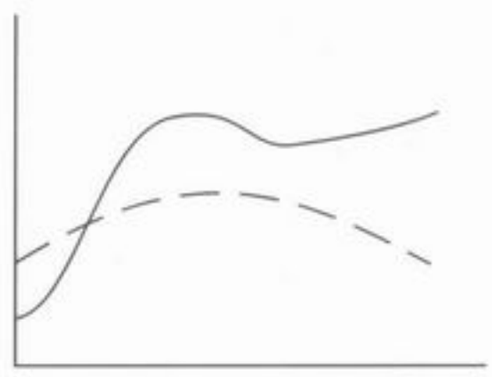
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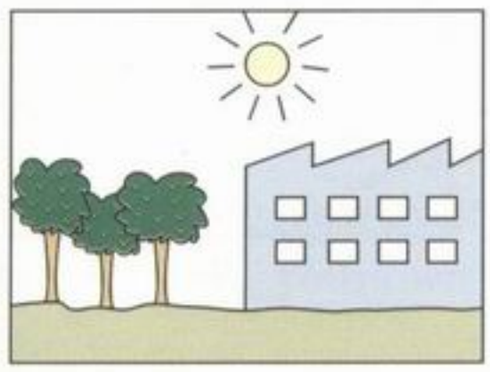
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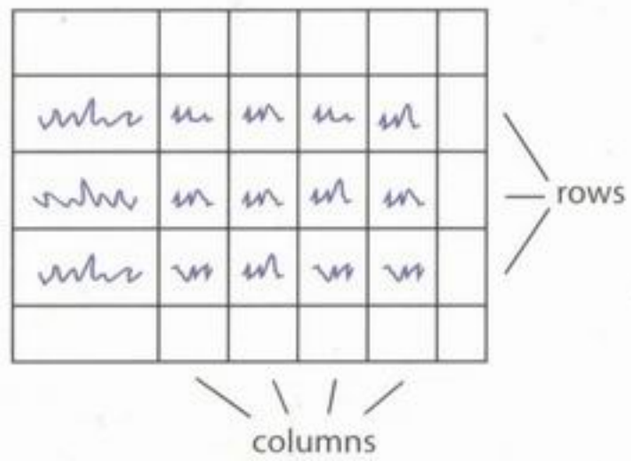
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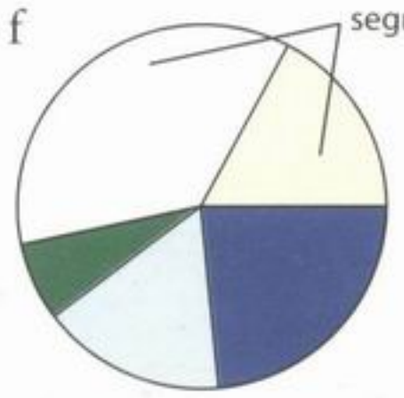
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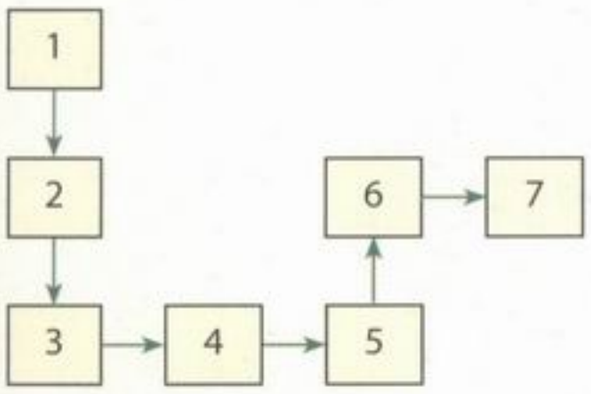
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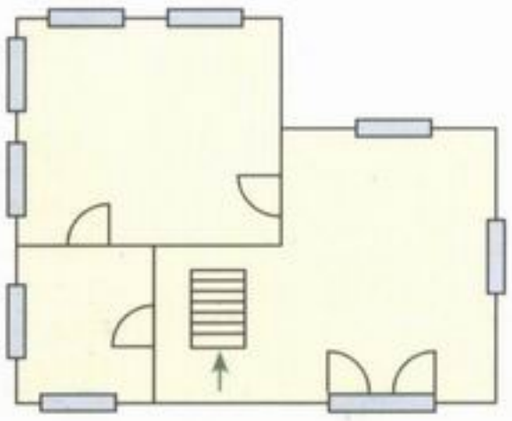
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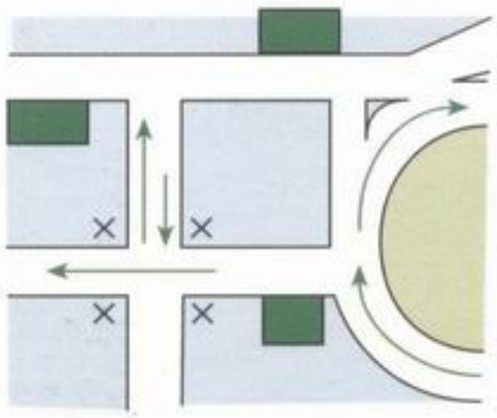
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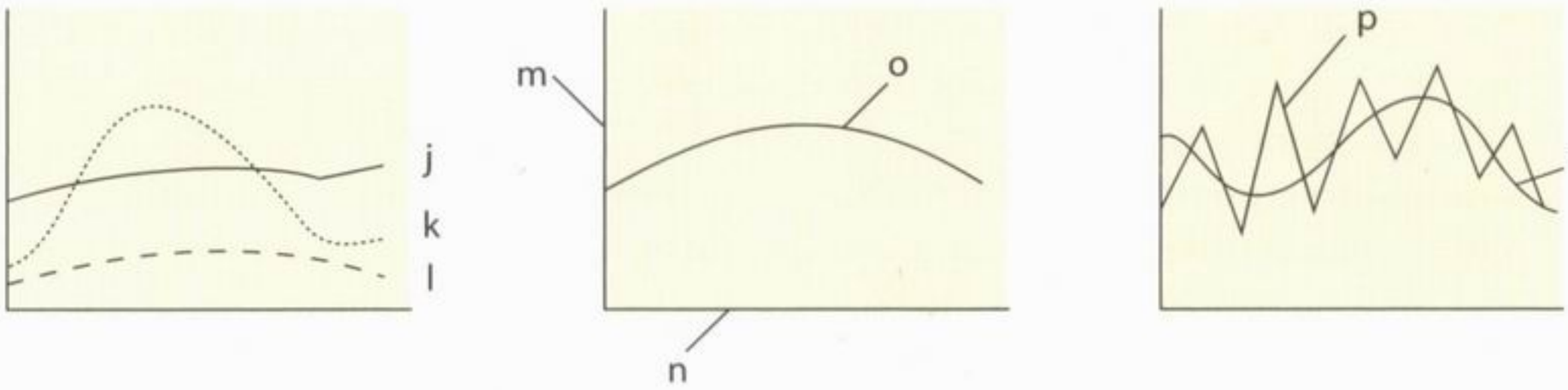
h



i



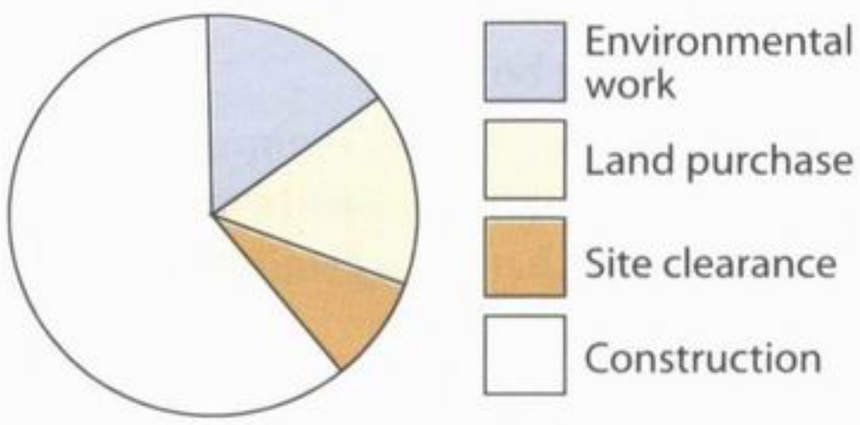
dotted line curve fluctuating line vertical axis
broken line undulating line horizontal axis solid line



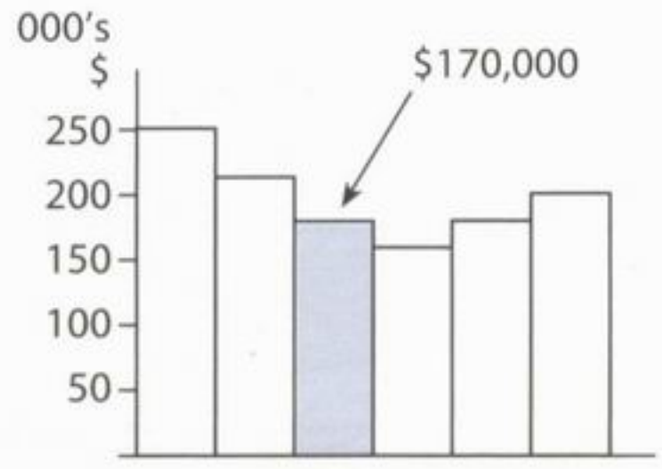
2 A project manager for FDF, a manufacturing company, makes a presentation on the reasons for choosing a particular location for a new plant. Listen to four extracts from his talk.

a) Match each extract (1–4) to the correct picture below.

a



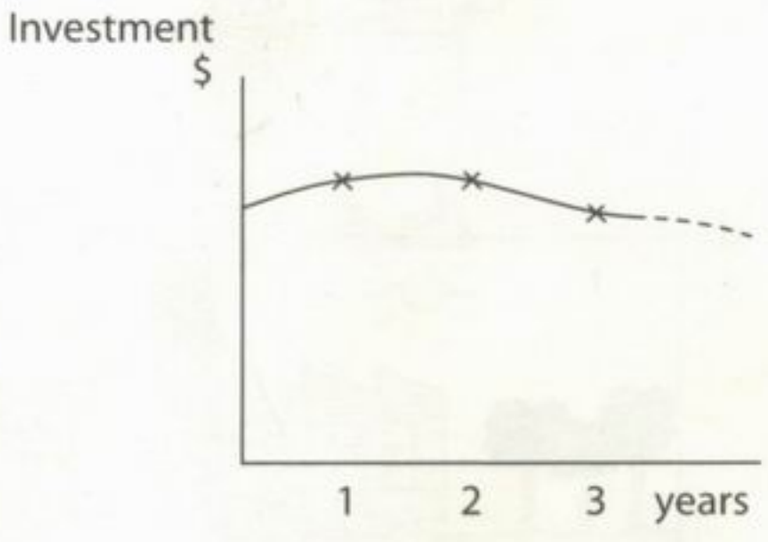
b



c



d



b) Listen again. What is the key point the speaker makes about each picture?

Extract 1: .....

Extract 2: .....

Extract 3: .....

Extract 4: .....

3 a) Suggest a typical structure for how a speaker could describe a visual aid, such as the graph below, taken from a presentation, 'World energy – going up the chimney', given at an environment conference.

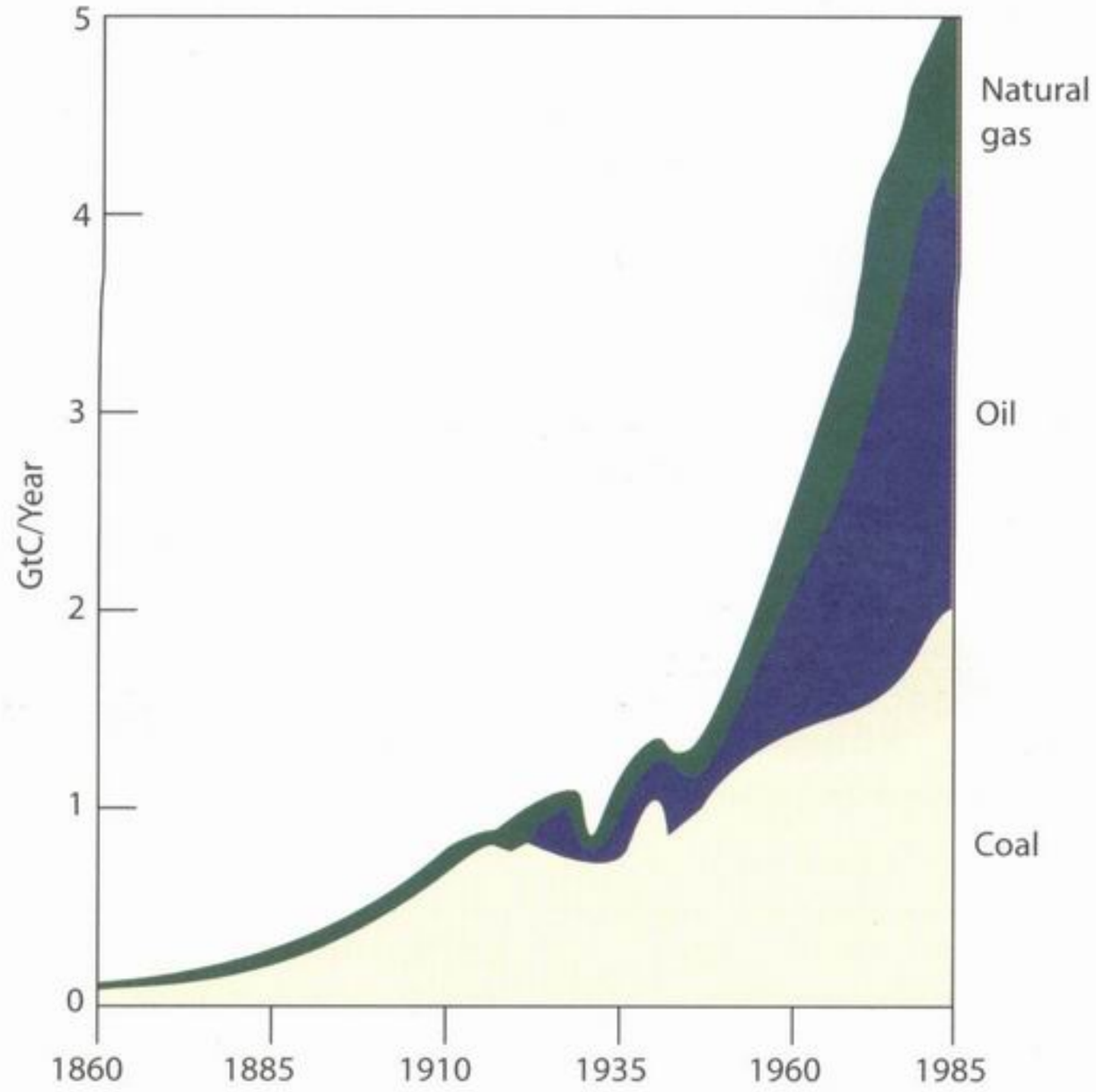


Fig. 1. Growth in fossil fuel consumption since Industrial Revolution and current world energy consumption. © Greenpeace Communications Ltd 1990. Reprinted from *Global Warming: The Greenpeace Report* edited by Jeremy Leggett (1990) by permission of Oxford University Press.

b) Now listen to the description on the tape. Compare the description with your own version. What is the speaker's main point?

c) Listen again. Complete the spaces in the following phrases.

1 Now, I'd like (a) ..... this graph. It (b) ..... the (c) ..... in fossil fuel consumption since the mid-19th century.

2 On (d) ..... you see fossil fuel consumption measured in giga tonnes of carbon, while the (e) ..... time in years. On the (f) ..... you can see the three main types of fossil fuel: coal, oil and gas.

3 What we (g) ..... here is, quite clearly, (h) ..... in fossil fuel consumption and a trend towards more oil and gas.

4 In pairs, suggest an explanation for the information below, from the same presentation.

Note: For each picture, select two or three main points for special emphasis in your explanation.

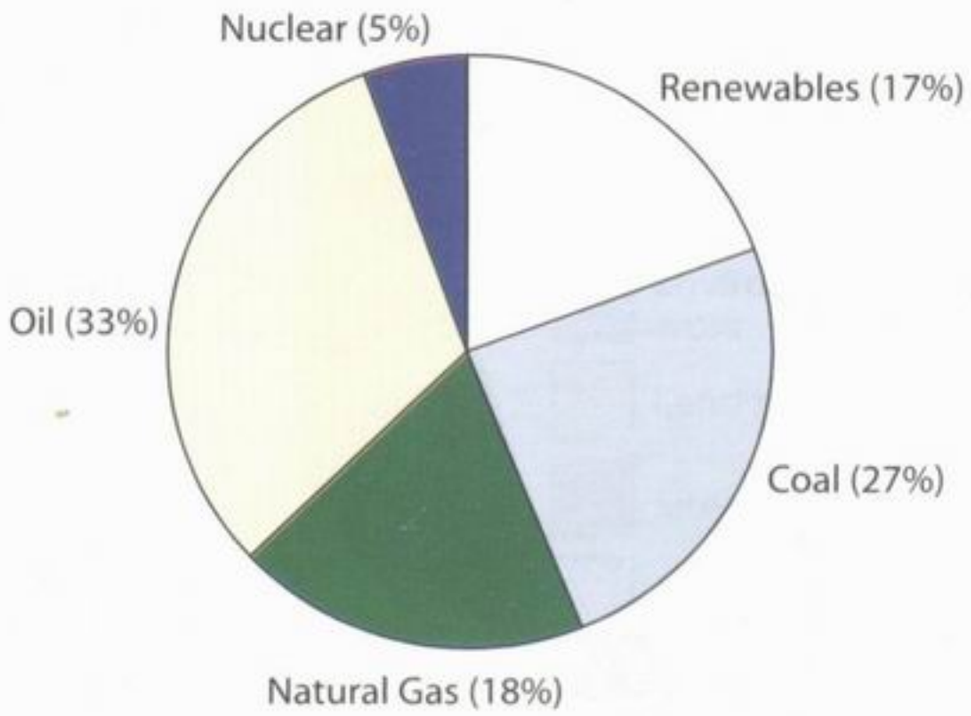


Fig. 2. Relative consumption of fossil fuels (1990). © Greenpeace Communications Ltd 1990. Reprinted from *Global Warming: The Greenpeace Report* edited by Jeremy Leggett (1990) by permission of Oxford University Press.

	Million tonnes CO_2		
	1980	1986	1989
United Kingdom	528.7	525.9	530.1
Belgium	120.0	95.4	99.1
France	459.2	353.2	360.6
Germany	767.5	675.3	647.9
Italy	355.6	343.2	386.1
Spain	196.2	176.1	194.9
European Community	2,747.1	2,492.0	2,562.9

Fig. 3. Carbon dioxide emissions: major EU countries

Source: *Social Trends 1992.* Crown Copyright 1992. Reproduced by permission of the Controller of HMSO and of the Office for National Statistics.

Now listen to a recording of a model presentation.

Practice 1

Imagine using the graph below in a presentation about air quality. Suggest how you would describe it. Use the prompts at a–d.

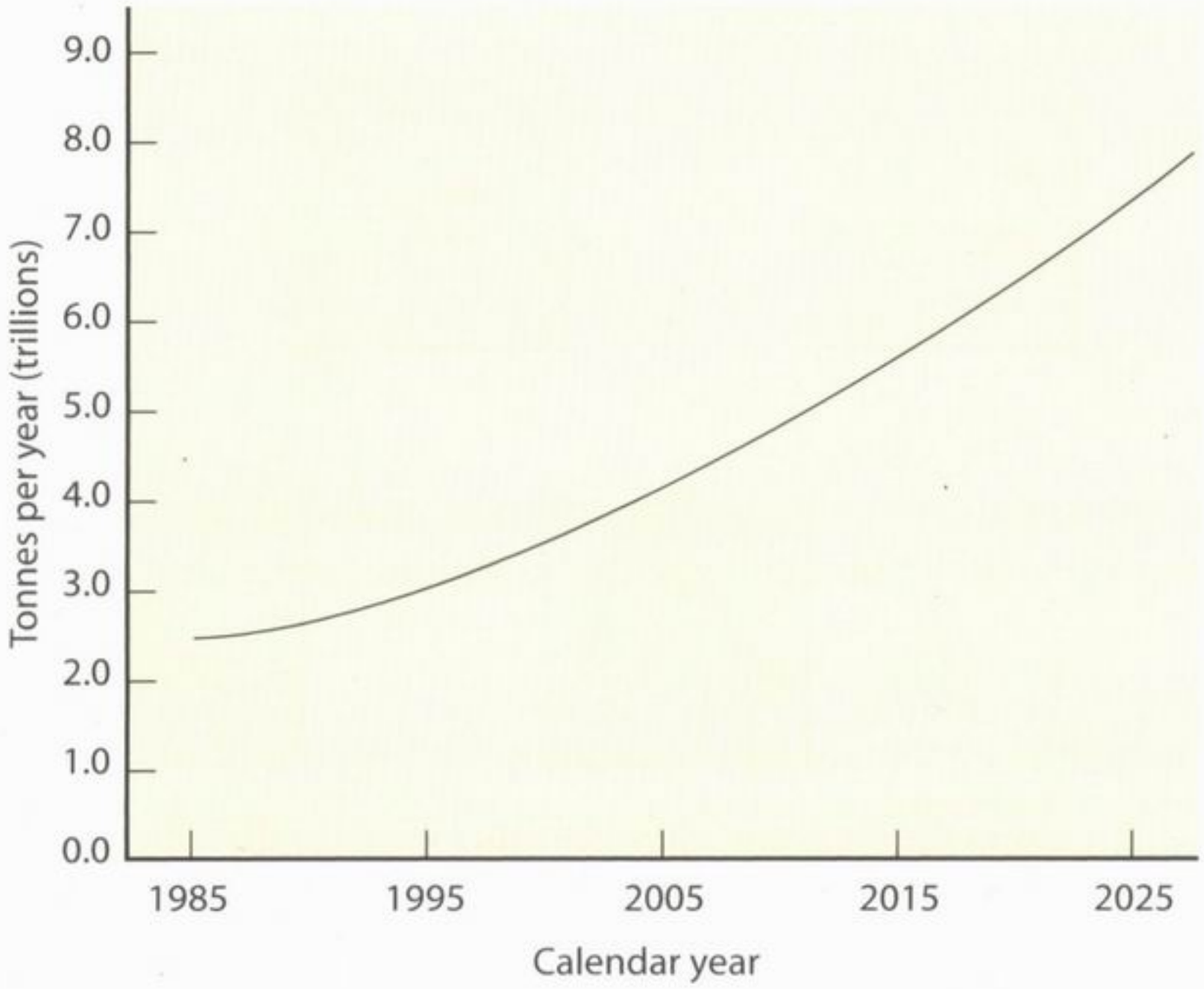


Fig. 4. Global vehicle CO_2 emissions assuming no improvements in vehicle efficiency.
© Greenpeace Communications Ltd 1990. Reprinted from *Global Warming: The Greenpeace Report* edited by Jeremy Leggett (1990) by permission of Oxford University Press.

a) 'Now .....'

b) 'It shows .....'

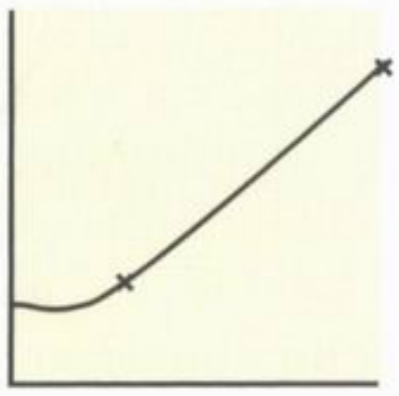
c) 'The vertical ..... while .....'

d) 'Clearly, we can see that .....'

3 Describing change

1 The vocabulary in this section is used to describe movement or trends. This task checks your knowledge of several key words and phrases used to describe movement. For example:

a



increased rapidly

b



went up a bit

Match the following pictures with the correct phrase:

climbed slightly increased steadily dropped markedly
declined a little rose dramatically

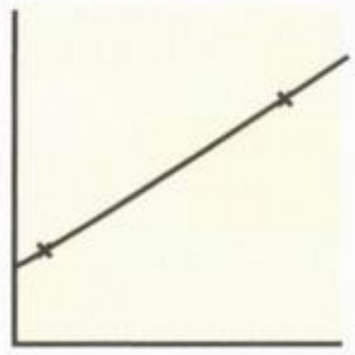
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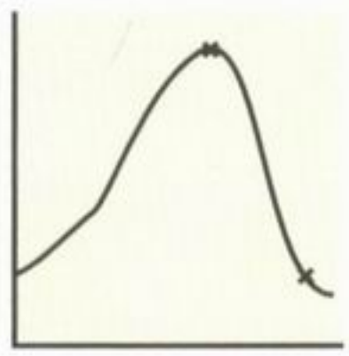
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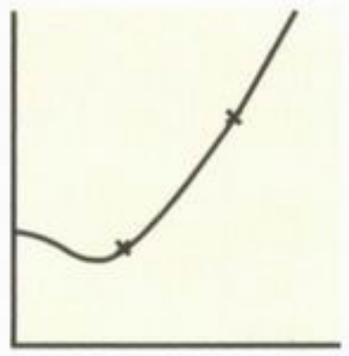
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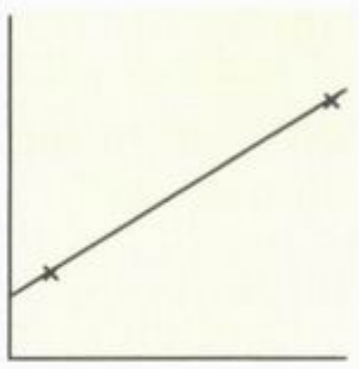
f



g



2 Look at the diagrams and write other words to describe what each one shows. Try to find the noun form for each verb, for example *to increase / an increase.*



a) to increase an increase

to ....

to ....

to ....

to ....

to ....



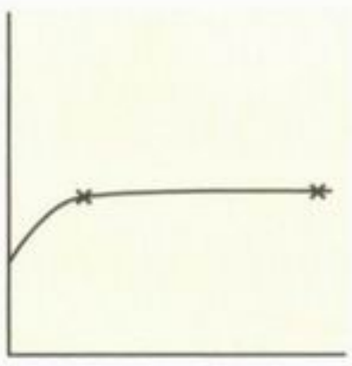
b) to decrease a decrease

to ....

to ....

to ....

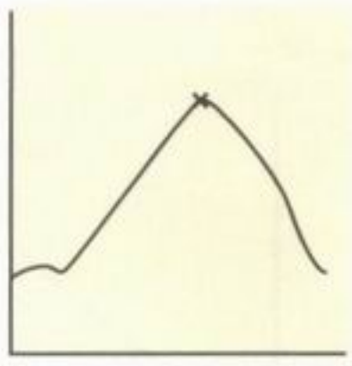
to ....



c) to stay the same

to .....

to .....



d) to reach a maximum

to .....

to .....





e) to recover — a recovery

to ....

to ....

f) to deteriorate — a deterioration

to ....

to ....

Role play

Work in pairs, A and B. Student A should look at File card 12A and Student B should look at File card 12B. Look at the Language Checklist if you need to.

Practice 2

Draw a line graph for use in a presentation. Choose any situation or subject, real or imagined. If possible draw the picture on an overhead transparency. Then present the graph as you would in a presentation. Your description should last no more than a minute.

If possible, construct a graph that makes comparisons possible. Use solid, dotted or broken lines (or colours) to make the picture clear.

Transfer

Think of your professional or study situation. Prepare any pictures or visuals for use in a presentation. Prepare a description for each one.

Record your description without reading directly from your notes, though you may of course look at the pictures.

If you can, video record your presentation of the pictures. Treat the video camera as 'one of the audience'.

Later, if you video recorded your presentation, watch it first with the sound off. Consider the following:

- the appearance and design of the visual
- your body position in relation to 'the audience'
- any gestures, use of hands, etc.
- your maintaining eye contact.

Now either watch your video recording with the sound on or listen to the audio recording. Consider the following:

- the clarity of your message
- the appropriacy of the words you used
- highlighting of the main facts
- the amount of detail – not too much.

Language Checklist
Using visuals

Types of visual support
visual (n.)
film / video
picture
diagram
chart
pie chart
– segment
table graph
– x axis / horizontal axis
– y axis / vertical axis
– left hand / right hand axis
line graph
– solid line
– dotted line
– broken line

Equipment
(slide) projector
– slides (Br. Eng.)
– diapositives (Am. Eng.)
overhead projector (OHP)
– transparency (Br. Eng.)
– slide (Am. Eng.)
flip chart
whiteboard
metaplan board

Introducing a visual
I'd like to show you …
Have a look at this …
This (graph) shows / represents …
Here we can see …
Let's look at this …
Here you see the trend in …

Comparisons
This compares *x* with *y*
Let's compare the …
Here you see a comparison between …

Describing trends

to go up		to go down	
to increase	an increase	to decrease	a decrease
to rise	a rise	to fall	a fall
to climb	a climb	to decline	a decline
to improve	an improvement	to deteriorate	a deterioration
to recover	a recovery		
to get better	an upturn	to get worse	a downturn
to level out	a levelling out		
to stabilise			
to stay the same			
to reach a peak	a peak	to reach a low point	
to reach a maximum		to hit bottom	a trough
to peak			
to undulate	an undulation		
to fluctuate	a fluctuation		

Describing the speed of change

a dramatic			dramatically
a marked	increase / fall	to increase / fall	markedly
a significant			slightly
a slight			significantly

Skills Checklist
Using visual supports

Visuals must be:

- well prepared
- well chosen
- clear

Available media

Use media which suit the room and audience size.

- overhead projector (OHP)
  – transparencies / OHTs / slides (Am. Eng.)
- slide projector
  – slides / diapositives (Am. Eng.)
- video / computer graphics / flip chart / whiteboard

Use of visual aids

Combination of OHP and flip chart with pens often good.
First visual should give the title of talk.
Second should show structure of talk – main headings.
Keep text to minimum – never just read text from visuals.
Do not use too many visuals – guide is one per minute.
Use pauses – give audience time to comprehend picture.
Never show a visual until you want to talk about it.
Remove visual once finished talking about it.
Switch off equipment not in use.

Use of colour

For slides, white writing on blue / green is good. Use different colours if colour improves clarity of message (e.g. pie charts).
Use appropriate colour combinations: yellow and pink are weak colours on white backgrounds.

Use of room and machinery

Check equipment in advance.
Check organisation of room, equipment, seating, microphones, etc.
Use a pointer on the screen (not your hand).
Have a good supply of pens.
Check order of your slides / OHTs, etc.

You in relation to your audience

Decide appropriate level of formality, dress accordingly.
Keep eye contact at least 80% of the time.
Use available space.
Move around, unless restricted by a podium.
Use gesture.

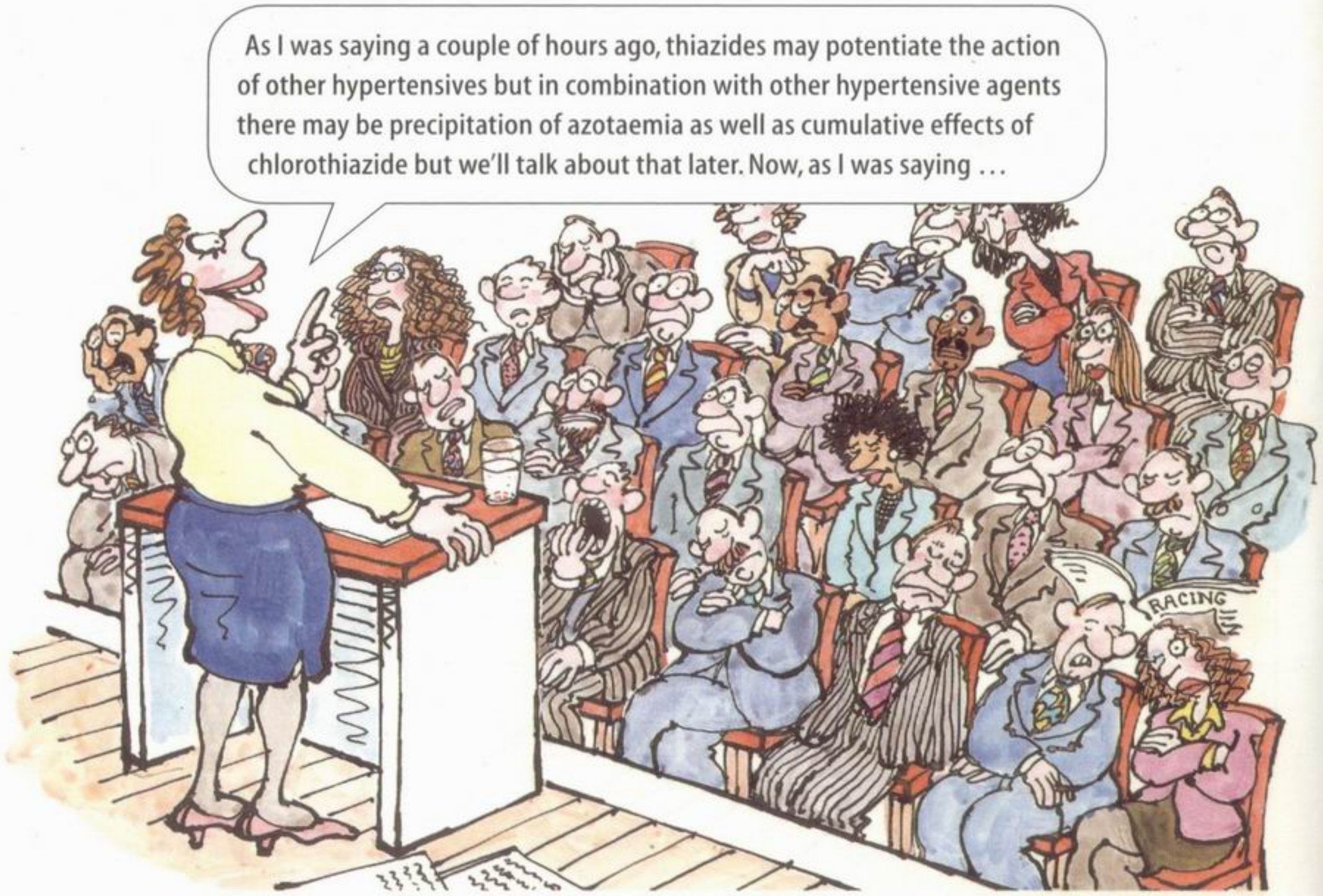
8 The middle of the presentation

- → Holding the audience's attention
- → Structure (2) The main body
- → Listing information
- → Linking ideas
- → Sequencing

1 Holding the audience's attention

'First you say what you're going to say. Then you say it. Then you tell them what you've said.'

'All acts of communication have a beginning, a middle and an end.'



1 What are the problems with the presentation above? Suggest ways that you think a good speaker *can* hold the audience's attention.

2 Read the following passage and identify at least *six* recommendations about speaking technique which can help to make the message in a presentation clear.

You're lost if you lose your audience

Clear objectives, clear plan, clear signals: the secrets of presentation success

Any presentation requires a clear strategy or plan to help you reach your objectives. The aim is not to pass away twenty minutes talking non-stop and showing a lot of nice pictures. It is to convey a message that is worth hearing to an audience who want to hear it. However, how many speakers really hold an audience's attention? What is the secret for those who do? First, find out about the audience and what they need to know. Plan what you're going to say and say it clearly and concisely.

A good speaker uses various signals to help hold the audience's attention and make the information clear. One type of signal is to introduce a list with a phrase like *There are three things we have to consider.* The speaker then says what the three things are and talks about each one at the required level of detail. For example: *There are three types of price that we have to think about: economic price, market price and psychological price. Let's look at each of these in more detail. First, economic price. This is based on production costs and the need to make a profit* … and the speaker goes on to describe this type of price. After that, he goes on to talk about the market price and so on.

Another signalling technique is to give a link between parts of the presentation. Say where one part of the talk finishes and another starts. For example, a well organised presentation usually contains different parts and progression from one part to the next must be clear, with phrases like *That's all I want to say about the development of the product. Now let's turn to the actual marketing plan.* This technique is very helpful to the audience, including those who are mainly interested in one part only.

Another type of signalling is sequencing of information. This usually follows a logical order, perhaps based on time. So a project may be described in terms of the background, the present situation and the future. Key words in sequencing information are *first, then, next, after that, later, at the end, finally,* etc.

Still another technique which helps to emphasise key points is careful repetition. Examples are *As I've already said, there is no alternative but to increase production by 100 per cent* or *I'd like to emphasise the main benefit of the new design – it achieves twice as much power with half as much fuel.*

A final point concerns timing and quantity of information. Psychologists have suggested that concentration is reduced after about twenty minutes without a break or a change in activity. Furthermore, audiences should not be overburdened with technical details or given too many facts to remember. It is claimed that to ask people to remember more than three things in a five minute talk is too much. Some say that seven is the maximum number of any length of presentation. Any such calculations are probably not very reliable, but every speaker needs to think about exactly how much information of a particular type a specific audience is likely to absorb and to plan accordingly.

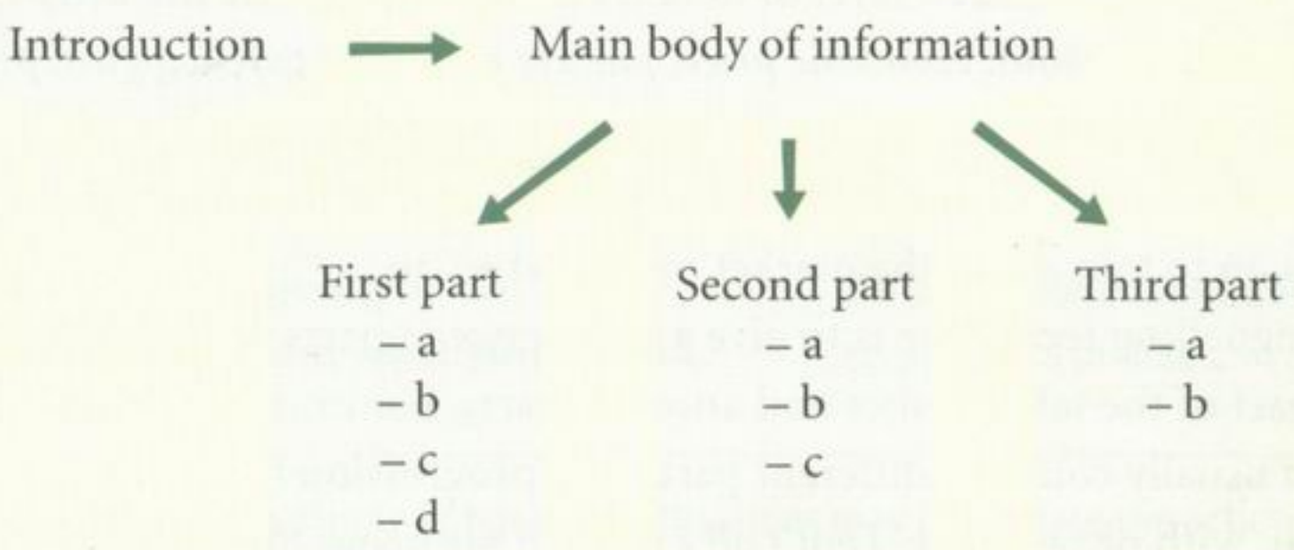
2 Structure (2) The main body

1 Read the following text and identify the following:

a) the relationship between the main body of the presentation and the introduction

b) a recommendation on one way to divide the main body of a talk.

The main body of the presentation contains the details of the subject or themes described in the introduction. All the above techniques are especially useful in making the main body easily understood. They help the audience to follow the information and to remember it. They also help the speaker to keep to the planned structure and to know exactly what stage has been reached at all times during the presentation. Clear structure doesn't just help the audience! In many presentations the main body can be usefully divided into different parts. The main parts, each with a main heading, are referred to in the Introduction (see Unit 6). Clearly there are many ways to divide the main body of a presentation and often different parts will themselves be divided into smaller sections of information:



3 Listing information



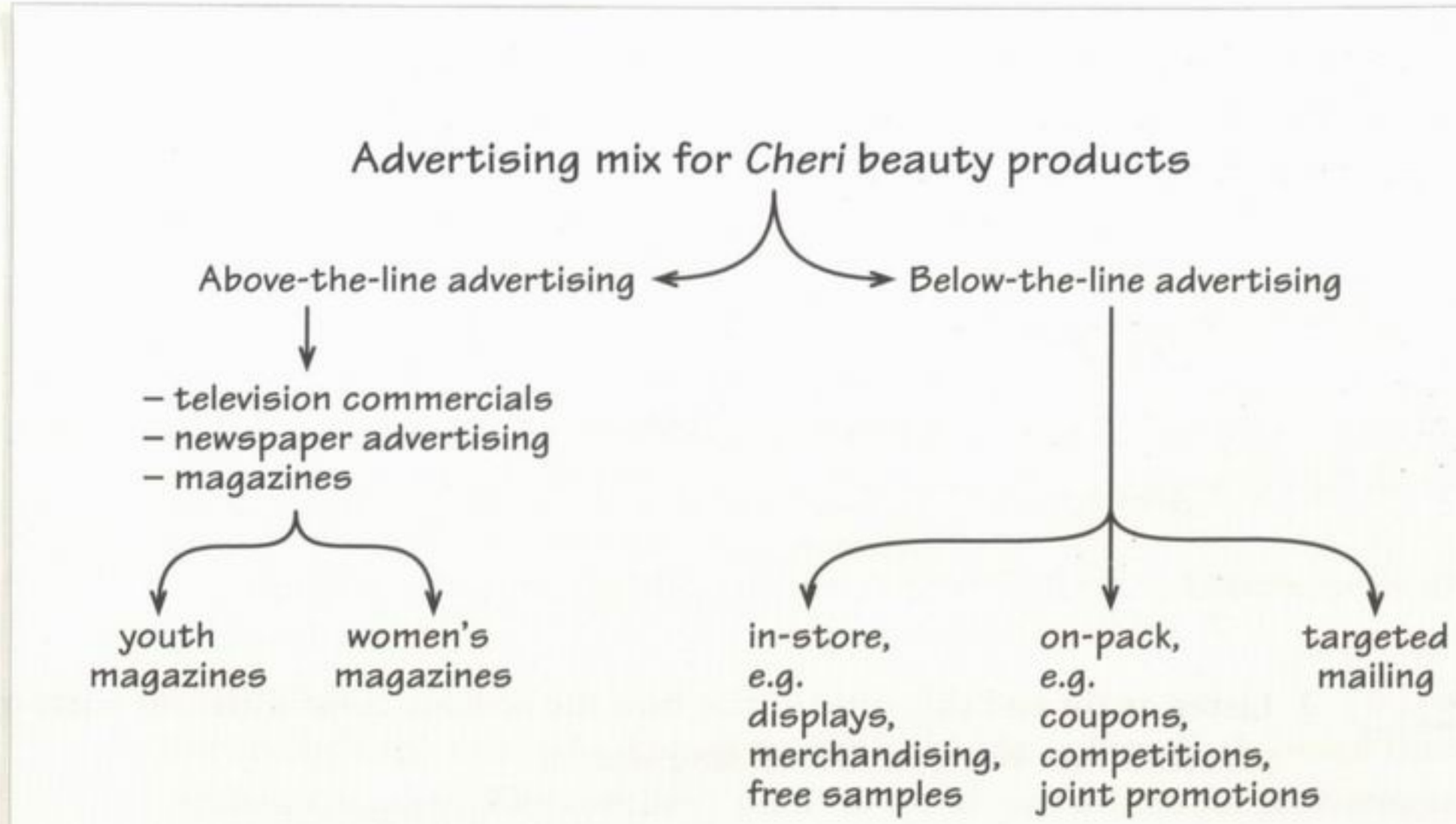
1 Listen to two presentations of the same information about climatic change. Which is easiest to understand: Example 1 or 2? Why?

2 Now read the transcript of one of the two examples. Underline the words and phrases which list key information and give signals to the audience.

' … climatic changes in the Northern hemisphere may have been the result of three types of effect on the environment: first, volcanic activity, second, industrial pollution, and thirdly, transport. Let's look at these in more detail. First, volcanic eruptions. The 1991 eruption may have contributed to ozone damage causing the unusually high world temperatures in 1992. The second key area is industrial contamination. Industry puts important quantities of noxious gases and chemicals into the atmosphere. There are four important gases released by burning fossil fuels. These are CO_2, SO_2, CO and NO_2. They contribute to the so-called 'greenhouse' effect and global warming. The second main area of industrial pollution of the atmosphere is the release of ozone damaging chemicals like chlorofluorocarbons and polychlorobiphenols. These are used in refrigeration, some manufacturing processes and in fire extinguishers. Finally, the third source of damage to the environment is transport. Car and plane engines are a problem because they release the so-called 'greenhouse' gases such as CO_2.'

Practice 1

The information below is part of a Product Manager's notes for a presentation on an advertising mix for a new range of beauty products, with the brand name *Cheri*. He is talking to a marketing team set up to promote the new range. Use the notes to give a short summary of the information using listing techniques.



Begin as follows:

'Good morning, everyone. I'd like to talk about the advertising mix for the new *Cheri* range of beauty products. We are planning two categories of advertising, above-the-line and below-the-line. I'll talk first about … '

Vocabulary

Merchandising: Any direct efforts to encourage sales of a product, increase consumer awareness, etc.

Above-the-line advertising: Mass media advertising, such as television, radio and newspaper.

Below-the-line advertising: Forms of advertising at the point of sale or directly on the product, such as packaging, shop displays, etc.

Now listen to a recording of a model presentation.

4 Linking ideas

1 Listen to the recording of part of the main body of a presentation on Energy Resources in Latin America and complete the notes below.

Topic: Energy resources in Venezuela, Argentina and Peru.

Venezuela → .....

Argentina → ..... power and .....

Peru → ..... but .....

WHY?

..... and ..... factors

and .....

2 Listen again and this time notice how the speaker links different parts of the presentation. Write in the missing words.

a)

new topic

Let's ..... **Argentina**, which .....
Venezuela in that it hasn't enjoyed such …

old topic

b)

old topic

That's ..... **Argentina.**

Now ..... **Peru.** For many …

new topic

c)

old topic

Now, ... **Peru.** I now want .....
other opportunities in Latin America (*fade*).

new topic

3 Suggest other language that can be used to make links between different parts of a presentation.

Practice 2

Choose one of the situations on page 67 to present a short extract from a presentation. Use linking expressions to connect the different parts of the talk.

Situation 1

You are a Project Manager of Sasi, a Dutch electronic components manufacturer. You have to give a presentation to colleagues explaining the company's decision to build a factory in Indonesia.



Important factors
influencing the decision are:

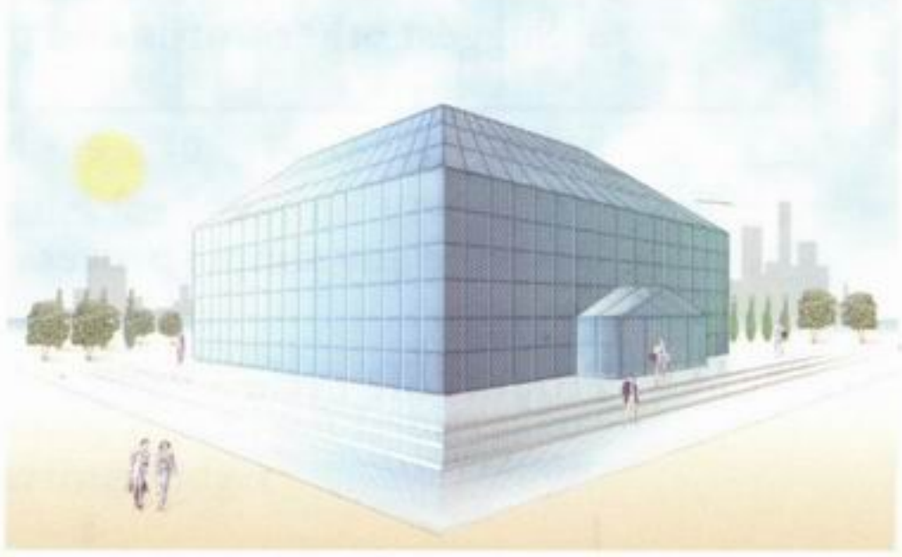
a) local employment conditions: well-trained workforce, skilled in oil industry, experienced in chemical engineering
b) local economic factors and market potential: strong growth in Indonesian economy, wealth of Java, good location, access to Southeast Asia market
c) economically strong area
d) available subsidies, tax concessions: government wants inward investment.

Situation 2

You are a design consultant working for Land Inc., a New York-based financial services company. The company plans to build new offices for its European headquarters in Brussels. There are three tenders for the design. Present an overview of each tender to senior executives of the company.



a) **Fox Lee Associates**: British
- $4.0m
- conventional air conditioning and heating system
- Neo-classical design



b) **Shikishima**: Japanese
- $5.8m
- ultra-modern
- solar energy-based heating and air-conditioning



c) **Harald Khaan Group**: Dutch
- $6.0m
- 20% more office space
- low-running costs, conventional heating
- modern design
- exceptional energy conservation

5 Sequencing

1 Listen to part of a presentation about a construction project in Seoul, South Korea. Number the stages in the project in the right order.

Put out tenders for construction.	☐
Technical consultation to determine design needs.	☐
Purchasing procedure.	2
Building.	☐
Put out a call for tenders to architects.	☐
Select the best proposal.	☐
Commission research to find best location for plant.	1
Period of consultation with architects over details.	☐

2 Listen again, this time focusing on the language used to indicate the sequence of events. Identify seven words or phrases that are used in this way.

a) F i r s t o f a l l

b) N _ _ _

c) W _

d) The _ _ _ _ _ _ _ _ _ _ _ _ be

e) T _ _ _

f) H _ _ _ _ _ _ _ _ _ _ _ _

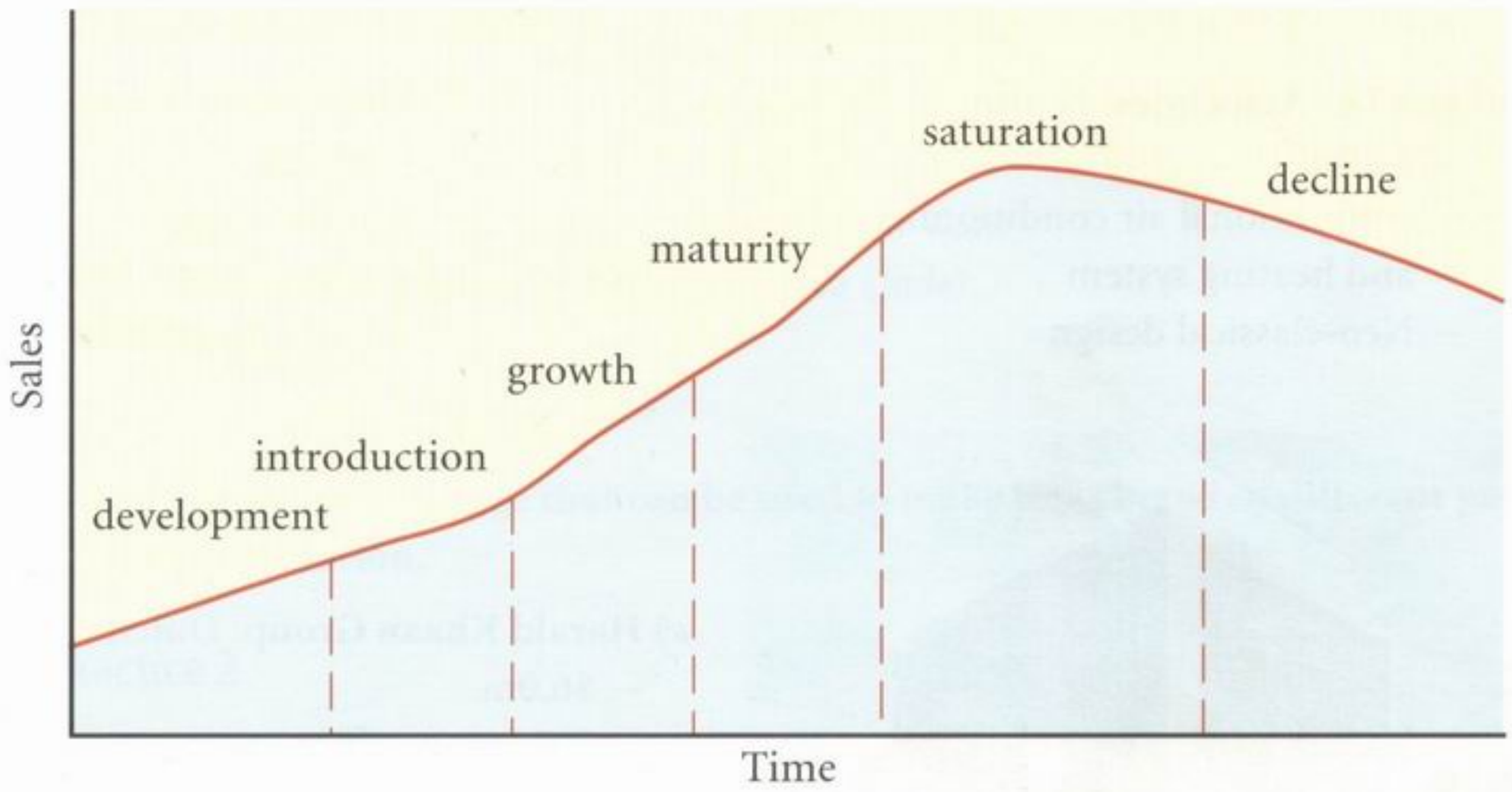
g) The _ _ _ _ _ _ _ _ _ _ _ _ to

3 Suggest other words and phrases that indicate the sequence of events.

Practice 3

Describe any simple process or the diagram below using sequencing language.

Product life cycle



Now listen to a recording of a model description.

Practice 4

Use the information below to give a presentation of about seven minutes. Use listing, linking and sequencing where necessary.

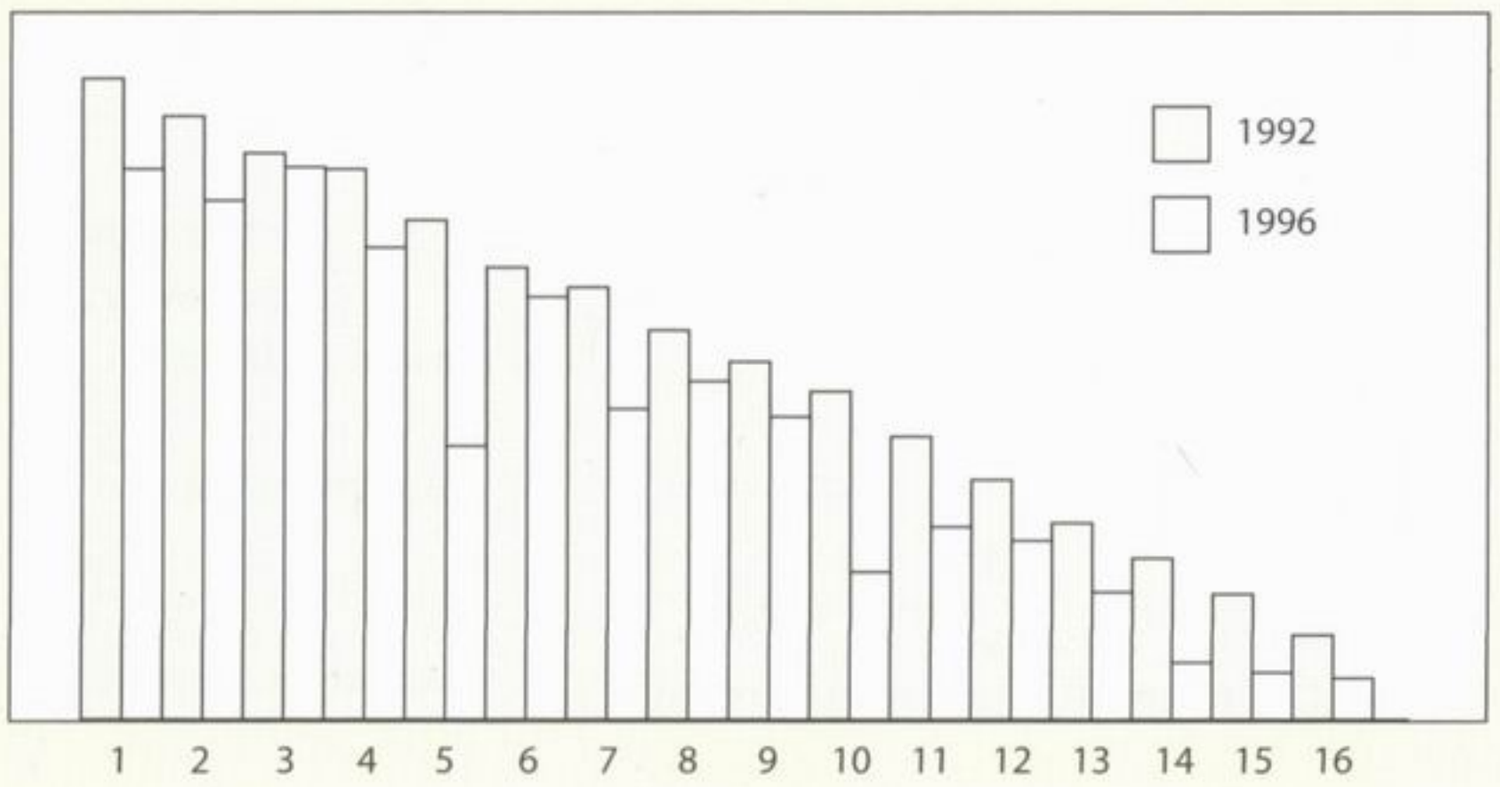
You have been asked by GUBU Inc., a Boston-based toy manufacturer, to advise them on a business plan to reverse falling sales. Make a presentation to GUBU executives. Tell them your recommendations.

Sales of GUBU toys

Introduction

↓

1. Global decline in sales



Comparison between combined sales for 1992 and 1996 for 16 products.

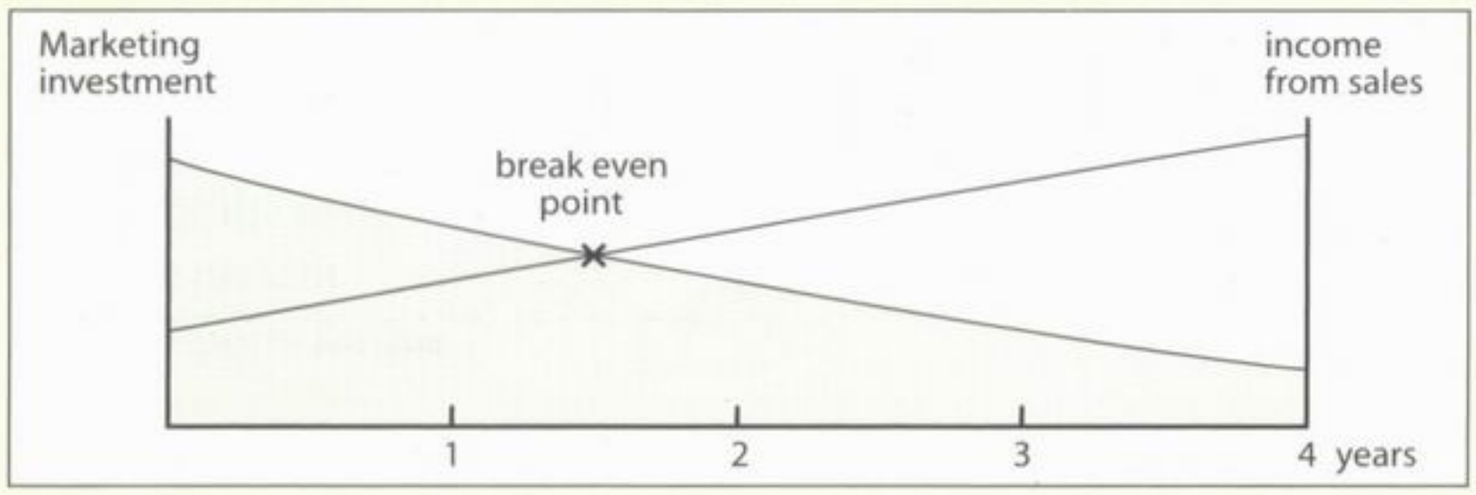
2. Reasons for decline in sales
   – poor investment in new products
   – old products losing appeal, not fashionable
   – declining marketing budget

↓

3. Proposed action to reverse trend
   – drop half of existing product range
   – new product investment
   – new marketing strategy with heavy marketing investment

↓

4. Prospects



Transfer

Prepare an informal presentation on a topic of your own choice.

- It does not have to concern your work or studies but should be a topic which interests you.
- Think about having a clear introduction (see Unit 6) and a clear structure.
- Include visual aids (see Unit 7) if you like.

Give the presentation to your teacher and / or colleagues.

Language Checklist
Structure (2) The main body

Signalling different parts in a presentation:

Ending the introduction

So that concludes the introduction.
That's all for the introduction.

Beginning the main body

Now let's move to the first part of my talk, which is about …
So, first … To begin with …

Listing

There are three things to consider. First … Second … Third …
There are two kinds of … . The first is … The second is …
We can see four advantages and two disadvantages. First, advantages.
One is … Another is … A third advantage is … Finally …
On the other hand, the two disadvantages. First … Second …

Linking: Ending parts within the main body

That completes / concludes …
That's all (I want to say for now) on …

Linking: Beginning a new part

Let's move to (the next part which is) …
So now we come to …
Now I want to describe …

Sequencing

There are (seven) different stages to the process
First / then / next / after that / then (*x*) / after *x* there's *y*, last …
There are two steps involved.
The first step is … . The second step is …
There are four stages to the project.
At the beginning, later, then, finally …
I'll describe the development of the idea.
First the background, then the present situation, and then the prospects for the future.

Skills Checklist
Structure (2) The main body

Organisation of presentation

- Logical progression of ideas and/or parts of presentation.
- Clear development.
- Sequential description of processes.
- Chronological order of events, i.e. background → present → future.

Topic

Main parts	Sections	Subsections
A	i	a.
		b.
	ii.	
B	i.	a.
		b.
	ii.	
	iii.	a.
		b.
		c.
C	i.	a.
		b.
	ii.	

Internal structure of the main body of a complex presentation

Signalling the structure

- Use listing techniques.
- Link different parts.
- Use sequencing language.

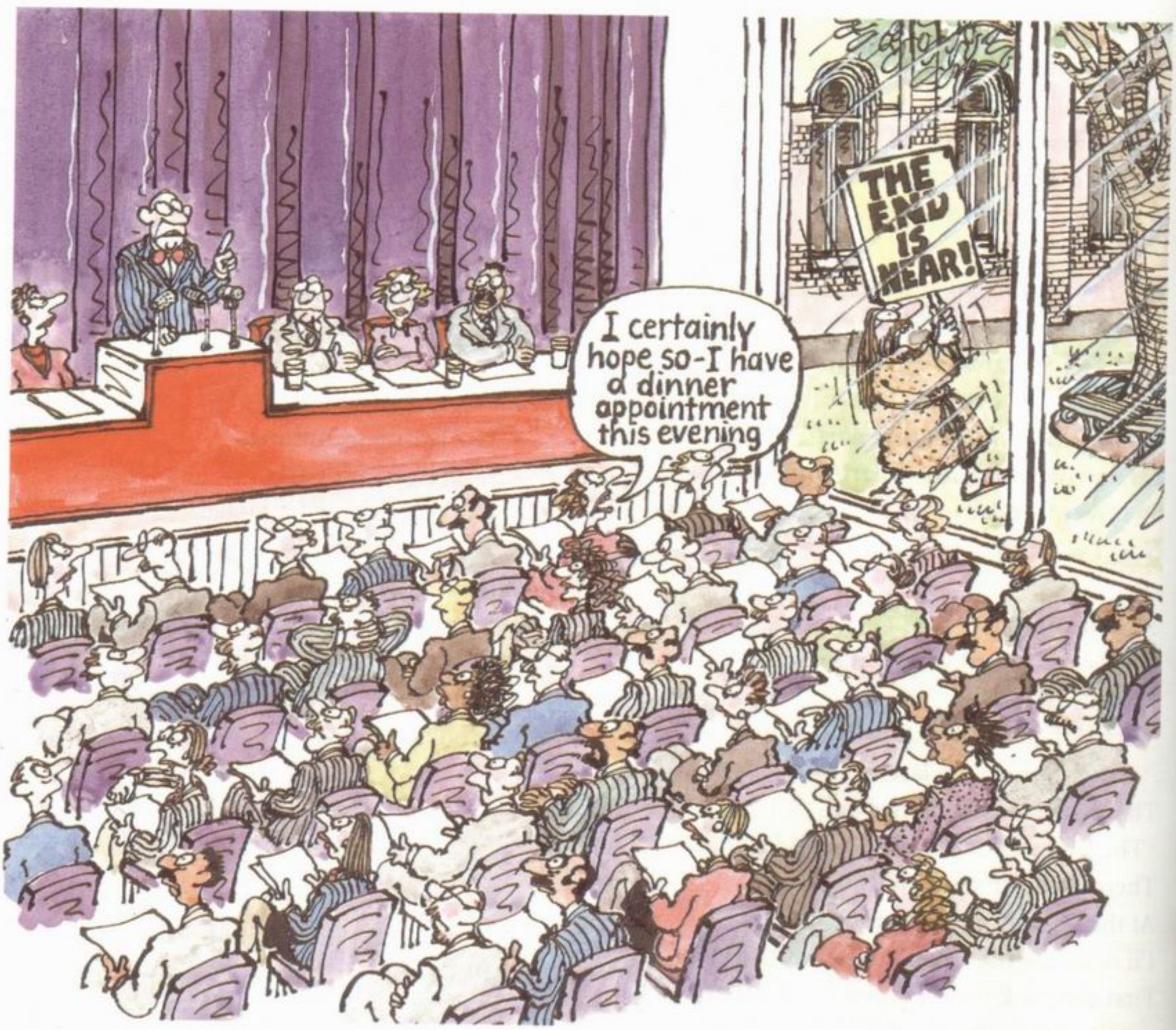
Signalling the structure …

– makes the organisation of the talk clear
– helps the audience to follow
– helps *you* to follow the development of your talk.

9 The end is near . . . this is the end

→ Structure (3) The end
→ Summarising and concluding
→ Questions and discussion

1 Structure (3) The end

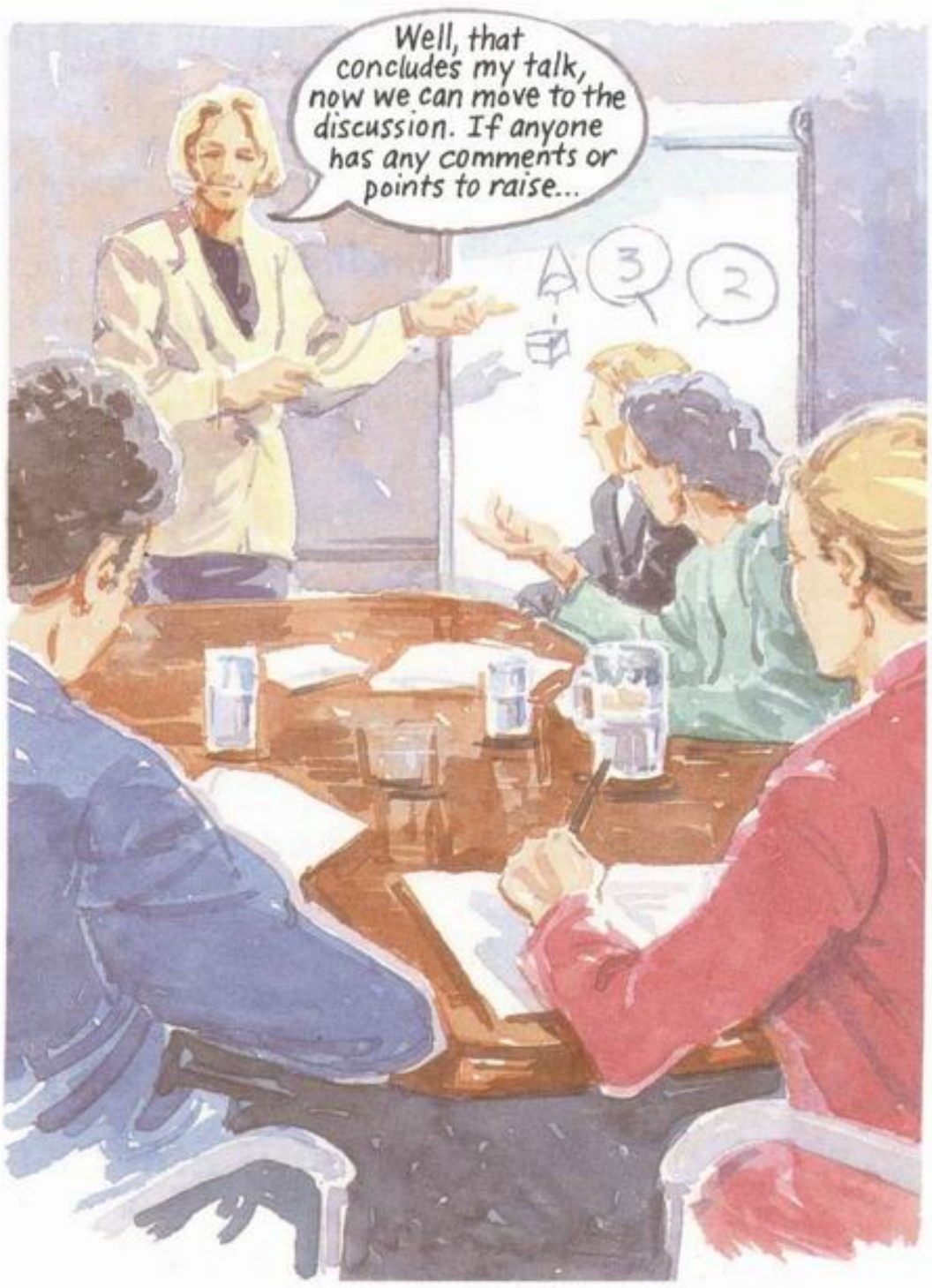


1 What does the end of a presentation contain?

2 What is the difference, if any, between a *summary* and a *conclusion*?

3 Comment on the different approaches used by the two speakers in the cartoons. Can you suggest reasons for the different endings?





4 In which of the following situations do you think a *discussion* is more appropriate than *questions*?

- A sales representative's presentation of a new product.
- A Chief Executive's statement on corporate policy.
- A politician's speech on transport policy.
- A team leader's talk to colleagues on the next phase of a project.
- A manager's proposal to a group of senior executives on improving productivity.

2 Summarising and concluding

1 Listen to the end of a presentation by Ben Ingleton, Marketing Director of Foss Ltd., an agricultural machinery manufacturer. His talk is about company valuation. What is his key message?

2 Listen again. Is this a summary or a conclusion or is it both? Explain your answer.

3 Listen again and complete the following phrases.

a) 'I'd like to ..... with a short ..... of the ....'

b) 'So, what are .... that ..... can ..... from this?

I think most importantly, we .... build up …'

Practice 1

Look at the following overhead transparencies used in a presentation on safety procedures on an oil platform. Use them to reconstruct the end of the presentation.

Begin as follows:

'That concludes the main part of my talk. Now I'd like to … '

Summary

1. Three incidents in the year show communication problems.
2. 35% of incidents in the last 5 years contain some degree of communication problem.
3. Existing communication procedures are not considered satisfactory.

Conclusion

1. Training must place more emphasis on communication procedures.
2. Programme of regular revision of communication procedures should be introduced.

Now compare your version with a recording of a model answer.

3 Questions and discussion



1 Listen to a recording of two different ways of ending the same sales presentation by Marisa Repp about an automatic warehouse system, the Storo. Decide if they:

- invite the audience to ask questions
- are a lead-in to a discussion
- invite the audience to ask questions and have a discussion
- request comments.

2 Suggest alternative endings for the presentation you have just heard.

3 Listen to three examples of possible endings to other sales presentations. Match each one to the comments below.

A A **hard sell** approach, mainly interested in selling the product. ☐
B **Weak**, as if the speaker lacks confidence. ☐
C **Customer-friendly**, wants to help the customer. ☐

4 Read the following text and identify:

a) a potential problem at the end of a presentation
b) three ways to avoid the problem.

Open for questions: The silent disaster

A nightmare scenario is as follows: the speaker finishes his talk with the words 'Any questions?' This is met by total silence. Not a word. Then an embarrassed shuffling, a cough … . *How can this be avoided? A possible answer is that if the presentation has* been good and the audience is clearly interested, *someone* will have *something* to say.

Another way to avoid the nightmare of utter silence is to end with an instruction to the audience. This should ensure immediate audience response. Giving an instruction is often useful in sales presentations and where the audience has special requirements. Here are two examples:

A sales presentation
After talking about his or her products or services, the speaker wants the audience to explain their needs and says:

'Okay – I've told you about the ways Snappo can help companies like yours. Now for us to do that, we need to know more about the way you work. For example, tell me about your particular situation, tell me what in particular may interest you … .'

This places a responsibility on the audience to respond – unless of course they have a completely negative view of both the presenter and the message! Assuming they are well-disposed towards the potential supplier, it is probably in their interests to offer some information and begin discussion.

A Training Manager

Speaking to an audience of Department Managers, vice-presidents, or potential trainees, the Training Manager has outlined recommendations and explained what is available. He/she can end with:

'Right! I've told you what we can offer. Now tell me what are your impressions, what are your priorities and what else do you need to know now?'

Another option is for the speaker to have a question prepared. Ask something which you know the audience will have to answer. This often breaks the ice and starts discussion. It may be possible to single out an individual who is most likely to have a question to ask you or a comment to make, or it may be apparent from earlier contact perhaps during the reception or a coffee break, that a particular individual has something to say or to ask.

5 Handling questions is thought by many speakers to be the most difficult part of a presentation. Why do you think this is? How do you think difficulties can be minimised?

Listen to Penny Yates talking about the difficulties that can arise in dealing with questions after a presentation. As you listen, tick any of the following pieces of advice that she gives.

1 Be polite. ☐
2 Listen very carefully. ☐
3 Ask for repetition or clarification. ☐
4 Keep calm. ☐
5 Tell the truth (most of the time!). ☐
6 Don't say anything you'll regret later. ☐
7 Check understanding if necessary by paraphrasing. ☐
8 Agree partially before giving own opinion: *Yes, but* ... ☐

6 A Conference on Land Development in Europe included presentations on Financial Support for Business. Listen to four extracts of different speakers' handling of questions and discussion. Use the table below to mark which extracts are examples of good (✓) or bad (✗) technique. Give reasons for your answers.

	Technique (✓/✗)	Why?
1	.....	.....
2	.....	.....
3	.....	.....
4	.....	.....

Practice 2

Imagine that you have given a talk on *Marketing in Japan* at a conference on business trends. What would you say in these situations?

1 At the end of your presentation, move to comments / discussion / questions.
2 A member of the audience suggests that you said that *many small retail outlets, small shops, had actually closed down in recent years.* In fact, you said this process has been going on for a long time. Politely correct the other person.
3 Ask the audience for comments on why this has happened.
4 Agree with someone's suggestions, but suggest other factors. One is the increasing number of take-overs of smaller companies.
5 A member of the audience says the following: *'I … I understand that a report showed that 700 new soft drinks came out in Japan in 1990 and one year later 90% had failed. That's a pretty amazing figure … '* Paraphrasing this, ask if in the USA or Europe that could not happen.
6 Someone suggests that in Japan there has always been an emphasis on quality and on products. In the West market research has been more developed. Agree, but say the situation is changing.
7 A speaker says something you don't understand. What do you say?

Practice 3

Divide into groups of four. Each person should prepare, in about two to three minutes, part of a short presentation on any topic he/she knows well.

Describe just one or two aspects of the topic in some detail for about three to four minutes. Then end what you say with a brief summary and/or conclusion. Finally, move to questions/comments or discussion.

Your colleagues should:

- ask questions
- ask for more details
- ask for clarification / repetition
- paraphrase part(s) of what you said
- offer more information based on their knowledge and / or experience.

For each contribution, respond appropriately.

Repeat the exercise until everyone in the group has been *in the hot seat.*

Transfer

Give the end of a presentation on a topic of your choice. Include either a summary or a conclusion and move to questions and/or discussion.

Language Checklist

The end of the presentation

Ending the main body of the presentation
Right, that ends (the third part of) my talk.
That's all I want to say for now on …

Beginning the summary and/or conclusion
I'd like to end by emphasising the main point(s).
I'd like to finish with …
– a summary of the main points.
– some observations based on what I've said.
– some conclusions / recommendations.
– a brief conclusion.

Concluding
There are two conclusions / recommendations.
What we need is …
I think we have to …
I think we have seen that we should …

Inviting questions and/or introducing discussion
That concludes (the formal part of) my talk. (Thanks for listening) … Now I'd like to invite your comments.
Now we have (half an hour) for questions and discussion.
Right. Now, any questions or comments?
So, now I'd be very interested to hear your comments.

Handling questions

Understood but difficult or impossible to answer
That's a difficult question to answer in a few words.
– It could be …
– In my experience …
– I would say …
– I don't think I'm the right person to answer that. Perhaps (Mr Holmes) can help …
– I don't have much experience in that field …

Understood but irrelevant or impossible to answer in the time available
I'm afraid that's outside the scope of my talk / this session. If I were you I'd discuss that with …
I'll have to come to that later, perhaps during the break as we're short of time.

Not understood
Sorry, I'm not sure I've understood. Could you repeat?
Are you asking if … ?
Do you mean … ?
I didn't catch (the last part of) your question.
If I have understood you correctly, you mean … ? Is that right?

Checking that your answer is sufficient
Does that answer your question?
Is that okay?

Skills Checklist

Structure (3) Ending the presentation

A summary

- Restates main point(s).
- Restates what the audience must understand and remember.
- Contains no new information.
- Is short.

A conclusion

- States the logical consequences of what has been said.
- Often contains recommendations.
- May contain new and important information.
- Is short.

Questions

- Inviting questions implies that the audience are less expert than the speaker.
- Beware of the 'nightmare scenario' – total silence! Have one or two prepared questions to ask the audience.
- Keep control of the meeting.

Discussion

- Inviting discussion gives the impression that the audience have useful experience, so is often more 'diplomatic'.
- You still need to control the discussion.

Inviting discussion and questions

- Often the best solution.
- Keep control, limit long contributions, watch the time.

Handling questions

- Listen very carefully.
- Ask for repetition or clarification if necessary.
- Paraphrase the question to check you understand it.
- Give yourself time to think – perhaps by paraphrasing the question.
- Check that the question is relevant. If not, don't answer if you don't want to.
- Refer questioner to another person if you can't answer.
- Suggest you'll answer a question later if you prefer.
- Check that the questioner is happy with your answer: eye contact and a pause is often sufficient.
- Keep control.
- Don't allow one or two people to dominate.
- Be polite.
- Signal when time is running out – 'Time for one last question'.
- At the end, thank the audience.

MODULE 4

MEETINGS

10 Making meetings effective

→ What makes a good meeting?
→ Chairing a meeting
→ Establishing the purpose of a meeting

1 What makes a good meeting?









Some comments on business meetings:

'Two or more people getting together for a specific business purpose.'
Gower Publishing Ltd., 1988. Extracted from *The Gower Handbook of Management*, p. 1185.

'The fewer the merrier.'
© Milo O. Frank 1989. Extracted from *How to Run a Successful Meeting in Half the Time* published by Corgi, a division of Transworld Publishers Ltd. All rights reserved.

1 What makes a good meeting? Suggest what you think are the characteristics of a successful meeting.

2 Listen to the recording of Allan Case, an engineer, talking about the characteristics of successful business meetings. He makes *five* of the eight points below. Identify the correct order of these points.

There is a written agenda.	☐
Clear objectives – known to everyone.	☐
Respect for the time available / time planning.	☐
Good chair – effective control.	☐
Emotions are kept under control.	☐
Good preparation.	☐
Everyone gets to say what they need to say.	☐
Reaching objectives.	☐

2 Chairing a meeting



"Mr. Skelton, can I go out and play now?"

What do you think the functions of the chairperson are during a meeting?

1 Listen to a recording of a meeting at Hilo Co., a small subsidiary of a multinational company. The meeting is to discuss the decline in profits. Listen once. Say which of the following are given as reasons for the fall.

Prices are too high.	Yes/No
The company has wasted money on research and development.	Yes/No
Sales are down.	Yes/No
The sales budget is too low.	Yes/No
No one likes the Chief Sales Executive.	Yes/No
The products are old.	Yes/No

2 Listen again, paying attention to the role of the chair in the discussion. Tick (✓) which of the following functions the chair performs at this meeting.

Thanks people for coming.	☐	Prevents interruptions.	☐
Starts the meeting on time.	☐	Makes people stick to the subject.	☐
States the objective.	☐	Gives a personal opinion.	☐
Refers to the agenda.	☐	Summarises.	☐
Changes the agenda.	☐	Asks for comments.	☐
Talks about a previous meeting.	☐	Decides when to have a break.	☐
Introduces the first speaker.	☐	Closes the meeting.	☐

3 Suggest phrases which could be used by a chairperson in the following situations in a meeting.

a) To welcome the participants to a meeting.
b) To state the objectives of the meeting.
c) To introduce the agenda.
d) To introduce the first speaker.
e) To prevent an interruption.
f) To thank a speaker for his/her contribution.
g) To introduce another speaker.
h) To keep discussion to the relevant issues.
i) To summarise discussion.
j) To ask if anyone has anything to add.
k) To suggest moving to the next topic on the agenda.
l) To summarise certain actions that must be done following the meeting (for example, do research, write a report, meet again, write a letter, etc.).
m) To close the meeting.

Practice 1

Work in groups of four. Decide on a chair and have a brief meeting using one of the situations below.

After a few minutes' preparation, the chair starts the meeting, introduces the agenda, invites the first speaker to make his/her proposal, prevents interruptions, brings in other speakers, summarises, etc.

Situation 1

Meeting

To identify ways to reduce company costs.

Time: Finish:
Place:
Participants:

Agenda

1. Staff cuts.
2. Reducing the research budget.
3. Cutting salaries and running costs.

Situation 2

Meeting

To decide on training needs and how to spend $100,000 on training.

Time: Finish:
Place:
Participants:

Agenda

1. Decide priorities:
   marketing / information technology / languages.
2. Allocate costs.
3. Decide outline programme.

3 Establishing the purpose of a meeting

1 Below is an incomplete agenda for a meeting of an Environmental Research Unit. Listen to the recording of the start of the meeting. You will hear the opening remarks from the chair, Victor Allen. Note the objectives of the meeting by filling in the spaces in the agenda.

Environmental Research Unit

Quarterly Meeting

24th May 19—
Room A 32, South Side Science Park

Participants: Victor Allen (Chair), Sonia Sandman,
Vince Hamden, Russell James.
Time: 10.00 Finish: 12.00

Agenda

1. (a)_____ present projects

1.1 Hydroclear
1.2 PCB reduction

2. (b)_____

3. (c)_____
   – government
   – United Nations / World Health Organization
   – Industry

Practice 2

1 In groups, work out a brief agenda, with an appropriate order, for a meeting of the marketing department of Axis Finance Ltd., a medium-sized financial services company. Your agenda should include the points listed here:

any other business
minutes of previous meeting
date of next meeting
personnel changes
chair's opening address
new products
marketing plans for next year
review of marketing performance in the current year
apologies for absence.

2 In pairs, prepare a brief opening statement by the chair to introduce the meeting above:

- think about what the opening statement from the chair needs to say
- use your agenda as a guide
- refer to the Language Checklist
- practise in pairs.

Role play

Work in groups of four.
Ash & Whitebeam is a manufacturing company. The Board has decided to set up a subcommittee to examine the four problems contained in File cards 20–23.
Your group is that subcommittee and you are meeting to discuss these problems and to make recommendations to the Board. Read through the information on the File cards. Decide in groups who should lead discussion on each of the four topics. Each group member should prepare his/her introduction. When everyone is ready, begin the meeting. If possible, also choose an overall Chair for the meeting.

Transfer 1

Think about the role play meeting that you have worked on in this unit and your role in it.
Evaluate the meeting by considering the following:
What were the objectives?
What was your role in the meeting?
Did you use any visual supports?
What was the result of the meeting?
How did you feel about this result?
What action or follow-up was agreed?

Transfer 2

If you were the Chair of the meeting, again think about your role. Consider all the above questions but also the following:
What were the objectives?
How long did it take – was this too long or too short?
Were you an effective Chair?
Did you summarise the meeting?
How could you have chaired the meeting better?

Transfer 3

If you know of any meeting that you are going to participate in, think about your preparation for that meeting. What do you need to consider?

Language Checklist
Chairing and leading discussion

Opening the meeting
Thank you for coming …
(It's ten o'clock). Let's start …
We've received apologies from …
Any comments on our previous meeting?

Introducing the agenda
You've all seen the agenda …
On the agenda, you'll see there are three items.
There is one main item to discuss …

Stating objectives
We're here today to hear about plans for …
Our objective is to discuss different ideas …
What we want to do today is to reach a decision …

Introducing discussion
The background to the problem is …
This issue is about …
The point we have to understand is …

Calling on a speaker
I'd like to ask Mary to tell us about …
Can we hear from Mr Passas on this?
I know that you've prepared a statement on your Department's views …

Controlling the meeting
Sorry Hans, can we let Magda finish?
Er, Henry, we can't talk about that.

Summarising
So, what you're saying is …
Can I summarise that? You mean …
So, the main point is …

Moving the discussion on
Can we go on to think about …
Let's move on to the next point.

Closing the meeting
I think we've covered everything.
So, we've decided …
I think we can close the meeting now.
That's it. The next meeting will be …

Skills Checklist
Preparation for meetings

Chair
- Decide objectives.
- What type of meeting (formal or informal, short or long, regular or a 'one off', internal / external information giving / discussion / decision making)?
- Is a social element required?
- Prepare an agenda.
- Decide time / place / participants / who must attend and who can be notified of decisions.
- Study subjects for discussion.
- Anticipate different opinions.
- Speak to participants.

Secretary
- Obtain agenda and list of participants.
- Inform participants and check:
  - room, equipment, paper, materials.
  - refreshments, meals, accommodation, travel.

Participants
- Study subjects on agenda, work out preliminary options.
- If necessary, find out team or department views.
- Prepare own contribution, ideas, visual supports, etc.

The role of the Chair
- Start and end on time.
- Introduce objectives, agenda.
- Introduce speakers.
- Define time limits for contributions.
- Control discussion, hear all views.
- Summarise discussion at key points.
- Ensure that key decisions are written down by the secretary.
- Ensure that conclusions and decisions are clear and understood.
- Define actions to be taken and individual responsibilities.

11 Sorry to interrupt, but . . .

→ The structure of decision making
→ Stating and asking for opinion
→ Interrupting and handling interruptions

1 The structure of decision making



1 Read the following extract and answer these questions.

a) What kind of meetings is the text about?
b) What *structure* does the text describe?
c) What key point is made about communication?

2 Read the text again. Do you agree with:

a) the first sentence? Give reasons for your answer.
b) Hayne's suggestions for the steps involved in decision making?
c) the view that communication must be a two-way process?
d) what the writer says about consensus in the final paragraph?

The reason for having a meeting is to make a decision. Information may be given in a presentation followed by questions or discussion, but it is to get a consensus that the meeting has been arranged in the first place. Achieving this in the most time- and cost-effective manner possible is a goal that everyone attending (the meeting) must share.

Marion Haynes (1988) maintains that decision making meetings need to follow a specific structure. The rational decision process includes the following steps:

- study / discuss / analyse the situation
- define the problem
- set an objective
- state imperatives and desirables
- generate alternatives
- establish evaluation criteria
- evaluate alternatives
- choose among alternatives.

One other aspect of decision making is the necessity for participants in the meeting to be aware of one another's needs and perceptions. If these are not effectively communicated, if there is an insufficient degree of understanding of one another's requirements, then an acceptable conclusion is unlikely to be reached. There are four essential elements in decision making: awareness, understanding, empathy and perception.

It is only when we accept that communications are a two-way process that any form of communication, including decision making, will become genuinely successful and effective.

Decision making is not always an identifiable activity. Frequently the discussion can evolve into a consensus which can be recognised and verbalised by the leader without the need to 'put things to the vote'.

Adapted from Bernice Hurst *The Handbook of Communication Skills* (London: Kogan Page, 1991).

3 Find words or phrases in the text which mean the same as the following:

a) common agreement
b) economical use of resources
c) aim
d) fix a goal
e) what one must have
f) what one would like to have
g) consider other options
h) way of seeing things
i) seeing things as others see them
j) develop
k) express through speaking.

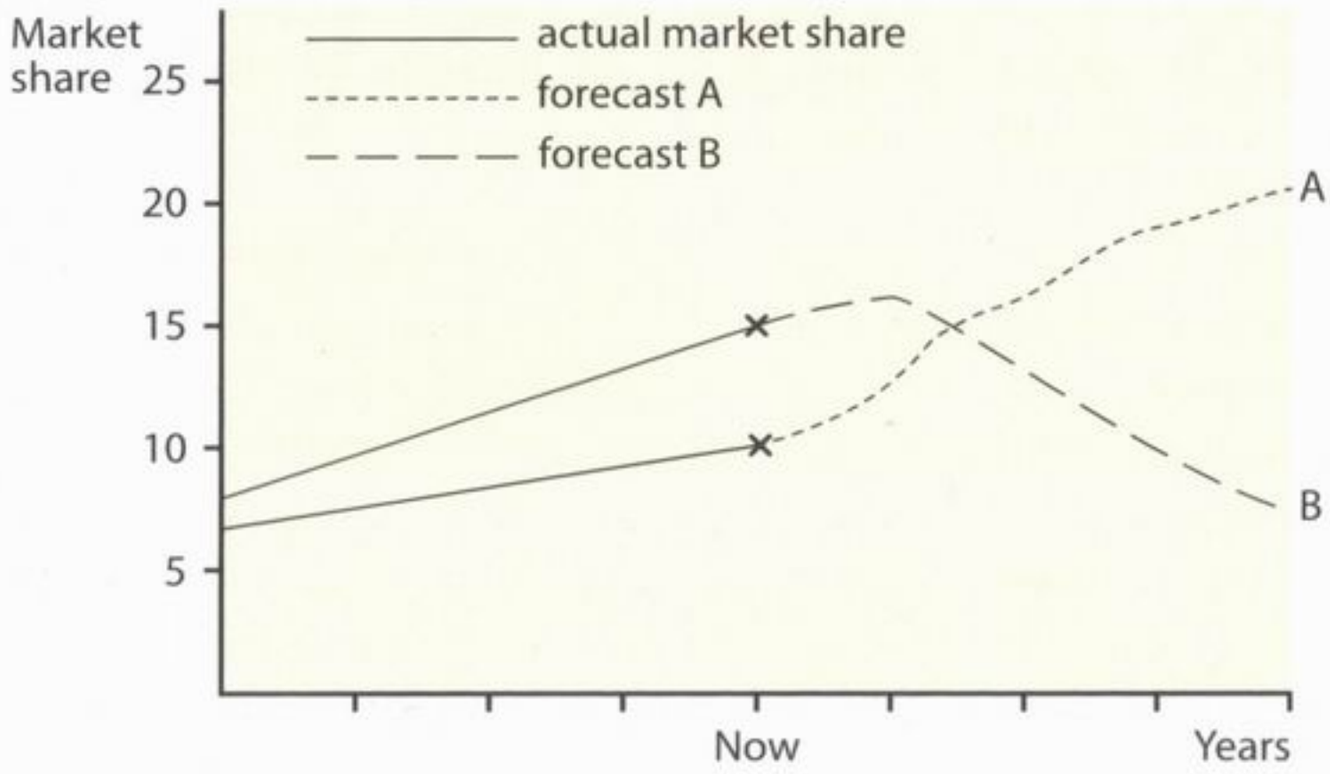
2 Stating and asking for opinion

1 Quickly suggest as many ways of asking for opinion and stating opinion as you can. Two examples are given here:

What do you think about … ? – I think …

Do you have any opinion on … ? – In my experience …

2 Listen to a recording of directors of a pharmaceuticals company discussing buying new production control equipment. They have to choose between two alternative suppliers, A and B. As you listen, refer to the graph below which shows the market share development of suppliers A and B.



Comparison of projected market share: Companies A and B

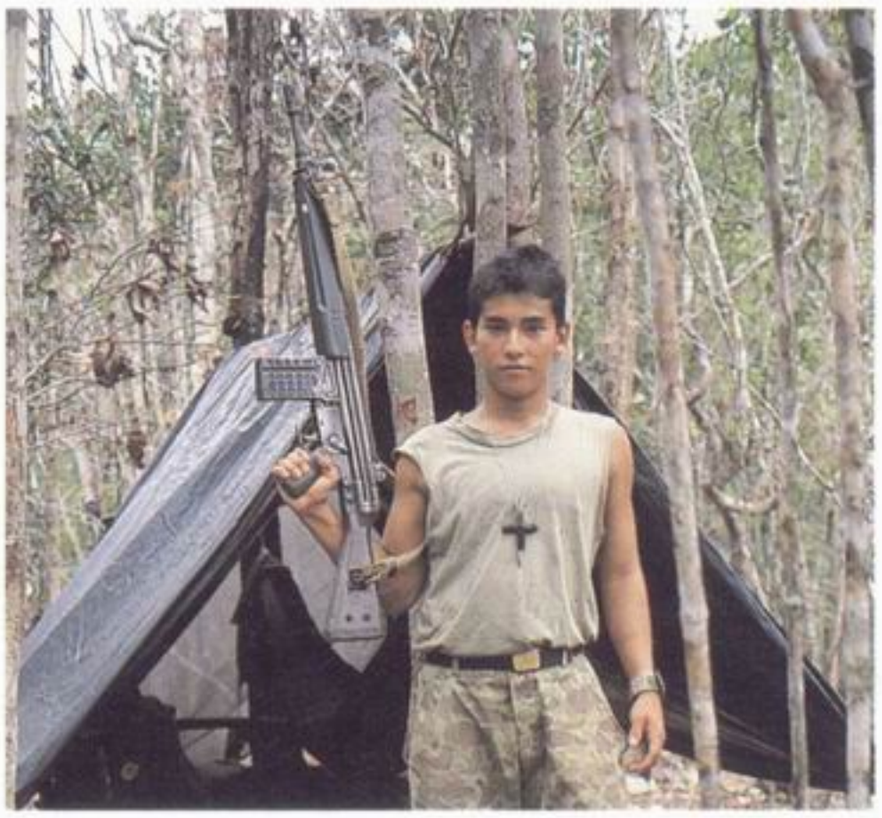
a) In technical terms, which system is the best?
b) Which is the cheapest?
c) Which system seems to be the best choice? Why?

3 Listen again. Identify examples of language used to:
a) ask for opinion
b) state opinion.

Did you think of these in Exercise 1?

Practice 1

Below are a series of topics. Ask colleagues for their views and note if their opinions are weak, strong or neutral. If asked, give your views on the subjects – either quite strongly or fairly weakly.



1 Arms trade

Your opinion .....

Others' opinion .....



2 Testing cosmetic products on animals

Your opinion .....

Others' opinion .....

Business

- Advertising
- Branding
- Business Management
- Business Ethics
- Careers, Jobs & Employment
- Customer Service
- Marketing
- Networking
- Network Marketing
- Pay-Per-Click Advertising
- Presentation
- Public Relations
- Sales
- Sales Management
- Sales Telemarketing
- Sales Training
- Small Business
- Strategic Planning
- Entrepreneur
- Negotiation Tips
- Team Building
- Top Quick Tips

Internet & Businesses Online

- Affiliate Revenue
- Blogging, RSS & Feeds
- Domain Name
- E-Book
- E-commerce
- Email Marketing
- Ezine Marketing
- Ezine Publishing
- Forums & Boards
- Internet Marketing
- Online Auction
- Search Engine Optimization (SEO)
- Spam Blocking
- Streaming Audio & Online Music
- Traffic Building
- Video Streaming
- Web Design
- Web Development
- Web Hosting
- Web Site Promotion

Finance

- Credit
- Currency Trading
- Debt Consolidation
- Debt Relief
- Loan
- Insurance
- Investing
- Mortgage Refinance
- Personal Finance
- Real Estate
- Taxes
- Stocks & Mutual Fund
- Structured Settlements
- Leases & Leasing
- Wealth Building

Communications

- Broadband Internet
- Mobile & Cell Phone
- VOIP
- Video Conferencing
- Satellite TV

Reference & Education

- Book Reviews
- College & University
- Psychology
- Science Articles

Food & Drinks

- Coffee
- Cooking Tips
- Recipes & Food and Drink
- Wine & Spirits

Home & Family

- Crafts & Hobbies
- Elder Care
- Holiday
- Home Improvement
- Home Security
- Interior Design & Decorating
- Landscaping & Gardening
- Babies & Toddler
- Pets
- Parenting
- Pregnancy

News & Society

- Dating
- Divorce
- Marriage & Wedding
- Political
- Relationships
- Religion
- Sexuality

Computers & Technology

- Computer Hardware
- Data Recovery & Computer Backup
- Game
- Internet Security
- Personal Technology
- Software

Arts & Entertainment

- Casino & Gambling
- Humanities
- Humor & Entertainment
- Language
- Music & MP3
- Philosophy
- Photography
- Poetry

Shopping & Product Reviews

- Book Reviews
- Fashion & Style

Health & Fitness

- Acne
- Aerobics & Cardio
- Alternative Medicine
- Beauty Tips
- Depression
- Diabetes
- Exercise & Fitness
- Fitness Equipment
- Hair Loss
- Medicine
- Meditation
- Muscle Building & Bodybuilding
- Nutrition
- Nutritional Supplements
- Weight Loss
- Yoga

Recreation and Sport

- Fishing
- Golf
- Martial Arts
- Motorcycle

Self Improvement & Motivation

- Attraction
- Coaching
- Creativity
- Dealing with Grief & Loss
- Finding Happiness
- Get Organized - Organization
- Leadership
- Motivation
- Inspirational
- Positive Attitude Tips
- Goal Setting
- Innovation
- Spirituality
- Stress Management
- Success
- Time Management

Writing & Speaking

- Article Writing
- Book Marketing
- Copywriting
- Public Speaking
- Writing

Travel & Leisure

- Aviation & Flying
- Cruising & Sailing
- Outdoors
- Vacation Rental

Cancer

- Breast Cancer
- Mesothelioma & Asbestos Cancer

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To the Student

Grammar Practice for Upper Intermediate Students gives thorough explanations of all the main areas of English grammar and provides exercises for you to do.

This book can be used in class with help from your teacher or at home as a self-study book.

If you are using the book by yourself, use the Index and the Contents list to find the area that you want to study, read the grammatical explanation and then do the exercise. To check your answers, look in the Key.

We hope that *Grammar Practice for Upper Intermediate Students* helps you to improve your English.

Elaine Walker
Steve Elsworth

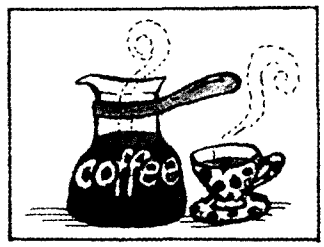
Nouns, adjectives and adverbs

1 Countable and uncountable nouns

Uncountable nouns

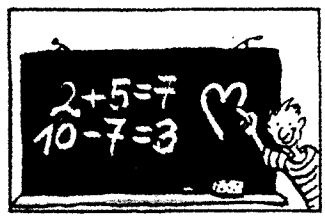
- Names of substances (materials, liquids, gases, etc.):

leather	paper	wood	metal	silver
water	coffee	air	bread	meat
butter	wine	flour		



- Activities and sports:

running	swimming	shopping
gardening	football	tennis
snooker	squash	badminton



- Names of subjects:

history	mathematics	music
physics	law	art

- Languages:

Russian	Greek	German	English

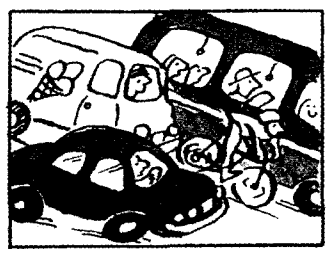


- Abstract nouns:

love	hope	advice	information
intelligence	beauty	hunger	
poverty			

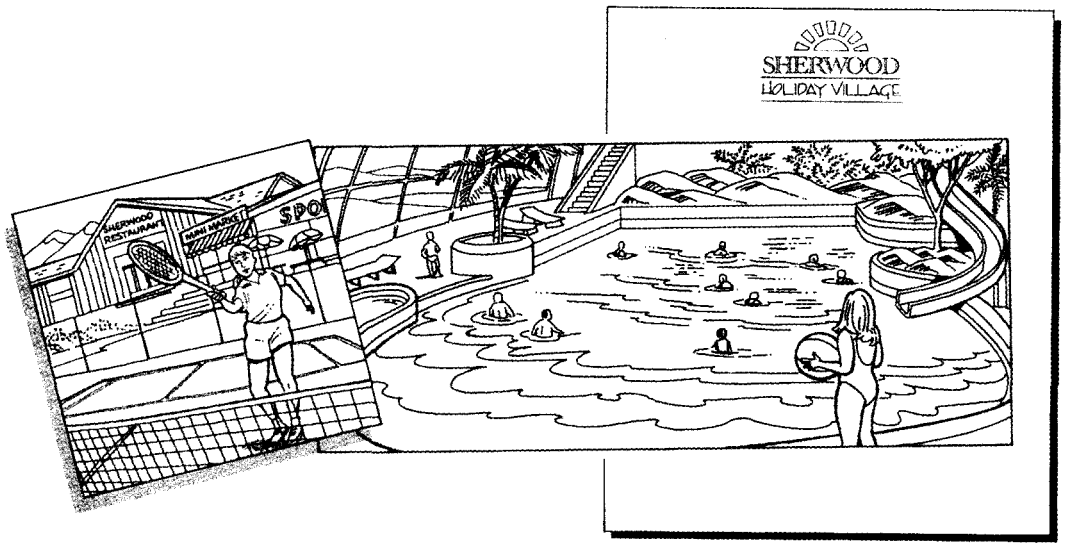
- Collective nouns:

furniture	luggage	equipment
accommodation	traffic	



Practice

1a Underline all the uncountable nouns in the following text.



We welcome you as a guest at the Sherwood Holiday Village and hope that you enjoy your holiday with us.

The sports complex is open from 7 a.m. and facilities are available for tennis, squash, bowling, table tennis and snooker.

You can hire equipment at the complex for a nominal fee. If you require tuition, there is coaching available but you must book in advance. For those of you who enjoy competition, there will be tournaments taking place throughout the week. Please sign your name up on the notice board if you are interested. And if you need something to quench your thirst after an energetic game, you can purchase fruit juice, mineral water and herbal drinks as well as a variety of healthy snacks from the health-food bar. May we take this opportunity to inform you that appropriate footwear must be worn for all activities and heavy shoes are not allowed in the sports complex.

Next to the sports complex, you will find our brand-new swimming pool, complete with water slides and a wave machine. The lighting in the pool area gives the effect of sunlight even on the dullest days. And if you want to look your best in the pool, our sports shop stocks a wide range of designer swimwear.

After lots of exercise, you'll probably be ready for a good meal. Why not go to the Sherwood Restaurant? If you'd like to try the buffet, you can eat as much food as you like for just £8. If you'd prefer to eat in, you can purchase your food from the minimarket. Fresh fruit and vegetables are delivered to the minimarket daily and the bread is freshly baked by our own bakers.

If you require any advice or information, please come to the Reception Desk and we will be glad to assist.

Janice Hughes, Manager

Nouns which may be uncountable or countable

Many nouns which are generally uncountable can also be countable in certain contexts.

- Some nouns are uncountable when we talk about the substance, material or abstract concept but countable when we talk about one specific item:
  chicken/a chicken, light/a light, stone/a stone, hope/a hope, education/an education, hair/a hair

  I'm very interested in ***education****.*
  It is important that she receives ***a*** *good* ***education****.*

  There isn't much ***light*** *in this room.*
  Is there ***a light*** *in this room?*

- Some nouns which are uncountable when we talk about the material and countable when we refer to a specific thing have a particular meaning as countable nouns. For example, *glass* refers to a material. *A glass* refers to an item that we drink from which is made of glass. It does not refer to a piece of glass:
  wood/a wood, paper/a paper, iron/an iron, cloth/a cloth

- Some nouns which are usually uncountable can be countable when we refer to a particular variety:
  wine/an excellent wine, cheese/a strong cheese, fruit/a very sweet fruit

- In informal English, drinks and some types of food which are normally uncountable can be counted, particularly when we are making an order in a cafe or restaurant:
  tea/three teas, coffee/a coffee, soup/two soups

- Some ***ing*** forms can be countable:
  painting/a good painting, drawing/a few drawings

Practice

1b Write ***a*** before the nouns which are being used as countable nouns.

1 a) ..–.. Beauty is subjective.

  b) She's ..*a*.. real beauty.

2 a) I am fortunate to have had ..... very good education.

  b) ..... education does not just take place at school.

3 a) My eyes are very sensitive to ..... light.

  b) Is there ..... light in there?

4 a) You've been ..... great help to me.

  b) I'm sorry to ask you but I desperately need ..... help.

5 a) I don't usually drink ..... coffee.

  b) I'll have two teas and ..... coffee please.

6 a) He has ..... great love of music.

  b) Sometimes ..... love can be very painful.

7 a) You'll get better at the job as you gain ..... experience.
b) I'm so glad I did it: it was ..... wonderful experience.

8 a) The house is built of ..... stone.
b) This is ..... beautiful stone.

9 a) ..... death comes to us all one day.
b) There's been ..... death in the family.

10 a) ..... fear is a perfectly natural human feeling.
b) He has ..... terrible fear of heights.

11 a) He was so hungry that he ate ..... whole chicken.
b) I don't like red meat but I do eat ..... chicken.

12 a) I think that's ..... really ugly painting.
b) ..... painting can be a very relaxing activity.

13 a) I usually eat ..... fruit for breakfast.
b) That's ..... very unusual fruit. What is it?

14 a) Has this soup got ..... potato in it?
b) Would you like ..... baked potato?

15 a) You shouldn't drink ..... wine on an empty stomach.
b) This is ..... very nice wine.

2 The article

The indefinite article *a* or *an*

- ***a*** or ***an***? We use ***a*** before consonant sounds and ***an*** before vowel sounds. But note:

a *uniform*	***a*** *European*	***an*** *MP*	***an*** *L-plate*
/ju:/	/ju:/	/em/	/el/

USE

We can use the indefinite article before singular countable nouns: we cannot use it before uncountable nouns:
I bought ***a*** *chair* but NOT ~~*I bought* ***a*** *furniture*~~.

We use the indefinite article:

- when we are referring to one thing but it is not one in particular:
  I'd like ***a*** *banana.*
- when we refer to something for the first time. With the second reference, we use ***the***:
  There's ***a*** *man at the door. I think it's* ***the*** *man from the garage.*

- after ***to be*** and ***have got*** when we are describing someone or something, including someone's job:
  She's ***a*** *headteacher.*
  (BUT *She's* ***the*** *headteacher of Park School.*)
  He's got ***a*** *lovely smile.*
  It's ***a*** *nice day.*
  (BUT *It's* ***the*** *nicest day we've had all week.*)
- with a unit of measurement (weight, quantity, time):
  £2 ***a*** *kilo, three times* ***a*** *day, once* ***a*** *week*
- In exclamations:
  What ***a*** *lovely day!*

The definite article: *the*

USE

We can use the definite article before singular and plural countable nouns and before uncountable nouns.

We use it when we are referring to a specific thing or things. This includes:

- when the content of the sentence specifies which particular one(s) we are talking about:
  The *people next door have invited us round for a drink.*
  I'll wear ***the*** *dress I bought last week.*
- when something is referred to for a second time and therefore becomes specific:
  They've got a boy and a girl. ***The*** *girl's at university now.*
- when we refer to a particular place, person, animal or thing and the speaker and listener know which one(s) is/are being referred to:
  The *window cleaner's here.*
  (our regular window cleaner)
  I think your keys are in ***the*** *kitchen.*
  (our kitchen or the kitchen here)
- when there is only one:
  the *world* ***the*** *sun* ***the*** *weather* ***the*** *American Civil War*
- before some collective nouns referring to a whole group of people, including names of nationalities and political parties or groups:
  the *British* ***the*** *Italians* ***the*** *Conservatives* ***the*** *police* ***the*** *government*
  the *public* ***the*** *army* ***the*** *management* ***the*** *electorate* ***the*** *fire brigade*
- before some adjectives (used without a noun) to refer to the group in general:
  the *rich* ***the*** *poor* ***the*** *unemployed* ***the*** *disabled*
- before parts of the day:
  in ***the*** *morning/****the*** *afternoon/****the*** *evening*
- before names of ships, newspapers and magazines and some names of musical groups:
  The *National Union of Teachers* ***The*** *QE2* ***The*** *Daily Mirror* ***The*** *Economist*
  The *Berlin Philharmonic Orchestra*

- before superlatives and ordinals:
  *It's **the** best film I've seen.*
  *That's **the** third time she's phoned.*
- before names of musical instruments when we talk about playing them:
  *Can you play **the** piano?*
  (BUT *I've just bought **a** piano.*)
- before names of seas, rivers, groups of islands, islands called 'The Isle of ...', chains of mountains, deserts, regions and a few names of countries:
  ***the** Atlantic Ocean* ***the** River Nile* ***the** Himalayas* ***the** Sahara*
  ***the** Southern Hemisphere* ***the** Arctic* ***the** north, south,* etc. ***the** USA*
  ***the** Netherlands* ***the** Sudan* ***the** United Arab Emirates* ***the** Ivory Coast*
  ***the** Philippines* ***the** Bahamas* ***the** Isle of Wight*

The zero article (no article)

USE

We do not use an article before plural nouns and singular uncountable nouns when we use them in a general sense.

	Singular countable nouns	*Singular uncountable nouns*	*Plural nouns*
Definite use	**the**	**the**	**the**
Indefinite use	**a/an**	zero article	zero article

Books are very important to me.
*Have you read **the** books I brought you last month?*
Water is the best thing to drink when you're thirsty.
*Did you put **the** water in the fridge?*

Other uses of the zero article:

- with proper nouns:
  Helen's gone to Paris.
  I'm going away on Friday.
- with meals:
  Have you had breakfast yet?
  (BUT *That was **a** lovely breakfast.*)
- with *school, class, college, university, home, work, church, bed, hospital, prison, town* when we talk about going to these places or being in them for their normal use:
  Danny's gone to bed.
  She's been in hospital for three weeks.
  (BUT *There isn't **a** hospital in **the** town.*)
- with ***by*** + item of transport:
  Did you go by train?
- with ***next/last*** + *week, days of the week,* etc:
  next Wednesday, last night, next time

Practice

2a Complete the sentences with ***a*** or ***an***, ***the*** or no article.

1 'How much are ..the.. leeks?' 'They're 80 pence ..a.. pound.'
2 I went to ..... wonderful concert by ..... London Symphony Orchestra.
3 ..... local school is soon to be closed.
4 I usually go to ..... work by ..... train.
5 Is ..... meat in ..... oven?
6 Is this ..... first time you've been to ..... Isle of Man?
7 He's ..... art teacher and she's ..... electrician.
8 A lot of people give ..... money to ..... charity at this time of year.
9 What ..... beautiful face that child's got!
10 ..... British usually have ..... butter on their bread.
11 ..... life is very difficult for ..... unemployed these days.
12 ..... Leader of ..... Opposition is in danger of losing her seat at ..... next election.
13 I like to have ..... cup of ..... tea when I wake up in ..... morning.
14 I saw ..... fox this morning. I think it must have been ..... same one that I saw last week.
15 Can I have ..... apple?
16 Have you ever seen ..... Acropolis in ..... Athens?
17 ..... police have had a lot of support from ..... general public over this issue.
18 ..... shirts on ..... washing-line should be nearly dry now.
19 ..... people don't like him because of his selfish attitude.
20 I bought my sister ..... book and ..... bottle of ..... perfume for her birthday but I don't think she liked ..... perfume.

2b Put ***a*** or ***an***, ***the*** or no article in the gaps in this letter.

Dear [1]..... Jo and Ian,
This is [2]...a.... picture of [3]..... hotel we're staying at. We were lucky enough to get one of [4]..... rooms overlooking [5]..... sea and [6]..... view is lovely. We had [7]..... good journey over here and [8]..... children quite enjoyed [9]..... flight. They've got [10]..... lovely room of their own and they think [11].....

hotel's great. In general, we've all been having [12]..... really good time. Unfortunately, Penny got [13]..... very sunburnt back on [14]..... first day so she's had to wear [15]..... T-shirt since then, but apart from that everyone's been fine. Jeremy's met [16]..... English boy of about [17]..... same age and they get on very well. They went into [18]..... town on their own [19]..... last night and bought themselves [20]..... meal. And tonight they want to go out to [21]..... disco – there are plenty to choose from here.

We've spent most of our time on [22]..... beach so far. [23]..... sea is really warm and clear so we've done lots of [24]..... swimming. Tomorrow we're going on [25]..... boat trip to one of [26]..... islands and we're going to have [27]..... barbecue on [28]..... island. I'm really looking forward to that.

Anyway, I'll give you [29]..... ring when we get back and we'll see you [30]..... next week.

Best wishes,

Sally and Robin

2c Rewrite the reference below in your notebook, adding the definite article ***the*** and the indefinite article ***a*** or ***an*** where appropriate.

Packard Brown Ltd, Digby Industrial Estate, Silton, Bristol BS12 2PE

Reference: Timothy Harding

Timothy Harding has worked for this company for ten years. Throughout this time he has shown himself to be hard-working and enthusiastic employee. He first joined company as junior sales representative but was soon promoted and is now at head of successful team of sales representatives. He manages team with skill and energy and significant increase in sales achieved by team is measure of his success. He has considerable initiative and this has been particularly evident in area of training, where he has had notable success. Training programme he devised for his team has now been adopted throughout company with very positive results.

On personal level, I have found Timothy to be very honest and considerate person and he is well-liked in company. I have no hesitation in recommending him for job for which he has applied, though I would of course be sorry to lose him.

Claire Alexander

Ms Claire Alexander
Director of Personnel

Example: *Timothy Harding has worked for this company for ten years. Throughout this time he has shown himself to be a hard-working and enthusiastic employee. ...*

3 Adjectives

Attributive and predicative adjectives

- When an adjective comes before a noun, it is attributive:
  *She's an **intelligent young** woman.*
  *I love **strong** cheese.*

- When an adjective is separated from the noun and comes after the verb, it is predicative. An adjective can follow verbs like *be, become, get, seem, appear, feel, smell, look, sound, taste, make* (+ person), *keep, stay, grow, turn*. It is a complement of the verb and not an object:
  *The exam was really **difficult**.*
  *She seems **worried**.*
  *Hilary made me very **angry**.*

- A few adjectives can have a different meaning as attributive adjectives from their meaning as predicative adjectives:
  *Jenny's a really **old** friend.*
  (I've known her for a long time.)
  *Margaret's quite **old** now.*
  (old in age)

  *You're a very **heavy** sleeper.*
  (You sleep very heavily; you do not wake up easily.)
  *This suitcase is really **heavy**.*

  *His **late** father used to run the shop.*
  (His father is dead now.)
  *He's nearly always **late**.*

- A few adjectives can be used only as attributive adjectives or only as predicative adjectives:

  Only predicative
  - Some adjectives relating to health, including ***ill, poorly, well/unwell, fine***: *She's very **ill**.*
  - Adjectives beginning with a, including ***asleep, awake, afraid, alive, alone***: *Do you feel **afraid**?*
  - Some adjectives describing feelings, including ***content, glad, pleased, sorry, upset***: *He seems **upset**.*
  - ***near, far*** (***away***): *It's not **far away**.*

  Only attributive
  - Adjectives which qualify the noun, including ***chief, main, only, particular, principal, sole***: *You're my **only** friend.*

Order of adjectives

When there is more than one adjective preceding a noun, they are generally placed in the following order:

What is it like?	*How big?*	*How old?*	*What shape?*	*What colour?*	*Where was it made?*	*What is it made from?/ What type is it?*	*Noun*
				red	Chinese	silk	shirt
beautiful		old					house
old-fashioned						handmade	doll
	small		square	brown			envelope
	heavy		oval			antique	table

Notes

- ***great big*** generally goes before any other adjectives: *a **great big** lovely old building.*
- When you use more than one adjective from the *What is it like?* category, it does not usually matter what order they go in:
  *She's a **depressed, anxious** young woman.*
  *She's an **anxious, depressed** young woman.*
  If one of the adjectives is more general, it is likely to come first:
  *It was a **beautiful, thought-provoking** film.*
- We generally only use commas between attributive adjectives when there are two or more adjectives of equal importance describing what something is like. The comma separates the adjectives of equal emphasis. There is often another adjective describing age or type before the noun:
  He's an ignorant, selfish old man.
- We can also use ***and*** to separate two attributive adjectives describing what something is like:
  *It's a violent **and** shocking book.*
- If we use two adjectives predicatively, we separate the adjectives with ***and***. If there are more than two adjectives, we separate the last two adjectives with ***and*** and the preceding adjectives with a comma:
  *He is always bright **and** cheerful.*
  *The new teacher is committed, enthusiastic **and** hard-working.*

Practice

3a Rewrite the sentences, putting the words into the correct order. If you think there should be a comma, add it in the correct place.

1 absolutely holiday wonderful was the.
The holiday was absolutely wonderful.

2 enormous they old staying building grey are an in.
.....
.....

3 and looks now old he tired rather.
.....

4 young met student charming we medical a.
.....

5 angry an man is young he aggressive.
.....

6 heavy is a he smoker very.
.....

7 very has happy him she made.
.....

8 heavy her gold a gave necklace he beautiful.
.....
.....

9 close are friends extremely they.
.....

10 moment at rather seem the unhappy you.
.....

11 thoughtful a be man young seems very he to
.....
.....

12 impractical is time-wasting expensive the and project.
.....
.....

13 beginning hair grey turn to is my.
.....

14 young actress a Diana successful well-respected and is.

.....

.....

15 fine am now feeling I.

.....

Construction of adjectives

Participles as adjectives

- Many present participles and past participles can be used as adjectives:
  *an **exciting** trip* *a **falling** tree*
  *a **crying** child* *a **completed** manuscript*
  *a **torn** shirt* ***frozen** vegetables*
- Many compound adjectives are formed with participles. ***Well*** + past participle is particularly common:
  *a **well-built** house* ***well-cooked** meat*
  *a **time-wasting** activity* ***handmade** tools*
  *a **fast-selling** product* ***home-grown** vegetables*

Practice

3b Complete the sentences with participles as adjectives, using the verbs in the box. The verbs with adverbs should be used to form compound adjectives.

dry	change	~~act well~~	keep beautifully	break	decline fast
steal	tailor beautifully		bring up well	continue	love
brush well	~~relax~~	think clearly	park	write well	embarrass
build well	plan badly	boil			

1 It was a very restful holiday so I feel much more ...relaxed... now.

2 It was a very ...well-acted... play.

3 I kept calling her by the wrong name; it was very ..... .

4 The ..... kettle filled the kitchen with steam.

5 She's a very ..... child: she always behaves herself well.

6 I think he may have died of a ..... heart.

7 Her hair is always very ..... .

8 The increase in divorce reflects a ..... attitude to marriage and relationships.

9 She's a very good person to have in meetings as she's very ..... .

10 Shortage of money is a ..... problem for them: it probably always will be.

11 The house is old but it's very ..... .

12 It was a ..... escape and so it inevitably failed.

13 Badgers are a ..... species in this country as more of them are killed every year.

14 That's a ..... suit he's wearing.

15 I need some ..... fruit to put in the cake.

16 This is a ..... garden: someone must spend a lot of time working on it.

17 It was a very ..... article.

18 The police may charge you with receiving ..... goods.

19 They're a very ..... family and they give each other a lot of support.

20 Children should not play near ..... cars.

Suffixes and prefixes

Many adjectives have suffixes or prefixes. Some of the more common suffixes are:

- ***-able/ible*** (able to be): *comfort**able**, enjoy**able***
- ***-ful*** (full of, having): *truth**ful**, beauti**ful***
- ***-less*** (being without, not having): *care**less**, power**less***
- ***-ive*** (tending to, having the nature or quality of doing this): *attract**ive**, impuls**ive***

Practice

3c Complete the following sentences with an adjective formed from one of the verbs or nouns in the box, plus a suffix.

act	care	change	comfort	describe	dread	~~enjoy~~
forget	grace	motion	power	rely	submit	tire	truth

1 We had a lovely weekend; it was thoroughly *enjoyable* .
2 He never remembers my birthday; I don't know why he's so ..... .
3 The problem is that there's nothing we can do about it; we're completely ..... .
4 I believe what he says because he's always been ..... in the past.
5 She never seems to run out of energy; she's completely ..... .
6 She's a very ..... writer; she gives you a very good feel for the places and characters in her stories.
7 Don't worry. If he's said he'll be there, then I sure he will. He's very ..... .
8 His problem is that he always does exactly what people tell him to do: he's just so ..... .
9 You're so .....: you're always dropping things.
10 I love to watch good ballet dancers: they're so ..... .
11 The cat stayed ..... as it waited to pounce on the bird.
12 It's a very ..... climate; the weather can be completely different from one day to the next.
13 It's important to keep ..... after you retire.
14 The seats in first class were really ..... . I could easily have fallen asleep in them.
15 The situation out there is ..... . More and more people are dying every day.

Negative prefixes

There are a number of negative prefixes including the following:

- ***dis-*** ***dis****agreeable* ***dis****honest*
- ***un-*** ***un****interesting* ***un****necessary*
- ***il-*** ***il****legal* ***il****logical*
- ***im-*** ***im****possible* ***im****polite*
- ***in-*** ***in****convenient* ***in****significant*
- ***ir-*** ***ir****responsible* ***ir****relevant*

Practice

3d Copy the table into your notebook and put the adjectives in the box into the correct columns.

~~patient~~	relevant	attractive	literate	flexible	regular	legal	
agreeable	mature	convenient	tasteful	moral	replaceable		
responsible	significant	possible	legible	honest	rational		
explicable	justified	mortal	reversible	destructible	perfect		
friendly	soluble	polite	logical	interesting	separable		

dis-	*un-*	*il-*	*im-*	*in-*	*ir-*
			impatient		

Non-gradable adjectives

A non-gradable adjective is one that cannot be qualified by words like *very, too* and *enough.*

Non-gradable adjectives include words like:
weekly, unconscious, dead, legal, medical, empty, full.
where the meaning is strictly defined and cannot be qualified. There are, for example, no degrees of being dead or unconscious. Thus we cannot say '~~*very dead*~~'.

Other non-gradable adjectives are adjectives with a very strong meaning like:
wonderful, perfect, terrible, astonished, delicious, amazing, hilarious.
Astonished, for example, already means *very/extremely/completely surprised*, and so we cannot say 'very astonished'. But we can add some strength to these words by preceding them with ***absolutely*** or ***really***:
absolutely *wonderful*
really *amazing*

Practice

3e Copy the table into your notebook and write the adjectives in the correct columns. Put them into pairs of adjectives with similar meanings.

~~surprising~~	starving	nice	filthy	devastated	wonderful
hungry	delicious	big	tasty	furious	ugly	impossible
small	hideous	terrified	good	enormous	tired	thirsty
~~amazing~~	angry	vital	parched	dirty	upset	important
terrible	frightened	minute	exhausted	perfect	difficult
bad

Gradable	*Non-gradable*
surprising	amazing

4 Comparison of adjectives

	Comparative	*Superlative*
One syllable adjectives: young, big, short	young**er**, bigg**er**, short**er**	young**est**, bigg**est**, short**est**
Two-syllable adjectives ending in -y: lovely, pretty, funny	lovel**ier**, prett**ier**, funn**ier**	lovel**iest**, prett**iest**, funn**iest**
Other two-syllable adjectives: pleasant, annoyed, modern, careful careless	**more** pleasant **more** annoyed **more** modern **more** careful **more** careless	**most** pleasant **most** annoyed **most** modern **most** careful **most** careless
Adjectives of three or more syllables: expensive, attractive, exciting, intelligent	**more** expensive **more** attractive **more** exciting **more** intelligent	**most** expensive **most** attractive **most** exciting **most** intelligent
Adjectives with irregular comparatives and superlatives: good, bad, far	**better, worse, further/farther**	**best, worst, furthest/farthest**

Notes

- ***Less*** and ***least*** can be used in comparative and superlative sentences:
  Travelling by train is ***less*** *tiring than driving.*
  This must be the ***least*** *attractive part of the coast.*

  Least is sometimes used in the expression '*not in the* ***least***' meaning 'not at all':
  *It does****n't*** *matter* ***in the least*** *if you can't come. I'll see you next week.*

- Spelling:

hot	→	*hotter*	→	*hottest*
thin	→	*thinner*	→	*thinnest*
big	→	*bigger*	→	*biggest*

single vowel; single consonant; double consonant

nice	→	*nicer*	→	*nicest*
large	→	*larger*	→	*largest*
rude	→	*ruder*	→	*rudest*

'e' ending

- An adjective with a negative prefix forms its comparative and superlative in the same way as the adjective without the negative prefix:

kind → *kinder* → *kindest*	***un****kind* → ***un****kinder* → ***un****kindest*
happy → *happier* → *happiest*	***un****happy* → ***un****happier* → ***un****happiest*
honest → ***more*** *honest* → ***most*** *honest*	***dis****honest* → ***more dis****honest* → ***most dis****honest*

  However, it is more common to say *not as kind as ..., not as honest as ...,* than it is to say *unkinder, more dishonest.*

- When ***than*** is followed by a personal pronoun, it can be a subject pronoun + auxiliary or a subject pronoun + whole clause. In informal English, it is acceptable to use an object pronoun after ***than***:
  She works harder ***than I do****.*
  She works harder ***than me****.* (informal)
  She works harder ***than I used to (work) at her age****.*

- It is not always necessary to follow a comparative with ***than***. A comparative can stand on its own:
  A: *Shall we go by train or by bus?*
  B: *The train's more expensive.*
  A: *Yes, but it's more comfortable.*
  It is clear from the context that the train is being compared with the bus.

- We use ***as*** + adjective + ***as*** to indicate that two things are very similar. And we often use it in the negative: ***not as ... as***: *I'm* ***not as strong as*** *you are.*

- Two comparatives joined by ***and*** give the idea of a continuing increase:
  It's growing ***bigger and bigger*** *every day.*
  It's getting ***more and more difficult*** *to find a quiet beach.*

- We can qualify comparatives using ***a bit***, ***a little***, ***a little bit***, ***quite a bit***, ***a lot***, ***much***, ***far***, ***even***, ***hardly***, ***any***, ***no***:
  She's ***much happier*** *than she used to be.*
  He's ***even more upset*** *today than he was yesterday.*
  Why don't we go on the coach? It's ***quite a bit cheaper*** *than the train.*

Practice

4 Put the adjectives in brackets into the comparative or superlative form. Write the answers for Text 1 under the memo in the spaces provided.

1

Memo

The company's annual report shows that sales figures were [1]..... (low) than the previous year. This is no surprise due to the recession but what is [2]..... (disappointing) than this is the clear evidence that some of our very [3]..... (old) clients have switched to another supplier. We are aware that there are [4]..... (cheap) suppliers than ourselves but this may not be the [5]..... (important) factor. One old client was heard to say that their new supplier was [6]..... (efficient) and [7]..... (flexible) than we are. If this is the case, then this is [8]..... (worrying) than anything else. The economic situation is getting [9]..... and ..... (critical) and if we do not compare favourably with our [10]..... (big competitors), then we will not survive. We used to have the [11]..... (high) reputation in the business but we are in danger of losing that forever. It is not easy to be the [12]..... (good) but that is what we should be aiming for.

1	*lower*	7	.....
2	.....	8	.....
3	.....	9	.....
4	.....	10	.....
5	.....	11	.....
6	.....	12	.....

2 Pam, who lives in London, is on the phone to her friend Debbie, who has recently moved to the countryside.

PAM: So how are you enjoying living in the new place?

DEBBIE: Oh, it's very nice. The house is much [13]..... (spacious) than the flat we had in London and one of the [14]..... (good) things is being able to walk out of the back door into our own garden.

PAM: Mm, that must be lovely. So all in all, it's much [15]..... (good) than London, is it?

DEBBIE: Well, I'm not sure I would say that. It's certainly [16]..... (polluted) here and I suppose it's [17]..... (stressful) and that must be good for me. But it's just so much [18]..... (quiet) here and that takes some time to get used to. I suppose I miss the cultural diversity of London. Going out shopping in London was so much [19]..... (interesting) that it is here. The people here are so much [20]..... (varied) than they are in London.

PAM: I suppose that's true. But it's so much [21]..... (busy) on the streets here in London. It must be nice to walk around somewhere that's much [22]..... (crowded).

DEBBIE: Well, sometimes it is. Anyway, at least I'm coming up to London next weekend. I'm [23]..... (excited) about that than I am about anything happening round here.

PAM: Oh dear. you seem to be thinking that you haven't made the [24]..... (good) decision.

DEBBIE: Well, perhaps I'll feel [25]..... (settled) here after a few months. Who knows?

PAM: Yes, probably. I personally think you're really lucky to be where you are. When I came to visit you, I thought it was one of the [26]..... (beautiful) places I'd ever seen.

5 Adverbs and adverbial phrases

Types of adverbs and adverbial phrases

- Adverbs of manner:
  carefully, badly, quickly, in a friendly way:
  You must pick the glass up very ***carefully****.*
- Adverbs of place (location and direction):
  in Cairo, to Egypt, abroad, downstairs, underneath, over here, at my brother's:
  They're staying ***abroad****.*
- Adverbs of time:
  on Saturday, for a long time, now, eventually:
  I'll see you ***on Saturday****.*
- Adverbs of frequency:
  always, often, sometimes, twice a week, monthly, again:
  I ***often*** *meet him in the park.*
- Adverbs of degree:
  almost, a bit, quite, hardly, very much, only, even:
  I ***quite*** *like that dress.*
- Sentence adverbs (modifying the whole sentence or clause and often expressing degrees of certainty and/or the speaker's opinion):
  obviously, definitely, presumably, probably, luckily, naturally:
  The new system is ***definitely*** *an improvement on the old one.*
  Hopefully*, I'll be there before 10 o'clock.*



Notes

- Adverbs often add to the meaning of a verb. They tell us *how, when, where,* etc. something was done. However, they do not always modify a verb. They can modify adjectives, nouns, other adverbs, phrases and sentences.
- *When, where, why,* etc. are interrogative adverbs.
- *Very, really,* etc. are adverbs which strengthen adjectives and other adverbs. They are sometimes called intensifiers.
- The second word in a phrasal verb is often an adverb, e.g. *lie* ***down****.*
- Adverbs such as *even, only, just* and *simply* precede the word they qualify and focus attention on it. They are sometimes called focus adverbs.

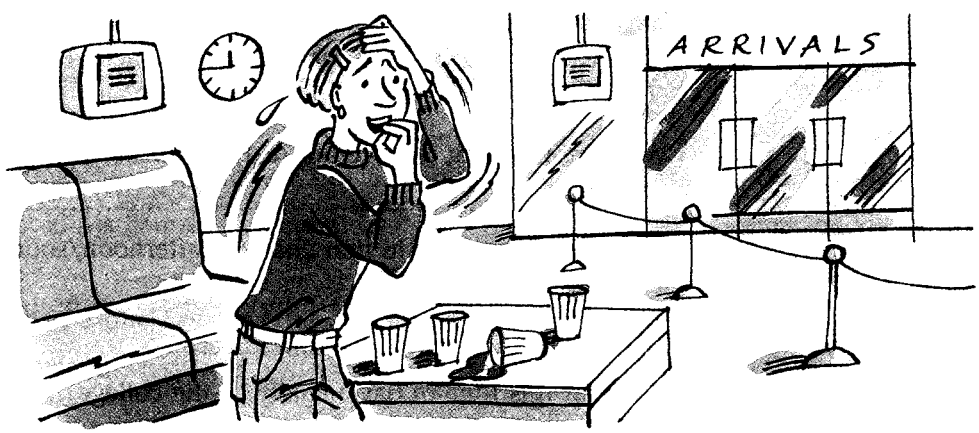
Position of adverbs

- Adverbs of manner, place and time usually go after an intransitive verb or after a transitive verb + object.

	V ADVERB
Adverbs of manner:	The children sat quietly.
	V O ADVERB
	They did the work quickly.
	V ADVERB
Adverbs of place:	They stayed in a hotel.
	V O ADVERB
	I bought these shoes in the market.
	V ADVERB
Adverbs of time:	They arrived this morning.
	V O ADVERB
	I saw Steve last night.

- Adverbs of manner, place and time can sometimes be placed at the beginning of a sentence for emphasis:
  ***Slowly**, the door started to open.*
  ***In Crete**, we stayed in a beautiful beach villa.*
  ***Last weekend**, I stayed in and did lots of work.*
- It is also possible to place adverbs of manner and adverbs of indefinite time between the subject and the verb:
  *Ben **stupidly** went out without locking the door.*
  *I **recently** changed my job.*
  (NOT ~~***I last month** changed my job***~~.)
- If there is more than one kind of adverb in a sentence, the order is usually: manner, place, time:

Manner	*Place*	*Time*
She waited anxiously	*at the airport*	*for five hours.*



- Adverbs of definite frequency, e.g. ***once***, ***twice***, ***three times a week***, ***daily***, ***every afternoon***, ***on Saturdays***, ***again***, are usually placed at the end of a sentence:
  I go swimming ***twice a week****.*
  I get up at seven o'clock ***every morning****.*
  But they can also go at the beginning of a sentence:
  On Saturdays*, I do my shopping.*
- Adverbs of indefinite frequency, e.g. ***always***, ***usually***, ***sometimes***, ***often***, ***never***, usually go after an auxiliary or the verb *to be* and before a full verb:
  I am ***usually*** *in bed before midnight.*
  I have ***always*** *wanted to go there.*
  We ***sometimes*** *meet for lunch.*
- The adverbs ***frequently***, ***generally***, ***normally***, ***occasionally***, ***ordinarily***, ***sometimes***, ***usually***, ***quite/very often***, ***always/never*** (in the imperative), can also go at the beginning of a sentence for special emphasis:
  Sometimes *he agrees to help me with my homework.*
  Never *do that again!*
- Adverbs of degree, e.g. ***quite***, ***hardly***, ***too***, usually go before the words they modify:
  quite *nice* ***quite*** *slowly*
  I ***quite*** *enjoyed it.*
- Sentence adverbs, e.g. ***clearly***, ***generally***, ***evidently***, ***honestly***, can go at the beginning of a sentence:
  Clearly*, the situation is very serious.*
  Or they can go before the verb (or after the verb ***to be*** or an auxiliary):
  I ***honestly*** *believe that this is the best thing we can do.*
  Mr Jameson is ***evidently*** *very happy with the results.*

Practice

5a Write the sentences with the adverbs/adverbial phrases in brackets in the correct position. If the adverbs can go in more than one position, put them in the more usual one.

1 I've been working (in my office/all morning/hard).
I've been working hard in my office all morning.

2 He speaks to me (in the mornings/never/nicely).
.....

3 We were listening (all evening/carefully).
.....

4 She's been sleeping (in that chair/all afternoon/soundly).
.....
.....

5 He is (at this time of day/usually/at the college).
.....

6 The postman comes (in the morning/very early).

.....

7 I thought you spoke (in that meeting/very well/yesterday).

.....

.....

8 We go swimming (on Saturdays/generally/at the local pool).

.....

.....

9 I bought these jeans (in the sales/very cheaply/last week).

.....

.....

10 He's been (to a dentist/never/in his life).

.....

5b Complete the story using the following adverbs and adverbial phrases.

for three hours	so much	already	a few times	for months
lovingly	deeply	just	anxiously	suddenly	soon	only
straightaway	hardly	absolutely	~~impatiently~~	in a friendly way

She waited [1] *impatiently* in the departure lounge. She had [2]..... been there [3]..... . If she didn't get on the plane [4]..... , she might change her mind about going. She had been planning this trip to Berlin [5]..... , well, since Uwe had left England. She had missed him [6]..... and she could [7]..... wait to see him again. But did he love her as [8]..... as she loved him? She wasn't [9]..... sure. She had written to him every day but he had [10]..... written to her [11]..... . Would he take her [12]..... into his arms as soon as she arrived? Or would he just greet her [13]..... ? Oh, how she hated this waiting. [14]..... , she heard a message on the tannoy: 'Would Ms Pamela Roberts please go to the desk in the departure lounge [15]..... ? A message has [16]..... arrived for her.' Pamela walked [17]..... towards the desk. What could the message be?

6 Comparison of adverbs

Only gradable adverbs, that is adverbs that can be modified, can have comparative and superlative forms. We cannot modify adverbs such as ***sometimes, never, there, now, almost.***
Adverbs ending in ***-ly*** and a few other adverbs can be put into comparative and superlative forms:

	Adverb	*Comparative*	*Superlative*
Adverbs ending in ***-ly***	carefully quickly	more carefully more quickly	most carefully most quickly
Adverbs with same form as adjective	fast hard early	faster harder earlier	fastest hardest earliest
Irregulars	badly well little much	worse better less more	worst best least most

She drives ***more carefully*** *than he does.*
I think Sarah works the ***hardest*** *of us all.*
He helps me ***less*** *than he used to.*

Notes

- We can also make adverbial comparisons using:
  - (*not*) ***as*** + adverb + ***as***:
    You walk ***as fast as*** *your brother does.*
    I can't speak English ***as well as*** *you can.*
  - ***the*** + comparative adverb, ***the*** + comparative adverb or adjective:
    The harder *I try,* ***the worse*** *I seem to do.*
    The more carefully *you do it,* ***the better*** *it will be.*
  - comparative adverb + ***and*** + comparative adverb:
    As the exams got nearer, he worked ***harder and harder****.*
    It's happening ***more and more regularly****.*
- superlative adverbs are not used very often.
  We often use comparative + ***than ever, anyone, anything***:
  You can do the job ***better than anyone*** *can.*

Practice

6a Put the adjectives into the comparative adjective or comparative adverb form.

1 I sleep much ..more heavily.. (heavy) than I used to.

2 She's become much ..happier.. (happy) since she stopped seeing Dominic.

3 He has to work a lot ..... (hard) in this new job than he used to in his old one.

4 I always feel ..... (healthy) when I'm on holiday than when I'm at work.

5 It all happened ..... (sudden) than I was expecting.

6 I think the meal's going to be a lot ..... (expensive) than we anticipated.

7 That child ate ..... (hungry) than any child I've ever seen.

8 This curry tastes ..... (hot) than you usually make it.



9 I occasionally go to the gym but I should go ..... (frequent) than I do.

10 He was injured ..... (serious) than any of the others.

11 He made me ..... (furious) than I've ever been in my life.

12 He treats her ..... (considerate) now than he used to.

13 You need to react ..... (assertive) when they treat you like that.

14 The weather's turned ..... (cold) recently.

15 Your hair looks much ..... (nice) like that.

16 You've upset her now. I think you could have told her ..... (tactful).

17 I think you were charged too much. Bill would have done the job ..... (cheap) for you.

18 I hope this exam is ..... (easy) than the one I did yesterday.

19 She took the news ..... (calm) than I thought she would.

6b Put the adjectives and adverbs in brackets into the comparative. Use: a comparative with ***-er***, a comparative with ***more/less***, a comparative with ***more and more*** or a comparative with ***as ... as***. Write the answers in the spaces provided below the text.

Feel Young and Bright with Suppavite

Are you not [1].... (young) you used to be? Do you feel [2].... and .... (tired) in the mornings? When you get in from work, do you get ready to go out [3].... (quickly) possible so that you can go and meet your friends? No? You probably go out [4].... (often) now than you used to. You just don't seem to have the energy for it anymore. You used to do everything so much [5].... (enthusiastically), but now all you want to do is stay at home.

What you need is Suppavite, an amazing new vitamin supplement that will restore some of that youthful energy. After a couple of weeks of taking Suppavite, you're likely to find that you're getting up [6].... (early), getting things done [7].... fast and approaching life [8].... (energetically) and [9].... (optimistically) than you have done for years. Your friends will wonder how you're coping so much [10].... (well) with the rigours of daily life than they are.

Why don't you try it and see?
You certainly won't regret it.

1 as young as ..... 6 .....

2 ..... 7 .....

3 ..... 8 .....

4 ..... 9 .....

5 ..... 10 .....

Verbs

7 Simple and continuous aspects

Verbs forms can use either the simple aspect or the continuous aspect.

The infinitive can also be used in the simple or continuous aspect:
That child is too young ***to play*** *with matches.*
(infinitive with ***to***)
That child is too young ***to be playing*** *with matches.*
(continuous infinitive with ***to***)

You shouldn't ***work*** *so hard.*
(modal + infinitive)
You shouldn't ***be working*** *so hard.*
(modal + continuous infinitive)

The simple aspect

When we use the simple aspect, we view the action or series of actions as a whole.

The simple aspect indicates one or both of the following:

- that an action or series of actions is complete.
- that the situation is permanent or is regarded as permanent.

We can use both dynamic and stative verbs in the simple aspect.

Dynamic verbs are verbs which describe actions, e.g. go, ask, walk, explain, work.

Stative verbs are verbs which do not describe actions: they describe feelings, thoughts, wishes, the senses and states of being, e.g. believe, belong, know, smell, understand, want.

The continuous (or progressive) aspect

When we use the continuous aspect, we view the action or series of actions in progress. The continuous aspect does not describe the whole event.

The continuous aspect indicates one or more of the following:

- that the action or series of actions are in progress. We view the action at some point between its beginning and its end.
- that the action is not complete.
- that the situation is temporary.

When we use the continuous aspect, we describe an activity in progress. We therefore use the continuous aspect with dynamic verbs but not with stative verbs.

Practice

7a Put the verbs in brackets into the tense indicated. Choose between the simple aspect and the continuous aspect.

Jenny and Francesca, two friends, are talking.

J: So what is it that [1] *'s worrying*. (worry – present) you?

F: Well, I just [2] ..... (not see – present) a way out of my problems with my boss.

J: Why? What [3] ..... (go on – present perfect)?

F: Well, we [4] ..... (go out – past) for dinner about a month ago and I [5] ..... (think – present) he [6] ..... (assume – past) that I [7] ..... (be interested – past) in going out with him regularly, but I'm not.

J: [8] ..... (you/tell – past) him that?

F: Yes, of course I have, but he just [9] ..... (not seem – present) to understand. Take yesterday for example. I [10] ..... (work – past) hard on my monthly report when he [11] ..... (come up – past) to me and [12] ..... (put – past) his arm round my shoulder. I really [13] ..... (not like – present) him doing that.

J: No, of course. I [14] ..... (suppose – present) he [15] ..... (not believe – present) you're not interested in him.

F: No. And he [16] ..... (get – present) worse all the time. And I [17] ..... (get – present) more and more fed up with it. In fact I [18] ..... (think – present) of leaving.

J: But [19] ..... (you really want – present) to leave?

F: Well no, but I [20] ..... (not want – present) to be treated like this. Oh well, he's not here today, thank goodness. He [21] ..... (attend – present) a conference in Birmingham. I [22] ..... (expect – present) he [23] ..... (talk – present) to all the attractive women and [24] ..... (try – present) to find someone to have dinner with.

J: I can tell you really [25] ..... (dislike – present) him.

Stative and dynamic verbs

- Dynamic Verbs – activities, e.g. drive, watch, listen.
- Stative Verbs – a state of being and not an activity.
  These includes:
  feelings – love, hate
  thinking/believing – think, suppose, expect
  wants and preferences – want, need, prefer
  perceptions and the senses – look, smell
  possession – have, own, belong
  being/seeming – be, seem, appear
- Some verbs which are normally stative verbs can become dynamic verbs with some change in meaning:

  *I **hope** to see you this weekend.*
  (expresses a wish)

  *I'**m hoping** to see you this weekend.*
  (Quite a common use. In the continuous form, ***hope*** becomes more of a deliberate action now in progress.)

  *I **think** it's a good idea.*
  (expresses opinion)

  *You're very quiet. What **are** you **thinking** about?*
  (question about the activity of thinking)

  *He'**s** a very foolish person.*
  (description of something about his character)

  *He'**s being** very foolish.*
  (description of how he's acting/behaving at the moment)

  *This wine **tastes** good.*
  (describing the effect on one of the senses)

  *Amy'**s tasting** the wine to see if it's all right.*
  (describing the activity of tasting)

Practice

7b Complete the gaps using the verbs from the box. Each verb is used once as a stative verb and once as a dynamic verb. Put the verbs into the appropriate present simple or present continuous form.

see	think	admire	appear	have
expect	~~weigh~~	look	be	represent

1 How much *do* you *weigh*? About 60 kilos.

2 We ..... dinner at the moment so I'll phone you back in half an hour if that's O.K.



3 Harry's been in his room for ages. He ..... at all his old photographs.

4 I really ..... Helen. She's an excellent manager.

5 Penelope Fitzgerald ..... in a new production of Oliver in London's West End.

6 I'm quite happy for your children to come to the party because I know they ..... very well-behaved.

7 The snake in this picture ..... the forces of evil.

8 They don't really like living here. They ..... of moving.

9 ..... you ..... that man over there with the grey suit on? He's my brother.

10 I'm really looking forward to this holiday. The hotel ..... lovely in the photographs.

11 I can't come out tonight because I ..... Paul.

12 I'll do it if I can, but I ..... not ..... much time today.

13 What ..... you ..... of the management's new proposals?

15 'What are you doing in here?'
'I ..... just ..... this painting. I think it's really beautiful.'

16 'Where's the baby?'
'They ..... her. Look, there she is on the scales.'

17 I haven't spoken to him much but he ..... to be a very nice man.

18 Look at Nick out in the garden. He ..... really nice with the younger children.

19 So Peter's still not here. I ..... he's forgotten about the meeting. We should start without him.

20 'I hope you've got a good lawyer.'
'Yes, Alison Medley ..... me at the trial. She's the best lawyer in town.

8 The perfect aspect

The use of the perfect aspect indicates that the event took place before the time being referred to **or** that it covered a period of time up to the time being referred to. It also shows that this event has some relevance to the time being referred to:
*John **'s left**.* (present perfect)
John left before the present time.
He is not here now.

*John **had left** when we got there.* (past perfect)
John left before we got there.
He was not there when we got there.

*John **will have left** when we get there.* (future perfect)
John will leave before we get there.
He will not be there when we get there.

The infinitive can also have a perfect aspect:
*He is sure **to be** there.* (infinitive with ***to***)
*He is sure **to have been** there.* (perfect infinitive with ***to***)
(= It is certain that he has been/was there.)

Modals can be followed by the infinitive or the perfect infinitive:
*Pam may **tell** him the news.* (infinitive)
*Pam may **have told** him the news.* (perfect infinitive)
(= It is possible that Pam has told him the news.)

Practice

8 Put the verbs in brackets into the present perfect simple, the past perfect simple or the future perfect simple.

1 The local car factory *has suffered* (suffer) a big drop in sales this year.

2 I ..... (work) here for too long. It's time to find a new job.

3 By the time I see my mother tonight, she .... (hear) the news.

4 I was nineteen and studying at university. I .... (be) there for almost a year.

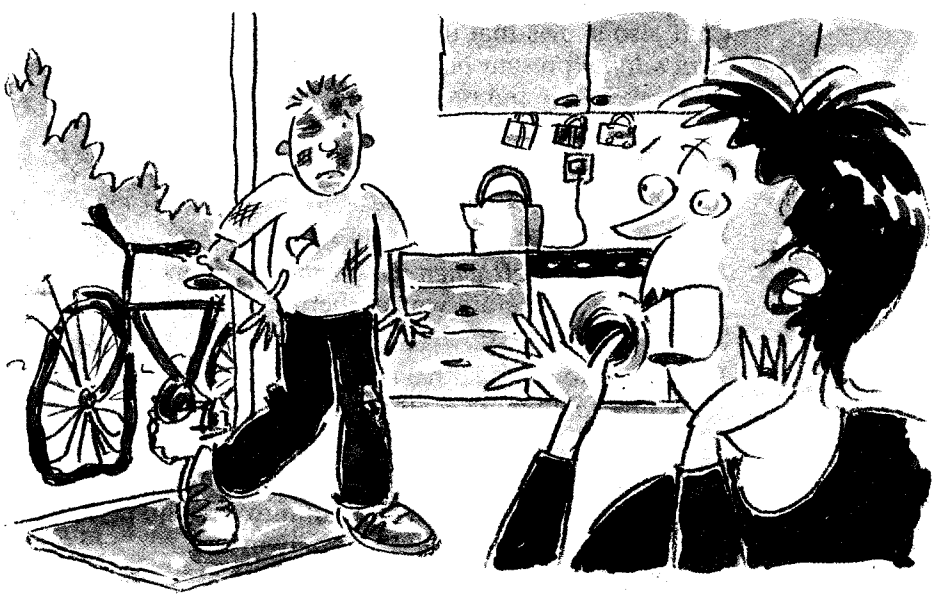
5 It was New Year's Eve but none of the family really wanted to celebrate. They ..... (have) a terrible year.

6 They ..... (be married) for twenty-five years next month.

7 The doctor came as quickly as she could but the old man .... (already die).

8 She woke up and thought about the night before. It .... (certainly be) a night to remember.

9 Oh no! You look terrible. What ..... (happen)?



10 When the ship comes back to port next week, the crew .... (be) at sea for six months.

11 Go and help that child. She ..... (fall off) her bike.

12 No one in the village had any money because they .... (all lost) their jobs.

13 By the time the summer comes. I ..... (finish) all my exams.

14 There was no one at the meeting. Everyone .... (decide) to boycott it.

15 I hear you're looking for a new job. ..... (you/find) one?

THE PRESENT TENSE

9 Present Simple and Present Continuous

Present simple

FORM

I work, etc.
Do/Does + infinitive for questions, negatives and short answers

USE

- A regular repeated activity.
  We often use the present simple in this way with adverbs or adverbial phrases of frequency: *sometimes, never, occasionally, every day, on Saturdays, once a week,* etc:
  *I **catch** the 8 o'clock train every day.*
  *He **attends** the board meeting every Monday.*
- Something that is generally true; a statement of fact:
  *Water **boils** at 100 degrees centigrade.*
  *Cats **don't like** water.*
  *Where **do** you **work**?*
- With stative verbs, that is, verbs that describe sentiments, thoughts and states rather than activities:
  *Adrian **needs** your help.*
  *That coat **belongs** to me.*
- Instructions:
  (We can use the imperative or the present simple for instructions.)
  *You **take** the first turning on the left.*
  *You **mix** the soup with some cream at the end.*
- In clauses of time and condition, referring to the future. It is used after: *when, if, unless, before, after, until, as soon as, whenever,* etc:
  *I'll give her the message when she **comes** back.*
  *Will you tell me if you **see** her?*
- Introducing a quotation:
  *This book **says** that too much butter and milk is bad for you.*
  *The local newspaper **says** that the government should do more to create jobs in the area.*
- In newspaper headlines:
  RIOTS **BREAK OUT** IN CITY CENTRE
  PRESIDENT **RECEIVES** HUGE WELCOME
- For dramatic narrative.
  It is most often used for dramatic narrative in sports commentating when radio and television commentators describe a short action that is completed as the commentator is speaking:
  *And Eastwood **passes** the ball to Andrews.*
  *And Miller **takes** the lead in the first lap.*

- To give information about a future event:
  It is used in this way with information about timetables, official events and itineraries:
  *The train **leaves** at 3.30 this afternoon.*
  *The Prime Minister **starts** his official visit to China tomorrow.*
  *You **arrive** at the hotel at about 6.00 and **have** your evening meal at 7.30.*

Present continuous

FORM

Verb **to be** + present participle: *I **am working**,* etc.

USE

- Activity in progress at this moment:
  Where's David?
  *He's **doing** his homework.*
- An activity that is taking place in the present time period and will continue for a limited time. The activity may or may not be in progress at the moment of speaking.
  The present continuous is often used in this way with *these days, this week, today, this month,* etc:

  *'And what's Linda **doing** these days?'*
  *'She's **doing** a course in engineering.'*
  (Linda may not be studying engineering at this minute.)

  *The decorator's **painting** the children's bedrooms this week so they're **sleeping** in the living room.*
  (The decorators may not be painting at this moment and the children may not be sleeping.)
- A situation that is in the process of changing:
  *Venice **is falling** into the sea.*
  *The number of cars on the road **is increasing** rapidly each year.*
- A future intention with a verb of motion:
  *We're **driving** up to Scotland next week.*
  *He's **flying** back on Saturday.*

Practice

9a Put the verbs in brackets into the present simple or present continuous.

1 Debbie ..works.. (work) as an administrator at the university. She ..... (organise) all the timetables and teaching schedules. She ..... (work) very long hours at the moment because it's the start of the academic year but she ..... (go) on a short holiday at the end of the month.

2 Simon and Sylvia ..... (stay) in a cottage in the Yorkshire Dales this month. The cottage ..... (belong) to a cousin of Sylvia's but the cousin is away: she ..... (cycle) around Norfolk for a few weeks. Simon and Sylvia often ..... (use) the cottage when Sylvia's cousin is away. They really ..... (enjoy) being in the middle of the countryside.

3 The International School for Languages ..... (do) very well at the moment. About two hundred students ..... (take) evening classes this term. Many of them ..... (need) to learn a new language to improve their job prospects but some of them ..... (learn) a new language purely for pleasure. The European languages ..... (be) very popular but Japanese and Russian ..... (get) more popular too. The school ..... (provide) good learning facilities and ..... (organise) a range of study tours.

4 The world population ..... (still increase) rapidly. Many people in the world ..... (already starve) and many more ..... (suffer) from malnutrition. The population ..... (grow) fastest in the poorest countries where people ..... (need) to have children to look after them in their old age and where many of their children ..... (die) at a very young age.

9b Put the verbs in brackets into the present simple or present continuous.
Maggie and Jill, two friends, are talking at a party.



M: Jill, how nice to see you. I [1] *don't think* (not think) we've seen each other since that party at Jim's last year. How [2]..... (you/get on)?

J: Oh, fine. Everything [3]..... (go) very well.

M: [4]..... (you still/go out) with Dave?

J: No, I'm not, but I [5]..... (go out) with someone called Jamie: I met him at my pottery class.

M: Is he here now?

J: Yes look, he's over there. He [6]..... (talk) to Charlotte.

M: Oh yes, I [7]..... (see) him.
[8]..... (he/wear) a yellow jumper?

J: Yes, that's him.

M: Oh, he [9]..... (look) really nice.

J: He is. I'll introduce you to him when he [10]..... (come) over here. So what about you? How [11]..... (life/treat) you?

M: Not too badly. I [12]..... (still/work) at that awful cafe. I [13]..... (keep) looking for other jobs but the problem is that I [14]..... (feel) so tired when I [15]..... (get in) that I [16]..... (not have) much energy to look through all the job ads and everything. Oh well, I [17]..... (suppose) something else will come up soon.

J: I [18]..... (hope) so. Oh look, Jamie

[19]..... (come over) here.

[20]..... (you/want) to meet him?

M: Oh yes.

THE PAST TENSE

10 Past Simple and Past Continuous

Past simple

FORM

Positive: past simple form of verb: *I **arrived***, etc. (regular) *I **came***, etc. (irregular)
Negative and question form: **did** + infinitive Short answer: **did**

USE

- Completed actions.
  To talk about events and actions in the past that are now finished.
  The past simple refers to the complete event. The time or approximate time that the event took place is stated or is understood from the context. It may be in the very recent past:
  *Your mother **phoned** a few minutes ago.*
  *Who **opened** this window?*

  or it may be in the more distant past:
  *I never **learnt** to swim as a child.*

- Past habit or regular event.
  To talk about a regular, repeated or habitual event:
  *We **went out** for a meal every evening on holiday.*
  *He **got up** at 7 o'clock every morning to go to work.*

  or a past habit or situation of some duration:
  *He **smoked** for most of his life.*
  *She **worked** there for twenty years.*

- Past situation at a point in time.
  With stative verbs, to talk about a situation that existed at a certain time in the past:
  *In 1950, there **were** fewer than 50 million cars in use around the world.*
  *At the time, I **had** a poorly-paid job in the local shop.*

Past continuous

FORM

was/were + present participle: *I **was studying***, etc.

USE

- Used in conjunction with the past simple to describe an action or event that started before the event in the past simple and was in progress when the event in the past simple occurred:
  *They **were watching** a film when we arrived.*
  *She **was studying** law when the war started.*
- To describe an action, event or situation that was in progress at a specified time in the past:
  *In 1982, we **were living** in a small flat in Bristol.*
  *In May of last year, she **was studying** hard for her final exams.*
  *At 6 o'clock this morning, I **was walking** along the beach.*
- Used with ***while*** to describe two actions that were in progress at the same time:
  *While I **was driving** along this morning, I **was thinking** about what you'd said.*
  *He **was cooking** the dinner while she **was talking** to him.*
- With adverbials beginning with *all* e.g. ***all night, all morning, all day yesterday***, to show that an action or event was in progress throughout this time:
  *I **was watching** television all evening.*
  ***Were** you **working** all weekend?*
- To describe the background and set the scene for a narrative in the past:
  *The wind **was blowing** and the rain **was beating** down. John Snell **was standing** at the bus stop shivering. He **was trying** to imagine being at home sitting by a warm fire. Finally he saw the headlights of the bus approaching from the distance.*

Contrast: past continuous versus past simple

The past simple describes a complete event in the past. The past continuous does not describe the complete event, it describes the event in progress, at some time between its beginning and its end.

Stative verbs, that is verbs that describe thoughts, sentiments and states, cannot normally be put into the continuous form. (See p. 29)

Look at the difference between these sentences:

*He **was cooking** the dinner when I arrived.*
(He started cooking the dinner before my arrival and the cooking was in progress at the time of my arrival.)
*He **cooked** the dinner when I arrived.*
(I arrived and then he cooked the dinner. Two complete events.)

*I **was reading** a book about astrology last night.*
(The reading of the book was in progress last night. The past continuous does not describe the complete event so we assume that the book was not finished last night.)
***I read** a book about astrology last night.*
(I read the whole book from beginning to end last night.)

*It **was raining** all night.*
(The rain was in progress throughout the night. The use of the past continuous emphasizes the continuity and duration of the event.)
*It **rained** all night.*
(It rained from the beginning of the night to the end of the night. The rain is viewed as one single, complete event.)

*While I **was making** the dinner, the children **were watching** television.*
(Two activities in progress at the same time.)
*While I **made** the dinner, the children **watched** television.*
(Two complete events that happened at the same time.)

*I **was having** a bath at 8 o'clock.*
(The bath started before 8 o'clock and was still in progress at 8 o'clock.)
*I **had** a bath at 8 o'clock.*
(This describes the complete event. It started at 8 o'clock.)

Practice

10a Put the verbs in brackets into the past simple or past continuous.



Here he [1] *was*. (be), Davey Stark, the big rock star. It [2]..... (be) the end of an exhausting two-hour concert. The fans [3]..... (scream) and [4]..... (shout). They [5]..... (want) Davey, their hero. His face [6]..... (pour) with sweat, his hair [7]..... (drip) and his heart [8]..... (thump) violently. But he [9]..... (love) these moments at the end of a concert. He always [10]..... (feel) powerful and in control. He [11]..... (decide) to do one more song for the crowd: one of his most popular. When he

[12]..... (start) singing, the crowd [13]..... (go) wild. By the end of the song, they [14]..... (all/dance) and [15]..... (clap) their hands. When Davey [16]..... (leave) the stage, he [17]..... (be) exhausted but exhilarated. But when he [18]..... (get back) to the dressing room, he [19]..... (open) the door and [20]..... (see) that two men [21]..... (wait) for him. They [22]..... (lock) the door behind Davey. He [23]..... (shout) for his bodyguard Bernard, but no-one [24]..... (come). The two men [25]..... (tie) his hands behind his back, [26]..... (blindfold) and [27]..... (gag) him. Davey [28]..... (can hear) Bernard in the next room. Bernard [29]..... (talk) to someone and he [30]..... (say) terrible things about Davey. He [31]..... (say) that Davey [32]..... (deserve) it. [33]..... (Deserve) what? What [34]..... (he/mean)? What [35]..... (go on)? Why [36]..... (not someone tell) him what [37]..... (happen)?

10b Put the verbs in brackets into the past simple or past continuous.

1 It [1].*happened*. (happen) in June 1985. It [2]..... (be) summer and we [3]..... (all/lie out) in the garden. My mother [4]..... (read) and my uncle [5]..... (just/doze) in the sun. We children [6]..... (look for) worms and insects. And then he [7]..... (arrive). He [8]..... (be) a tall, handsome man with piercing blue eyes and he [9]..... (look) straight at my mother. Her face [10]..... (go) pale and her eyes [11]..... (open) wide with shock.
'Arthur, I [12]..... (think) you [13]..... (be) dead,' she [14]..... (say) in a kind of whisper.

2 A: I [15]..... (phone) you at about 9 o'clock this morning but you [16]..... (not answer). What [17]..... (you/do)?
B: Well, I [18]..... (hear) the phone but I [19]..... (have) a shower and I [20]..... (can not) get out in time to answer it. Anyway, what [21]..... (you/want)?

A: Well, last night I [22]..... (clear out) that old desk you [23]..... (give) me when I [24]..... (come across) a pile of old letters with a red ribbon round them.

B: My letters?

A: Yes, they [25]..... (be addressed) to you. And they [26]..... (all/smell) of perfume, a man's perfume.

3 Last night Jake [27]..... (wake up) at about 3 a.m. As soon as he [28]..... (wake up), he [29]..... (listen out) for strange noises but he [30]..... (not hear) any.

His father [31]..... (snore) in the next room, some central heating pipes [32]..... (make) a bit of a noise and a tap [33]..... (drip) in the bathroom. It was all as usual. Jake [34]..... (open) the window and [35]..... (look) outside. The moon [36]..... (be) full and it [37]..... (shine) brightly. Jake [38]..... (think) he [39]..... (see) an owl in one of the trees. He [40]..... ..... (can certainly hear) one.



But then he [41]..... (see) something different. A man – no, it [42]..... (be) a woman. She [43]..... (wear) white and she [44]..... (hide) behind a tree. Suddenly she [45]..... (run) towards the house.

TENSES WITH THE PERFECT ASPECT

11 Present Perfect Simple and Present Perfect Continuous

Present perfect simple

FORM

have ('ve) / has ('s) + *past participle: I'**ve decided**,* etc.

USE

The present perfect shows a relationship between past time and present time. It can be used in the following ways:

A To describe an action that happened at an indefinite time before the present. For example:

- To refer to things that people have done and experiences they have had. Its connection with the present is that the experience is part of that person in the present:
  *He'**s taught** English in five different countries.*
  ***Have** you **been** round the National Gallery?*
  *I'**ve been** to Spain but I **haven't been** to Italy.*
- When there is very specific evidence in the present of the event that took place in the past:
  *Oh, you'**ve had** a haircut.*
  *I see they'**ve knocked down** the old cinema in the centre of town.*
- Often in news reporting. The use of the present perfect makes the event seem more immediate and of direct relevance to the present:
  *At least twenty people **have been killed** in a motorway crash.*
  *The Prime Minister **has announced** that taxes are to increase from the beginning of next year.*
- After the construction of ***to be*** (in the present) + ordinal or superlative:
  *This is the first time I'**ve been** to London.*
  *She is the most honest person I'**ve** ever **met**.*

B With adverbials.

Used with adverbials that show a connection between the past and the present, e.g. *so far, up to now, lately, already, yet, just*:
*She'**s** already **done** her homework.*
*I'**ve seen** Jane a lot lately.*
*These letters **have** just **arrived**.*

C With a time reference.

Used with reference to a period of time that is still continuing in the present, e.g. *this morning, this afternoon, today, this week, this month, this year, this century*:
*I'**ve read** two books this week.*
*They'**ve been** on holiday twice this year.*

D In clauses of time and condition.
Can be used in clauses of time and condition when, at a certain point in the future, the event will be in the past:
I'll give you back your ring when I've found it.
I'll go swimming with you on Monday if I've recovered from this cold.
Do you think I could borrow that book after you've finished reading it?

E With ***since***, ***for*** and ***how long*** to describe the duration of an activity or situation that started in the past and continues up to the present and possible into the future:
*She's **been** away from home for six months.*
*Hello, I **haven't seen** you for ages.*
*He's **lived** there since he was a child.*
*How long **have** you **had** this problem?*

Present perfect continuous

USE

A To refer to an activity which has been taking place in the recent period up to the present. The activity may have finished shortly before the moment of speaking or finish at the moment of speaking in the present:
*'You look tired. What **have** you **been doing**?'*
*'I've **been playing** football.'*

'Have you had a good evening?'
*'Well, I've **been watching** this film on television but it's rubbish so I think I'll turn it off now.'*

*They've **been going** out a lot recently.*

B With ***since***, ***for*** and ***how long*** to refer to an activity which started in the past and continues up to the present and possibly into the future. Also used with phrases starting with ***all*** (*all day, all night, all morning*), phrases which emphasize the duration of the activity:
*They've **been studying** English for three years.*
*John's **been looking** for a job since he finished university.*
*How long **have** you **been feeling** so depressed?*
*She's **been working** all day.*

Contrast: present perfect simple versus present perfect continuous

A With no time reference:
*I've **been reading** that book.*
(Describes the activity. The book is not finished.)
*I've **read** that book.*
(Describes the completion of an event. The book is finished.)

*She's **been running**.*
(Describes the activity of running.)
*She's **run** three miles.*
(This describes the completion of the three miles. We cannot say ~~*She's been running three miles.*~~)

*He's **written** a book about wind-surfing.*
(Completed at an unspecified time in the past.)
*He's **been writing** a book about wind-surfing.*
(Describes his recent activity.)

B With a time reference:

We can use both the present perfect simple and the present perfect continuous to describe an activity that started in the past and continues up to the present and possibly into the future:
*They've **been studying** English for three years.*
*They've **studied** English for three years.*
(Both these sentences are correct. The present perfect continuous puts more emphasis on the continuity of the activity.)

We can use the present perfect simple and the present perfect continuous with ***lately*** and ***recently***:
*I've **been working** really hard lately.*
(The activity of working is important.)
*I've **done** a lot of work lately.*
(The completion of a lot of work is important.)

Practice

11a Put the verbs in brackets into the present perfect simple or present perfect continuous.

Tim Bryant, a magazine journalist, is interviewing Margaret Rodwell, the founder of a successful company.

TB: So why do you think your company [1] *has been* (be) so successful?

MR: Well, our products [2] ..... (fill) a large gap in the market and I think one of the most important things is that we [3] ..... (always listen) to our clients and we [4] ..... (act) on their comments and suggestions.

TB: And what's a typical day for you?

MR: Well, take today for example. I [5] ..... (interview) candidates for a marketing executive post.

TB: And how many [6] ..... (you/interview)?

MR: Er, I [7] ..... (interview) four so far. And I [8] ..... (talk) to clients on the phone on and off all day. I seem to spend a lot of time on the phone. I [9] ..... (discuss) some new ideas with them for the transportation and delivery of our products.

TB: Mm, it sounds like a very busy day.

MR: Oh, that's only part of it. I [10]..... (have) two meetings, one with Union representatives and one with departmental heads. And I [11]..... (also work) on a proposal for a new marketing strategy.

TB: And it's not two o'clock yet!

MR: No, but of course I [12]..... (be) here since seven o'clock this morning.

TB: Gosh. And, I hope you don't mind my mentioning this Ms Rodwell, but some rumours [13]..... (circulate) about your possible engagement to Mr Grimaldi, the banker.

MR: No, there will be no engagement, though it's true that Mr Grimaldi and I [14]..... (see) each other. That's no secret.

TB: When you get the time, I suppose. And is it also true that you [15]..... (learn) Russian with a view to introducing your products there?

MR: Yes, I have, but I [16]..... (not learn) much yet; there's still a long way for me to go.

11b Put the verbs in brackets into the present perfect simple or present perfect continuous.

1A: You look hot. What [1] *have you been doing* (you/do)?

B: I [2]..... (run).

A: Running! In this heat? How far [3]..... (you/run)?

B: About four miles.

2A: What's the problem? You look a bit preoccupied.

B: Yes, I [4]..... (think) about Helen.

A: Why? Is there something wrong with her?

B: Well, she [5]..... (act) so strangely lately.

A: In what way?

B: Well, some days when she arrives at work, I know that she [6]..... (cry). And she [7]..... (make) private calls when we're all out at lunch. I just think that something's going on.

A: [8]..... (you/talk) to her about it yet?

B: Yes, a few times, and each time she [9]..... (say) that there's nothing wrong, but I'm not so sure.

3A: Where [10]..... (you/be), Simon?

B: I [11]..... (talk) to Mark on the phone. He says he [12]..... (try) to phone us all day.

A: Well I [13]..... (be) in most of the day but I [14]..... (not hear) the phone.

B: That's strange. But anyway, he [15]..... (have) a phone call from Jackie's mother and Jackie [16]..... (be) in some kind of accident. It's nothing very serious but she's got to stay in hospital overnight.

A: Oh dear. [17]..... (she/break) any bones?

B: I'm not quite sure how badly she [18]..... (be hurt) but I think we should go and see her tonight.

12 Contrast: present perfect simple versus past simple

I've ***been*** *to Spain and Italy.*
(indefinite time)
I ***went*** *to Spain a couple of years ago and I* ***visited*** *Italy a few times as a child.*
(specific time)

Have *you* ***been*** *busy this morning?*
(It is still the morning now.)
Were *you busy this morning?*
(This morning is now the finished past.)

Have *you had a good holiday?*
(You have just returned.)
Did *you* ***have*** *a good holiday?*
(Your holiday finished some time before the question.)

She's ***starred*** *in a lot of major films.*
(She is still alive and acting.)
She ***starred*** *in a lot of major films.*
(Her acting career is finished or she's dead.)

He's ***been*** *in the army for fifteen years.*
(And he is still in the army now.)
He ***was*** *in the army for fifteen years.*
(But he is no longer in the army. The time period of fifteen years finished in the past.)

Practice

12a Put the verbs in brackets into the past simple, present perfect simple or present perfect continuous.

Jake and Michael, two friends, are talking.

J: Hello, I [1] haven't seen (not see) you for ages.

M: No, it must be about two years since we last [2] ..... (meet). What [3] ..... (you/do) with yourself?

J: I [4] ..... (do) all sorts of things. Life [5] ..... (be) very busy lately. I [6] ..... (start) a new job at the sailing centre.

M: Really! Doing what?

J: Well, I [7] ..... (teach) beginners' courses to school groups this term but when those [8] ..... (finish), I'll be teaching more advanced groups on holiday courses.

M: That sounds great. What about your old job at the tourist office then?

J: Well, I [9] ..... (work) there for ten years and I quite [10] ..... (enjoy) the job but I [11] ..... (want) to do something different. I [12] ..... (always/enjoy) sailing in my spare time so I [13] ..... (think) it would be nice to do it for a job.

M: So how long [14] ..... (you/be) at the sailing centre?

J: For about two months now. I'm sure I [15] ..... (do) the right thing. It's a really enjoyable job. And what about you?

M: Well, I'm still at the Rembrandt Hotel. I [16] ..... (work) there for fifteen years now. But I [17] ..... (have) a promotion so that's good. They [18] ..... (give) me the job of head receptionist.

J: Oh, that's good news.

M: Yes, it [19] ..... (make) me feel much better about work. I mean, I [20] ..... (do) a lot of

different jobs at the hotel but I [21]..... (never have) a job with this much responsibility before. I [22]..... (work) on the reception desk for four years when I [23]..... (start) at the hotel – that was before they [24]..... (move) me into the office – but I [25]..... (be) only a junior receptionist then so I just [26]..... (do) what I [27]..... (be told) to do.

J: So when [28]..... (you/get) the new job?

M: A month ago, after I [29]..... (pass) my intermediate exams in Spanish and German at the college. Did you know I [30]..... (do) language evening classes at the college for a while now?

J: No, I didn't realize.

M: Yes, I [31]..... (decide) that I [32]..... (cannot get) any further at work without learning some languages.

A: And so you did! What a good idea.

12b In your notebook, rewrite the following passages putting the verbs into the present perfect simple or past simple.

News [1] *has just come in* (just come in) that there [2]..... (be) an air crash somewhere off the south coast of England. There [3]..... (be) 120 passengers and crew on the plane and it is understood that no survivors [4]..... (be found). Apparently the plane [5]..... (go) mysteriously out of control and [6]..... (plunge) into the sea. Relatives of most of the passengers and crew [7]..... (now be informed) and many of them [8]..... (set off) for the sea rescue base, but they [9]..... (not be given) much hope. Most of the passengers [10]..... (be) on business.

Despite the problems that the government [11]..... (have) in the last two years, it [12]..... (somehow manage) to stay in power. There [13]..... (be) a number of scandals involving government ministers, including one rumour about the Prime Minister himself. It is said that he [14]..... (promise) gifts to certain Members of Parliament in exchange for their vote before he [15]..... (be elected) leader. In spite of all this, the government [16]..... (maintain) its position in Parliament and [17]..... (claim) that this [18]..... (be) the most successful term of office that a government [19]..... (ever have). This is rather surprising as they [20]..... (come) to power with only a small majority.

13 Past Perfect Simple

The past perfect simple is used to refer to a past time which preceded the past time already being referred to.
It is used in combination with other past tenses to clarify the sequence of events in a past narrative.

FORM

had ('d) + *past participle: I **had finished**,* etc.

USE

- In sentences which have a ***when*** + past simple clause.
  It is used to make it clear that the event in the past perfect came before the event in the past simple:
  *When I got to the station, the train **had left**.*
  (The train left before I got to the station.)

  Compare with:
  When I got to the station, the train left.
  (The train left as I arrived or immediately after my arrival.)
- In ***when*** clauses.
  It is used when we need to make it clear that the event in the **when** clause was completed before the event in the past simple started:
  *When I **had read** the letter, I started to cry.*
  (I finished the letter before I started to cry.)

  Compare with:
  When I read the letter, I started to cry.
  (I started to cry after I started reading the letter.)

  We can also use the past perfect in this way with ***as soon as***, ***the moment***, ***immediately***:
  *As soon as I **had told** her the news, I regretted it.*

Note: As the action in a ***when*** + past simple clause happens just before the other past simple clause, it is not generally necessary to use the past perfect in the ***when*** clause. We only do this when we need to make it clear that the event in the ***when*** clause was completed before the event in the past simple clause started.

- In ***after*** clauses:
  *After we **had passed** our exams, we went out to celebrate.*

  We can also say:
  After we passed our exams, we went out to celebrate.

  The use of the past perfect merely emphasizes the fact that the event in the ***after*** clause preceded the other event. It is correct to use either the past perfect or the past simple in ***after*** clauses.
- As the equivalent of the present perfect.
  The present perfect looks back from the past:
  Ann and Michael have just got married.
  *It was June 1991. Ann and Michael **had just got married**.*
  Jeremy's 21 now and he's been in a wheelchair since he was 10.
  *Jeremy was 21 and he **had been** in a wheelchair since he was 10.*
  (Note that we use ***was*** in the *since* clause in both sentences.)

- As the equivalent of the past simple. We use it when we want to narrate events looking back from a point in the past. Unlike the present perfect, the past perfect can be used with a specific time reference:

  Jane MacDonald is now 28. She started working for the company when she was eighteen. She quickly climbed the career ladder and is now the youngest managing director the company has ever appointed.

  Jane MacDonald was then 28. She ***had started*** *working for the company when she was eighteen. She* ***had*** *quickly* ***climbed*** *the career ladder and is now the youngest managing director the company has ever appointed.*

Notes

- The verb in the *when* clause remains in the past simple when the main verb is in the past perfect: *She had started working for the company when she* ***was*** *eighteen.*
- For reasons of style, the narration is not likely to continue for very long in the past perfect. The story usually returns quite quickly to the main time reference point, which is in the past simple.
- If we narrate the events in the order in which they occurred, there is no need for the past perfect: *Jane MacDonald started working for the company when she* ***was*** *eighteen. She quickly* ***climbed*** *the career ladder and* ***became*** *the youngest ever managing director at the age of 28.*

- In reported speech:
  A statement or question in the present perfect is usually put into the past perfect in reported speech:
  I've had a lovely time
  She said she ***had had*** *a lovely time.*

  A statement or question in the past simple can be put into the past perfect or remain in the past simple in reported speech:
  I tried to phone you earlier.
  He said that he ***had tried*** *to phone me earlier.*
  or *He said that he tried to phone me earlier.*

- After *if, wish, if only:*
  If I ***had known*** *you were at home, I would have called you.*
  I expect you wish you ***had*** *never* ***met*** *him.*
  If only they ***had stayed*** *at home.*

Practice

13a Put the verbs in brackets into the past simple or past perfect simple.

1 A: I'm sorry we're late. We [1] *missed*. (miss) the train.

B: How [2] ..... (that/happen)?

A: Well, I [3] ..... (get) the times wrong and when we [4] ..... (arrive) at the station, the train [5] ..... (just leave).

2 A: [6]..... (you/have) a good meal at Hilary's?

B: Well no, it [7]..... (be) very embarrassing. When we [8]..... (arrive), we [9]..... (know) immediately that she [10]..... (forget) about the whole thing.

A: So what [11]..... (she/do)?

B: Well, she [12]..... (pretend) that she [13]..... (not forget) and [14]..... (say) that the meal [15]..... (not be) ready because she [16]..... (get) home from work very late.

A: Oh no, how awful!

3 It [17]..... (be) a beautiful morning. It [18]..... (rain) in the night and so the ground [19]..... (be) fresh and clean and it [20]..... (smell) wonderful. None of the Taylor family [21]..... (be) awake though. They [22]..... (all go) to bed very late the night before. Their Australian cousin [23]..... (arrive) unexpectedly that evening and they [24]..... (sit up) talking most of the night. Although it [25]..... (be) now 8 o'clock in the morning, they [26]..... (only be) in bed for about two hours.

13b Put the verbs in brackets into the past simple or past perfect simple.

James [1]..sat. (sit) outside the office waiting for the interview. He [2]..... (feel) so nervous that he [3]..... (not know) what to do with himself. The person who [4]..... (go in) before him [5]..... (be) in there for nearly an hour. And she [6]..... (look) so confident when she [7]..... (go) in. Not like James. He [8]..... (feel) sure that she [9]..... (already get) the job. The problem [10]..... (be) that he [11]..... (want) this job so much. It [12]..... (mean) everything to him. He [13]..... (think) about it such a lot before the day of the interview. He [14]..... (imagine) himself performing brilliantly at the interview and being offered the job immediately. But now here he [15]..... (be) feeling terrible. He [16]..... (cannot remember) all those things he [17]..... (plan) to say. At that moment, he [18].....

(almost decide) to get up and leave. But no – he [19]..... (have to do) this. He [20]..... (spend) so much time thinking about it that he [21]..... (cannot give up) like that. His hands [22]..... (be) hot and sticky and his mouth [23]..... (feel) dry. Finally the door of the office [24]..... (open). The woman who [25]..... (go in) an hour earlier [26]..... (come out) looking very pleased with herself. She [27]..... (smile) sympathetically at James. At that moment James [28]..... (hate) her. The managing director then [29]..... (appear) at the office door. 'Would you like to come in now, Mr Davis? I'm sorry to have kept you waiting.' James [30]..... (suddenly wish) that he [31]..... (go) home after all. He [32]..... (get up), legs shaking and forehead sweating and [33]..... (wonder) whether he [34]..... (look) as terrified as he [35]..... (feel).

14 Past Perfect Continuous

FORM

had ('d) been + *present participle: I **had been** running,* etc.

USE

The past perfect continuous is the equivalent of the present perfect continuous. The present perfect continuous describes an activity looking back from the present and the past perfect continuous describes an activity looking back from the past:
I'm very tired. I've been working all day.
*I was very tired. I **had been working** all day.*

Why are you so wet? What have you been doing?
*Why were you so wet? What **had** you **been doing**?*

The dog from next door has been barking for two hours.
*It was 1 o'clock and the dog from next door **had been barking** for two hours.*

'It's been raining here for days,' she said.
*She said it **had been raining** there for days.*
(Present perfect continuous becomes past perfect continuous in reported speech.)

Practice

14 In your notebook, rewrite the following passage, making all the necessary tense changes.



It's 10 o'clock at night. The offices of 'The Daily News' are buzzing with excitement. The deadline for the paper is in half an hour and they are frantically trying to finish the front page. Everyone has been working all evening without a break. Some of the journalists have been at the office since early morning. They have all been trying to get an exclusive story, to find out something that no other journalist has discovered. The main story is a big one. The Prime Minister has resigned. Everyone knows that his government has had lots of problems in the last year but his resignation is nonetheless a big surprise. Rumours have been going round all day about the real reasons for the announcement. Some say that he has been involved in some financial scandal. Others say that he has been seeing another woman. All the papers have been working all day to get the best story. And they've been doing their best to find out what the other papers have said. The whole day has been very tense. Suddenly the editor asks everyone to be quiet. There is a telephone call from the Prime Minister's office.

Example: *It was 10 o'clock at night. The offices of 'The Daily News' were buzzing with excitement.*

FUTURE FORMS

15 The *be going to* future and the Present Continuous as future

The *be going to* future

We can express the future with ***be going*** + ***to***–infinitive. This is often referred to as the ***going to*** or ***be going to*** future.

FORM

verb **to be** + **going** + ***to***–infinitive: ***I'm going to stay***, etc.

USE

- To express intention. The speaker had the intention before the time of speaking:
  *I'm **going to visit** Bob tomorrow.*
- To make a prediction based on present evidence:
  *The sun's going down. It's **going to be** dark in half an hour.*

Present continuous as future

We can use the present continuous to refer to the future. A future time reference must be stated or be clear from the context.

USE

- To describe arrangements. We use it to talk about the future when the plans have been made. It is quite informal and is used to describe personal arrangements such as social activities rather than official plans. As it refers to personal arrangements, the subject of the verb should be a person or people and not a thing:
  *I'm **meeting** Charlotte for lunch tomorrow.*

Contrast: *be going to* future versus present continuous as future

- a) *I'm **going to visit** my aunt in hospital tomorrow.*
  b) *I'm **visiting** my aunt in hospital tomorrow.*

  Both these sentences are correct and the difference between them is slight. Sentence a) places more emphasis on the **intention** and sentence b) places more emphasis on the **arrangement**.
  We do not generally use the present continuous with activities that do not involve the making of an arrangement or plan. We can say: *'I'm going to write a letter to my parents tonight.'* (the intention is important) but we do not say: *'I'm writing a letter to my parents tonight.'* (no arrangement is required).

  We tend to avoid using verbs of motion, e.g. ***to go*** and ***to come*** in the ***be going to*** future and prefer instead to use the present continuous with these verbs:
  *We're **going** to the theatre tonight.*

- a) *Look at that helicopter coming down. It's* ***going to land*** *in a minute.*
  b) *Look at that helicopter coming down.* ~~***It's landing***~~ ~~*in a minute*~~.

  Sentence a) is correct but sentence b) is not possible. We do not use the present continuous to make a prediction based on present evidence.

- We can only use the present continuous as future with a future time reference or where the future time reference is clear from the context. Where this is not the case, we use the ***be going to*** future:
  He's ***having*** *a swim.* (= now, if there is no time reference)
  He's ***going to have*** *a swim.* (in the future)

- Verbs not normally used in the continuous are not used in the present continuous as future. We cannot say: ~~***I'm needing***~~ ~~*some help next week*~~.
  We can sometimes use verbs not normally used in the continuous with the ***be going to*** future. This does not happen very often as these verbs do not describe events that we normally predict or intend. We can say:
  I'm ***going to need*** *some help next week.*

Practice

15 In your notebook, rewrite the dialogue, substituting the verbs in the ***be going to*** future with the present continuous as future where this is possible.

A: [1]Are you going to come to the meeting tomorrow about the proposed staff cuts?
B: Oh yes, definitely.
A: Have you read the report about the cuts?
B: No, not yet. [2]I'm going to read it tonight. What does it say?
A: Well, [3]there are going to be quite a few cuts in this department.
B: Oh no. I wonder [4]who's going to lose their job.
A: I don't know. I think [5]they're going to ask people if they want to take voluntary redundancy.
B: Well, I certainly don't want that. [6]We're going to move into a new flat next month and the rent's quite high. I don't know [7]what's going to happen if I lose my job.
A: Oh, don't worry about it too much. I'm sure [8]everything's going to be all right. Look, why don't we go out for drink after work.
B: I can't. [9]I'm going to meet some friends for a meal and then [10]we're going to go to the cinema.
A: Well what about tomorrow night? [11]Are you going to go out then?
B: No, [12]I'm not going to do anything.
A: So let's go out after the meeting.
B: OK. Good idea.

Example:
1 Are you coming ...

16 Future with *will*

This is also referred to as the future simple or simple future tense.

FORM

will ('ll) + *bare infinitive: I* ***will (I'll) go,*** etc. Short form of **will not: won't**

USE

- To make a statement of fact or a prediction about the future:
  Sam ***will be*** *here tomorrow.*
  Tonight's programme ***will be*** *very interesting.*
- To make formal announcements of future plans and to present weather forecasts. It is therefore often used in newspapers and on the television and radio:
  The new President ***will move*** *into the White House tomorrow.*
  Rain ***will continue*** *throughout the day.*
- To express hopes, expectations, thoughts about the future. Used after verbs like: *assume, believe, doubt, expect, hope, reckon, suppose, think* and *be sure/ afraid* and with adverbs like *perhaps, possibly, probably, definitely*:
  *I expect they'****ll be*** *here soon.*
  *Do you think she'****ll bring*** *her boyfriend?*
- In sentences containing clauses of condition or time:
  *If I get that job, I'****ll go*** *out and celebrate.*
  *I'****ll phone*** *you when I get there.*
- To express an intention when the decision is made at the time of speaking:
  A: *There isn't any milk left.*
  B: *Oh, isn't there? I'****ll get*** *some in town. I'm going there later on.*
- To express the idea of willingness:
  *I'****ll do*** *it for you, I promise.* (promise)
  Will *you* ***open*** *the window, please?* (request)
  *I'****ll look after*** *the children for you.* (offer)
  He ***won't come*** *with me.* (refusal)
  *Yes, I'****ll come*** *with you.* (agreement)
  I'll definitely ***tell*** *him the truth this time.* (determination)
  *Stop that or I'****ll call*** *the police.* (threat)
- To make offers or suggestions or to ask for suggestions, advice, instructions. Use ***Shall I/we*** ... in the question form:
  Shall *I* ***help*** *you with that?* (offer)
  Shall *we* ***invite*** *them round for dinner?* (suggestion)
  What ***shall*** *I* ***do****?*
  Shall *we* ***come*** *round after dinner?*

Notes
The use of ***shall***

- In spoken English, **shall** is most often used in the question form with ***I*** or ***we*** to make offers or suggestions or to ask for suggestions, advice, instructions:
  Shall *I come with you?*
  What ***shall*** *we do tomorrow?*

- ***Shall*** is occasionally used to express strong determination about oneself or someone else:
  I ***shall*** *go anyway. I don't care what you think.*
  I ***shan't*** *let him bully me.*
  You ***shall*** *have whatever you want.*

- ***Shall*** can be used in the same way as ***will*** in the first person but ***will*** is more common. In spoken English, the contraction ***'ll*** is the most common.
  Shall is used more frequently in formal written English than in informal written or spoken English:
  We ***shall*** *make every effort to answer your enquiry as soon as possible.*
  I ***shall*** *be at the airport to meet you in person.*

- Short form of ***shall not***: ***shan't.***

Practice

16 Complete the following sentences with ***will/'ll*** or ***shall/'ll*** and a verb from the box.

offer	make	tell	have	~~buy~~	drop	wash	announce
receive	be sentenced	phone	carry	be	invite	go	

1 I'm sorry about losing that book. I *'ll buy* you another one next week.
2 I ..... one of those cases for you.
3 The temperature ..... significantly during the afternoon.
4 ..... you ..... me when you get the news? You've got my number haven't you?
5 The Chancellor ..... the details of the budget at 10 o'clock tomorrow.
6 ..... we ..... her the truth about what happened?
7 I expect they ..... here soon.
8 You ..... your exam results by post during the first few days of August.
9 I ..... not ..... them here again, whatever you say.

10 If he is found guilty, he ..... to life imprisonment.

11 I ..... never ..... the same mistake again.

12 ..... we ..... for a swim this afternoon?

13 They definitely ..... not ..... me the job: I had a terrible interview.

14 ..... I ..... these plates?

15 I'm determined that he ..... everything he wants.

17 Contrast: *be going to* versus *will*

Intention

The ***be going to*** and ***will*** futures can both be used to express an intention about the future.

- ***be going to:*** the intention is premeditated. The decision was made before the time of speaking or writing and plans have probably already been made:
  A: **You know it's Emily's birthday on Friday, don't you?**
  B: **Yes, I *'m going to buy* her a present this afternoon.**
- ***will:*** the intention is unpremeditated. The decision is made at the time of speaking or writing:
  A: **You know it's Emily's birthday on Friday, don't you?**
  B: **Actually I'd forgotten. Thanks for reminding me. I *'ll buy* her a present this afternoon.**

Prediction

The ***be going to*** and ***will*** futures can both be used to make predictions about the future.

- ***be going to:*** the prediction is based on some form of evidence that exists in the present.
  It is often used to predict what is about to happen but it can be used to predict something that is not in the immediate future:
  Oh look! That car ***is going to crash****.*
  That child eats too much. He's ***going to be*** *really overweight one day.*
- ***will:*** to express beliefs, hopes, thoughts, assumptions and doubts about the future:
  It'll ***be*** *a difficult year for the new Prime Minister.*
  I'm sure you'll ***enjoy*** *yourself there.*

Statement of future fact

The ***be going to*** and ***will*** futures can both be used to make statements about the future but the emphasis is slightly different:
a) *The number of students **will fall** over the next five years.*
b) *The number of students **is going to fall** over the next five years.*

Sentence a) is a statement of future fact or of the speaker's beliefs.
Sentence b) is also a statement of future fact but it emphasizes that the speaker is thinking of present trends. It makes the speaker seem more involved and is thus more informal.

Expression of willingness

Will is often used to express willingness.
Be going to does not have this meaning:
*I'll **help** you as much as I can.*
(expression of willingness: a promise)
*I'm **going to help** you as much as I can.*
(expression of intent)

Summary

- ***Be going to*** always indicates a link with the present.
  a) present intention/plans/preparations
  b) present evidence of a future event
- When we use ***will***, the emphasis is more on the future than on its link with the present.
- ***Will*** is more formal than ***be going to*** and is therefore used more extensively in written English.

Practice

17 Put the verbs into the ***be going to*** future or the ***shall/will*** future. If both tenses are possible, choose the one that is most appropriate for the context. With the verbs *to go* or *to come* use the present continuous as future instead of the ***be going to*** future.

Two friends, Jack and David, are talking.

J: Have you decided what you [1]*are going to do* (do) this weekend?

D: Yes, we [2]..... (have) a quiet day on Saturday and then on Sunday we [3]..... (take) a bus up into the mountains and do some walking. And we [4]..... (probably book into) a hotel there for the night. What about you? [5]..... (you/do) lots of work as usual?

J: Well, no. Mark phoned last night about coming down this weekend.

D: Really?

J: Yes, he [6]..... (come) on Friday.

D: Oh, I'd like to see him. I think I [7]..... (phone him up) tonight and arrange something.

J: Well, we're planning to spend the day on the beach on Saturday. We [8]..... (do) some swimming and sunbathing. I just hope the weather [9]..... (be) warm enough. And then on Saturday night we [10]..... (see) that new film with Tom Cruise.

D: Well, as I've got nothing planned, I [11]..... (join) you at the beach on Saturday then, if that's O.K.

J: Of course it is. I [12]..... (pick you up) from your flat some time after breakfast.

D: Oh thanks. [13]..... (I/bring) a picnic?

J: Yes. Why not? I tell you what: Mark and I [14]..... (make) some sandwiches and [15]..... (you/bring) some salad and fruit?

D: Yes, fine. I [16]..... (do) that. Good. That [17]..... (save) us all the cost of eating out. And what about the film? What time [18]..... (you/see) that?

J: We [19]..... (see) the early showing at 6.00 and then we [20]..... (try out) that new disco in town.

D: Right. Well, I think I [21]..... (spend) the evening at home with Sarah.

J: O.K. So I [22]..... (see) you on Saturday morning, probably at around 10 o'clock.

D: Fine.

18 Present Simple as future

USE

- We use the present simple to refer to the future in clauses of time and condition, e.g. after *if, unless, when, as soon as, until, before, after, by the time*:
  *We'll phone you <u>when</u> we **get** there.*
  *Please wait here <u>until</u> I **get** back.*

  And after *everything, anything, whatever, It is important,* etc:
  *<u>Everything</u> that you **say** will be recorded.*
  *You will do <u>whatever</u> I **ask** you to.*

- We can use the present simple to refer to future events when the event is part of a fixed timetable, e.g. a travel timetable, a holiday itinerary, other organized events, an official trip by a member of the government. The event or the timing of the event is fixed by some official body, organization or timetable:
  *The flight **leaves** at 6 o'clock in the morning.*
  *You **spend** the first night of the trip in a hotel in London.*

Practice

18 Where possible, put the verbs in brackets into the present simple. Where this is not possible, use the ***will*** future.

A teacher is giving some students the details of a forthcoming trip.



The coach [1] *leaves* (leave) here at 9.00 a.m., and we [2] ..... (arrive) at the field study centre before lunch. When we [3] ..... (get) there, you [4] ..... (be shown) to your rooms and [5] ..... (be given) time to unpack. Lunch [6] ..... (be served) in the dining-room at 12.30 precisely so make sure you [7] ..... (not get) there late. When lunch [8] ..... (finish), it [9] ..... (be) time to get ready for our first activity: a walk down to the beach to look at the rock pools.

Nets, magnifying glasses and containers [10]..... (be provided) by the centre. It the weather [11]..... (be) fine, we [12]..... (stay) on the beach for the whole of the afternoon. Otherwise, we [13]..... (go back) to the centre after an hour or two and watch a video on seashore life. You [14]..... (be expected) to keep a written record of everything that you [15]..... (find) and we [16]..... (look) at all the records when we [17]..... (get back) to school at the end of the week. Mr McNeill, the field study supervisor, is very knowledgeable and I'm sure that he [18]..... (help) you to identify anything that you [19]..... (not recognize). Supper [20]..... (be served) at 6.00, and at 8.00 there [21]..... (be) an evening activity. On the first night, Mr McNeill [22]..... (plan) to go on a moonlight walk with us to look for bats. It is important that you [23]..... (stay) together on this walk. Please don't wander off. It [24]..... (not be) easy for us to find you if you [25]..... (get lost) in the dark. Behave sensibly and I'm sure you [26]..... (all have) a wonderful time.

19 Future Continuous

FORM

will be + present participle: ***I'll be coming***, etc.

USE

- To describe an activity that will be in progress at a point in the future:
  *This time tomorrow we'**ll be sitting** on the plane.*
- To describe an activity that will cover the whole of a future time period:
  *I'**ll be working** in the office all evening.*
- To describe a future event without expressing deliberate intention:
  Sue: *Oh dear, I haven't given Ben that book back.*
  Joe: *That's all right. I'**ll be seeing** him at the music club tonight so I'll give it to him for you.*

  Here, the activity of seeing Ben is not an express intention but will happen when Joe goes to the music club.

  *I'**ll be revising** for my exams this weekend so I think I'll stay in on Saturday night.*
  The intention expressed here is to stay in on Saturday night. The plan to revise is relevant to this decision.

- To describe what we assume someone else is doing at this moment:
  *Don't phone her now. It's 4 o'clock and she'**ll be collecting** the children from school.*

Note: The future continuous is not used with verbs that do not normally take the continuous form. See page 27.

Contrast: future continuous versus *will* future

will future: expresses intention, belief, hope, assumption and willingness
future continuous: indicates future activity or event but does not express intention or willingness

I'**ll come** and visit you tomorrow	*intention / promise*
I'**ll be coming** to visit you tomorrow so I can bring the magazines then.	*future activity in normal course of events*
Will you **come** to the meeting tonight?	*request*
Will you **be coming** to the meeting tonight?	*casual question about future event*

Practice

19 Put the verbs in brackets into the ***will*** future or the future continuous. Complete any short answers with ***will*** or ***won't***.

1 A: Would you like to come over for lunch on Saturday?

B: Well unfortunately, I [1] *'ll be working*. (work) all day Saturday.

A: Oh, that's a shame. Well, you [2] ..... (have to come over) another day. I [3] ..... (talk) to Andy about it and I [4] ..... (phone) you on Sunday. [5] ..... (you/be) in then?

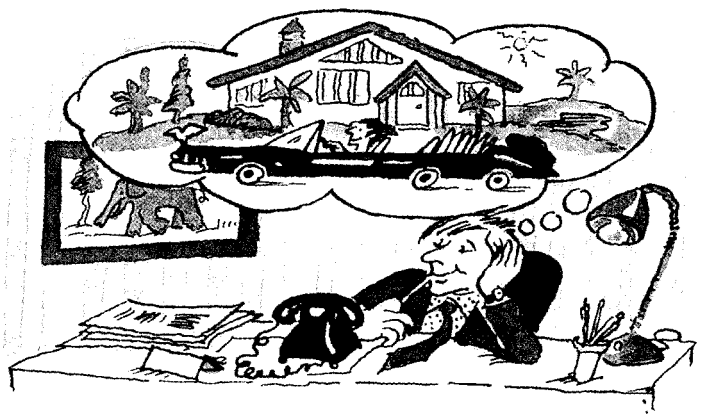
B: Yes definitely. I [6] ..... (recover) from my week's work.

2 A: [7] ..... (you/go) to the meeting tonight? If so, I [8] ..... (give) you a lift there.

B: Oh yes please, that would be helpful. I [9] ..... (play) tennis until 7 o'clock but I [10] ..... (be) back shortly after that.

A: O.K. I [11]..... (pick you up) at about 7.30.
[12]..... (you/be) ready by then?

B: Yes. Don't worry. I [13]..... (wait) for you when you get here.



3 A: Do you ever think about what you [14]..... (do) in ten years' time?

B: Oh yes. I sometimes imagine that I [15]..... (do) a very important job and earning lots of money and that I [16]..... (live) in a beautiful big house. But to be honest, I think I [17]..... (still work) here and I [18]..... (probably do) the same job.

A: No, you [19]..... . You [20]..... (get) a better job soon, I'm sure you [21]..... .

B: And so [22]..... you.

A: And then we [23]..... (go) on wonderful foreign holidays and we [24]..... (learn) to speak different languages.

B: Perhaps.

4 A: Oh dear, I've run out of stamps. I [25]..... (not be able to post) these letters now.

B: Well, I [26]..... (go) to the post office later on. I [27]..... (take) the letters and post them for you.

A: Oh thank you. I [28]..... (give) you the money for the stamps.

5 A: So I [29]..... (wait) for you when you get to the station. I [30]..... (not come) onto the platform but I [31]..... (see) you by the ticket office.

B: O.K., that's fine. I [32]..... (carry) a heavy suitcase so I think we [33]..... (have to get) a taxi from the station.

20 Contrast: future continuous versus present continuous as future

Present continuous as future: used for plans. The intention is not important.
Future continuous: can also be used to refer to plans. It is not generally used when we first tell someone about a plan. It is often used to refer to a plan when this plan is relevant to the main future event in the sentence:
*We're **spending** the summer on the coast.* (Telling someone about our plans)
A: *Have you ever been sailing?*
B: *No, but we'll **be spending** the summer on the coast so I might try it then.*
(Referring to the arrangement to spend summer on the coast in connection with the main idea of the sentence – to try sailing)

A: ***Will** you **be using** your bike tomorrow?*
B: *No, I won't.*
A: *Well, I wonder if I could borrow it for the afternoon.*
(Asking about plans in order to make a request for the future that is connected to those plans)

Practice

20 Put the verbs in brackets into the present continuous or the future continuous. It is often the case that either tense is correct. Choose the tense that you think is the most appropriate.

1 A: *Will you be seeing*. (you/see) Tony at work tomorrow?

B: Yes, I *will*. .

A: Do you think you could give him a message for me?

2 A: Where ..... (you/go) this summer?

B: We ..... (go) to the Pyrenees for a couple of weeks in July to do some walking.

3 A: Have you read the notes for the meeting?

B: No, not yet, but I ..... (sit) on the train for three hours tomorrow so I can do it then.

4 A: Can you post this letter for me on your way to work?

B: I'm sorry but I ..... (not walk) past the post box this morning because Emma ..... (give) me a lift to work. I'll post it for you later on though.

5 A: What ..... (you/do) tonight?

..... (you/go round) to Rita's with us?

B: No, I don't think so. I ..... (see) quite a lot of her at our play rehearsals next week.

6 A: I must collect my new glasses from the optician.

B: Do you want me to collect them? I ..... (go) past there later on anyway.

21 Future Perfect Simple and Continuous

To talk about the past from a point in the future. It is the equivalent of the present perfect with the reference point in the future. The present perfect looks back from now: the future perfect looks back from the future.

FORM

Future perfect simple:	**will have** + *past participle:* ***I'll have finished***, etc.
Future perfect continuous:	**will have been** + *present participle:* ***I'll have been working***, etc.

USE

- We use the future perfect simple to say that, at a certain time in the future, something will be completed and be in the past. It is often used with ***by*** + time reference:
  I'll ***have finished*** *this book by tomorrow.*
  I'll ***have told*** *him the news by the time you get here.*
- We use the future perfect simple and continuous with ***for*** to talk about the duration of an activity or state up to a time in the future:
  We'll ***have lived*** *here for two years in January.*
  She'll ***have been working*** *here for ten years soon.*
- We use the future perfect continuous to describe an activity leading up to a time in the future:
  They might be tired when you see them because they'll ***have been working*** *hard.*

Practice

21 Put the verbs in brackets into the present simple, future simple, future perfect simple or future perfect continuous.

1 I think she *will have heard* (hear) all about it by the time I *see* (see) her.

2 I reckon I ..... (finish) this book by the weekend and then I ..... (give) it to you.

3 The children ..... (be) hungry when they ..... (get in) because they ..... (run around) all afternoon.

4 This government ..... (be) in power for eight years soon but I don't think they .... (win) the next election.

5 ..... (you/eat) when you ..... (get) here? If not, I .... (make) you something.

6 Don't phone them now. They ..... (not get) home yet. They ..... (probably get back) at about half-past eight.

7 I think they ..... (finish) building the house by the time the winter ..... (come) and then we ..... (move in) in the New Year.

8 I expect they ..... (be) tired when you ..... (see) them because they ..... (work) all day.

9 If I ..... (come) and see the film with you on Saturday, I ..... (see) it six times. But it is my favourite film of all time: I think you .... (love) it.

10 Why don't you come round at 9 o'clock? The children .... (go) to bed then so it .... (be) nice and peaceful.

22 Other ways of referring to the future

As well as all the forms we use to refer to the future, we can also use a range of verbs and expressions to show that we are talking about the future. These verbs and expressions are often more precise than a future form and they are used widely, particularly in written English.

- BE TO (***am/is/are/was/were*** + ***to***–infinitive)
  Used for formal plans, official arrangements, instructions and prohibitions:
  The British Ambassador ***is to meet*** *the President at the White House on Friday.*
  The factory ***is to close*** *for three weeks for repairs.*
  She ***is to become*** *the youngest Member of Parliament in our history.*
  *You****'re to be*** *there by eight o'clock.*
  *You****'re not to cross*** *the road without me.*

- BE DUE TO / ABOUT TO / ON THE POINT OF
  be due + ***to***–infinitive: used for arrangements that are to take place at a fixed time. Often used with timetables and official itineraries:
  *The plane****'s due to arrive*** *in half an hour.*
  *Clare****'s due to have*** *her operation in three weeks' time.*

  be (just) about + ***to***–infinitive: used to refer to something that will happen very soon, in the immediate future:
  *Don't start talking to them now: they****'re about to leave****.*

  be (just) on the point of + gerund or noun: used to refer to something in the very immediate future:
  It is understood that the Chancellor ***is on the point of announcing*** *his resignation.*

- CERTAIN VERBS + *TO*–INFINITIVE
  We can say:
  They ***are going to build*** *a new shopping centre in town.*
  We can also use a verb that refers to the future and say:

They	**plan** **intend** **are proposing** **hope** **have agreed** **have promised**	**to build** a new shopping centre in town.

Note: that ***intend*** and ***propose*** can also be followed by a gerund:
They ***intend/propose building*** *a new shopping centre in town.*

We often use a verb that refers to the future, instead of a future form, particularly in written English.

Practice

22 Rewrite the sentences using ***be (not) to, due to, about to, on the point of, plan/intend/propose/hope/agree/promise (not) to.***
You may use a verb or expression more than once.

1 I'm sorry I can't talk to you now. I'm going to work in a minute.
I'm sorry I can't talk to you now. I'm about to go to work.

2 The Council have decided what they would like to do one day.
They are going to close the old swimming pool.
The Council intend to close the old swimming pool.

3 They are making plans now. They are going to have a big wedding in the summer.
.....

4 The train will depart at 8.25.
.....

5 The Condor Freight Company have had discussions with staff representatives and they have reached an agreement on work clothes. They are going to provide free work clothes to all employees.
.....
.....

6 You must not enter the building without signing your name in the register.
.....
.....

7 The Government have made a promise. They will not increase taxes during the next year.
.....
.....

8 The economy will collapse in the very near future; it will happen at any time now.
.....
.....

9 The Department of Social Security has made a proposal. It is probably going to cut unemployment benefit.
.....
.....

10 My grandfather is going to die soon.

.....

11 I hope I'll find a new job before the end of the year.

.....

12 Do you promise that you won't tell anyone about this?

.....

13 What are the two leaders' intentions? When are they going to meet?

.....

14 They are making plans. They are going to move abroad.

.....

15 You will arrive at the hotel at 7.30 in the evening.

.....

THE PASSIVE

23 Forms and uses of the passive

FORM

To be in the appropriate form + *past participle.*

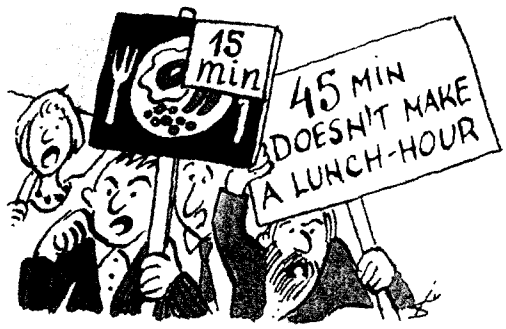
- The passive is not used in the present perfect continuous, the past perfect continuous or the future continuous for reasons of style.
- We can use the passive in all other tenses and in other verb forms.

	Active	*Passive*
Infinitive	to do	to be done
Perfect Infinitive	to have done	to have been done
Participle and Gerund	doing	being done
Perfect Participle/Gerund	having done	having been done

USE

- We use the passive form when the receiver of the action is more important than the performer of the action or when the performer of the action is not someone specific. The use of the passive avoids sentences with a vague subject like 'Someone' or 'Some people':
  The local cinema ***was closed down*** *three years ago.*
  Very few typewriters ***are being sold*** *these days.*
  Children should ***be warned*** *not to speak to strangers.*
  The 10.30 flight to Greece ***has been delayed.***
- The use of the passive is a way of avoiding placing responsibility for a particular action on any specific person or organisation:
  Due to the company's need to increase production, the lunch break ***will be reduced*** *from one hour to forty-five minutes.*

(The managers will probably prefer to say this than to say *We / The Company / The management will reduce the lunch break...*)



I am sorry that your letter ***was mislaid.***
(The speaker may prefer not to say *I am sorry that I mislaid your letter.*)

- The passive is often used to avoid a change of subject in a sentence:
  When they got to the police station, they ***were*** *immediately* ***questioned.***
  I went by train and ***was met*** *at the station by my aunt.*

- We can use ***by*** + the performer of the action after a verb in the passive if we want to say who or what did it. This places emphasis on the performer of the action.
  We often use ***by*** + agent after the passive form of these verbs:
  build, compose, damage, design, discover, invent, make, write:
  The play was written ***by*** *a previously unknown author.*
  St. Paul's Cathedral was designed ***by*** *Christopher Wren.*
  The book tells how he was often beaten ***by*** *his cruel father.*
  The petition was signed ***by*** *all the people in the street.*
  We were stopped ***by*** *the police on our way home.*

- The passive is often used with verbs of saying and believing in these constructions:
  It + passive + that clause:
  It is expected that *many more people will die from starvation in the next decade.*

  There + passive + ***to be***:
  There are believed to be *many thousands of homeless teenagers living on the streets of the capital.*

  Subject + passive + ***to***–infinitive
  She is considered to be *the best singer in the group.*

- The passive is often used in notices, news reports and descriptions of processes:
  Customers ***are advised*** *to buy their tickets in advance.*
  Two escaped prisoners ***were recaptured*** *this morning when they tried to board an aircraft.*
  ENGLISH ***SPOKEN*** *HERE*
  The oranges ***are treated*** *with wax and then* ***stored*** *in large boxes before* ***being shipped*** *abroad.*

Notes

- Some languages often use an impersonal pronoun where English uses the passive. ***One*** as an impersonal pronoun is only occasionally used in formal English now. ***You*** is a more informal personal pronoun and is used more frequently than ***one***:
  One *often sees /* ***You*** *often see large cruise ships coming into this port.*

- ***Get*** is often used with certain past participles: *get engaged, get married, get lost, get killed, get dressed, get elected, get hit, get drunk.*

Practice

23a Rewrite the sentences, putting the underlined verbs into the passive. Make any other changes necessary.

1 They should have given us this information ages ago.

This information should have been given to us ages ago.

2 Do you want someone to wake you up in the morning?

Do you want to be woken up in the morning?

3 I don't like someone telling me what to do.

.....

4 The windows are really dirty: no-one's cleaned them for weeks.

.....

.....

5 After the company made him redundant, he became very depressed.

.....

.....

6 I would like them to have given me the chance to explain my point of view, but they weren't interested.

.....

.....

7 I'm hoping they will choose me for the college football team.

.....

.....

8 People believe that many more people will die of skin cancer over the next ten years.

.....

.....

9 If it hadn't rained so much, we would have finished the job on time.

.....

.....

10 We can't take the car: the people at the garage are repairing it.

.....

.....

23b In your notebook, rewrite the following texts, putting the underlined verbs into the passive and making any other changes that are necessary. Use ***by*** + agent where appropriate.

1 The company is sorry to announce that the situation has forced it to introduce a range of cost-cutting measures as from the beginning of the new year. Unfortunately, we can no longer provide free tea and coffee. Someone is going to install new coin-operated drinks machines in every department and you can purchase a wide range of drinks from these. We will also stop overtime payments after the end of this month and we will expect all members of staff to complete their duties within their contract hours. You must no longer make personal calls from office phones and we request you to use the pay phone in the basement for this purpose.

2 Fire almost completely destroyed the Royal Hotel last night. By the time someone called the Fire Brigade, the hotel was already blazing. Ambulances took fifteen people to hospital suffering from severe burns. They say that seven of them are in a serious condition. People think that a discarded cigarette started the fire.

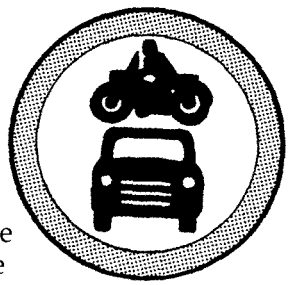
Example:
The Royal Hotel was almost completely destroyed by fire last night. By the time the Fire Brigade was/were called, ...



3 Jane is talking to her friend Greg about her holiday.

G: So, how was the holiday?
J: Oh, it was fantastic. They organized everything so well. As soon as we arrived at the airport, our courier met us and took us to the hotel. Someone had cleaned all the rooms beautifully and put fresh flowers on the tables.
G: Oh, how lovely. And what about the food?
J: It was excellent. They freshly prepared it all in the hotel and they even made the bread in the hotel kitchen. They served the bread rolls hot every morning with breakfast.
G: Mm, it does sound good. I must say, I'd like someone to cook my meals for me for a couple of weeks. And what about the surrounding area? Was that nice?
J: Oh beautiful. There were trips every day and they showed us all the local sights. There was so much history to see. You'd love it there, honestly.

4 Last month the Council put forward a plan to make the seafront traffic-free. Many of the shop and restaurant owners support the plan as they believe that a more pleasant environment will improve their trade. However, the hotel owners are less enthusiastic and say that the traffic restriction will make access to their car parks very difficult. There have also been protests from some local residents who complain that the closure of the seafront road will make their journeys around the town much longer.



23c Put the verbs in brackets into the correct tense and form. Some of the verbs should be in the passive and some in the active. Write the answers in the spaces provided below the text.

Animals on the roads

More cars and lorries [1]..... (drive) on our roads every year and, sadly, as a result of this, more and more wild animals [2]..... (kill) by vehicles. Roads often [3]..... (cross) the routes that [4]..... (take) by animals when they are migrating, breeding or feeding.

Every spring, many thousands of toads [5]..... (kill) as they [6]..... (make) their way to the traditional breeding ponds. All over the world, animals are victims of the road and their dead remains can [7]..... (often see) lying on the roadside. Many badgers and hedgehogs [8]..... (hit) by cars at night as they [9]..... (move around) in search of food. Rabbits sometimes seem to [10]..... (hypnotize) by the headlights of cars and [11]..... (not move) quickly out of the way. Birds [12]..... (sometimes hit) too as they [13]..... (fly) low over roads. [14]..... (can anything do) to protect these animals from the dangers of the road? Well, in 1969, a toad tunnel [15]..... (build) in Switzerland and was a great success. Since then, other tunnels [16]..... (construct) elsewhere in Europe, not just for toads but for badgers and salamanders too. In Florida, where the rare Florida panther [17]..... (live), panther tunnels [18]..... (build) under the highway and fencing [19]..... (put up) beside the highway to guide the animals safely into these underpasses. Road signs warning drivers to [20]..... (look out) for particular animals [21]..... (often see) in the US and it is to [22]..... (hope) that they [23]..... (become) a more common sight on the roads of Europe.

1	*are being driven*	13	.....
2	.....	14	.....
3	.....	15	.....
4	.....	16	.....
5	.....	17	.....
6	.....	18	.....
7	.....	19	.....
8	.....	20	.....
9	.....	21	.....
10	.....	22	.....
11	.....	23	.....
12	.....		

24 The causative *have* and the causative *get*

FORM

have/get + *object* + *past participle*

USE

- We use the causative ***have*** or the causative ***get*** when we are not concerned about the person doing the action.
  The subject of the verb ***have*** or ***get*** causes the action to take place:
  *We **have/get** the windows cleaned once a month.*
  (We have an agreement with the window cleaner that s/he cleans the windows once a month and we pay him/her.)
  *You should **have/get** your eyes tested.* (You should arrange for an eye test.)
- We occasionally use the causative ***have*** or ***get*** with ***by*** + agent:
  *We **had/got** the house decorated by a local firm of decorators.*

Contrast: *have* and *get*

The causative ***have*** and the causative ***get*** are very similar and often interchangeable. However, the causative ***get*** is more concerned with the arranging that is required in order for something to be done:
*I **had** the car serviced this morning.*
(I caused this to happen but I may or may not have taken the car to the garage myself.)
*I **got** the car serviced this morning.*
(This is almost the same but there is an assumption here that I took the car to the garage.)
When we are concerned with the process of something happening and not the preparatory arrangements, we use the causative ***have*** and not the causative ***get***:
*I like **having** my hair done.*
*They stayed with us while they were **having** their flat decorated.*

We do not generally use the causative ***get*** in the present perfect or past perfect: *Oh, you'**ve had** your hair done.* (NOT ~~*You've got your hair done.*~~)

Notes

- We also sometimes use ***get*** + object + past participle to say that we did something ourselves. When we use it in this way, it suggests that there was a lot to be done or that it was difficult but that we managed to finish it:
  *I **got** all my work done yesterday.*
- We occasionally use the causative ***have*** and ***get*** when the subject of ***have/get*** does not cause the action to happen but is an unwilling victim. It is generally used in this way with verbs denoting crimes:
  *I **had/got** my bag stolen last week.*

Practice

24 Rewrite the words underlined using ***have*** or ***get*** + object + past participle.

1 There's a photographer over there. Why don't we ask her to take our picture?
Why don't we have/get our picture taken?

2 I've finally decided to arrange for someone to pierce my nose.
I've finally decided to have/get my nose pierced.

3 There's a leak in the roof. We should arrange for someone to repair it.
.....

4 What time is it? I'm afraid someone hasn't repaired my watch yet.
.....
.....

5 Someone is going to redecorate the kitchen for us next month.
.....
.....

6 If I were you, I'd ask someone to fell hat tree. It shuts out all the light.
.....

7 I'm having a bit of trouble with my eyes at the moment so someone's going to test them next week.
.....
.....

8 I love someone massaging my shoulders.
.....

9 The dentist hasn't checked my teeth this year.
.....

10 The baby was crying because someone was washing her hair.

.....

11 He looks much younger. I think someone's dyed his hair.

.....

12 I don't know if I've passed the course because the tutors haven't marked all my work yet.

.....

13 That wasps' nest is dangerous. You must ask someone to remove it.

.....

MISCELLANEOUS

25 Constructions after *wish*

USE

- With past simple.
  To express dissatisfaction with a present situation or repeated habitual activity, use ***wish*** + past simple:
  *I **wish** she didn't...* (but she does)
  *I **wish** she did...* (but she doesn't)
  *I **wish** she spoke French.* (but she doesn't. I would very much like her to.)
  With the verb ***to be***, use ***was*** or ***were*** after ***I/She/He/It. Were*** is a little more formal:
  *I **wish** the weather was/were a bit warmer.* (but it isn't)
- With ***would***.
  To express dissatisfaction and annoyance about something that we would like to be different but that we do not expect to be different.
  When we use it to refer to a person, it suggests that the person refuses to change:
  *I **wish** she would speak French.* (but she won't. She can speak French but she refuses to speak it.)
  *I **wish** it would stop raining.* (but it won't. I do not expect it to stop.)
- With past perfect.
  To express regret about the past, use ***wish*** + *past perfect*:
  *I **wish** I had studied harder.* (but I didn't and now I regret it.)

Notes

- We can use ***if only...*** in place of ***I wish...*** . It also expresses dissatisfaction and regret. It is somewhat stronger than ***wish***: *If only I hadn't said that.*
- ***Wish*** + ***to***–infinitive is a more formal way of saying ***I want to...*** or ***I would like to...*** It is used in formal spoken language or in writing: *The management **wish** to inform you that...*

Practice

25 Rewrite the sentences using ***I wish*** + past simple, past perfect or ***would***.

1 I haven't got a car. I would very much like to have one.
I wish I had a car.

2 I went to bed late last night. I regret it now.
I wish I hadn't gone to bed late last night.

3 We don't live in a nice big flat. I would like us to.
.....

4 I didn't buy that dress. I regret it now.
.....

5 He won't stop shouting. I would like him to
.....

6 I lost my temper I regret it now.
.....

7 You didn't tell me the truth. I am very sorry that you didn't.
.....

8 You're playing that music. I would like you to stop playing it but I don't expect that you will.
.....

9 I didn't go to that concert. I regret it now.
.....

10 I don't have an interesting job. I would like my job to be more interesting.
.....

11 My family live a long way from here. I would like them to live nearer to me.
.....

12 You're not listening to me. I feel annoyed about it and I would like you to listen to me but I don't think you will.
.....

13 I am not with him now. I would very much like to be.
.....

14 I spent all my money on that new coat. I regret it now.
.....

15 I'm really hungry now. We didn't eat before we came out and I regret that.
.....

26 Phrasal verbs

A phrasal verb is formed with a verb + particle. The particle is an adverb or a preposition. Sometimes its meaning may be inferred from the meaning of the verb and the particle, e.g. *Can you **slow down**?*, but often the meaning is completely different from the meanings of the separate words, e.g. *He **takes after** his mother in his mathematical ability.*

Types of phrasal verbs:

- Intransitive:
  *We must **set off** early tomorrow.*
- Transitive (separable):
  The object can go *before* or *after* the particle.
  *Did you **turn down** that job offer?*
  *Did you **turn** that job offer **down**?*
  *Did you **turn** it **down**?*
  (NOT ~~*Did you **turn down** it?*~~)
- Transitive (inseparable):
  The object can only go *after* the particle.
  *She **takes after** her mother.*
  (NOT ~~*She **takes** her mother **after***~~.)

Notes

- Some phrasal verbs have three words: verb + adverb + preposition. In three-word phrasal verbs, the object can only go *after* the preposition:
  *She **came up with** lots of good ideas.*
  *I think you should **get down to** your work.*
- Some combinations of verb + particle have more than one meaning and some of them may be either transitive or intransitive:
  *Business was very slow over the winter but it's **picking up** now.*
  *I'll **pick** you **up** at 8 o'clock.*
- Many verbs are followed by prepositions but are not phrasal verbs. The combination of the verb with the preposition does not have a meaning of its own. The verb and the preposition each have their literal meaning:
  *She **walked** through the room.*
  *I don't **approve** of this idea.*

  The distinction between a phrasal verb and a prepositional verb is not important, however. It is only important to understand the meaning of the verbs.

Practice

26a Underline the phrasal verbs in the following dialogue. Copy the table into your notebook and write the phrasal verbs in the infinitive in the appropriate columns.

Intransitive	*Transitive (separable)*	*Transitive (inseparable)*
get on		

Jerry, a head of department, is talking to his manager, Tony.

T: So can you tell me how things are going in your department at the moment, Jerry?

J: Well, Alison's getting on very well. I think we did the right thing taking her on. She's already achieved higher sales than Martin this month. She's got lots of enthusiasm and she never wastes any time; she just gets on with it.
T: Well, that's good news. But what about Martin? Is his work still not coming up to standard?
J: No, it isn't. His sales figures have been going down steadily since the beginning of the year. If he carries on like this, I think I'll have to take him off that job and put him back in the office.
T: So what do you think the problem is?
J: Well, to be honest, I think he's lost enthusiasm for the job. And I think his outside interests are taking up a lot of his time and energy.
T: I'm afraid that's just not good enough. If his sales figures don't start going up soon, he might find himself looking round for another job.
J: Yes, I think that's right. I'll fix up a meeting with him so that we can run through this year's figures and then I'll let him know that he can't get away with this poor performance for much longer.
T: Yes, I really think he should give up some of these outside activities if his work is suffering.
J: Yes, I agree. Don't worry, I'll sort it out with him.

26b Rewrite the parts underlined, replacing the words in bold with a phrasal verb from Exercise 26a.

1 I'd like to discuss your plans with you. Can we **arrange** to have a meeting soon?

Can we fix up a meeting soon?

2 You've got exams soon. You can't **continue** going out every night.

.....

3 He arrives late for work every day. I don't know how he **does it without getting into trouble**.

.....

4 If the business continues to expand, we'll need to **employ** more staff soon.

.....

.....

5 We'll never get this problem **resolved** if we don't talk about it.

.....

.....

6 The club membership has been **declining** for the last five years.

.....

.....

7 I'm going to **remove** you from this case, detective. I think you're becoming too personally involved.

.....

8 I really think he should **stop** drinking; it's not doing him any good.

.....

9 I'm afraid I'm a bit disappointed with the course. It hasn't really **reached** my expectations.

.....

10 I don't think she'll want to be in the play this year. Her new job is **using** all her energy.

.....

26c Complete the gaps with the following phrasal verbs. Put the verbs into the correct tense and form. **Two** of the verbs should be put into the passive. Write the answers in the spaces provided below the text.

turn up	put in for	pick up	run out of	come down	go on
turn down	save up	~~take over~~	live off	cheer up	fall back on

3, Fir Close,
Poole.
April 6th

Dear Chris,

How's life treating you these days? Things haven't been too good for me lately, I'm afraid. My company [1].... by UK Confectionery in January and half the workforce was made redundant, including me. I [2].... lots of different jobs since then but I [3].... every time. I think I might have to retrain, but the problem is that I [4].... money now so I can't afford to pay for a course. I've already spent all the money I [5].... to go on holiday and I've got no other money to [6].... . I really hope that something [7].... soon otherwise I don't know what I'll do. I know the government keeps saying that the economy's starting to [8].... now but I don't see any signs of it myself. And it's just so difficult trying to [9].... social security.

Anyway, sorry to be so depressing. I just hope I have some better news for you when I next see you. In fact, I was wondering if you'd like to [10].... for a weekend soon. It would [11].... me .... to see you again and I promise I won't [12]....

1 *was taken over* ..... 7 .....

2 ..... 8 .....

3 ..... 9 .....

4 ..... 10 .....

5 ..... 11 .....

6 ..... 12 .....

Conditionals

27 First, second and third conditional

There are three main types of conditional sentences.

First conditional (or Type 1 conditional)

If I ***see*** *Andrew at the meeting, I* ***'ll give*** *him your message.*
present simple — future simple

To talk about something that is quite likely to happen in the future. It is very possible that I will see Andrew at the meeting, in which case I'll give him your message. The condition is quite likely to be fulfilled.

Second conditional (or Type 2 conditional)

If my parents ***were*** *alive, they* ***would be*** *[they'**d**] very proud of me now.*
past simple — *would* + infinitive

To talk about a present situation which is impossible: a hypothetical situation. The condition cannot be fulfilled because my parents are not alive.

If she ***changed*** *her job, she* ***would be*** *[she'**d**] much happier.*

To talk about a future event that is unlikely to happen. The speaker does not expect her to change her job. That is, it is unlikely that the condition will be fulfilled.

Third conditional (or Type 3 conditional)

If she ***had worked*** *harder, she* ***would have passed*** *[she'**d have** / she **would've**] the exams.*
past perfect — *would* + perfect infinitive

To talk about something in the past that did not happen. She didn't work harder and she didn't pass her exams. It is an unfulfilled condition in the past.

Notes

- In conditional sentences, the conditional clause can be the first or second clause in the sentence, although it is more often the first clause.
  When the conditional clause comes first, it is followed by a comma. When it comes second, there is no comma.
  If I get home early enough, I'll make a special dinner.
  I'll make a special dinner if I get home early enough.
- The tense and verb forms given here are the ones most commonly used in conditional sentences. However, it is possible to use other tenses and these variations are presented on pages 85-86.

Practice

27 The following sentences are first, second or third conditional. Put the verbs in brackets into the appropriate form.

1 *We wanted to go out yesterday but the weather was terrible. If it* ...had been... (be) a nice day, we ...would have gone... (go) for a picnic.

2 Why don't you explain everything to him? If you ..... (not tell) him the truth, I'm sure you ..... (regret) it one day.

3 Jennifer was here not long ago. If you ..... (come round) earlier, you ..... (see) her.

4 Apparently, the ferry company are planning to close the port in this town. If that ..... (happen), the town ..... (lose) a great deal of money.

5 I ..... (help) you with it if I ..... (have) more time but I'm afraid I haven't got any spare time at all at the moment.

6 The government is expecting to win the next election, but if it ..... (lose), the Prime Minister ..... (resign) from politics.

7 I am so glad that you took me to your friend's party. If we ..... (not go) there, I ..... (never meet) Adrian.

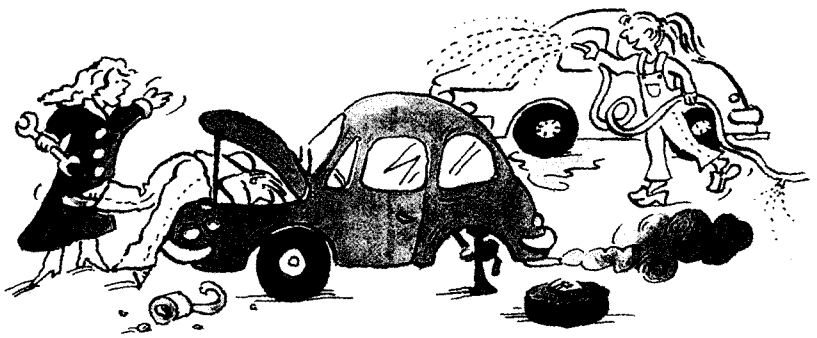
8 It's ridiculous that trains are so expensive. If fares ..... (be) cheaper, I'm sure more people ..... (use) the train and leave their cars at home.

9 If she ..... (get) that job she's applied for, she ..... (be) delighted. And I think she's got a good chance of getting it.

10 Fortunately the explosion took place at night when the streets were empty. It ..... (be) a disaster if it ..... (happen) in the middle of the day.

11 The talks between the two leaders keep breaking down. If they ..... (break down) again, it is possible that there ..... (be) a war between the two countries.

12 If Alison ..... (know) anything about car mechanics, I'm sure she ..... (help) us fix the car, but I think she knows even less than we do.



13 They've been married for twenty years now but I don't think she ..... (marry) him if she ..... (know) what a selfish man he was.

14 Children spend too much time watching television and playing computer games. I'm sure they ..... (be) happier if they ..... (spend) more time playing outside.

15 Jamie has everything he wants but he's always moaning. I'm sure that if I ..... (have) so much money, I ..... (not moan) all the time.

28 Conditional sentences: variations in tenses

There are a number of variations in the tenses or verb forms that can be used in conditional sentences.

First conditional

The *if* clause is usually in the present simple. However, we can also use: present continuous, present perfect simple, present perfect continuous, ***can***, ***should***:

If he**'s** still **waiting** for you, he'll be very angry.
If you**'re coming out** with us tonight, you'll need to be ready by 7 o'clock.
If Rob**'s received** your letter, I'm sure he'll phone you today.
If it**'s been raining** in the night, you'll have to wear wellingtons.
If I **can finish** work early, I'll come and help you.
If I **should see** him, I'll tell him the good news.

Note: When we use ***if*** + ***should***, the condition is less likely to be fulfilled.

The main clause usually has the verb in the future with ***will/shall***. However, we can also use: 'be going to' future, future continuous, future perfect, imperative, ***can/could***, ***may/might***, ***should/ought to***, ***must***:

If Helen passes all her exams, we**'re going to buy** her a big present.
If we book this holiday, we**'ll be lying** on a warm beach in two weeks' time.
If they win this next match, they**'ll have won** every match in the season.
If you need any help, **call** me.
If you phone me after 12 o'clock, I **might be** in bed.
If they don't eat their dinner, they **can't have** any ice-cream.

Second conditional

The *if* clause is usually in the past simple. However, we can also use the past continuous, ***could***, or ***were/was to***:

If you **were coming** with me, I'd give you a lift.
If I **could have** the day off, I'd come with you.
If you **were to** ask Steve, I'm sure he would do it.

The main clause usually has the modal ***would*** + infinitive. However, the modals ***could*** and ***might*** are also used and the infinitive can be in the continuous form:

If we had more money, we **wouldn't be living** here.
If we had more money, we **could go out** more often.
If you asked Tony, he **might do** it for you.

Third conditional

The *if* clause is usually in the past perfect simple. However, we can also use the past perfect continuous or ***could*** + perfect infinitive:

If he **had been travelling** in that car, he would have been killed too.
If we **could have** got a taxi, we would have come round to see you.

The main clause usually has the modal ***would*** + perfect infinitive. However, we can also use the modals ***could*** and ***might*** before the perfect infinitive:

If I had known there was no more work to do, I **could have stayed** in bed.
If the ambulance had come sooner, he **might have been saved**.

The zero conditional

If I **stay** out late, I always **get** a taxi home.
present simple present simple

To describe something that is generally true. The use of *if* here is very similar to ***when***.

Each time I stay out late, I get a taxi home.

We can also use the past simple in the two clauses:
If I **stayed** out late, I always **got** a taxi home.

Practice

28 Put the verbs in brackets into the appropriate form.

1 Oh dear, I think we're a bit late. If the concert's already started, we *won't be allowed*. (not be allowed) to go in.
2 He wouldn't be coming here if he ..... (not want) to.
3 If you were planning to leave your husband, I ..... (advise) you against it.
4 He could be earning lots of money now if he really ..... (want) to, but I don't think that's what he wants.
5 You can stay here tonight if you ..... (not have) anywhere else to stay.
6 If I could have phoned you, I ..... (tell) you what was happening.
7 If you ..... (have) any problems, give me a ring.

8 If you ..... (get) here at about 8 o'clock, I'll be waiting for you.

9 We could have got there in time if you ..... (phone) us earlier.

10 If this should happen again, ... (come) and ..... (tell) me about it immediately.

11 You can't expect kindness and support from your family if you ..... (not give) the same to them.

12 If she's been working all day, she ..... (be) very tired when she gets in.

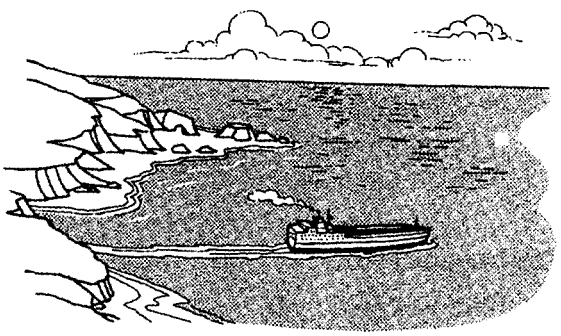
13 If the management were to reinstate the strike leader, the strike ..... (be called off).

14 If I ..... (keep) working on this essay, I'll have finished it by tonight.

15 If I could borrow some money, I ..... (definitely come) on the holiday with you, but I think it's unlikely.

16 I might have been able to help you if you .... (explain) the problem to me.

17 If I could live wherever I wanted to, I think I ..... (choose) to live on a Scottish island.



18 If they had been listening more carefully, they .... (might understand) what I was saying.

19 If I ..... (be) a year older, I could join the army.

20 If I ..... (get) a pay rise, I'm going to buy a new car.

29 Mixed conditionals

In addition to all the tense variations that we can use in first, second and third conditionals, it is also possible to mix conditionals so that, for example, the *if* clause uses a verb form used in the first conditional and the main clause uses a verb form used in the third conditional. The context defines the meaning. The most common mixed conditional is:

3rd	2nd
if + past perfect	***would/could/might*** + infinitive

Examples of mixed conditionals

3rd 2nd
If I **had worked** harder at university, I **would have** a degree now.

1st 2nd
If you **come** to the party tomorrow, I **wouldn't bring** Mike with you.

2nd 3rd
If she **loved** him, she **would have stayed** with him.

Practice

29 Match the clauses and write the mixed conditional sentences in your notebook.

1 If you had told me about this problem earlier,	A he probably won't be at the meeting.
2 If you were a more sensitive person,	B you could always ring them up.
3 If they don't contact you soon,	C his wife would never have left him.
4 If he hadn't died so young,	D you wouldn't have said that to her.
5 If he didn't work so hard all the time,	E I would have had them by now.
6 If the train hadn't been delayed,	F everything would be all right now.
7 If he was feeling ill this morning,	G would you hurry up and get ready?
8 If you're coming with us,	H you wouldn't be so busy this month.
9 If I really wanted to have children,	I we would be there by now.
10 If you had worked harder last month,	J I'm sure he'd be a famous musician by now.

Example:
1F – *If you had told me about this problem earlier, everything would be all right now.*

30 Conditionals

As you have seen, it is possible to use almost any combination of tenses in conditional sentences. The context determines the choice of tense.

Check

30 Put the verbs in brackets into the appropriate form.

1 Harry and Sarah, a husband and wife, are talking.

H: Shall I make the children something to eat?

S: I wouldn't bother. You know how much they eat when they visit their grandparents.

H: That's true. If they [1] *have been eating* (eat) all afternoon, they [2] ..... (not want) anything when they get home.

S: Are we going to pick them up soon?

H: No, my parents are bringing them over. We agreed that if I [3] ..... (take) them there, they [4] ..... (bring) them back.

S: Oh good. Well, if we [5] ..... (not collect) them, I [6] ..... (go back) upstairs and do a bit more work. I've nearly finished that report now. If I [7] ..... (do) another half hour's work, I [8] ..... (finish) it by the time the children get home.

H: Why do you always have to bring work home with you? If you [9] ..... (not agree) to take on that new job, you [10] ..... (have) much more free time now.

S: Yes, and if I [11] ..... (not take on) that job, we [12] ..... (not have) much money now.

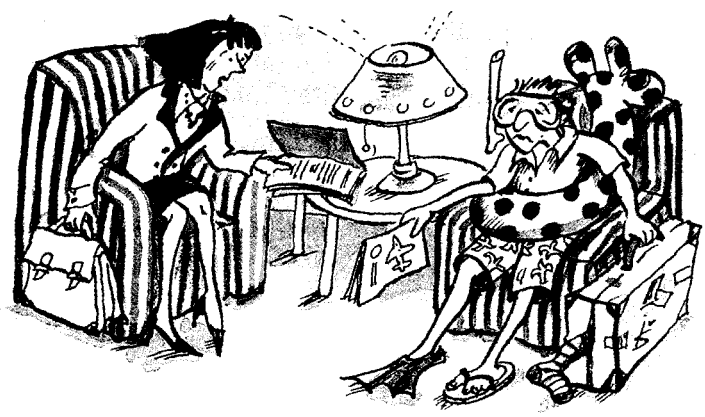
H: That's true, but I don't like you working so much.

S: Well never mind. We've got a week's holiday soon. Just think! In two week's time, we [13] ..... (lie) on a warm sunny beach – that's if I [14] ..... (can get) the time off work of course.

H: What do you mean, 'if'?

S: Well, everything's very busy at the moment. And if we [15]..... (get) any more orders, I just [16]..... (not see) how I can leave the office.

H: What? But that's ridiculous.



2 Dear Angela,

Thanks for your letter, it was nice to hear from you. And yes, I would like to come and see you in Spain. If I [17]..... (save up) enough money when the summer holidays start, I [18]..... (try) and come then – if that [19]..... (be) O.K. Otherwise, I'll come over in the autumn because I'm sure I [20]..... (save up) enough by October – if I [21]..... (not lose) my job by then! Unfortunately, lots of people in our company are being made redundant and it could be me next. If I [22]..... (have) any sense, I [23]..... (leave) this job ages ago. Still it could be worse I suppose.

I was delighted to hear about your promotion – it's great news. If you [24]..... (keep on) getting promoted, you [25]..... (run) the whole school soon.

And it sounds like the weather's been really good over there. It's been terrible here. I don't think it's been dry once this month. If it [26]..... ..... (be) dry, I [27]..... (not notice). Oh well, we're hoping it'll get better soon. If it [28]..... (still rain) at the weekend, we

[29]..... (decide) we'll try and emigrate!

Have you heard from Charlotte by the way? She said she was going to phone you to tell you that she's pregnant. If she [30]..... (not phone you up yet), [31]..... (not tell) her that I've already told you her news, will you?

All the best,

Jade

31 Words other than *if*

Conditionals can also be introduced by the following conjunctions:

unless	even if	if only	as/so long as	assuming(that)
on (the) condition (that)		provided/providing (that)		
In questions: suppose/supposing (that)		what if	imagine	

Practice

31 In your notebook, rewrite the sentences replacing *if* with the most appropriate conjunction.

1 Mr Davidson says he'll come and give a talk at the conference if we pay him a reasonable fee.
(supposing that / unless / on condition that)
Mr Davidson says he'll come and give a talk at the conference on condition that we pay him a reasonable fee.

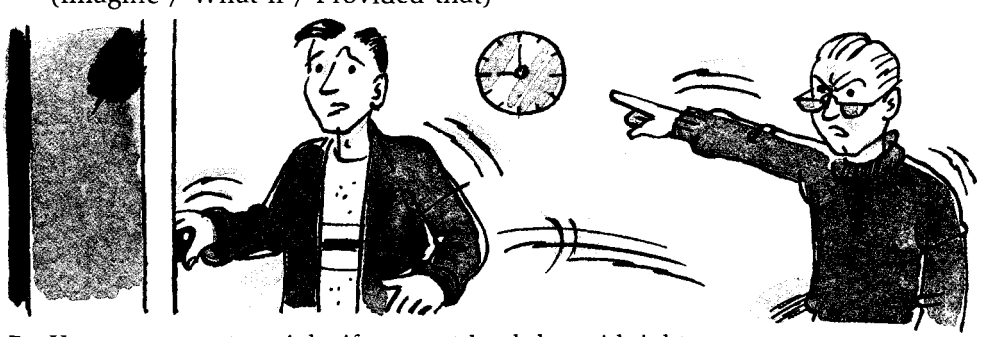
2 I won't help him if he doesn't ask me properly.
(provided / unless / as long as)

3 If I could get a job, life here would be perfect.
(what if / even if / if only)

4 If you had a lot of money, do you think you would give up work?
(Supposing that / Providing that / As long as)

5 If the train arrives on time, they'll be here in a few minutes.
(What if / Assuming that / On condition that)

6 If he doesn't agree to my request, what will I do then?
(Imagine / What if / Provided that)



7 You can go out tonight if you get back by midnight.
(as long as / assuming that / supposing that)

8 If the helicopter hadn't been there to save her, what would have happened then?
(If only / Imagine / Unless)
9 If you'd offered to pay me a thousand pounds, I wouldn't have done it.
(If only / Provided that / Even if)
10 If Rosie gets this new promotion, we'll have enough money for a holiday abroad this year.
(Even if / Provided that / Supposing that)

32 Implied conditionals

Conditions are not always expressed in the form of conditional clauses, particularly in spoken English. They can be expressed in another way or they may be evident from the context:

Please come out with us tonight. I'm sure you'll enjoy it.
(implied condition: *if you come out with us*)
With a bit more help, I would have finished it on time.
(*with a bit more help* = if I had had more help)
I'm sure we'd really enjoy going on holiday with you but we just can't afford it.
(implied condition: *if we went*)
I'm glad you didn't tell Matthew about it. He would have been furious.
(implied condition: *if you had told him*)

Practice

32 The condition is not stated in a conditional clause in the following underlined sentences. It is implied or is stated in a different way. Write a sentence containing the underlined words as a main clause, and an appropriate conditional clause.

1 I think Alison should apply for the job. She would make a very good managing director.

She would make a very good managing director if she got the job.

2 The problem is that she doesn't work very hard. I know that she could do really well.

.....

.....

3 We're lucky it's sunny today. It would be horrible sitting out here otherwise.

.....

.....

4 He would not be able to live on his own without the help of his neighbours.

.....

.....

5 With luck, we'll finish the job by the end of today.

.....

.....

6 I hear you're thinking of going to Indonesia for the summer. You'll love it there.

.....

7 I hope those refugees aren't deported, but I think they will be. They may be imprisoned or even executed.

.....

.....



8 It's a good job you brought all those tables and chairs in from outside last night. The rain would have ruined them.

.....

.....

9 Mark should have told her the truth. I'm sure she would have forgiven him.

.....

.....

10 Without the help of the Red Cross doctors, many more would have died.

.....

.....

Modal auxiliaries

33 Modal auxiliaries: introduction

Modal auxiliaries are also sometimes called modal verbs or modals. The following are modal auxiliaries:

Present	*Past form*
can	could
may	might
will	would
shall	should
must	—
ought to	—
need	—

FORM

- Positive: subject + modal + bare infinitive:
  *I **must** see you tomorrow.*
  *We **must** go now.*
- Negative: subject + modal + ***not/n't*** + bare infinitive:
  *You **shouldn't** go to bed so late.*
  *They **needn't** come if they don't want to.*
- Question: modal + subject + bare infinitive:
  ***Can** you help me?*
  ***Will** she be here soon?*
- Short answers: subject + modal auxiliary:
  *Yes, we **can**. No, they **won't**.*
- Modal auxiliaries always stay the same.
  They cannot be:
  - put into different tenses.
  - used as infinitives.
  - used as gerunds or present participles.
- They can be followed by the infinitive in different forms:

	Active	*Passive*
modal +	*bare infinitive*: must **take**	***be** + past participle*: must **be taken**
	***be** + present participle*: must **be taking**	
	***have** + past participle*: must **have taken**	***have been** + past participle*: must **have been taken**
	***have been** + present participle*: must **have been taking**	

Notes

- **need** can be a modal auxiliary only in the question or negative form.
- **ought** is the only modal auxiliary followed by ***to***.
- **dare** can be used as a modal auxiliary in the question and negative forms. It can also be used as a main verb followed by the ***to***–infinitive.
  It is not a common modal auxiliary and is not therefore included in the practice exercises.

Practice

33 Rewrite the following sentences using a modal. The underlined words can be written as subject + modal + verb (or modal + subject + verb in questions). In some sentences, more than one modal is possible.

1 I promise to phone you next week.

I will/I'll phone you next week.

2 At the age of nine, he still didn't know how to read.

At the age of nine, he still couldn't read.

3 It's essential that we leave on time tomorrow morning.

.....

.....

4 Are you able to come with me tonight?

.....

5 It's not a good idea for you to work so hard.

.....

6 It's possible that they'll be here soon.

.....

7 Why don't we go and see a film tonight?

.....

8 He said that he intended to write to me soon.

.....



9 Is it possible for me to sit here?

.....

10 He refuses to give me an answer.

.....

11 It's not necessary for you to apologize.

.....

12 Am I allowed to smoke in here?

.....

13 He knew how to speak four languages by the time he was twelve.

.....

.....

14 I want to help you but I'm not able to.

.....

15 I think it's a good idea for me to stay in tonight: I've got a lot of work to do.

.....

.....

16 I don't know who she is but it's possible that she's Rick's sister.

.....

.....

17 Do not tell him any of this: it's vital that it remains a secret

.....

.....

18 I intend to finish this essay before I go to bed.

.....

.....

19 It's 7 o'clock. I assume that Clare will be here soon.

.....

.....

20 He's in but he's not answering the phone. I'm sure that he's asleep.

.....

.....

34 Ability: *can, could, be able*

- ***Can*** (present or future) and ***could*** (past) refer to a general ability to do something. ***Can*** is also used to refer to an ability to do something specific at a time in the future:
  *She **can** sing really well.*
  *I **can** come and see you next week.*
  *I **can't** swim so I won't come to the pool with you.*
  *He **could** read when he was four.*
  *I **couldn't** understand the language when I first came here.*
- ***Can*** and ***could*** refer to the ability to do something, but not to the doing of it. We use ***can*** or ***be able*** to talk about ability:
  *Will you **be able** to/**Can** you come on Saturday?*
  *My parents live quite a distance away so we**'re not able** to/**can't** see them very often.*
  *He had a motorbike accident at the age of eighteen and after that he **wasn't able** to/**couldn't** walk.*

  We use ***be able*** to talk about ability + achievement of the action:
  *Jan gave me a lift home so I **was able** to stay at the party till late.*
  *We got lost but we **were able** to find our way home again with the map.*
- We use ***will be able*** and not ***can*** to talk about skills that will be acquired in the future:
  *I**'ll be able** to drive by next summer so we can hire a car.*
  ***Will** you **be able** to read textbooks in German when you've finished this course?*
- We use ***can*** + ***be*** + adjective or noun to talk about possibility:
  *The sea **can be** quite warm in September./The sea is sometimes quite warm in September.*
  *She **can be** very charming when she wants to be.*
- We use ***be able*** for different grammatical forms that are not possible with ***can***:
  *I like **being able** to work at home.*
  *We'd like **to be able** to help you but we can't.*
  *I**'ve been able** to work much faster since I got that new computer.*
- We use ***can***, ***could*** and ***could have*** in conditional sentences. We also use them in sentences with an implied condition:
  *I **can** help you if you want me to.*
  *I **could** do it if I had the time.*
  *You **could** do that job easily. (if you had that job)*
  *I **couldn't have** done it if I hadn't had your help.*
  *I **could have** got here earlier but I didn't know you were waiting. (I could have got here earlier if I had known you were waiting.)*

Practice

34 Complete the sentences with the correct form of ***can, could*** or ***be able***. If it is possible to use ***can/could*** *or* ***be able***, use ***can/could***.

1 He is very fit for his age. He .*can run*. (run) really fast.

2 I'd like .*to be able to work*. (work) with you one day.

3 He ..... (not climb) up to the top: he was too scared.

4 If they hadn't phoned for an ambulance, he .... (die).

5 I love ..... (spend) all morning in bed at the weekends.

6 We ..... (go) to that concert tomorrow if the tickets haven't sold out.

7 I think you should go in the spring: it ..... (be) very crowded there in the summer.

8 I ..... (not understand) what he says: he speaks too quickly.

9 Do you know where Nick's glasses are? He .... (not see) very much without them.

10 ..... (speak) another language fluently is a great advantage when you're looking for a job.

11 Jonathan ..... (not say) anything until he was about three years old.

12 We ..... (not phone her up) because her phone had broken, but fortunately we .... (get) a message to her.

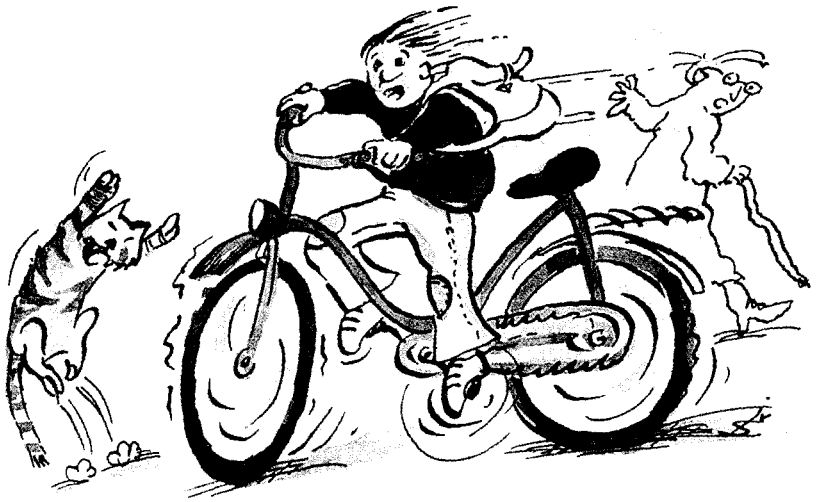
13 Amy's exam results weren't very good. She ..... (do) better.

14 I ..... (not sleep) very well for the last four nights. It's been too hot.

15 She tried to think of other things but she .... (not put) that awful memory out of her mind.

16 You should ..... (go out) when you want to.

17 ..... (you come) to the party on Saturday?



18 I ..... (ride) this bike soon: I just need more time to practise.

19 He doesn't do very much when he's here. He .... (be) more helpful.

20 I ..... (play) tennis really well a few years ago, but not anymore.

35 Certainty, possibility, deduction: *can, could, may, might, must, will, should, ought to*

- To talk about something that it is possible to do at any time, use ***can*** or ***may***. With this use, ***can*** and ***may*** are often followed by the passive infinitive:
  *Suitcases **can/may** be left in the left luggage office at the station.*
  *Stamps **can/may** be bought at most shops which sell cards.*
- To talk about a future possibility, use ***may*** or ***might***. We can also use ***could***; ***could*** refers to a theoretical possibility:
  *The parcel **may/might** arrive tomorrow.*
  *I **may/might** see you next week.*
  *You **could** go by train. (It is possible to take a train there if you wanted to do that.)*
- To talk about a present or future certainty, use ***will*** + simple or continuous infinitive:
  *You can phone Sally: she'**ll** be at home now.*
  *I'**ll** be there by 9 o'clock.*
  *The meeting **will** start at 7.30.*
  *We should go now: they'**ll** be waiting for us.*
  *I'**ll** be standing on the platform when you arrive.*

- To talk about the possibility in the present, use ***may***, ***might*** or ***could*** + simple infinitive (usually the verb ***to be***) or continuous infinitive:
  *'Where's Tony?' 'I don't know. He **may** be outside.'*
  *'Whose is this?' 'It **could** be Emma's.'*
  *Alison's not in the office today so she **may** be working at home.*
  *I won't phone Jennifer now because she **might** be having a rest.*

- To talk about possibility in the past, use ***may***, ***might*** or ***could*** + perfect infinitive (simple or continuous):
  *It's 8.30 so she **may** have left by now.*
  *I don't know why they're so late. I suppose they **could** have got lost.*
  *Sue wasn't at the party last night. She **might** have been feeling too tired to come.*

- To make a deduction about something in the present, use ***must*** (positive deduction) or ***can't*** (negative deduction) + simple infinitive (usually the verb ***to be***) or continuous infinitive:
  *Jane's not at home so she **must** be on her way here.*
  *The office is closed now so he **can't** be there.*
  *Barbara's back at work now so she **must** be feeling better.*
  *He **can't** be driving here: he hasn't got a car.*

- To make a deduction about something in the past, use ***must*** or ***can't*** (or ***couldn't***) + perfect infinitive (simple or continuous):
  *It's very wet outside so it **must** have rained in the night.*
  *He **can't** have forgotten about the meeting: he talked to me about it only this morning.*
  *You **must** have been talking on the phone for a long time last night: I phoned four times and it was engaged.*
  *Eddie **couldn't** have done that robbery: he was with me the whole weekend.*

- We can use ***should*** or ***ought to*** + present infinitive to make assumptions about the present or the future and ***should*** or ***ought to*** + perfect infinitive to make assumptions about the past. We use ***should*** more frequently than ***ought to***:
  *The train got in half an hour ago so they **should** be here soon.*
  *The sun's been shining all day so the sea **should** be quite warm now.*
  *The weather's lovely there at this time of year so they **should** be having a nice holiday.*
  *Let's go and see Cathy: she **ought to** have finished working by now.*

Notes

- We can use modals in short responses:
  *'Are they at home now?' 'They **might** be.'*
  *'I expect Debbie was very pleased with her results.' 'Yes, she **must** have been.'*

- In short responses, ***do*** often replaces other verbs:
  *'Has he gone home?' 'He may have **done**.'*

Practice

35 Complete the sentences with ***can, could, may, might, will, should, ought to*** or ***must*** and an infinitive in the appropriate form.



1 Kerry's rather late. She *must have missed* (miss) the train.

2 Travellers' cheques *can/may be exchanged* (be exchanged) at most banks.

3 They're not answering the phone so they .... (be) out.

4 Don't phone her now. It ..... (be) the middle of the night in Australia.

5 They ..... (not move) house yet. I saw them in town this morning.

6 I haven't seen Molly this week. I think she .... (visit) her parents but I'm not sure.

7 Her exam results are coming out soon. She worked very hard so she ..... (do) well.

8 That woman's just fallen over. Let's go and see her: she ..... (be) hurt.

9 I don't know where she is. She ..... (not still play) tennis: it's been dark for the last hour.

10 I sent the letter two days ago so he .... (get) it by now, but you can never be sure.

11 The encyclopaedias ..... (be found) on the second floor of the library.

12 Jim's been very quiet since his girlfriend went away. He ..... (miss) her.

13 I ..... (come) and visit you at the weekend. Anyway, I'll give you a ring to let you know.

14 She was with a man I didn't recognize. It .... (be) her brother because he looked a bit like her.

15 The roads are fairly quiet today so we .... (have) a good journey.

16 'Do you think Josephine ..... (be) at home now?'
'No, she ..... . She ..... (have) a swim. She always does at this time in the morning.'

17 'Why do you think Tricia was in such a hurry?'
'I don't know. She ..... (run) to catch the bus.'

18 These glasses ..... (be) Tim's: they look a bit like his.

19 It ..... (not rain): the ground's completely dry.

20 I ..... (join) the sports club in the summer but I haven't decided yet.

21 What a terrible thing to have happened. You .... (be) terrified.

22 I told her you were coming so she ..... (expect) you.

23 They've just rung the bell so the children ..... (be) out of the classrooms in a minute.

24 That looks like Jack but it ..... (not be) him. He went to live in Australia last year.

25 I've got a stomachache this morning. I ..... (eat) too much last night or I ..... (have) some sort of virus.

36 Advice, obligation, necessity: *should, ought to, must, have to, have got to, need*

- To give advice, use ***should*** or ***ought to***. ***Should*** is used more frequently.
  Should/Ought to = that course of action would be a good idea; it would be the best thing to do. It can refer to present time or to future time:
  *You **should/ought to** try and lose some weight.*
  *We **should/ought to** be leaving soon.*
  *You **shouldn't/oughtn't to** take any notice of him. He always upsets you.*
  ***Should** we/**Ought** we **to** tell Ann where we're going?*

  We often use ***should/ought to*** with *I think .../Do you think ...?/Don't you think...?*
  *Don't you think you **should/ought to** stop seeing him?*

  We sometimes use *I **should** ...* (NOT ~~***I ought to***~~) to give advice to someone else when there is an implied condition *if I were you*:
  *Everything's going to be allright. I **should** stop worrying about it. (if I were you)*

- To give strong advice and recommendations, use ***must***. It can refer to present time or to future time.
  *You **must** go and see that film; it's fantastic.*
  *You really **must** try to forget him.*
  *You **mustn't** let him talk to you like that.*
  *We **must** go and visit them more often.*
  *You **must** come and stay with us sometime.* (Here it is used to give a casual invitation.)

- To criticize actions in the past, use ***should*** or ***ought to*** + perfect infinitive.
  Should/Ought to in the past means that the subject did not do the right thing:
  *I **should** have stayed at home.* (= I didn't stay at home and my behaviour was wrong.)
  *You **shouldn't** have said that.* (= You said that and it was the wrong thing to have said.)
  *They **shouldn't** have been talking when the exam started.*
  ***Should** I have phoned you back?*

- To talk about obligation, use ***must***, ***mustn't*** or ***have to***.
  Have to is not a modal verb. It is an ordinary verb and it can be used in any form.
  Must and ***have to*** are often interchangeable but there is sometimes a difference between them.
  Have to – the obligation is often external, it comes from the situation:
  *We **have to** get up early tomorrow to catch the plane.*
  (The time of the plane is the reason for the obligation.)
  Must – the obligation comes from the speaker or writer of the sentence. This may be an individual or some kind of authority:
  *We **must** get up early tomorrow. We've got a lot to do.*
  (We are imposing the obligation on ourselves.)
  *Passengers **must** fasten their seat belts.*
  (The obligation is imposed by the airline who wrote the notice.)
  *Children **must** wear school uniform at all times when they are in school.*
  *You **mustn't** smoke in here.*
  *We'll **have to** get there before 5 o'clock because the shops close then.*
  *Do you **have to** pay for the tickets in advance?*

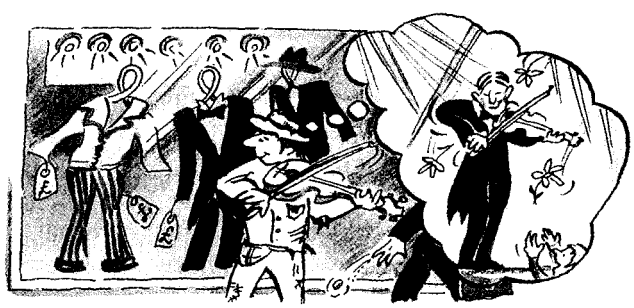
- We can also use ***have got to*** to express obligation.
  Have got to is often interchangeable with ***have to*** but there is sometimes a difference.
  Have to can be used for habitual actions and single actions:
  *I **have to** get the bus into work today.*
  *I **have to** get the bus into work every day.*
  Have got to can only be used for single actions:
  *I **have got to** get the bus into work today.*
  (NOT ~~*I have got to get the bus into work every day.*~~)

- To express a negative obligation, use ***mustn't***.
  Do not use ***don't have to***. ***Don't have to*** means there is no obligation:
  *You **mustn't** wait here.* (You are not allowed to wait here.)
  *You **don't have to** wait here.* (It is not necessary for you to wait here but you can if you want to.)

- To express obligation in the past, use ***had to***:
  *I **had to** report the incident to the police.*
  *Did you **have to** get a visa?*

Note: ***Must*** + perfect infinitive is not used to talk about past obligation. It is used to make deductions about the past: *She **must have left** early.*

- To express necessity, use ***need***.
  We can use ***need*** as a modal verb in questions and negative sentences. It is most often used in the negative:
  *You **needn't** come if you don't want to.*
  ***Need** I bring anything with me?*
  We can also use ***need*** as an ordinary verb, followed by the ***to***–infinitive:
  *You **don't need** to come if you don't want to.*
  ***Do** I **need** to bring anything with me?*
  *Everyone **needs** to eat fresh fruit and vegetables.*
  *I'll **need** to buy some new clothes if I get that job.*



- To express lack of necessity in the past, use ***needn't*** + perfect infinitive or ***didn't need to/didn't have to*** + infinitive. There is some difference between them:
  *I **needn't** have gone to the station so early. The train was nearly an hour late.* (It wasn't necessary to go to the station early but I didn't realise that and so I did get there early.)
  *We **didn't need to/didn't have to** get up early this morning because we had no lectures.* (It wasn't necessary and so we didn't do it.)

Note: We do not use ***need*** + perfect infinitive in the positive.

Practice

36 Complete the sentences using the modals ***should, ought to, must, need*** or the verb ***have to*** in the correct tense and form. Put the infinitive into the appropriate form.

1 We *had to leave* (leave) at 11 o'clock last night because the last bus went at 11.20.

2 I don't think you *should /ought to offer* (offer) to help him. You've got enough work to do yourself.

3 They ..... (not pay) to stay in a hotel. They can stay with us.

4 We've been staying in a hotel for the last two weeks so we .... (not cook) our own meals.

5 You ..... (come round) for dinner one evening. We haven't had a good talk for a long time.

6 We ..... (run) all the way to the station because we were late for the train.

7 It's your own fault that you're so tired. You .... (not go) to bed so late.

8 Why ..... the prisoners ..... (be locked) in their cells all day?

9 Hurry up. You ..... (not have) a bath now. The taxi's coming in twenty minutes.

10 You ..... (not tell) him what happened. He would never forgive us.

11 You ..... (not allow) Max to walk home from school every day on his own. He's too young.

12 I don't like ..... (do) everything my boss tells me to do.

13 You ..... (go) to that new French restaurant in town. It's the best restaurant I've ever been to.

14 Tom ..... (not get up) early in the morning but everyone else in the house does.

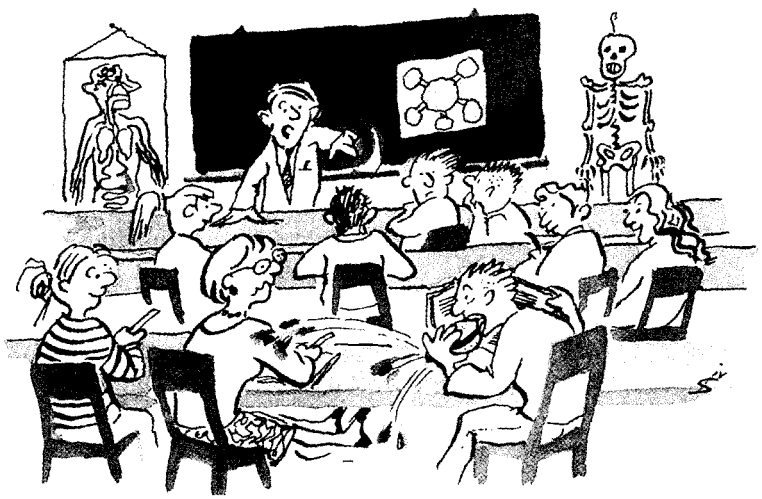
15 If I fail any one of my exams, I ..... (take) all of them again in November.

16 You ..... (work) when I came into the room, not talking.

17 I ..... (tell) him what you really think of him next time you see him if I were you.

18 The wedding's been cancelled so I .... (not buy) that new suit: it was a waste of money.

19 I ..... (take) the children to school every morning before I go to work.



20 You ..... (not eat) in the lecture halls: it's against the college regulations.

21 I'd like you to come to the meeting but you .... (not come) if you don't want to.

22 This letter ..... (be hidden) where no-one will ever find it. Its contents ..... (remain) a secret for ever.

23 ..... (you/wear) a uniform at work?

24 Please don't say any more. I already know the truth so you ..... (not lie to me).

25 Employees ..... (follow) the safety regulations.

37 Offers, requests, permission, suggestions: *can, could, may, might, would, must, shall, would you mind*

- To ask permission or make a request, use:

ASKING PERMISSION: ***Can*** / ***Could*** / ***May*** / ***Might*** } I ...? — informal ↓ formal

*'**Can** I borrow your pen, please?' 'Yes, of course you **can**.'*
*'Do you think I **could** leave my bag here?' 'Yes, certainly.'*
*'**May** I use your phone, please?' 'Yes, of course you **may**.'*

MAKING A REQUEST: ***Can*** / ***Could*** / ***Would*** } you ... ?

*'**Could** you open the door for me, please?' 'Yes, of course.'*

Would you mind + | gerund ...?
| ***if I*** + verb in present or past ...?

*'**Would you mind** | opening the window?' | 'No, of course not.'*
*| **if I** open/opened the window?' |*

- To give or refuse permission, use:
You can/can't/may/may not/must/mustn't ...:

*You **can** stay here if you want to.*
*You **may** borrow these books whenever you like.*
*You **can** go out but you must be back by midnight.*
*I'm afraid you **can't** wait in here.*

These modals can also be used to give permission or make prohibitions in the third person, e.g. in written rules:
*Each player **may** look at the cards once.*
*Candidates **must not** start writing until the examiner tells them to.*

- To make an offer, use:
Can/Shall I, we ...? Would you like ...?
I'll ..., (shall I?), May I ...? (more formal)
***Can** I help you?*
***Shall** I carry that for you?*
***Would you like** some tea?*
***Would you like** me to help you?*
I'll** make you some breakfast, **shall I?
***May** I take your coat?*

- To make a suggestion or an invitation, use:
Shall we ...?, We could ... ., Would you like to ...?:
*'**Shall we** go out for a meal tonight?' 'Yes, that would be nice.'*
*'**We could** have a game of tennis this afternoon.' 'Yes, OK, why not?'*
*'**Would you like to** come round tomorrow?' 'Yes, I would.'*

Practice

37 Write what to say using ***can***, ***could***, ***may***, ***might***, ***shall***, ***must***, ***would***, ***would you like***, ***would you mind***. There may be several possible answers.

1 Offer to open the door for a stranger.
Shall I open the door for you?

2 Ask someone to answer the phone for you.
Would you answer the phone for me, please?

3 Invite a friend to go for a swim this morning.
.....

4 Offer to make someone a sandwich.
.....

5 Request an appointment to see your bank manager, Ms Arnold.
.....
.....

6 Give someone permission to use your phone.
.....

7 Suggest going for a picnic this afternoon.
.....

8 Ask someone to wait here for you.
.....

9 Give your son permission to go out but tell him to be back before dark.
.....
.....

10 You are in a train. Ask another passenger if you can open the window.
.....

11 You are the teacher. Give your students permission to work outside today but tell them not to talk too much.
.....
.....

12 Offer to answer the phone.
.....

13 Ask a friend for a pen.
.....

38 Habit

would and *used to*

- ***used to*** is not a modal. It is formed like this:
  *I **used to** work there.*
  *I **didn't use to** work there.*
  ***Did** you **use to** work there?*
- Use ***would*** and ***used to*** to talk about past habits:
  *When we were children, my brother and I **used to** fight all the time.*
  *When we were children, my brother and I **would** fight all the time.*
- When we use ***would*** to talk about a past habit, it is necessary to use a past time reference. ***Used to*** can be used with or without a past time reference.
  *I **used to** go out a lot.*
  (NOT ~~*I **would** go out a lot.*~~)
  *Before I got this job, I **used to/would** go out a lot.*
- When we talk about past situations (not actions), we can use ***used to*** but we can't use ***would***:
  *We **used to** live in a flat in the town centre.*
  (NOT ~~*We **would** live in a flat in the town centre*~~).
  *She **used to** have long hair but now she wears it short.*

Practice

38 Complete the sentences with ***would*** or ***used to***. Where either form is possible, write them both. Where there is a word in brackets, put it in the correct position.

1 I *used to* have lots of free time before I started working here.

2 In the long summer holidays, we *used to/would* go out somewhere with a picnic every day.

3 When I was a newly-trained teacher, I ..... work till late every night preparing lessons.

4 They ..... be happy together but they're not now.

5 When they came to London, they ..... (never) travel anywhere on the tube.

6 When I had a car, I ..... drive everywhere, but now I'm much fitter because I always walk or cycle.

7 During my last year at university, I ..... go to the library to start work at 9 o'clock every morning.

8 When we shared a flat together, we ..... (often) stay up talking late into the night.

9 When Amy was a baby, people ..... (often) come up to me and tell me how beautiful she was.

10 He ..... be very overweight but he's much slimmer now.

11 When I was at school, I ..... (never) do my weekend homework until Sunday evening.

12 I ..... work in the same department as your sister.

13 When I was a teenager, I ..... (often) spend the whole evening just listening to music.

14 She ..... have a lot of boyfriends when she was younger.

15 He ..... go for a run every day.



Gerunds and infinitives

39 Gerunds and infinitives: uses

The gerund

USES

- Subject of a verb:
  Smoking *is bad for you.*
- Object of a verb:
  Do you like ***cooking****?*
- The complement of ***to be***:
  His favourite activity is ***watching*** *television.*
- After prepositions:
  She's very good at ***listening*** *to people.*
- After determiners (***a***, ***the***, ***this***, ***some***, ***a lot of***):
  The ***bombing*** *of civilians horrified everyone.*
- After possessive adjectives, object pronouns or nouns:
  I hope you don't mind his/him/John ***coming*** *here.*
- After adjectives:
  Regular ***swimming*** *is very good for you.*
  It was awful ***working*** *there.*
- In certain expressions:
  It's no use ***trying*** *to help her.*
  Is this for ***peeling*** *vegetables?*
  How about ***going out*** *for a meal tonight?*
  There are some jobs I hate, like ***washing*** *and* ***ironing*** *the clothes.*
  We usually go ***fishing*** *at the weekend.*
  No ***smoking***

Notes

- Gerunds can take objects and can be qualified by adverbs.
  I enjoy ***reading*** *new books.*
  gerund object

  You should stop ***working*** *so hard.*
  gerund adverb
- The negative gerund form is ***not*** + gerund:
  It's nice ***not being*** *at work.*

The infinitive

USES

- After certain verbs:
  They agreed ***to come****.*
- After certain verbs + person (object):
  I asked her ***to come*** *here.*

- After ***to be***:
  *My first thought was **to phone** you.*
- To express purpose:
  *I came here **to tell** you the good news.*
- After ***be*** + adjective (+ ***of*** + noun/pronoun):
  *It was nice **to see** you.*
  *It's kind of you **to help** me.*
  *She's very keen **to do** the course.*
- After ***the first/second/last/only/best*** (and other superlative adjectives) + noun or pronoun '***one***':
  *He was the only one **to die**.*
- After a noun/pronoun. The verb in the infinitive relates to the preceding noun/pronoun:
  *There's a lot of work **to do**.*
  *I've got a few people **to see**.*
- After verbs of knowing and believing:
  verb + object + infinitive
  or
  verb in the passive + infinitive
  *I know him **to be** an honest man.*
  *He is known **to be** an honest man.*
  *We consider it **to be** our duty.*
  *It is considered **to be** our duty.*
- After verb + question word:
  *I don't know what **to do**.*
- After ***too*** + adjective and after adjective + ***enough***:
  *He's too ill **to come**.*
  *The garden isn't big enough **to play** games in.*
- After ***is/are*** to describe a future event:
  *He is **to become** Mayor next month.*

Notes

- Infinitives can take objects and can be qualified by adverbs:
  *He expects **to win** the race easily.*
  infinitive object adverb
- The negative infinitive form is ***not*** + (***to–***) infinitive:
  *He agreed **not to tell** anyone.*

Verb + infinitive, verb + gerund

The ***to***–infinitive after a verb often describes a future event, an event following the main verb. For example, after ***hope***, ***expect***, ***promise***, ***want***, the event in the ***to***–infinitive comes after the activity or thought in the main verb:
*I hope **to see** you next week.*

The gerund describes an activity. It does not indicate a time sequence:
*We enjoyed **seeing** you last weekend.*

Practice

39a In your notebook, copy the table and put the following verbs into the correct columns.

~~apologize~~, ~~arrange~~, ~~avoid~~, approve, decide, demand, discourage, dream, enjoy, expect, finish, help, hope, imagine, enquire, insist, intend, invite, learn, would like, look forward, manage, mind, miss, object, offer, plan, pretend, refuse, seem, succeed, want, wish

Verb (+ person) + infinitive	*Verb + preposition + gerund*	*Verb + gerund*
arrange (for s.o.)	*apologize for*	*avoid*

39b Put the verbs in brackets into the infinitive or the gerund.

1 He has promised *to deliver* (deliver) it to me this afternoon.
2 I've invited Mark and Anna ..... (stay) for the weekend.
3 I don't mind ..... (stay) at home to look after the children.
4 Has she decided ..... (take) that job?
5 He's always complaining about ..... (work) too hard.
6 He claims ..... (be) her brother but I think he's lying.
7 Why are you blaming me for ..... (get) lost? You've got the map.
8 We don't believe in ..... (buy) each other big presents.
9 I know you don't approve of ..... (smoke) so I won't smoke in here.
10 The doctor told me ..... (stay) in bed but it's so boring.
11 Don't keep on ..... (talk) about it. It's upsetting me.
12 It's raining outside. Would you prefer ..... (stay in)?
13 My boss told me ..... (not leave) the office before five.

14 It's very nice here but I miss ..... (see) my friends.

15 I don't recommend ..... (study) on your own.

16 I've always dreamed of ..... (live) in a cottage in the country.

17 Sometimes I think you enjoy ..... (upset) me.

18 I regret ..... (not keep) in touch with my old friends.

19 I'm not expecting him ..... (phone) me tonight but I hope he does.

20 Don't forget ..... (lock up) when you go to bed.

40 The bare infinitive

We generally use ***to*** with the infinitive, e.g. *I want **to see** you.* However, in some cases, we use the bare infinitive: that is, the infinitive without ***to***.

USES

- After modals and after the auxiliaries ***do/did***:
  *You must **come**.*
  *They may **arrive** soon.*
  *Did you **pass** the exam?*
- After ***Let's*** ...:
  [us]
  *Let's **go** out tonight.*
- After ***make*** + noun/pronoun object:
  *He made me **come** here.*
- After ***would rather***:
  *I'd rather **walk** there than take the bus.*
  *I'd rather **not stay** out late tonight.*
- After ***had better***:
  *We'd better **go** home now.*
- After ***Why not ...?***:
  *Why not **phone** me tomorrow?*



- After the verb ***help***, we can use the ***to***–infinitive or the bare infinitive:
  *Can you help me (**to**) **open** this?*

- After a verb of perception (*see, watch, notice, feel, hear*) + object:
  I didn't hear you ***come in****.*

Note: Present participles also come after verbs of perception. See page 116.

- When there is a series of infinitives after a verb:
  I'd like to come and ***see*** *you.*

Practice

40 In your notebook, copy the dialogue underlining all the infinitives and adding ***to*** where it is required.

Two friends, Alex and Megan, are talking.

A: Megan, where were you last night? I tried *to find* you but I couldn't *see* you anywhere. James says he didn't see you come in to the party.
M: Yes Alex, that's right. I'm sorry. My parents wouldn't let me come out last night. I wanted see you – honestly I did.
A: Why did your parents make you stay in? They usually allow you go out in the evenings, don't they?
M: Yes, but I hadn't finished doing my homework. And they refused let me go out until I had.
A: Oh dear, poor you. Oh well, never mind. Let's do something tonight instead.
M: OK. Actually, I'd like see that new film.
A: Would you? I suppose it might be quite good but I'd rather just go out to the cafe. I was hoping have a chance talk to you properly.
M: Well, why not do both? We could go to the early showing of the film and then go to the cafe.
A: I'm not sure I can afford go to the cinema.
M: That's all right. I've got some money.
A: So what time would you like meet, then?
M: Six o'clock I suppose – in the cinema. I'll try get there a bit earlier and buy the tickets.



41 Verbs of perception + object + *ing* or the bare infinitive

Verbs of perception (***see, notice, look at, watch, feel, hear, listen to***) can be followed by the ***ing*** form or the bare infinitive. The verb ***smell*** can only be followed by the ***ing*** form:
The use of the bare infinitive describes the complete action:
I watched her ***play*** *tennis.* (I saw the whole game.)

The use of the ***ing*** form describes the action in progress:
I watched her ***playing*** *tennis.* (I saw the game in progress.)

The ***ing*** form after a verb of perception is a present participle. Verb of perception + present participle is more common than verb of perception + bare infinitive. The difference between the use of the present participle and the use of the bare infinitive is often very small:
I always hear the birds ***singing*** *in the mornings.*
I always hear the birds ***sing*** *in the mornings.*

Note: We use a few other verbs with the present participle: ***find, discover, catch, leave, keep.*** These verbs cannot be followed by the bare infinitive:
I found her ***looking*** *in my desk.*

Practice

41 Rewrite the following pairs of sentences as one sentence, using the ***ing*** form or a bare infinitive.

1 I saw you the other day. You were cycling to work.
I saw you cycling to work the other day.

2 I heard him early this morning. He left the house.
I heard him leave the house early this morning.

3 She stood there and watched him. He drove away.
.....

4 Did you notice me? I was crying.
.....

5 I've often seen you. You've been walking along the beach with your dog.
.....
.....

6 Have you ever heard him? He plays the saxophone.
.....

7 I expect to find you when I get back. You'll be working hard.
.....
.....

8 Did you hear me? I arrived.
.....

9 I looked at the child and felt very sad. She was smiling up at me.

.....

.....

10 We heard them. They were arguing all night.

.....

11 I can feel my hands. They're shaking.

.....

12 I watched you and then I left. You went to sleep.

.....

13 I never really noticed your hair. It was going grey.

.....

14 I can smell smoke. It's coming in through the windows.

.....

15 He watches me every weekend. I play football.

.....

42 Verbs followed by the *to*–infinitive or the gerund

Some verbs can be followed by the ***to***–infinitive or the gerund, with some change in meaning.

BE
My favourite watersport ***is wind-surfing****.*
(The gerund behaves like a noun and describes an activity.)
Our plan ***is to close*** *the factory down next year.*
(The ***to***–infinitive describes a complete event. It often describes a future event and is frequently used after words like *plan, aim, intention, decision, solution.*)

REMEMBER
I ***remembered to give*** *her the message.*
(I remembered first and then I gave her the message.)
I ***remember giving*** *her the message.*
(I gave her the message and now I remember that I did that.)

FORGET
I ***forgot to go*** *to that meeting.*
(I forgot and so I didn't go.)
I ***forget going*** *to that meeting.*
(I forget now that I went.)

TRY
I ***tried to open*** *the door but it was locked.*
(I tried to do it, but I couldn't. The attempt failed.)
I couldn't open the door so I ***tried using*** *a different key.*
(***Try doing something*** suggests an experiment. I experimented with using a different key. The result may have been a success or a failure.)

REGRET
*I **regret to say** that your interview was not successful.*
(*I am sorry to say ... .* ***Regret*** is quite formal here.)
*I really **regret being** so rude to her.*
(The speaker looks back to an action that took place in the past. The regretting takes place now.)

STOP
*We **stopped to have** a cup of tea.*
(The ***to***–infinitive describes purpose. It introduces the reason why we stopped.)
*We **stopped talking** when she came in.*
(Talking is what we were doing. That is what we stopped doing.)

GO ON
*After an unsuccessful first year at university, he **went on to get** a first-class degree.*
(***go on*** + ***to***–infinitive = move to something different.)
*We **went on talking** all night.*
(***go on*** + gerund = continue doing the same thing)

LIKE / DISLIKE / LOVE / HATE
*I **like going** for a run before work.*
(I enjoy the activity of going for a run before work. I may or may not do it regularly.)
*I **like to go** for a run before work.*
(Describes a regular activity. I like it because I think it's a good idea. I may or may not enjoy the activity while I am actually doing it.)

PREFER
*I don't go out much. I **prefer to stay** at home in the evenings.*
*I don't go out much. I **prefer staying** at home in the evenings.*
(The meaning of these two sentences is very similar.)
*I **prefer staying in** to **going out**.*
(We cannot say: ~~*I prefer to stay in to go out*~~.)
*I'd **prefer to stay in** tonight.*
(***Would prefer*** is followed by the infinitive and refers to a specific occasion. NOT ~~***I'd prefer staying in***~~ tonight.)

BEGIN / START / CONTINUE
*He **began/started/continued shouting**.*
*He **began/started/continued to shout**.*
(The meaning of these two sentences is very similar.)

ADVISE / ALLOW / ENCOURAGE / FORBID / RECOMMEND
*They **advised** us **to leave**.*
*They **advised leaving**.*
(These verbs are usually followed by an object [name of a person or a personal pronoun] + ***to***–infinitive. Occasionally they have no object. In that case, they take a gerund.)

NEED
*I **need to get up** early tomorrow.*
(It is necessary for me to do it.)
*The car **needs cleaning**.*
(***Need*** + gerund has a passive meaning. Someone needs to clean the car: it doesn't matter who does it.)

Practice

42 Complete the following texts putting the verbs into the gerund or the ***to***–infinitive.

1 Caroline and Simone, two friends, are talking.

C: Would you like [1] *to go out* (go out) for a meal tonight?

S: Yes, that would be nice. I just need [2]..... (wash) my hair first.

C: Shall we go to Perry's?

S: I'd prefer [3]..... (go) somewhere else. Don't you remember [4]..... (send) the food back last time we went there? It was terrible.

C: Oh yes, I'd forgotten. We decided to stop [5]..... (go) there, didn't we?

S: Yes, we did. So I've got another suggestion. Sally recommended [6]..... (try) that new French restaurant, Chez Victor. She said it was very good. We'll go there, shall we?

C: OK. That's a good idea.

2

Dear Ms Walters,

Thank you for your application for the diploma in tourism but I regret [7]..... (inform) you that this course is now full. Should you wish to take the course elsewhere, I would advise you [8]..... (apply) to Central College. They started [9]..... (run) a course in tourism a year ago and I would recommend you [10]..... (consider) [11]..... (enrol) on that course rather than [12]..... (wait) another year to do a course here. If you would prefer [13]..... (wait) for this course, then I would encourage you [14]..... (try) [15]..... (find) some work related to tourism so that you can start [16]..... (acquire) some relevant experience.

3 Gareth and Vincent, two friends, are talking.

G: Did you remember [17]..... (book) the tickets for that concert?

V: Yes, I did, but the problem now is [18]..... (get) there. My mother says I'm not allowed [19]..... (borrow) the car this weekend, so I don't know what to do. What about your old motorbike?

G: No, I'm afraid it needs [20]..... (repair). I could try [21]..... (ask) my brother if we can have his car. You never know – he might agree.

V: I doubt it. And the tickets were so expensive. I regret [22]..... (buy) them now. I'm sure we've just wasted the money.

G: I'm sure we haven't. We just need [23]..... (give) the problem some thought.

V: Actually, I remember [24]..... (walk) there one night. Mind you, it took about two hours, and we did get a lift home.

G: OK, so we could walk if necessary. Just stop [25]..... (worry) and start [26]..... (think).

43 Preposition + gerund

- After prepositions, we use the gerund.
  Preposition + gerund:
  After reading *the letter, he changed his mind.*
  You shouldn't have gone there ***without telling*** *me.*

  Adjective/noun + preposition + gerund:
  Are you ***interested in applying*** *for this job?*
  He's expressed a lot of ***interest in applying*** *for this job.*

  Verb + preposition + gerund/phrasal verb + gerund:
  They ***succeeded in getting*** *the new contract.*
  She ***apologized for upsetting*** *him.*
  They ***carried on working****.*

  Verb + object (person/personal pronoun) + preposition + gerund:
  We ***dissuaded him from writing*** *the letter.*
  She ***accused me of cheating****.*

  Verb + preposition + object pronoun or possessive adjective + gerund:
  My boss ***complained about me/my arriving*** *late last week.*
  They ***agreed on us/our sharing*** *the expenses.*
  Also: ***What about me/my coming*** *to see you tomorrow?*

Note: We use an object pronoun (**me**, **us**) more often than a possessive adjective (**my**, **our**) after a preposition. The use of a possessive adjective is rather formal.

Note: to may be part of the ***to***–infinitive or it may be a preposition preceding a gerund:
We're hoping ***to see*** *you this weekend.*
We're looking forward to seeing you this weekend.

Practice

43a Complete the sentences with the correct preposition and the gerund.

1 Don't try and discourage me *from doing*. (do) what I want to do.
2 I'd like to enquire ..... (enrol) on one of your evening courses.
3 She seems very excited ..... (start) that new job.
4 Are you thinking ..... (leave) him?
5 I think we're all in agreement ..... (cut) our costs.
6 She lives on her own but she relies ..... the neighbours ..... (help) her.
7 She insisted ..... (pay) the bill.
8 I expect he's very depressed ..... (lose) his job.
9 I think you should apologize ..... (not tell) me the truth.
10 I've never approved ..... young people ..... (stay out) late.
11 Stop talking and get on ..... (write) your essays.
12 Why do you always blame me ..... (start) the arguments?
13 It's lovely here. It's a great improvement ..... (live) in that awful flat.
14 I warned them ..... (buy) that car.
15 They're planning ..... (expand) the company.

43b Complete the sentences with the infinitive or the gerund.

1 She's hoping to *finish*. (finish) writing her thesis soon.
2 Are you looking forward to *seeing*. (see) James again?
3 The Government are opposed to ..... (spend) more money on public transport.
4 I've been waiting to ..... (see) you for ages.
5 Alison has persuaded me not to ..... (do) it.
6 It's very difficult for him because he's not used to ..... (speak) English.
7 Have you never wanted to ..... (get) married?

8 In addition to ..... (work) such long hours, she also does all the jobs in the house.

9 I've been thinking about it all night, but I'm no closer to ..... (find) a solution.

10 It was very unfortunate that you forgot to ..... (post) that letter.

11 The key to ..... (sleep) soundly is to have regular exercise.

12 I don't know why you object to ..... (work) with her. She seems very nice.

13 When did you decide to ..... (give up) the course?

14 This problem is similar to ..... (have) problems with money: it's not a problem until you find you haven't got any.

15 They're proposing to ..... (open) a new airport just outside the town.

44 *be* + adjective + infinitive

- ***be*** + adjective + ***to***–infinitive:
  The verb in the infinitive often refers to an event in the future:
  He ***is keen to change*** *his job.*
  *They****'re willing to lend*** *us the money.*
  *We****'re sure to have*** *a good time.*

- ***be*** + adjective of feeling + ***to***–infinitive:
  *I****'m pleased to see*** *you.*
  We ***were sorry to hear*** *your news.*

- ***be*** + adjective describing personal characteristic + (**of** person) + ***to***–infinitive:
  It ***was silly of her to say*** *that.*
  *It****'s good of you to come.***
  It ***was selfish of me to ignore*** *you.*

- ***be*** + adjective describing the activity + ***to***–infinitive:
  This book ***is*** *very* ***difficult to read.***
  *She****'s*** *very* ***amusing to talk*** *to.*

Note: After adjectives like *nice, lovely, great, wonderful, awful* and *horrible,* we can use the ***ing*** form (present participle) or the ***to***–infinitive:
It's ***nice seeing*** *you.*
It's ***nice to see*** *you.*
The ***ing*** form describes the activity in progress and the ***to***–infinitive describes the whole event. But in practice, the use of the two forms is very similar.

Practice

44 Rewrite the sentences using ***be*** + adjective + ***to***–infinitive.

1 We're going to leave. We're ready.
We're ready to leave.

2 He's afraid of telling her the truth.
.....

3 I received your letter. I was delighted.
.....

4 I heard about their divorce. I was surprised.
.....

5 You shouldn't interrupt people. It's rude.
.....

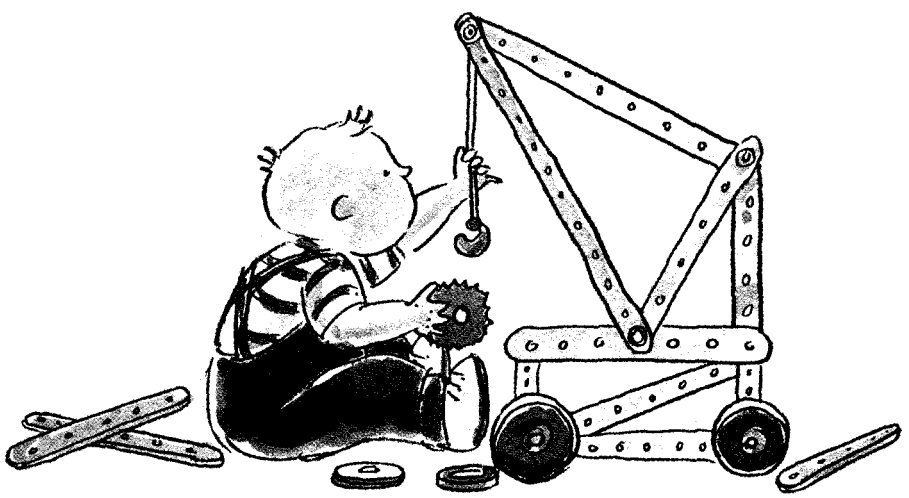
6 You brought those flowers. It was very kind of you.
.....

7 Heating this house is very expensive.
.....

8 I saw you last night. It was lovely.
.....

9 Having interests outside work is important.
.....

10 That child learns very quickly.
.....



45 The infinitive and gerund: mixed uses

Before doing the next exercise, re-read the list of uses on pages 111-113.

Practice

45 Put the verbs in the dialogue into the ***to***–infinitive or the gerund.



Helen has been called to the office of her boss, Andrea.

A: Take a seat, Helen. Would you like [1] *to have* (have) some coffee?

H: Er, no thank you.

A: I asked [2] ..... (see) you [3] ..... (talk) about your work. I think there are a few things that we need [4] ..... (discuss).

H: Oh dear. Is there some problem? I do love [5] ..... (work) here and I think I'm getting better at [6] ..... (do) the job.

A: Yes, I'm sure you are, Helen, but sometimes you are rather slow [7] ..... (learn). In a hotel of this reputation, we cannot afford [8] ..... (make) mistakes and I am sorry [9] ..... (say) that you have made rather a lot. There are some things you are very good at, like [10] ..... (welcome) the guests, [11] ..... (talk) to them and [12] ..... (give) them any help they require.

H: That's true. I was rather shy when I first started [13] ..... (work) here but now I'm much better at [14] .....

(communicate) with the guests. They have often said to me that it is nice [15]..... (see) such a friendly face at reception.

A: That's good. It's true [16]..... (say) that you have got much better at [17]..... (deal) with people. But you do not pay enough attention to [18]..... (ensure) that the administrative part of your job is carried out efficiently.

H: [19]..... (Keep) the records is not my favourite part of the job, I must admit.

A: But it's essential [20]..... (do) that properly. It's no use [21]..... (be) nice to all the guests if you are creating problems for them by [22]..... (fail) [23]..... (carry out) your job efficiently. I know there is a lot of work [24]..... (do) at reception, but last week you made three mistakes with the billing. That's not good enough.

H: Yes, I'm sorry about that, but sometimes the bills are very complicated [25]..... (work out).

A: I know, but we can't make mistakes and that's that. And what about you [26]..... (accept) that booking for the penthouse suite at the weekend when we were using it for a conference? It was very careless of you [27]..... (do) that. I had to do a lot of [28]..... (apologize) [29]..... (calm down) those guests. They were furious.

H: Yes, it was terrible. I do try [30]..... (get) everything right but I can't help [31]..... (make) mistakes sometimes. I just don't know what [32]..... (do) about it.

A: Well, I do. You've got a month [33]..... (prove) to me that you can do the job efficiently, and if you can't, you'll have [34]..... (start) [35]..... (look) for another job.

46 Different forms of the gerund and the infinitive

The gerund and the infinitive can be used in the following forms:

Gerund

gerund	*doing*
perfect gerund	*having done*
passive gerund	*being done*
perfect passive gerund	*having been done*

Infinitive

infinitive	*(to) do*
continuous infinitive	*(to) be doing*
perfect infinitive	*(to) have done*
perfect continuous infinitive	*(to) have been doing*
passive infinitive	*(to) be done*
perfect passive infinitive	*(to) have been done*

Practice

46 Complete the sentences with the appropriate form of the gerund or the infinitive.

1 His greatest ambition is *to be chosen* (choose) to take part in the Olympics.

2 ..... (accept) for that course changed my life.

3 Please come in. I'm sorry ..... (keep) you waiting.

4 It is understood that the escaped prisoner might ..... (hide) in a friend's house for the last month.

5 I saw Amy last night. She seems ..... (get) much better.

6 He denied ..... (say) it to me.

7 We congratulated him on ..... (get) the job.

8 I hope ..... (live) in my own house in five years' time.

9 The children are looking forward to ..... (film) for that television programme.

10 I'm sorry I wasn't in when you came round. I would like ..... (see) you.

11 I can't see Tony. He seems ..... (leave).

12 He denied ..... (take part) in the robbery.

13 He is suspected of ..... (lie) in order to get the job.

14 The Director is understood ..... (resign) last week because of the impending fraud investigation.

15 I hate ..... (ask) my age.

16 The builders are expecting ..... (finish) the job by the time we get back.

17 He was a difficult child, probably due to .... (look after) by a series of different foster parents.

18 She can't ..... (dance) with Tim last night. He's got a broken leg.

19 She seems ..... (lose) a lot of weight recently, but otherwise I think she's all right.

20 He doesn't respond very well to ..... (ask) to do things.

Reported speech

47 Reported statements

In reported speech (also known as indirect speech), the tense used in the speaker's original words is usually (but not always) moved back a tense when the reporting verb (*said, told,* etc.) is in the past. The tense does not change if the reporting verb is in the present, present perfect or future.

Tense changes

Speaker's words		*Reported speech*
present simple	→	past simple
present continuous	→	past continuous
present perfect simple	→	past perfect simple
present perfect continuous	→	past perfect continuous
past simple	→	past perfect simple
past continuous	→	past perfect continuous
past perfect	→	past perfect
going to future	→	*was going to*
shall/will	→	*would*
shall in offers and suggestions	→	*should*
must	→	*had to*
can	→	*could*

Example: *'Sales **have dropped** dramatically in the last year.'*
*A representative said (that) sales **had dropped** dramatically in the last (or previous) year.*

Note: It is possible to omit ***that***.

When the tense doesn't change

The past simple and continuous often remain unchanged in reported speech, in both written and spoken English, if this can be done without causing any confusion about the time of the actions.
It is also possible for other tenses to remain unchanged in reported speech in spoken English.

Past continuous

- The past continuous usually remains unchanged in reported speech:
  *'When they arrived, I **was** still **cooking** the dinner.'*
  *He said that when they arrived, he **was** still **cooking** the dinner.*

*'I **was working** until ten o'clock last night.'*
*She said that she **was working** until ten o'clock last night/the previous night.*

- Where the past continuous is used to refer to an activity that was completed before an event in the past simple or present perfect, we are more likely to change the past continuous to the past perfect continuous:
*'We **were planning** to go out but then Joe started feeling sick.'*
*'She said that they **had been planning** to go out but then Joe started/had started feeling sick.*

Past simple

- When the past simple is used in a time clause, it does not generally change. When there is a time clause, the verb in the main clause can remain in the past simple or change to the past perfect:
*'When I **got** there the place **was** almost empty.'*
*She said that when she **got** there, the place **was/had been** almost empty.*

- When the past simple is used to refer to a situation that still exists in the present, it does not generally change:
*'We didn't stay in the hotel because it **was** too expensive.'*
(And presumably the hotel is still expensive now.)
*She said that they hadn't stayed in the hotel because it **was** too expensive.*

- In other circumstances it is better to change the past simple to the past perfect in written reporting. However, in oral reporting, it is becoming increasingly common to leave the past simple unchanged:
*'I **enjoyed** myself last night.'*
Oral reporting: *Clare said that she **enjoyed** (had enjoyed) herself last night/on Saturday night.*
Written reporting: *Clare said that she **had enjoyed** herself last night/the previous night/on Saturday night.*

Present tenses

- In oral reporting, it is becoming increasingly common not to change the present tenses if the activity is still going on or the situation still exists at the time of reporting:
*'Alison**'s living** with her parents now.'*
*Jo told me that Alison **is living** (was living) with her parents now.*

*'I can't come to the party because I**'m doing** my homework.'*
*He said that he can't (couldn't) come to the party because he **was doing** his homework.*

However, if the party is now finished and he is no longer doing his homework, then we change the tense in reported speech:
*He said that he couldn't come to the party because he **was doing** his homework.*

- *'The school **takes on** new students every month.'*
Assuming that this situation still exists, the verb can stay in the present simple or change to the past simple in oral reporting:
*The receptionist told me that the school **takes on/took on** new students every month.*

The future

In oral reporting, the future tenses can remain unchanged if the event is still in the future:
*'I'**m meeting** John tonight.'*
*Sheila said that she **is meeting/was meeting** John tonight.*
(Tonight is still in the future.)
BUT
*Sheila said that she **was meeting** John last night.*
(Tonight is now in the past.)

*'We'**re going to launch** a thorough investigation.'*
*The police said that they **are going to/were going to launch** a thorough investigation.*

*'There **will be** no increase in taxes.'*
*The Prime Minister said that there **will/would** be no increase in taxes.*

*'The plane **will be leaving** in thirty-five minutes.'*
*They announced that the plane **will/would be leaving** in thirty-five minutes.*

Time and place changes

It is often necessary to change time, place and other references in reported speech, depending on when and where the reporting takes place in relation to the actual words.

Some common changes

now	→	then
tonight	→	that night
yesterday	→	the day before/on + name of day
tomorrow	→	the following day/the next day/on + name of day
this morning	→	that morning
last week	→	the previous week
next Saturday	→	the following Saturday
ago	→	before/previously
here	→	there
this + the place	→	that/the + the place
this	→	that/the

Note: In the following exercises, you should make the tense changes as for written reporting.

Practice

47 In your notebook, rewrite the sentences in reported speech.

1 'I'll come and see you on Friday if that's all right.' (She said)
She said (that) she would come and see us on Friday if that was all right.
2 'The conference will be spending a considerable time discussing the world debt crisis.' (The statement said)
3 'The shop's closing in half an hour.' (She explained)
4 'He's planning to set up his own business.' (Gareth tells me)
5 'We're going to have to make quite a few cutbacks.' (The managing director said)
6 'The police have been investigating new allegations of fraud.' (A spokesperson said)
7 'When the project first started, there was a lot of interest in it.' (She explained)
8 'It's pouring with rain down here.' (She told me)
9 'I'll have finished writing the report by the time you get here.' (She promised me)
10 'My new computer has made a lot of difference to me.' (She says)
11 'The 8.45 train from Waterloo will be arriving in approximately five minutes.' (The station announcer has just said)
12 'When we were setting up the organisation, we had very little money.' (They told me)
13 'The club lost quite a lot of money last month.' (The treasurer told the meeting)
14 'It will be a very difficult time for all of us.' (He agreed)
15 'You work too hard. You should take more time off.' (He told me)

48 Reported questions

The rules about tense changes apply to questions in the same way as they apply to statements.

- ***Wh*** questions
The subject and verb are NOT inverted in reported speech:
*'Why **didn't you tell** me the truth?'*
inversion

*She asked me why **I hadn't told** her the truth.*
subject + verb

- ***Yes/no*** questions
Put ***if*** or ***whether*** before the subject + verb:
*'**Have I seen** you before?'*
*She asked me **if she had seen** me before.*

to–infinitive in reported speech

- In reported requests, advice, commands, etc., use ***to***–infinitive:
'Can you help me write my speech?'
*She asked me **to help** her write her speech.*
'Don't stay out too late.'
*She told me **not to stay out** too late.*

- When reporting ***shall/should*** questions, we can use ***to***–infinitive after the question word:
  'How much should we give them?'
  He wanted to know how much ***to give*** *them.*
  'What should I buy for Peter?'
  She asked me what ***to buy*** *for Peter.*
  'Should I tell her what happened?'
  He wanted to know whether ***to tell*** *her what had happened.*

Note: We do not use the ***to***–infinitive after ***why*** or ***if***.

Practice

48 Write the following in reported speech.

1 'Where do you think we should advertise? (He asked me)
He asked me where I thought we should advertise.

2 'Are you going to audition for the play?' (Emma asked me)
.....
.....

3 'Give me a ring if you need any help.' (She told me)
.....
.....

4 'How is Laura getting on?' (She often asks me ... you ...)
.....
.....

5 'Shall I ask her out for a meal?' (He's been wondering)
.....
.....

6 'Why did Matthew look so embarrassed when he saw Carole?' (He asked)
.....
.....

7 'Must we stay here all evening?' (He asked)
.....
.....

8 'What are they doing about publicity for the event?' (She wondered)
.....
.....

9 'Will you send me the report when it's finished?' (He asked me)

.....

.....

10 'What have you done with the student records?' (She asked me)

.....

.....

11 'Do you think you could keep your voices down a bit?' (She asked us)

.....

.....



12 'Where did you buy that hat?' (He wanted to know)

.....

.....

13 'Have you been eating properly?' (The doctor asked me)

.....

.....

14 'Don't make any noise during the performance.' (They asked us)

.....

.....

15 'Were you still teaching music when you met Oliver?' (Mike asked me)

.....

.....

49 Verbs used in reporting

Many different verbs are used in reporting. We do not usually report every word that was said or written and these different verbs can help to summarize the original words:

'Would you like to come and stay for the weekend?'

⟶ *He* ***invited*** *us to stay for the weekend.*

'No, no, I don't want your money. I'm definitely going to pay for the meal and that's that.'

⟶ *She* ***insisted*** *on paying for the meal.*

Examples of verbs used in reporting

advise someone agree decide encourage s.o. invite s.o. offer promise refuse warn s.o. (not to ...) remind s.o. persuade s.o.	+ INFINITIVE
accuse s.o. of agree on/about apologize for complain about insist on recommend suggest warn against advise s.o. against dissuade s.o. from persuade s.o. against	+ GERUND
agree complain decide insist recommend suggest (+ should) announce boast claim claim concede	+ *that* clause

Practice

49 Put the sentences into reported speech, summarizing what was said and using the verbs in the box.

decide complain accuse advise apologize ~~offer~~ ~~persuade~~ remind warn refuse

1 'I know you've got a lot of work to do at the moment. I'll help you type up that report if you like,' he said.

He offered to help me type up the report.

2 A: I don't think you should hand in your resignation immediately. Give yourself more time to think about it.

B: OK. I suppose you're right. I'll leave it for a while then.

He persuaded me not to hand in my resignation immediately.

3 'No, I'm not going to discuss it with you. I think it's a waste of time,' he said.

.....

4 'I really think I should have been invited to the meeting. I'm very unhappy about the fact that I wasn't,' he said.

.....

.....

5 'You've been quite ill and you need to recover. I really think you should take it easy for a few days,' the doctor said.

.....

.....

6 'You must not go near their house again or there will be trouble,' the police said to him.

.....

.....

7 'After giving the matter some serious thought, we have now reached a final decision. We are going to close down the naval base in two years' time,' said the Ministry of Defence.

.....

.....

8 'Someone's been reading my diary. I know they have. I found it in the wrong drawer this morning. It was you, wasn't it?'

.....

.....

9 'Remember that you've got to apply for a new passport. Yours is out of date now,' he said to me.

.....

10 'I'm really sorry about all the trouble I've caused. I didn't mean to,' she said.

.....

.....

50 Summarizing when reporting

When we are reporting, we do not repeat everything that was said or written. As we report, we summarize.
A range of different verbs are used and these help to summarize. (See page 134.)
In addition, we often use adjectives to describe how someone responded, instead of reporting their words:
'Oh, that's fantastic. I'm just so pleased. This is the best news we've had in ages.'
⟶ *She was **delighted** when we told her the news.*

Oral reporting

When we report orally, we regularly switch our method of reporting. We use a mixture of direct speech, reported speech and descriptions of the content of the conversation. For example:

I was talking to Jo last night about the holiday. She thinks we shouldn't book anything up yet because we'll probably get a cheaper deal if we leave it till just before we go. I agreed with her but I said I didn't know what you would think about that. And then of course we have to decide definitely where we want to go. I said we quite fancied going to one of the islands but she said, 'Well, I'm not sure Graham will like the idea.' Anyway, in the end she said why don't we talk to him about it when we meet him on Thursday.

Written reporting

In written reports, we tend to use reported speech consistently rather than switching from one style of reporting to another. If we are reporting what one person said, it is not necessary to keep repeating **She/He/It said ...** .
However, we continue to use the reported speech tenses if it is understood that we are still reporting. For example:

The meeting was concluded by the Chair of the Governors, who said that although it had been a difficult year, the staff of the school had managed very well. The financial cutbacks had hit hard and it was to be hoped that there would be no further cutbacks in the coming year. Library stocks were severely depleted and he suggested that there should be a series of fundraising activities to help raise money for books. He thanked all the staff for their hard work and hoped that the coming year would be successful. The Headteacher then thanked the Chair of the Governors for his contribution to the school and the meeting was closed at 9.00 p.m.

Practice

50 In your notebook, write a summarized report of the following speech.

'I am delighted to have been elected onto the Council and I thank all those voters who came out in the rain today to vote for me. I am very much looking forward to representing the interests of the residents of Kimbridge Valley and hope that I will have the opportunity to do so for many years to come.

During the last few weeks, I have spoken to many of the valley residents on the doorstep and I have a clear idea of the issues which are of most concern to them. The proposed closure of the school is understandably causing a great deal of anxiety and I shall do everything in my power to fight against that. I hope that I will be successful.

Thanks again to my supporters and a big thank you to all those who helped me during the campaign.'

Example:
In her acceptance speech, Diane Banham said that she was delighted ...



Sentence structure

Introduction

Simple sentences

- Subject + verb:

S	V
The rice	*is burning.*

- Subject + verb + complement:

S	V	COMP.
She	*'s*	*a lawyer.*

S	V	COMP.
She	*'s*	*intelligent.*

- Subject + verb + direct object:

S	V	D.O.
I	*'ve read*	*this book.*

- Subject + verb + indirect object + direct object:

S	V	I.O.	D.O.
My boyfriend	*wrote*	*me*	*a lovely letter.*

- Subject + verb + object + complement:

S	V	O	COMP.
They	*made*	*him*	*a star.*

S	V	O	COMP.
They	*made*	*him*	*very famous.*

Compound sentences

We can link simple sentences to form compound sentences of two or more clauses. In a compound sentence, the clauses are of equal importance. We can make the link in the following ways:

- With a co-ordinating conjunction, e.g. ***and***, ***but***, ***so***, ***yet***, sometimes preceded by a comma:
  *He loves her **but** she doesn't love him.*
- With a semi-colon or colon:
  I met David yesterday; he's just come out of hospital.
  or *I met David yesterday: he's just come out of hospital.*
- With a semi-colon or a colon followed by a connecting adverb. e.g. ***however***, ***nevertheless***, ***meanwhile***, ***after all***, ***finally***:
  *He performed very well in the interview; **however**, he didn't get the job.*
  or *He performed very well in the interview: **however**, he didn't get the job.*

Complex sentences

Complex sentences have a main clause and one or more subordinate clauses or phrases. We can link the clauses as follows:

- With relative clauses:
  *Many people **who are out of work** become depressed.*
- With noun clauses:
  *I've always known **that he hated me**.*
- With adverbial clauses:
  *Did you see him **when he came in**?*
- With infinitive or participial constructions:
  ***To do the job properly**, you'll need to get some tools.*
  *She ran out of the house **calling for help**.*

51 Conjunctions

Common conjunctions

*To **link**:* and, both ... and, or, either ... or, neither ... nor, not only ... but (also)
*To **contrast**:* but, however, nevertheless, though/although, in spite of, despite, whereas
*To **express a reason or purpose**:* because, for, as, since, so that, in order that
*To **express a consequence**:* so, therefore
*To **make an additional point**:* besides, moreover, anyway

Practice

51 In your notebook, join the sentences with a suitable conjunction. There may be more than one possible answer for each sentence.

1 I went to bed early. I would be able to get up early.
I went to bed early so that I would be able to get up early.
I went to bed early in order that I would be able to get up early.
2 It's an excellent course. I'm very lucky to get a place on it.
3 I don't really want to go to the cinema tonight. I can't afford it.
4 There is very little that the company can do about this. It is not their responsibility.
5 I've known her for a long time. I don't know much about her private life.
6 She's extremely generous. Her husband is the exact opposite.
7 I didn't say that. I didn't even think it.
8 The suspect is critically ill in hospital. We can't interview him for the time being.
9 I like working here. The people are very friendly.
10 I could do the work tonight. I could get up early in the morning to do it.
11 In a way, I love the job. I hate it.
12 He looks a bit overweight. He is quite fit.
13 The economy has been in recession all year. Our sales have remained steady.
14 I've brought a photograph. You can see how beautiful the place is.
15 The Government are getting worried. They're losing popularity.

16 I had a terrible headache last night. I couldn't go out.
17 My job is very interesting. It doesn't pay very well.
18 You leave now. I'll call the police.

52 Noun clauses

A noun clause is sometimes called a ***that***–clause. However, noun clauses do not always use ***that***.

- Noun clause as object.
  Many verbs can be followed by a noun clause:
  I can guarantee ***(that) it will be there on time.***
  Do you think ***(that) she'll come?***

- Noun clause as subject:
  That you don't love him *is obvious.*
  However, we more often use the construction:
  It + ***be/seem*** + adjective + noun clause
  It is obvious ***(that) you don't love him.***
  or we use: *The fact that ...:*
  The fact ***that you don't love him*** *is obvious.*

- Noun clause after certain adjectives, e.g. adjectives describing feelings: *pleased, sorry, happy, glad, delighted, upset, worried, concerned, surprised, grateful,* and adjectives describing degrees of certainty: *sure, positive, convinced, doubtful*:
  I'm concerned ***(that) he won't believe me.***
  Are you sure ***(that) he said that?***

- Noun clause after a large number of abstract nouns, e.g. *belief, idea, fact, hope, promise, suggestion, thought, reason, implication, something/anything.*

  As object: *I don't like the suggestion* ***that we do this job together.***

  As subject: *The thought* ***that I upset her so much*** *is awful.*

- Noun clause with question words.
  Noun clauses that start with a question word do not start with *that.*

  As object: *I will never understand* ***why he did that.***
  or ***Why he did that*** *I will never understand.*
  I looked at ***what they'd done.***

  As subject: ***What happened between us*** *must remain a secret.*

- Noun clauses with *if/whether* (*or not*).

  As object:
  I don't know ***if/whether he's coming tonight.***

  As subject: ***Whether or not he's coming tonight*** *is still uncertain.*
  It is still uncertain ***if/whether/whether or not he's coming tonight.***

Practice

52a Underline the noun clauses in the following dialogue.

Angie and Helen are talking at work. Angie is Helen's boss.

A: Helen, I'm delighted to hear that you've decided to accept the post of junior manager.
H: Yes. I just hope that it turns out all right.
A: Oh, I'm sure it will. Is there anything in particular that you're worried about?
H: Well, yes. I'm not sure how the staff will respond to me as a manager. After all, I am quite a bit younger than most of them.
A: Oh, I wouldn't worry too much about that. I expect that some of them will be a bit hostile to you at first but they'll soon get used to the fact that you're the boss. It's important that you appear confident in your position, even if you don't feel very confident. The reason that you got this position at your age is that you're good and you must remember that.
H: Well, I hope that I will live up to your expectations of me. I will certainly try.

52b Join the sentences together using a noun clause. Make changes where necessary.

1 He's lying to you. I'm sure.

I'm sure that he's lying to you.

2 You did something. It is unforgivable.

What you did is unforgivable.

It is unforgivable what you did.

3 She still holds on to the belief. He isn't dead.

.....

.....

4 She hasn't made a complaint. We must be grateful for that.

.....

.....

5 Some people are coming to the meeting. I don't know how many.

.....

.....

6 She didn't lie to you about it. That suggestion is ridiculous.

.....

.....

7 You're going with him. I presume that.

.....

8 Judith's coming round tonight. Have you forgotten that?

.....

.....

9 She may have passed her exams. I don't know.

.....

.....

10 He didn't tell her the truth. She is very angry about that.

.....

.....

11 She may be good enough to do the job: she may not. It remains doubtful.

.....

.....

12 He has some emotional problems. That is quite apparent.

.....

.....

13 Where are we going to meet tonight? Have you arranged that?

.....

.....

14 How is she? Do you know?

.....

15 They're getting married. I'm delighted.

.....



53 Participial constructions: present participial phrases

After verbs

- After verbs of sensation: *see, hear, feel, smell, listen, notice, watch*:
  I saw her ***leaving the house very early this morning.***

  Note: These verbs can also be followed by a bare infinitive which implies completeness:
  I saw her ***leave*** *the house early this morning.*
  i.e. I saw her whole departure.

- After *catch, find, leave*:
  I caught him ***looking through my drawers.***

- After *go, come, spend time, waste time, be busy*:
  Would you like to come ***skiing with us?***

In place of clauses

Participial phrases in place of clauses are quite formal and are used most often in written language.
A participle must have the same subject as the verb in the main clause. We use them:

- when two actions by the same subject take place at the same time:
  She held his hand and led him through the crowd.
  Holding his hand*, she led him through the crowd.*
  She led him through the crowd ***holding his hand.***

- when one action immediately follows another or is a direct result of it. The main action is a finite verb and the secondary action is a participle. The action which takes place first is written first:
  I stayed at home and watched television.
  I stayed at home ***watching television.***

  I saw her on the other side of the road and quickly tried to hide.
  Seeing her on the other side of the road*, I quickly tried to hide.*

  She turned on her computer and started work.
  Turning on her computer*, she started work.*

  He told her not to eat it and explained that there was a risk of food poisining.
  He told her not to eat it, ***explaining that there was a risk of food poisoning.***

- in place of clauses of time.
  (present or perfect participle after time conjunctions *after, before, since, while, on*)

  clause of time
  After I spoke to you, | *I felt much better.*

  After speaking/having spoken to you*, I felt much better.*
  I felt much better ***after speaking/having spoken to you.***

  When I first met him, I didn't like him.
  I didn't like him ***on first meeting him.***

- in place of clauses of reason.
  We use a present participle in place of a clause of reason in the present simple, present continuous, past simple or past continuous:

clause of reason
As/Since/Because I was happy with my results, | *I decided to go out and celebrate.*

***Being happy with my results**, I decided to go out and celebrate.*

We use a perfect participle in place of a clause of reason in the present perfect or past perfect:

clause of reason
He's lived here all his life | *so he knows a lot about the town.*

***Having lived here all his life**, he knows a lot about the town.*

I'd had an argument with him the night before so I didn't want to see him.
***Having had an argument with him the night before**, I didn't want to see him.*

- in place of clauses of concession.
  After *although* and *while*:
  ***While fully understanding your problem**, I can't allow you to break the rules.*
- In place of defining subject relative clauses in the present simple or continuous:
  The woman who lives/who is living next door works for a television company.
  *The woman **living next door** works for a television company.*

Practice

53 In your notebook, rewrite the sentences below using a present participial or perfect participial phrase.



1 I smelt something. It was burning.
I smelt something burning.
2 I went round to see her. I was hoping for a reconciliation.
3 While he hated the job, he did it for many years.
4 She came in. She looked furious.
5 I had plenty of time to spare so I had a good look round the town.
6 He was wearing only a pair of shorts. He walked out into the darkness.

7 I had been out all day so I was quite happy to stay in for the evening.
8 The bedrooms that overlook the sea are the best ones in the hotel.
9 We're wasting time. We're sitting here and doing nothing.
10 I have changed my job since I last wrote to you.
11 Before I make a decision, I need to discuss it with my partner.
12 We had been friends for twenty years and suddenly we had a big argument and haven't seen each other since.
13 I had failed one of my exams so I couldn't get into university.
14 Because he loved her so much, he forgave her for everything.
15 I left them. They were doing the washing-up.

54 Participial constructions: past participial phrases

The past participle can sometimes replace subject + passive verb in the same way as the present participle can sometimes replace subject + active verb.

- Past participle in place of the passive:
  I often saw her at the disco. She was surrounded by her admirers.
  I often saw her at the disco, ***surrounded by her admirers****.*

  He was loved by all who knew him. He devoted his life to others.
  Loved by all who knew him*, he devoted his life to others.*

  Her books, which are read by people all over the world, are still immensely popular.
  Her books, ***read by people all over the world****, are still immensely popular.*

  Although it was intended to be a nice surprise, the party was not what I wanted at all.
  Although ***intended to be a nice surprise****, the party was not what I wanted at all.*

  If I am accepted for the job, I'll have to start at the beginning of next month.
  If ***accepted for the job****, I'll have to start at the beginning of next month.*

  The manuscript had been lost for many years when it suddenly turned up again.
  Lost for many years*, the manuscript suddenly turned up again.*

- ***Being*** + past participle following *after, before, when, since, while, on, by:*
  After it was cleaned the bike looked as good as new.
  After ***being cleaned****, the bike looked as good as new.*

  Since the government was elected, it has had one crisis after another.
  Since ***being elected****, the government has had one crisis after another.*

  When he was being questioned, he suddenly burst into tears.
  When ***being questioned****, he suddenly burst into tears.*

  The message got across to people because it was repeated over and over again.
  The message got across to people by ***being repeated over and over again****.*

Practice

54 Rewrite the sentences below using a past participial phrase or ***being*** + past participial phrase.

1 I was exhausted through lack of sleep and fell asleep at my desk.
Exhausted through lack of sleep, I fell asleep at my desk.

2 Peter was abandoned by his parents at an early age and took to stealing.
.....
.....

3 Although it was written many years ago, the book is still relevant today.
.....
.....

4 Since I was promoted, I've had no time to go out.
.....
.....

5 The boy was taken from his parents at an early age. He had a very difficult life.
.....
.....

6 The money was hidden in the cellar. It was not discovered for many years.
.....
.....

7 He was frequently criticized for his self-centred attitude but was nonetheless very popular.
.....
.....

8 After he was released from prison, Andy could not find a job anywhere.
.....
.....

9 The committee meetings, which were always dominated by the same people, were slow-moving and ineffectual.
.....
.....

10 When he was caught, he confessed everything. (On ...)

.....

11 When it is seen from the outside, the building looks a mess, but it is lovely inside.

.....

.....

12 If we are elected, we will increase the value of pensions.

.....

.....

13 Although he was ridiculed by everybody, he continued to pursue his bizarre projects.

.....

.....

14 Unless it is destroyed, this material could have damaging consequences.

.....

.....

15 Jennifer had been shoplifting for many years before she was found out.

.....

.....



55 Adverbial clauses of time, place, manner and reason

Adverbial clauses, like adverbs, tell us something further about the verb and answer the questions ***When?***, ***Where?***, ***How?***, ***Why?***, etc.
Here are some of the most common conjunctions used to introduce adverbial clauses:

Time	when, after, before, as, as soon as, by the time (that), once, since, until/till, wherever, while
Place	where, wherever, anywhere, everywhere
Manner	as, as if, as though
Comparison	than, as ... as
Reason	because, as, since
Purpose	so that, in order that, in case
Result	so ... that, such a ... that
Condition	if, unless, provided/providing (that), so/as long as
Contrast	although/though/even though, while, whereas, however, (+ much/good/badly), whatever, whenever, wherever

Note: We generally use the present simple to refer to the future in adverbial clauses of time and condition:
When/If I ***come*** *to London, I'll come and see you.*
and we use the present perfect in place of the future perfect:
*When I'****ve finished*** *my dinner, I'll come and help you.*

Practice

55a Underline the adverbial clauses and complete them with an appropriate conjunction.

In some sentences, more than one conjunction is possible.

1 I'm sorry I wasn't here earlier but I came .as soon as. I could.
2 I'm staying in all weekend ..... I can get my work done.
3 He spoke to me ..... it was all my fault.
4 He didn't react ..... I'd hoped; he was actually rather angry.
5 Things are never ..... bad ..... you think they are.
6 You are growing fast. You're taller ..... your mother is now.

7 He'd like to be an actor ..... his father would like him to be a lawyer.

8 She's ..... interested in her work ..... she never seems to do anything else.

9 I'll meet you ..... you like; I don't mind where it is.

10 I won't believe you ..... I've seen it for myself.

11 She seems happy ..... she can't find a job.

12 ..... I didn't feel very well, we decided to leave early.

13 The money was hidden ..... no-one could find it.

14 I'll come with you ..... we don't stay late. I need to be up early tomorrow.

15 ..... I like him, I sometimes find him very irritating.

55b Put an appropriate conjunction before the adverbial clauses. Write the answers in the spaces provided below the text.

The car: Is it worth it?

[1]..... the petrol-fuelled internal combustion engine was first developed by the German engineers Benz and Daimler in 1885, our lives have changed completely. [2]..... the damaging effects of the motor car are now well-recognized, the number of cars on the road continues to grow every year. In 1950, there were fewer than 50 million cars in use around the world, but [3]..... cars became more widely available and relatively cheaper, this number grew to 500 million by 1999.

We continue to drive cars [4]..... we know how dangerous they are in every respect. People seem to accept the higher number of deaths and injuries as a normal fact of life [5]..... smaller risks in other areas of life seem to generate more publicity and fear. We accept the awful risk [6]..... it is somehow justifiable. [7]..... any other activity carried with it such a risk, there would be a huge public reaction.

And what of the pollution? [8]..... research into car emissions started, it has become clearer and clearer how damaging the emissions are to health and the environment. Will we keep on driving our cars [9]..... much damage we do? It seems that people are [10]..... attached to their cars that they won't give them up for anything. To some people, their car is more important to them [11]..... anything else.

One of the obvious answers to the problem is better public transport. [12]..... we could travel [13]..... we liked on cheap, comfortable public transport, we would be less inclined to use the car. People will not stop using their cars [14]..... there is a good alternative. But we need to act now [15]..... it is too late. We must change our attitude and our priorities [16]..... future generations can live in a cleaner world.

1	*Since*	9	.....
2	.....	10	.....
3	.....	11	.....
4	.....	12	.....
5	.....	13	.....
6	.....	14	.....
7	.....	15	.....
8	.....	16	.....

56 Participial phrases

Check

56 In your notebook, write the following text changing clauses to participial phrases where possible.

Vincent Van Gogh, who was born in Holland in 1853, is one of the world's most famous painters. Although his talent was unrecognized throughout his life, it was much appreciated after his death.

After he had failed in every career he had attempted, Van Gogh first turned to art to express his strong religious feelings. After he had decided to become a painter, in about 1880, he started to paint studies of peasants and miners. During the next few years, which are known as his 'Dutch period', he produced paintings with rather dark greenish-brown colours.

In 1886, when he went to Paris to visit his brother Theo, he was immediately attracted to the Impressionist work he saw there. He decided to stay in Paris and continued his painting there. He was encouraged by Pissaro to use more colour in his pictures and his subsequent paintings were bright and immensely colourful.

After Van Gogh had moved to Arles in the south of France, in 1888, he worked frantically. This frenzied activity, which was interrupted by bouts of deep depression and despair, produced the majority of his most famous paintings. One of these, which is called *Self Portrait with Bandaged Ear*, shows Van Gogh: he was wearing a bandage after he had cut off his own ear. A year later, in 1890, he committed suicide.

A lot is known about Van Gogh's life and his feelings because of the hundreds of letters which were written by him to his brother Theo and others. Because his brother believed in Van Gogh's genius, he always encouraged him in his work. He was the person closest to Van Gogh.

Example:
Born in Holland in 1853, Vincent Van Gogh is one of the world's most famous painters.

57 Defining relative clauses

Look at this sentence:
The family who live next door moved here from Ireland.
There is a main clause: ***The family*** ... ***moved here from Ireland*** and there is a relative clause: ***who live next door***.

The main clause does not make proper sense without the relative clause. The relative clause tells us which family we are talking about. It is a defining relative clause.

The relative clause may come in the middle or at the end of a sentence. It follows the word that it defines.

- Subject relative pronouns:
  *Are you the person **who** telephoned here an hour ago?*
  The relative pronoun ***who*** functions as the subject of the verb *telephoned.*
  *Can you pick up the knife **that/which** has just fallen off the table?*
  The relative pronoun ***that/which*** functions as the subject of the verb *has fallen off.* ***That*** is used more often than ***which***. ***Which*** is more formal or scientific.

- Object relative pronouns:
  *That's the woman **who/that** I met at Tony's house.*
  Who or ***that*** functions as the object of the verb *met.*

  *Is this the book **that/which** you were reading last night?*
  That or ***which*** functions as the object of the verb *were reading.*

  In defining relative clauses, the object relative pronoun (***who/that/which***) is often omitted:
  That's the woman I met at Tony's house.
  Is this the book you were reading last night?

- Relative pronouns: object of a preposition:
  *This is the beach (**that/which**) I was telling you <u>about</u>.*
  That or ***which*** functions as the object of the preposition *about.* It can be omitted.

- Possessive relative pronoun:
  *They are the workers **whose** jobs are being cut.*
  Whose is a possessive relative pronoun. It refers to the workers. It is the workers' jobs that are being cut. ***Whose jobs*** functions as the subject of the verb *are being cut.*

  *I couldn't find the man **whose** case I'd taken by mistake.*
  Whose refers to the man. It was his case I'd taken. ***Whose case*** functions as the object of the verb *had taken.*

- Summary: relative pronouns in defining relative clauses:

	Subject	*Object*	*Possessive*
For people	<u>who</u>/that	<u>no pronoun</u>/who/that	whose
For things	<u>that</u>/which	<u>no pronoun</u>/that/which	—

Note: Where there is a choice of pronoun, the underlined one is the most commonly used.

Practice

57a Underline the ten defining relative clauses in the dialogue. Then circle the relative pronoun in each one and indicate whether it is a subject (S) or object (O) pronoun.

Holt and Watkins, private detectives, are discussing a murder.

W: So who was the one (who) killed Mr Makepeace? (S)

H: Can't you guess?

W: Well, I think it was probably the woman who was staying in the room next door to him.

H: No, Watkins, of course it wasn't. She only wanted the money he owed her. She won't get that now that he's dead.

W: Oh yes, I hadn't thought about that. So was it Mr Grant, the man who always shared their table in the evenings?

H: No, Watkins. It's true that he loved Mrs Makepeace but he knew that she didn't love him. And he probably believed that she could never fall in love with a man who had murdered her husband.

W: I suppose that's true. So who was it then? The son? Do you think that he wanted to have the money that would be due to him from his father's life insurance policy.

H: Well no, because he knew that the insurance policy would be invalid if his father died suspiciously. And apart from that, I think that in a way he loved his father. The one he hates is Mr Bottomley, the man his mother is in love with.

W: So who did kill Mr Makepeace?

H: Well, I feel quite sure now that it was Mrs Makepeace.

W: Mrs Makepeace!

H: Yes. She had never loved the man she had married. What she loved was all the money he had. Then Mr Bottomley came along. He had money too and she loved him. But she had to get Mr Makepeace out of the way.

57b Join the two sentences together, making the second sentence a defining relative clause. Use the relative pronoun that is most commonly used or no pronoun at all where this is possible.

1 She's the one. I told you about her.

She's the one I told you about.

2 I don't like the people. They are staying with the Browns.

.....

.....

3 I like books. They make you think about things.

.....

.....

4 I'm looking for the person. I've just hit their car.

.....

.....

5 Most of the books are still popular today. I read them as a child.

.....

.....

6 You can buy the pasta from that Italian shop. It has just opened in the high street.

.....

.....

7 The woman is coming back to work soon. I'm doing her job.

.....

.....

8 Is she the new television presenter? Everyone's talking about her.

.....

.....

9 People often have very little money to spend on leisure. They have a lot of leisure time.

.....

.....

10 Is Technico the company? Sarah works for them.

.....

.....

11 This is the job. I've always wanted it.

.....

.....

12 The swimming pool is only open to the public in the mornings. I use it.

.....

.....

13 We've just bought a computer package. It teaches you how to play the piano.

.....

.....

14 My favourite holiday was that one. We spent it in a cottage in the mountains.

.....

.....

15 We haven't seen the friends for ten years. They are coming to visit us this weekend.

.....

.....

58 Non-defining relative clauses

Look at the difference between these two sentences:

1 *The boy who lives next door is having a party tonight.*
The underlined clause is a defining relative clause. It tells us which boy is being talked about.
There are no commas before and after a defining relative clause.

2 *Darren, who lives next door, is having a party tonight.*
The underlined clause is a non-defining relative clause. It does not tell us which boy we are talking about; we already know that from the name. It gives us extra information about Darren.
A non-defining relative clause in the middle of a sentence has a comma before and after it. A non-defining relative clause at the end of a sentence has a comma before it and a full stop at the end.

- Subject relative pronouns:

*This is my friend Jane, **who** has just returned from Italy.*
The relative pronoun ***who*** refers to *Jane* and it functions as the subject of the verb *has ... returned* in the relative clause.

*Mike's car, **which** is only six months old, broke down last night.*
The relative pronoun ***which*** refers to *Mike's car* and it functions as the subject of the verb *is* in the relative clause.

- Object relative pronouns:
*The woman next door, **who/whom** I met for the first time last week, is moving next month.*
Who or ***whom*** refer to *the woman next door* and function as the object of the verb *met* in the relative clause.
Whom is more formal and is generally used in formal written English.
Who is more common in spoken English.

Unlike the object relative pronoun in defining relative clauses, the object relative pronoun in non-defining relative clauses cannot be omitted.
That book about the First World War, ***which*** *I finished last week, was really interesting.*
Which refers to *that book about the First World War* and functions as the object of the verb *finished* in the relative clause. We cannot omit it.

- Relative pronouns: object of a preposition:
  a) *Marjorie Campbell,* ***who/whom*** *we have all depended* <u>*on*</u> *so much, has just announced her retirement.*
  b) *Marjorie Campbell,* <u>*on*</u> ***whom*** *we have all depended so much, has just announced her retirement.*

  Who or ***whom*** in sentence a) and ***whom*** in sentence b) refer to *Marjorie Campbell* and function as the object of the preposition *on.*

  a) *The new pedestrian crossings,* ***which*** *there has been much discussion* <u>*about*</u>*, are going to be in use from the beginning of next month.*
  b) *The new pedestrian crossings,* <u>*about*</u> ***which*** *there has been much discussion, are going to be in use from the beginning of next month.*

  Which refers to the new pedestrian crossings and functions as the object of the preposition *about.*

Notes:

- Position of preposition: In the a) sentences, the preposition comes at the end of the relative clause. This is less formal and is becoming more common.
  In the b) sentences, the preposition comes before the relative pronoun. This word order is used in more formal written English.
- ***Who*** or ***whom***? When the preposition comes before the relative pronoun, it is only possible to use ***whom*** for people. When the preposition comes at the end of the relative clause, it is possible to use ***who*** or ***whom***.

- Possessive relative pronoun:
  Amanda Lovelace, ***whose*** *husband died last year, has now lost her job.*
  Whose refers to *Amanda Lovelace.* It is her husband who died.
  Whose husband functions as the subject of the verb *died.*

  This is our son John, ***whose*** *friends you will be meeting at the party later on.*
  Whose refers to *our son John.* It is his friends you will be meeting.
  Whose friends functions as the object of the verb *will be meeting.*

  a) *We are hoping for a visit from Henry Webster, whose support we have so much depended* <u>*on*</u>*.*
  b) *We are hoping for a visit from Henry Webster,* <u>*on*</u> ***whose*** *support we have so much depended.*

  Whose support functions as the object of the preposition *on.* The preposition can go at the end of the relative clause, or it can go before the relative pronoun, which is quite formal. It is more common to put it at the end of the relative clause.

- Summary:

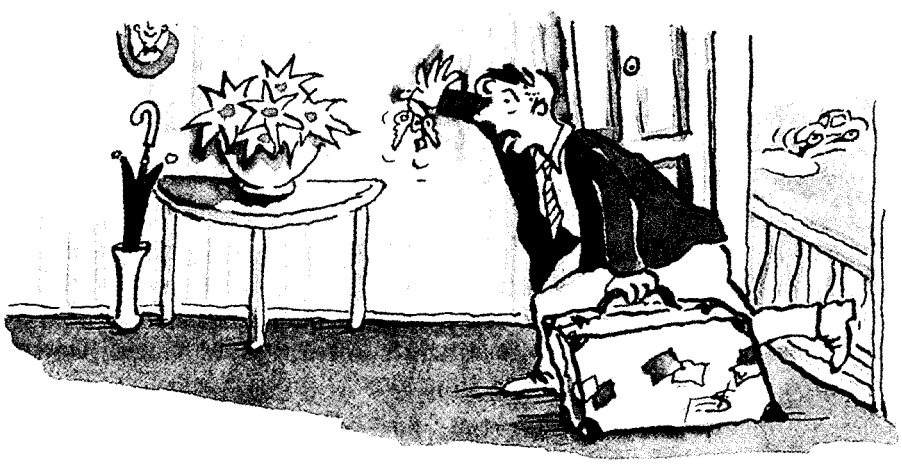
	For people	*For things*	*For possession*
Subject	who	which	whose
Object	who/whom	which	whose

Note: Spoken versus written English:
Non-defining relative clauses which are in the middle of a sentence are quite formal and are more commonly used in written English than in spoken English. In spoken English, we usually prefer to use shorter sentences or to link clauses together with simple conjugations. For example, in written English, we may write:
Ann Roberts, whose first job was in this department, has just been appointed Director.
but in spoken English, we are more likely to say something like:
Ann Roberts has just been appointed Director. Do you remember? Her first job was here in this department.

Practice

58a In your notebook, rewrite the sentences making the second sentence into a non-defining relative clause and putting it into the correct place.

1 When I was in town, I met your sister. She was shopping for some clothes.
When I was in town, I met your sister, who was shopping for some clothes.
2 Their house needs a lot of work doing to it. It is near the beach.
3 Sandra's just got a new job with Capital Insurers. It's a much better company than the last one she worked for.
4 The new manager seems to be a very capable woman. I met her last week.



5 This case is full of books. I carried it all the way from the station.
6 The Games International Company has just gone bankrupt. We have done business with them for many years.
7 The hospital has handed out redundancy notices to all its staff. It is due to close down next year.
8 The prisoners are requesting more time out of their cells. Their families are campaigning on their behalf.
9 The new government is now facing major problems. It came to power with a lot of public support.
10 Her latest novel is really good. I read it on holiday.
11 The Home Affairs Minister is suspected of being involved in a financial scandal. The opposition have accused the minister of lying.
12 The Education Department is changing its policy on single sex schools. Mrs Parkinson is in charge of the department.
13 The Lilley and Swan department store has made reductions on most of its goods. The store has a sale on at the moment.

14 The principal actor could hardly speak last night due to a sore throat. He normally has a wonderful voice.
15 The sales manager is planning a new advertising campaign. I support her ideas.

58b Use the sentences in the box to make non-defining relative clauses. Insert an appropriate clause into each of the sentences.

Her books are read all over the world.
It was very crowded.
We love to walk round them.
~~It is very powerful~~.
He is staying in a nursing home.
I like her very much.
He is staying in his holiday home in Scotland at the moment.
Her parents believed it.
She came over to apologize to us.
I always attend her lectures.

1 This new drug could have bad side effects.
This new drug, which is very powerful, could have bad side effects.

2 Her father is said to be dying of cancer.
.....
.....

3 The Prime Minister said that he was very saddened by the news of the air crash.
.....
.....

4 The story she gave was that she had not realized how late it was.
.....
.....

5 Agatha Christie was a very prolific writer.
.....
.....

6 The sub-tropical gardens are open all year round.
.....
.....

7 The manager of the restaurant said that she was very sorry about the undercooked fish.
.....
.....

8 Our Professor of Psychology has written some very interesting books.

.....

.....

9 We packed a picnic and walked down to the beach.

.....

.....

10 Next Saturday, I'm going to visit my Aunty Sheila.

.....

.....

59 Defining and non-defining relative clauses

Check

59 Underline all the relative clauses in the following article.

POETRY AND THE WAR

One of the most extraordinary things about the First World War was the enthusiasm with which the majority of soldiers went off to fight for their country. Those young, patriotic men, who rushed to the enlistment centres, had no idea what lay ahead of them. They did not know that they would live for months in holes they had dug in the mud. They did not know what it would be like to watch a friend who had been horribly injured die a painful death. And so they were excited, even thrilled, about the prospect of going to war.

This was the first war in which the image-makers made an impact. There were posters which asked women to encourage their men to go to war: 'If he does not think that you and your country are worth fighting for – do you think he is WORTHY of you?'

The mood which seized the country was one of patriotic and heroic struggle. At the same time, it was generally believed that it would all be over in a few months.

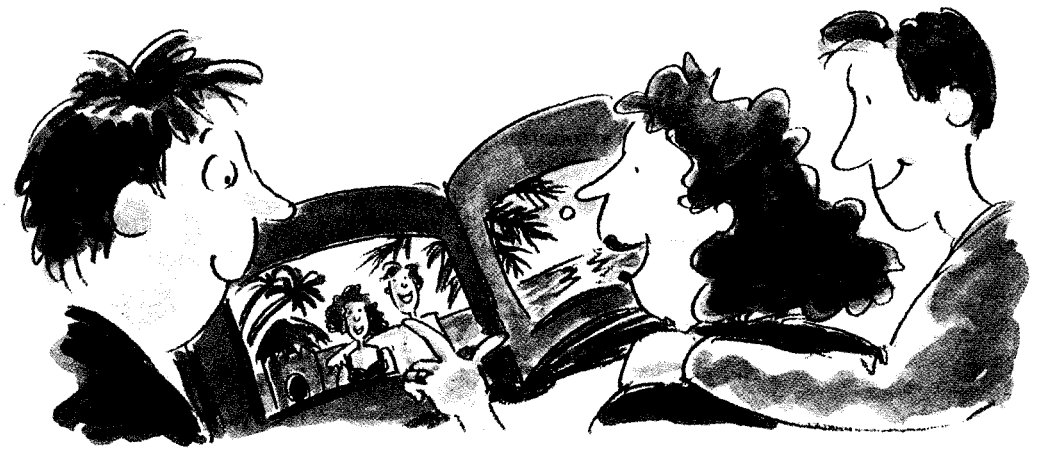
The war fever which gripped the nation stirred up the emotions of everyone and there was a huge growth in the writing of poetry. At first the poems were proud and optimistic: 'Now in thy splendour go before us Spirit of England', but as the war dragged on, the writers of poetry became angry at the myths they had been told. They wanted people to know about the horrible reality of war, which brutalized the people who took part.

One writer who put these feelings into words very effectively was Wilfrid Owen, who, in the poem Anthem for Doomed Youth, wrote 'What passing bells for these who die as cattle?' The poetry of Wilfrid Owen, Siegfried Sassoon, Robert Graves and others, which described the horrific reality of war, also questioned its morality. Many of the poets were wealthy, privileged men who had not at first been anti-war, but whose attitudes were changed by what they saw.

60 Relative clauses of time, place and reason

In relative clauses of time, place and reason, it is possible to use ***when***, ***where*** and ***why*** in place of relative pronouns.

- Time:
  1990 was (the year) ***when we moved here.***
- Place:
  That's (the place) ***where we stayed for our honeymoon.***



- Reason:
  Its central location is (the reason) ***why we chose this flat.***

Note: Relative clauses with ***when***, ***where*** and ***why*** are usually defining but can be non-defining. Relative clauses starting with ***where*** are more often non-defining than relative clauses starting with ***when*** or ***why***:
The village of Baydon, ***where I lived as a child****, has now become part of the town.*

Practice

60 In your notebook, rewrite each pair of sentences as one sentence, using a relative clause with ***when***, ***where*** or ***why***.

1 The early morning is the time. I work best then.
The early morning is (the time) when I work best.
2 His mid-teens were the time. He first became interested in politics then.
3 His dishonesty is the reason. That's why I left him.
4 Edinburgh is the city. I'd most like to live there.
5 The outdoor swimming pool has now been closed down. We often went there as children.
6 This is a picture of the place. We're going there for our holidays.
7 His refusal to tell her the truth is the reason. That's why she is so angry with him.
8 This is the place. I fell off my bike here.
9 The people I work with are the reason. That's why I stay in the job.
10 That terrible night in December changed my life forever. I found out then what had been going on.

61 Relative clauses after *all*, etc.

- *All, anyone/anything, everyone/everything, the only thing, the best* (and other superlatives) + a defining relative clause:

All ***that happened*** *was that they had a little argument.*	Subject relative clause
All ***(that) I need to do now*** *is to buy my ticket.*	Object relative clause
Everyone ***who came to the party*** *really enjoyed it.*	Subject relative clause
Everyone ***(who/that) I met*** *said they were enjoying themselves.*	Object relative clause

Note: After ***everyone/anyone*** we can use ***who*** or ***that*** in both subject and object relative clauses.

- *A few, several, some, many, much, most, all, none, either/neither, half, a number, the biggest* (and other superlatives) + ***of whom/which*** in a non-defining relative clause:
  My two cousins, ***neither of whom I have seen for ten years****, are coming to visit next week.*
  Her old letters, ***some of which have now been lost****, make very interesting reading.*

Practice

61 In your notebook, put the following into one sentence using a relative clause.

1 You shouldn't listen to anything. He says it.
You shouldn't listen to anything (that) he says.
2 It was nice to see all his family. I have met most of them before.
It was nice to see all his family, most of whom I have met before.
3 The worst thing is that we'll miss the train. This can happen.
4 I've read both the reports. I agree with neither of them.
5 The only thing is to get some cash out of the bank. I need to do it.
6 The cleaners have decided to take industrial action. Several of them have complained to me about their low pay.
7 Everything has been a failure. I've done it.
8 I've lost any optimism for the future. I once had optimism.
9 Members of the committee have decided to call for an investigation. Many of them are themselves suspected of corruption.
10 The only thing is to give her the chance to talk about it. I can do that.
11 Everyone said that Peter started it. They saw the argument.
12 Those chocolates were not meant to be for me. I've already eaten half of them.
13 The management team are all saying the same thing. I trust none of them.
14 The cheapest was about £5, I saw it.
15 Her brothers have set up in business together. The youngest one is a friend of mine.

62 Co-ordinating relative clauses

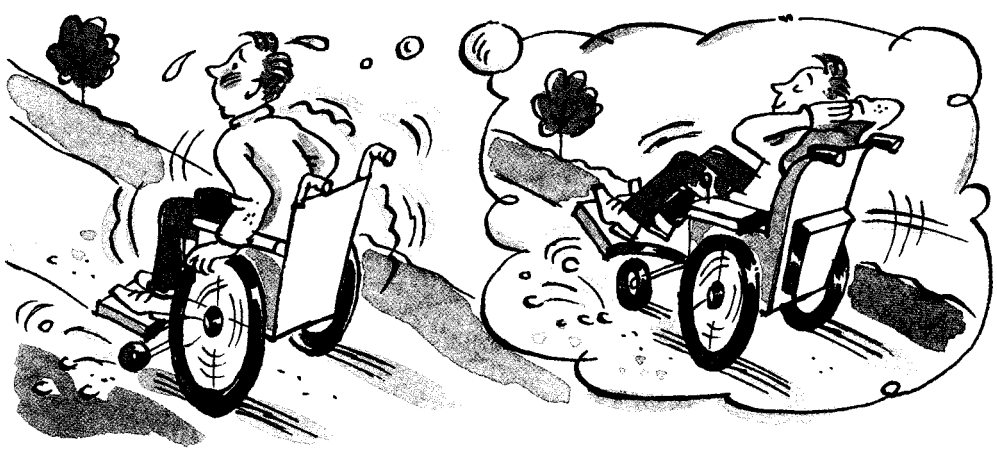
- In a co-ordinating relative clause, ***which*** refers back to a whole sentence:
  He has decided to see the doctor about it, ***which is a good idea.***
  Which refers back to him seeing the doctor about it.
- Co-ordinating relative clauses are always non-defining.

Practice

62 In your notebook, write sentences with a co-ordinating relative clause. Use the sentences in the box to make the relative clauses and combine them with the statements below.

It will be an interesting experience for him. That's just what she needs after all her problems. He should have done that a long time ago. It is very worrying. It will be a great help to him. It was a complete surprise. It is a terrible accusation to make. That will give him more time to spend with his girlfriend. That's why I don't go out very much. ~~It's a great shame~~.

1 She's going to have to sell the business.
She's going to have to sell the business, which is a great shame.
2 The weather's very cold at this time of year.
3 He's decided to go and teach abroad.
4 They say he's been stealing money from the company.
5 She's going to have a month off work.
6 He's going to give up his evening job.
7 The editor has finally agreed to print an apology.
8 She suddenly appeared on the doorstep last night.
9 A few people have been attacked in this area recently.
10 He's going to have an electric wheelchair soon.



63 Tag questions

FORM

Tag questions are formed with the auxiliary of the verb in the main clause. For example, where the main verb is in the present simple, the tag is formed with ***does/do*** and where the verb is past simple, the tag is formed with ***did***. Where the main verb is positive, the tag is usually negative and where the main verb is negative, the tag is usually positive.
The majority of tag questions use a *falling* intonation.

It's very cold, ***isn't it****?*

She comes from France, ***doesn't she****?*

I gave you the message, ***didn't I****?*

Types of tag questions

Tag questions with a falling intonation

positive statement – negative tag
negative statement – positive tag

This is the most common type of tag question. The tag question is not really a question. We use it to make a comment where it is assumed that the listener agrees with the statement.

A statement on its own expresses an opinion to the listener or gives the listener some information. A statement with a tag question usually sounds more friendly because the tag assumes that the listener already knows this information or holds this opinion. When we use a tag question, we are therefore including the listener more in what we are saying.

The listener is expected to reply in agreement. S/he may reply in the following ways:
Statement with tag question: *It's a lovely day,* ***isn't it****?*

Short answer:	*Yes, it is.*
Short answer with additional comment:	*Yes, it is. It's much nicer than yesterday.*
Short answer with another tag question:	*Yes, it is,* ***isn't it****?*

USE

- To make a single conversational statement:

  (It's a) Lovely day, ***isn't it****?*

  It's not very nice today, ***is it****?*

  The train's late today, ***isn't it****?*

- To open a conversation and introduce a topic:

  It was terrible news about that murder, ***wasn't it****?*

  It looks like this meeting's going to be interesting, ***doesn't it****?*

  This year's pay review hasn't been announced yet, ***has it****?*

- To pass a comment during a conversation:

  Yes, it's disgusting, ***isn't it****?*

  But he made some very good points, ***didn't he****?*

Tag questions with a rising intonation

positive statement – negative tag
negative statement – positive tag

Tag questions with a rising intonation are much less common than tag questions with a falling intonation. A tag with a rising intonation is more questioning than a tag with a falling intonation. It expresses stronger feelings than a falling tag and can be used to convey a range of emotions.

USE

- To express surprise or disapproval:

  You didn't tell him, ***did you****?*

- To express surprise and ask for confirmation of what the speaker thought to be true:

  A: *I think he's taking his test next week.*

  B: *But he passed his test a long time ago,* ***didn't he****?*

- To check and ask for confirmation:

  That's your car, ***isn't it****?*

- To make a tentative polite request:

  You couldn't open the door for me, ***could you****?*

- To express suspicion:

  It wasn't you who told him, ***was it****?*

Tag questions with a rising intonation

positive statements - positive tag

These tags are not so common as positive-negative or negative-positive tags. The tag can convey a range of emotions.

USE

- To express friendly interest and to encourage the other speaker to give more information:

  So, you've been given a promotion, ***have you****?*

- To make a suggestion, where agreement is expected:

  We'll go for a swim this afternoon, ***shall we****?*

- To express disagreement and a warning:

  So you think you're tougher than me, ***do you****?*

- To express disapproval and an accusation:

  You went there without telling me, ***did you****?*

Echo tags

Positive statement – positive echo tag
Negative statement – negative echo tag

Intonation: falling or rising
Rising intonation expresses more surprise.

An echo tag is a tag used in response to a statement.
Echo tags are very common in spoken English.
We use echo tags to show that we are listening to what the speaker is saying and showing interest:
A: *I met David the other night.*
B: ***Did you?***

A: *I'm not going to apply for that job now.*
B: ***Aren't you?***

Notes

- Tag questions always use a pronoun and not a full name:
  John's coming, ***isn't he****?*
  NOT ~~*John's coming,* ***isn't John****?*~~
  and NOT ~~*He's coming,* ***isn't John****?*~~
- When the main sentence has a modal, use the modal in the tag:
  You can help me, ***can't you****?*
  James would have helped us, ***wouldn't he****?*
- When the subject of the sentence is ***there***, use ***there*** in the tag:
  There aren't many people here, ***are there****?*
- When the subject of the sentence is ***This/That***, use ***it*** in the tag:
  That's nice, ***isn't it****?*

- When the subject of the sentence is ***These/Those***, use ***they*** in the tag:
  Those are beautiful, ***aren't they****?*
- When the subject of the sentence is a word like ***no-one***, ***someone***, ***everyone***, the tag uses the pronoun ***they***:
  Everyone's coming tonight, ***aren't they****?*
- Sentences with negative subjects like ***nothing***, ***no-one***, ***neither***, ***anyone*** behave like negative sentences and have a positive tag:
  Nobody saw you, ***did they****?*
  I don't think anyone's coming, ***are they****?*
- Imperative sentences use ***will*** in the tag:
  Don't do that again, ***will you****?*
- Sentences with ***Let's*** ... use ***shall*** in the tag:
  Let's go there tomorrow, ***shall we****?*
- Negative questions can perform a similar function to question tags with a falling intonation.
  It's cold today, ***isn't it****?*
  Isn't it cold today?

Practice

63a Complete the gaps with a tag question or echo tag.

A: It's been a wonderful day, [1] hasn't it ?

B: Yes, fantastic. And we've had no problems with anything,

[2] ..... ? Everything's been perfect.

A: That's right. It'll certainly be a lovely day to remember,

[3] ..... ?

****

A: I had a letter from Louis yesterday.

B: Oh, [4] ..... ?

A: Yes, he says he's coming to stay this weekend.

B: Really? That'll be nice, [5] ..... ?

****

A: I don't know what to do today. Just look at the rain outside.

B: Well, I don't want to stay in all day. Let's go and see a film,

[6] ..... ?

A: Why not? Good idea. There's nothing much on at the local cinema though, [7] ..... ?

B: All right. We'll take the train into town then, [8] ..... ?

****

A: Eve and Tony are coming round for dinner tonight.

B: [9] ..... ? Oh, that'll be nice.

A: Yes. I thought you might like to come too.

B: Well yes, but you haven't seen them for a long time. I expect you'd like to talk to them on your own, [10]..... ?

****

A: How did you get in here?

B: I came in through the back door.

A: Nobody saw you coming in, [11]..... ?

B: No, I don't think so.

A: You shouldn't come and see me like this. It's dangerous. Please don't come here again, [12]..... ?

****

A: That's a beautiful table, [13]..... ?

B: Yes, it is, [14]..... ?

A: It would be lovely in our kitchen, [15]..... ? Why don't we get it?

B: Don't be ridiculous. Look at the price. We can't afford it, [16]..... ?

****

A: You couldn't hold this door open for me, [17]..... ? I can't get the pram through it.

B: Of course. It's terrible how they design these doors, [18]..... ? It makes it so difficult for people in wheelchairs or with young children.

A: Yes, it does, [19]..... ?



****

A: I've just been talking to Roger.

B: [20]..... , Dad?

A: Yes, and I didn't like what he told me. So you went to that nightclub on Friday, [21]..... ? The one I told you not to go to.

B: I'm sorry Dad. I thought you wouldn't really mind.

A: Oh you did, [22]..... ? Well, I do mind.

63b In your notebook, rewrite the conversation adding tag questions where appropriate.

Tracey and Dominic used to be girlfriend and boyfriend. They meet again at a party.

D: Hello. Nice to see you here. It's a great party.
T: Yes, it's really good. There are so many people here that I haven't seen for ages.
D: Yes, there are a lot of our old school crowd here. Have you spoken to many of them?
T: Yes, quite a few. I bumped into Adrian a few minutes ago and we had a brief chat. Well, no, he chatted and I listened.
D: Yes, he's still the same. He just loves talking about himself and he doesn't seem to be interested in what anyone else has to say.
T: That's right. Oh look, that's Melanie over there.
D: Yes, you're right, it is. Who's that she's with?
T: It's Matthew.
D: But he's going out with her sister Emma.
T: Well, yes, I thought so. But look, he's holding Melanie's hand.
D: Oh yes. Well, I suppose our information must be out-of-date then. Anyway, what about you? I've missed you, you know.
T: Yes, I've missed you too.
D: But I expect you've got a new boyfriend now.
T: Not now. I did for a little while after you went away but not now.
D: It was hard saying goodbye. I was going to write to you but I thought it wouldn't help.
T: No, maybe not. Well, anyway, we're here together now. Why don't we just enjoy ourselves.
D: Good idea. Let's dance.
T: Yes, I'd like to. But not now. The music's terrible.
D: Well, it's no good for dancing, that's for sure. We'll go and ask them if we can change it.
T: OK. Well, you go. And put on one of our favourites.
D: Yes, I will. And will you be waiting for me when I get back?
T: Yes, of course I will.

Example: *D: Hello. Nice to see you here. It's a great party, isn't it?*

64 Common prepositions of time

at	a time: ***at*** *9 o'clock* an age: ***at*** *fifteen/the age of fifteen*
on	a day or a date: ***on*** *Monday,* ***on*** *25th September* ***on*** *Saturday afternoon,* ***on*** *the morning of 4th June* + noun/gerund: ***On*** *departure/departing, she ...* = *When she departed, she ...*
in	a period of time: - some time during that period: ***in*** *the morning,* ***in*** *February,* ***in*** *1994* - at the end of a stated period: *I'll be ready* ***in*** *five minutes.* (five minutes from now) - the length of time that something takes: *I read the book* ***in*** *two and a half hours.*
by	a time, date, period, not later than that time: *You must be here* ***by*** *7 o'clock.*
before	a time, date, period, event: *I never go to bed* ***before*** *midnight.*
after	a time, date, period, event: *I'll phone you* ***after*** *lunch.*
since	a point in time, from that time until now or until a point in the past: *We've been here* ***since*** *Tuesday.* *It was the end of the summer. They had been there* ***since*** *June.*
for	a period of time: *They've been together* ***for*** *three years.*
during	a named period or an event: *We always work hard* ***during*** *the summer.* *Fighting broke out between rival fans* ***during*** *the match.*
until/till	a point in time, the point in time at which the action finished: *We slept* ***until/till*** *8.00.* *We didn't wake up* ***until/till*** *8.00.*
from a time **to/until/till** a time:	*We slept* ***from*** *11.30* ***to/until/till*** *8.00.*

Notes

- We use ***at*** with festivals and religious celebrations: ***at*** *Easter*
- We say ***at night***. But we can also say ***in the night*** meaning *during.*
- We often use ***last/this/next*** with time words:
  We didn't go on holiday ***last*** *summer.*
  I'm going home ***this*** *weekend.*
  I'll see you ***next*** *Monday.*
- ***During*** versus ***for***:
  We rented a cottage ***for*** *the summer.*
  (Tells us how long)

*He became ill **during** the summer.*
(Tells us when – at some point in the summer period)

*We spend all our time outside **during** the summer.*
(Tells us when – refers to the whole summer period)

- ***During*** versus ***in***:
  They can both be used to refer to something that happens throughout a time period, from its beginning to its end, and so it is often possible to use either ***during*** or ***in***.
  *It's very cold here **during/in** the winter.*

  BUT
  - We use ***in*** and not ***during*** when we want the time reference to sound more specific. So, for example, if we are contrasting one period of time with another, we use ***in***:
    *I last saw you **in** May, not July.*
  - We use ***during*** when we want to stress the idea of duration.
    *She felt miserable **during** the whole of that summer.*
  - When the time reference is an activity rather than a time period, we use ***during***:
    *She didn't speak once **during** the meal.*

Practice

64 Complete the gaps with a suitable preposition of time.

Paula and Jemma are friends.

P: Jemma, how would you like to come round for a meal [1] *on* Saturday?

J: Yes, that sounds a good idea. [2]..... the evening, do you mean?

P: Yes. [3]..... about 8 o'clock if that's O.K.

J: Sure, that would be fine. The only thing is, I'll have to leave [4]..... about midnight because I've got to get up early [5]..... Sunday morning.

P: That's all right. I don't like staying up much [6]..... midnight anyway.

J: No, neither do I. I stayed up [7]..... three o'clock last Saturday and I felt terrible [8]..... Sunday morning.

P: So what were you doing [9]..... three o'clock?

J: Oh, Kirsty came down [10]..... the weekend. We actually got home [11]..... about half past twelve [12]..... Saturday night but then we stayed up talking [13]..... another two and a half hours.

P: Oh, how is Kirsty? I haven't seen her [14]..... your party last year.

J: Oh, she's a bit fed up. She's just split up with Matthew [15]..... four years together.

P: Oh, poor Kirsty.

J: Yes, and they split up just [16]..... her exams started too. In fact, I think she had her first exam the next day. Isn't that awful? Anyway, I'll tell you about it [17]..... Saturday.

P: O.K. I'll see you then.

65 Common prepositions of position and movement

- ***(away) from/at/to*** a place.
  Use when the reason for being there is more important than the exact position. It may be inside or outside:
  *I'll meet you **at** the station.*
  *We walked **from** the station **to** the cinema.*

- ***out of/in/in(to)*** a place.
  Use when the place is something with walls or boundaries:
  *I'll wait for you **in** the car.*
  *Could you get **in(to)** the car?*
  *Can I get **out of** the car here, please?*

- ***off/on/on(to)*** a surface or line:
  *We need some pictures **on** the wall.*
  *Shall we take that picture **off** the wall?*
  *Do you think we should put this **on** the wall?*



Note: We usually use ***on*** rather than ***onto***. We use ***onto*** when we want to emphasize the movement from one place onto another:
*I drove **onto** the motorway.* (I drove off another road and onto the motorway.)
*I drove **on** the motorway.* (That's where I drove./That's how I got there.)

Notes:

- arrive ***at/in*** a place
  get ***to/into*** a place
  get ***in*** (without place)
  in as an adverb: *When does the train get **in**?*

- ***on*** a train, bus, plane
  in a car

Practice

65 Complete the gaps with a preposition (or adverb) of position or movement. Two friends, Polly and Maria, are talking.

P: I didn't see you [1]*at*..... the club last night. Where were you? Did you stay [2]..... home?

M: Yes, I thought it was time to stay [3]..... for a change and, besides, I didn't feel very well. I just lay [4]..... bath reading for ages. I decided I wasn't going to get [5]..... the bath until I'd finished the book. But then Rosie turned up [6]..... the doorstep so I had to get [7]..... to see her.

P: So are you feeling well enough to come out later on?

M: I think so.

P: Well, I'm going round [8]..... Helen's at 5.00 and we're going to take the train [9]..... Highbury [10]..... Richmond. So we should get [11]..... Richmond by 6.00. Then we can walk [12]..... the station [13]..... that nice cafe [14]..... the riverbank. And if we see Charles there, he might invite us [15]..... his boat.

M: Oh, that would be nice.

P: Did he tell you about Kate pushing him [16]..... last week?

M: No. So, he fell [17]..... the boat, did he?

P: Yes, and straight [18]..... the river. He was soaked, and pretty cold too.

66 Prepositions of time, position and movement

Check

66 Complete the gaps with a suitable preposition or adverb of time or place.

It was 8 o'clock [1]*on*..... a cold morning [2]..... January. She was still asleep. She usually stayed [3]..... bed [4]..... about 9 o'clock [5]..... the winter. Suddenly she was woken up by a knocking at the door. She got [6]..... bed and went [7]..... the door. There was a man [8]..... the doorstep. She thought she recognized him. 'Hello Edna,' he said. 'It's Tom. Can I come [9]..... ?' And then she knew who it was but she didn't quite believe it. She hadn't seen him [10]..... thirty years, not [11]..... the summer of 1940 when she'd said goodbye to him the night

[12]..... his final departure. That was when he went off [13]..... war. It was two years [14]..... that when she received the letter [15]..... the War Office which said that Tom had been missing [16]..... some time and was now presumed dead. She kept on hoping that they were wrong right up [17]..... the end of the war. But then she gave up. [18]..... then, she'd continued to think of Tom every day. [19]..... his birthday, she always stayed [20]..... home all day because she couldn't bear to meet anybody. She'd met Tom [21]..... the age of sixteen and they'd had a wonderful time together [22]..... the start of the war. She was nineteen when war broke out and they'd been together [23]..... three years. They were going to get married [24]..... the war.

She looked at his face. It was still the same face but with quite a few lines [25]..... it and there was a bit less hair [26]..... his head. He put his hand [27]..... his pocket and took out a small photograph. It was one she'd sent him just [28]..... his disappearance. It was a picture of her [29]..... a teenager [30]..... the war. She held it [31]..... her hand and remembered back to those times. She felt rather hot and dizzy and thought that she might fall [32]..... the floor at any moment. She asked him to come [33]..... the living-room and they sat down together to tell their stories.



Test 1

Part A

Fill in the gaps with ***a*** or ***an***, ***the*** or no article.

Dear William,

Hello from [1]..... Mexico City! I'm staying at [2]..... beautiful hotel in [3]..... centre of [4]..... city. This [5]..... morning I had [6]..... breakfast in [7]..... hotel garden. Tomorrow I'm going to rent [8]..... car and drive to [9]..... mountains. I hope [10]..... weather will be fine.

See you soon,

Carol

SCORING Score ☐

10 points. *Give yourself one point for each correct answer.*

Part B

Put the words in these sentences in the correct order.

1 She bought a silk / new / lovely / blouse.

.....

2 The shop sells old / expensive / handmade objects.

.....

3 seldom / gets to work / 9.00 / she / before.

.....

4 I'll / see him / probably / when I come to work / in the morning / early.

.....

5 He left the house / after his phone call / suddenly / quite.

.....

SCORING Score ☐

5 points. *Give yourself one point for each completely correct answer.*

Part C

Use the comparative or superlative form of the adjectives and adverbs in brackets.

A: Do you like your new job?

B: Oh, yes, it's much [1]..... (interesting) than my old position. Of course, I have to work [2]..... (hard), too.

A: Are the working conditions [3]..... (good), too?

B: My office is [4]..... (spacious), and it's [5]..... (quiet). But the people in my old office were [6]..... (friendly). My new boss seems [7]..... (difficult) to please, too.

A: Well, you're [8]..... (new) person, so I guess you'll have to prove yourself.

B: I'm certainly working much [9]..... (hard) than anyone else in the office! It's a real challenge, but every day it gets [10]..... (easy).

SCORING Score ☐

10 points. *Give yourself one point for each correct answer.*

Part D

Put the verbs in brackets into the correct present or past form (present; past; present perfect; past perfect). You may use both simple and continuous aspects.

A: How long [1]..... (you/work) there?

B: For three years. I [2]..... (leave) last year.

A: [3]..... (you/meet) Sarah?

B: Oh, yes, I [4]..... (know) her for several months. She [5]..... (be) in my dance class. We [6]..... (go) to the same class every Tuesday since January.

A: [7]..... (the phone/ring?)

B: Yes, but I [8]..... (cook) dinner, so I [9]..... (not/answer) it.

A: Why didn't you give him the news?

B: By the time I found out, he [10] ..... (already/leave).

SCORING Score ☐

10 points. *Give yourself one point for each correct answer.*

Part E

Put the verbs in brackets into the correct future tense (*going to*; *will/shall*; present form).

A: Do you have any plans for tomorrow?

B: We [1]..... (take) the children to the park.

A: I heard on the radio that it [2]..... (rain).

B: Oh. If it rains, then I guess we [3]..... (stay) home. If we [4]..... (stay) home, I [5]..... (call) you and invite you over to watch a video with us.

SCORING Score ☐

5 points. *Give yourself one point for each correct answer.*

Part F

Combine each phrase in column A with a suitable phrase from column B. Not all phrases in column B will be used.

A	B
1 He got the job despite	kind and thoughtful.
2 She was quite nervous, so	he had so much experience.
3 He seems well-educated; however,	I don't like her.
4 I hired him because	she didn't do very well.
5 She is not only beautiful and intelligent but	not having much experience.
	he's not very bright.
	not very interesting.

1 .....

2 .....

3 .....

4 .....

5 .....

SCORING Score ☐

5 points. *Give yourself one point for each correct answer.*

Part G

Choose a preposition from the box to fill the gaps. Not all prepositions will be used.

about	after	at	beyond	during	in	onto	out	to	until

Today was definitely not my lucky day! First, when I got [1]..... the bus, I bumped my head. When I got [2]..... work, my boss yelled at me. [3]..... a phone call, I spilled coffee on some important papers; [4]..... that, I accidentally deleted some important files on my computer. My bad luck continued [5]..... I went home. I hope tomorrow is a better day.

SCORING Score ☐

5 points. *Give yourself one point for each correct answer.*

TOTAL SCORE Total Score ☐

Maximum 50 points. *Add up your score.*

Test 2

Part A

Underline the correct verb forms to complete the sentences.

1 By this summer, I **will have been working / will be working** here for 5 years.
2 I **will have to finish / will have had to finish** washing the car before I can go out.
3 You are **not to speak / not to be speaking** during the test.
4 **Will you wait / Will you be waiting** for me when I return?
5 They **don't intend to marry / don't intend to marrying** until after they graduate.
6 Don't bother cleaning up; I **will do / will have done** it later.
7 She wishes her husband **doesn't come / didn't come** home so late every night.
8 I wish he **writes / wrote** to me more often.
9 If only he **knew / had known** the truth before he spoke to her.
10 I wish you **would stop / stopped making** that awful noise while I'm studying.

SCORING Score ☐

10 points. *Give yourself one point for each correct answer.*

Part B

Put the verbs in brackets into the passive where possible.

A report [1]..... (just come in) that the Southgate warehouse [2]..... (break into) last Friday night. The gate [3]..... (force) open and two of the back windows [4]..... (shatter). Someone, probably a tall male, [5]..... (leave) muddy footprints in the back hall. The owners [6]..... (tell) reporters that nothing terribly valuable [7]..... (take); however, there is a lot of damage [8]..... (repair). Police [9]..... (work) on the case now, and expect an arrest [10]..... (make) within a week.

SCORING Score ☐

10 points. *Give yourself one point for each correct answer.*

Part C

Answer the following questions by using one of the phrasal verbs from the box. Use the appropriate verb tense, and use pronouns in your answer where possible. Not all the verbs in the box will be used.

call up	cheer up	come up with	fix up	give up	run out of	save up
take after	turn down					

1 A: Did you accept that job offer?
B: No, I ..... .

2 A: Does the baby look like his father?
B: No, actually, I think he ..... his mother.

3 A: Have you had any good ideas for the project yet?
B: Yes, I've just ..... something wonderful.

4 A: I didn't know you smoked.
B: Well, I ..... for a few years, but then I started again.

5 A: What's the matter? Have we ..... petrol?
B: No, the engine's overheating.

SCORING Score ☐
5 points. *Give yourself one point for each correct answer.*

Part D

Use a gerund or infinitive form of the verbs in brackets to complete the letter.

Dear Ms Collins,

I am writing [1]..... (express) my interest in the secretarial position at CRS advertised in the Times last week. I am proficient at [2]..... (type), and know how [3]..... (use) most word-processing packages. I enjoy [4]..... (work) with people, know how [5]..... (meet) a challenge, and don't mind [6]..... (work) overtime. As you can see from the enclosed letters of reference, my previous employers considered me [7]..... (be) a skilled secretary. I would be pleased [8]..... (further) my career by [9]..... (work) for a prestigious company like CRS. I look forward to [10]..... (hear) from you.

Yours sincerely

Caroline Sinclair

SCORING Score ☐
10 points. *Give yourself one point for each correct answer.*

Part E

Rewrite the sentences below, using a present participle or a perfect participle. Where there are two sentences, join them to form one, using a participle.

1 He wore himself out. He hiked all day.

.....

2 After we heard the news, we came over as quickly as possible.

.....

3 She had worked hard all day. She wanted to go out for dinner.

.....

4 Soon after he moved up north, he regretted his decision.

.....

5 While I sympathize with your point of view, I cannot totally agree with you.

.....

SCORING Score ☐

5 points. *Give yourself one point for each correct answer.*

Part F

Combine the two sentences into one, using a relative pronoun or a conjunction, and making any necessary changes.

1 That's the woman. Her dog bit me.

.....

2 Can you tell me about the town? You were born there.

.....

3 I found the book. It was taken from the library.

.....

4 I can't remember the time. I first heard that song.

.....

5 The woman married my best friend. The woman is my cousin.

.....

SCORING Score ☐

5 points. *Give yourself one point for each correct answer.*

Part G

Add a tag question to each sentence.

1 You haven't seen my bag anywhere, ... ?

2 Laura couldn't have spoken to him this morning, ... ?

3 So, you went into my room when I was away, ... ?

4 The meeting went quite well, ... ?

5 Nobody is coming tonight, ... ?

SCORING Score ☐

5 points. *Give yourself one point for each correct answer.*

TOTAL SCORE Total Score ☐

Maximum 50 points. *Add up your score.*

Test 3

Part A

Put the verbs in brackets into the correct form.

1 If you ..... (finish) your work, you could come with us. It doesn't look like it'll be done in time, though.
2 If it hadn't rained, the flowers ..... (die).
3 I ..... (not go) there if I were you.
4 If this water ..... (not be) cleaned up, there's going to be an accident.
5 If you ..... (go) to the lecture today, please take good notes.
6 You'll have to move if you ..... (get) that promotion.
7 If the other driver had been looking, he ..... (not hit) our car.
8 He ..... (not come) to the party if Tessa is invited.
9 If the house ..... (be) warmer, I wouldn't have to wear a jacket inside.
10 If you ..... (be) more careful, you wouldn't have made so many mistakes.

SCORING Score ☐

10 points. *Give yourself one point for each correct answer.*

Part B

Match the clauses by writing the letter of the second half in the space provided after the first half. No letter will be used twice.

1 You don't have to call me	a if they hadn't offered me more money.
2 He wouldn't have been angry	b as long as they offer me more money.
3 I won't work overtime	c unless she apologizes to me.
4 I would take that job	d if only you hadn't been so late.
5 I would have left my job last year	e on condition that you are not late.
6 I wouldn't want to speak to her again	f provided they offered me more money.
7 I will be happy to see her again	g assuming that you're not late.
8 I won't go out with her again	h even if they offer me more money.

9	We'll get there before the film begins	i	even if she apologized to me.
10	I will renew my contract for next year	j	as long as she apologizes to me.

SCORING Score ☐

10 points. *Give yourself one point for each correct answer.*

Part C

Each sentence has one mistake. Rewrite the sentences, correcting the mistake.

1 I think this umbrella can be Emily's; she was carrying one like it yesterday.

.....

.....

2 After I've been studying French for another year, I can speak it more fluently.

.....

.....

3 We must to leave as soon as she gets here.

.....

4 You ought write to your parents more often.

.....

5 He isn't able to be very bright; he's failed the course three times.

.....

6 I wish I can come to your party.

.....

7 He must waits until the bank opens.

.....

8 They'll have to taking a taxi to get there in time.

.....

9 My parents say that I am able to stay out until midnight.

.....

10 May I to use this phone to make a private call?

.....

SCORING Score ☐

10 points. *Give yourself one point for each correct answer.*

Part D

Choose a word from the box to complete each sentence. Each word is used once.

mustn't	need to	needn't	should	shouldn't

1 It's an airline regulation that you ..... unfasten your seatbelt until the plane has landed.
2 If she wants to lose weight, she ..... eat so many sweets.
3 You ..... submit two photos with your application.
4 You ..... have brought your umbrella: it's not going to rain.
5 He ..... have thought more carefully before he spoke!

SCORING Score ☐
5 points. *Give yourself one point for each correct answer.*

Part E

Underline the correct form of the infinitive or gerund in each sentence.

1 I hope **to be chosen / to be choosing** for the lead role in the play.
2 Please thank her for **having done / being done** such a fine job.
3 I deeply regret **having lied / to have lied** about the matter.
4 She would like **to have completed / to be completing** her courses before she gets married.
5 What do you expect **to have been doing / to be doing** in five years?

SCORING Score ☐
5 points. *Give yourself one point for each correct answer.*

Part F

Rewrite the following sentences in reported speech. Use appropriate forms for written reporting.

1 'I am going to resign next month.'
The Councillor said that he ..... next month.
2 'I didn't realize all the problems.'
She explained that she ..... all the problems.
3 'There will be a few changes around the office.'
The boss announced that there ..... a few changes around the office.

4 'Heavy rains have caused flooding in the north.'
The weather report mentioned that heavy rains
..... flooding in the north.

5 'I have been playing the piano for 5 years.'
He told me that he ..... the piano for 5 years.

6 'No, he's not employed.'
His wife explained that he ..... employed.

7 'I completely forgot!'
He admitted that he ..... .

8 'We're having a dinner party this Wednesday.'
The Carters told us that they ..... this Wednesday.

9 'By this summer, I will have been working there for three years.'
He told us that by this summer, he ..... there for three years.

10 'I don't have enough time to finish.'
The student complained that she ..... enough time to finish.

SCORING Score ☐
10 points. *Give yourself one point for each correct answer.*

TOTAL SCORE Total Score ☐
Maximum 50 points. *Add up your score.*

Key

1a tennis, squash, bowling, table tennis, snooker, equipment, fee, tuition, coaching, competition, thirst, fruit juice, mineral water, footwear, lighting, sunlight, swimwear, exercise, food, food, fruit, bread, advice, information

1b 1 b 2 a 3 b 4 a 5 b 6 a 7 b 8 b 9 b 10 b 11 a 12 a 13 b 14 b 15 b

2a 1 the a 2 a the 3 The 4 – – 5 the the 6 the the 7 an an 8 – – 9 a 10 The – 11 – the 12 The the the 13 a – the 14 a the 15 an 16 the – 17 The the 18 The the 19 – 20 a a – the

2b 1 – 2 a 3 the 4 the 5 the 6 the 7 a 8 the 9 the 10 a 11 the 12 a 13 a 14 the 15 a 16 an 17 the 18 – 19 – 20 a 21 a 22 the 23 The 24 – 25 a. 26 the 27 a 28 the 29 a 30 –

2c Timothy Harding has worked for this company for ten years. Throughout this time he has shown himself to be **a** hard-working and enthusiastic employee. He first joined **the** company as **a** junior sales representative but was soon promoted and is now at **the** head of **a** successful team of sales representatives. He manages **the** team with skill and energy and **the** significant increase in sales achieved by **the** team is **a** measure of his success. He has considerable initiative and this has been particularly evident in **the** area of training, where he has had notable success. **The** training programme he devised for his team has now been adopted throughout **the** company with very positive results.

On **a** personal level, I have found Timothy to be **a** very honest and considerate person and he is well-liked in **the** company. I have no hesitation in recommending him for **the** job for which he has applied, though I would of course be sorry to lose him.

3a 1 The holiday was absolutely wonderful. 2 They are staying in an enormous old grey building. 3 He looks rather tired and old now. 4 We met a charming young medical student. 5 He is an angry, aggressive young man. 6 He is a very heavy smoker. 7 She has made him very happy. 8 He gave her a beautiful, heavy gold necklace. 9 They are extremely close friends. 10 You seem rather unhappy at the moment. 11 He seems to be a very thoughtful young man. 12 The Project is expensive, time-wasting and impractical. 13 My hair is beginning to turn grey. 14 Diana is a successful and well-respected young actress. 15 I am feeling fine now.

3b 1 relaxed 2 well-acted 3 embarrassing 4 boiling 5 well brought-up 6 broken 7 well-brushed 8 changing 9 clear-thinking 10 continuing 11 well-built 12 badly-planned 13 fast-declining 14 beautifully-tailored 15 dried 16 beautifully-kept 17 well-written 18 stolen 19 loving 20 parked

3c 1 enjoyable 2 forgetful 3 powerless 4 truthful 5 tireless 6 descriptive 7 reliable 8 submissive 9 careless 10 graceful 11 motionless 12 changeable 13 active 14 comfortable 15 dreadful

3d
dis- disagreeable distasteful dishonest
un- unattractive unjustified unfriendly uninteresting
il- illiterate illegal illegible illogical
im- impatient immature immoral impossible immortal imperfect impolite
in- inflexible inconvenient insignificant inexplicable indestructible insoluble inseparable
ir- irrelevant irregular irresponsible irrational irreversible irreplaceable

3e The first adjective in each pair is gradable: surprising, amazing; hungry, starving; nice, wonderful; dirty, filthy; upset, devastated; tasty, delicious; big enormous; angry, furious; ugly, hideous; difficult, impossible; small, minute; frightened, terrified; good, perfect; tired, exhausted; thirsty, parched; important, vital; bad, terrible

4 1 lower 2 more 3 oldest 4 cheaper 5 most important 6 more efficient 7 more flexible 8 more worrying 9 more and more critical 10 biggest 11 highest 12 best 13 more spacious 14 best 15 better 16 less polluted 17 less stressful 18 quieter 19 more interesting 20 less varied 21 busier 22 less crowded 23 more excited 24 best 25 more settled 26 most beautiful

5a 1 I've been working hard in my office all morning. 2 He never speaks to me nicely in the mornings. 3 We were listening carefully all evening. 4 She's been sleeping soundly in that chair all afternoon. 5 He is usually at the college at this time of day. 6 The postman comes very early in the morning. 7 I thought you spoke very well in that meeting yesterday. 8 We generally go swimming at the local pool on Saturdays 9 I bought these jeans very cheaply in the sales last week. 10 He's never been to a dentist in his life.

5b 1 impatiently 2 already 3 for three hours 4 soon 5 for months 6 so much 7 hardly 8 deeply 9 absolutely 10 only 11 a few times 12 lovingly 13 in a friendly way 14 Suddenly 15 straightaway 16 just 17 anxiously

6a 1 more heavily 2 happier 3 harder 4 healthier 5 more suddenly 6 more expensive 7 more hungrily 8 hotter 9 more frequently 10 more seriously 11 more furious 12 more considerately 13 more assertively 14 colder 15 nicer 16 more tactfully 17 more cheaply 18 easier 19 more calmly

6b 1 as young as 2 more and more tired 3 as quickly as 4 less often 5 more enthusiastically 6 earlier 7 faster 8 more energetically 9 (more) optimistically 10 better

7a 1 's worrying 2 don't see 3 's been going on 4 went out 5 think 6 assumed 7 was interested 8 Have you told 9 doesn't seem 10 was working 11 came up 12 put 13 don't like 14 suppose 15 doesn't believe 16 's getting 17 'm getting 18 'm thinking 19 do you really want 20 don't want 21 's attending 22 expect 23 's talking 24 trying 25 dislike

7b 1 do you weigh 2 're having 3 's looking 4 admire 5 is appearing 6 are 7 represents 8 're thinking 9 Do you see 10 looks 11 'm seeing 12 don't have 13 do you think 14 's expecting 15 'm just admiring 6 're weighing 17 appears 18 's being 19 expect 20 is representing

8 1 has suffered 2 have worked 3 will have heard 4 had been 5 had had 6 will have been married 7 had already died 8 had certainly been 9 has happened 10 will have been 11 has fallen off 12 had all lost 13 will have finished 14 had decided 15 Have you found

9a 1 works ... organises ... is working ... is going
2 are staying ... belongs ... is cycling ... use ... enjoy
3 is doing ... are taking ... need ... are learning ... are ... are getting ... provides ... organises
4 is still increasing ... are already starving ... are suffering ... is growing ... need ... die

9b 1 don't think 2 are you getting on 3 's going 4 Are you still going out 5 'm going out 6 's talking 7 see 8 Is he wearing 9 looks 10 comes 11 's life treating 12 'm still working 13 keep 14 feel 15 get in 16 don't have 17 suppose 18 hope 19 's coming over 20 Do you want

10a 1 was 2 was 3 were screaming 4 shouting 5 wanted 6 was pouring 7 was dripping 8 was thumping 9 loved 10 felt 11 decided 12 started 13 went 14 were all dancing 15 clapping 16 left 17 was 18 got back 19 opened 20 saw 21 were waiting 22 locked 23 shouted 24 came 25 tied 26 blindfolded 27 gagged 28 could hear 29 was talking 30 was saying 31 was saying 32 deserved 33 Deserved 34 did he mean 35 was going on 36 didn't someone tell 37 was happening

10b 1 happened 2 was 3 were all lying out 4 was reading 5 was just dozing 6 were looking for 7 arrived 8 was 9 looked 10 went 11 opened 12 thought 13 were 14 said 15 phoned 16 didn't answer 17 were you doing 18 heard 19 was having 20 couldn't 21 did you want 22 was clearing out 23 gave 24 came across 25 were addressed 26 all smelt 27 woke up 28 woke up 29 listened out 30 didn't hear 31 was snoring 32 were making 33 was dripping 34 opened 35 looked 36 was 37 was shining 38 thought 39 saw 40 could certainly hear 41 saw 42 was 43 was wearing 44 was hiding 45 ran

11a 1 has been 2 have filled 3 have always listened 4 have acted 5 have been interviewing 6 have you interviewed 7 have interviewed 8 have been talking 9 have been discussing 10 have had 11 have also been working 12 have been 13 have been circulating 14 have been seeing 15 have been learning 16 haven't learnt

11b 1 have you been doing 2 've been running 3 have you run 4 've been thinking 5 's been acting 6 's been crying 7 've been making 8 Have you talked 9 's said 10 have you been 11 've been talking 12 's been trying 13 've been 14 haven't heard 15 's had 16 's been 17 Has she broken 18 's been hurt

12a 1 haven't seen 2 met 3 have you been doing 4 've been doing 5 's been 6 've started 7 've been teaching 8 have finished 9 worked 10 enjoyed 11 wanted 12 've always enjoyed 13 thought 14 have you bee 15 've done 16 've been working 17 've had 18 've given 19 's made 20 've done 21 've never had 22 worked 23 started 24 moved 25 was 26 did 27 was told 28 did you get 29 passed 30 've been doing 31 decided 32 couldn't get

12b 1 has just come in 2 has been 3 were 4 have been found 5 went 6 plunged 7 have now been informed 8 have set off 9 have not been given 10 were 11 has had 12 has somehow managed 13 have been 14 promised 15 was elected 16 has maintained 17 has claimed 18 has been 19 has ever had 20 came

13a 1 missed 2 did that happen 3 got 4 arrived 5 had just left 6 Did you have 7 was 8 arrived 9 knew 10 had forgotten 11 did she do 12 pretend 13 hadn't forgotten 14 said 15 wasn't 16 had got 17 was 18 had rained 19 was 20 smelt 21 were 22 had all gone 23 had arrived 24 had sat up 25 was 26 had only been

13b 1 sat 2 felt 3 didn't know 4 had gone in 5 had been 6 had looked 7 went in 8 felt 9 had already got 10 was 11 wanted 12 meant 13 had thought 14 had imagined 15 was 16 couldn't remember 17 had planned 18 almost decided 19 had to do 20 had spent 21 couldn't give up 22 were 23 felt 24 opened 25 had gone in 26 came out 27 smiled 28 hated 29 appeared 30 suddenly wished 31 had gone 32 got up 33 wondered 34 looked 35 felt

14 It was 10 o'clock at night. The offices of 'The Daily News' were buzzing with excitement. The deadline for the paper was in half an hour and they were frantically trying to finish the front page. Everyone had been working all evening without a break. Some of the journalists had been at the office since early in the morning. They had all been trying to get an exclusive story, to find out something that no other journalist had discovered. The main story was a big one. The Prime Minister had resigned. Everyone knew that his government had had lots of problems in the last year but his resignation was nonetheless a big surprise. Rumours had been going round all day about the real reasons for the announcement. Some said that he had been involved in some financial scandal. Others said that he had been seeing another woman. All the papers had been working all day to get the best story. And they had been doing their best to find out what the other papers had said. The whole day had been very tense. Suddenly the editor asked everyone to be quiet. There was a telephone call from the Prime Minister's office.

15 1 Are you coming 2 – 3 – 4 – 5 – 6 We're moving 7 – 8 – 9 I'm meeting 10 we're going 11 Are you going out 12 I'm not doing

16 1 'll buy 2 'll carry 3 will drop 4 Will you phone 5 will announce 6 Shall we tell 7 'll be 8 will receive 9 shall not/shan't invite 10 will be sentenced 11 will/shall never make 12 Shall we go 13 will not/won't offer 14 Shall I wash 15 shall have

17 1 are going to do 2 're going to have 3 're going to take 4 'll probably book into 5 Are you going to do 6 's coming 7 'll phone him up 8 're going to do 9 will be 10 're going to see 11 'll join 12 'll pick you up 13 Shall I bring 14 will make 15 will you bring 16 'll do 17 will save 18 are you going to see 19 're going to see 20 're going to try out 21 'll spend 22 'll see

18 1 leaves 2 arrive 3 get 4 will be shown 5 be given 6 is served 7 don't get 8 finishes 9 will be 10 are provided 11 is 12 will stay 13 will go back 14 are expected 15 find 16 will look 17 get back 18 will help 19 don't recognize 20 is served 21 is 22 plans 23 stay 24 won't be 25 get lost 26 will all have

19 1 'll be working 2 'll have to come over 3 'll talk 4 'll phone 5 Will you be 6 'll be recovering 7 Will you be going 8 'll give 9 'll be playing 10 'll be 11 'll pick you up 12 Will you be 13 'll be waiting 14 'll be doing 15 'll be doing 16 'll be living 17 'll still be working 18 'll probably be doing 19 won't 20 'll get 21 will 22 will 23 'll go 24 'll learn 25 won't be able to post 26 'll be going 27 'll take 28 'll give 29 'll be waiting 30 won't come 31 'll see 32 'll be carrying 33 'll have to get

20 1 Will you be seeing ... will 2 are you going ... 're going 3 'll be sitting 4 won't be walking ... 's giving 5 are you doing ... Are you coming round ... 'll be seeing 6 'll be going

21 1 will have heard ... see 2 'll have finished ... 'll give 3 will be ... get in ... 'll have been running around 4 will have been ... 'll win 5 Will you have eaten ... get ... 'll make 6 won't have got ... 'll probably get back 7 'll have finished ... comes ... 'll move in 8 'll be ... see ... 'll have been working 9 come ... 'll have seen ... 'll love 10 will have gone ... 'll be

22 1 I'm about to go to work. 2 The Council intend to close the old swimming pool. 3 They are planning to have a big wedding in the summer. 4 The train is due to depart at 8.25. 5 The Condor Freight Company have agreed to provide free work clothes to all employees. 6 You are not to enter the building without signing your name in the register. 7 The Government have promised not to increase taxes during the next year. 8 The economy is on the point of collapse/collapsing. 9 The Department of Social Security has proposed cutting unemployment benefit. 10 My grandfather is about to die. 11 I hope to find a new job before the end of the year. 12 Do you promise not to tell anyone about this? 13 When do the two leaders intend to meet? 14 They are planning to move abroad. 15 You are due to arrive at the hotel at 7.30 in the evening.

23a 1 This information should have been given to us ages ago. 2 Do you want to be woken up in the morning? 3 I don't like being told what to do. 4 The windows are really dirty: they haven't been cleaned for weeks. 5 After being made redundant, he became very depressed. 6 I would like to have been given me the chance to explain my point of view, but they weren't interested. 7 I'm hoping I'll be chosen for the college football team. 8 It is believed that many more people will die of skin cancer over the next ten years. 9 If it hadn't rained so much, the job would have been finished on time. 10 We can't take the car: it is being repaired (at the moment).

23b 1 The company is sorry to announce that it has been forced to introduce a range of cost-cutting measures as from the beginning of the new year. Unfortunately,

free tea and coffee can no longer be provided. New coin-operated drinks machines are going to be installed in every department and a wide range of drinks can be purchased from these. Overtime payments will also be stopped after the end of this month and all members of staff will be expected to complete their duties within their contract hours. Personal calls must no longer be made from office phones and you are requested to use the pay phone in the basement for this purpose.

2 The Royal Hotel was almost completely destroyed by fire last night. By the time the Fire Brigade was/were called, the hotel was already blazing. Fifteen people were taken to hospital suffering from severe burns. Seven of them are said to be in a serious condition. (It is said that seven of them are in a serious condition.) The fire is thought to have been started by a discarded cigarette.

3 G: So, how was the holiday? J: Oh, it was fantastic. Everything was organized so well. As soon as we arrived at the airport, we were met and taken to the hotel. All the rooms had been beautifully cleaned and fresh flowers had been put on the tables. G: Oh, how lovely. And what about the food? J: It was excellent. It was all freshly prepared in the hotel and even the bread was made in the hotel kitchen. The bread rolls were served hot every morning with breakfast. G: Mm, it does sound good. I must say, I'd like my meals to be cooked for me for a couple of weeks. And what about the surrounding area? Was that nice? J: Oh beautiful. There were trips every day and we were shown all the local sights. There was so much history to see. You'd love it there, honestly.

4 Last month a plan was put forward (by the Council) to make the sea front traffic free. The plan is supported by many of the shop and restaurant owners as they believe that their trade will be improved by a more pleasant environment. However, the hotel owners are less enthusiastic and say that access to their car parks will be made very difficult. There have also been protests from some local residents who complain that their journeys around the town will be made much longer.

23c 1 are being driven 2 are being killed 3 cross 4 are taken 5 are killed 6 make 7 often be seen 8 are hit 9 move around 10 be hypnotized 11 do not move 12 are sometimes hit 13 fly 14 Can anything be done 15 was built 16 have been constructed 17 lives 18 have been built 19 has been put up 20 look out 21 are often seen 22 be hoped 23 become

24 1 Why don't we have/get our picture taken? 2 I've finally decided to have/get my nose pierced. 3 We should have/get it repaired. 4 I'm afraid I haven't had my watch repaired yet. 5 We're going to have the kitchen redecorated next month. 6 If I were you, I'd have/get that tree felled. 7 I'm going to have/get them tested next week. 8 I love having my shoulders massaged. 9 I haven't had my teeth checked this year. 10 ... she was having her hair washed. 11 I think he's had his hair dyed. 12 I haven't had all my work marked yet. 13 You must have/get it removed.

25 1 I wish I had a car. 2 I wish I hadn't gone to bed late last night. 3 I wish we lived in a nice big flat. 4 I wish I had bought that dress. 5 I wish he would stop shouting. 6 I wish I hadn't lost my temper. 7 I wish you had told me the truth. 8 I wish you would stop playing that music. 9 I wish I had gone to that concert. 10 I wish my job was/were more interesting. 11 I wish my family lived nearer to me. 12 I wish you would listen to me. 13 I wish I was/were with him now. 14 I wish I hadn't spent all my money on that new coat. 15 I wish we had eaten before we came out.

26a

Intransitive:	get on, go down, carry on, go up
Transitive: (separable)	take one, take off, put back, take up, fix up, give up, sort out

Transitive: (inseparable) get on with, come up to, look round for, run through, get away with

26b 1 Can we fix up a meeting soon? 2 You can't carry on going out every night. 3 I don't know how he gets away with it. 4 ... we'll need to take on more staff soon. 5 We'll never get this problem sorted out if we don't talk about it. 6 The membership of the club has been going down for the last five years. 7 I'm going to take you off this case detective. 8 I really think he should give up drinking. 9 It hasn't really come up to my expectations. 10 Her new job is taking up all her energy.

26c 1 was taken over 2 have put in for 3 have been turned down 4 have run out of 5 had saved up 6 fall back on 7 turns up 8 pick up 9 live off 10 come down 11 cheer me up 12 go on .

27 1 had been ... would have gone 2 don't tell ... will regret 3 had come round ... would have seen 4 happens ... will lose 5 would help ... had 6 loses ... will resign 7 hadn't gone ... would never have met 8 were ... would use 9 gets ... will be 10 would have been ... had happened 11 break down ... will be 12 knew ... would help 13 would have married ... had known 14 would be ... spent 15 had ... wouldn't moan

28 1 won't be allowed 2 didn't want 3 would advise 4 wanted 5 don't have 6 would have told 7 have 8 get 9 had phoned 10 come ... tell 11 don't give 12 will be 13 would be called off 14 keep 15 would definitely come 16 had explained 17 would choose 18 might have understood 19 was/were 20 get

29 1 F 2 D 3 B 4 J 5 C 6 I 7 A 8 G 9 E 10 H

30 1 have been eating 2 won't want 3 took 4 would bring 5 are not collecting 6 'll go back 7 do 8 'll have finished 9 hadn't agreed 10 would have 11 hadn't taken on 12 wouldn't have 13 'll be lying 14 can get 15 get 16 don't see 17 have saved up 18 'll try 19 is 20 'll have saved up 21 haven't lost 22 had 23 would have left 24 keep on 25 'll be running 26 has been 27 haven't noticed 28 's still raining 29 've decided 30 hasn't phoned you up yet 31 don't tell

31 1 on condition that we pay him a reasonable fee 2 unless he asks me properly 3 If only I could get a job 4 Supposing that you had a lot of money 5 Assuming that the train arrives on time 6 What if he doesn't agree to my request? What will I do then? 7 as long as you get back by midnight 8 Imagine the helicopter hadn't been there to save her. What would have happened then? 9 Even if you'd offered to pay me a thousand pounds, 10 Provided that Rosie gets this new promotion,

32 1 Alison would make a very good managing director of she got the job. 2 I know that she could do really well if she worked hard/harder. 3 It would be horrible sitting out here if it wasn't/ weren't sunny. 4 He would not be able to live on his own if he didn't have the help of his neighbours. 5 We'll finish this job by the end of today if we're lucky. 6 You'll love it (in Indonesia) if you go there. 7 They may be imprisoned or even executed if they are deported. 8 The rain would have ruined them if you hadn't brought them in from outside. 9 I'm sure she would have forgiven him if he had told her the truth. 10 Many more would have died if they hadn't had the help of the Red Cross doctors.

33 1 I'll phone 2 he still couldn't read 3 We must leave 4 Can you come 5 You shouldn't/oughtn't to work 6 They might/could be 7 Shall we go 8 he would write 9 May I sit 10 He won't give 11 You needn't apologize. 12 May/Can I smoke 13 He could speak 14 I can't 15 I should/ought to stay in. 16 she might/ could be 17 You mustn't tell 18 I will finish 19 Clare should/ought to be 20 He must be

34 1 can run 2 to be able to work 3 couldn't climb 4 could have died 5 be able to spend 6 can/could go 7 can be 8 can't understand 9 can't see 10 Being able to

speak 11 couldn't say 12 couldn't phone her up ... were able to get 13 could have done 14 haven't been able to sleep 15 couldn't put 16 be able to go out 17 Can you come 18 'll be able to ride 19 could be 20 could play

35 1 I must have missed 2 can/may be exchanged 3 must be 4 will be 5 can't have moved 6 might be visiting 7 should/ought to do/have done 8 might/could be 9 can't still be playing 10 should/ought to have got 11 can be found 12 must be missing 13 might come 14 could/might have been 15 should/ought to have 16 will be ... won't ... 'll be having 17 might/could have been running 18 could/might be 19 can't have rained/can't have been raining 20 might join 21 must have been 22 should/ought to be expecting 23 should/ought to be 24 can't be 25 might have eaten ... might/could have

36 1 had to leave 2 should/sought to offer 3 don't have to pay/needn't pay 4 haven't had to cook 5 must come round 6 had to run 7 shouldn't/ought to have gone 8 do the prisoners have to be locked 9 shouldn't/oughtn't to be having 10 mustn't tell 11 shouldn't/oughtn't to allow 12 having to do 13 must go 14 doesn't have to get up 15 'll have to take 16 should/ought to have been working 17 should tell 18 needn't have bought 19 have to take 20 mustn't eat 21 don't have to come 22 must be hidden ... must remain 23 Do you have to wear 24 needn't lie/don't have to lie 25 must follow

37 (One modal answer is provided here for each question but there are a number of possible answers for each one.) 1 Shall I open the door for you? 2 Would you answer the phone for me, please? 3 Would you like to go for a swim this morning? 4 Shall I make you a sandwich? 5 Could I make an appointment to see Ms Arnold, please? 6 You can use the phone if you want to. 7 Shall we go for a picnic this afternoon? 8 Would you wait here for me, please? 9 You can go out but you must be back before it gets dark. 10 Would you mind if I opened the window? 11 You can work outside today but you mustn't talk too much. 12 Shall I answer the phone? 13 Can I borrow a pen, please?

38 1 used to 2 used to/would 3 used to/would 4 used to 5 never used to/would never 6 used to/would 7 used to/would 8 often used to/would often 9 often used to/would often 10 used to 11 never used to/would never 12 used to 13 often used to/would often 14 used to 15 used to

39a Verb (+ person) + infinitive: arrange (for s.o.), decide, demand, expect, help (s.o.), hope, intend invite (s.o.), learn, would like, manage, offer, plan, pretend, refuse, seem, want, wish

Verb + preposition + gerund: apologize for, approve of, discourage s.o. from, dream of/about, enquire about, insist on, learn about, look forward to, object to, succeed in

Verb + gerund: avoid, enjoy, finish, imagine, mind, miss

39b 1 to deliver 2 to stay 3 staying 4 to take 5 working 6 to be 7 getting 8 buying 9 smoking 10 to stay 11 talking 12 to stay in 13 not to leave 14 seeing 15 studying 16 living 17 upsetting 18 not keeping 19 to phone 20 to lock up

40 A: Mary, where were you last night? I tried to find you but I couldn't see you anywhere. James says he didn't see you come in to the party.
M: Yes Alex, that's right. I'm sorry. My parents wouldn't let me come out last night. I wanted to see you – honestly I did.
A: Why did your parents make you stay in? They usually allow you to go out in the evenings, don't they?
M: Yes, but I hadn't finished doing my homework. And they refused to let me go out until I had.
A: Oh dear, poor you. Oh well, never mind. Let's do something tonight instead.

M: OK. Actually, I'd like to see that new film.
A: Would you? I suppose it might be quite good but I'd rather just go out to the cafe. I was hoping to have a chance to talk to you properly.
M: Well, why not do both? We could go to the early showing of the film and then go to the cafe.
A: I'm not sure I can afford to go to the cinema.
M: That's all right. I've got some money.
A: So what time would you like meet, then?
M: Six o'clock I suppose – in the cinema. I'll try to get there a bit earlier and buy the tickets.

41 1 I saw you cycling to work the other day. 2 I heard him leave the house early this morning. 3 She stood there and watched him drive away. 4 Did you notice me crying. 5 I've often seen you walking along the beach with your dog. 6 Have you ever heard him play (or playing) saxophone. 7 I expect to find you working hard when I get back. 8 Did you hear me arrive. 9 I looked at the child smiling up at me and felt very sad. 10 We heard them arguing all night. 11 I can feel my hands shaking. 12 I watched you go to sleep and then I left. 13 I never really noticed your hair going grey. 14 I can smell smoke coming in through the windows. 15 He watches me play football every weekend.

42 1 to go out 2 to wash 3 to go 4 sending 5 going 6 trying 7 to inform 8 to apply 9 running 10 to consider 11 enrolling 12 waiting 13 to wait 14 to try 15 to find 16 acquiring/to acquire 17 to book 18 getting 19 to borrow 20 repairing 21 asking 22 buying 23 to give 24 walking 25 worrying 26 thinking

43a 1 from doing 2 about enrolling 3 about starting 4 of leaving 5 about cutting 6 on the neighbours helping 7 on paying 8 about losing 9 for not telling 10 of young people staying out 11 with writing 12 for starting 13 on living 14 against buying 15 on expanding

43b 1 finish 2 seeing 3 spending 4 see 5 do 6 speaking 7 get 8 working 9 finding 10 post 11 sleeping 12 working 13 give up 14 having 15 open

44 1 We're ready to leave. 2 He's afraid to tell her the truth. 3 I was delighted to receive your letter. 4 I was surprised to hear about their divorce. 5 It's rude to interrupt people. 6 It was very kind of you to bring those flowers. 7 It is very expensive to heat this house. 8 It was lovely to see you last night. 9 It is important to have interests outside work. 10 That child is very quick to learn.

45 1 to have 2 to see 3 to talk 4 to discuss 5 working 6 doing 7 to learn 8 to make 9 to say 10 welcoming 11 talking 12 giving 13 working 14 communicating 15 to see 16 to say 17 dealing 18 ensuring 19 keeping 20 to do 21 being 22 failing 23 to carry out 24 to do 25 to work out 26 accepting 27 to do 28 apologizing 29 to calm down 30 to get 31 making 32 to do 33 to prove 34 to start 35 looking

46 1 to be chosen 2 Being accepted 3 to have kept 4 have been hiding 5 to be getting 6 saying/having said 7 getting/having got 8 to be living 9 being filmed 10 to have seen 11 to have left 12 taking part/having taken part 13 lying/having lied 14 to have resigned 15 being asked 16 to have finished 17 having been looked after 18 having been dancing/have danced 19 to have lost 20 being asked

47 1 She said (that) she would come and see us on Friday if that was all right. 2 The statement (said) that the conference would be spending a considerable time discussing the world debt crisis. 3 She explained (that) the shop was closing in about half an hour. 4 Gareth tells me (that) he's planning to set up his own business. 5 The managing director said (that) we/they were going to have to make quite a few cutbacks. 6 A spokesperson said (that) the police had been investigating new allegations of fraud. 7 She explained (that) when the project first started/had first started, there was/had been a lot of

interest in it.' 8 She told me (that) it was pouring with rain down there. 9 She promised me (that) she would have finished writing the report by the time I got there. 10 She says (that) her new computer has made a lot of difference to her. 11 The station announcer has just said (that) the 845 train from Waterloo will be arriving in approximately five minutes. 12 They told me (that) when they were setting up the organisation, we had/had had very little money. 13 The treasurer told the meeting (that) the club had lost quite a lot of money last month/ the previous month. 14 He agreed (that) it would be a very difficult time for all of us/ them. 15 He told me (that) I worked too hard and that I should take more time off.

48 1 He asked me where I thought we should advertise. 2 Jean asked me if/whether I was going to audition for the play. 3 She told me to give her a ring if I needed any help. 4 She often asks me how you are getting on. 5 He's been wondering whether to ask her out for a meal. 6 He asked why Matthew had looked so embarassed when he saw Carole. 7 He asked if/whether we had to stay there all evening. 8 She wondered what they were doing about publicity for the event. 9 He asked me if/whether I would send him the report when it was finished. 10 She asked me what I had done with the student records. 11 She asked us if/whether we could keep our voices down a bit. 12 He wanted to know where I had bought the/that hat. 13 The doctor asked me if/ whether I had been eating properly. 14 They asked us not to make any noise during the perfomance. 15 Mike asked me if/whether I was still teaching music when I met Oliver.

49 1 He offered to help me type up the report. 2 He peruaded me not to hand in my resignation immediately. 3 He refused to discuss it with me. 4 He complained about not being invited/having been invited to the meeting. 5 The doctor advised him to take it easy for a few days. 6 The police warned him not to go near their house again. 7 The Ministry of Defence have decided to close down the naval base in two years' time. 8 She accused me of reading/having been reading her diary. 9 He reminded me to apply for a new passport. 10 She apologized for all the trouble she had caused.

50 *Model Answer*
In her acceptance speech, Diane Banham said that she was delighted to have been elected onto the Council and that she was very much looking forward to representing the interests of the residents of Kimbridge Valley. Having spoken to the many valley residents over the last few weeks, she said that she had a clear idea of the issues which were of most concern to them. The proposed closure of the school was understandably causing a great deal of anxiety and she hoped to be successful in fighting against that. She then thanked all her supporters and helpers.

51 1 I went to bed early so that/in order that I would be able to get up early. 2 It's an excellent course so I'm very lucky to get a place on it. 3 I don't really want to go to the cinema tonight because I can't afford it. 4 There is very little that the company can do about this since it is not their responsibility. 5 I've known her for a long time. However, I don't know much about her private life. 6 She's extremely generous, whereas her husband is the exact opposite. 7 Not only did I not say that: I didn't even think it. 8 The suspect is critically ill in hospital so/therefore we can't interview him for the time being. 9 I like working here because the people are very friendly. 10 (Either) I could do the work tonight or I could get up early in the morning to do it. 11 In a way, I both love the job and hate it. 12 He looks a bit overweight in spite of/despite being quite fit./He looks a bit overweight although he's quite fit./He looks a bit overweight. Nevertheless, he's quite fit. 13 Although the economy has been in recession all year, our sales have remained steady./The economy has been in recession all year. However,/Nevertheless, our sales have remained steady/In spite of/Despite the

economy being in recession all year, our sales have remained steady. 14 I've brought a photograph so that you can see how beautiful the place is. 15 The Government are getting worried because they're losing popularity. 16 I had a terrible headache last night so I couldn't go out. 17 My job is very interesting but/although it doesn't pay very well. 18 Either you leave now or I'll call the police.

52a A: Helen, I'm delighted to hear that you've decided to accept the post of junior manager.
H: Yes. I just hope that it turns out all right.
A: Oh, I'm sure it will. Is there anything in particular that you're worried about?
H: Well, yes. I'm not sure how the staff will respond to me as a manager. After all, I am quite a bit younger than most of them.
A: Oh, I wouldn't worry too much about that. I expect that some of them will be a bit hostile to you at first but they'll soon get used to the fact that you're the boss. It's important that you appear confident in your position, even if you don't feel very confident. The reason that you got this position at your age is that you're good and you must remember that.
H: Well, I hope that I will live up to your expectations of me. I will certainly try.

52b 1 I'm sure that he's lying to you. 2 What you did is unforgivable./It is unforgivable what you did. 3 She still holds on to the belief that he isn't dead. 4 We must be grateful for the fact that she hasn't made a complaint. 5 I don't know how many people are coming to the meeting. 6 The suggestion that she lied to you about it is ridiculous. 7 I presume that you're going with him. 8 Have you forgotten that Judith's coming round tonight? 9 I don't know if/whether she has passed her exams. 10 She is very angry about the fact that he didn't tell her the truth. 11 It remains doubtful if/whether she is good enough to do the job./If/whether she is good enough to do the job remains doubtful. 12 It is quite apparent that he has some emotional problems. 13 Have you arranged where we are going to meet tonight? 14 Do you know how she is? 15 I'm delighted that they're getting married.

53 1 I smelt something burning. 2 I went round to see her hoping for a reconciliation. 3 While hating the job, he did it for many years. 4 She came in looking furious. 5 Having plenty of time to spare, I had a good look round the town. 6 Wearing only a pair of shorts, he walked out into the darkness. 7 Having been out all day, I was quite happy to stay in for the evening. 8 The bedrooms overlooking the sea are the best ones in the hotel. 9 We're wasting time sitting here and doing nothing. 10 I have changed my job since last writing to you. 11 Before making a decision, I need to discuss it with my partner. 12 After having been friends for twenty years, we suddenly had a big argument and haven't seen each other since. 13 Having failed one of my exams, I couldn't get into university. 14 Loving her so much, he forgave her for everything. 15 I left them doing the washing-up.

54 1 Exhausted through lack of sleep, I fell asleep at my desk. 2 Abandoned by his parents at an early age, Peter took to stealing. 3 Although written many years ago, the book is still relevant today. 4 Since being promoted, I've had no time to go out. 5 Taken from his parents at an early age, the boy had a very difficult life. 6 Being hidden in the cellar, the money was not discovered for many years. 7 Frequently criticized for his self centred attitude, he was nonetheless very popular. 8 After being released from prison, Andy could not find a job anywhere. 9 Always dominated by the same people, the committee meetings were slow-moving and ineffectual. 10 On being caught, he confessed everything. 11 Seen from the outside, the building looks a mess, but it is lovely inside. 12 If elected, we will

increase the value of pensions. 13 Although ridiculed by everybody, he continued to pursue his bizarre projects. 14 Unless destroyed, this material could have damaging consequences. 15 Jennifer had been shoplifting for many years before being found out.

55a 1 as soon as I could 2 so that I can get my work done 3 as if/as though it was all my fault 4 as I'd hoped 5 as bad as you think they are 6 than your mother is now 7 although/whereas his father would like him to be a lawyer 8 so ... that she never seems to do anything else 9 wherever you like 10 until I've seen it for myself 11 although/though/even though she can't find a job 12 Because/As/Since I didn't feel very well 13 so that no-one could find it 14 so/as long as/provided/providing that we don't stay late 15 Although/Though I like him

55b 1 Since 2 Although 3 as 4 even though 5 while 6 as if/as though 7 if 8 Since 9 however 10 so 11 than 12 if 13 wherever 14 unless 15 before 16 so that

56 Born in Holland in 1853, Vincent Van Gogh is one of the world's most famous painters. Although unrecognized throughout his life, his talent was much appreciated after his death.

Having failed in every career he had attempted, Van Gogh first turned to art to express his strong religious feelings. Having decided to become a painter, in about 1880, he started to paint studies of peasants and miners. During the next few years, known as his 'Dutch period', he produced paintings with rather dark greenish-brown colours.

In 1886, having gone to Paris to visit his brother Theo, he was immediately attracted to the Impressionist work he saw there. Encouraged by Pissaro to use more colour in his pictures, his subsequent paintings were bright and immensely colourful.

After moving/having moved to Arles in the south of France, in 1888, he worked frantically. This frenzied activity, interrupted by bouts of deep depression and despair, produced the majority of his most famous paintings. One of these, called Self Portrait with Bandaged Ear, shows Van Gogh wearing a bandage after having cut off his own ear. A year later, in 1890, he committed suicide.

A lot is known about Van Gogh's life and his feelings because of the hundreds of letters written by him to his brother Theo and others. Believing in Van Gogh's genius, his brother always encouraged him in his work. He was the closest person to Van Gogh.

57a 1 who killed Mr Makepeace (S) 2 who was staying in the room next door to him (S) 3 he owed her (O) 4 who always shared their table in the evenings (S) 5 who had murdered her husband (S) 6 that would be due to him from his father's life insurance policy (S). 7 he hates (O) 8 his mother is in love with (O) 9 she had married (O) 10 he had (O)

57b 1 She's the one I told you about. 2 I don't like the people who are staying with the Browns. 3 I like books that make you think about things. 4 I'm looking for the person whose car I've just hit. 5 Most of the books I read as a child are still popular today. 6 You can buy pasta from that Italian shop that has just opened in the high street. 7 The woman whose job I'm doing is coming back to work soon. 8 Is she the new television presenter everyone's talking about? 9 People who have a lot of leisure time often have very little money to spend on leisure. 10 Is Technico the company Sarah works for? 11 This is the job I've always wanted. 12 The swimming pool I use is only open to the public in the mornings. 13 We've just bought a computer package that teaches you how to play the piano. 14 My favourite holiday was the one we spent in a cottage in the mountains. 15 We haven't seen the friends that are coming to visit us this weekend for ten years.

58a 1 When I was in town, I met your sister, who was shopping for some clothes. 2 Their house, which is near the beach,

needs a lot of work doing to it. 3 Sandra's just got a new job with Capital Insurers, which is a much better company than the last one she worked for. 4 The new manager, who/whom I met last week, seems to be a very capable woman. 5 This case, which I carried all the way from the station, is full of books. 6 The Games International Company, which we have done business with for many years/with which we have done business for many years, has just gone bankrupt. 7 The hospital, which is due to close down next year, has handed out redundancy notices to all its staff. 8 The prisoners, whose families are campaigning on their behalf, are requesting more time out of their cells. 9 The new government, which came to power with a lot of public support, is now facing major problems. 10 Her latest novel, which I read on holiday, is really good. 11 The Home Affairs Minister, who/whom the opposition has accused of lying, is suspected of being involved in a financial scandal. 12 The Education Department, which Mrs Parkinson is in charge of/of which Mrs Parkinson is in charge, is changing its policy on single sex schools. 13 The Lilley and Swan department store, which has a sale on at the moment, has made reductions on most of its goods. 14 The principal actor, who normally has a wonderful voice, could hardly speak last night due to a sore throat. 15 The sales manager, whose ideas I support, is planning a new advertising campaign.

58b 1 This new drug, which is very powerful, could have bad side effects. 2 Her father, who is staying in a nursing home, is said to be dying of cancer. 3 The Prime Minister, who is staying in his holiday home in Scotland at the moment, said that he was very saddened by the news of the air crash. 4 The story she gave, which her parents believed, was that she had not realised how late is was. 5 Agatha Christie, whose books are read all over the world, was a very prolific writer. 6 The subtropical gardens, which we love to walk round, are open all year. 7 The manager of the restaurant, who came over to apologize to us, said that she was very sorry about the undercooked fish. 8 Our professor of psychology, whose lectures I always attend, has written some very interesting books. 9 We packed a picnic and walked down to the beach, which was very crowded. 10 Next Saturday I'm going to visit my Aunty Sheila, who/whom I like very much.

59 1 with which the majority of soldiers went off to fight for their country. 2 who rushed to the enlistment centres 3 they had dug in the mud 4 who had been horribly injured 5 in which the image makers made an impact 6 which asked women to encourage their men to go to war 7 which seized the country 8 which gripped the nation 9 they had been told 10 which brutalized the people that took part 11 who put these feelings into words very effectively 12 who, in the poem Anthem for Doomed Youth, wrote 'What passing bells for these who die as cattle?' 13 who die as cattle 14 which described the horrific reality of war 15 who had not at first been anti-war 16 whose attitudes were changed by what they saw

60 1 The early morning is (the time) when I work best. 2 His mid-teens were the time when he first became interested in politics 3 His dishonesty is (the reason) why I left him. 4 Edinburgh is (the city) where I'd most like to live. 5 The outdoor swimming pool, where we often went as children, has now been closed down. 6 This is a picture of (the place) where we're going for our holidays. 7 His refusal to tell her the truth is (the reason) why she is so angry with him. 8 This is (the place) where I fell off my bike. 9 The people I work with are (the reason) why I stay in the job. 10 That terrible night in December, when I found out what had been going on, changed my life forever.

61 1 You shouldn't listen to anything (that) he says. 2 It was nice to see all his family, most of whom I have met before. 3 The worst thing that can happen is that we'll miss the train. 4 I've read both the reports, neither of which I agree with.

5 The only thing (that) I need to do is to get some cash out of the bank. 6 The cleaners, several of whom have complained to me about their low pay, have decided to take industrial action. 7 Everything (that) I've done has been a failure. 8 I've lost any optimism that I once had for the future. 9 Members of the committee, many of whom are themselves suspected of corruption, have decided to call for an investigation. 10 The only thing (that) I can do is to give her the chance to talk about it. 11 Everyone who/that saw the argument said that Peter started it. 12 Those chocolates, half of which I've already eaten, were not meant to be for me. 13 The management team, none of whom I trust, are all saying the same thing. 14 The cheapest (that) I saw was about £5. 15 Her brothers, the youngest of whom is a friend of mine, have set up in business together.

62 1 She's going to have to sell the business, which is a great shame. 2 The weather's very cold at this time of year, which is why I don't go out very much. 3 He's decided to go and teach abroad, which will be an interesting new experience for him. 4 They say he's been stealing money from the company, which is a terrible accusation to make. 5 She's going to have a month off work, which is just what she needs after all her problems. 6 He's going to give up his evening job, which will give him more time to spend with his girlfriend. 7 The editor has finally agreed to print an apology, which he should have done a long time ago. 8 She suddenly appeared on the doorstep last night, which was a complete surprise. 9 A few people have been attacked in this area recently, which is very worrying. 10 He's going to have an electric wheelchair soon, which will be a great help to him.

63a 1 hasn't it 2 have we 3 won't it 4 did you 5 won't it 6 shall we 7 is there 8 shall we 9 Are they 10 wouldn't you 11 did they 12 will you 13 isn't it 14 isn't it 15 wouldn't it 16 can we 17 could you 18 isn't it 19 doesn't it 20 Have you 21 did you 22 did you

63b D: Hello. Nice to see you here. It's a great party, **isn't it**?
T: Yes, it's really good, **isn't it**? There are so many people here that I haven't seen for ages.
D: Yes, there are a lot of our old school crowd here, **aren't there**? Have you spoken to many of them?
T: Yes, quite a few. I bumped into Adrian a few minutes ago and we had a brief chat. Well no, he chatted and I listened.
D: Yes, he's still the same, **isn't he**? He just loves talking about himself and he doesn't seem to be interested in what anyone else has to say, **does he**?
T: That's right. Oh look, that's Melanie over there, **isn't it**?
D: Yes, you're right, it is. Who's that she's with?
T: It's Matthew, isn't it?
D: But he's going out with her sister Emma, **isn't he**?
T: Well yes, I thought so. But he's holding Melanie's hand.
D: Oh yes. Well, I suppose our information must be out of date then, **mustn't it**? Anyway, what about you? I've missed you, you know.
T: Yes, I've missed you too.
D: But I expect you've got a new boyfriend now, **haven't you**?
T: Not now. I did for a little while after you went away but not now.
D: It was hard saying goodbye, **wasn't it**? I was going to write to you but I thought it wouldn't help.
T: No maybe not. Well anyway, we're here together now, **aren't we**? Why don't we just enjoy ourselves.
D: Good idea. Let's dance, **shall we**?
T: Yes, I'd like to. But not now. The music's terrible, **isn't it**?
D: Well it's no good for dancing, that's for sure. We'll go and ask them if we can change it, **shall we**?
T: OK. Well, you go. And put on one of our favourites, **will you**?
D: Yes, I will. And will you be waiting for me when I get back, **won't you**?
T: Yes, of course I will.

64 1 on 2 In 3 At/For 4 at/by 5 on 6 after 7 till/until 8 on 9 till/until 10 for 11 at 12 on 13 for 14 since 15 after 16 before 17 on

65 1 at 2 at 3 in 4 in 5 out of 6 on 7 out 8 to 9 from 10 to 11 to 12 from 13 to 14 on 15 onto 16 off 17 off/out of 18 into

66 1 on 2 in 3 in 4 until/till 5 in 6 out of 7 to 8 on 9 in 10 for 11 since 12 before 13 to 14 after 15 form 16 for 17 to/till/until 18 Since 19 On 20 at 21 at 22 before 23 for 24 after 25 on 26 on 27 into 28 before 29 as 30 before 31 in 32 onto 33 into

TEST 1

Part A

1 –
2 a
3 the
4 the
5 –
6 –
7 the
8 a
9 the
10 the

Part B

1 She bought a lovely new silk blouse.
2 The shop sells expensive old handmade objects.
3 She seldom gets to work before 9.00.
4 I'll probably see him early in the morning when I come to work. *or* I'll probably see him when I come to work early in the morning.
5 He left the house quite suddenly after his phone call.

Part C

1 more interesting
2 harder
3 better
4 more spacious
5 quieter
6 friendlier
7 more difficult
8 the newest
9 harder
10 easier

Part D

1 did you work
2 left
3 Have you met
4 've known
5 's
6 've been going
7 Has the phone rung
8 was cooking
9 didn't answer
10 'd already left

Part E

1 're taking (are going to take)
2 's going to
3 'll
4 stay
5 'll call

Part F

1 He got the job despite not having much experience.
2 She was quite nervous, so she didn't do very well.
3 He seems well-educated; however, he's not very bright.
4 I hired him because he had so much experience.
5 She is not only beautiful and intelligent but kind and thoughtful.

Part G

1 onto
2 to
3 During
4 after
5 until

TEST 2

Part A

1 will have been working
2 will have to finish
3 not to speak
4 Will you be waiting
5 don't intend to marry
6 will do
7 didn't come

8 wrote
9 had known
10 would stop

Part B
1 has just come in
2 was broken into
3 was forced
4 were shattered
5 left
6 told
7 was taken/had been taken
8 to be repaired
9 are working
10 to be made

Part C
1 turned it down
2 takes after
3 come up with
4 gave it up
5 run out of

Part D
1 to express
2 typing
3 to use
4 working
5 to meet
6 working
7 to be
8 to further
9 working
10 hearing

Part E
1 He wore himself out hiking all day.
2 After having heard/hearing the news, we came over as quickly as possible.
3 Having worked hard all day, she wanted to go out for dinner.
4 Soon after moving up north, he regretted his decision.
5 While sympathizing with your point of view, I cannot totally agree with you.

Part F
1 That's the woman whose dog bit me.
2 Can you tell me about the town where you were born?
3 I found the book which/that was taken from the library.
4 I can't remember when I first heard that song.
5 The woman who married my best friend is my cousin.

Part G
1 have you
2 could she
3 did you
4 didn't it
5 are they

TEST 3

Part A
1 finished
2 would have died
3 wouldn't go
4 isn't
5 go
6 get
7 wouldn't have hit
8 won't come
9 were
10 had been

Part B
1 e
2 d
3 h
4 f
5 a
6 i
7 j
8 c
9 g
10 b

Part C
1 I think this umbrella **could/must** be Emily's ...
2 After I've been studying French for another year, I **will be able to speak** it more fluently.
3 We **must leave** as soon as she gets here.
4 You ought **to** write to your parents more often.
5 He **can't be** very bright ...
6 I wish I **could** come to your party.

7 He must **wait** until the bank opens.
8 They'll have to **take** ...
9 ... I **can** stay out until midnight.
10 May I **use** this phone to make a private call?

Part D
1 mustn't
2 shouldn't
3 need to
4 needn't
5 should

Part E
1 to be chosen
2 having done
3 having lied
4 to have completed
5 to be doing

Part F
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2 hadn't realised
3 would be
4 had caused
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6 wasn't
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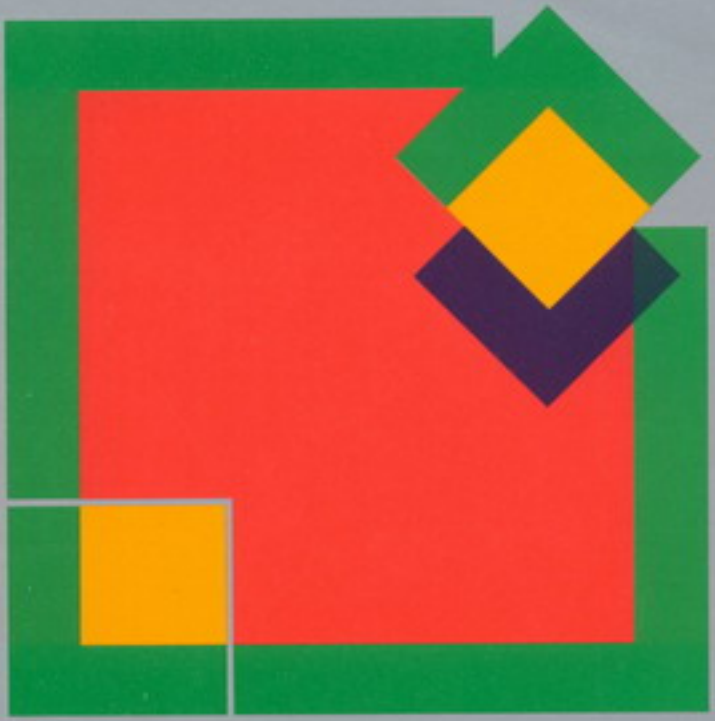
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Basic English Usage

Michael Swan



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Introduction

The purpose of this book
This is a practical guide to common problems in English grammar and usage. It is written for foreign students who would like to know more about English, and who want to avoid mistakes.

Level
The book is written especially for intermediate students, but more advanced learners may also find it useful. The explanations are made as simple as possible. Students who want more detailed and complete information should read my more advanced book *Practical English Usage*, also published by Oxford University Press.

Language
Explanations are mostly in ordinary everyday English. It has been necessary to use some grammatical terminology (for example, *adverb, subject, clause, modify*). These words are explained on pages 10–12.

The kind of English described
The book describes standard modern British English, and gives realistic examples of spoken and written language (both formal and informal). Incorrect forms are shown like this: '(NOT ~~*I have seen him yesterday*~~.)' There is some information about American usage, but the book is not a systematic guide to American English.

Organization
This is a dictionary of problems, not a grammar. Points are explained in short separate entries, so that you can find just the information you need about a particular problem — no more and no less. Entries are arranged alphabetically and numbered. A complete index at the back of the book shows where each point can be found. (There is also a list of all the entries on pages 5–9).

How to use the book

If you want an explanation of a particular point, look in the index. Problems are indexed under several different names, so it is usually easy to find what you want. For example, if you need information about the use of *I* and *me*, you can find this in the index under '**I**', '**me**', 'subject and object forms', 'personal pronouns' or 'pronouns'.

Exercises

Basic English Usage: Exercises, by Jennifer Seidl and Michael Swan, gives practice in the various points that are explained in *Basic English Usage*.

Thanks

I should like to thank the many people whose suggestions and criticisms have helped me with this book, especially Norman Coe, Stewart Melluish, Jennifer Seidl and Catherine Walter. I am also most grateful to all those — too many to name — who have sent me comments on my book *Practical English Usage*. Their suggestions have helped me to improve many of the explanations in this book.

Comments

I should be very glad to hear from students or teachers using this book who find mistakes or omissions, or who have comments or suggestions of any kind. Please write to me c/o ELT Department, Oxford University Press, Walton Street, Oxford OX2 6DP.

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369 **would**
370 **would rather**

Words used in the explanations

active In *I paid the bill*, the verb *paid* is **active**. In *The bill was paid*, the verb *was paid* is **passive**, not **active**.

adjective a word like *green, hungry, impossible,* used to describe.

adverb a word like *tomorrow, here, badly, also,* which is used to say, for example, when, where or how something happens.

adverb(ial) particle a word like *up, out, off,* used as part of a verb like *get up, look out, put off.*

adverb(ial) phrase a group of words used like an adverb. Examples: *in this place, on Tuesday.*

affirmative *I was* is **affirmative**; *I was not* is **negative**.

auxiliary (verb) a verb like *be, have, do,* which is used with another verb to make tenses, questions etc. See also **modal auxiliary verbs**.

clause a structure with a subject and verb, and perhaps an object and adverbs. Examples: *I know that man. I came home last night.*
A **sentence** is made of one or more **clauses.** See also **main clause**.

comparative a form like *older, faster, more intelligent.*

conditional *I should/would* + infinitive, etc. See 88.

conjunction a word that joins clauses. Examples: *and, so, if, when.*

consonant *b, c, d, f* and *g* are **consonants**; *a, e, i, o* and *u* are **vowels**.

contraction two words made into one. Examples: *don't, I'll.*

determiner a word like *the, my, this, every, more,* which can come at the beginning of a noun phrase. See 96.

direct object In *I gave my mother some money,* the **direct object** is *some money*; *my mother* is the **indirect object**.

direct speech reporting somebody's words without changing the grammar. In *She said 'I'm tired',* the clause *I'm tired* is **direct speech.** In *She said that she was tired,* the structure is **indirect speech** or **reported speech.**

emphasize You **emphasize** something if you make it 'stronger'—for example, by saying it louder.

expression a group of words used together, like *in the morning.*

first person *I, me, we, us, our, am* are **first person** forms.

formal We use **formal** language when we wish to be polite or to show respect; we use more **informal** language when we talk to friends, for example. *Good morning* is more **formal** than *Hello*; *Hi* is very **informal**.

gerund an *-ing* form used like a noun. Example: ***Smoking** is dangerous.*

hyphen a line (-) that separates words. Example: *milk-bottle.*

imperative a form (like the infinitive) that is used to give orders, make suggestions, etc. Examples: ***Come** on*; ***Wait** a minute.* See 170.

indirect object see **direct object**.

indirect speech see **direct speech**.

infinitive In *I need to sleep* and *I must go,* the forms *to sleep* and *go* are **infinitives**. See 175.

informal see **formal.**

irregular see **regular**.

main clause Some sentences have a **main clause** and one or more **subordinate clauses**. Example: *When I got home I asked Mary what she thought.* The **main clause** is *I asked Mary*; the other two clauses are like parts of the main clause (the first is like an adverb, the other is like an object): they are **subordinate clauses**.

modal auxiliary verbs *can, could, may, might, must, will, shall, would, should, ought* and *need.*

noun a word like *oil, memory, thing*, which can be used with an article. **Nouns** are usually the names of people or things.

object See **direct object** and **subject**.

omission, omit leaving out words. In the sentence *I know (that) you don't like her*, we can **omit** *that.*

participle When we use the *-ing* form like an adjective or verb, we call it a **present participle.** Examples: *a **crying** child*; *I was **working**.* Forms like *broken, gone, heard, stopped* are **past participles**. See 234.

passive see **active**.

past participle see **participle**.

perfect a verb form made with *have.* Examples: *I have seen*; *They had forgotten*; *She will have arrived.*

phrasal verb verb + adverb particle. Examples: *stand up, write down.*

phrase a group of words that are used together. *Our old house* is a **noun phrase**; *has been sold* is a **verb phrase**.

plural a form used for more than one. *Books, they, many* are **plural**; *book, she, much* are **singular**.

preposition a word like *on, through, over, in, by, for.*

present participle see **participle**.

possessive a form like *my, mine, John's*, used to show possession.

progressive *I am going, I was going* are **progressive** verb forms; *I go, I went* are **simple** verb forms.

pronoun We use a **pronoun** instead of a more precise noun phrase. Examples: *I, it, yourself, their, one.*

proper noun, proper name a noun that is the name of a person, place etc. Examples: *Peter, Einstein, Birmingham.*

question tag a small question at the end of a sentence. Examples: *don't you? wasn't it?*

regular a **regular** form follows the same rules as most others. An **irregular** form does not. *Stopped* is a **regular** past tense; *went* is **irregular**. *Books* is a **regular** plural; *women* is **irregular**.

relative pronouns, relative clauses see 277–280.

reported speech see **direct speech**.

second person *you, yourselves, your* are **second person** forms.

sentence a complete 'piece of language'. In writing, a **sentence** begins with a capital (big) letter and ends with a full stop (.). A **sentence** is usually made of one or more **clauses**.

simple see **progressive**.

singular see **plural**.

stress When we speak, we pronounce some words and parts of words higher and louder: we **stress** them. Example: *There's a 'man in the 'garden.*

subject a noun or pronoun that comes before the verb in an affirmative sentence. It often says who or what does an action. Example: ***Helen** broke another glass today.* See also **direct object**.

subordinate clause see **main clause**.

superlative a form like *oldest, fastest, most intelligent.*

tense *am going, went, will go, have gone* are **tenses** of the verb *go.*

third person *he, him, his, they, goes* are **third person** forms.

verb a word like *ask, play, wake, be, can.* Many **verbs** refer to actions or states.

Phonetic alphabet

Vowels and diphthongs (double vowels)

iː	*sea*t /siːt/, *fee*l /fiːl/	ɜː	*tur*n /tɜːn/, *wor*d /wɜːd/
ɪ	*si*t /sɪt/, *i*n /ɪn/	ə	*a*nother /ə'nʌðə(r)/
e	*se*t /set/, *a*ny /'enɪ/	eɪ	*ta*ke /teɪk/, *wa*it /weɪt/
æ	*sa*t /sæt/, *ma*tch /mætʃ/	aɪ	*mi*ne /maɪn/, *li*ght /laɪt/
ɑː	*ma*rch /mɑːtʃ/, *a*fter /'ɑːftə(r)/	ɔɪ	*oi*l /ɔɪl/, *boy* /bɔɪ/
ɒ	*po*t /pɒt/, *go*ne /gɒn/	əʊ	*no* /nəʊ/, *o*pen /'əʊpən/
ɔː	*po*rt /pɔːt/, *la*w /lɔː/	aʊ	*ho*use /haʊs/, *no*w /naʊ/
ʊ	*goo*d /gʊd/, *co*uld /kʊd/	ɪə	*hea*r /hɪə(r)/, *dee*r /dɪə(r)/
uː	*fo*od /fuːd/, *gro*up /gruːp/	eə	*whe*re /weə(r)/, *ai*r /eə(r)/
ʌ	*mu*ch /mʌtʃ/, *fro*nt /frʌnt/	ʊə	*tou*r /tʊə(r)/

Consonants

p	*p*ull /pʊl/, *cu*p /kʌp/	tʃ	*ch*eap /tʃiːp/, *ca*tch /kætʃ/
b	*b*ull /bʊl/, *ro*b /rɒb/	dʒ	*j*ail /dʒeɪl/, *bri*dge /brɪdʒ/
f	*f*erry /'fer ɪ/, *cou*gh /kɒf/	k	*k*ing /kɪŋ/, *ca*se /keɪs/
v	*v*ery /'verɪ/, *li*ve /lɪv/	g	*g*o /gəʊ/, *ru*g /rʌg/
θ	*th*ink /θɪŋk/, *ba*th /bɑːθ/	m	*m*y /maɪ/, *co*me /kʌm/
ð	*th*ough /ðəʊ/, *wi*th /wɪð/	n	*n*o /nəʊ/, *o*n /ɒn/
t	*t*ake /teɪk/, *se*t /set/	ŋ	*si*ng /sɪŋ/, *fi*nger /'fɪŋgə(r)/
d	*d*ay /deɪ/, *re*d /red/	l	*l*ove /lʌv/, *ho*le /həʊl/
s	*s*ing /sɪŋ/, *ri*ce /raɪs/	r	*r*ound /raʊnd/, *ca*rry /'kærɪ/
z	*z*oo /zuː/, *da*ys /deɪz/	w	*w*ell /wel/
ʃ	*sh*ow /ʃəʊ/, *wi*sh /wɪʃ/	j	*y*oung /jʌŋ/
ʒ	pleasu*re* /'pleʒə(r)/	h	*h*ouse /haʊs/

' shows which part of a word is stressed. Example: /'lɪmɪt/.

1 abbreviations

1 We usually write abbreviations without full stops in British English.

Mr (NOT ~~*Mr.*~~) = *Mister*
Ltd = *Limited (company)*
kg = *kilogram*
the BBC = *the British Broadcasting Corporation*
the USA = *the United States of America*
NATO = *the North Atlantic Treaty Organization*
OPEC = *the Organization of Petroleum Exporting Countries*

2 Some abbreviations are made from the first letters of several words. We usually pronounce these with the stress on the last letter.

the BBC /ðə biːbiːˈsiː/ *the USA* /ðə juːesˈeɪ/

Some of these abbreviations are pronounced like one word.
We do not usually use articles with these.

NATO /ˈneɪtəʊ/ (NOT ~~*the NATO*~~)
OPEC /ˈəʊpek/ (NOT ~~*the OPEC*~~)

2 about to

be + *about* + *to*-infinitive

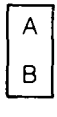
If you are **about to do something**, you are going to do it very soon.

Don't go out now — we're ***about to have supper****.*
I was ***about to go to bed*** *when the telephone rang.*

▷ For other ways of talking about the future, see 134–140.

3 above and over

1 *Above* and *over* can both mean 'higher than'.



A is ***above/over*** *B.*

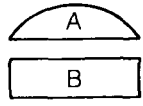
The snow came up ***above/over*** *our knees.*
There's a spider on the ceiling just ***above/over**** *your head.*

2 We use *above* when one thing is not directly over another.
We've got a little house ***above*** *the lake.*



A is ***above*** *B.* (NOT ~~*A is* ***over*** *B.*~~)

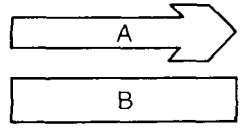
3 We use *over* when one thing covers another.



*A is **over** B.*

*There is cloud **over** the South of England.*

And we use *over* when one thing crosses another. (*Across* is also possible.)



*A is (moving) **over/across** B.*

*Electricity cables stretch **over/across** the fields.*
*The plane was flying **over/across** the Channel.*

4 We usually use *over* to mean 'more than'.

*'How old are you?' '**Over** thirty.'*
*He's **over** two metres tall.*
*There were **over** fifty people at the party.*

But we use *above* in some expressions, particularly when we are thinking of a vertical scale.



Examples are: ***above** zero* (for temperatures); ***above** sea-level*; ***above** average.*

▷ For the difference between *over* and *across*, see 4.
For other meanings of *above* and *over*, see a good dictionary.

4 across and over

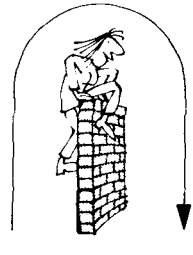
1 We use both *across* and *over* to mean 'on the other side of' or 'to the other side of'.

*His house is just **over/across** the road.*
*Try to jump **over/across** the stream.*

2 We prefer *over* to talk about a movement to the other side of something high.

*Why is that woman climbing **over the wall**?*
(NOT . . . ~~*climbing **across the wall**?*~~)

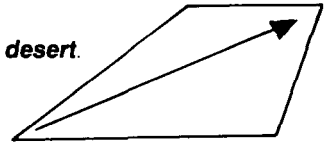
OVER



3 We prefer *across* to talk about a movement to the other side of a flat area.

It took him six weeks to walk ***across the desert***.
(NOT . . . ~~*to walk* ***over the desert***~~.)

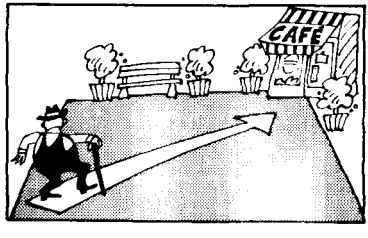
ACROSS



5 across and through

1 The difference between *across* and *through* is like the difference between *on* and *in*. *Across* is used for a movement on a surface. *Through* is used for a movement in a three-dimensional space, with things on all sides. Compare:

We walked ***across the ice***.
I walked ***through the wood***.



I walked ***across the square*** *to the café.*

We drove ***across the desert***.
We drove ***through several towns***.



I walked ***through the crowd*** *to the bar.*

2 People swim, and ships move, *across* rivers, lakes etc.

The ***river's*** *too wide to swim* ***across***.

▷ For the difference between *across* and *over*, see 4.

6 active verb forms

This is a list of all the affirmative active forms of an English regular verb, with their names. For passive forms, see 238. For questions, see 270. For negatives, see 215. For irregular verbs, see 186.
For more information about the forms and their uses, see the entry for each one. For details of auxiliary and modal auxiliary verbs, see the entry for each one.

future *I will/shall work, you will work, he/she/it will work, we will/shall work, they will work*

future progressive *I will/shall be working, you will be working,* etc

future perfect simple *I will/shall have worked, you will have worked,* etc

future perfect progressive *I will/shall have been working, you will have been working,* etc

simple present *I work, you work, he/she/it works, we work, they work*

present progressive *I am working, you are working,* etc

present perfect simple *I have worked, you have worked, he/she/it has worked,* etc

present perfect progressive *I have been working, you have been working,* etc

simple past *I worked, you worked, he/she/it worked,* etc

past progressive *I was working, you were working,* etc

past perfect simple *I had worked, you had worked, he/she/it had worked,* etc

past perfect progressive *I had been working, you had been working,* etc

infinitives *(to) work; (to) be working; (to) have worked; (to) have been working*

participles *working; worked; having worked*

Note: Future tenses can be constructed with *going to* instead of *will* (for the difference, see 136.3).

I'm going to work; I'm going to be working; I'm going to have worked

7 actual(ly)

1 *Actual* means 'real'; *actually* means 'really' or 'in fact'.
We often use them to correct mistakes and misunderstandings, or when we say something unexpected or surprising.

The book says he was 47 when he died, but his ***actual*** *age was 43.*
*'Hello, John. Nice to see you again.' '****Actually****, my name's Andy.'*
*'Do you like opera?' 'Yes, I do.' '****Actually****, I've got two tickets . . . '*
She was so angry that she ***actually*** *tore up the letter.*

2 Note that *actual* and *actually* are 'false friends' for people who speak European languages. They do not mean the same as, for example, *actuel(lement), aktuell, attuale/attualmente*. To express these ideas, we say *present, current, up to date; at this moment, now, at present.*

What's our ***current*** *financial position?*
A hundred years ago, the population of London was higher than it is ***now***. (NOT . . . ~~*higher than it* ***actually*** *is*~~.)

8 adjectives ending in -ly

1 Many adverbs end in *-ly* — for example *happily, nicely*. But some words that end in *-ly* are adjectives, not adverbs. The most important are *friendly, lovely, lonely, ugly, silly, cowardly, likely, unlikely.*

She gave me a ***friendly*** *smile.* *Her singing was* ***lovely***.

There are no adverbs *friendly* or *friendlily*, *lovely* or *lovelily*, etc. We have to use different structures.

She smiled at me ***in a friendly way***. (NOT ~~*She smiled at me* ***friendly***~~.)
He gave a silly laugh. (NOT ~~*He laughed* ***silly***~~.)

2 *Daily*, *weekly*, *monthly*, *yearly*, and *early* are both adjectives and adverbs.

It's a ***daily*** *paper.* *It comes out* ***daily***.
an ***early*** *train* *I got up* ***early***.

9 adjectives: order

Before a noun, we put adjectives in a fixed order. The exact rules are very complicated (and not very well understood). Here are the most important rules:

1 Adjectives of colour, origin (where something comes from), material (what it is made of) and purpose (what it is for) go in that order.

colour	**origin**	**material**	**purpose**	**noun**
red	*Spanish*	*leather*	*riding*	*boots*

a ***Venetian glass*** *ashtray* (NOT ~~*a* ***glass Venetian*** *ashtray*~~)
a ***brown German*** *beer-mug* (NOT ~~*a* ***German brown*** *beer mug*~~)

2 Other adjectives come before colour-adjectives etc.
Their exact order is too complicated to give rules.

a ***big black*** *cat* (NOT ~~*a* ***black big*** *cat*~~)
the ***round glass*** *table* (NOT ~~*the* ***glass round*** *table*~~)

3 *First*, *last* and *next* usually come before numbers.

the ***first three*** *days* (NOT ~~*the* ***three first*** *days*~~)
my ***last two*** *jobs* (NOT ~~*my* ***two last*** *jobs*~~)

▷ For *and* with adjectives, see 31.3. For commas with adjectives, see 266.1.

10 adjectives: position

adjective + noun subject + copula verb (*be*, *seem*, *look* etc) + adjective

1 Most adjectives can go in two places in a sentence:

a before a noun

The ***new secretary*** *doesn't like me.*
She married a ***rich businessman***.

b after a 'copula verb' (*be*, *seem*, *look*, *appear*, *feel* and some other verbs — see 91)

That dress ***is new****, isn't it?* *He* ***looks rich****.*

2 A few adjectives can go before a noun, but not usually after a verb. Examples are *elder*, *eldest* (see 299.5) and *little* (see 309). After a verb we use *older*, *oldest* and *small*.

My ***elder*** *brother lives in Newcastle.* (Compare: *He's three years* ***older*** *than me.*)
He's a funny ***little*** *boy.* (Compare: *He looks very* ***small****.*)

3 Some adjectives can go after a verb, but not usually before a noun. The most common are *ill* (see 169), *well* (see 359) and *afraid*, *alive*, *alone*, *asleep*. Before nouns we use *sick*, *healthy*, *frightened*, *living*, *lone*, *sleeping*.

He looks ***ill****.* (Compare: *He's a* ***sick*** *man.*)
Your mother's very ***well****.* (Compare: *She's a very* ***healthy*** *woman.*)
She's ***asleep****.* (Compare: *a* ***sleeping*** *baby*)

4 In expressions of measurement, the adjective comes after the measurement-noun.

two metres ***high*** (NOT ~~*high two metres*~~)
ten years ***old*** *two miles* ***long***

11 adjectives without nouns

We cannot usually leave out a noun after an adjective.

Poor little boy! (NOT ~~*Poor little!*~~)

But there are some exceptions:

1 We sometimes leave out a noun when we are talking about a choice between two or three different kinds (of car, milk, cigarette, bread, for example).

'Have you got any bread?' 'Do you want ***white*** *or* ***brown****?'*
'A pound of butter, please.' 'I've only got ***unsalted****.'*

2 We can use superlative adjectives without nouns, if the meaning is clear.

I'm ***the tallest*** *in my family.* *'Which one shall I get?'* ***'The cheapest.'***

3 We can use some adjectives with *the* to talk about people in a particular condition.

He's collecting money for ***the blind****.*

Note that this structure has a plural 'general' meaning: *the blind* means 'all blind people', not 'the blind person' or 'certain blind people'.
The most common expressions of this kind are:

the dead *the sick* *the blind* *the deaf* *the rich*
the poor *the unemployed* *the young* *the old*
the handicapped *the mentally ill*

(In informal speech, we usually say *old people*, *young people* etc instead of *the old*, *the young*.)
These expressions cannot be used with a possessive *'s*.

the problems of the poor OR *poor people's problems*
(NOT ~~*the poor's problems*~~)

▷ For expressions like *the Irish*, *the French*, see 212.

12 adverbs of manner

1 Adverbs of manner say *how* something happens.
Examples: *happily*, *quickly*, *terribly*, *beautifully*, *badly*, *well*, *fast*.
Don't confuse these adverbs with adjectives (*happy*, *quick*, etc.) We use adverbs, not adjectives, to modify verbs.

verb + adverb

She sang ***beautifully***. (NOT ~~*She sang* ***beautiful***~~.)
We'll have to think ***quickly***. (NOT . . . ~~*think* ***quick***~~.)
She danced ***happily*** *into the room*. (NOT ~~*She danced* ***happy***~~ . . .)
I don't remember that evening very ***well***. (NOT . . . ~~*very* ***good***~~.)

2 Adverbs of manner can also modify adjectives, past participles, other adverbs, and adverbial phrases.

adverb + adjective

It's ***terribly*** *cold today.*
(NOT . . . ~~***terrible*** *cold*~~ . . .)

adverb + past participle

This steak is very ***badly*** *cooked.*
(NOT . . . ~~***bad*** *cooked*~~.)

adverb + adverb

They're playing ***unusually*** *fast.*
(NOT . . . ~~***unusual*** *fast*~~.)

adverb + adverbial phrase

He was ***madly*** *in love with her.*
(NOT . . . ~~***mad***~~ . . .)

3 Some adverbs of manner have the same form as adjectives.
Examples are *fast* (see 127), *slow* (see 308), *loud*, *wide* and *hard* (see 150).

▷ For the use of adjectives with 'copula verbs' like *look* or *seem*, see 91.
For adjectives ending in *-ly*, see 8. For the position of adverbs of manner, see 14.6. For spelling rules, see 327.

13 adverbs: position (general)

Different kinds of adverbs go in different positions in a clause. Here are some general rules: for more details, see 14. (Note: these rules apply both to one-word adverbs and to *adverb phrases* of two or more words.)

1 Verb and object

We do not usually put adverbs between a verb and its object.

. . . adverb + verb + object	~~verb + adverb + object~~
*I **very much** like my job.*	(NOT ~~*I like **very much** my job.*~~)

. . . verb + object + adverb	
*She speaks English **well**.*	(NOT ~~*She speaks **well** English.*~~)

2 Initial, mid and end position

There are three normal positions for adverbs:

a. initial position (at the beginning of a clause)

***Yesterday morning** something very strange happened.*

b. mid-position (with the verb — for the exact position see 14.2)

*My brother **completely** forgot my birthday.*

c. end position (at the end of a clause)

*What are you doing **tomorrow**?*

Most adverb phrases (adverbs of two or more words) cannot go in mid-position. Compare:

*He got dressed **quickly**.* *He **quickly** got dressed.*
(*Quickly* can go in end or mid-position.)

*He got dressed **in a hurry**.* (NOT ~~*He **in a hurry** got dressed.*~~)
(*In a hurry* cannot go in mid-position.)

3 What goes where?

a initial position

Connecting adverbs (which join a clause to what came before). Time adverbs can also go here (see 14.8).

***However**, not everybody agreed.* (connecting adverb)
***Tomorrow** I've got a meeting in Cardiff.* (time adverb)

b mid-position

Focusing adverbs (which emphasize one part of the clause); adverbs of certainty and completeness; adverbs of indefinite frequency; some adverbs of manner (see 14.6).

*He's been everywhere — he's **even** been to Antarctica.* (focusing adverb)

*It will **probably** rain this evening.* (certainty)
*I've **almost** finished painting the house.* (completeness)
*My boss **often** travels to America.* (indefinite frequency)
*He **quickly** got dressed.* (manner)

c end-position

Adverbs of manner (how), place (where) and time (when) most often go in end-position. (For details, see 14.9.)

*She brushed her hair **slowly**.* (manner)
*The children are playing **upstairs**.* (place)
*I phoned Alex **this morning**.* (time)

14 adverbs: position (details)

(Read section 13 before you read this.)

1 Connecting adverbs

These adverbs **join** a clause to what came before.
Examples: *however, then, next, besides, anyway*
Position: beginning of clause.

*Some of us wanted to change the system; **however**, not everybody agreed.*
*I worked without stopping until five o'clock. **Then** I went home.*
***Next**, I want to say something about the future.*

2 Indefinite frequency

These adverbs say **how often** something happens.
Examples: *always, ever, usually, normally, often, frequently, sometimes, occasionally, rarely, seldom, never*
Position: mid-position (after auxiliary verbs and *am, are, is, was* and *were*; before other verbs).

auxiliary verb + adverb

*I **have never** seen a whale.*
*You **can always** come and stay with us if you want to.*
***Have** you **ever** played American football?*

be + adverb

*My boss **is often** bad-tempered.*
*I**'m seldom** late for work.*

adverb + other verb

*We **usually go** to Scotland in August.*
*It **sometimes gets** very windy here.*

When there are two auxiliary verbs, these adverbs usually come after the first.

We ***have never been invited*** *to one of their parties.*
She ***must sometimes have wanted*** *to run away.*

Usually, normally, often, frequently, sometimes and *occasionally* can go at the beginning of a clause for emphasis. *Always, never, rarely, seldom* and *ever* cannot.

Sometimes *I think I'd like to live somewhere else.*
Usually *I get up early.*
(NOT ~~***Always*** *I get up early*~~. ~~***Never*** *I get up early*~~.)

But *always* and *never* can come at the beginning of imperative clauses.

Always *look in your mirror before starting to drive.*
Never *ask her about her marriage.*

For the position of adverbs of definite frequency (for example *daily, weekly*), see 8 below.

3 Focusing adverbs

These adverbs '**point to**' or **emphasize** one part of the clause.
Examples: *also, just, even, only, mainly, mostly, either, or, neither, nor*
Position: mid-position (after auxiliary verbs and *am, are, is, was* and *were*; before other verbs).

auxiliary verb + adverb

He's been everywhere—he ***'s even*** *been to Antarctica.*
I ***'m only*** *going for two days.*

be + adverb

She's my teacher, but she ***'s also*** *my friend.*
The people at the meeting ***were mainly*** *scientists.*

adverb + other verb

Your bicycle ***just needs*** *some oil — that's all.*
She ***neither said*** *thank-you* ***nor looked*** *at me.*

Too and *as well* are focusing adverbs that go in end-position. (See 28.)
Either goes in end-position after *not*. (See 217.)

4 Adverbs of certainty

We use these adverbs to say **how sure** we are of something.
Examples: *certainly, definitely, clearly, obviously, probably, really*
Position: mid-position (after auxiliary verbs and *am, are, is, was* and *were*; before other verbs).

auxiliary verb + adverb

*It **will probably** rain this evening.*
*The train **has obviously** been delayed.*

be + adverb

*There **is clearly** something wrong.*
*She **is definitely** older than him.*

adverb + other verb

*He **probably thinks** you don't like him.*
*I **certainly feel** better today.*

Maybe and *perhaps* usually come at the beginning of a clause.

***Perhaps** her train is late.*
***Maybe** I'm right, and maybe I'm wrong.*

5 Adverbs of completeness

These adverbs say **how completely** something happens.

Examples: *completely, practically, almost, nearly, quite, rather, partly, sort of, kind of, hardly, scarcely*

Position: mid-position (after auxiliary verbs and *am, are, is, was* and *were*; before other verbs).

auxiliary verb + adverb

*I **have completely** forgotten your name.*
*Sally **can practically** read.*

be + adverb

*It **is almost** dark.*
*The house **is partly** ready.*

adverb + other verb

*I **kind of hope** she wins.*

6 Adverbs of manner

These adverbs say **how, in what way**, something happens or is done.

Examples: *angrily, happily, fast, slowly, suddenly, well, badly, nicely, noisily, quietly, hard, softly*

Position: most often at the end of a clause, especially if the adverb is emphasized. Adverbs in *-ly* can go in mid-position if the adverb is less important than the verb or object. Initial position is also possible.

end-position

He drove off ***angrily****.*
You speak English ***well****.*
She read the letter ***slowly****.*

mid-position

She ***angrily*** *tore up the letter.*
I ***slowly*** *began to feel better again.*

initial position

Suddenly *I had an idea.*

In passive clauses, adverbs of manner often go before the past participle. This is very common with adverbs that say **how well** something is done (for example *well, badly*).

adverb + past participle

Everything has been ***carefully checked****.*
I thought it was very ***well written****.*
The conference was ***badly organized****.*

7 Adverbs of place

These adverbs say **where** something happens.
Examples: *upstairs, around, here, to bed, in London, out of the window*
Position: at the end of a clause. Initial position also possible, especially in literary writing.

The children are playing ***upstairs****.*
Come and sit ***here****.*
Don't throw orange peel ***out of the window****.*
She's sitting ***at the end of the garden****.*
At the end of the garden *there was a very tall tree.*

Adverbs of direction (movement) come before adverbs of position.

The children are running ***around upstairs****.*

Here and *there* often begin clauses. Note the word order.

Here/There + verb + subject

Here *comes your bus.* (NOT ~~*Here your bus comes*~~.)
There*'s Alice.*

Pronoun subjects come directly after *here* and *there*.

Here ***it*** *comes* (NOT ~~*Here comes it*~~.)
There ***she*** *is.* (NOT ~~*There is she*~~.)

8 Adverbs of time

These adverbs say **when** something happens.
Examples: *today, afterwards, in June, last year, daily, weekly, every year, finally, before, eventually, already, soon, still, last*

Position: mostly in end-position; initial position also common. Some can go in mid-position (see below). Adverbs of indefinite frequency (*often, ever* etc) go in mid-position (see paragraph 2).

I'm going to London ***today***.
Today *I'm going to London.*

She has a new hair style ***every week***.
Every week *she has a new hair style.*

Time adverbs in *-ly* can also go in mid-position; so can *already, soon* and *last. Still* and *just* only go in mid-position.

So you ***finally*** *got here.*
I've ***already*** *paid the bill.*
We'll ***soon*** *be home.*
When did you ***last*** *see your father?*
I ***still*** *love you.*
She's ***just*** *gone out.*

9 Manner, place, time

At the end of a clause, adverbs usually come in the order **manner**, **place**, **time** (MPT).

I went ***there*** (P) ***at once*** (T). (NOT ~~*I went* ***at once there***~~.)

Let's go ***to bed*** (P) ***early*** (T). (NOT . . . ~~***early to bed***~~.)

I worked ***hard*** (M) ***yesterday*** (T).

She sang ***beautifully*** (M) ***in the town hall*** (P) ***last night*** (T).

With verbs of movement, we often put adverbs of place before adverbs of manner.

She went ***home*** (P) ***quickly*** (M).

10 Emphatic position

Mid-position adverbs go before emphasized auxiliary verbs or *be*. Compare:

She ***has certainly*** *made him angry.*
She ***certainly HAS*** *made him angry!*

I ***'m really*** *sorry.*
I ***really AM*** *sorry.*

'Polite people ***always say*** *thank-you.'*
'I ***always DO say*** *thank-you.'*

11 Other positions

Some adverbs can go directly with particular words or expressions that they modify. The most important are *just, almost, only, really, even, right, terribly.*

I'll see you in the pub ***just before eight o'clock****.*
I've read the book ***almost to the end****.*
Only you *could do a thing like that.* *I feel* ***really tired****.*
He always wears a coat, ***even in summer****.*
She walked ***right past me****.* *We all thought she sang* ***terribly badly****.*

15 **after** (conjunction)

clause + *after* + clause *after* + clause, + clause

1 We can use *after* to join two clauses.
We can either say: *B happened* ***after*** *A happened*
OR ***After*** *A happened, B happened.*
The meaning is the same: *A* happened first.
Note the comma (,) in the second structure.

I went to America ***after*** *I left school.*
After *I left school, I went to America.*

He did military service ***after*** *he went to university.*
(= *He went to university first.*)
After *he did military service, he went to university.*
(= *He did military service first.*)

2 In a clause with *after*, we use a present tense if the meaning is future (see 343).

I'll telephone you ***after*** *I* ***arrive****.* (NOT . . . ~~***after I will arrive***~~.)

3 In clauses with *after*, we often use perfect tenses. We can use the present perfect (*have* + past participle) instead of the present, and the past perfect (*had* + past participle) instead of the past.

I'll telephone you ***after I've arrived****.*
After I had left *school, I went to America.*

There is not usually much difference of meaning between the perfect tenses and the others in this case. Perfect tenses emphasize the idea that one thing was finished before another started.

4 In a formal style, we often use the structure | *after* + *-ing* |.

After completing *this form, return it to the Director's office.*
He wrote his first book ***after visiting*** *Mongolia.*

16 **after** (preposition); **afterwards** (adverb)

After is a preposition: it can be followed by a noun or an *-ing* form.

*We ate in a restaurant **after** the film.*
***After seeing** the film, we ate in a restaurant.*

After is not an adverb: we do not use it with the same meaning as *afterwards*, *then* or *after that*.

*We went to the cinema and **afterwards** (**then/after that**) we ate in a restaurant.*
(NOT . . . ~~*and **after** we ate in a restaurant*~~.)

17 after all

1 *After all* gives the idea that one thing was expected, but the opposite happened. It means 'Although we expected something different'.

*I'm sorry. I thought I could come and see you this evening, but I'm not free **after all**.*
*I expected to fail the exam, but I passed **after all**.*

Position: usually at the end of the clause.

2 We can also use *after all* to mean 'We mustn't forget that . . . ' It is used to introduce a good reason or an important argument which people seem to have forgotten.

*It's not surprising you're hungry. **After all**, you didn't have breakfast.*
*I think we should go and see Granny. **After all**, she only lives ten miles away, and we haven't seen her for ages.*

Position: usually at the beginning of the clause.

18 afternoon, evening and night

1 *Afternoon* changes to *evening* when it starts getting dark, more or less. However, it depends on the time of year. In summer, we stop saying *afternoon* by six o'clock, even if it is still light. In winter we go on saying *afternoon* until at least five o'clock, even if it is dark.

2 *Evening* changes to *night* more or less at bedtime. Note that *Good evening* usually means 'Hello', and *Good night* means 'Goodbye' — it is never used to greet people.

*A: **Good evening**. Terrible weather, isn't it?*
B: Yes, dreadful.
*A: Hasn't stopped raining for weeks. Well, I must be going. **Good night**.*
*B: **Good night**.*

19 ages

1 We talk about people's ages with | *be* + number |

*He **is** thirty-five.*
*She **will be** twenty-one next year.*

or | *be* + number + *years old* |.

*He **is** thirty-five **years old**.*

To ask about somebody's age, say *How old are you?* (*What is your age?* is correct but not usual.)

2 Note the structure | *be* + . . . *age* | (without preposition).

*When I **was your age**, I was already working.*
*The two boys **are the same age**.*
*She **'s the same age** as me.*

20 ago

1 Position

| expression of time + *ago* |

*I met her **six weeks ago**.* (NOT . . . ~~*ago six weeks*~~.)
*It all happened **a long time ago**.*
***How long ago** did you arrive?*

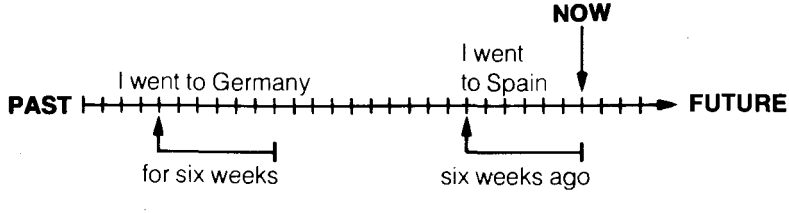
2 *Ago* is used with a past tense, not the present perfect.

*She **phoned** a few minutes ago.* (NOT ~~*She **has phoned***~~ . . .)
*'Where's Mike?' 'He **was working** outside ten minutes ago.*

3 The difference between *ago* and *for*

Compare:

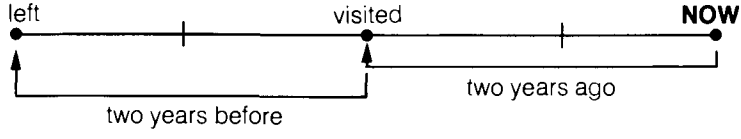
*I went to Spain **six weeks ago**.* (= six weeks before now)
*I went to Germany **for six weeks** this summer.* (= *I spent six weeks in Germany.*)



4 The difference between *ago* and *before*

two years ago = two years before now
two years before = two years before then (before a past time)
Compare:

***Two years ago**, I visited my home town, which I had left **two years before**.*



▷ For other uses of *before*, see 61–63.

21 all (of) with nouns and pronouns

1 We can put *all* (*of*) before nouns and pronouns.
Before a noun with a determiner (for example *the*, *my*, *this*), *all* and *all of* are both possible.

***All (of) my** friends like riding.*
*She's eaten **all (of) the** cake.*

Before a noun with no determiner, we do not use *of*.

All children** can be naughty sometimes.* (NOT ~~All of children***~~ . . .)

Before a personal pronoun, we use *all of*.

***All of them** can come tomorrow.*
*Mary sends her love to **all of us**.*

All we, all they are not possible.

2 We can put *all* after object pronouns.

*I've invited **them all**.*
*Mary sends her love to **us all**.*
*I've made **you all** something to eat.*

22 all with verbs

All can go with a verb, in 'mid-position', like some adverbs (see 13.2).

1 auxiliary verb + *all*
am/are/is/was/were + *all*

*We **can all** swim.*
*They **have all** finished.*
*We **are all** tired.*

2 *all* + other verb

*My family **all like** travelling.*
*You **all look** tired.*

23 all, everybody and everything

1 We do not usually use *all* alone to mean 'everybody'.
Compare:

All the people *stood up.*
Everybody *stood up.* (NOT ~~***All stood up.***~~)

2 *All* can mean *everything*, but usually only in the structure *all* + relative clause (= *all (that)* . . .). Compare:

All (that) I have *is yours.* (OR ***Everything*** . . .)
Everything *is yours.* (NOT ~~***All is yours.***~~)

She lost ***all she owned.*** (OR . . . ***everything*** *she owned.*)
She lost ***everything.*** (NOT ~~*She lost* ***all.***~~)

This structure often has a rather negative meaning: 'nothing more' or 'the only thing(s)'.

This is ***all I've got.***
All I want *is a place to sleep.*

Note the expression *That's all* (= 'It's finished').

24 all and every

1 *All* and *every* have similar meanings. (*Every* means 'all without exception'.)
They are used in different structures:

all + plural	*every* + singular
All children need *love.*	***Every child needs*** *love.*
All cities are *noisy.*	***Every city is*** *noisy.*

2 We can use *all*, but not *every*, before a determiner (for example *the*, *my*, *this*).

all + determiner + plural	*every* + singular
Please switch off ***all the lights.***	*Please switch off* ***every light.***
I've written to ***all my friends.***	*I've written to* ***every friend*** *I have.* (NOT . . . ~~*every my friend.*~~)

3 We can use *all*, but not *every*, with uncountable nouns.

I like ***all*** *music.* (NOT . . . ~~*every music.*~~)

We can use *all* with some singular countable nouns, to mean 'every part of', 'the whole of'. Compare:

She was here ***all day.*** (= *from morning to night*)
She was here ***every day.*** (= Monday, Tuesday, Wednesday . . .)

4 At the beginning of negative sentences, we use these structures:

Not all/every + noun + affirmative verb

Not all *Scottish people drink whisky.*
Not every *student passed the exam.*

No + noun + affirmative verb
None of + determiner + noun + affirmative verb

No *Scottish people work in our office.*
None of the *students passed the exam.*

For the use of *no* and *none*, see 221.

5 We do not usually use *all* and *every* alone without nouns. Instead, we say *all of it/them* and *every one*.

'She's eaten all the cakes.' 'What, ***all of them****?' 'Yes,* ***every one****.'*

▷ For the difference between *all* and *whole*, see 25.
For more rules about *all*, see 21–23.
For the difference between *every* and *each*, see 104.

25 all and whole

all + determiner + noun
determiner + *whole* + noun

1 *Whole* means 'complete', 'every part of'. *All* and *whole* can both be used with singular nouns. They have similar meanings, but the word order is different. Compare:

Julie spent ***all the summer*** *at home.* ***all my*** *life*
Julie spent ***the whole summer*** *at home.* ***my whole*** *life*

2 *Whole* is more common than *all* with singular countable nouns.

She wasted ***the whole lesson****.* (More common than . . . ***all the lesson****.*)

3 We usually use *all*, not *whole*, with uncountable nouns.

She's drunk ***all the milk****.* (NOT . . . ~~***the whole milk***~~.)

There are some exceptions: for example *the whole time*; *the whole truth*.

4 *The whole of* or *all (of)* is used before proper nouns, pronouns and determiners.

The whole of/All of *Venice was under water.* (NOT ~~*Whole Venice*~~ . . .)
I've just read ***the whole of*** *'War and Peace'.*
(OR . . . ***all of*** *'War and Peace'.*)
I didn't understand ***the whole of/all of it****.*

26 all right

We usually write *all right* as two separate words in British English. (*Alright* is possible in American English).

Everything will be ***all right***.

27 almost and nearly

1 There is not usually much difference between *almost* and *nearly*, and we can often use both with the same meaning.

I've ***nearly*** *finished.* *I've* ***almost*** *finished.*

Sometimes *almost* is a little 'nearer' than *nearly*.



2 We do not usually use *nearly* with negative words: *never, nobody, no-one, nothing, nowhere, no* and *none.*
Instead, we use *almost*, or we use *hardly* with *ever, anybody*, etc. (See 150.2.)

almost never (NOT ~~*nearly never*~~)	*hardly ever*
almost nobody	*hardly anybody*
almost no money	*hardly any money*

28 also, as well and too

clause + *as well*
clause + *too*
subject + *also* + verb . . .
subject + *be* + *also* + complement

1 *As well* and *too* usually come at the end of a clause. They mean the same.

She not only sings; she plays the piano ***as well****.*
We all went to Brighton yesterday. John came ***too****.*

As well and *too* can refer to ('point to') different parts of the sentence, depending on the meaning. Consider the sentence: *We have meetings on Sundays as well.* This can mean three different things:

a *(Other people have meetings on Sundays, and)*
we have meetings on Sundays as well.

b *(We go for walks on Sundays, and)*
we have meetings on Sundays as well.

c *(We have meetings on Tuesdays, and)*
we have meetings on Sundays as well.

When we speak, we show the exact meaning by stressing the word that *as well* or *too* refers to.

*'We have meetings on **Sundays** as well.'*

2 *Too* and *as well* are often used in 'short answers'.

*'She's nice.' 'I think so **too**.'*
*'I've got a headache.' 'I have **as well**.'*

In very informal speech, we often use *Me too* as a short answer.

*'I'm going home.' '**Me too**.'*

In a more formal style, we would say *I am too*, or *So am I* (see 312).

3 We usually put *also* before the verb (for the exact position when there are auxiliary verbs, see 14.3).

*I don't like him. I **also think** he's dishonest.*
*She sings, and she **also plays** the piano.*

Also comes after *am*, *is*, *are*, *was* and *were*.

*I'm hungry, and I'**m also** very tired.*

Also can refer to any part of the sentence, like *as well* and *too*.
We do not use *also* in short answers.

'I'm hungry.' 'I am too.' / 'So am I.' / 'Me too.' / 'I am as well.'
(NOT ~~*'I also.'*~~)

4 *Also* + comma (,) can be used at the beginning of a sentence, to refer to the whole sentence.

*It's a nice house, but it's very small. **Also**, it needs a lot of repairs.*

5 We do not usually use *also*, *as well* and *too* in negative sentences. Instead, we use structures with *not . . . either*, *neither* or *nor*. (See 217.) Compare:

*He's there too.— He is**n't** there **either**.*
*I like you as well.— I do**n't** like you **either**.*
*I do too.— **Nor** do I.*

▷ For the difference between *also* and *even*, see 114.3.
For *as well as*, see 51.

29 **although** and **though**

(al)though + clause, + clause clause, + *(al)though* + clause
clause + *though*

1 Both these words can be used as conjunctions. They mean the same. *Though* is informal.

***(Al)though** I don't agree with him, I think he's honest.*
*She went on walking, **(al)though** she was terribly tired.*
*I'll talk to him, **(al)though** I don't think it'll do any good.*

We use *even though* to emphasize a contrast. (*Even although* is not possible.)

***Even though** I didn't understand the words, I knew what he wanted.*

2 We can use *though* to mean 'however'. It usually comes at the end of a sentence in informal speech.

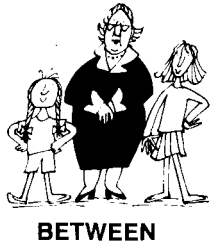
*'Nice day.' 'Yes. Bit cold, **though**.'*

▷ For the difference between *even* and *even though*, see 114.4.
For *even though* and *even so*, see 114.4, 5. For *as though*, see 49.

30 **among** and **between**

1 We say that somebody/something is *between* two or more clearly separate people or things.
We use *among* when somebody/something is in a group, a crowd or a mass of people or things, which we do not see separately. Compare:

*She was standing **between** Alice and Mary.*
*She was standing **among** a crowd of children.*
*Our house is **between** the wood, the river and the village.*
*His house is hidden **among** the trees.*



BETWEEN



AMONG

2 We use *between* to say that there are things (or groups of things) on two sides.

*a little valley **between** high mountains*
*I saw something **between** the wheels of the car.*

3 We say *divide between* and *share between* before singular nouns. Before plural nouns, we can say *between* or *among*.

*He **divided** his money **between** his wife, his daughter and his sister.*
*I **shared** the food **between/among** all my friends.*

31 and

A and B
A, B and C
A, B, C and D

1 When we join two or more expressions, we usually put *and* before the last. (For rules about commas, see 266.1.)

*bread **and** cheese*
*We drank, talked **and** danced.*
*I wrote the letters, Peter addressed them, George bought the stamps **and** Alice posted them.*

2 In two-word expressions, we often put the shortest word first.

young and pretty *cup and saucer*

Some common expressions with *and* have a fixed order which we cannot change.

hands and knees (NOT ~~*knees and hands*~~)
knife and fork *bread and butter*
men, women and children *fish and chips*

3 We do not usually use *and* with adjectives before a noun.

*Thanks for your **nice long** letter.* (NOT . . . ~~*your **nice and long** letter.*~~)
*a **tall dark handsome** cowboy*

But we use *and* when the adjectives refer to different parts of the same thing.

*red **and** yellow socks* *a metal **and** glass table*

▷ Note: *and* is usually pronounced /ənd/, not /ænd/. (See 358.)
For ellipsis (leaving words out) with *and*, in expressions like *the bread and **(the)** butter*, see 108.2. For *and* after *try, wait, go, come* etc, see 32.

32 and after try, wait, go etc

1 We often use *try and . . .* instead of *try to . . .*
This is informal

***Try and** eat something — you'll feel better if you do.*
*I'll **try and** phone you tomorrow morning.*

We only use this structure with the simple form *try*. It is not possible with *tries*, *tried*, or *trying*.
Compare:

Try and *eat something.*
I ***tried to*** *eat something.* (NOT ~~*I* ***tried and*** *ate something.*~~)

We usually say *wait and see*, not *wait to see*.

*'What's for lunch?' '****Wait and see****.'*

2 We often say *come and*, *go and*, *run and*, *hurry up and*, *stay and*. This has the same meaning as *come*, *go* etc + infinitive of purpose (see 178).

Come and *have a drink.* ***Stay and*** *have dinner.*
Hurry up and *open the door.*

We can use this structure with forms like *comes*, *came*, *going*, ***went*** etc.

He often ***comes and*** *spends the evening with us.*
She ***stayed and*** *played with the children.*

33 another

another + singular noun
another + *few*/number + plural noun

1 *Another* is one word.

He's bought ***another*** *car.* (NOT . . . ~~*an other car.*~~)

2 Normally, we only use *another* with singular countable nouns. Compare:

Would you like ***another*** *potato?*
Would you like ***some more*** *meat?* (NOT . . . ~~*another meat?*~~)
Would you like ***some more*** *peas?* (NOT . . . ~~*another peas?*~~)

3 But we can use *another* before a plural noun in expressions with *few* or a number.

I'm staying for ***another few weeks.***
We need ***another three chairs.***

▷ For information about *one another*, see 105.
For more information about *other*, see 231.

34 any (= 'it doesn't matter which')

Any can mean 'it doesn't matter which'; 'whichever you like'.

*'When shall I come?' '****Any*** *time.'*
'Could you pass me a knife?' 'Which one?' 'It doesn't matter. ***Any*** *one.'*

We can use *anybody, anyone, anything* and *anywhere* in the same way.

*She goes out with **anybody** who asks her.*
*'What would you like to eat?' 'It doesn't matter. **Anything** will do.'*
*'Where can we sit?' '**Anywhere** you like.'*

▷ For the use of *any* and *no* as adverbs, see 35.
For other uses of *any* (and *some*) see 314.

35 any and no: adverbs

any/no + comparative
any/no different
any/no good/use

1 *Any* and *no* can modify (= change the meaning of) comparatives (see also 86.2).

*You don't look **any older** than your daughter.*
(= You don't look at all older . . .)
*I can't go **any further**.*
*I'm afraid the weather's **no better** than yesterday.*

2 We also use *any* and *no* with *different*.

*This school isn't **any different** from the last one.*
*'Is John any better?' '**No different**. Still very ill.'*

3 Note the expressions *any good/use* and *no good/use*.

*Was the film **any good**?* *This watch is **no use**. It keeps stopping.*

36 appear

1 *Appear* can mean 'seem'. In this case, it is a 'copula verb' (see 91), and is followed by an adjective or a noun.
We often use the structure *appear to be*, especially before a noun.

subject + *appear (to be)* + adjective

*He **appeared** very angry.* (NOT . . . ~~*very angrily.*~~)

subject + *appear to be* + noun

*She **appears to be** a very religious person.*

2 Appear can also mean 'come into sight' or 'arrive'. In this case, it is not followed by an adjective or noun, but it can be used with adverbs.

subject (+ adverb) + *appear* (+ adverb/adverb phrase)

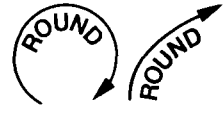
*A face suddenly **appeared** at the window.*
*Mary **appeared** unexpectedly this morning and asked me for some money.*

▷ For *seem*, see 291.

37 (a)round and about

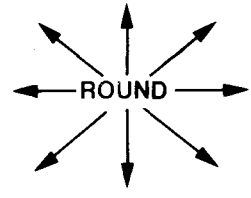
1 We usually use *round* for movement or position in a circle, or in a curve.

*We all sat **round** the table.*
*I walked **round** the car and looked at the wheels.*
*'Where do you live?' 'Just **round** the corner.'*



2 We also use *round* when we talk about going to all (or most) parts of a place, or giving things to everybody in a group.

*We walked **round** the old part of the town.*
*Can I look **round**?*
*Could you pass the cups **round**, please?*



3 We use *around* or *about* to express movements or positions that are not very clear or definite: 'here and there', 'in lots of places', 'in different parts of','somewhere near' and similar ideas.

*The children were running **around/about** everywhere.*
*Stop standing **around/about** and do some work.*
*'Where's John?' 'Somewhere **around/about**.'*

We also use these words to talk about time-wasting or silly activity.

*Stop **fooling around/about**. We're late.*

And *around/about* can mean 'approximately', 'not exactly'.

*There were **around/about** fifty people there.*
*'What time shall I come?' '**Around/about** eight.'*

▷ Note: In American English, *around* is generally used for all of these meanings.

38 articles: introduction

The correct use of the articles (*a/an* and *the*) is one of the most difficult points in English grammar. Fortunately, most article mistakes do not matter too much. Even if we leave all the articles out of a sentence, it is usually possible to understand it.

~~*Please can you lend me pound of butter till end of week?*~~

However, it is better to use the articles correctly if possible. Sections 39 to 45 give the most important rules and exceptions.
Most Western European languages have article systems very like English. You do not need to study sections 39 to 41 in detail if your language is one of these: French, German, Dutch, Danish, Swedish, Norwegian, Icelandic, Spanish, Catalan, Galician, Italian, Portuguese, Greek, Romanian. If your language is not one of these, you should study all of the sections 39 to 45.
To understand the rules for the articles, you need to know about countable and uncountable nouns. Read 92 if you are not sure of this.

39 articles: **a/an**

1 A noun like *house, engineer, girl, name* refers to a whole class of people or things.
We use *a/an* with a noun to talk about just one member of that class. (*A/an* means 'one'.)

*She lives in **a** nice big house.*
*My father is **an** engineer.* (NOT ~~*My father is engineer.*~~)
***A** girl phoned this morning.* *Tanaka is **a** Japanese name.*

2 We use *a/an* when we define or describe people or things (when we say what class or kind they belong to).

*He's **a** doctor.* *She's **a** beautiful woman.*
*'What's that?' 'It's **a** calculator.'*

3 We do not use *a/an* with a plural or uncountable noun (see 92), because *a/an* means 'one'.

*My parents are **doctors**.* (NOT . . . ~~***a** doctors.*~~)
*Would you like **some salt**?* (NOT . . . ~~***a** salt.*~~)

We do not use *a/an* with an adjective alone (without a noun). Compare:

*She's **a** very good engineer.*
She's very good. (NOT ~~*She's **a** very good.*~~)

We do not use *a/an* together with another determiner (for example *my, your*).

*He's **a friend** of mine.* (NOT ~~*He's **a my** friend.*~~)

4 Note that we write *another* in one word.

*Would you like **another** drink?* (NOT . . . ~~***an other** drink?*~~)

▷ For the exact difference between *a* and *an*, see 44.
For the difference between *a/an* and *the*, see 41.
For the use of *some* with plural and uncountable nouns, see 316.

40 articles: **the**

1 *The* means something like 'you know which one I mean'. It is used with uncountable (see 92), singular and plural nouns.

***the** water* (uncountable) ***the** table* (singular countable)
***the** stars* (plural countable)

We use *the*:

a. to talk about people and things that we have already mentioned.

*She's got two children: a girl and a boy. **The** boy's fourteen and **the** girl's eight.*

b. when we are saying which people or things we mean.

*Who's **the** girl in **the** car over there with John?*

c. when it is clear from the situation which people or things we mean.

*Could you close **the** door?* (Only one door is open.)
*'Where's Ann?' 'In **the** kitchen.' Could you pass **the** salt?*

2 We do not use *the* with other determiners (for example *my, this, some.*)

*This is **my** uncle.* (NOT . . . ~~***the my** uncle.***~~)
*I like **this** beer.* (NOT . . . ~~***the this** beer.***~~)

We do not usually use *the* with proper names (there are some exceptions — see 45.).

Mary lives in Switzerland. (NOT ~~***The** Mary lives in **the** Switzerland.***~~)

We do not usually use *the* to talk about things in general — *the* does not mean 'all'. (See 42.)

Books are expensive. (NOT ~~***The** books are expensive.***~~)

▷ For the pronunciation of *the*, see 44.

41 articles: the difference between **a/an** and **the**

Very simply:

a/an just means 'one of a class'
the means 'you know exactly which one'.

Compare:

***A** doctor must like people. (= any doctor, any one of that profession)*
*My brother's **a** doctor. (= one of that profession)*
*I'm going to see **the** doctor. (= you know which one: my doctor)*

*I live in **a** small flat at **the** top of **an** old house near **the** town hall.*
*(**a** small flat*: there might be two or three at the top of the house — it could be any one of these.
***an** old house*: there are lots near the town hall — it could be any one.
***the** top*: we know which top: it's the top of the house where the person lives — a house only has one top.
***the** town hall*: we know exactly which town hall is meant: there's only one in the town.)

42 articles: talking in general

1 We do not use *the* with uncountable or plural nouns (see 92) to talk about things in general — to talk about all books, all people or all life, for example. *The* never means 'all'. Compare:

*Did you remember to buy **the books**? (= particular books which I asked you to buy)*
Books** are expensive.* (NOT ~~The books** are expensive.***~~ We are talking about books in general — all books.)

I'm studying ***the life*** *of Beethoven.* (= *one particular life*)
Life *is hard.* (NOT ~~***The life***~~ . . . . This means '*all life*'.)

'Where's ***the cheese****?' 'I ate it.'*
Cheese *is made from milk.*

Could you put ***the light*** *on?*
Light *travels at 300,000 km a second.*

2 Sometimes we talk about things in general by using a singular noun as an example. We use *a/an* with the noun (meaning 'any').

A baby deer *can stand as soon as it is born.*
A child *needs plenty of love.*

We can also use *the* with a singular countable noun in generalizations (but not with plural or uncountable nouns — see 1 above). This is common with the names of scientific instruments and inventions, and musical instruments.

Life would be quieter without ***the telephone****.*
The violin *is more difficult than* ***the piano.***

3 *These common expressions have a general meaning: the town, the country, the sea, the seaside, the mountains, the rain, the wind, the sun(shine).*

I prefer ***the mountains*** *to* ***the sea****.* *I hate* ***the rain****.*
Would you rather live in ***the town*** *or* ***the country****?*
We usually go to ***the seaside*** *for our holidays.*
I like lying in ***the sun(shine)****.* *I like the noise of* ***the wind****.*

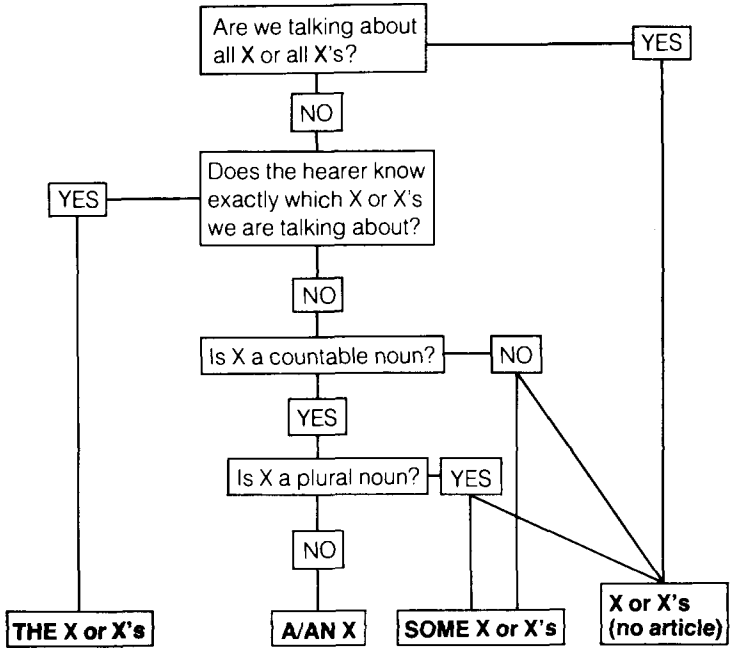
43 articles: countable and uncountable nouns

A singular countable noun (see 92) normally has an article or other determiner with it. We can say *a cat, the cat, my cat, this cat, any cat, either cat* or *every cat,* but not just *cat.* (There are one or two exceptions — see 45.) Plural and uncountable nouns can be used without an article or determiner, or with *the.* They cannot be used with *a* (because it means 'one'.)

	a/an	*the*	no article
singular countable *cat*	*a cat*	*the cat*	
plural countable *cats*		*the cats*	*cats*
uncountable *water*		*the water*	*water*

▷ See diagram overleaf

Which article do you use with a noun 'X'?



▷ For the difference between *X* and *some X*, see 316.
For exceptions, see 45.

44 articles: **a** and **an**; pronunciation of **the**

1 We do not usually pronounce /ə/ before a vowel (*a, e, i, o, u*). So before a vowel, the article *a* (/ə/) changes to *an*, and *the* changes its pronunciation from /ðə/ to /ðiː/. Compare:

a *rabbit* ***an*** *elephant* ***the*** *sea* /ðə ˈsiː/ ***the*** air /ðiː ˈeə/

2 We use *an* and *the* /ðiː/ before a vowel *sound* — a pronounced **vowel** — even if it is written as a consonant.

an hour /ən ˈaʊə/ *the hour* /ðiː ˈaʊə/
(the *h* in *hour* is not pronounced)

an MP /ən emˈpiː/ *the MP* /ðiː emˈpiː/
(the name of the letter *M* is pronounced /em/)

We use *a* and *the* /ðə/ before a consonant *sound*, even if it is written as a vowel.

a university /ə juːnɪˈvɜːsəti/ *the university* /ðə juːnɪˈvɜːsəti/
a one-pound note

45 articles: special rules and exceptions

1 Common expressions without articles

Articles are not used in these expressions:

to school *at school* *from school* *to/at/from university/college*
to/at/in/into/from church *to/in/into/out of bed/prison/hospital*
to/at/from work *to/at sea* *to/in/from town* *at/from home*
for/at/to breakfast/lunch/dinner/supper *at night*
by car/bus/bicycle/plane/train/tube/ boat
on foot *go to sleep* *watch television (TV)* *on TV*

2 Possessives

A noun that is used after a possessive (like *John's*, *America's*), has no article.

John's coat (NOT ~~***the** John's coat***~~)
America's economic problems
(NOT ~~***the** America's economic problems***~~)

3 Musical instruments

We usually use the article *the* when we talk in general about a musical instrument. (See 42.2.)

*I'd like to learn **the** piano.*

But *the* is not used when we talk about jazz or pop music.

*This recording was made with Miles Davis **on trumpet**.*

4 *all* and *both*

We sometimes leave out *the* after *both*, and after *all* when there is a number.

***Both (the) children** are good at maths.*
***All (the) eight** students passed the exam.*

We can say *all day*, *all night*, *all week*, *all summer/winter*, *all year*, without *the*.

*I've been waiting for you **all day**.*

5 Seasons

We can say *in spring* or *in the spring*, *in summer* or *in the summer*, etc. There is little difference.

6 Jobs and positions

We use the article with the names of jobs.

*My sister is **a doctor.*** (NOT ~~*My sister is **doctor**.*~~)

But *the* is not used in titles like *Queen Elizabeth*, *President Lincoln*.

7 Exclamations

We use a/an in exclamations after *what*, with singular countable nouns.

What a** lovely dress!* (NOT ~~What** lovely dress!*~~)

8 Nature

We often use *the* with the words *town, country, sea, seaside* and *mountains*, even when we are talking in general. The same happens with *wind, rain, snow* and *sun(shine)*. (See 42.3.)

*Do you prefer **the town** or **the country**?*
*I love **the mountains**.*
*I like the noise of **the wind**.*
*She spends her time lying in **the sun**.*

9 Place-names

We usually use *the* with these kinds of place-names:

seas (***the** Atlantic*)
mountain groups (***the** Himalayas*)
island groups (***the** West Indies*)
rivers (***the** Rhine*)
deserts (***the** Sahara*)
hotels (***the** Grand Hotel*)
cinemas and theatres (***the** Odeon, **the** Playhouse*)
museums and art galleries (***the** British Museum, **the** Tate*)

We usually use no article with:

continents, countries, states, counties, departments etc (*Africa, Brazil, Texas, Berkshire, Westphalia*)
towns (*Oxford*)
streets (*New Street*)
lakes (*Lake Michigan*)

Exceptions: countries whose name contains a common noun like *republic, state(s), union* (***the** People's **Republic** of China, **the** USA, **the** USSR*). Note also ***the** Netherlands*, and its seat of government ***the** Hague*.

We do not usually use *the* with the names of the principal buildings of a town.

Oxford University (NOT ~~***the** Oxford University*~~)
Oxford Station (NOT ~~***the** Oxford Station*~~)
Salisbury Cathedral
Birmingham Airport
Bristol Zoo

Names of single mountains vary — some have articles, some do not (*Everest*, ***the** Matterhorn*).

10 Newspapers

The names of newspapers usually have *the*.

The *Times* ***The*** *Washington Post*

Most names of magazines do not have *the*.

Punch *New Scientist*

11 Special styles

We leave out articles in some special ways of writing.

newspaper headlines	*MAN KILLED ON MOUNTAIN*
notices, posters etc	*SUPER CINEMA, RITZ HOTEL*
telegrams	*WIFE ILL MUST CANCEL HOLIDAY*
instructions	*Open packet at other end*
dictionary entries	***palm*** *inner surface of hand between wrist and fingers*
lists	*take car to garage; buy buttons; pay phone bill*
notes	*J. thinks company needs new office*

▷ For the use of articles with abbreviations (*NATO*, ***the*** *USA*), see 1.
For the use of *the* in double comparatives (***the*** *more*, ***the*** *better*), see 85.4.
For *a* with *few* and *little*, see 129.
For *a* with *hundred*, *thousand* etc, see 227.8.

46 as . . . as . . .

as + adjective + *as*
as + adverb + *as*
+ noun/pronoun/clause

1 We use *as . . . as . . .* to say that two things are the same in some way.

She's ***as*** *tall* ***as*** *her brother.*
Can a man run ***as*** *fast* ***as*** *a horse?*
It's not ***as*** *good* ***as*** *I expected.*

2 We can use object pronouns (*me*, *him* etc) after *as*, especially in an informal style. (See 331.4.)

She doesn't sing as well ***as me****.*

In a formal style, we use subject + verb.

She doesn't sing as well ***as I do****.*

3 After *not*, we can use *as . . . as . . .* or *so . . . as . . .*

She's ***not as/so pretty as*** *her sister.*

4 Note the structure *half as . . . as . . .*; *twice as . . . as . . .*; *three times as . . . as . . .*; etc.

The green one isn't ***half as good as*** *the blue one.*
A colour TV is ***twice as expensive as*** *a black and white.*

▷ For *as much/many as . . .*, see 50.
For *as soon as . . .*, see 343.1.
For *as well as . . .*, see 51.

47 as, because and since (reason)

as/because/since + clause + clause
clause + *as/because/since* + clause

1 *Because* is used when we give the reason for something.

Because I was ill *for six months I lost my job.*

If the reason is the most important idea, we put it at the end of the sentence.

Why am I leaving? I'm leaving ***because I'm fed up!***

2 *As* and *since* are used when the reason is not the most important idea in the sentence, or when it is already known. *Since* is more formal. *As-* and *since*-clauses often come at the beginning of the sentence.

As it's raining again*, we shall have to stay at home.*
Since he had not paid his bill*, his electricity was cut off.*

48 as and like

1 Similarity

We can use *like* or *as* to say that things are similar.

a *Like* is a preposition. We use *like* before a noun or pronoun.

like + noun/pronoun

You look ***like your sister****.* (NOT . . . ~~***as your sister.***~~)
He ran ***like the wind****.* *It's* ***like a dream****.*
She's dressed just ***like me****.*

We use *like* to give examples.

He's good at some subjects, ***like mathematics****.*
(NOT . . . ~~***as mathematics.***~~)
In mountainous countries, ***like Switzerland****, . . .*

b *As* is a conjunction. We use *as* before a clause, and before an expression beginning with a preposition.

as + clause
as + preposition phrase

*Nobody knows her **as I do**.*
*We often drink tea with the meal, **as they do** in China.*
*In 1939, **as in 1914**, everybody wanted war.*
*On Friday, **as on Tuesday**, the meeting will be at 8.30.*

In informal English *like* is often used instead of *as*.
This is very common in American English.

*Nobody loves you **like I do**.*

For *like* = *as if*, see 49.3.
For *as . . . as*, see 46. For *the same as*, see 288.

2 Function

We use *as*, not *like*, to say what function a person or thing has — what jobs people do, what things are used for, etc.

*He worked **as a waiter** for two years.* (NOT . . . ~~*like a waiter.*~~)
*Please don't use your plate **as an ashtray**.*

49 as if and as though

as if/though + subject + present/past verb
as if/though + subject + past verb with present meaning

1 *As if* and *as though* mean the same.
We use them to say what a situation seems like.

*It looks **as if/though** it's going to rain.*
*I felt **as if/though** I was dying.*

2 We can use a past tense with a present meaning after *as if/though*. This means that the idea is 'unreal'.
Compare:

*He looks as if **he's** rich.* (Perhaps he is rich.)
*She talks as if **she was** rich.* (But she isn't.)

We can use *were* instead of *was* when we express 'unreal' ideas after *as if/though*. This is common in a formal style.

*She talks as if **she were** rich.*

3 *Like* is often used instead of *as if/though*, especially in American English. This is very informal.

*It looks **like** it's going to rain.*

50 as much/many ... as ...

We use *as much ... as ...* with a singular (uncountable) noun, and *as many ... as ...* with a plural. Compare:

*We need **as much** time **as** possible.*
*We need **as many** cars **as** possible.*

As much/many can be used without a following noun.

*I ate **as much** as I wanted.* *Rest **as much** as possible.*
*'Can I borrow some books?' 'Yes, **as many** as you like.'*

51 as well as

noun/adjective/adverb + *as well as* + noun/adjective/adverb clause + *as well as -ing ...* *As well as -ing ...* + clause

1 *As well as* has a similar meaning to 'not only ... but also'.

*He's got a car **as well as** a motorbike.*
*She's clever **as well as** beautiful.*

2 When we put a verb after *as well as*, we use the *-ing* form.

*Smoking is dangerous, **as well as making** you smell bad.*
***As well as breaking** his leg, he hurt his arm.*
(NOT ~~*As well as he broke his leg*~~ ...)

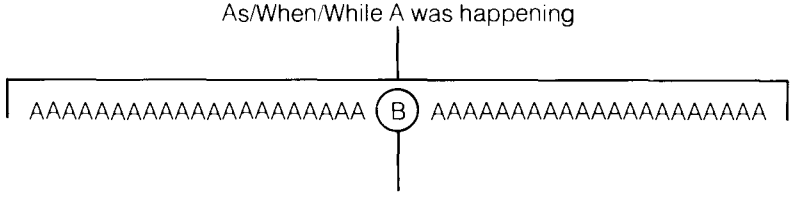
Note the difference between:

*She sings **as well as playing** the piano.* (= *She not only plays, but also sings.*)
*She sings **as well as she plays** the piano.* (= *Her singing is as good as her playing.*)

52 as, when and while (things happening at the same time)

1

As/When/While A was happening, B happened. *B happened as/when/while A was happening.*



52

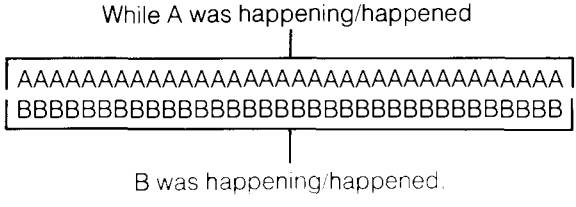
We can use *as*, *when*, or *while* to say that a longer action or event was going on when something else happened.
We usually use the past progressive tense (*was/were* + . . . *-ing*) for the longer action or event (see 242).

As I was walking *down the street I saw Joe driving a Porsche.*
The telephone rang ***when I was having*** *a bath.*
While they were playing *cards, somebody broke into the house.*

As, when and *while* can be used in the same way with present tenses.

Please don't interrupt me ***when I'm speaking****.*
I often get good ideas ***while I'm shaving****.*

2 *While A was happening, B was happening.*
While A happened, B happened.



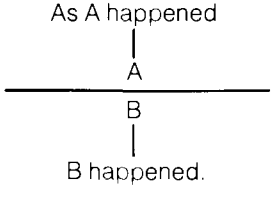
We usually use *while* to say that two long actions or events went on at the same time.
We can use the past progressive or the simple past.

While you were reading *the paper, I* ***was working.***
John ***cooked*** *supper* ***while I watched*** *TV.*

Present tenses are also possible.

After supper, I ***wash up while*** *Mary* ***puts*** *the children to bed.*

3 *As A happened, B happened.*
B happened, as A happened.



We can use *as* to say that two short actions or events happened at the same time.

As *I opened my eyes I heard a strange voice.*
The doorbell rang just ***as*** *I picked up the phone.*

53 ask

1

Ask for: ask somebody to give something *Ask* without *for*: ask somebody to tell something

*Don't **ask** me **for** money.* (NOT ~~*Don't **ask** me money.*~~)
*Don't **ask** me my name.* (NOT ~~*Don't **ask** me **for** my name.*~~)

***Ask for** the menu.*
***Ask** the price.*

2 When there are two objects, the indirect object (the person) comes first, without a preposition.

I'll ask [1] ***that man*** [2] *the time.*
(NOT ~~*I'll ask the time **to that man**.*~~)

3 We can use *ask* with just one object (direct or indirect).

*Ask **him**.* *Ask **his name**.*

4 We can use infinitive structures after *ask*.

ask + infinitive

*I asked **to go** home.* (= *I said I wanted to go home.*)

ask + object + infinitive

*I asked **John to go** home.* (= *I said I wanted John to go home.*)

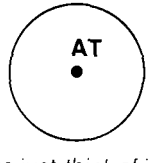
ask + *for* + noun/pronoun + passive infinitive

*I asked **for the parcel to be sent** to my home address.*

54 at, in, and on (place)

1 *At* is used to talk about position at a point.

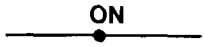
*It's very hot **at** the centre of the earth.*
*Turn right **at** the next traffic-lights.*



Sometimes we use *at* with a larger place, if we just *think* of it as a point: a point on a journey, a meeting place, or the place where something happens.

*You have to change trains **at** Didcot.*
*The plane stops for an hour **at** Frankfurt.*
*Let's meet **at** the station.*
*There's a good film **at** the cinema in Market Street.*

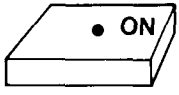
2 *On* is used to talk about position on a line.



*His house is **on** the way from Aberdeen to Dundee.*
*Stratford is **on** the River Avon.*

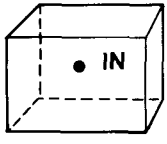
On is also used for position on a surface.

*Come on — supper's **on** the table!*
*I'd prefer that picture **on** the other wall.*
*There's a big spider **on** the ceiling.*



3 *In* is used for position in a three-dimensional space (when something is surrounded on all sides).

*I don't think he's **in** his office.*
*Let's go for a walk **in** the woods.*
*I last saw her **in** the car park.*



4 We say *on* (and *off*) for buses, planes and trains.

*He's arriving **on** the 3.15 train.*
*There's no room **on** the bus; let's get off again.*

5 In addresses, we use *at* if we give the house number.

*She lives **at** 73 Albert Street.*

We use *in* if we just give the name of the street.

*She lives **in** Albert Street.*

We use *on* for the number of the floor.

*She lives in a flat **on** the third floor.*

6 Learn these expressions:

***in** a picture* ***in** the sky* ***on** a page*
***in** bed/hospital/prison/church*
***at** home/school/work/university/college*

▷ Note that *at* is usually pronounced /ət/, not /æt/. (See 358.)

55 at, in and on (time)

at + exact time
in + part of day
on + particular day
at + weekend, public holiday
in + longer period

1 Exact times

*I usually get up **at six o'clock**.* *I'll meet you **at 4.15**.*
*Phone me **at lunch time**.*

In informal English, we say *What time . . . ?*
(***At*** *what time . . . ?* is correct, but unusual.)

What time *does your train leave?*

2 Parts of the day

I work best ***in the morning***.
three o'clock ***in the afternoon***
We usually go out ***in the evening***.

Exception: ***at*** *night.*
We use *on* if we say which morning/afternoon/etc we are talking about, or if we describe the morning/afternoon/etc.

See you ***on Monday morning***.
It was ***on a cold afternoon*** *in early spring, . . .*

3 Days

I'll phone you ***on Tuesday***.
My birthday's ***on March 21st***.
They're having a party ***on Christmas Day***.

In informal speech we sometimes leave out *on.* (This is very common in American English.)

I'm seeing her ***Sunday morning***.

Note the use of plurals (*Sundays, Mondays* etc) when we talk about repeated actions.

We usually go to see Granny ***on Sundays.***

4 Weekends and public holidays

We use *at* to talk about the whole of the holidays at Christmas, New Year, Easter and Thanksgiving (US).

Are you going away ***at Easter****?*

We use *on* to talk about one day of the holiday.

It happened ***on Easter Monday.***

British people say *at the weekend*; Americans use *on.*

What did you do ***at the weekend****?*

5 Longer periods

It happened ***in the week*** *after Christmas.*
I was born ***in March***.
Kent is beautiful ***in spring***.
He died ***in 1616***.
Our house was built ***in the 15th Century***.

6 Expressions without preposition

Prepositions are not used in expressions of time before *next, last, this, one, any, each, every, some, all.*

See you ***next week****.* *Are you free* ***this morning****?*
Let's meet ***one day****.* *Come* ***any time****.*
I'm at home ***every evening****.* *We stayed* ***all day****.*

Prepositions are not used before *yesterday, the day before yesterday, tomorrow, the day after tomorrow.*

What are you doing ***the day after tomorrow****?*

▷ Note that *at* is usually pronounced /ət/, not /æt/ (see 358).

56 at all

1 We often use *at all* to emphasize a negative.

I ***don't*** *like her* ***at all****.* (= *I don't like her even a little.*)
This restaurant is ***not at all*** *expensive.*

2 We also use *at all* with *hardly* ; in questions; and after *if.*

She ***hardly*** *eats anything* ***at all****.*
Do you sing ***at all****?* (= *. . . even a little?*)
I'll come in the morning ***if*** *I come* ***at all****.* (= *Perhaps I won't come.*)

3 We can say *Not at all* as a polite answer to *Thank you.* (See 249.4.)

57 be with auxiliary do

do + *be* + adjective/noun
don't + *be* + adjective/noun

1 *Don't be . . .* is used to give people advice or orders.

Don't be *afraid.* ***Don't be*** *a fool!*

In affirmative sentences, we usually just use *Be . . .*

Be *careful!*

But *Do be . . .* is used for emphasis.

Do be *careful, please!!!*
Do be *quiet, for God's sake!*

2 In other cases, we do not use *do* with *be.*

I am not often lonely. (NOT ~~*I do not often be lonely.*~~)

58 be + infinitive

I am to . . . *you are to . . .* etc

1 We use this structure in a formal style to talk about plans and arrangements, especially when they are official.

The President ***is to visit*** *Nigeria next month.*
We ***are to get*** *a 10 per cent wage rise in June.*

2 We also use the structure to give orders. Parents often use it to children.

You ***are to eat*** *all your supper before you watch TV.*
She can go to the party, but she ***'s not to be*** *back late.*

3 You can often see *be* + passive infinitive in notices and instructions.

(noun + *is*) + passive infinitive (= *to be* + past participle)

(This form is) ***to be filled in*** *in ink.*

Sometimes *be* is omitted.

To be taken *three times a day after meals.* (on a medicine bottle)

▷ For other ways of talking about the future, see 134–140

59 be: progressive tenses

I am being / you are being etc + adjective/noun

We can use this structure to talk about what people are/were doing, but not usually to say how they are/were feeling. Compare:

You ***'re being*** *stupid.* (= *You're doing stupid things.*)
I ***was being*** *very careful.* (= *I was doing something carefully.*)

I ***'m happy*** *just now.* (NOT ~~*I* ***'m being happy*** *just now.*~~)
I ***was*** very depressed when you phoned.
(NOT ~~*I* ***was being*** *very depressed*~~ . . .)

▷ For the use of *am being* etc in passive verb forms, see 238.

60 because and because of

clause + *because* + clause *because* + clause, + clause
because of + noun/pronoun

Because is a conjunction. It joins two clauses together.

I was worried ***because*** *Mary was late.*
Because *I was tired, I went home.*

Because of is a preposition (used before a noun or a pronoun).

I was late ***because of*** *the rain.*

61 **before** (adverb)

1 We can use *before* to mean 'at any time before now'. We use it with a present perfect tense (*have* + past participle).

***Have** you **seen** this film **before**?*
*I'**ve** never **been** here **before**.*

Before can also mean 'before then', 'before the past time that we are talking about'. We use a past perfect tense (*had* + past participle).

*She realized that she **had seen** him **before**.*

2 In expressions like *three days before, a year before, a long time before*, the meaning is 'before then'. We use a past perfect tense. (See 20.4 for an explanation of the difference between *before* and *ago* in these expressions.)

*When I went back to the school that I **had left eight years before**, everything was different.*

62 **before** (conjunction)

clause + *before* + clause *before* + clause, + clause

1 We can use *before* to join two clauses.
We can either say: *A happened **before** B happened*
OR ***Before** B happened, A happened.*

The meaning is the same: A happened first.
Note the comma (,) in the second structure.

*I bought a lot of new clothes **before** I went to America.*
***Before** I went to America, I bought a lot of new clothes.*

*He did military service **before** he went to university.*
(= *He did military service first.*)
***Before** he did military service, he went to university.*
(= *He went to university first.*)

2 In a clause with *before*, we use a present tense if the meaning is future. (See 343.)

*I'll telephone you **before** you **leave**.*
(NOT . . . ~~***before** you **will** leave.*~~)

3 In a formal style, we often use the structure *before* + *-ing*.

*Please put out all lights **before leaving** the office.*
***Before beginning** the book, he spent five years on research.*

63 **before** (preposition) and **in front of**

before: time *in front of*: place

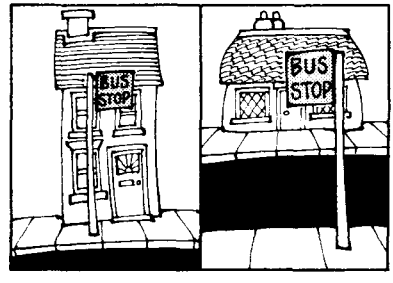
Compare:

I must move my car ***before nine o'clock.***
It's parked ***in front of the post office.***
(NOT . . . ~~***before*** *the post office.*~~)

We do not use *in front of* for things which are on opposite sides of a road, river, room etc. Use *opposite* or *facing*.

There's a pub ***opposite*** *my house.*
(NOT . . . ~~*in front of my house.*~~)

We stood ***facing*** *each other across the train.*
(NOT . . . ~~*in front of each other.*~~)



in front of opposite

64 **begin** and **start**

1 There is not usually any difference between **begin** and **start**.

I ***started/began*** *teaching when I was twenty-four.*
If John doesn't come soon, let's ***start/begin*** *without him.*

We prefer *start* when we talk about an activity that happens regularly, with 'stops and starts'.

It's ***starting*** *to rain.*
What time do you ***start*** *teaching tomorrow morning?*

We prefer *begin* when we talk about long, slow activities, and when we are using a more formal style.

Very slowly, I ***began*** *to realize that there was something wrong.*
We will ***begin*** *the meeting with a message from the President.*

2 *Start* (but not *begin*) is used to mean:

a 'start a journey'

I think we ought to ***start*** *at six, while the roads are empty.*

b 'start working' (for machines)

The car won't ***start***.

c 'make (machines) start'

How do you ***start*** *the washing machine?*

▷ For the use of the infinitive and the *-ing* form after *begin* and *start*, see 182.11.

65 big, large, great and tall

1 We use *big* mostly in an informal style.

*We've got a **big** new house.*
*Get your **big** feet off my flowers.*
*That's a really **big** improvement.*
*You're making a **big** mistake.*

In a more formal style, we prefer *large* or *great*.
Large is used with concrete nouns (the names of things you can see, touch, etc).
Great is used with abstract nouns (the names of ideas etc).

*It was a **large house**, situated near the river.*
*I'm afraid my daughter has rather **large feet**.*
*Her work showed **a great improvement** last year.*

With uncountable nouns, only *great* is possible.

*There was **great confusion** about the dates.*
(NOT . . . ~~*big confusion*~~ . . .)
*I felt **great excitement** as the meeting came nearer.*

2 *Tall* is used to talk about vertical height (from top to bottom). It is mostly used for people; sometimes for buildings and trees. (See also 339: **tall** and **high**.)

*'How **tall** are you?' 'One metre ninety-one.'*



a tall man a big man

3 We also use *great* to mean 'famous' or 'important'.

*Do you think Napoleon was really a **great** man?*
*Newton was probably the **greatest** scientist who ever lived.*

4 We sometimes use *great* to mean 'wonderful' (very informal).

*I've had a **great** idea!*
*'How's the new job?' **'Great.'***
*It's a **great** car.*

5 Note that *large* is a 'false friend' for people who speak some European languages. It does not mean the same as *wide*.

*The river is a hundred metres **wide**.* (NOT . . . ~~*metres **large***~~.)

66 born

To be born is passive.

*Hundreds of children **are born** deaf every year.*

To talk about somebody's date or place of birth, use the simple past tense *was/were born*.

*I **was born** in 1936.* (NOT ~~*I **am born** in 1936.*~~)
*My parents **were** both **born** in Scotland.*

67 borrow and lend

borrow something from somebody
lend something to somebody *lend somebody something*

Borrow is like *take*. You borrow something *from* somebody.

*I **borrowed** a pound **from** my son.* *Can I **borrow** your bicycle?*

Lend is like *give*. You lend something *to* somebody, or lend somebody something (the meaning is the same).

*I **lent** my coat **to** a friend of my brother's, and I never saw it again.*
***Lend** me your comb for a minute, will you?*

▷ For *lend* in passive structures, see 356.4.

68 both (of) with nouns and pronouns

1 We can put *both (of)* before nouns and pronouns.
Before a noun with a determiner (for example: *the, my, these*), *both* and *both of* are both possible.

***Both (of) my** parents like riding.* *She's eaten **both (of) the** chops.*

We can also use *both* without a determiner.

*She's eaten **both** chops.* (= . . . ***both of the** chops.*)

Only *both of* is possible before a personal pronoun (*us, you, them*).

***Both of them** can come tomorrow.*
*Mary sends her love to **both of us**.*

2 We can put *both* after object pronouns.

*I've invited **them both.*** *Mary sends **us both** her love.*
*I've made **you both** something to eat.*

3 Note: we do not put *the* before *both*.

both** children* (NOT ~~the both** children*~~)

69 both with verbs

Both can go with a verb, in 'mid-position', like some adverbs (see 13.2).

1

auxiliary verb + *both* *am/are/is/was/were* + *both*

*We **can both** swim.*
*They **have both** finished.*
*We **are both** tired.*

2

both + other verb

*My parents **both like** travelling.*
*You **both look** tired.*

70 both ... and ...

both + adjective + *and* + adjective *both* + noun + *and* + noun *both* + clause + *and* + clause

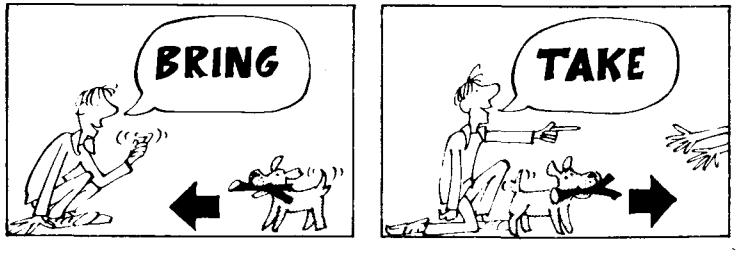
We usually put the same kind of words after *both* and *and*.

*She's both **pretty** and **clever**.* (adjectives)
*I spoke to both **the Director** and **his secretary**.* (nouns)
(NOT ~~*I both **spoke to** the Director and **his secretary**.*~~)
*She both **plays** the piano and **sings**.* (verbs)
(NOT ~~*She both **plays** the piano and **she sings**.*~~) (verb, clause)

▷ See also *either ... or* (107) and *neither ... nor* (218).

71 bring and take

1 We use *bring* for movements to the place where the speaker or hearer is.
We use *take* for movements to other places.



Compare:

*This is a nice restaurant. Thanks for **bringing** me here.*
(NOT ... ~~*Thanks for **taking** me here.*~~)
*Let's have another drink, and then I'll **take** you home.*
(NOT ... ~~*and then I'll **bring** you home.*~~)
(on the phone) *Can we come and see you next weekend? We'll **bring** a picnic.*
*Let's go and see the Robinsons next weekend. We can **take** a picnic.*

2 We can use *bring* for a movement to a place where the speaker or listener was or will be. Compare:

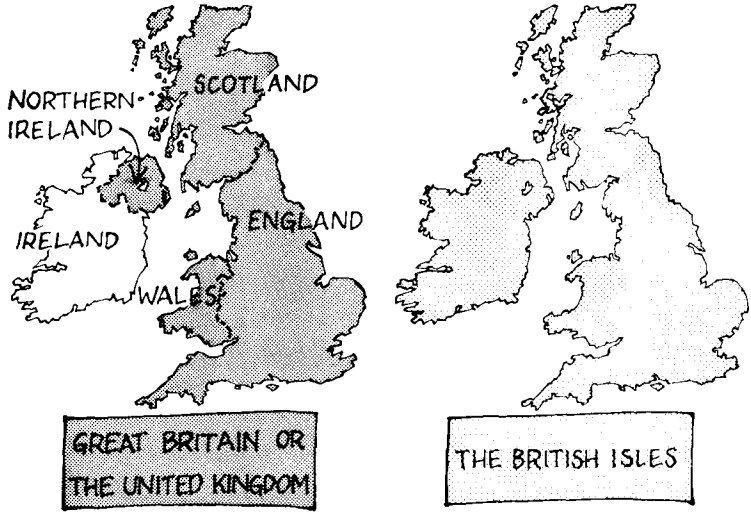
'Where are those papers I asked for?' 'I ***brought*** *them to you when you were in Mr Allen's office. Don't you remember?'*
I ***took*** *the papers to John's office.*

Can you ***bring*** *the car to my house tomorrow?*
Can you ***take*** *the car to the garage tomorrow?*

▷ The difference between *come* and *go* is similar. (See 83.)
For other uses of *take*, see 337; 338.

72 (Great) Britain, the United Kingdom, the British Isles and England

Britain (or *Great Britain*) and *the United Kingdom* (or *the UK*) include England, Scotland, Wales and Northern Ireland. (Sometimes *Britain* or *Great Britain* is used just for the island which includes England, Scotland and Wales, without Northern Ireland.)
The British Isles is the name for England, Scotland, Wales, the whole of Ireland, and all the islands round about.
Note that *England* is only one part of Britain. Scotland and Wales are not in England, and Scottish and Welsh people do not like to be called 'English'.



73 British and American English

These two kinds of English are very similar. There are a few differences of grammar and spelling, and rather more differences of vocabulary. Pronunciation is sometimes very different, but most British and American speakers can understand each other.

1 Grammar

US	GB
***He** just **went** home.*	***He's** just **gone** home.* (See 243.)
***Do you have** a problem?*	***Have you got** a problem?*(See 153.2.)
*I've never really **gotten** to know him.*	*I've never really **got** to know him.*
*It's important that he **be** told.*	*It's important that he **should be** told.* (See 332.1.)
(on the telephone) *Hello, is **this** Harold?*	*Hello, is **that** Harold?*(See 341.4.)
*It looks **like** it's going to rain.*	*It looks **as if** it's going to rain.* (See 49.3.)
*He looked at me **real strange.*** (informal)	*He looked at me **really** strangely.* (See 275.)

2 Vocabulary

There are very many differences. Sometimes the same word has different meanings (GB *mad* = 'crazy'; US *mad* = 'angry'). Often different words are used for the same idea (GB *lorry* ; US *truck*). Here are a few examples:

US	GB	US	GB
apartment	flat	second floor	first floor
cab	taxi	french fries	chips
can	tin	garbage *or* trash	rubbish
candy	sweets		
check	bill (*in a restaurant*)	gas(oline)	petrol
closet *or* cabinet	cupboard	highway	main road
		intersection	crossroads
cookie	biscuit	mad	angry
corn	maize	mail	post
crazy	mad	motor	engine
elevator	lift	movie	film
fall	autumn	one-way	single (ticket)
first floor	ground floor	pants	trousers

US	GB	US	GB
pavement	road surface	store	shop
potato chips	crisps	subway	underground
railroad	railway	truck	lorry
round-trip	return (ticket)	vacation	holiday(s)
sidewalk	pavement	zipper	zip

Expressions with prepositions and particles:

US	GB
check something **out**	check something
do something **over**	do something **again**
fill **in/out** a form	fill **in** a form
meet **with** somebody	meet somebody
visit **with** somebody	visit somebody
Monday **through** Friday	Monday **to** Friday
home	**at** home
Mondays	**on** Mondays

3 Spelling

US	GB	US	GB
aluminum	alumin**i**um	jew**el**ry	jew**ell**ery
analy**z**e	analy**s**e	lab**or**	lab**our**
catalog	catalog**ue**	p**a**jamas	p**y**jamas
cent**er**	cent**re**	practi**c**e	practi**s**e (*verb*)
che**ck**	che**que** (*from a bank*)	program	programm**e**
col**or**	col**our**	theat**er**	theat**re**
defen**s**e	defen**c**e	t**i**re	t**y**re (*on a car*)
hon**or**	hon**our**	trave**l**er	trave**ll**er

Many verbs end in *-ize* in American English, but in *-ise* or *-ize* in British English. For example: US ***realize*** / GB ***realise*** or ***realize***.

74 **broad** and **wide**

Wide is used for the physical distance from one side of something to the other.

*We live in a very **wide** street.* *The car's too **wide** for the garage.*

Broad is mostly used in abstract expressions. Some examples:

***broad** agreement* (= agreement on most points)
***broad**-minded* (= tolerant) ***broad** daylight* (= full, bright daylight)

Broad is also used in the expression ***broad*** *shoulders* (= wide strong shoulders), and in descriptions of landscape in a formal style.

Across the ***broad*** *valley, the mountains rose blue and mysterious.*

75 but = except

1 We use *but* to mean 'except' after *all, none, every, any, no* (and *everything, everybody, nothing, nobody, anywhere* etc).

He eats ***nothing but*** *hamburgers.*
Everybody*'s here* ***but*** *George.*
I've finished ***all*** *the jobs* ***but*** *one.*

We usually use object pronouns (*me, him* etc) after *but.*

Nobody ***but her*** *would do a thing like that.*

2 We use the infinitive without *to* after *but.*

That child does nothing ***but watch*** *TV.*
(NOT . . . ~~*nothing* ***but watching*** *TV.*~~)

3 Note the expressions *next but one, last but two* etc.

My friend Jackie lives ***next door but one.*** (= *two houses from me.*)
Liverpool are ***last but one*** *in the football league.*

▷ For *except*, see 118; 119.

76 by: time

By can mean 'not later than'.

I'll be home ***by*** *five o'clock.* (= *at or before five*)
'Can I borrow your car?' 'Yes, but I must have it back ***by*** *tonight.'*
(= *tonight or before*)
I'll send you the price list ***by*** *Thursday.*

▷ For the difference between *by* and *until*, see 351.

77 can and could: forms

1 *Can* is a 'modal auxiliary verb' (see 202).
There is no *-s* in the third person singular.

She ***can*** *swim very well.* (NOT ~~*She cans* . . .~~)

Questions and negatives are made without *do.*

Can you *swim?* (NOT ~~***Do you can*** *swim?*~~)
I ***can't*** *swim.* (NOT ~~*I* ***don't can*** *swim.*~~)

After *can*, we use the infinitive without *to.*

I ***can speak*** *a little English.* (NOT ~~*I* ***can to speak*** . . .~~)

2 *Can* has no infinitive or participles. When necessary, we use other words.

I'd like ***to be able*** *to stay here.* (NOT . . . ~~***to can*** *stay*~~ . . .)
You'll ***be able*** *to walk soon.* (NOT ~~*You'll* ***can***~~ . . .)
I've always ***been able*** *to play games well.* (NOT ~~*I've always* ***could***~~ . . .)
I've always ***been allowed*** *to do what I liked.*
(NOT ~~*I've always* ***could***~~ . . .)

3 *Could* is the 'past tense' of *can*. But we use *could* to talk about the past, present or future (see 78–80).

I ***could*** *read when I was four.* *You* ***could*** *be right.*
Could *I see you tomorrow evening?*

Could also has a conditional use.

I ***could*** *marry him if I wanted to.*
(= *It would be possible for me to marry him* . . .)

4 Contracted negative forms (see 90) are *can't* (/kɑ:nt/) and *couldn't* (/'kʊdnt/).
Cannot is written as one word.
For 'weak' and 'strong' pronunciations of *can*, see 358.

5 *Can* and *could* are used in several ways. The main uses are:

a to talk about ability

b to talk about possibility

c to ask, give and talk about permission

d to make offers and requests, and to tell people what to do.

For details, see the following sections.

78 **can** and **could:** ability

1 Present

We use *can* to talk about present or 'general' ability.
Look! I ***can*** *do it! I* ***can*** *do it!* *I* ***can*** *read Italian, but I* ***can't*** *speak it.*

2 Future

We use *will be able to* to talk about future ability.
*I'****ll be able to*** *speak good English in a few months.*
One day people ***will be able to*** *go to the moon on holiday.*

We use *can* if we are deciding now about the future.
I haven't got time today, but I ***can*** *see you tomorrow.*
Can *you come to a party on Saturday?*

3 Past

We use *could* for 'general ability' — to say that we could do something at any time, whenever we wanted. (*Was/were able to* is also possible.)

*She **could** read when she was four.* (OR *She was able to . . .*)
*My father **could** speak ten languages.*

We do not use *could* to say that we did something on one occasion. We use *managed to, succeeded in . . . -ing,* or *was able to.*

*How many eggs **were you able to** get?*
(NOT . . . ~~***could** you get?~~)
*I **managed to** find a really nice dress in the sale yesterday.*
(NOT ~~*I **could** find*~~ . . .)
*After six hours' climbing we **succeeded in** getting to the top of the mountain.* (NOT . . . ~~*we **could** get to the top*~~ . . .)

But we can use *couldn't* to say that we did *not* succeed in doing something on one occasion.

*I **managed to** find the street, but I **couldn't** find her house.*

4 Conditional

We can use *could* to mean 'would be able to'.

*You **could** get a better job if you spoke a foreign language.*

5 *could have . . .*

We use a special structure to say that we had the ability to do something, but did not try to do it.

could have + past participle

*I **could have married** anybody I wanted to.*
*I was so angry I **could have killed** her!*
*You **could have helped** me — why didn't you?*

79 **can**: possibility and probability

1 Possibility

We use *can* to say that situations and events are possible.

*Scotland **can** be very warm in September.*
*'Who **can** join the club?' 'Anybody who wants to.'*
*There are three possibilities: we **can** go to the police, we **can** talk to a lawyer, or we **can** forget all about it.*
*'There's the doorbell.' 'Who **can** it be?' 'Well, it **can't** be your mother. She's in Edinburgh.'*

We use *could* to talk about past possibility.

*It **could** be quite frightening if you were alone in our big old house.*

2 Probability

We do not usually use *can* when we are talking about the chances that something is true, or that something will happen. For this idea (probability), we prefer *could*, *may* or *might* (see 199).

*'Where's Sarah?' 'She **may/could** be at Joe's place.'*
(NOT ~~*'She **can be** . . . '*~~)
*We **may** go camping this summer.* (NOT ~~*We **can go** . . .*~~)

3 *could have . . .*

We use a special structure to say that something was possible, but did not happen.

could have + past participle

*That was a bad place to go skiing — you **could have broken** your leg.*
*Why did you throw the bottle out of the window? It **could have hit** somebody.*

80 can: permission, offers, requests and orders

1 Permission

We use *can* to ask for and give permission.

*'**Can** I ask you something?' 'Yes, of course you **can.**'*
__Can__ I have some more tea? You __can__ go now if you want to.

We also use *could* to ask for permission. This is more polite or formal.

__Could__ I ask you something, if you're not too busy?

May and *might* are also possible in formal and polite requests for permission. (See 200.)

__May__ I have some more tea?

2 Past permission

We use *could* to say that we had 'general' permission to do something at any time.

*When I was a child, I **could** watch TV whenever I wanted to.*

But we don't use *could* to talk about permission for one particular past action.

*I **was allowed** to see her yesterday evening.* (NOT ~~*I **could see** . . .*~~)

(This is like the difference between *could* and *was able to*. See 78.3.)

3 Offers

We use *can* when we offer to do things for people.

*'**Can** I carry your bag?' 'Oh, thanks very much.'*
*'I **can** baby-sit for you this evening if you like.' 'No, it's all right, thanks.'*

4 *Requests*

We can ask people to do things by saying *Can you . . . ?* or *Could you . . . ?* (more polite); or *Do you think you could . . . ?*

*'**Can you** put the children to bed?' 'Yes, all right.'*
*'**Could you** lend me five pounds until tomorrow?' 'Yes, of course.'*
*'**Do you think you could** help me for a few minutes?' 'Sorry, I'm afraid I'm busy.'*

5 Orders

We can use *you can/could* to tell people to do things.

*When you've finished the washing up **you can** clean the kitchen. Then **you could** iron the clothes, if you like.*

81 **can** with **remember, understand, speak, play, see, hear, feel, taste** and **smell**

1 *remember, understand, speak, play*

These verbs usually mean the same with or without *can*.

*I **(can) remember** London during the war.*
*She **can speak** Greek / She **speaks** Greek.*
*I **can't/don't understand.***
***Can/Do you play** the piano?*

2 *see, hear, feel, smell, taste*

We do not use these verbs in progressive tenses when they refer to perception (receiving information through the eyes, ears etc). To talk about seeing, hearing etc at a particular moment, we often use *can see, can hear* etc.

*I **can see** Susan coming.* (NOT ~~*I'm seeing*~~ . . .)
*I **can hear** somebody coming up the stairs.*
*What did you put in the stew? I **can taste** something funny.*

82 **close** and **shut**

1

Close and *shut* can often be used with the same meaning.

*Open your mouth and **close/shut** your eyes.*
*I can't **close/shut** the window. Can you help me?*

The past participles *closed* and *shut* can be used as adjectives.

*The post office is **closed/shut** on Saturday afternoon.*

Shut is not usually used before a noun.

*a **closed** door* (NOT ~~*a shut door*~~)
***closed** eyes* (NOT ~~*shut eyes*~~)

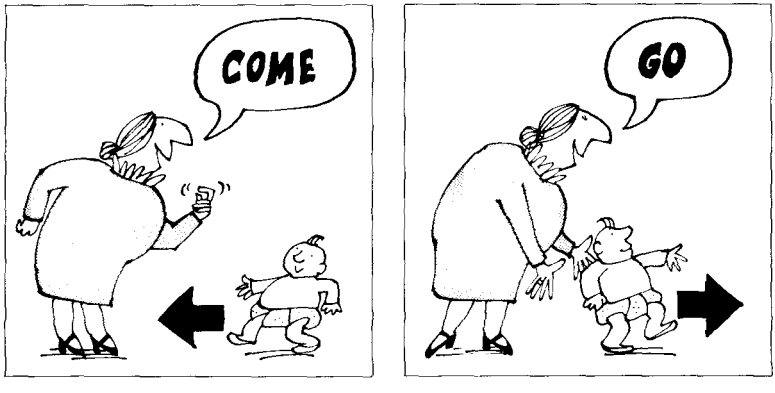
2 We prefer *close* for slow movements (like flowers closing at night), and *close* is more common in a formal style. Compare:

As we watched, he ***closed*** *his eyes for the last time.*
Shut *your mouth!*

3 We *close* roads, railways etc (channels of communication).
We *close* (= *end*) letters, bank accounts, meetings etc.

83 come and go

1 We use *come* for movements to the place where the speaker or hearer is.
We use *go* for movements to other places.



'Maria, would you ***come*** *here, please?' 'I'm* ***coming****.'*
(NOT . . . ~~*'I'm* ***going****.'*~~)
When did you ***come*** *to live here?*
Can I ***come*** *and sit on your lap?*

I want to ***go*** *and live in Greece.*
Let's ***go*** *and see Peter and Diane.*
In 1577, he ***went*** *to study in Rome.*

2 We can use *come* for a movement to a place where the speaker or listener was or will be. Compare:

What time did I ***come*** *to see you in the office yesterday? About ten, was it?*
I ***went*** *to your office yesterday, but you weren't in.*

Will you ***come*** *and visit me in hospital?*
He's ***going*** *into hospital next week.*

▷ The difference between *bring* and *take* is similar. (See 71.)

84 comparison: comparative and superlative adjectives

1 Short adjectives

(adjectives with one syllable; adjectives with two syllables ending in *-y*)

ADJECTIVE	COMPARATIVE	SUPERLATIVE	
old	old**er**	old**est**	Most adjectives:
tall	tall**er**	tall**est**	+ *-er, -est.*
cheap	cheap**er**	cheap**est**	
late	late**r**	late**st**	Adjectives ending
nice	nice**r**	nice**st**	in *-e*: + *-r, -st.*
fat	fa**tt**er	fa**tt**est	One vowel +
big	bi**gg**er	bi**gg**est	one consonant:
thin	*thi**nn**er*	*thi**nn**est*	double consonant.
happ**y**	happ**ier**	happ**iest**	Change *y* to *i.*
eas**y**	eas**ier**	eas**iest**	

Note the pronunciation of:

younger /'jʌŋgə(r)/ *longer* /'lɒŋgə(r)/ *stronger* /'strɒŋgə(r)/
youngest /'jʌŋgɪst/ *longest* /'lɒŋgɪst/ *strongest* /'strɒŋgɪst/

2 Irregular comparatives and superlatives

ADJECTIVE	COMPARATIVE	SUPERLATIVE
good	better	best
bad	worse	worst
far	*farther/further*	*farthest/furthest* (see 126)
old	older/elder	oldest/eldest (see 299.5)

The determiners *little* and *much/many* have irregular comparatives and superlatives:

little	less	least
much/many	more	most

3 Longer adjectives

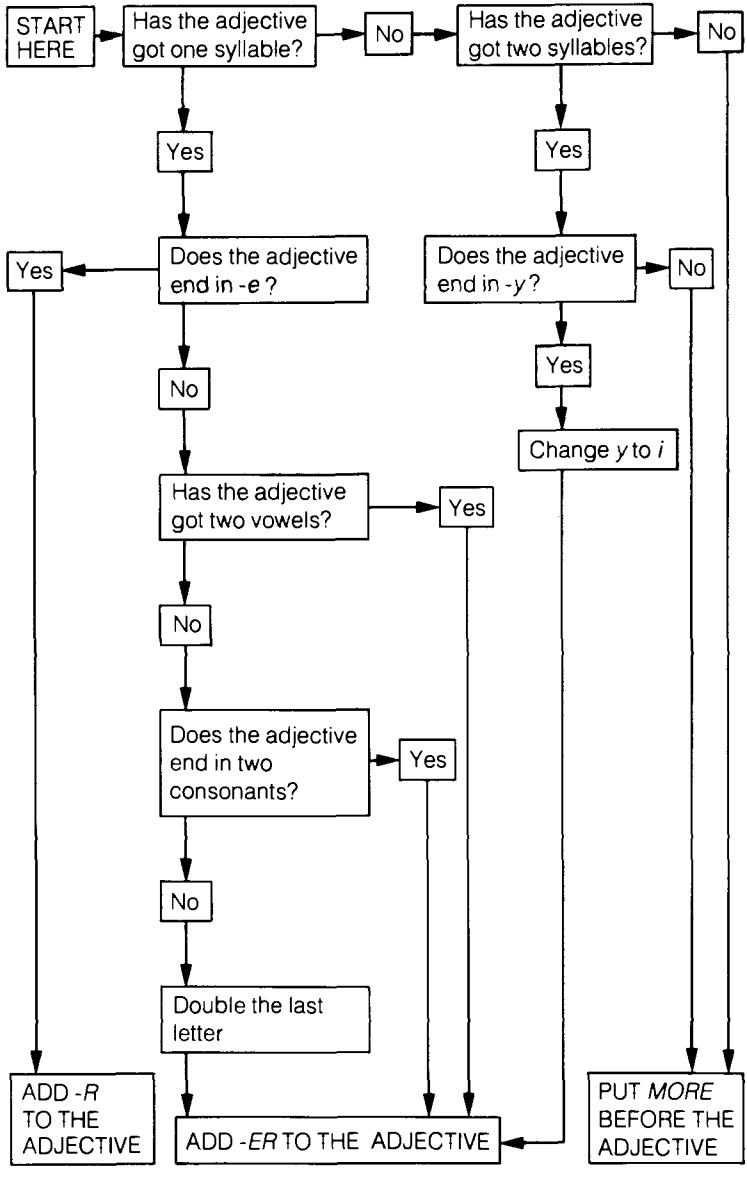
(adjectives with two syllables not ending in *-y*; adjectives with three or more syllables)

ADJECTIVE	COMPARATIVE	SUPERLATIVE
tiring	**more** tiring	**most** tiring
cheerful	**more** cheerful	**most** cheerful
handsome	**more** handsome	**most** handsome
intelligent	**more** intelligent	**most** intelligent
practical	**more** practical	**most** practical

Some two-syllable adjectives have two comparatives and superlatives: for example *commoner/more common*; *politest/most polite*. We usually prefer the forms with *more* and *most*.

▷ For information about how to use comparatives and superlatives, see 85.

How to make Comparative Adjectives



85 comparison: using comparatives and superlatives

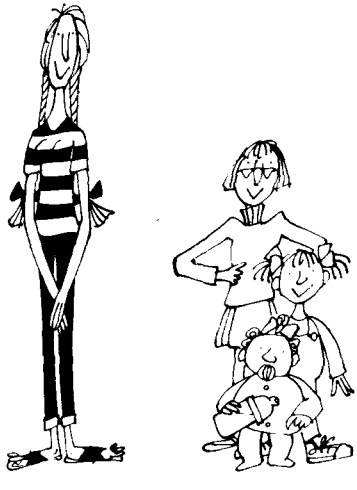
1 The difference between comparatives and superlatives

We use the comparative to compare one person or thing with (an)other person(s) or thing(s).
We use the superlative to compare one person or thing with his/her/its whole group.
Compare:

*Mary's **taller** than her three sisters.*
*Mary's **the tallest** of the four girls.*

*Your accent is **worse** than mine.*
*Your accent is **the worst** in the class.*

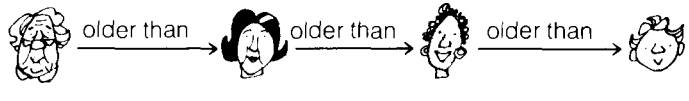
*Paul is **older** than Charles. Sally is **younger** than Paul. Albert is **older** than Sally. Charles is **younger** than Sally. Paul is **younger** than Eric. Eric is **older** than Albert. Who is **the oldest**? Who is **the youngest**?*



Mary's taller than her three sisters.



Mary's the tallest of the four girls.



the oldest

the youngest

2

We use *than* after comparatives.

*The weather's better **than** yesterday.*
(NOT . . . ~~*better **as** yesterday*~~ OR ~~*better **that** yesterday*~~)

*You sing better **than** me.* (OR . . . ***than** I do.*)

(For *I* and *me* etc after *than*, see 331.4.)

3 We can use double comparatives to say that something is changing.

adjective + *-er and* adjective + *-er*
more and more + adjective/adverb

I'm getting ***fatter and fatter****.*
We're going ***more and more slowly.***
(NOT . . . ~~*more slowly and more slowly.*~~)

4 We can use comparatives with *the . . . the . . .* to say that two things change or vary together.

the + comparative + subject + verb,
the + comparative + subject + verb

The older *I get,* ***the happier*** *I am.* (NOT ~~***Older I get***~~ . . .)
The more dangerous *it is,* ***the more*** *I like it.*
(NOT ~~*The more it is dangerous,*~~ . . .)
The more *I study,* ***the less*** *I learn.*

5 After superlatives, we do not usually use *of* to refer to a place.

I'm the happiest man ***in*** *the world.* (NOT . . . ~~***of the world.***~~)

6 Don't leave out *the* with superlatives.

It's ***the best*** *book I've ever read.* (NOT ~~*It's* ***best*** *book*~~ . . .)

7 We can use superlatives without nouns (see 11.2).

You're ***the nicest*** *of all.*
Which one do you think is ***the best****?*

86 comparison: **much, far** etc with comparatives

1 We cannot use *very* with comparatives. Instead, we use *much* or *far.*

My boyfriend is ***much/far older*** *than me.*
(NOT . . . ~~***very older*** *than me.*~~)
Russian is ***much/far more difficult*** *than Spanish.*

2 We can also modify comparatives with *very much, a lot, lots, any, no, rather, a little, a bit.*

very much *nicer*
a lot *happier*
rather *more quickly*
a little *less expensive*
a bit *easier*
Is your mother ***any*** *better?*
She looks ***no*** *older than her daughter.*

87 comparison: comparative and superlative adverbs

Most comparative and superlative adverbs are made with *more* and *most*.

Could you talk ***more quietly****?* (NOT . . . ~~***quietlier***~~*?*)

A few adverbs have comparatives and superlatives with *-er* and *-est*. The most common are: *fast, soon, early, late, hard, long, well* (*better, best*), *far* (*farther/further, farthest/furthest*, see 126), *near* ; and in informal English *slow, loud* and *quick*.

Can't you drive any ***faster****?*
Can you come ***earlier****?*
She sings ***better*** *than you do.*
Talk ***louder****.*

88 conditional

I **would/should** you **would** he/she/it **would** we **would/should** you **would** they **would**	+ infinitive without *to*

Contractions: *I'd, you'd, he'd* etc; *wouldn't/shouldn't*

1 Structures

would/should + infinitive without *to*
I ***would like*** *a drink.*

would/should + *be* + -ing (progressive conditional)
If I was at home now I ***would be watching*** *TV.*

would/should + *have* + past participle (perfect conditional)
If it hadn't been so expensive I ***would have bought*** *it.*

would/should + *be* + past participle (passive conditional)
I knew that the letter ***would be opened*** *by his secretary.*

We can use *would* or *should* after *I* and *we*. They mean the same in conditional structures. After *you, he, she, it* and *they*, and nouns, we only use *would*. Compare:

I ***would/should*** *buy it if I had enough money.*
John ***would*** *buy it if he had enough money.*

2 Use

a In sentences with *if*, and similar words (see 165).

I ***wouldn't go*** *there if I didn't have to.*
Suppose there was a war, what ***would you do****?*

b In reported speech (see 283.3), to show that somebody said *shall* or *will*.

I said that I ***should need*** *help. ('I* ***shall need*** *help.')*
He told me everything ***would be*** *all right.*

c For 'future in the past'.

I was late. I ***would have*** *to run to catch the train.*

d With *like, prefer* etc, in polite requests and offers.

I ***would like*** *some tea.* ***Would you prefer*** *meat or fish?*

3 After some conjunctions we use a past tense instead of a conditional. (See 343).

If I was rich I would do ***what I liked.*** (NOT . . . ~~***what I would like***~~.)

4 Note that the word *conditional* can have another meaning. It is used not only for the structure *would/should* + infinitive (as here), but also for a kind of clause or sentence with *if* (see 164–165).

▷ For other uses of *should*, see 294. For other uses of *would*, see 369.

89 conjunctions

clause + conjunction + clause
conjunction + clause, + clause

1 A conjunction joins two clauses.

I'm tired ***and*** *I want to go to bed.*
I tried hard ***but*** *I couldn't understand.*
His father died, ***so*** *he had to stop his studies.*
I know ***that*** *you don't like her.*
I'll sell it to you cheap ***because*** *you're a friend of mine.*
She married him ***although*** *she didn't love him.*
We'll start at eight o'clock ***so that*** *we can finish early.*
I'd tell you ***if*** *I knew.*

And, but, so and *that* go between two clauses.
Most other conjunctions can also go at the beginning of a sentence.

Because *you're a friend of mine, I'll sell it to you cheap.*
Although *she didn't love him, she married him.*
So that *we can finish early, we'll start at eight o'clock.*
If *I knew, I'd tell you.*

When a conjunction begins a sentence, there is usually a comma (,) between the two clauses.

2 We do not usually write the two clauses separately, with a full stop (.) between them.

It was late ***when*** *I got home.* (NOT ~~*It was late.* ***When*** *I got home.*~~)

But we can sometimes separate the two clauses in order to emphasize the second, especially with *and, but, so, because* and *although*.

James hated Mondays. ***And*** *this Monday was worse than usual.*

And we separate clauses in conversation (when two different people say them).

*'John's late.' '****Because*** *he was doing your shopping.'*

3 One conjunction is enough to join two clauses. Don't use two.

Although *she was tired, she went to work.*
She was tired, ***but*** *she went to work.*
(NOT ~~***Although*** *she was tired,* ***but*** *she went to work.*~~)

Because *I liked him, I tried to help him.*
I liked him, ***so*** *I tried to help him.*
(NOT ~~***Because*** *I liked him,* ***so*** *I tried to help him.*~~)

As *you know, I work very hard.*
You know ***that*** *I work very hard.*
(NOT ~~***As*** *you know,* ***that*** *I work very hard.*~~)

4 Relative pronouns (*who, which* and *that* — see 277) join clauses like conjunctions.

There's the girl ***who*** *works with my sister.*

A relative pronoun is the subject or object of the verb that comes after it. So we do not need another subject or object.

I've got a friend ***who*** *works in a pub.* (NOT . . . ~~***who he*** *works*~~ . . .)
*The man (****that****) she married was an old friend of mine.*
(NOT ~~*The man (****that****) she married* ***him*** . . .~~)
*She always says thank-you for the money (****that****) I give her.*
(NOT . . . ~~*for the money (****that****) I give* ***it*** *her.*~~)

90 contractions

1 Sometimes we make two words into one: for example *I've* /aɪv/ (= *I have*); *don't* /dəʊnt/ (= *do not*).
These forms are called 'contractions'. There are two kinds:

pronoun + auxiliary verb	auxiliary verb + *not*
I've you'll he'd	*aren't isn't hadn't*
we're they've it's	*don't won't* (= *will not*)

The forms *'ve, 'll, 'd,* and *'re* are only written after pronouns, but we write *'s* (= *is/has*) after nouns and question-words as well.

My ***father's*** *a gardener.* ***Where's*** *the toilet?*

The apostrophe (') goes in the same place as the letters that we leave out: *has not = hasn't* (NOT ~~*ha'snt*~~).
Contractions are common in informal speech and writing; they are not used in a formal style.

2 Sometimes an expression can have two possible contractions. For *she had not*, we can say *she'd not* or *she hadn't*; for *he will not*, we can say *he'll not* and *he won't*.
In Southern British English, the forms with *n't* are more common in most cases (for example *she hadn't*; *he won't*).
We do not use double contractions: ~~*she'sn't*~~ is impossible.

3 Contractions are unstressed. When an auxiliary verb is stressed (for example, at the end of a clause), a contraction is not possible. Compare:

You're late. *Yes,* ***you are***. (NOT ~~*Yes,* ***you're***~~.)
I've *forgotten. Yes,* ***I have***. (NOT ~~*Yes,* ***I've***~~.)

However, negative contractions are stressed, and we can use them at the ends of clauses.

No, you ***aren't***. *No, you* ***haven't***.

Contractions: pronunciation and meaning

I'm	/aɪm/	I am
I've	/aɪv/	I have
I'll	/aɪl/	I will/shall
I'd	/aɪd/	I had/would/should
you're	/jɔ:(r)/	you are
you've	/ju:v/	you have
you'll	/ju:l/	you will
you'd	/ju:d/	you had/would
he's	/hi:z/	he is/has
he'll	/hi:l/	he will
he'd	/hi:d/	he had/would
she's	/ʃi:z/	she is/has
she'll	/ʃi:l/	she will
she'd	/ʃi:d/	she had/would
it's	/ɪts/	it is/has
it'll	/ɪtl/	it will
it'd	/ɪtəd/	it had/would (not often written)
we're	/wɪə(r)/	we are
we've	/wi:v/	we have
we'll	/wi:l/	we will/shall
we'd	/wi:d/	we had/would
they're	/ðeə(r)/	they are
they've	/ðeɪv/	they have
they'll	/ðeɪl/	they will
they'd	/ðeɪd/	they had/would

aren't	/ɑ:nt/	are not
can't	/kɑ:nt/	cannot
couldn't	/'kʊdnt/	could not
daren't	/deənt/	dare not
didn't	/'dɪdnt/	did not
doesn't	/'dʌznt/	does not
don't	/dəʊnt/	do not
hasn't	/'hæznt/	has not
haven't	/'hævnt/	have not
hadn't	/'hædnt/	had not
isn't	/'ɪznt/	is not
mightn't	/'maɪtnt/	might not
mustn't	/'mʌsnt/	must not
needn't	/'ni:dnt/	need not
oughtn't	/'ɔ:tnt/	ought not
shan't	/ʃɑ:nt/	shall not
shouldn't	/'ʃʊdnt/	should not
wasn't	/'wɒznt/	was not
weren't	/wɜ:nt/	were not
won't	/wəʊnt/	will not
wouldn't	/'wʊdnt/	would not

Notes

a *Am not* is contracted to *aren't* (/ɑ:nt/) in questions.
I'm late, ***aren't*** *I?*

b In non-standard English, *ain't* is used as a contraction of *am not, are not, is not, have not* and *has not.*

c Do not confuse *it's* and *its.* (See 299.8.)

d For the contraction *let's*, see 191.

91 'copula' verbs

We use some verbs to join an adjective to the subject. These can be called 'copulas' or 'copula verbs'.
Compare:

The car went fast. (*Fast* is an adverb. It tells you about the movement.)

The car ***looks*** *fast.* (*Fast* is an adjective. It tells you about the car itself — rather like saying *The car* ***is*** *fast. Look* is a copula verb.)

Common copula verbs are:

be look seem appear sound smell taste feel

She ***is*** *nice. She* ***looks*** *nice. She* ***seems*** *nice. Her perfume* ***smells*** *nice. Her voice* ***sounds*** *nice. Her skin* ***feels*** *nice.*

Some copula verbs are used to talk about change. The most common are *become*, *get*, *grow*, *go* and *turn*.

It's ***becoming*** *colder.* *It's* ***getting*** *colder.* (informal)
It's ***growing*** *colder.* (literary)
The leaves are ***turning*** *brown.* (formal)
The leaves are ***going*** *brown.* (informal — see 146)

Other copula verbs are used to say that things do not change. The most common are *stay*, *remain* and *keep*.

How does she ***stay*** *so young?*
I hope you will always ***remain*** *so charming.*
Keep *calm.*

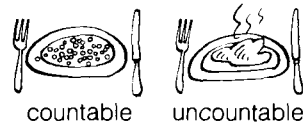
92 countable and uncountable nouns

1 Countable nouns are the names of separate objects, people, ideas etc which we can count.
We can use numbers and *a/an* with countable nouns; they have plurals.

a cat *three cats* *a newspaper* *two newspapers*

Uncountable nouns are the names of materials, liquids, and other things which we do not see as separate objects. We cannot use *a/an* or numbers with uncountable nouns; they have no plurals.

water (NOT ~~*a water*~~; ~~*two waters*~~)
wool (NOT ~~*a wool*~~; ~~*two wools*~~)
weather (NOT ~~*a weather*~~; ~~*two weathers*~~)



countable uncountable

2 We cannot usually put *a/an* with an uncountable noun even when there is an adjective.

My father enjoys very good ***health.*** (NOT . . . ~~***a very good health***~~.)
We're having terrible ***weather.*** (NOT . . . ~~***a terrible weather***~~.)
He speaks good ***English.*** (NOT . . . ~~***a good English***~~.)

3 Usually it is easy to see if a noun is countable or uncountable. Obviously *house* is a countable noun, and *air* is not. But sometimes things are not so clear. For instance, *travel* and *journey* have very similar meanings, but *travel* is uncountable (it means 'travelling in general') and *journey* is countable (it means 'one movement from one place to another').
Also, different languages see the world in different ways. For example *hair* is uncountable in English, but plural countable in many languages; *grapes* are plural countable in English, but uncountable in some languages.
Here are some more nouns which are uncountable in English, but countable in some other languages, together with related singular countable expressions.

92

Uncountable	Countable
accommodation	a place to live or stay (NOT ~~an accommodation~~)
advice	a piece of advice (NOT ~~an advice~~)
bread	a loaf; a roll
furniture	a piece of furniture
grass	a blade of grass; a lawn
information	a piece of information
knowledge	a fact
lightning	a flash of lightning
luggage	a piece of luggage; a case; a trunk
money	a note; a coin; a sum
news	a piece of news
progress	a step forward
research	a piece of research; an experiment
rubbish	a piece of rubbish
spaghetti	a piece of spaghetti
thunder	a clap of thunder
toothache	an aching tooth
travel	a journey; a trip
work	a job; a piece of work

Note: *A headache* is countable.

4 Many nouns have both countable and uncountable uses. Compare:

I'd like some white ***paper***. (uncountable)
I'm going out to buy ***a paper***. (= *a newspaper* — countable)

The window's made of unbreakable ***glass***. (uncountable)
Would you like ***a glass*** *of water?* (countable)

Could I have some ***coffee***? (uncountable)
Could we have ***two coffees***, *please?* (= *cups of coffee* — countable)



She's got red ***hair***.
(uncountable)



I've got two white ***hairs***.
(countable)

▷ For more information about particular nouns, look in a good dictionary.

93 country

1 *Country* (countable) = 'nation', 'land'.

*Scotland is a cold **country**.*
*France is the **country** I know best.*
*How many **countries** are there in Europe?*

2 *The country* (uncountable) = 'open land without many buildings' (the opposite of *the town*).
With this meaning, we cannot say *a country* or *countries* (see 92 for the use of uncountable nouns).

*My parents live in **the country** near Edinburgh.*
*Would you rather live in the town or **the country**?*

94 dare

1 *Dare* is used in two ways:

a as an ordinary verb, followed by the infinitive with *to.*

*He **dares to** say what he thinks.*
*She **didn't dare to** tell him.*

b as a modal auxiliary verb (see 202)

***Dare** she tell him?*
*I **daren't** say what I think.*
(question and negative without *do*; third person without *-s*; following infinitive without *to.*)

2 In modern English, we usually use *dare* as an ordinary verb. It is most common in negative sentences.

*She **doesn't dare to** go out at night.*
*They **didn't dare to** open the door.*

We can use the modal auxiliary form *daren't* to say that somebody is afraid to do something at the moment of speaking.

*I **daren't** look.*

3 *I dare say* = 'I think probably', 'I suppose'.

***I dare say** it'll rain tomorrow.*
***I dare say** you're ready for a drink.*

95 dates

1 Writing

A common way to write the day's date is like this:

30 March 1983 27 July 1984

There are other possibilities:

30th March, 1983 *March 30(th) 1983* *March 30(th), 1983* *30.3.83*

British and American people write 'all-figure' dates differently: British people put the day first, Americans put the month first.

6.4.77 = 6 April in Britain, June 4 in the USA.

For the position of dates in letters, see 192.

2 Speaking

30 March 1983 = (British) *'March the thirtieth, nineteen eighty-three'* OR *'The thirtieth of March, nineteen eighty-three'*

(American) *'March thirtieth, nineteen eighty-three'*

▷ For the use of prepositions in dates, see 55; 256.2, 3.

96 determiners

1 Determiners are words like *the, my, this, some, either, every, enough, several.*
Determiners come at the beginning of noun phrases, but they are not adjectives.

the *moon* ***a*** *nice day* ***my*** *fat old cat* ***this*** *house*
every *week* ***several*** *young students*

We cannot usually put two determiners together. We can say ***the*** *house*, ***my*** *house* or ***this*** *house*, but not ~~***the my*** *house*~~ or ~~***the this*** *house*~~ or ~~***this my*** *house*~~.

2 There are two groups of determiners:

Group A

a/an the
my your his her its our your their one's whose
this these that those

Group B

some any no
each every either neither
much many more most little less least
few fewer fewest enough several
all both half
what whatever which whichever

3 If we want to put a group B determiner before a group A determiner, we have to use *of*.

group B determiner + *of* + group A determiner

some of *the people*
each of *my children*
neither of *these doors*
most of *the time*
which of *your records*
enough of *those remarks*

Before *of* we use *none*, not *no*, and *every one*, not *every*.

none of *my friends* ***every one*** *of these books*

We can leave out *of* after *all*, *both* and *half*.

all (of) *his ideas* ***both (of)*** *my parents*

4 We can use group B determiners alone (without nouns). We can also use them with *of* before pronouns.

'Do you know Orwell's books?' 'Yes, I've read ***several****.'*
'Would you like some water?' 'I've got ***some****, thanks.'*

neither of *them* ***most of*** *us* ***which of*** *you*

▷ The index will tell you where to find more information about particular determiners.

97 discourse markers

Discourse means 'pieces of language longer than a sentence'. Some words and expressions are used to show how discourse is constructed. They can show the connection between something we have said and something we are going to say; or they can show the connection between what somebody else has said and what we are saying; or they can show what we think about what we are saying; or why we are talking. Here are some common examples of these 'discourse markers'.

1 ***by the way***

We use *by the way* to introduce a new subject of conversation.

'Nice day.' 'Yes, isn't it? ***By the way****, have you heard from Peter?'*

2 ***talking about . . .***

We use this to join one piece of conversation to another.

'I played tennis with Mary yesterday.' 'Oh, yes. ***Talking about Mary****, do you know she's going to get married?'*

3 ***firstly, secondly, thirdly; first of all; to start with***

We use these to show the structure of what we are saying.

***Firstly**, we need somewhere to live. **Secondly**, we need to find work. And **thirdly**, . . .*
*'What are you going to do?' 'Well, **to start with** I'm going to buy a newspaper.'*

4 *all the same, yet, still, on the other hand, however*

These show a contrast with something that was said before.

*'She's not working very well.' '**All the same**, she's trying hard.'*
*He says he's a socialist, and **yet** he's got two houses and a Rolls Royce.*
*It's not much of a flat. **Still**, it's home.*
*'Shall we go by car or train?' 'Well, it's quicker by train. **On the other hand**, it's cheaper by car.'*
*Jane fell down the stairs yesterday. **However**, she didn't really hurt herself.*

5 *anyway, anyhow, at any rate*

These can mean 'what was said before is not important — the main point is: . . .'

*I'm not sure what time I'll arrive: maybe half past seven or a quarter to eight. **Anyway**, I'll be there before eight.*

*What a terrible experience! **Anyhow**, you're all right — that's the main thing.*

6 *mind you*

To introduce an exception to what was said before.

*I don't like the job at all, really, **Mind you**, the money's good.*

7 *I mean*

We say this when we are going to make things clearer, or give more details.

*It was a terrible evening. **I mean**, they all sat round and talked politics for hours.*

8 *kind of, sort of*

To show that we are not speaking very exactly.

*I **sort of** think we ought to start going home, perhaps, really.*

9 *let me see, well*

To give the speaker time to think.

*'How much are you selling it for?' '**Well, let me see**, . . . '*

10 *well*

To make agreement or disagreement 'softer', less strong.

*'Do you like it?' '**Well**, yes, it's all right.'*
*'Can I borrow your car?' '**Well**, no, I'm afraid you can't.'*

11 *I suppose*

To make a polite enquiry.

***I suppose** you're not free this evening?*

To show unwilling agreement.

*'Can you help me?' '**I suppose** so.'*

12 *I'm afraid*

To say that one is sorry to give bad news.

*'Do you speak German?' '**I'm afraid** I don't.'*

▷ Most of these expressions have more than one meaning.
For full details, see a good dictionary. For *after all*, see 17. For *actually*, see 7.

98 **do**: auxiliary verb

The auxiliary verb *do* is used in a lot of ways.

1 We use *do* to make questions with ordinary verbs, but not with auxiliary verbs. (See 270.) Compare:

Do you like** football?* (NOT ~~Like you** football?*~~)
Can you** play football?* (NOT ~~Do you can** play football?*~~)

2 We use *do* to make negative sentences with ordinary verbs, but not with auxiliary verbs. (See 214.) Compare:

*I **don't like** football.* (NOT ~~*I **like not** football.*~~)
*I **can't** play football.* (NOT ~~*I **don't can** play football.*~~)

3 We use *do* instead of repeating a complete verb or clause. (See 108.3.)

*She doesn't like dancing, but I **do**. (= . . . but I like dancing.)*
*Ann thinks there's something wrong with Bill, and so **do** I.*
*You play bridge, **don't** you?*

4 We use *do* in an affirmative clause for emphasis. (See 110.1.)

***Do** sit down.* *She thinks I don't love her, but I **do** love her.*

5 We can use the auxiliary verb *do* together with the ordinary verb *do* — so that we have *do* twice in the same verb phrase.

*What **do** you **do** in the evenings?*
*'My name is Robinson.' 'How **do** you **do**?'*

99 do + -ing

We often use *do* with *-ing* to talk about activities that take some time, or that are repeated.
There is usually a 'determiner' (see 96) before the *ing* form — for example *the, my, some, much.*

*I **do my shopping** at weekends. Have you **done the washing up**?*
*I **did a lot of running** when I was younger.*
*I think I'll stay at home and **do some reading** tonight.*

▷ For *go -ing*, see 147.

100 do and make

These words are very similar, but there are some differences.

1 We use *do* when we do not say exactly what activity we are talking about — for example with *something, nothing, anything, everything, what.*

***Do** something! I like **doing** nothing.*
*What shall we **do**? Then he **did** a very strange thing.*

2 We use *do* when we talk about work, and in the structure *do -ing* (see 99).

*I'm not going to **do** any work today. I'm going to **do** some reading.*
*I dislike **doing** housework. I hate **doing** the cooking and shopping.*
*Would you like to **do** my job?*

3 We often use *make* to talk about constructing, building, creating, etc.

*I've just **made** a cake. Let's **make** a plan.*
*My father and I once **made** a boat.*

4 Learn these expressions:

***do** good/harm/business/one's best/a favour*
***make** an offer/arrangements/a suggestion/a decision/*
an attempt/an effort/an excuse/an exception/a mistake/a noise/
a journey/a phone call/money/a profit/love/peace/war/a bed

▷ For other expressions, look in a dictionary to see if *do* or *make* is used.

101 during and for

During says *when* something happens; *for* says *how long* it lasts.
Compare:

*My father was in hospital **during** the summer.*
*My father was in hospital **for** six weeks.*(NOT . . . ~~***during** six weeks.*~~)
*It rained **during** the night **for** two or three hours.*
*I'll call in and see you **for** a few minutes **during** the afternoon.*

102 during and in

1 We use both *during* and *in* to say that something happens inside a particular period of time.

We'll be on holiday ***during/in*** *August.*
I woke up ***during/in*** *the night.*

2 We prefer *during* when we stress that we are talking about the whole of the period.

The shop's closed ***during the whole of August.***
(NOT . . . ~~***in the whole of August.***~~)

3 We use *during*, not *in*, when we say that something happens between the beginning and end of an *activity* (not a period of time).

He had some strange experiences ***during*** *his military service.*
(NOT . . . ~~***in his military service.***~~).
I'll try to phone you ***during*** *the meeting.* (NOT . . . ~~***in the meeting.***~~)

103 each: grammar

1 We use *each* before a singular noun.

each + singular noun

Each *new* ***day*** *is different.*

2 We use *each of* before a pronoun or a determiner (for example *the*, *my*, *these*). The pronoun or noun is plural.

each of us/you/them
each of + determiner + plural noun

She bought a different present for ***each of us.***
I write to ***each of my children*** *once a week.*

After *each of* . . . a verb is usually singular, but it can be plural in an informal style.

Each of them ***has*** *his own way of doing things.*
(More informal: *Each of them* ***have*** *their own way* . . .)

3 *Each* can come after an indirect object (but not usually a direct object).

indirect object + *each*

I bought ***the girls each*** *an ice-cream.*
She sent ***them each*** *a present.*

4 We can use *each* without a noun, but *each one* is more common.

I've got five brothers, and ***each (one)*** *is quite different from the others.*

5 *Each* can go with a verb, in 'mid-position', like some adverbs (see 13.2).

auxiliary verb + *each*
be + *each*

*They **have each** got their own rooms.*
*We **are each** going on a separate holiday this year.*
*You **are each** right in a different way.*

each + other verb

*We **each think** the same.*
*They **each want** to talk all the time.*

▷ For *each* and *every*, see 104.

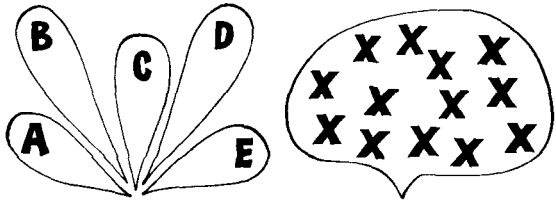
104 each and every

1 We use *each* to talk about two or more people or things.
We use *every* to talk about three or more. (Instead of 'every two' we say *both*).

2 We say *each* when we are thinking of people or things separately, one at a time.
We say *every* when we are thinking of people or things together, in a group. (*Every* is closer to *all*.)
Compare:

*We want **each** child to develop in his or her own way.*
*We want **every** child to be happy.*

***Each** person in turn went to see the doctor.*
*He gave **every** patient the same medicine.*



EACH

EVERY

The difference is not always very great, and often both words are possible.

*You look more beautiful **each/every** time I see you.*

▷ For the difference between *every* and *all*, see 24.
For the grammar of *each*, see 103.
For the grammar of *every*, see 117.

105 each other and one another

1 *Each other* and *one another* mean the same.

Mary and I write to ***each other/one another*** *every day.*
They sat without looking at ***each other/one another****.*

2 There is a possessive *each other's/one another's.*

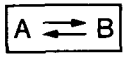
We often borrow ***each other's*** *clothes.*
They stood looking into ***one another's*** *eyes.*

Each other/one another are not used as subjects.

We must each listen carefully to what the other says.
(NOT ~~*We must listen carefully to what* ***each other*** *say.*~~)

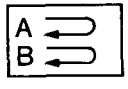
3 Note the difference between *each other/one another* and *ourselves/yourselves/themselves.* Compare:

They were looking at ***each other****.*
(= Each person was looking at the other.)



each other

They were looking at ***themselves****.*
(= Each person was looking at him- or herself.)



themselves

106 either: determiner

1 We use *either* before a singular noun to mean 'one or the other'.

either + singular noun

Come on Tuesday or Thursday. ***Either day*** *is OK.*

Sometimes *either* can mean 'both' (especially before *side* and *end*). The noun is singular.

There are roses on ***either side*** *of the door.*

2 We use *either of* before a pronoun or a determiner (for example *the, my, these*). The pronoun or noun is plural.

either of us/you/them *either of* + determiner + plural noun

I don't like ***either of them****.*
I don't like ***either of my maths teachers****.*

3 We can use *either* without a noun.

'Would you like tea or coffee?' 'I don't mind. ***Either****.'*

4 *Either* is pronounced /'aɪðə(r)/ or /'iːðə(r)/ (in American English usually /'iːðər/).

▷ For *either . . . or . . .* see 107. For *not either, neither* and *nor*, see 217.

107 either . . . or . . .

We use *either . . . or . . .* to talk about a choice between two possibilities (and sometimes more than two).

*You can **either** have tea **or** coffee.*
*I don't speak **either** French **or** German.*
*You can **either** come with me now **or** walk home.*
***Either** you leave this house **or** I'll call the police.*
*If you want ice-cream, you can have **either** lemon, coffee **or** vanilla.*

▷ For pronunciation see 106. For *either* as a determiner (with a noun) see 106. For *not either, neither* or *nor*, see 217.

108 ellipsis (leaving words out)

We often leave words out when the meaning is clear without them.

1 At the beginning of a sentence

In an informal style, we often leave out articles (*the, a/an*) possessives (*my, your* etc), personal pronouns (*I, you* etc) and auxiliary verbs (*am, have* etc) at the beginning of a sentence.

Car's running badly. (= ***The** car's . . .*)
Wife's on holiday. (= ***My** wife's . . .*)
Couldn't understand a word. (= ***I** couldn't understand . . .*)
Seen Joe? (= ***Have you** seen Joe?*)

2 With *and, but* and *or*

If the same word comes in two expressions that are joined by *and, but* or *or*, we can usually leave out the word once.

He sang and (he) played the guitar.
Would you like some tea or (some) coffee?
young boys and (young) girls
in France and (in) Germany
He opened his eyes once, but (he) didn't wake up.

We can leave out more than one word.

She washed (her jeans) and ironed her jeans.
You could have come and (you could have) told me.

3 After auxiliary verbs

We can use an auxiliary verb instead of a complete verb, or even instead of a whole clause, if the meaning is clear. The auxiliary verb usually has a 'strong' pronunciation (see 358).

*'Get up.' 'I **am** /æm/.'* (= *'I am getting up.'*)
*He said he'd write, but he **hasn't**.* (= *. . . hasn't written*)
*I can't see you today, but I **can** tomorrow.*

'You're getting better at tennis.' 'Yes, I ***am****.'*
'I've forgotten the address.' 'So ***have*** *I.'*
'You wouldn't have won if I hadn't helped you.' 'Yes I ***would****.'*

In clauses without an auxiliary verb, we can use *do* instead of repeating a verb or clause.

She likes walking in the mountains, and I ***do*** *too.*

4 After *as* and *than*

We can leave out words after *as* and *than*, if the meaning is clear.

The weather isn't as good ***as*** *last year.* (= . . . *as good as it* ***was*** . . .)
I found more blackberries ***than*** *you.* (= . . . *than you found.*)

5 Infinitives

We can use *to* instead of repeating a whole infinitive.

'Are you and Gillian getting married?' 'We hope ***to****.*
I don't dance much now, but I used ***to*** *a lot.*

To is not necessary after | conjunction + *want/like* |.

Come when you want. I'll do what I like. Stay as long as you like.

109 else

1 *Else* means 'other'.

If you can't help me I'll ask somebody ***else****.* (= . . . *some other person.*)

We use *else* after:
somebody, someone, something, somewhere; anybody, anyone etc;
everybody, everyone etc; *nobody, no-one* etc;
who, what, where, how, why;
little and *(not) much.*

Would you like ***anything else****?*
'Harry gave me some perfume for Christmas.' 'Oh, lovely. ***What else*** *did you get?'*
Where else *did you go besides Madrid?*
We know when Shakespeare was born, and when he died, but we don't know ***much else*** *about his life.*

2 *Else* has a possessive *else's*.

You're wearing somebody ***else's*** *coat.*

There is no plural structure with *else*. The plural of *somebody else* is *(some) other people.*

3 *Or else* means 'otherwise', 'if not'.

Let's go, ***or else*** *we'll miss the train.*

110 emphasis

We can emphasize an idea (make it seem more important) in several ways.

1 We can pronounce some words louder and with a higher intonation. In writing, we can show this by using CAPITAL LETTERS or by underlining. In printing, *italics* or **bold type** are used.



This is the *last* opportunity.
He lived in **France**, not Spain.

Changes in emphasis can change the meaning. Compare:

Jane *phoned me yesterday.* (*Not somebody else.*)
Jane ***phoned*** *me yesterday.* (*She didn't come to see me.*)
Jane phoned ***me*** *yesterday.* (*She didn't phone you.*)
Jane phoned me ***yesterday***. (*Not today.*)

We often emphasize auxiliary verbs. This makes the sentence 'stronger', or it expresses a contrast. When we stress auxiliary verbs, they change their pronunciation (see 358).

It ***was*** *a nice party!*
You ***have*** *grown!*
I ***am*** *telling the truth — you* ***must*** *believe me!*

In sentences without auxiliary verbs, we can add *do* for emphasis.

Do *sit down.*
You're wrong — she ***does*** *like you.*

When auxiliary verbs are stressed, the word order can change (see 14.10). Compare:

You have certainly grown.
You certainly ***have*** *grown!* (emphatic)

2 We can use special words to show emphasis; for example *so*, *such*, *really*.

Thank you ***so*** *much. It was* ***such*** *a lovely party. I* ***really*** *enjoyed myself.*

3 We can also use special structures, including repetition, to make some parts of the sentence more important.

That film *— what did you think of it?*
Asleep*, then, were you?*
It *was* ***John*** *who paid for the drinks.*
What *I need is* ***a drink****.*
She looks ***much, much*** *older.*

For details of some of these structures, see 111.

111 emphatic structures with **it** and **what**

We can use structures with *it* and *what* to 'point out' or emphasize particular ideas.

1 *It is/was . . . that . . .*

Compare:

My secretary sent the bill to Mr Harding yesterday.
It was my secretary *that sent the bill to Mr Harding yesterday.*
(not somebody else)
It was the bill *that my secretary sent to Mr Harding yesterday.*
(not something else)
It was Mr Harding *that my secretary sent the bill to yesterday.*
(not to somebody else)
It was yesterday *that my secretary sent the bill to Mr Harding.*
(not another day)

2 *What* (+ subject) + verb + *be . . .*

Compare:

My left leg hurts.
What hurts is ***my left leg****.*

I like her sense of humour.
What I like is ***her sense of humour****.*

3 We can emphasize a verb by using *what* with *do* and an infinitive.
Compare:

She screamed.
What she did was (to) scream.

112 enjoy

enjoy + noun
enjoy + pronoun
enjoy . . . -ing

Enjoy always has an object. When we talk about having a good time, we can use *enjoy myself/yourself* etc.

'Did you ***enjoy*** *the party?' 'Yes, I* ***enjoyed it*** *very much.'*
I really ***enjoyed myself*** *when I went to Rome.*
(NOT ~~*I really* ***enjoyed*** *when I went*~~ . . .)

Enjoy can be followed by . . . *-ing*.

I don't ***enjoy looking after*** *children.* (NOT . . . ~~***enjoy to look***~~ . . .)

113 enough

1 *Enough* comes after adjectives (without nouns) and adverbs.

adjective/adverb + *enough*

Is it ***warm enough*** *for you?* (NOT . . . ~~***enough warm***~~ . . .)
You're not driving ***fast enough****.*

2 *Enough* comes before nouns.

enough (+ adjective) + noun

Have you got ***enough milk****?* (NOT . . . ~~***enough of*** *milk.*~~)
There isn't ***enough blue paint*** *left.*

We use *enough of* before pronouns and determiners (for example *the, my, this*).

enough of + pronoun

We didn't buy ***enough of them****.*

enough of + determiner (+ adjective) + noun

The exam was bad. I couldn't answer ***enough of the questions****.*
Have we got ***enough of those new potatoes****?*

3 We can use an infinitive structure after *enough*.

. . . *enough* . . . + infinitive

She's old ***enough to do*** *what she wants.*
I haven't got ***enough*** *money* ***to buy*** *a car.*

. . . *enough* . . . + *for* + object + infinitive

It's late ***enough for us to stop*** *work.*

114 even

1 We can use *even* to talk about surprising extremes — when people 'go too far', or do more than we expect, for example. *Even* usually goes in 'mid-position' (see 13.2).

auxiliary verb + *even* *be* + *even*

She has lost half her clothes. She ***has even*** *lost two pairs of shoes.*
(NOT . . . ~~***Even she has*** *lost*~~ . . .)
She is rude to everybody. She ***is even*** *rude to the police.*
(NOT ~~***Even she is*** *rude*~~ . . .)

even + other verb

They do everything together. They ***even brush*** *their teeth together.*
He speaks lots of languages. He ***even speaks*** *Eskimo.*

Even can go in other positions when we want to emphasize a particular expression.

Anybody can do this. ***Even a child*** *can do it.*
He eats anything — ***even raw potatoes****.*
I work every day, ***even on Sundays****.*

2 We use *not even* to say that we are surprised because something has not happened, is not there, etc.

*He ca****n't even*** *write his own name.*
I haven't written to anybody for months — ***not even*** *my parents.*
*She did****n't even*** *offer me a cup of tea.*

3 *Also* is not used to talk about surprising extremes.

Everybody got up early. ***Even George****.* (NOT ~~***Also George***~~.)

4 *Even* is not used as a conjunction, but we can use *even* before *if* and *though*.

Even if *I become a millionaire, I shall always be a socialist.*
(NOT ~~*Even I become* . . .~~)
Even though *I didn't know anybody at the party, I had a good time.*

5 *Even so* means 'however'.

He seems nice. ***Even so****, I don't really like him.*

115 eventual(ly)

Eventual and *eventually* mean 'final(ly)', 'in the end'. We use them when we say that something happened after a long time, or a lot of work.

The chess game lasted for three days. Androv was the ***eventual*** *winner.*
The car didn't want to start, but ***eventually*** *I got it going.*

Eventual(ly) is a 'false friend' for students who speak some European languages. We do not use it to talk about possibilities — things that might happen. For this meaning, use *possible, perhaps, if, may, might* etc.

In our new house, I'd like to have a spare bedroom for ***possible*** *visitors.* (NOT . . . ~~***eventual*** *visitors.*~~)
I'm not sure what I'll do next year. I ***might*** *go to America if I can find a job.* (NOT . . . ~~***Eventually*** *I'll go to America*~~ . . .)

116 ever

1 *Ever* means 'at any time'. Compare:

Do you ***ever*** *go to Ireland on holiday?* (= 'at any time')
We ***always*** *go to Ireland on holiday.* (= 'every time')
We ***never*** *have holidays in England.* (= 'at no time')

2 *Ever* is used mostly in questions. We also use *ever* in affirmative sentences after *if*, and with words that express a negative idea (like *nobody, hardly* or *stop*).

***Do you ever** go to pop concerts?*
*I **hardly ever** see my sister.*
*Come and see us **if** you are **ever** in Manchester.*
***Nobody ever** visits them.*
*I'm going to **stop** her **ever** doing that again.*

3 When *ever* is used with the present perfect tense (see 243.4) it means 'at any time up to now'. Compare:

***Have you ever** been to Greece?*
***Did you ever** go to Naples when you were in Italy?*
(= at a particular time in the past)

4 Note the structure | comparative + *than ever* | .

*You're looking **lovelier than ever.***

5 In *forever* (or *for ever*) and *ever since*, *ever* means 'always'.

*I shall love you **forever.** I've loved you **ever since** I met you.*

6 Don't confuse *ever* with *yet* and *already*.
Yet and *already* are used for things which happen around the present — events which are expected.

*Has Aunt Mary come **yet**?*
*Good heavens! Have you finished the washing up **already**?*

Ever means 'at any time in the past'.

*Have you **ever** been to Africa?*

▷ For *who ever, what ever* etc, see 364. For *whoever, whatever* etc, see 365.

117 every and every one

1 We use *every* before a singular noun.

every + singular noun

*I see her **every day.*** (NOT . . . ~~***every days***~~.)
***Every room** is being used.*

2 We use *every one of* before a pronoun or determiner (for example *the, my, these*). The pronoun or noun is plural.

every one of us/you/them
every one of + determiner + plural noun

*His books are wonderful. I've read **every one** of them.*
***Every one** of the plates is broken.*

3 We can use *every one* without a noun.

***Every one** is broken.*
*I've read **every one**.*

4 *Every* is used with a plural noun in expressions like *every three days, every six weeks.*

*I go to Italy **every six weeks**.*

5 *Everybody, everyone* and *everything* are used with singular verbs, like *every.*

***Everybody has** gone home.*
(NOT ~~***Everybody have***~~ . . .)
***Everything is** ready.*

▷ For *he or she* etc or *they* etc after *every, everybody*, see 307.
For *each* and *every* (meaning), see 104.

118 except

except + infinitive without *to*
except + *me/him* etc

1 When we put a verb after *except*, we usually use the infinitive without *to*.

*We can't do anything **except wait**.*
*He does nothing **except eat** all day.*

2 After *except*, we put object pronouns (*me, him* etc), not subject pronouns.

*Everybody understands **except me**.*
*We're all ready **except her**.*

▷ *But* (meaning 'except') is used in the same way. See 75.
For the difference between *except* and *except for*, see 119.

119 except and except for

1 We can use *except* or *except for* after *all, any, every, no, anything/body/one/where, everything/body/one/where, nothing/body/one/where*, and *whole* — that is to say, words which suggest the idea of a *total.*
In other cases we usually use *except for*, but not *except.*
Compare:

*He ate **everything** on his plate **except (for)** the beans.*
*He ate the **whole** meal **except (for)** the beans.*
*He ate the meal **except for** the beans.*
(NOT . . . ~~***except the beans.***~~)

I've cleaned all the rooms ***except (for)*** *the bathroom.*
I've cleaned the whole house ***except (for)*** *the bathroom.*
I've cleaned the house ***except for*** *the bathroom.*
(NOT . . . ~~***except*** *the bathroom.*~~)

We're all here ***except (for)*** *John and Mary.*
Except for *John and Mary, we're all here.*
(NOT ~~***Except*** *John and Mary,*~~ . . .)

2 We use *except*, not *except for*, before prepositions and conjunctions.

It's the same everywhere ***except in*** *Scotland.*
She's beautiful ***except when*** *she smiles.*

120 exclamations

1 With *how* (rather formal)

how + adjective

Strawberries! ***How nice!***

how + adjective/adverb + subject + verb

How cold *it is!* (NOT ~~***How*** *it is cold!*~~)
How beautifully *you sing!* (NOT ~~***How*** *you sing beautifully!*~~)

how + subject + verb

How *you've grown!*

2 With *what*

what a/an (+ adjective) + singular countable noun

What a *rude man!* (NOT ~~***What*** *rude man!*~~)
What a *nice dress!* (NOT ~~***What*** *nice dress!*~~)
What a *surprise!*

what (+ adjective) + uncountable/plural noun

What *beautiful weather!* (NOT ~~***What a*** *beautiful weather!*~~)
What *lovely flowers!*

3 Negative questions

Isn't *the weather nice!*
Hasn't *she grown!*

In American English, ordinary (non-negative) question forms are often used in exclamations.

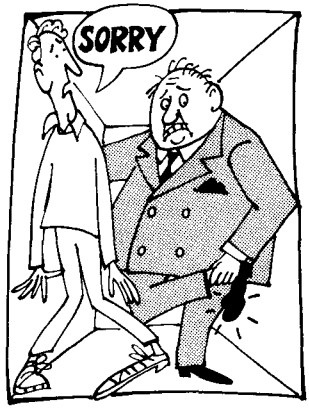
Am I *hungry!* ***Did she*** *make a mistake!*

121 excuse me, pardon and sorry

1 We usually say *excuse me* before we interrupt or disturb somebody; we say *sorry* after we disturb or trouble somebody. Compare:

***Excuse me**, could I get past? . . . Oh, **sorry**, did I step on your foot?*
***Excuse me**, could you tell me the way to the station?*





I beg your pardon is a more formal way of saying sorry.

***I beg your pardon**. I'm afraid I didn't realize this was your seat.*

2 If we do not hear or understand what people say, we usually say *Sorry? What?* (informal) or *(I beg your) pardon?*
Americans also say *Pardon me?*

*'Mike's on the phone.' '**Sorry?**' 'I said, "Mike's on the phone."'*
*'See you tomorrow.' '**What?**' 'I said, "See you tomorrow."'*
*'You're going deaf.' '**I beg your pardon?**'*

122 expect, hope, look forward, wait, want and wish

1 Meaning

expect

Expecting is a kind of thinking: it is not an emotion. If I *expect* something, I have good reason to think that it will happen.

*We **expect** to leave here in three years.*
*I'm **expecting** a phone call from John today.*

hope

Hoping is more emotional. If I *hope* for something, I want it to happen, but I am not sure that it will happen, and I can do nothing about it.

*I **hope** she writes to me soon.*
*I **hope** they find that poor woman's child.*
*I **hope** we don't have a war.*

look forward

Looking forward is an emotion about something that is certain to happen. If I *look forward* to something, I know it will happen, I feel happy about it, and I would like the time to pass quickly so that it will happen soon.

*He's **looking forward** to his birthday.*
*I'm **really looking forward** to going to Morocco in June.*
*I **look forward** to hearing from you.*(common formula at the end of a letter)

wait

Waiting happens when something is late, or when you are early for something. I *wait* for something that will probably happen soon; I am conscious of the time passing (perhaps not quickly enough); I may be angry or impatient.

*I hate **waiting** for buses.*
*It's difficult **to wait** for things when you're three years old.*
*'What's for supper?' '**Wait** and see.'*

want

Wanting is emotional, like *hoping*. But if I *want* something to happen, I may be able to do something about it.

*What do you **want** to do when you leave school?*
*I'm going to start saving money. I **want** a better car.*

wish

Wishing is wanting something that is impossible, or that doesn't seem probable — being sorry that things are not different.

*I **wish** I could fly.*
*I **wish** I had more money.*
*I **wish** she would stop singing.*

Wish + infinitive can also be used like *want* (but *wish* is more formal).

*I **wish** to see the manager.*

2 Some comparisons

*I'm **expecting** a phone call from Mary.*
*I've been **waiting** all day for Mary to phone — what does she think she's doing?*

*I **expect** it will stop raining soon.* (= *I think it will stop.*)
*I **hope** it stops raining soon.* (= *It may stop or it may not; I would like it to stop.*)
*I **wish** it would stop raining.* (= *It doesn't look as if it's going to stop; I feel sorry about that.*)

*I **hope** you have a good time in Ireland.* (*I can't do anything about it.*)
*I **want** you to have a good time while you're staying with us.* (*I'll do what I can to make things nice for you.*)

*I **expected** her at ten, but she was late.*
*I **waited** for her until eleven, and then I went home.*

3 Structures

expect + object
expect (+ object) + infinitive
expect + *that*-clause
expect so

I'm expecting a phone call.
I expect to see her on Sunday.
I'm expecting him to arrive soon.
I expect (that) he'll be here soon.
'Is Lucy coming?' 'I expect so.' (See 311.1.)

hope for + object
hope + infinitive
hope + *that*-clause
hope so

I'm hoping for a letter from Eric.
I hope to go to America next month.
I hope that they get here soon. (See 162.)
'Are the shops open tomorrow?' 'I hope so.' (See 311.1.)

look forward to + object
look forward to . . . -ing

I'm looking forward to the holidays.
I look forward to hearing from you. (See 181.)

wait
wait and . . .
wait for + object
wait + infinitive
wait for + object + infinitive

'Can I go now?' 'Wait.'
'What's for supper?' 'Wait and see.'
I'm waiting for a phone call.
I'm waiting to hear from John.
I'm waiting for John to phone.

want + object
want (+ object) + infinitive

I want a new car.
I want to go home.
I want him to go home.

wish (+ object) + infinitive
wish + clause

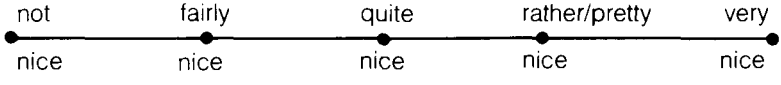
I wish to see the manager. (formal)
I wish him to look at this. (formal)
I wish I had more money. (See 367.)

123 explain

After *explain*, we use *to* before an indirect object.

I explained my problem ***to her***. (NOT ~~*I explained* ***her*** *my problem.*~~)
*Can you explain (****to me****) how to get to your house?*
(NOT ~~*Can you explain* ***me*** . . . *?*~~)

124 fairly, quite, rather and pretty



1 *Fairly* modifies adjectives and adverbs. It is not very strong: if you say that somebody is 'fairly nice' or 'fairly clever', she will not be very pleased.

*'How was the film?' '****Fairly*** *good. Not the best one I've seen this year.'*
I speak Greek ***fairly*** *well — enough for most everyday purposes.*

2 *Quite* is a little stronger than *fairly*.

*'How was the film?' '****Quite*** *good. You ought to go.'*
He's been in Greece for two years, so he speaks Greek ***quite*** *well.*

Quite can modify verbs.

It was a good party. I ***quite enjoyed*** *myself.*

3 *Rather* is stronger than *quite*. It can mean 'more than is usual', 'more than was expected' or 'more than is wanted'.

*'How was the film?' '****Rather*** *good — I was surprised.'*
Maurice speaks Greek ***rather*** *well. People often think he's Greek.*
I think I'll put the heating on. It's ***rather*** *cold.*

Rather can modify verbs.

I ***rather*** *like gardening.*

4 *Pretty* is similar to *rather*. It is only used in informal English.

*'How are you feeling?' '****Pretty*** *tired. I'm going to bed.'*

5 Note:

a The exact meaning of these words may depend on the intonation used.

b *Quite* is not used very much in this way in American English.

c We put *quite* and *rather* before *a/an*.

It was ***quite a*** *nice day.* *I'm reading* ***rather an*** *interesting book.*

d For other meanings of *quite*, see 274. For other meanings of *rather*, see 370.

125 far and a long way

Far is most common in questions and negative sentences, and after *too* and *so*.

__How far__ did you walk?
I __don't__ live __far__ from here.
You've gone __too far__.
'Any problems?' 'Not __so far__.' (= Not up to now.)

In affirmative sentences, we usually use *a long way*.

We walked __a long way.__ (We walked __far__ is possible, but not usual.)
She lives __a long way__ from here.

Much, *many* and *long* (for time) are also more common in questions and negative sentences. (See 205 and 194.)

126 farther and further

1 We use both *farther* and *further* to talk about distance.
There is no difference of meaning.

Edinburgh is __farther/further__ away than York.

(Only *farther* is used in this sense in American English.)

2 We can use *further* (but not *farther*) to mean 'extra', 'more advanced', 'additional'.

For __further__ information, see page 277.
College of __Further__ Education.

127 fast

Fast can be an adjective or an adverb.

I've got a __fast__ car. (adjective) *It goes __fast__.* (adverb)

128 feel

Feel has several meanings.

1 'to touch something'

__Feel__ the car seat. It's wet.

Progressive tenses are possible.

'What are you doing?' 'I__'m feeling__ the shirts to see if they are dry.'

2 'to receive physical sensations'

I suddenly __felt__ something on my leg.

We do not use progressive tenses, but we often use *can feel* to talk about a present sensation.

*I **can feel** something biting me!*

3 'to think, have an opinion'

Progressive tenses are not used.

*I **feel** that you're making a mistake.* (NOT ~~*I'm feeling*~~ . . .)

4 Copula verb (see 91), used with adjectives

*Your hands **feel** cold on my skin. I **feel** fine. Do you **feel** happy?*

Progressive forms can be used to talk about one's 'inside' feelings.

*I'**m feeling** fine. How **are** you **feeling**?*

129 (a) few and (a) little

1 We use *few* with plural nouns, and *little* with singular (uncountable) nouns. Compare:

***Few** politicians are really honest. I have **little** interest in politics.*

2 There is a difference between *a few* and *few*, and between *a little* and *little*. *Few* and *little* are rather negative: they mean 'not much/many'. *A few* and *a little* are more positive: their meaning is more like 'some'. Compare:

*His ideas are very difficult, and **few** people understand them.*
(= not many people; hardly any people)
*His ideas are very difficult, but **a few** people understand them.*
(= some people — better than nothing)

*Cactuses need **little** water. Give the roses **a little** water every day.*

3 *Few* and *little* (without *a*) are rather formal. In conversation, we prefer *not many, not much, only a few* or *only a little.*

***Only a few** people speak a foreign language perfectly.*
*Come on! We have**n't** got **much** time!*

130 fewer and less

Fewer is the comparative of *few* (used before plural nouns).
Less is the comparative of *little* (used before uncountable nouns, which are singular).

***few** problems **fewer** problems **little** money **less** money*

*I've got **fewer** problems than I used to have.*
*I earn **less** money than a postman.*

In informal English, some people use *less* with plural words.

*I've got **less problems** than I used to have.*

131 **for**: purpose

1 We use *for* before a noun to talk about a purpose, or reason for doing something.

We went to the pub ***for a drink****.* *I went to London* ***for an interview****.*

We do not use *for* before a verb to talk about purpose.

I went to the pub ***to have*** *a drink.* (NOT . . . ~~***for (to) have*** *a drink.***~~)
I went to London ***to see*** *about a job.*

2 We can use *for . . . -ing* to talk about the purpose of a thing — the reason why we use it.

We use an altimeter ***for measuring*** *height.*
'What's that stuff ***for****?' '****Cleaning*** *leather.'*

132 **for** + object + infinitive

1 We use this structure after certain adjectives. Some common examples are: *usual, unusual, common, normal, rare, important, essential, necessary, unnecessary, anxious, delighted.*

adjective + *for* + object + *to*-infinitive

Is it usual ***for John to be*** *so late?*
It's unusual ***for the weather to be*** *bad in July.*
It's important ***for the meeting to start*** *at eight.*
It's unnecessary ***for all of us to go*** *— one will be enough.*
I'm anxious ***for Peter to go*** *to a good school.* (= *I want him to go . . .*)
I'd be delighted ***for you to come*** *and stay with us.*

We could often use a *that*-clause instead (for example: *It's important* ***that the meeting should start*** *at eight*). A *that*-clause is usually more formal.

2 We use a *for*-structure after *too* (see 348.1) and *enough* (see 113.3).

It's ***too*** *heavy* ***for you to lift****.*
It's warm ***enough for the snow to melt.***

3 We can use the same structure after some nouns. Examples: *idea, time.*

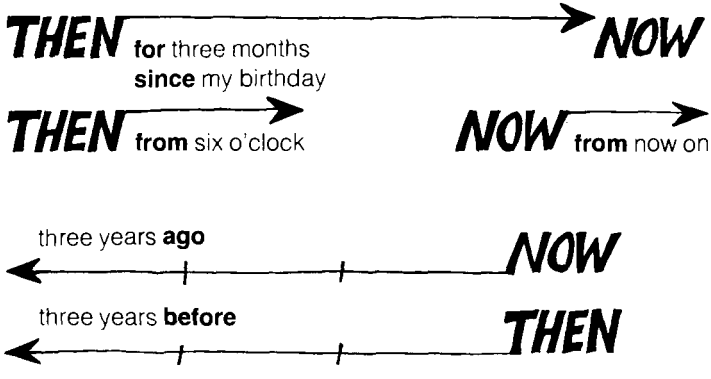
His ***idea*** *is* ***for us to travel*** *in separate cars.*
It's ***time for everybody to go*** *to bed*

4 Common verbs that are followed by *for* + object + infinitive: *ask, hope, arrange, pay, wait, take* (time).

She asked ***for the car to be*** *ready by five o'clock.*
I was hoping ***for somebody to come*** *and help me.*
Can you arrange ***for the car to be*** *ready this evening?*
He paid ***for her to see*** *the best doctors.*
I'm waiting ***for it to get*** *dark.*
It takes five days ***for a letter to go*** *from London to New York.*

133 for, since, from, ago and before

1 *For, since* and *from* 'point forwards' in time.
Ago and *before* 'point backwards' in time.



For details of the use of *ago* and *before*, see 20.4.

2 We use *for* to say how long something lasts.

for + period of time

I once studied the guitar ***for three years****.*
That house has been empty ***for six weeks****.*
We go away ***for three weeks*** *every summer.*
My boss will be in Italy ***for the next ten days.***

When we talk about a period of time up to the present, we use *for* with the present perfect tense (*have* + past participle).

I've known her *for a long time.* (NOT ~~*I know her*~~ . . .)

A present progressive with *for* often refers to the future.

How long ***are you staying*** *for?* (= *Until when* . . .)

We can leave out *for* with *How long . . .?*

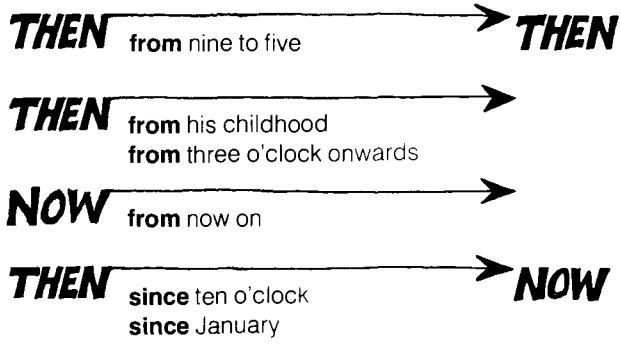
How long are you staying?
How long have you been waiting?

3 *From* and *since* give the starting point of an action or state: they say when something begins or began.

from/since + starting point

I'll be here ***from three o'clock*** *onwards.*
I work ***from nine*** *to five.*
From now on*, I'm going to go running every day.*
From his earliest childhood *he loved music.*
I've been waiting ***since ten o'clock.***
I've known her ***since January.***

Since gives the starting point of actions and states that continue up to the present; *from* gives the starting point of other actions and states.



4 *For* and *since* can both be used with the present perfect (*have* + past participle). They are not the same.

for + period	*since* + starting point
I've known her ***for three days.***	*I've known her* ***since Tuesday.***
I've been here ***for a month.***	*I've been here* ***since July.***
I've had my car ***for ages.***	*I've had my car* ***since 1980.***

134 future: introduction

There are several ways to talk about the future in English.

1 Present tenses

When we talk about future events which are already decided *now*, or which we can see *now* 'are on the way', we often use present tenses. There are two possibilities: the present progressive [*I am . . . -ing*], and a structure with the present progressive of *go* [*I am going to . . .*]

I'm seeing *John tomorrow.* ***She's going to*** *have a baby.*

For more details, see 135.
We can sometimes use the simple present to talk about the future, but only in certain cases. See 138.

2 *shall/will*

When we are predicting future events which are *not* already decided or obviously 'on the way', we usually use [*shall/will* + infinitive]

Nobody ***will*** *ever* ***know*** *what happened to her.*
I think Liverpool ***will win****.*

For more details, see 136.

3 We can also use | *shall* or *will* + infinitive | to express 'interpersonal' meanings: when we are offering, making requests, promising or threatening.

Shall *I open the window?* *I* ***WILL*** *stop smoking!*
Will *you give me a hand for a moment?* ***You'll*** *be sorry!*

For more details, see 137.

4 Other ways of talking about the future

future perfect (see 139)

By next Christmas ***we'll have been here*** *for eight years.*

future progressive (see 140)

This time tomorrow ***I'll be lying*** *on the beach.*

about to (see 2)

I think the plane ***'s about to*** *take off.*

be to (see 58)

The President ***is to*** *visit Beijing.*

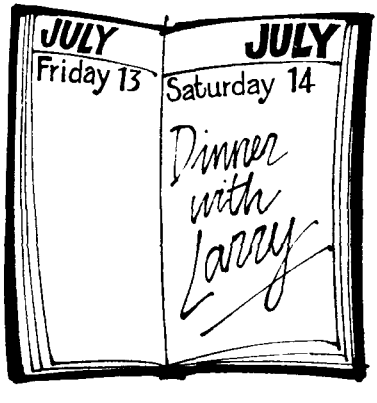
135 future: present progressive and **going to**

We use these two present tenses to talk about future actions and events which are already decided *now* : they are planned, or they are starting to happen: we can see them coming.

1 Present progressive

We often say that something *is happening* in the future. We talk like this about actions that are already planned; we often give the time or date.

What ***are you doing*** *this evening?*
We're going *to Mexico next summer.*
I'm having *dinner with Larry on Saturday.*



2 *going to*

We can also say that something is *going to happen* in the future.

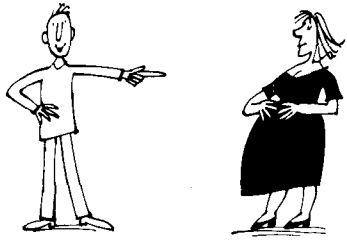
a We can use *going to* in the same way as the present progressive: to talk about plans and arrangements.

***I'm going to get** a new car soon.*
***John's going to call** in this evening.*
*When **are you going to get** your hair cut?*

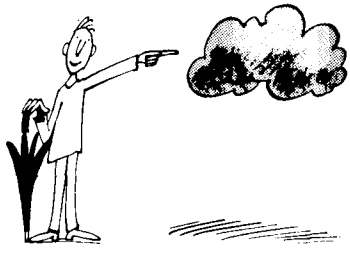
b We can also use *going to* to say that a future action or event is 'on the way' — we can see it coming; it is starting to happen.

***She's going to have a baby**.* ***It's going to rain**.*
He's going to fall!

Present **Future**



*She's **going to have a baby**.*



*It's **going to rain**.*



*He's **going to fall**!*

▷ For a comparison between the present forms and *shall/will*, see 136.3.

136 future: **shall/will** (predictions)

1 Forms

I shall/will *you will* *he/she/it will* *we shall/will* *they will*	+ infinitive without *to*

questions: *shall/will I*; *will you*; *will he/she/it*, etc
negatives: *I will/shall not*; *you will not*, etc
contractions: *I'll*, *you'll*, *he'll* etc; *shan't*, *won't*.

In modern English, *I shall* and *I will*, *we shall* and *we will* are used with the same meaning to talk about the future. We prefer *I will* in promises and threats, and *shall I* in offers: see 137.

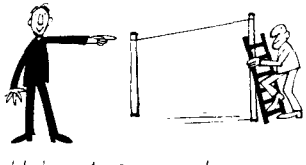
2 Meaning

We say that things *will happen* when they are not already planned or obviously on the way.

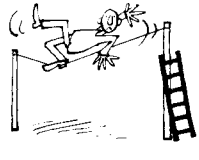
Who do you think ***will win*** *on Saturday?*
Tomorrow ***will be*** *warm, with some cloud in the afternoon.*
One day ***I shall/I will/I'll*** *be rich.*

3 Present tenses and *shall/will*: a comparison

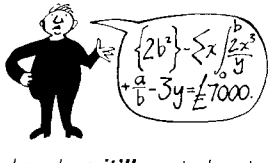
When I say that something *is happening*, or *is going to happen* in the future, I probably have *outside evidence* for what I say — for example I can show you a page in a diary, black clouds in the sky, a person who is going to fall.
When I say that something *will happen*, I do not have outside evidence to show you. I am telling you what I know, or believe, or have calculated, and I am asking you to *believe what I say*. Compare:



He's not very good.
He'll *fall.*



He's going to *fall.*



I reckon ***it'll*** *cost about £7,000 to repair the roof.*





The builder's just sent his estimate.
It's going to *cost £9,000 to repair the roof.*

137 future: shall and will (interpersonal uses)

We can use *shall* and *will* to express our intentions and attitudes towards other people.

1 Decisions

We use *will* at the moment of making a decision.

*'The phone's ringing.' '**I'll** answer it.'* (NOT ~~*I'm going to answer it.*~~)
*'I'm going out for a drink.' 'Wait a moment and **I'll** come with you.'* (NOT . . . ~~*I come with you.*~~)

We use *shall* to ask what decision we should make.

*What **shall** I do? **Shall** we tell her?*

2 Threats and promises

***I'll** hit you if you do that again.*
*I promise I **won't** smoke again.* (NOT ~~*I promise I don't*~~ . . .)
***I'll** give you a teddy bear for your birthday.*
I'll** phone you tonight.* (NOT ~~I phone you***~~ . . .)

3 Offers and requests

We use *Shall I . . . ?* when we offer to do things.

***Shall I** carry your bag?*

We can use *Will you . . . ?* to ask people to do things.

***Will you** get me a newspaper when you're out?*

138 future: simple present

1 We can sometimes use the simple present to talk about the future. This is common when we are talking about events which are on a timetable, or something similar.

*What time **does the train arrive** at Paddington?*
*When **is** the next bus for Warwick?*
***Are you** on duty next weekend?*
*The summer term **starts** on April 10th.*

2 The simple present is often used with a future meaning after conjunctions. For details, see 343.

*I'll phone you when I **arrive**.*

3 In other cases, we usually use a different tense to talk about the future.

I'm seeing** John tomorrow.* (NOT ~~I see** John tomorrow.*~~)
I'll phone** you this evening.* (NOT ~~I phone** you this evening.*~~)

▷ For more information about the simple present, see 261.

139 future perfect

shall/will have + past participle

We use the future perfect to say that something will have been completed by a certain time in the future.

I'll have been here *for seven years next Friday.*
The painters say ***they'll have finished*** *the downstairs rooms by Tuesday.*

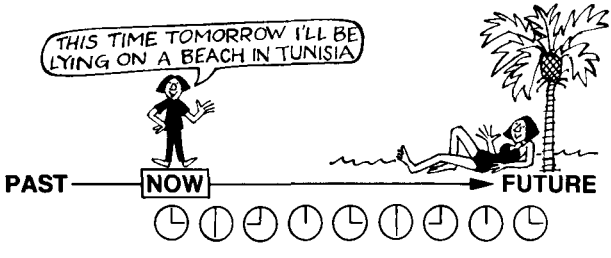
A progressive form is possible.

I'll have been teaching *for twenty years this summer.*

140 future progressive

shall/will + *be* + . . . *-ing*

We can use the future progressive to say that something will be going on at a particular moment in the future.



141 gender (masculine and feminine language)

English does not have many problems of grammatical gender: people are *he* or *she* and things are *it*.
Note the following points:

1 Animals, cars and countries

People sometimes call animals *he* or *she*, especially pet animals like cats, dogs and horses.

Go and find the cat and put ***him*** *out.*

Some people use *she* for cars, motorbikes etc; sailors often use *she* for boats and ships.

'How's your new car?' 'Terrific. ***She's*** *running beautifully.'*

We can use *she* for countries, but *it* is more common.

He loves Spain — ***its*** *culture,* ***its*** *history and* ***its*** *civilization.*
(OR . . . ***her*** *culture,* ***her*** *history . . .)*

2 *he or she*

We can use *he or she*; *him or her*; *his or her* to refer to people like *a student* or *a politician* (who can be men or women).

If a student is ill, ***he or she*** *must send* ***his or her*** *medical certificate to the College Office.*

This is heavy, and most people use *he/him/his* instead of *he or she* etc.

A politician has to do what ***his*** *party tells* ***him****.*

After *anybody, somebody, nobody* and some other expressions (see 307), we often use *they/them/their* (with a singular meaning) instead of *he or she* etc.

If anybody phones, tell ***them*** *I'm out.*

3 *actor* and *actress* etc

Some jobs and positions have different words for men and women.

Man	Woman	Man	Woman	Man	Woman
actor	actress	host	hostess	steward	stewardess
duke	duchess	monk	nun	waiter	waitress
bridegroom	bride	prince	princess	widower	widow

Some words ending in *-man* have a feminine form (for example *policeman/policewoman*).
Others do not: for example, the *chairman* of a committee can be a man or a woman. Many people prefer to use words ending in *-person* for these cases (for example *chairperson, spokesperson*).

142 get + noun, adjective, adverb particle or preposition

Get is a very common word in spoken English. It is usually informal, and structures with *get* are not so common in writing.
Get has different meanings — it depends what kind of word comes after it.

1 *get* + noun/pronoun

Before a noun or pronoun, *get* usually means 'receive', 'fetch', 'obtain' or something similar.

I ***got a letter*** *from Lucy this morning.*
Can you come and ***get me*** *from the station when I arrive?*
I'm going out to ***get some bread****.*

For the structure *I have got*, see 153.

2 *get* + adjective

Before an adjective, *get* usually means 'become'.

As you ***get old*** *your memory* ***gets worse.*** *My feet are* ***getting cold.***

We can use | *get* + object + adjective | (= 'make something become . . . ').

I can't ***get my hands warm****.*
We must ***get the house clean*** *before Mother arrives.*
For *go* + adjective (*go green, go blind* etc), see 146.

3 ***get*** **+ adverb particle or preposition**

Before an adverb particle (like *up, away, out*) or a preposition, ***get*** nearly always refers to a movement.

I often ***get up*** *at five o'clock.*
I went to see him, but he told me to ***get out****.*
Would you mind ***getting off*** *my foot?*
We can use the structure with an object, to talk about making somebody/ something move.

You can't ***get her out of*** *the bathroom in the morning.*
Would you mind ***getting your papers off*** *my desk?*
Have you ever tried to ***get toothpaste back into*** *the tube?*

▷ For structures with | *get* (+ object) + verb | , see 143.

143 get (+ object) + verb-form

1 After *get*, we can use an object with an infinitive or *-ing* form.

| *get* + object + infinitive |

I can't ***get the car to start****.*

| *get* + object + *-ing* form |

Don't ***get him talking*** *about his illnesses, please.*
We often use the structure with the infinitive to talk about persuading somebody to do something.

Get John to help us*, if you can.* *I can't* ***get that child to go*** *to bed.*

2 We can use | *get* + object + past participle | with a passive meaning, to talk about arranging for jobs to be done.

I must ***get my hair cut****.*
You ought to ***get your watch repaired****.*

3 We can use *get* instead of ***be*** to make passive structures. We often do this when we are talking about things that happen by accident or unexpectedly.

My watch ***got broken*** *while I was playing with the children.*
He ***got caught*** *by the police driving at 160km an hour.*

▷ For similar structures with *have*, see 155.

144 get and go: movement

Get is used for the end of a movement — the arrival.
Go is used for the whole movement. Compare:

*I **go** to work by car and Lucy goes by train.* *I usually **get** there first.*

*I **went** to Bristol yesterday.* *I **got** to Bristol at about eight o'clock.*

We often use *get* when there is some difficulty in arriving.

*It wasn't easy to **get** through the crowd.*
*I don't know how we're going to **get** over the river.*
*Can you tell me how to **get** to the police station?*

145 go: been and gone

1 If somebody has *gone to* a place, he or she is there now, or on the way.

*'Is Lucy here?' 'No, she's **gone** to London.'*

If somebody has *been to* a place, he or she has travelled there and come back.

*I've **been** to London six times this week.*
***Have** you ever **been** to Northern Ireland?*

Been is also used to mean 'come (and gone away again)'.

*She's **been** to see us twice since Christmas.*

2 We can use *be* with *gone* to say that something has disappeared, or that there is no more.

***Is** the butter all **gone**?* *When I came back my car **was gone**.*

146 go meaning 'become'

We use *go* to mean 'become' before some adjectives.

1 This happens with colour words.

*Leaves **go** brown in autumn.*
*People **go** red, pale or white with anger; blue with cold; green with seasickness.*
*If you faint, everything **goes** black.*

In a formal style, we use *turn* instead of *go* in these cases.

2 We use *go* with some other adjectives to talk about things changing for the worse. Some common expressions:

*People **go** mad, crazy, deaf, blind, grey, bald.*
*Machines **go** wrong, iron **goes** rusty, meat **goes** bad, milk **goes** sour, bread **goes** stale.*

147 go . . . -ing

We often use the structure *go . . . -ing*, especially to talk about sports and free-time activities.

Let's ***go climbing*** *next weekend.*
Did you ***go dancing*** *last Saturday?*

Common expressions:

go climbing	*go dancing*	*go fishing*
go hunting	*go riding*	*go sailing*
go shooting	*go shopping*	*go skiing*
go swimming	*go walking*	

148 had better

1 We use *had better* to give advice, or to tell people what to do. The meaning is present or future, not past, but we always use *had*, not *have*. After *had better*, we use the infinitive without *to*.

It's late — you'd better hurry up.
(NOT . . . ~~*you have better*~~ . . .)
(NOT . . . ~~*you had better hurrying/to hurry up.*~~)

We make the negative with *better not* + infinitive.

You'd ***better not*** *wake me up when you come in.*
(NOT ~~*You hadn't better wake me*~~ . . .)

We can 'tell ourselves what to do' by using *I'd better*.

It's seven o'clock. ***I'd better*** *put the meat in the oven.*

2 We do not use *had better* in polite requests.

Could you help me, if you've got time?
(NOT ~~***You'd better*** *help me.*~~ This would sound like an order.)

149 half (of)

1 We can use *half* or *half of* before a noun.

Half (of) *my friends live abroad.*
She spends ***half (of)*** *her time travelling.*

Of is not used in expressions of measurement and quantity.

I live ***half a mile*** *from here.* (NOT . . . ~~***half of a mile***~~ . . .)
How much is ***half a bottle*** *of whisky?*
(NOT . . . ~~***half of a bottle***~~ . . .)

We use *half of* before pronouns.

'Did you like the books?' 'I've only read ***half of them****.'*
Half of us *are free on Tuesdays, and the other half on Thursdays.*

2 We only use *the* with *half* if we are saying which half we mean. Compare:

I've bought some chocolate. You can have ***half.***
(NOT . . . ~~***the half.***~~)
You can have ***the big half.***

3 *One and a half* is plural.

I've been waiting for ***one and a half hours.*** (NOT . . . ~~***hour.***~~)

150 **hard** and **hardly**

1 *Hard* can be an adjective or an adverb.

It's a ***hard*** *job.* (adjective)
This is very ***hard*** *bread.* (adjective)

You have to work ***hard.*** (adverb)
(NOT ~~*You have to work* ***hardly.***~~)
Hit it ***hard.*** (adverb)

2 *Hardly* is an adverb. It means 'almost no' or 'almost not'.

He ***hardly*** *works at all.* (= *He does very little work.*)
I've got ***hardly*** *any money.*
He knows ***hardly*** *anything about geography.*

Note that *hardly, hardly any, hardly ever* etc are much more common than *almost not, almost no, almost never* etc.



He works ***hard.***



He ***hardly*** *works at all.*

151 **have**: introduction

We can use *have* in several different ways.

a auxiliary verb

Have *you heard about Peter and Corinne?*

b to talk about possession, relationships, and other states:

*I**'ve got** a new car.*
***Have** you **got** any brothers or sisters?*
*Do you often **have** headaches?*

c to talk about actions:

*I'm going to **have** a bath.*
*We're **having** a party next weekend.*

d to talk about obligation (like *must*):

*I **had** to work last Saturday.*

e to talk about causing things to happen:

*He soon **had** everybody laughing.*
*I must **have** my shoes repaired.*

The grammar is not the same for all of these different meanings of ***have***. For details, see the next five sections.

▷ For contractions (*I've, haven't* etc), see 90.
For 'weak forms' (/əv/ etc), see 358.
For | *had better* + infinitive |, see 148.

152 **have**: auxiliary verb

| *have* + past participle |

1 We use *have* as an auxiliary verb to make 'perfect' verb forms.

***Have you heard** about Peter and Corinne?*
(present perfect: see 243; 244)
*I realized that I **had met** him before.*
(past perfect: see 245)
*We'll **have been living** here for two years next Sunday.*
(future perfect: see 139)
*I **would have told** you, but I didn't see you.*
(perfect conditional: see 88)
*I'd like **to have lived** in the eighteenth century.*
(perfect infinitive: see 175)
*You **should have written** to me.*
(modal auxiliary with perfect infinitive: see 202.3)
***Having been** there before, he knew what to expect.*
(perfect participle)

2 Like all auxiliary verbs, *have* makes questions and negatives without *do*.

Have you** heard the news?* (NOT ~~Do you have** heard***~~ . . . ?)
*I **haven't** seen them.* (NOT ~~*I **don't have** seen them.*~~)

153 **have (got)**: possession, relationships etc

1 We can use *have* to talk about possession, relationships, illnesses, and the characteristics of people and things (for example in descriptions). We can use *do* in questions and negatives.

*They hardly **have** enough money to live on.*
***Do you have** any brothers or sisters?*
*The Prime Minister **had** a bad cold.*
*My grandmother **didn't have** a very nice character.*

2 In British English, we often use the structure *I have got* to talk about possession, relationships etc. *I have got* means exactly the same as *I have* — it is a present tense, not a present perfect.
Questions and negatives are made without *do*.

*They**'ve** hardly **got** enough money to live on.*
***Have you got** any brothers or sisters?* ***I haven't got** much hair.*

Got-forms are used mostly in the present: *I had got* is unusual. They are informal: we use them very often in conversation, but less often in, for example, serious writing.
We do not use *got*-forms to talk about repetition or habit. Compare:

***I've got** toothache.*
*I **often have** toothache.* (NOT ~~***I've often got** toothache.***~~)

*We **haven't got** any beer today, I'm afraid.*
*We **don't often have** beer in the house.*

3 Note that we do not use progressive forms of *have* for these meanings.

***I have** a headache.* OR ***I've got** a headache.*
(NOT ~~***I'm having** a headache.***~~)

154 **have**: actions

We often use *have* + object to talk about actions. (For example: *have a drink*; *have a rest*.) In these expressions, *have* can mean 'eat', 'drink', 'take', 'do', 'enjoy', 'experience' or other things — it depends on the noun. Common expressions:

have breakfast/lunch/tea/dinner/a meal/a drink/coffee/a beer/a glass of wine

have a bath/a wash/a shave/a shower/a rest/a lie-down/a sleep/a dream

have a holiday/a day off/a good time/a nice evening/a bad day

have a talk/a chat/a conversation/a disagreement/a row/a quarrel/a fight/a word with somebody

have a swim/a walk/a ride/a game of tennis, football etc

have a try/a go

have a baby (= 'give birth')
have difficulty in . . . -ing *have trouble . . . -ing*
have a nervous breakdown

In these structures, we make questions and negatives with *do*. *Got* is not used. Progressive forms are possible. Contractions of *have* are not used.

***Did you have** a good holiday?*
*'What are you doing?' '**I'm having** a bath.'*
*I **have** lunch at 12.30 most days.* (NOT ~~*I've lunch*~~ . . .)

155 have + object + verb form

1 We often use the structure | *have* + object + verb form |

*It's nice to **have people smile** at you in the street.*
*We'll soon **have your car going.***

We use | *I won't have* + object + verb form | to say that we refuse to allow or accept something.

***I won't have you telling** me what to do.*
***I won't have people talk** to me like that.*

2 We use | *have* + object + past participle | with a passive meaning, to talk about jobs which are done for us by other people.

*I must **have my shoes repaired.***
*Lucy **had her eyes tested** yesterday, and she needs glasses.*

▷ For similar structures with *got*, see 143.

156 have (got) to

We use | *have (got)* + infinitive | to talk about obligation.
The meaning is similar to *must*.

*Sorry, **I've got to go** now.*
***Do you often have to travel** on business?*

The forms with *got* are common in an informal style in present-tense verb forms. (See 153.2.) Compare:

***I've got to** go to London tomorrow.*
***I had to** go to London yesterday.* (NOT ~~*I had got to*~~ . . .)

We do not use *got*-forms to talk about habits or repeated obligations. Compare:

***I've got to** write a financial report tomorrow.*
***I have to** write financial reports at the end of every month.*

▷ For the difference between *have (got) to* and *must*, and between *haven't got to, don't have to, mustn't* and *needn't*, see 209.

157 hear and listen (to)

1 *Hear* is the ordinary word to say that something 'comes to our ears'.

Suddenly I ***heard*** *a strange noise.*
Can you ***hear*** *me?*
Did you ***hear*** *the Queen's speech yesterday?*

Hear is not used in progressive tenses (see 225). When we want to say that we hear something at the moment of speaking, we often use *can hear*. (See 81.)

I ***can hear*** *somebody coming.* (NOT ~~*I am hearing*~~ . . .)

2 We use *listen (to)* to talk about concentrating, paying attention, trying to hear as well as possible. Compare:

I ***heard*** *them talking in the next room, but I didn't really* ***listen to*** *what they were saying.*
*'****Listen*** *carefully, please.' 'Could you speak a bit louder? I can't* ***hear*** *you very well.'*

We use *listen* when there is no object, and *listen to* before an object. Compare:

Listen! (NOT ~~*Listen to!*~~)
Listen ***to*** *me!* (NOT ~~*Listen me!*~~)

▷ The difference between *hear* and *listen (to)* is similar to the difference between *see* and *look (at)*. See 196.

For | *hear* + infinitive or *-ing* form | see 182.6.

158 help

We can use | object + infinitive | after *help*.

Can you ***help me to find*** *my ring?*

In an informal style, we often use the infinitive without *to*.

Can you ***help me find*** *my ring?*
Help me get *him to bed.*

We can also use | *help* + infinitive | without an object.

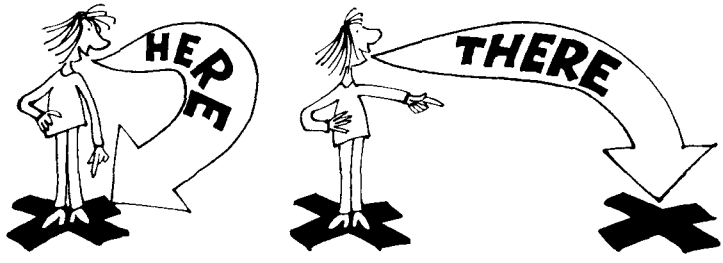
Would you like to ***help peel*** *the potatoes?*

159 here and there

We use *here* for the place where the speaker is, and *there* for other places.

(on the telephone)*'Hello, is Tom* ***there****?' 'No, I'm sorry, he's not* ***here****.'*
(NOT . . . ~~*he's not* ***there****.*~~)

Don't stay ***there*** *in the corner by yourself. Come over* ***here*** *and talk to us.*



160 holiday and holidays

We use the singular *holiday* for a short period of, say, one or two days.

We've got ***a holiday*** *next Tuesday.*
We get five days' Christmas ***holiday*** *this year.*

We often use *holidays* for the 'big holiday' of the year.

Where are you going for your summer ***holiday(s)****?*

We always use the singular in the expression *on holiday*. (Note the preposition.)

I met her ***on holiday*** *in Norway.* (NOT . . . ~~*in holidays*~~ . . .)

Americans use the word *vacation* for a long holiday.

161 home

We do not use *to* before *home*.

I think I'll go ***home****.* *She came* ***home*** *late.*
(NOT . . . ~~*to home*~~.)

In American English, *home* is often used to mean *at home*.

Is anybody ***home****?*

162 hope

1 After *I hope*, we often use a present tense with a future meaning.

I hope she ***likes*** *(= will like) the flowers.*
I hope the bus ***comes*** *soon.*

2 In negative sentences, we usually put *not* with the verb that comes after *hope*.

I ***hope*** *she* ***doesn't*** *wake up.*
(NOT ~~*I* ***don't hope*** *she* ***wakes*** *up.*~~)

3 We can use *I was hoping* to introduce a polite request.

I was hoping *you could lend me some money . . .*

I had hoped is used to talk about hopes that were not realized — hopes for things that did not happen.

I had hoped *that Jennifer would become a doctor, but she wasn't good enough at science.*

▷ For *I hope so/not*, see 311.
For the difference between *hope, want, expect, wish, look forward to* and *wait*, see 122.

163 how and what . . . like?

1 We use *how* to ask about things that change — for example people's moods and health.
We use *what . . . like* to ask about things that do not change — for example, people's appearance and character. Compare:

*'**How's** Ron?' 'He's very well.'*
*'**What's** Ron **like**?' 'He's tall and dark, and a bit shy.'*

*'**How** does he look?' 'Surprised.'*
*'**What** does he look **like**?' 'Nice.'*

2 We often use *how* to ask about people's reactions to their experiences.

*'**How** was the film?' 'Great.'*
*'**How's** your steak?*
*'**How's** the new job?'*

3 Don't confuse the preposition *like* (in *What . . . like*?) with the verb *like*. Compare:

*'What **is** she like?' 'Lovely.'*
*'What **does** she like?' 'Dancing and fast cars.'*

164 if: ordinary tenses

if + clause, + clause
clause + *if* + clause

1 An *if*-clause can come at the beginning or end of the sentence.

If you eat too much*, you get fat.* *You get fat* ***if you eat too much.***

2 We can use the same tenses with *if* as with other conjunctions.

*If you **want** to learn a musical instrument, you **have** to practise.*
*If that **was** Mary, why **didn't** she **stop** and say hello?*
*If you **don't** like hot weather, **you'll be** unhappy in Texas.*

3 In the *if*-clause, we usually use a present tense to talk about the future. (This happens after most conjunctions — see 343.)

***If I have** enough time tomorrow, I'll come and see you.*
(NOT ~~***If I will have** enough time*~~ . . .)
*I'll give her your love **if I see** her.*
(NOT . . . ~~***if I will see** her.*~~)

4 We can use | *if* + *will* | in polite requests, but the meaning is not really future.

***If you will** come this way, I'll take you to the manager's office.*
(= ***If you are willing** to come this way, . . .)*

▷ For | *if* + *will* | in reported speech (for example *I don't know **if I'll be** here tomorrow*), see 343.2.
For *If not* and *unless*, see 350.
For the use of special tenses with *if*, see 165.

165 if: special tenses

We use 'special' tenses with *if* when we are talking about 'unreal' situations — things that will probably not happen, present or future situations that we are imagining, or things that did not happen. (For example, we can use past tenses to talk about the future.)

1 Present and future situations

To talk about 'unreal' or improbable situations now or in the future, we use a past tense in the *if*-clause, and a conditional (see 88) in the other part of the sentence.

if + past, conditional
conditional *if* + past

*If I **knew** her name, I **would tell** you.*
(NOT ~~*If I **would know***~~ . . . NOT . . . ~~*I **will** tell you*~~.)
*If you **came** tomorrow, I **would have** more time to talk.*
*I **would be** perfectly happy if I **had** a car.*
*What **would you do** if you **lost** your job?*

We often use *were* instead of *was* after *if*, especially in a formal style.

*If I **were** rich, I would spend all my time travelling.*

2 Special tenses and ordinary tenses compared

The difference between *if I get* and *if I got*, or *if I have* and *if I had*, is not a difference of time. They can both refer to the present or future. After *if*, the past tense suggests that the situation is less probable, or impossible, or imaginary. Compare:

If I ***become*** *President, I'll . . .* (said by a candidate in an election)
If I ***became*** *President, I'd . . .* (said by a schoolboy)

If I ***win*** *this race, I'll . . .* (said by the fastest runner)
If I ***won*** *this race, I'd . . .* (said by the slowest runner)

3 Past situations

To talk about past situations that did not happen, we use a past perfect tense (with *had*) in the *if*-clause, and a perfect conditional (see 88) in the other part of the sentence.

if + past perfect, perfect conditional
perfect conditional *if* + past perfect

If you ***had worked*** *harder, you* ***would have passed*** *your exam.*
If you ***had asked*** *me, I* ***would have told*** *you.*
*I'****d have been*** *in bad trouble if Jane* ***hadn't helped*** *me.*

166 if-sentences with could and might

In *if*-sentences, we can use *could* to mean 'would be able to' and *might* to mean 'would perhaps' or 'would possibly'.

If I had another £500, I ***could*** *buy a car.*
(= *. . . I would be able to buy a car.*)
If you asked me nicely, I ***might*** *buy you a drink.*

167 if only

We can use *If only . . . !* to say that we would like things to be different. It means the same as *I wish* (see 367), but is more emphatic.
We use the same tenses after *if only* as after *I wish*:

a. past to talk about the present

If only I ***knew*** *more people!*
If only I ***was*** *better-looking!*

In a formal style, we can use *were* instead of *was*.

If only I ***were*** *better-looking!*

b. *would* to refer to the future

If only it ***would*** *stop raining!*
If only somebody ***would*** *smile!*

c. past perfect (*had* + past participle) to refer to the past

If only she ***hadn't*** *told the police, everything would have been all right.*

168 if so and if not

We can use these expressions instead of repeating a verb that has already been mentioned.

Are you free this evening? ***If so****, let's go out for a meal.*
(= . . . *If you are* . . .)
I might see you tomorrow. ***If not****, then it'll be Saturday.*
(= . . . *If I don't* . . .)

169 ill and sick

1 *Ill* means 'unwell'.

I'm sorry I didn't answer your letter. I've been ***ill****.*

We do not use *ill* before a noun. Instead, we can use *sick*.

She spent years looking after her ***sick*** *mother.*

2 We can use *be sick* (in British English) to mean 'bring food up from the stomach'. If you *feel sick*, you want to do this.

I ***was sick*** *three times in the night.*
I ***feel sick****. Where's the bathroom?*
She's never ***sea-sick****.*

In American English, *be sick* means 'be ill'.

170 imperative

1 When we say *Have a drink*, *Come here* or *Sleep well*, we are using *imperative* verb forms: *have*, *come* and *sleep*.
Imperatives have exactly the same form as the infinitive without *to*. We use them, for example, for telling people what to do, making suggestions, giving advice, giving instructions, encouraging people, and offering things.

Look *in the mirror before you drive off.*
Tell *him you're not free this evening.*
Try *again — you nearly did it!*
Have *some more tea.*

Negative imperatives are made with *don't* or *do not*.

Don't worry *— everything will be all right.*
Do not lean *out of the window.*

We can make an emphatic imperative with *do*. This is common in polite requests, complaints and apologies.

***Do sit** down.* ***Do try** to make less noise.*
***Do forgive** me — I didn't mean to interrupt.*

2 The imperative does not usually have a subject, but we can use a noun or pronoun to make it clear who we are speaking to.

***Mary come** here — everybody else stay where you are.*
***Somebody answer** the phone!*

3 After imperatives, we can use the question tags (see 273) ***will you? won't you? would you? can you? can't you?*** and *could you?*

*Come and help me, **will you**?*
*Give me a cigarette, **could you**?*
*Be quiet, **can't you**?*

▷ For the 'first-person plural imperative' *let's*, see 191.

171 in and into (prepositions)

1 To talk about the position of something (with no movement), we use ***in***.

*'Where's Susie?' '**In** the bedroom.'*
*My mother's the woman **in** the chair by the window.*

2 When we talk about a movement, we usually use *into*.

*She came **into** my room holding a paper.*
*I walked out **into** the garden to think.*

After some words, both are possible. (For example *throw, jump, cut, push.*) We prefer *into* when we think of the movement, and *in* when we think of the end of the movement — the place where something will be. Compare:

*She threw her ring **into** the air.*
*She threw her ring **in**(to) the river.*

We use *in* after *sit down*, and very often after *put*.

*He **sat down in** his favourite armchair.* (NOT ~~*He sat down **into***~~ . . .)
*I **put** my hand **in** my pocket.*

172 in case

1 We use *in case* to talk about things we do because something else might happen.

*Take an umbrella **in case** it rains.* (= . . . *because it might rain.*)
*I've bought a chicken **in case** your mother stays to lunch.*
*I wrote down her address **in case** I forgot it.*

After *in case*, we use a present tense with a future meaning.

. . . in case it ***rains***. (NOT *. . . ~~in case it will rain~~.*)

We can also use *should* + infinitive. In this structure, *should* means 'might'.

I've bought a chicken ***in case*** *your mother* ***should stay*** *to lunch.*
I wrote down her address ***in case I should forget*** *it.*

The structure with *should* is more common in the past.

2 Don't confuse *in case* and *if*.
'I do A in case B happens' =
'I do A first because B might happen later.' A is first.
'I do A if B happens' =
'I do A if B has happened first.' B is first.
Compare:

Let's get a bottle of wine ***in case*** *Roger comes.*
(= *We'll buy some wine now because Roger might come later.*)

Let's buy a bottle of wine ***if*** *Roger comes.*
(= *We'll wait and see. If Roger comes, then we'll buy the wine. If* ***he*** *doesn't we won't.*)

173 in spite of

In spite of is a preposition.

In spite of + noun	=	*although* + clause

We went out ***in spite of*** *the rain.*
(= *We went out* ***although*** *it was raining.*)
We understood him ***in spite of*** *his accent.*
(= *We understood him* ***although*** *he had a strong accent.*)

In spite of is the opposite of *because of*. Compare:

He passed the exam ***because of*** *his good teachers.*
He passed the exam ***in spite of*** *his bad teachers.*

174 indeed

We use *indeed* to strengthen *very*.

Thank you ***very*** *much* ***indeed***.
I was ***very*** *pleased* ***indeed*** *to hear from you.*
He was driving ***very*** *fast* ***indeed***.

We do not usually use *indeed* after an adjective or adverb without *very*.
(NOT ~~*He was driving fast* ***indeed***~~.)

175 infinitive: negative, progressive, perfect, passive

1 Negative infinitive: *not* + infinitive

Try ***not to be*** *late.* (NOT . . . ~~***to not be***~~ *late.*)
I decided ***not to study*** *medicine.* (NOT . . . ~~***to not study***~~ . . .)
You'd better ***not say*** *that again.*
Why ***not tell*** *me about your problems?*

For the difference between the infinitive with and without *to*, see 179.

2 Progressive infinitive: (to) be . . . *-ing*

It's nice ***to be sitting*** *here with you.*
This time tomorrow I'll ***be lying*** *on the beach.*

3 Perfect infinitive: *(to) have* + past participle

It's nice ***to have finished*** *work.*
Ann said she was sorry ***to have missed*** *you.*
You should ***have told*** *me you were coming.*

For perfect infinitives after modal verbs (*should*, *might* etc), see 202.3.

4 Passive infinitive: *(to) be* + past participle

There's a lot of work ***to be done****.*
She ought ***to be told*** *about it.*
That window must ***be repaired*** *before tonight.*

For the meaning of passive forms, see 237.

176 infinitive: use

1 Subject

An infinitive can be the subject of a sentence.

To learn *Chinese is not easy.*

But we more often use a structure with *it* as a 'preparatory subject' (see 187), or with an *-ing* form as subject (see 180).

It *is not easy* ***to learn*** *Chinese.*
Learning *Chinese isn't easy.*

2 After verb

We often use an infinitive after another verb.

It's ***beginning to rain****.*
I ***expect to be free*** *tomorrow evening.*
I don't ***want to see*** *you again.*

Some common verbs that can have an infinitive after them:

afford	happen	prefer
appear	hate	prepare
arrange	help	pretend
ask	hope	promise
(can't) bear	intend	refuse
begin	learn	remember
dare (see 94)	like	seem
decide	love	start
expect	manage	try
fail	mean	want
forget	offer	wish

Some of these verbs can be used with [object + infinitive] (for example *I* ***want her to be*** *happy*). For details, see 3 below.
After some of these verbs, we can also use an *-ing* form. The meaning is not always the same (for example, *try running/try to run*). For details, see 182.

3 Verb + object + infinitive

After some verbs, we can use [object + infinitive].

She didn't ***want me to go****.*
(NOT ~~*She didn't want that I go.*~~)
I didn't ***ask you to pay*** *for the meal.*

Some common verbs that are used in this structure:

advise	hate	prefer
allow	help (see 158)	remind
ask	invite	teach
(can't) bear	like	tell
cause	mean	want
encourage	need	warn
expect	order	wish
get (see 143)	persuade	

For [verb + infinitive without *to*], see 179.

4 After adjective

Infinitives are used after some adjectives.

I'm ***pleased to see*** *you.*
John was ***surprised to get*** *Ann's letter.*
His accent is not ***easy to understand****.* (NOT . . . ~~*to understand it.*~~)
She's very ***nice to talk to****.* (NOT . . . ~~*to talk to her.*~~)

For structures like *I'm* ***anxious for the meeting to finish*** *early*, see 132.
For *enough* and *too* with [adjective + infinitive], see 113; 348.

5 After noun

We can use infinitives after some nouns.

I have no ***wish to change****.*
I told her about my ***decision to leave****.*

The infinitive often explains the purpose of something: what it will do, or what somebody will do with it.

Have you got a key ***to open this door****?*
I need some more work ***to do****.*

▷ For information about the structures that are possible with any verb, adjective or noun, look in a good dictionary.
For the 'infinitive of purpose', see 178.
For infinitives after *who, what, how* etc, see 177.
For *to* used instead of the whole infinitive, see 108.5.
For the use of the infinitive without *to*, see 179.

177 infinitive after **who, what, how** etc

1 In reported speech (see 282; 284), we can use an infinitive after the question-words *who, what, where* etc (but not *why*) to talk about questions and the answers to questions.

verb + question-word + infinitive

I wonder ***who to invite.***
Show me ***what to do.***
Can you tell me ***how to get*** *to the station?*
I don't know ***where to put*** *the car.*
Tell me ***when to pay****.*
I can't decide ***whether to answer*** *her letter.*

2 We cannot begin a direct question with *How to . . . ?, What to . . . ?* etc. We often use *shall* or *should*.

How ***shall*** *I tell her?* (NOT ~~*How to tell her?*~~)
What ***shall*** *we do?* (NOT ~~*What to do?*~~)
Who ***should*** *I pay?* (NOT ~~*Who to pay?*~~)

For questions beginning | *Why (not)* + infinitive |, see 179.3.

178 infinitive of purpose

We often use an infinitive to talk about a person's purpose — why he or she does something.

I sat down for a minute ***to rest****.*
He went abroad ***to forget****.*
I'm going to Austria ***to learn German****.*

179

In a more formal style, we often use *in order to* or ***so as to***.

He got up early ***in order to have time*** *to pack.*
I moved to a new flat ***so as to be near*** *my work.*

In negative sentences, we nearly always use the structure with ***so as not*** *to* or *in order not to*.

I'm going to leave now, ***so as not to be late***.
(NOT ~~*I'm going to leave now,* ***not to be*** *late.*~~)

179 infinitive without **to**

We usually put *to* before the infinitive (for example *I want* ***to*** *go*; *It's nice* ***to*** *see you*). But we use the infinitive without *to* in the following cases:

1 Modal auxiliary verbs

After the modal auxiliary verbs *will, shall, would, should, can, could, may, might* and *must*, and after *had better*, we use the infinitive without *to*.

I ***must go*** *now.*
Will *you* ***help*** *me?*
It ***might rain***.
You ***had better stop***.

2 *let, make, hear* etc

After some verbs, we use an object and the infinitive without *to*. The most common of these verbs are *let, make, see, hear, feel, watch*, and *notice*.

verb + object + infinitive without *to*

She ***lets her children do*** *what they want to.*
I ***made them give*** *me the money back.*
I didn't ***see you come in***.
I ***heard her say*** *that she was tired.*

In an informal style, we often use *help* with this structure.

Could you ***help me push*** *the car?*

3 *why (not)*

We can use an infinitive without *to* after *why*. This usually means that it is unnecessary or stupid to do something.

Why pay *more at other shops? Our prices are the lowest.*

Why not . . . ? is used to make suggestions.

Why not *ask Susan to help you?*

4 *and, or, except, but, than*

We can join two infinitives with *and*, *or*, *except*, *but*, or *than*. The second infinitive is usually without *to*.

I'd like ***to lie down and go*** *to sleep.*
Do you want ***to eat*** *now* ***or wait*** *till later?*
We had nothing ***to do except look*** *at the garden.*
I'll ***do*** *anything* ***but work*** *on a farm.*
It's easier ***to do*** *it yourself* ***than explain*** *to somebody else how to do it.*

180 **-ing** form ('gerund')

1 Gerund or participle

Words like *smoking*, *walking* are verbs. But we can also use them as adjectives or nouns. Compare:

You're ***smoking*** *too much these days.* (part of a verb)
There was a ***smoking*** *cigarette end in the ashtray.* (adjective)
Smoking *is bad for you.* (noun: subject of sentence)

When *-ing* forms are used as verbs or adjectives, they are called 'present participles'. For details, see 234–236. When they are more like nouns, grammars call them 'gerunds'.
For the use of gerunds, see this section and the next two.

2 Subject, object or complement of a sentence

An *-ing* form can be a subject, object or complement.

Smoking *is bad for you.* (subject)
I hate ***packing***. (object)
My favourite activity is ***reading***. (complement)

The *-ing* form subject, object or complement is still a verb, and can have its own object.

Smoking cigarettes *is bad for you.*
I hate ***packing suitcases***.
My favourite activity is ***reading poetry***.

We can use determiners (for example *the*, *my*) with *-ing* forms.

the opening *of Parliament*
Do you mind ***my smoking***?
(OR, not so formal: *Do you mind* ***me*** *smoking?*)

3 After verb

After some verbs we can use an *-ing* form, but not an infinitive.

I ***enjoy travelling***. (NOT *I enjoy* ~~***to travel***~~.)
He's ***finished mending*** *the car.* (NOT . . . ~~***to mend***~~ . . .)

Common verbs which are followed by an *-ing* form are:

avoid	forgive	practise
consider	give up	put off
delay	go	risk
dislike	(can't) help	(can't) stand
enjoy	imagine	spend time/money
excuse	keep	suggest
feel like	mind	understand
finish	miss	

Examples:

*I **dislike arguing** about money.*
***Forgive my interrupting** you.*
*Let's **go swimming**.*
*I can't **understand his being** so late.*

After some verbs, we can use either an *-ing* form or an infinitive. For example: *like, start, try, remember, forget.*

*How old were you when you **started to play/playing** the piano?*

With some verbs, the two structures have different meanings. For details, see 182.

4 After verb (passive meaning)

After *need* and *want*, an *-ing* form has a passive meaning.

*Your hair **needs cutting**.* (= . . . *needs **to be cut**.*)
*The car **wants servicing**.* (= . . . *needs **to be serviced**.*)

5 After preposition

After prepositions we use *-ing* forms, not infinitives.

*Check the oil **before starting** the car.* (NOT . . . ~~***before to start***~~ . . .)
*You can't make an omelette **without breaking** eggs.*
*You can get there faster **by going** on the motorway.*

When *to* is a preposition, we use an *-ing* form after it. (See 181.)

*I look forward **to hearing** from you.* (NOT . . . ~~***to hear** from you.*~~)

6 *it . . . -ing*

We can use *it* as a 'preparatory subject' for an *-ing* form (see 187).

***It's** nice **being** with you.*

This is common in the structures *It's no good . . . -ing* and *It's no use . . . ing.*

***It's no good talking** to him — he never listens.*
***It's no use expecting** her to say thank-you.*

For *It's (not) worth . . . -ing*, see 368.

181 -ing form after to

We sometimes use an *-ing* form after *to*.

I look forward ***to seeing*** *you.* (NOT . . . ~~***to see you***~~.)
I'm not used ***to getting up*** *early.*

These structures may seem strange.
In fact, *to* is two words:

a. a part of the infinitive

I want ***to go*** *home.*
Help me ***to understand****.*

b. a preposition

I look forward ***to*** *your next letter.*
I prefer meat ***to*** *fish.*
I'm not used ***to*** *London traffic.*

After the preposition *to*, we can use an *-ing* form, but not usually an infinitive.

I look forward ***to hearing*** *from you.*
(NOT . . . ~~***to hear*** *from you.*~~)
I prefer riding to walking.
I'm not used ***to driving*** *in London.*

If you want to know whether *to* is a preposition, try putting a noun after it. Compare:

a. ~~*I want* ***to your letter.***~~ (Not possible: *to* is not a preposition. Use the infinitive after *I want*.)
b. *I'm looking forward* ***to your letter.*** (This is all right, so *to* is a preposition. Use the *-ing* form after *look forward to*.)

182 -ing form or infinitive?

Some verbs and adjectives can be followed by an infinitive or by an *-ing* form, often with a difference of meaning.

1 *remember* and *forget*

We *remember* or *forget doing* things in the past — things that we did. *Forget . . . -ing* is used especially in the structure *I'll never forget . . . -ing*.

I still ***remember buying*** *my first packet of cigarettes.*
I'll never ***forget meeting*** *the Queen.*

We *remember* or *forget to do* things which we have to do.

Did you ***remember to buy*** *my cigarettes?*
You mustn't ***forget to go*** *and meet Mr Lewis at the station tomorrow.*

2 *stop*

If you *stop doing* something, you don't do it any more.

I really must ***stop smoking***.

If you *stop to do* something, you pause (in the middle of something else) in order to do it.

Every hour I ***stop*** *work* ***to have*** *a little rest.*

3 *go on*

If you *go on doing* something, you continue — you do it more.

She ***went on talking*** *about her illnesses until everybody went to sleep.*

If you *go on to do* something, you do it next — you stop one thing and start another.

She stopped talking about her illnesses and ***went on to tell*** *us about all her other problems.*

4 *regret*

You *regret doing* something in the past — you are sorry that you did it.

I don't ***regret telling*** *her what I thought, even if it made her angry.*

The expression *I regret to say/tell you/announce* etc means 'I'm sorry that I have to say . . . '.

British Rail ***regret to announce*** *that the 13.15 train for Cardiff will leave approximately thirty-seven minutes late. This delay is due to the late running of the train.*

5 *allow*

After *allow*, we use . . . *-ing* in active clauses if there is no object. If there is an object, we use an infinitive.

We don't ***allow smoking*** *in the lecture room.*
We don't ***allow people to smoke*** *in the lecture room.*

6 *see, watch* and *hear*

If you *saw, watched* or *heard something happening*, it *was happening*: you saw or heard it while it was going on. If you *saw, watched* or *heard something happen*, it *happened*: you saw or heard a complete action. Note the infinitive without *to*: see 179.
(For the difference between *it was happening* and *it happened*, see 242.)

I looked out of the window and ***saw Mary crossing*** *the road.*
(= She was in the middle of crossing the road.)
I saw Mary *step off the pavement,* ***cross*** *the road and disappear into the post office.*

7 *try*

Try . . . -ing = 'make an experiment; do something to see what will happen'.

*I **tried sending** her flowers, **giving** her presents, **writing** her letters; but she still wouldn't speak to me.*

Try to . . . = 'make an effort'. It is used for things that are difficult.

*I **tried to write** a letter, but my hands were too cold to hold a pen.*

8 *afraid*

We use *afraid of . . . -ing* to talk about accidents.

*I don't like to drive fast because I'm **afraid of crashing**.*
(NOT . . . ~~*I'm **afraid to crash***~~.)

In other cases, we can use *afraid of . . . -ing* or *afraid to . . .* with no difference of meaning.

*I'm not **afraid of telling/to tell** her the truth.*

9 *sorry*

We use *sorry for . . . -ing* or *sorry about . . . -ing* to talk about past things that we regret.

*I'm **sorry for/about waking** you up.* (= *I'm sorry that I woke you up.*)

We can use a perfect infinitive with the same meaning.

*I'm **sorry to have woken** you up.*

Sorry + infinitive is used to apologize for something that we are doing or going to do.

***Sorry to disturb** you — could I speak to you for a moment?*
*I'm **sorry to tell** you that you failed the exam.*

10 *certain* and *sure*

If I say that somebody is *certain/sure of doing* something, I am talking about his or her feelings — he or she feels sure.

*Before the game she felt **sure of winning**, but after five minutes she realized that it wasn't going to be so easy.*

If I say that somebody is *certain/sure to do* something, I am talking about my own feelings — I am sure that he or she will succeed.

*'Kroftová's **sure to win** — the other girl hasn't got a chance.' 'Don't be so sure.'*

11 *like, love, hate, prefer, begin, start, attempt, intend, continue, can't bear*

After these verbs, we can use either the *-ing* form or the infinitive without much difference of meaning.

*I **hate working/to work** at weekends.*
*She **began playing/to play** the guitar when she was six.*
*I **intend telling her/to tell** her what I think.*

In British English, we usually use *like . . . -ing* to talk about enjoyment, and *like to . . .* to talk about choices and habits. Compare:

*I **like climbing** mountains.* *I **like to start** work early in the morning.*

After the conditionals *would like, would prefer, would hate* and *would love*, we use the infinitive.

***I'd like to tell** you something.*
*'Can I give you a lift?' 'No, thanks. **I'd prefer to walk.**'*
***I'd love to have** a coat like that.*

Compare:

Do you like dancing? *(= Do you enjoy dancing?)*
***Would** you like **to dance**?* (An invitation. *= Do you want to dance now?*)

▷ For the difference between | *used to* + infinitive | and | *be used to . . . -ing* |, see 353; 354.

183 instead of . . . -ing

After *instead of*, we can use a noun or an *-ing* form, but not an infinitive.

*Would you like to take a taxi **instead of a bus**?*
*Would you like to take a taxi **instead of going by bus**?*
(NOT . . . ~~***instead to go** by bus.~~)

184 inversion: auxiliary verb before subject

| auxiliary verb + subject + main verb |

We put an auxiliary verb before the subject of a clause in several different structures.

1 Questions (see 270)

***Have your father and mother** arrived?*
(NOT ~~*Have arrived your father and mother?*~~)
*Where **is the concert** taking place?*
(NOT ~~*Where is taking place the concert?*~~)

Spoken questions do not always have this word order (see 271).

***You're coming** tomorrow?*

Reported questions do not usually have this order (see 284).

*I wondered what time **the film was starting**.*
(NOT . . . ~~*what time was the film starting.*~~)

2 *if*

In a formal style, *had I . . .*, *had he . . .* etc can be used instead of *if I had . . .*, *if he had . . .* etc.

***Had I known** what was going to happen, I would have warned you.*
(= If I had known . . .)

3 *neither, nor, so* (see 217; 312)

These words are followed by | auxiliary verb + subject |.

*'I'm hungry.' 'So **am I**.'*
*'I don't like Mozart.' 'Neither/Nor **do I**.'*

4 Negative adverbial expressions

In a formal style, we may put a negative adverb or adverb phrase at the beginning of a clause. The order is

| negative adverb (phrase) + auxiliary + subject + verb |.

***Under no circumstances can we** accept cheques.*
***Hardly had I** arrived when trouble started.*

5 *only*

The same thing happens with expressions containing *only*.

***Only then did I** understand what she meant.*
***Not only did we** lose our money, but we were also in danger of losing our lives.*

6 Exclamations

Exclamations often have the same structure as negative questions (see 120.3).

***Isn't it** cold!* ***Hasn't she** got lovely eyes!*

185 inversion: whole verb before subject

1 *here, there* etc

If we begin a sentence with *here* or *there*, we put the whole verb before the subject, if this is a noun.

*Here **comes Mrs Foster**.* (NOT ~~*Here **Mrs Foster comes**.*~~)
*There **goes your brother**.*

If the subject is a pronoun, it comes before the verb.

*Here **she comes**.* *There **he goes**.*

This structure is possible with some other short adverbs like *down*, *up*.

*So I stopped the car, and **up walked a policeman**.*

2 Other adverbs (literary style)

In descriptive writing and story-telling, other adverbs of place can come at the beginning of a clause, followed by verb + subject.

Under a tree was sitting *the biggest man I have ever seen.*
On the bed lay *a beautiful young girl.*

3 Reporting (literary style)

In books, the subject often comes after verbs like *said, asked* in reporting direct speech.

'What do you mean?' ***asked Henry.***

If the subject is a pronoun, it comes before the verb.

'What do you mean?' ***he asked.***

186 irregular verbs

1 This is a list of common irregular verbs. You may like to learn them by heart.

Infinitive	Simple past	Past participle
arise	arose	arisen
awake	awoke	awoken
be	was, were	been
beat	beat	beaten
become	became	become
begin	began	begun
bend	bent	bent
bite	bit	bitten
bleed	bled	bled
blow	blew	blown
break	broke	broken
bring	brought	brought
build	built	built
burn	burnt/burned	burnt/burned
buy	bought	bought
can	could/was able	been able
catch	caught	caught
choose	chose	chosen
come	came	come
cost	cost	cost
cut	cut	cut
deal /di:l/	dealt /delt/	dealt /delt/
dig	dug	dug
do	did	done
draw	drew	drawn

Infinitive	Simple past	Past participle
dream /dri:m/	dreamt /dremt/ dreamed /dri:md/	dreamt /dremt/ dreamed /dri:md/
drink	drank	drunk
drive	drove	driven
eat /i:t/	ate /et/	eaten /'i:tn/
fall	fell	fallen
feel	felt	felt
fight	fought	fought
find	found	found
fly	flew	flown
forget	forgot	forgotten
forgive	forgave	forgiven
freeze	froze	frozen
get	got	got
give	gave	given
go	went	gone/been
grow	grew	grown
hang	hung	hung
have	had	had
hear /hɪə(r)/	heard /hɜ:d/	heard /hɜ:d/
hide	hid	hidden
hit	hit	hit
hold	held	held
hurt	hurt	hurt
keep	kept	kept
know	knew	known
lay	laid	laid
lead	led	led
learn	learnt/learned	learnt/learned
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain
light	lit/lighted	lit/lighted
lose	lost	lost
make	made	made
mean /mi:n/	meant /ment/	meant /ment/
meet	met	met
pay	paid	paid
put	put	put
read /ri:d/	read /red/	read /red/
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run

Infinitive	Simple past	Past participle
say /seɪ/	said /sed/	said /sed/
see	saw	seen
sell	sold	sold
send	sent	sent
set	set	set
shake	shook	shaken
shine /ʃaɪn/	shone /ʃɒn/	shone /ʃɒn/
shoot	shot	shot
show	showed	shown
shut	shut	shut
sing	sang	sung
sit	sat	sat
sleep	slept	slept
smell	smelt/smelled	smelt/smelled
speak	spoke	spoken
spell	spelt/spelled	spelt/spelled
spend	spent	spent
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
strike	struck	struck
swim	swam	swum
take	took	taken
teach	taught	taught
tear	tore	torn
tell	told	told
think	thought	thought
throw	threw	thrown
understand	understood	understood
wake	woke	woken
wear	wore	worn
win	won	won
write	wrote	written

2 Verbs that are easy to confuse

Infinitive	Simple past	Past participle
fall	fell	fallen
feel	felt	felt
fill	filled	filled
lay (= 'put down flat')	laid	laid
lie (= 'be down')	lay	lain
lie (= 'say things that are not true')	lied	lied
leave (= 'go away')	left	left
live (= 'be alive', 'be at home')	lived	lived
raise (= 'put up')	raised	raised
rise (= 'go up')	rose	risen

187 it: preparatory subject

When the subject of a sentence is an infinitive or a clause, this does not usually come at the beginning. We prefer to start the sentence with the 'preparatory subject' *it*.

***It**'s nice **to be** with you.*
(*To be with you is nice* is possible, but unusual.)
***It**'s probable **that** we'll be a little late.*

1 We often use this structure in sentences with *be* + adjective.

It + *be* + adjective + infinitive

***It**'s hard **to live** on my salary.*
***It** is possible **to go** by road or rail.*
***It** is important **to book** in advance.*

It + *be* + adjective + clause

***It**'s possible **that** I'll be here again next week.*
***It**'s surprising **how many** unhappy people there are.*
***It** wasn't clear **what** she meant.*
*Is **it** true **that** your father's ill?*

2 We also use the structure to talk about the time that things take. (See 338.)

***It** took me months **to get to know her**.*
*How long does **it** take **to get to London** from here?*

3 *It* can be a preparatory subject for an *-ing* form. This happens especially with *it's worth* (see 368) and *it's no good/use*. In other cases it is rather informal.

***It's worth going** to Wales if you have the time.*
***It's no use trying** to explain — I'm not interested.*
***It** was nice **seeing** you.*

▷ For the use of *it* as a subject in emphatic structures, see 111.
For 'impersonal' *it* in sentences like *It's raining*, see 247.5.
For *it* as 'preparatory object', see 188.

188 it: preparatory object

We sometimes use *it* as a preparatory object. This happens most often in the structures *make it clear that . . .* and *find/make it easy/difficult to . . .*

*George **made it clear that** he wasn't interested.*
*I **found it easy to talk** to her.*
*You **make it difficult to refuse**.*

189 it's time

1 We can use an infinitive after *it's time*.

It's time to buy *a new car.* ***It's time*** *for you* ***to go*** *to bed.*

2 *It's time* may also be followed by a special structure with a past tense verb.

it's time + subject + past verb . . .

It's time ***you went*** *to bed.*
It's time ***she washed*** *that dress.*
I'm getting tired. It's time ***we went*** *home.*

▷ For other structures in which a past verb has a present or future meaning, see 239.

190 last and the last

Last week, last month etc is the week or month just before this one. If I am speaking in July, *last month* was June; if I am speaking in 1985, *last year* was 1984. (Note that prepositions are not used before these time-expressions.)

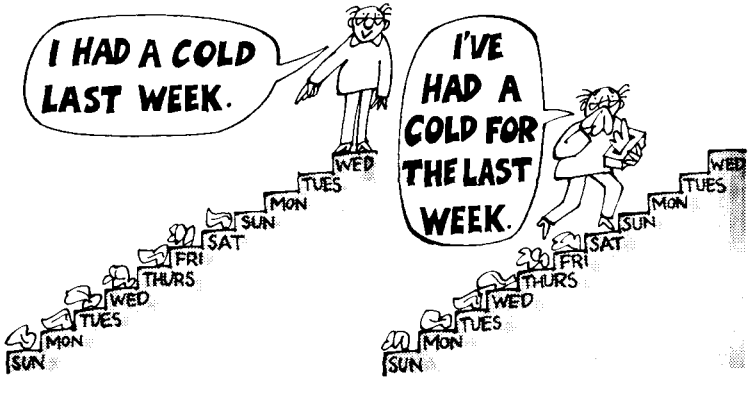
I had a cold ***last week****.* *Were you at the meeting* ***last Tuesday****?*
We bought this house ***last year****.*

The last week, the last month etc is the period of seven days, thirty days etc up to the moment of speaking. On July 15th, 1985, *the last month* is the period from June 15th to July 15th; *the last year* is the period from July 1984 to July 1985.

I've had a cold for ***the last week****.* (= for the seven days up to today)
We've lived here for ***the last year****.* (= since twelve months ago)

Note the use of the present perfect tense (see 243) when talking about a period of time that continues up to the present, like *the last week*.

▷ For the difference between *next* and *the next*, see 220.



191 let's

Let's + infinitive without *to* is often used to make suggestions. It is rather like a first-person plural imperative (see 170).

***Let's** have a drink. (= I think we should have a drink.)*
***Let's** go home, shall we?*

There are two possible negatives, with *Let's not . . . and Don't let's . . .*

***Let's** not get angry.* ***Don't let's** get angry.*

Let's not is considered more 'correct'.

192 letters

The most important rules for writing letters are:

1 Write your address in the top right-hand corner (house-number first, then street-name, then town, etc). Do not put your name above the address.

2 Put the date under the address. One way to write the date is: number — month — year (for example *17 May 1982*). For other ways, see 95.

3 In a business letter, put the name and address of the person you are writing to on the left-hand side of the page (beginning on the same level as the date).

4 Begin the letter (*Dear X*) on the left-hand side of the page.

5 Leave a line, and begin your first paragraph on the left-hand side. Leave another line after each paragraph, and begin each new paragraph on the left.

6 If you begin *Dear Sir(s)* or *Dear Madam*, finish *Yours faithfully . . .* . If you begin with the person's name (*Dear Mrs Hawkins*), finish *Yours sincerely* or *Yours* (more informal). Friendly letters may begin with a first name (*Dear Keith*) and finish with an expression like *Yours* or *Love*.

7 On the envelope, put the first name before the surname.
You can write the first name in full (*Mr Keith Parker*), or you can write one or more initials (*Mr K Parker*; *Mr K S Parker*). Titles like *Mr*, *Ms*, *Dr* are usually written without a full stop in British English.

Examples of letters and envelopes

a formal

14 Plowden Road
Torquay
Devon
TQ6 1RS

16 June 1985

The Secretary
Hall School of Design
39 Beaumont Street
London
W4 4LJ

Dear Sir

I should be grateful if you would send me information about the regulations for admission to the Hall School of Design. Could you also tell me whether the School arranges accommodation for students?

Yours faithfully

Keith Parker

The Secretary
Hall School of Design
39 Beaumont Street
London
W4 4LJ

b informal

22 Green Street
London
W1 8 6DH

19 March 198-

Dear Keith and Ann

Thanks a lot for a great weekend. Can I come again soon?

Bill and I were talking about the holidays. We thought it might be nice to go camping in Scotland for a couple of weeks. Are you interested? Let me know if you are, and we can talk about dates etc.

See you soon, I hope. Thanks again.

Yours

Alan

Keith and Ann Parker
19 West Way House
Botley Road
Oxford
OX6 5JP

193 likely

Likely means the same as 'probable', but we use it in different structures.

1 | *be* + *likely* + infinitive |

I'm likely to be *busy tomorrow.*
Are you likely to be *at home this evening?*
Do you think ***it's likely to rain****?*
He's ***unlikely*** *to agree.*

2 | *it is likely* + *that*-clause |

It's likely that *the meeting will go on late.*

194 long and for a long time

Long is most common in questions and negative sentences, and after *too* and *so*.

How ***long*** *did you wait?* *I didn't play for* ***long****.*
The concert was ***too long****.*

In affirmative sentences, we usually use *a long time*.

I waited (for) ***a long time****.* (*I waited* ***long*** is possible, but not usual.)
It takes ***a long time*** *to get to her house.*

Much, *many* and *far* are also more common in questions and negative sentences. (See 205 and 125.)

195 look

1 *Look* can mean 'seem' or 'appear'. This is a 'copula verb' (see 91); it is followed by adjectives.

You look ***angry*** *— what's the matter?*
(NOT ~~*You look* ***angrily***~~ . . .)
The garden looks ***nice****.*

We can also use *like* or *as if* after *look*.

| *look like* + noun |

She ***looks like her mother****.*
'What's that bird?' 'It ***looks like a buzzard****.'*

| *look as if* + clause |

You ***look as if you've*** *had a bad day.*
It ***looks as if it's going*** *to rain.*

Look like + clause is also possible — see 49.3.

2 *Look* can also mean 'turn your eyes towards something'. It can be used with adverbs.

The boss looked at me ***angrily****.*
She looked ***excitedly*** *round the room.*

▷ For the difference between *look*, *watch*, and *see*, see 196.

196 look (at), watch and see

1 *See* is the ordinary word to say that something 'comes to our eyes'.

Suddenly I ***saw*** *something strange.* *Can you* ***see*** *me?*
Did you ***see*** *the article about the strike in today's paper?*

See is not used in progressive tenses with this meaning (see 225). When we want to say that we see something at the moment of speaking, we often use *can see*. (See 81.)

I ***can see*** *an aeroplane.* (NOT ~~*I* ***am seeing*** . . .~~)

2 We use *look (at)* to talk about concentrating, paying attention, trying to see as well as possible. Compare:

I ***looked at*** *the photo, but I didn't* ***see*** *anybody I knew.*
'Do you ***see*** *the man in the raincoat?' 'Yes.' '****Look*** *again.' 'Good heavens! It's Moriarty!'*

We use *look* when there is no object, and *look at* before an object. Compare:

Look! (NOT ~~***Look at!***~~) ***Look at*** *me!* (NOT ~~***Look*** *me!~~*)

3 *Watch* is like *look (at)*, but suggests that something is happening, or going to happen. We *watch* things that change, move or develop.

Watch *that man — I want to know everything he does.*
I usually ***watch*** *a football match on Saturday afternoon.*

4 We *watch* TV, but we *see* plays and films. Compare:

Did you ***watch*** *'Top of the Pops' last night?* (TV)
'Have you ***seen*** *any of the Chaplin films?' 'Where are they on?' 'At the cinema in High Street.'*

▷ The difference between *see* and *look (at)* is similar to the difference between *hear* and *listen (to)*. See 157.
For structures with the infinitive and the *-ing* form after these verbs, see 182.6.

197 marry and divorce

1 *Marry* and *divorce* are used without a preposition.

She ***married*** *a builder.* (NOT ~~*She* ***married with*** *a builder.*~~)
Will you ***marry*** *me?* *Andrew's going to* ***divorce*** *Carola.*

2 When there is no direct object, we usually prefer the expressions *get married* and *get divorced*, especially in an informal style.

Lulu and Joe ***got married*** *last week.*
(*Lulu and Joe* ***married*** *. . .* is not so natural.)
When are you going to ***get married****?*
The Robinsons are ***getting divorced****.*

3 We can use *get/be married* with | *to* + object |.

She ***got married to*** *her childhood sweetheart.*
I've ***been married to*** *you for sixteen years and I still don't know what goes on inside your head.*

198 **may** and **might**: forms

1 *May* is a 'modal auxiliary verb' (see 202).
There is no *-s* in the third person singular.

She ***may*** *be here tomorrow.* (NOT ~~*She mays*~~ *. . .*)

Questions and negatives are made without *do*.

May *I help you?* (NOT ~~*Do I may*~~ *. . . ?*)

After *may*, we use the infinitive without *to*.

You ***may be*** *right.* (NOT ~~*You may to be right.*~~)

2 *May* has no infinitive or participles. When necessary, we use other words.

She wants ***to be allowed*** *to open a bank account.*
(NOT . . . ~~*to may open*~~ . . .)

3 *Might* is a 'less definite' form of *may* — it does not have a past meaning. We use both *may* and *might* to talk about the present and the future (see 199; 200).

4 There is a contracted negative *mightn't*. (*Mayn't* is very unusual.)

▷ *May* and *might* are used mostly to talk about probability and to ask for and give permission. See 199; 200.

199 **may** and **might**: probability

1 Chances

We use *may* and *might* to say that there is a chance of something: perhaps it is true, or perhaps it will happen.

We ***may*** *go climbing in the Alps next summer.* (= *Perhaps we'll go.*)
'Where's Emma?' 'I don't know. She ***may*** *be shopping, I suppose.'*
Peter ***might*** *phone. If he does, could you ask him to ring again later?*
'I ***might*** *get a job soon.' 'Yes, and pigs might fly.'* (= *'It's very unlikely.'*)

2 Questions

We do not use *may* in questions about probability.

Do you think you'll go camping this summer?
(NOT ~~***May** you go camping this summer?*~~)

3 *might*

Might is not the past of *may*. It is used to talk about a smaller chance than *may*. Compare:

*I **may** go to London tomorrow.* (Perhaps a 50 per cent chance.)
*Joe **might** come with me.* (Perhaps a 30 per cent chance.)

4 Conditional

Might (but not *may*) can have a conditional use.

*If you went to bed for an hour you **might** feel better.*
(= *. . . perhaps you would feel better.*)

5 *may/might have . . .*

We use a special structure to talk about the chance that something happened in the past.

may/might have + past participle

*'Polly's very late.' 'She **may have missed** her train.'*
*'What was that noise?' 'It **might have been** a cat.'*

We can use the same structure (with *might* only) to say that something was possible, but did not happen.

*That was a bad place to go skiing. You **might have broken** your leg.*

(*Could have . . .* is used in the same way. See 79.3.)

200 **may** and **might**: permission

1 Asking for permission

May and *might* can be used to ask for permission. They are more formal than *can* and *could*. *Might* is very polite and formal, and is not common.

***May** I put the TV on?* *I wonder if I **might** have a little more cheese?*

2 Giving and refusing permission

May is used to give permission. *May not* is used to refuse permission, and to forbid.

*'May I put the TV on?' 'Yes, of course you **may**.'*
*Students **may not** use the staff car park.*

These are rather formal. In informal language, we prefer *can* and *can't*. (See 80.)

3 Talking about permission

We do not usually use *may* and *might* to talk about permission which has already been given or refused. Instead, we use *can*, *could* or *be allowed to*.

These days, children ***can*** *do what they like.*
(NOT . . . ~~*may do*~~ . . .)
I ***could*** *read what I liked when I was a child.*
(NOT ~~*I might*~~ . . .)

201 mind

Mind can mean 'dislike', 'be annoyed by', 'object to'. We use *mind* mostly in questions and negative sentences.

I don't mind *you coming in late if you don't wake me up.*
*'****Do you mind*** *the smell of tobacco?' 'Not at all.'*

Do you mind . . . ? and *Would you mind . . . ?* are often used to ask for permission, or to ask people to do things. We can use *-ing* forms or *if*-clauses.

Do you mind/Would you mind . . . -ing . . . ?

Would you mind opening *the window?* (= *Please open the window.*)
Would you mind my opening *the window?* (= *Can I open the window?*)
Do you mind people smoking *in the kitchen?*

Do you mind/Would you mind if . . . ?

Would you mind if *I opened the window?*
Do you mind if *people smoke in the kitchen?*
*'****Do you mind if*** *I smoke?' 'No, please do.'*

Note that the answer 'No' is used to *give* permission after *Do you mind . . . ?* (*I don't mind* means 'I have nothing against it; it's all right'.)

202 modal auxiliary verbs

1 Forms

Modal auxiliary verbs are *can*, *could*, *may*, *might*, *must*, *will*, *would*, *shall*, *should*, *ought*, *dare* and *need*.
Modal verbs have no *-s* in the third person singular.

She ***might*** *know his address.* (NOT ~~*She* ***mights***~~ . . .)

Questions and negatives are made without *do*.

Can you *swim?* (NOT ~~*Do you can swim?*~~)
You ***shouldn't do*** *that.* (NOT ~~*You don't should do that.*~~)

After modal auxiliary verbs, we use the infinitive without *to*. (*Ought* is an exception: see 232.)

*I **must remember** to write to Leslie.*
(NOT ~~*I must to remember*~~ . . .)

2 Meanings

We do not use modal verbs for situations that definitely exist, or for things that have definitely happened. We use them, for example, to talk about things which we expect, which are possible, which we think are necessary, which we are not sure about, or which did not happen.

*She **will** be here tomorrow.*
*I **may** come tomorrow if I have time.*
*She **could** be in London or Paris or Tokyo — nobody knows.*
*You **must** come and have dinner with us some time.*
*What **would** you do if you had a free year?*
*She **should** have seen a doctor when she first felt ill.*

3 Modal verb + perfect infinitive

We use the structure | modal verb + perfect infinitive | (for example *must have seen, should have said*) to talk about the past. This structure is used for speculating (thinking about what possibly happened) or imagining (thinking about how things could have been different).

| modal verb + *have* + past participle |

*She's two hours late. What **can have happened**?*
*You **could have told** me you were coming.*
*The potatoes **would have been** better with more salt.*
*The plant's dead. You **should have given** it more water.*

▷ For more information, see the entries for *can, may* etc.
Dare and *need* can be used in two ways: as modal auxiliary verbs and as ordinary verbs. See 94 and 213.
For information about weak and strong pronunciations of modal auxiliary verbs, see 358.
For contracted forms, see 90.

203 more (of): determiner

1 We can use *more* before uncountable or plural nouns.

| *more* + noun |

*We need **more time**.* (NOT . . . ~~*more of time.*~~)
***More people** are drinking wine these days.*

2 Before another determiner (for example *the, my, this*), we use *more of*. We also use *more of* before a pronoun.

more of + determiner + noun
more of + pronoun

Can I have some ***more of the*** *red wine, please?*
Have you got any ***more of that*** *smoked fish?*
I don't think any ***more of them*** *want to come.*

3 We can use *more* alone, without a noun.

I'd like some ***more****, please.*

▷ For the use of *more* with comparative adjectives and adverbs, see 84; 87.
For *far more, much more* and *many more*, see 86.

204 most (of): determiner

1 We use *most* before uncountable or plural nouns.

most + noun

I hate ***most*** *pop music.* (NOT . . . ~~*most of pop music.*~~)
Most *people disagree with me.*
(NOT ~~***Most of*** *people*~~ . . . NOT ~~***The most*** *people*~~ . . .)

2 Before another determiner (for example *the, my, this*), we use ***most of***. We also use *most of* before a pronoun.

most of + determiner + noun
most of + pronoun

I've eaten ***most of the*** *salad.*
You've read ***most of my*** *books.*
Most of us *feel the same way.*

▷ For the use of *most* with superlative adjectives and adverbs, see 84; 87.

205 much, many, a lot etc

1 In an informal style, we use *much* and *many* mostly in negative sentences and questions, and after *so, as* and *too*. In affirmative sentences (except after *so, as* and *too*), we use other words and expressions. Compare:

How ***much*** *money have you got?*
I've got ***plenty****.* (NOT ~~*I've got* ***much***.~~)

I haven't got ***many*** *pop records.*
I've got ***a lot of*** *jazz records.*
(NOT USUALLY ~~*I've got* ***many*** *jazz records.*~~)
You make ***too many*** *mistakes.*
You make ***lots of*** *mistakes.*
(NOT USUALLY ~~*You make* ***many*** *mistakes.*~~)

2 We use *a lot of* and *lots of* mostly in an informal style. They are both used before uncountable (singular) and plural nouns, and before pronouns. When *a lot of* is used with a plural subject, the verb is plural; when *lots of* is used with a singular subject, the verb is singular.

a lot of/lots of + singular subject and verb

A lot of time ***is*** *needed to learn a language.*
There's *lots of coffee in the pot.* (NOT ~~***There are*** *lots of coffee*~~ . . .)

a lot of/lots of + plural subject and verb

A lot of my friends think *there's going to be a war.*
(NOT ~~*A lot of my friends* ***thinks***~~ . . .)
Lots of people live *in the country and work in London.*
A lot of us would like *to change our jobs.*

We use *a lot of* and *lots of* before a noun or pronoun; we use *a lot/lots* without *of* alone, when there is no noun or pronoun. Compare:

She's lost ***a lot of weight.*** (NOT . . . ~~***a lot weight***~~.)
She's lost ***a lot.*** (NOT . . . ~~***a lot of***~~.)

3 *A lot (of)* and *lots (of)* are rather informal. In a more formal style we use other expressions, like *a great deal (of)* (+ singular), *a large number (of)* (+ plural), or *plenty (of)* (+ singular or plural).

Mr Lucas has spent ***a great deal of time*** *in the Far East.*
We have ***a large number of problems*** *to solve.*
Thirty years ago there were ***plenty of jobs****; now there are very few.*

In a formal style, we can also use *much* and *many* in affirmative sentences.

There has been ***much*** *research into the causes of cancer.*
Many *scientists believe . . .*

▷ See also 125 (*far* and *a long way*) and 194 (*long* and *a long time*).

206 much (of), many (of): determiners

1 *Much* is used before uncountable (singular) nouns: *many* is used before plural nouns.

I haven't got ***much time.*** (NOT . . . ~~*much of time.*~~)
I haven't got ***many friends.*** (NOT . . . ~~*much friends.*~~)

2 We use *much of* and *many of* before other determiners (for example *the, my, this, these*), and before pronouns.

much/many + *of* + determiner + noun

How ***much of the*** *house do you want to paint this year?*
I don't think I'll pass the exam; I've missed too ***many of my*** *lessons.*
You didn't eat ***much of it.***
How ***many of you*** *are there?*

3 We can use *much* and *many* alone, without a following noun.

You haven't eaten ***much****.*
'Did you find any mushrooms?' 'Not ***many****.'*

▷ *Much* and *many* are used mostly in questions and negative sentences. See 205.

207 must: forms

1 *Must* is a 'modal auxiliary verb' (see 202). There is no *-s* in the third person singular.

He ***must*** *start coming on time.* (NOT ~~*He* ***musts***~~ . . .)

Questions and negatives are made without *do*.

Must you *go?* (NOT ~~***Do you must*** *go?*~~)
You mustn't *worry.* (NOT ~~***You don't must*** *worry.*~~)

After *must*, we use the infinitive without *to*.

I ***must write*** *to my mother.* (NOT ~~*I* ***must to write***~~ . . .)

2 *Must* has no infinitive or participles. When necessary, we use other expressions, such as *have to*.

He ***'ll have to*** *start coming on time.* (NOT ~~*He'll* ***must***~~ . . .)
I don't want ***to have to*** *tell you again.* (NOT ~~*I don't want* ***to must***~~ . . .)

3 *Must* has no past tense. We can talk about past obligation with *had to*.

I ***had to*** *push the car to start it this morning.* (NOT ~~*I* ***must*** *push*~~ . . .)

Must can have a past meaning in reported speech (see 282; 283).

I told her she ***must*** *be home by midnight.*

4 There is a contracted negative *mustn't*.
For 'weak' and 'strong' pronunciations of *must*, see 358.

208 must: obligation

1 We use *must* to give strong advice or orders, to ourselves or other people.

I really ***must*** *stop smoking.*
You ***must*** *be here before eight o'clock.*

In questions, we use *must* to ask what the hearer thinks is necessary.

Must *I clean all the rooms?*
Why ***must*** *you always leave the door open?*

Must not or *mustn't* is used to tell people not to do things.

You ***mustn't*** *open this parcel before Christmas Day.*

2 We can also use *have (got) to* to talk about obligation. (See 156.) For the difference between *must* and *have (got) to*, see 209.

3 *Must* is not used to talk about past obligation (*must* is used mainly for giving orders, and you cannot give orders in the past). For the use of *had to*, see 156.

▷ For the difference between *must not* and *don't have to, haven't got to, don't need to* and *needn't*, see 209.

209 must and have to; mustn't, haven't got to, don't have to, don't need to and needn't

1 *Must* and *have (got) to* are not exactly the same. We usually use *must* to give or ask for orders — the obligation comes from the person who is speaking or listening.
We use *have (got) to* to talk about an obligation that comes from 'outside' — perhaps because of a law, or a rule, or an agreement, or because some other person has given orders. Compare:

*I **must** stop smoking. (I want to.)*
*I **'ve got to** stop smoking. Doctor's orders.*

*This is a terrible party. We really **must** go home.*
*This is a lovely party, but we **'ve got to** go home because of the baby-sitter.*

*I've got bad toothache. I **must** make an appointment with the dentist.*
*I can't come to work tomorrow morning because I **'ve got to** see the dentist. (I have an appointment.)*

***Must you** wear dirty old jeans all the time? (= Is it personally important for you?)*
***Do you have to** wear a tie at work? (= Is it a rule?)*

2 *Mustn't* is used to tell people not to do things: it expresses 'negative obligation'.
Haven't got to, don't have to, don't need to and *needn't* are all used to say that something is unnecessary. They express absence of obligation: no obligation. Compare:

*You **mustn't** tell George. (= Don't tell George.)*
*You **don't have to** tell Alice. (= You can if you like, but it's not necessary.)*

*You **don't have** to wear a tie to work, but you **mustn't** wear jeans. (= Wear a tie or not, as you like. But no jeans.)*

Haven't got to, don't have to, needn't and *don't need to* all mean more or less the same.

210 must: deduction

1 We can use *must* to say that we are sure about something (because it is logically necessary).

*If A is bigger than B, and B is bigger than C, then A **must** be bigger than C.*
*Mary keeps crying. She **must** have some problem.*
*There's the doorbell. It **must** be Roger.*
*'I'm in love.' 'That **must** be nice.'*

2 In questions and negatives, we use *can* and *can't* with this meaning, not *must* and *mustn't*.

*'There's somebody at the door. Who **can** it be?*
*'It **can't** be the postman. It's only seven o'clock.'*
*What do you think this letter **can** mean?*

3 We use | *must have* + past participle | for deductions about the past (*can have* in questions and negatives).

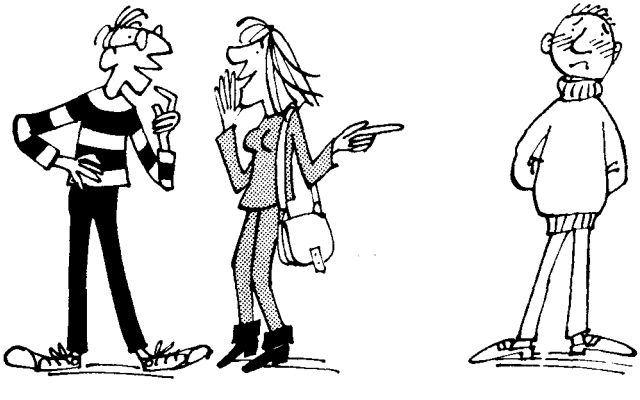
| *must/can/can't have* + past participle |

*'We went to Rome last month.' 'That **must have been** nice.'*
*I don't think he **can have heard** you. Call again.*
*Where **can** John **have put** the matches? He can't have thrown them away.*

211 names and titles

We can use names and titles when we talk about people, and when we talk to them. There are differences.

1 Talking about people



When we talk about people, we can name them in four ways.

a **First name**.
This is informal. We use first names mostly to talk about friends and children.

*Where's **Peter**? He said he'd be here at three.*
*How's **Maud** getting on at school?*

b **First name + surname**.
This can be formal or informal.

*Isn't that **Peter Connolly**, the actor?*
*We're going on holiday with **Mary and Daniel Sinclair**.*

c **Title (*Mr, Mrs* etc) + surname**.
This is more formal. We talk like this about people we do not know, or when we want to show respect or be polite.

*Can I speak to **Mr Lewis**, please?*
*We've got a new teacher called **Mrs Campbell**.*
*Ask **Miss Andrews** to come in, please.*
*Dear **Ms** Sanders, . . .*

d **Surname only**.
We often use just the surname to talk about public figures — politicians, sportsmen and sportswomen, writers and so on.

*I don't think **Eliot** is a very good dramatist.*
*The women's marathon was won by **Waitz**.*

We sometimes use surnames alone for employees (especially male employees), and for members of all-male groups (for example footballers, soldiers, schoolboys).

*Tell **Patterson** to come and see me at once.*
*Let's put **Billows** in goal and move **Carter** up.*

2 Talking to people



When we talk to people, we can name them in two ways.

a **First name**.
This is usually friendly and informal.

*Hello, **Pamela**. How are you?*

b **Title + surname**.
This is more formal or respectful.

Good morning, ***Mr Williamson***.

Note that we do not usually use both the first name and the surname of people we are talking to. It would be unusual to say '*Hello,* ***Peter Matthews***', for example.
Note also that we do not normally use *Mr, Mrs, Miss* or *Ms* alone. If you want to speak to a stranger, for example, just say *Excuse me*, not *Excuse me, Mr* or *Excuse me, Mrs* (see 3 below).

3 Titles

Note the pronunciations of the titles:

Mr /'mɪstə(r)/ *Mrs* /'mɪsɪz/ *Miss* /mɪs/ *Ms* /mɪz, məz/

Mr (= *Mister*) is not usually written in full, and the others cannot be.
Ms is used to refer to women who do not wish to have to say whether they are married or not.
Dr (/'dɒktə(r)/) is used as a title for doctors (medical and other).
Professor (abbreviated *Prof*) is used only for certain high-ranking university teachers.
Note that the wives and husbands of doctors and professors do not share their partners' titles. We do not say, for example, *Mrs Dr Smith.*
Sir and *madam* are used mostly by shop assistants. Some employees call their male employers *sir,* and some schoolchildren call their male teachers *sir.* (Female teachers are often called *miss.*)
Dear Sir and *Dear Madam* are ways of beginning letters (see 192). In other situations *sir* and *madam* are unusual.

Excuse me. Could you tell me the time? (NOT ~~*Excuse me, sir,*~~ . . .)

212 nationality words

For each country, you need to know four words:

a. the adjective

American *civilization* ***French*** *perfume* ***Danish*** *bacon*

b. the singular noun (used for a person from the country)

an ***American*** *a* ***Frenchman*** *a* ***Dane***

c. the plural expression *the* . . . (used for the nation)

the Americans ***the French*** ***the Danes***

d. the name of the country

America BR ***The United States*** ***France*** ***Denmark***

The name of the language is often the same as the adjective.

Do you speak ***French****?* ***Danish*** *is difficult to pronounce.*

214 negative questions

1 Structure

auxiliary verb + *n't* + subject . . .

Doesn't she *understand?*
Haven't you *booked your holiday yet?*

auxiliary verb + subject + *not* . . .

Does she not *understand?*
Have you not *booked your holiday yet?*

The forms with *not* are formal.

2 Meaning

When we ask a negative question, we often expect the answer *yes.*

Didn't you go *and see Helen yesterday? How is she?*

Negative questions are common in exclamations and invitations.

Isn't it *a lovely day!*
Won't you *come in for a minute?*

We can use negative questions to show that we are surprised that something has not happened, or is not happening.

Hasn't the postman come *yet?*
Aren't you *supposed to be working?*

3 Polite requests

We do not usually use negative questions to ask people to do things for us. Compare:

Can you *help me?* (ordinary question: used for a request)
You can't *help me,* ***can you?*** (negative statement + question tag: common in spoken requests)
Can't you *help me?* (negative question: has a critical meaning — like *Why can't you help me?*)

See 286 for more information about polite requests.

4 *yes* and *no*

We answer negative questions like this.

*'**Haven't you** written to Mary?'*
*'**Yes**.' (= I have written to her.)*
*'**No**.' (= I haven't written to her.)*

*'**Didn't** the postman come?'*
*'**Yes.**' (= He came.) '**No**.' (= He didn't come.)*

215 negative structures

1 Negative verbs

We make negative verbs with auxiliary verb + *not*.

We ***have not*** *forgotten you.*
It ***was not*** *raining.*

In an informal style, we use contracted negatives with *n't* (see 90).

We ***haven't*** *forgotten you.*
It ***wasn't*** *raining.*

If there is no auxiliary verb, we use *do* with *not*.

I like the salad, but I ***don't*** *like the soup.*

2 Imperatives

We make negative imperatives with *do not* or *don't* + infinitive (see 170).

Don't worry *— I'll look after you.* (NOT ~~*Worry not*~~ . . .)
Don't believe *a word he says.*
Don't be *rude.* (See 57.)

3 Infinitives and *-ing* forms

We put *not* before infinitives and *-ing* forms. *Do* is not used.

It's important ***not to worry***. (NOT . . . ~~*to don't worry.*~~)
The best thing on holiday is ***not working***.

4 Other parts of a sentence

We can put *not* with other parts of a sentence, not only a verb.

Ask the vicar, ***not his wife***.
Come early, but ***not before six***.
It's working, but ***not properly***.

We do not usually put *not* with the subject. Instead, we use a structure with *it* (see 111).

It was not George *that came, but his brother.*
(NOT ~~***Not George*** *came, but his brother.*~~)

For the difference between *not* and *no* with nouns, see 222.

5 Other negative words

Other words besides *not* can give a clause a negative meaning. Compare:

He's ***not*** *at home.*
He's ***never*** *at home.*
He's ***seldom/rarely/hardly ever*** *at home.*

We do not use the auxiliary *do* with these other words.
Compare:

He ***doesn't work****.*
He never ***works****.*
(NOT ~~*He* ***does never work.***~~)
He seldom/rarely/hardly ever ***works****.*

6 ***some* and *any*, etc**

We do not usually use *some, somebody, someone, something* or *somewhere* in questions and negative sentences. Instead, we use *any, anybody* etc. (See 314.)
Compare:

I've found ***some*** *mushrooms.*
*I haven****'t*** *found* ***any*** *mushrooms.*

7 ***think, believe, suppose, imagine* and *hope***

When we introduce negative ideas with *think, believe, suppose* and *imagine*, we usually make the first verb (*think* etc) negative, not the second.

I ***don't think*** *you've met my wife.*
(NOT ~~*I think you* ***haven't*** *met my wife.*~~)
I ***don't believe*** *she's at home.*

Hope is an exception (see 162).

I ***hope*** *it* ***doesn't*** *rain.*
(NOT ~~*I* ***don't hope*** *it rains.*~~)

Short answers are possible with *not* after the verb.

'Will it rain?' ***'I hope not.'***

With *believe, imagine* and *think*, we prefer the structure with *not . . . so* (see 311).

'Will it rain?' ***'I don't think so.'***

▷ For negative questions, see 214.

216 neither (of): determiner

1 We use *neither* before a singular noun to mean 'not one and not the other'.

neither + singular noun

'Can you come on Monday or Tuesday?' 'I'm afraid ***neither day*** *is possible.'*

2 We use *neither of* before another determiner (for example *the, my, these*), and before a pronoun. The noun or pronoun is plural.

neither of + determiner + plural noun
neither of + pronoun

Neither of my brothers *can sing.*
Neither of us *saw it happen.*

After *neither of* + noun/pronoun, we use a singular verb in a formal style.

Neither of my sisters ***is*** *married.*

In an informal style, a plural verb is possible.

Neither of my sisters ***are*** *married.*

3 We can use *neither* alone, without a noun or pronoun.

'Which one do you want?' ***'Neither.'***

217 neither, nor and not . . . either

1 We use *neither* and *nor* to mean 'also not'. They mean the same. *Neither* and *nor* come at the beginning of a clause, and are followed by auxiliary verb + subject.

neither/nor + auxiliary verb + subject

'I can't swim.' ***'Neither*** *can I.* (NOT ~~*I also can't.*~~)
'I don't like opera.' ***'Nor*** *do I.* (NOT ~~*I don't too.*~~)

2 We can use *not . . . either* with the same meaning.

'I can't swim.' ***'I can't either.'***
'I don't like opera.' ***'I don't either.'***

▷ For other uses of *either*, see 106; 107.
For *so am I, so do I* etc, see 312.

218 neither . . . nor . . .

We use this structure to join two negative ideas. (It is the opposite of *both . . . and . . .*)

Neither *James* ***nor*** *Virginia was at home.*
I ***neither*** *smoke* ***nor*** *drink.*
The film was ***neither*** *well made* ***nor*** *well acted.*

In an informal style, we can use a plural verb after two subjects joined by *neither . . . nor . . .*

Neither James nor Virginia ***were*** *at home.*

219 next and nearest

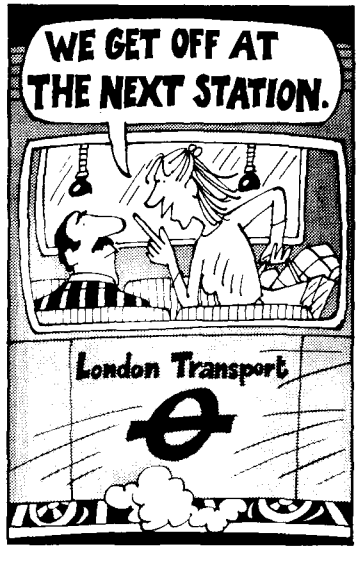
1 *Nearest* is used for place — it means 'most near in space'.

*Excuse me. Where's the **nearest** tube station?*
(NOT . . . ~~*the **next** tube station?*~~)
*If you want to find Alan, just look in the **nearest** pub.*

Next is usually used for time — it means 'nearest in the future'.

*We get off at the **next station**.* (= *the station that we will reach first*)
*I'm looking forward to her **next** visit.*





2 We use *next* in a few expressions to mean 'nearest in space'. The most common are *next door* and *next to*.

*My girl-friend lives **next door**.*
*Come and sit **next to** me.*

220 next and the next

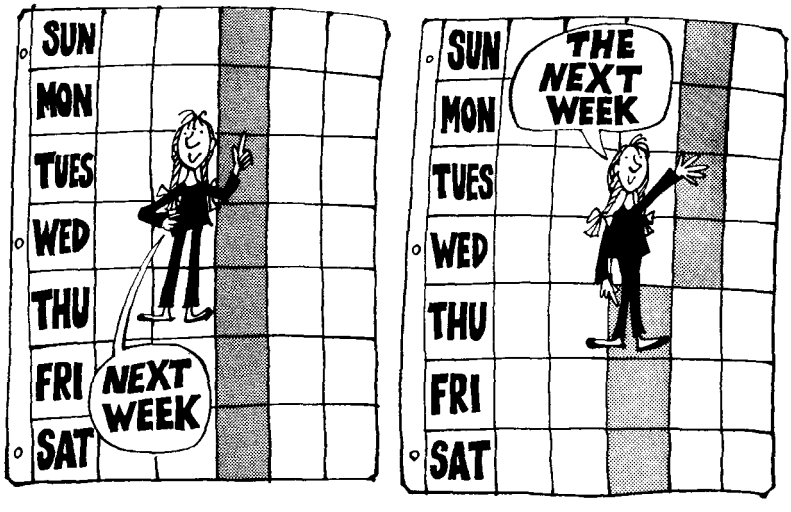
Next week, *next month* etc is the week or month just after this one. If I am speaking in July, *next month* is August; if I am speaking in 1985, *next year* is 1986. (Note that prepositions are not used before these time-expressions.)

*Goodbye! See you **next week**!*
*I'm spending **next Christmas** with my family.*
***Next year** will be difficult.* (= the year starting next January)

The next week, the next month etc can mean the period of seven days, thirty days etc starting at the moment of speaking. On July 15th, 1985,

the next month is the period from July 15th to August 15th; *the next year* is the period *from* July 1985 *to* July 1986.

I'm going to be very busy for ***the next week****.* (= the seven days starting today)
The next year *will be difficult.* (= the twelve months starting now)



▷ For the difference between *last* and *the last*, see 190.

221 no and none

1 We use *no* (= 'not a', 'not any') immediately before a noun.

no + noun

No aeroplane *is 100% safe.*
There's ***no time*** *to talk about it now.*

Before another determiner (for example *the, my, this*), we use *none of.* We also use *none of* before a pronoun.

none of + determiner + noun
none of + pronoun

None of the *keys would open the door.*
None of my *brothers remembered my birthday.*
None of us *speaks French.*

When we use *none of* with a plural noun, the verb can be singular (more formal) or plural (more informal).

None of my ***friends is/are*** *interested.*

2 We can use *none* alone, without a noun.

'How many of the books have you read?' ***'None.'***

3 When we are talking about two people or things, we use *neither*, not *none* (see 216).

Neither of *my parents could be there.*
(NOT ~~***None of***~~ . . .)

▷ For *no* and *not a/not any*, see 223.

222 no and not

If we want to make a word, expression or clause negative, we use *not*.

Not surprisingly, *we missed the train.*
(NOT ~~***No surprisingly,***~~ . . .)
The students went on strike, but not the teachers.
(NOT . . . ~~*but* ***no*** *the teachers.*~~)
I can see you tomorrow, but ***not on Thursday****.*
I ***have not*** *received his answer.*

We can use *no* with a noun to mean 'not a' or 'not any' (see 223).

No teachers *went on strike.* (= *There were* ***not any*** *teachers on strike.*)
I've got ***no Thursdays*** *free this term.* (= . . . ***not any*** *Thursdays* . . .)
I telephoned, but there was ***no answer****.* (= . . . ***not an*** *answer.*)

Sometimes *verb + not* and *no + noun* can give a similar meaning.

There ***wasn't an answer****. / There* ***was no answer****.*

We can use *no* with an *-ing* form.

NO *SMOKING*

223 no and not a/not any

1 *No* is a determiner (see 96). We use *no* before singular (countable and uncountable) nouns and plural nouns.
No means the same as *not a* or *not any*, but we use *no*:
(a) at the beginning of a sentence
(b) when we want to make the negative idea emphatic.

a ***No cigarette*** *is completely harmless.*
(NOT ~~***Not any*** *cigarette*~~ . . .)
No beer*? How do you expect me to sing without beer?*
No tourists *ever come to our village.*

b *I can't get there. There's* ***no bus****.*
(More emphatic than *There* ***isn't a*** *bus.*)
Sorry I can't stop. I've got ***no time****.*
There were ***no letters*** *for you this morning, I'm afraid.*

2 *Nobody, nothing, no-one* and *nowhere* are used in similar ways to *no*. Compare:

Nobody *came.* (NOT ~~***Not anybody*** *came.*~~)
I saw ***nobody****.* (More emphatic than *I did****n't*** *see* ***anybody****.*)

3 We only use *no* immediately before a noun. In other cases we use *none (of)*. See 221.

224 no more, not any more, no longer, not any longer

We use *no more* to talk about quantity or degree — to say 'how much'.

There's ***no more*** *bread.* *She's* ***no more*** *a great singer than I am.*

We do not use *no more* to talk about time. Instead, we use *no longer* (usually before the verb), *not . . . any longer*, or *not . . . any more*.

I ***no longer*** *support the Conservative Party.* (NOT ~~*I* ***no more*** . . .~~)
This ***can't*** *go on* ***any longer****.*
Annie ***doesn't*** *live here* ***any more****.* (*Not . . . any more* is informal.)

225 non-progressive verbs

1 Some verbs are never used in progressive forms.

I like *this music.* (NOT ~~***I'm liking*** *this music.*~~)

Other verbs are not used in progressive forms when they have certain meanings. Compare:

I see *what you mean.* (NOT ~~***I'm seeing*** *what you mean.*~~)
I'm seeing *the doctor at ten o'clock.*

Many of these 'non-progressive' verbs refer to mental activities (for example *know, think, believe*). Some others refer to the senses (for example *smell, taste*).

2 The most important 'non-progressive' verbs are:

like *dislike* *love* *hate* *prefer* *want* *wish*
surprise *impress* *please*
believe *feel* (see 128) *imagine* *know* *mean* *realize*
recognize *remember* *suppose* *think* (see 346) *understand*
hear *see* (see 290) *smell* (see 310) *sound* (see 318)
taste (see 340)
weigh (= 'have weight') *belong to* *contain* *depend on*
include *matter* *need* *owe* *own* *possess*
appear *seem* *be* (see 59)

3 We often use *can* with *see, hear, feel, taste* and *smell* to give a 'progressive' meaning. See 81.

226 noun + noun

1 Structure

It is very common in English to put two nouns together without a preposition.

tennis shoes *a sheepdog* *the car door* *orange juice*

The first noun is like an adjective in some ways. Compare:

a race-horse (= a sort of horse)
a horse-race (= a sort of race)

a flower garden (= a sort of garden)
a garden flower (= a sort of flower)

milk chocolate (= something to eat)
chocolate milk (= something to drink)

The first noun is usually singular in form, even if the meaning is plural.

*a **shoe**-shop* (NOT ~~*a **shoes** shop*~~)
*a **bus**-stop* (NOT ~~*a **buses** stop*~~)

Some common short noun + noun expressions are written as one word (for example *sheepdog*). Others are written with a hyphen (for example *horse-race*) or separately (for example *milk chocolate*). There are no very clear rules, and we can often write an expression in more than one way. To find out what is correct in a particular case, look in a good dictionary.

2 Meaning

The first noun can modify the second in many different ways. It can say what the second is made of or from:

***milk** chocolate* *a **glass** bowl*

or where it is:

*a **table** lamp* ***Oxford** University*

or when it happens:

*a **day**dream* ***afternoon** tea*

or what it is for:

***car** keys* *a **conference** room*

3 Noun + noun + noun + noun . . .

We can put three, four or more nouns in a group.

road accident research centre (= a centre for research into accidents on roads)

Newspaper headlines often have this structure.

HELICOPTER CRASH PILOT DEATH FEAR

4 Other structures

It is not always easy to know whether to use the noun + noun structure (for example *the chair back*), the *of*-structure (for example *the back of his head*) or the possessive structure (for example *John's back*). The rules are very complicated; experience will tell you which is the correct structure in a particular case.

227 numbers

1 Fractions

We say fractions like this:

$\frac{1}{8}$ *one eighth* $\frac{3}{7}$ *three sevenths*
$\frac{2}{5}$ *two fifths* $\frac{11}{16}$ *eleven sixteenths*

We normally use a singular verb after fractions below 1.

Three quarters of a ton ***is*** *too much.*

We use a plural noun with fractions and decimals over 1.

one and a half ***hours*** (NOT ~~*one and a half* ***hour***~~)
1·3 ***millimetres*** (NOT ~~*1·3* ***millimetre***~~)

2 Decimals

We say decimal fractions like this:

0·125 nought point one two five
(NOT ~~*0,125 nought comma one two five*~~)
3·7 three point seven

3 *nought, zero, nil* etc

The figure 0 is usually called *nought* in British English, and *zero* in American English.
When we say numbers one figure at a time, 0 is often called *oh* (like the letter O).

My account number is four one three ***oh*** *six.*

In measurements of temperature, 0 is called *zero*.

Zero *degrees Centigrade is thirty-two degrees Fahrenheit.*

Zero scores in team games are called *nil* (American *zero*).
Zero in tennis and similar games is called *love*.

4 Telephone numbers

We say each figure separately. When the same figure comes twice, we usually say *double* (British English only).

307 4922 three oh seven four nine double two.

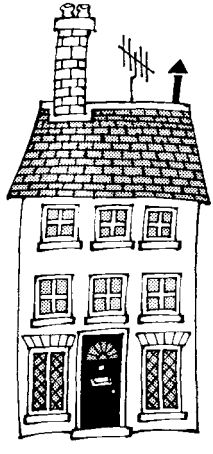
5 Kings and Queens

We say the numbers like this:

Henry VIII *Henry* ***the Eighth*** (NOT ~~*Henry* ***Eight***~~)
Louis XIV *Louis* ***the Fourteenth***

6 Floors

The ground floor of a British house is the first floor of an American house; the British first floor is the American second floor, etc.

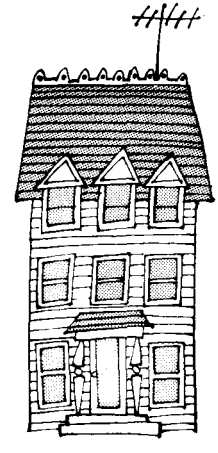


GB

second floor

first floor

ground floor



US

third floor

second floor

first floor

7 *and*

In British English, we use *and* between the hundreds and the tens in a number.

310 *three hundred* ***and*** *ten* (US *three hundred ten*)
5,642 *five thousand, six hundred* ***and*** *forty-two*

Note that in writing we use commas (,) to separate thousands.

8 *a* and *one*

We can say *a hundred* or *one hundred*, *a thousand* or *one thousand*. *One* is more formal.

I want to live for ***a*** *hundred years.*
(NOT . . . ~~*for hundred years.*~~)
Pay Mr J Baron ***one*** *thousand pounds.* (on a cheque)

We only use *a* at the beginning of a number. Compare:

a *hundred* *three thousand* ***one*** *hundred*

We can use *a* with other measurement words.

a *pint* ***a*** *foot* ***a*** *mile*

9 Plurals without *-s*

After a number or determiner, *hundred*, *thousand*, *million* and *dozen* have no final *-s*. Compare:

five ***hundred*** *pounds*
hundreds *of pounds*

several ***thousand*** *times*
It cost ***thousands***.

Other number expressions have no *-s* when they are used as adjectives.

*a five-****pound*** *note* *a three-****mile*** *walk*

10 Measurements

We use *be* in measurements.

*She****'s*** *five feet eight (inches tall).*
*I****'m*** *sixty-eight kilos.*
What shoe size ***are*** *you?*

In an informal style, we often use *foot* instead of *feet* when we talk about people's heights.

My father's six ***foot*** *two.*

11 Money

1p *one penny* (informal: *one p* /pi:/) or *a penny*
5p *five pence* (informal: *five p*)
£3.75 *three pounds seventy-five*

When we use sums of money as adjectives, we use singular forms.

*a five-****pound*** *note* (NOT ~~*a five-****pounds*** *note*~~)

12 Adjectives

When expressions of measurement, amount and quantity are used as adjectives, they are normally singular.

*a ten-****mile*** *walk* (NOT ~~*a ten-****miles*** *walk*~~)
*six two-****hour*** *lessons*
*a three-****month****-old baby*

We can use possessives in expressions of time.

a ***week's*** *holiday* *four* ***days'*** *journey*

13 *there are* . . .

When we count the number of people in a group, we often use the structure *there are* + number + *of* + pronoun.

There are *only* ***seven of us*** *here today.*
There were twelve of us *in my family.*
(NOT ~~*We were twelve* . . .~~)

14 Spoken calculations

Common ways of calculating are:

2 + 2 = 4	*two and two is/are four* (informal) *two plus two equals four* (formal)
7 – 4 = 3	*four from seven is three* (informal) *seven minus four equals three* (formal)
3 × 4 = 12	*three fours are twelve* (informal) *three multiplied by four equals twelve* (formal)
9 ÷ 3 = 3	*nine divided by three equals three*

▷ For ways of saying and writing dates, see 95.

228 once

When *once* has the indefinite meaning 'at some time', we use it to talk about the past, but not the future. Compare:

I met her ***once*** *in Venezuela.*
Once *upon a time there were three baby rabbits . . .*
Come up and see me ***some time***. (NOT . . . ~~*once.*~~)
We must have a drink together ***one day***. (NOT . . . ~~*once.*~~)

229 one and you: indefinite personal pronouns

1 We can use *one* or *you* to talk about people in general.

You *can't learn a language in six weeks.*
One *can't learn a language in six weeks.*

One is more formal.

2 *One* and *you* mean 'anybody (including the speaker)'. They are only used to talk about people in general. We do not say *you* or *one* when we are talking about one person, or a group which could not include the speaker. Compare:

One *usually knocks at a door before going into somebody's house.*
Somebody's *knocking at the door.* (NOT ~~***One*** *is knocking*~~ . . .)

One *can usually find people who speak English in Sweden.*
English ***is spoken*** *in this shop.* (NOT ~~***One*** *speaks English.*~~ The meaning is not 'people in general'.)

One *has to believe in something.*
In the sixteenth century ***people*** *believed in witches.*
(NOT . . . ~~***one*** *believed*~~ . . . The group could not include the speaker.)

3 *One* can be a subject or object; there is a possessive *one's*, and a reflexive pronoun *oneself.*

He talks to ***one*** *like a teacher.* ***One's*** *family can be very difficult.*
One should always give ***oneself*** *plenty of time to pack.*

230 **one**: substitute word

1 We often use *one* instead of repeating a noun.

I'm looking for a flat. I'd like ***one*** *with a garden.*
(= . . . a flat with a garden.)
'Can you lend me a pen?' 'Sorry, I haven't got ***one****.'*
'Which is your child?' 'The ***one*** *in the blue coat.'*

2 We only use *a/an* before *one* if there is an adjective. Compare:

I'd like ***a big one*** *with cream on.*
I'd like ***one*** *with cream on.* (NOT . . . ~~***a one***~~ . . .)

3 There is a plural *ones*, used after *the* or an adjective.

'Which shoes do you want?' 'The ***ones*** *at the front of the window.'*
How much are the red ***ones****?*

Compare:

I've got five green ***ones****.*
I've got five. (NOT . . . ~~*five* ***ones***~~.)

4 We only use *one* for countable nouns. Compare:

If you haven't got a fresh chicken I'll take a frozen ***one****.*
If you haven't got fresh milk I'll take tinned. (NOT . . . ~~*tinned* ***one***~~.)

231 **other** and **others**

When *other* is an adjective, it has no plural.

Where are the ***other*** *photos?* (NOT . . . ~~*the* ***others*** *photos?*~~)
Have you got any ***other*** *colours?*

When *other* is used alone, without a noun, it can have a plural.

Some grammars are easier to understand than ***others****.*
I'll be late. Can you tell the ***others****?*

▷ For *another*, see 33.

232 **ought**

1 Forms

Ought is a 'modal auxiliary verb' (see 202). The third person singular has no *-s*.

She ***ought*** *to understand.*

We usually make questions and negatives without *do*.

Ought we *to go now?* (NOT ~~***Do we ought***~~ . . . *?*)
It ***oughtn't*** *to rain today .*

After ***ought,*** we use the infinitive with *to*. (This makes *ought* different from other modal auxiliary verbs.)

*You **ought to see** a dentist.*

2 Obligation

We can use *ought* to advise people (including ourselves) to do things; to tell people that they have a duty to do things; to ask about our duty. The meaning is similar to the meaning of *should* (see 294); not so strong as *must* (see 208).

*What time **ought** I to arrive?*
*I really **ought** to phone Mother.*
*People **ought** not to drive like that.*

3 Deduction

We can use *ought* to say that something is probable (because it is logical or normal).

*Henry **ought** to be here soon — he left home at six.*
*'We're spending the winter in Miami.' 'That **ought** to be nice.'*

4 *ought to have* . . .

We can use *ought* + perfect infinitive to talk about the past. This structure is used to talk about things which did not happen, or which may or may not have happened (see 202.3).

ought to + *have* + past participle

*I **ought to have phoned** Ed this morning, but I forgot.*
*Ten o'clock: she **ought to have arrived** at her office by now.*

▷ For the differences between *ought*, *should* and *must*, see 295.

233 own

1 We only use *own* after a possessive word.

*It's nice if a child can have **his own** room.*
(NOT . . . ~~***an own** room.***~~)
*I'm **my own** boss.*

2 Note the structure *a . . . of one's own.*

*It's nice if a child can have **a room of his own**.*
*I'd like to have **a car of my own**.*

3 We can use *own* without a following noun.

*'Would you like one of my cigarettes?' 'No thanks. I prefer **my own**.'*

234 participles: 'present' and 'past' participles (**-ing** and **-ed**)

1 'Present' participles:

breaking going drinking making beginning
opening working stopping

For rules of spelling, see 321; 322.
When *-ing* forms are used like nouns, they are often called *gerunds*. For details, see 180.1.

2 'Past' participles:

broken gone drunk made begun opened
worked stopped

3 The names 'present' and 'past' participle are not very good (although they are used in most grammars). Both kinds of participle can be used to talk about the past, present or future.

*She was **crying** when I saw her.* (past)
*Who's the man **talking** to Elizabeth?* (present)
*This time tomorrow I'll be **lying** on the beach.* (future)

*He was **arrested** in 1972.* (past)
*You're **fired**.* (present)
*The new school is going to be **opened** next week.* (future)

4 We use participles with auxiliary verbs to make some tenses.

*What are you **doing**?*
*I've **broken** my watch.*

▷ For other ways of using participles, see the next two sections.

235 participles used as adjectives

1 We can often use participles as adjectives.

*It was a very **tiring** meeting.*
*There are **broken** toys all over the floor.*
*I thought the film was pretty **boring**.*
*You look terribly **frightened**.*

2 Don't confuse pairs of words like *tiring* and *tired*, *interesting* and *interested*, *boring* and *bored*, *exciting* and *excited*.
The present participle (. . . *-ing*) has an active meaning: if something is ***interesting*** it ***interests*** you.
The past participle (. . . *-ed*) has a passive meaning: an ***interested*** person ***is interested by*** (or ***in***) something.

Compare:

I thought the lesson was ***interesting****.*
I was ***interested*** *in the lesson.*
(NOT ~~*I was* ***interesting*** *in the lesson.*~~)

Sheila's party was pretty ***boring.***
I went home early because I felt ***bored****.*
(NOT . . . ~~*because I felt* ***boring***~~.)

It was an ***exciting*** *story.*
When I read it I felt ***excited****.*

The explanation was ***confusing****. I got* ***confused****.*
It was a ***tiring*** *day. It made me* ***tired****.*

3 There are a few exceptional past participles which can have active meanings. The most important:

fallen *rocks* *a* ***retired*** *army officer*
a ***grown-up*** *daughter* *an* ***escaped*** *prisoner*

236 participle clauses

1 We can use a participle rather like a conjunction, to introduce a 'participle clause'.

Who's the fat man ***sitting in the corner****?*
Do you know the number of people ***employed by the government****?*
Jumping into a small red sports car*, she drove off.*

2 Participle clauses can have different uses. Some of them are 'adjectival': they modify nouns, rather like adjectives or relative clauses (see 280). Compare:

What's the name of the ***noisy*** *child?* (adjective)
What's the name of the child ***making the noise****?* (participle clause)
What's the name of the child ***who is making the noise****?* (relative clause)

Other participle clauses are 'adverbial'. They may express ideas of time, cause, consequence or condition, for example.

Putting down my newspaper*, I walked over to the window.*
(time: one thing happened before another)

I sat ***reading some old letters****.*
(time: two things happened at the same time)

Not knowing what to do*, I telephoned the police.*
(reason: *Because I did not know . . .*)

It rained all the time, ***completely ruining our holiday****.*
(consequence: *. . . so that it ruined our holiday.*)

Driven carefully*, the car will do fifteen kilometres to the litre of petrol.*
(condition: *If it is driven carefully . . .*)

3 The subject of a participle clause is usually the same as the subject of the rest of the sentence.

Hoping *to surprise her,* ***I*** *opened the door very quietly.*
(***I*** *hoped to surprise her;* ***I*** *opened the door.*)
Wanting *some excitement,* ***Mary*** *became a pilot.*
(***Mary*** *wanted excitement;* ***Mary*** *became a pilot.*)

We do not usually make sentences where the subjects are different. For example, we would probably not say:

Looking *out of the window, the mountains were beautiful.*
(This sounds as if the mountains were looking out of the window.)

4 Sometimes a participle clause has its own subject.

A little girl walked past, ***her hair blowing*** *in the wind.*

We often use *with* to introduce clauses like this.

A car drove past ***with smoke pouring*** *out of the back.*
With all the family travelling *in America, the house seems very empty.*

5 We can use conjunctions and prepositions to introduce participle clauses.

After talking *to you I always feel better.*
Before driving *off, always check your mirror.*
When telephoning *London from abroad, dial 1 before the number.*
On being introduced *to somebody, a British person may shake hands.*
I got there ***by taking*** *a new route through Worcester.*

▷ For *-ing* clauses after | *see, hear* + object | (for example *I saw her crossing the road*), see 182.6.

237 passive structures: introduction

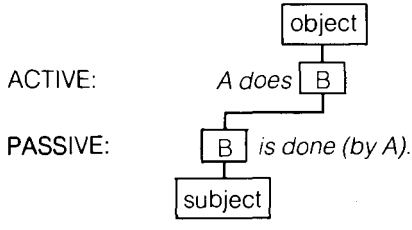
They ***built*** | *this house* | *in 1486.* (active)
| *This house* | ***was built*** *in 1486.* (passive)

Channel Islanders ***speak*** | *French* | *and English.* (active)
| *French* | ***is spoken*** *in France, Belgium, Switzerland, the Channel Islands, . . .* (passive)

A friend of ours ***is repairing*** | *the roof* | . (active)
| *The roof* | ***is being repaired*** *by a friend of ours.* (passive)

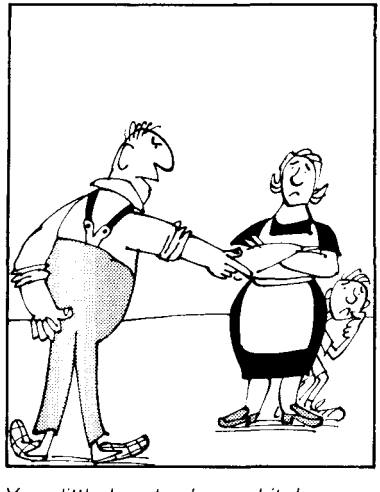
This book ***will change*** | *your life* |
| *Your life* | ***will be changed*** *by this book.*

When we say what people or things *do*, we use active verbs. (For example *built, speak, is repairing, will change.*)
When we say what *happens* to people or things — what *is done* to them — we use passive verbs. (For example *was built, is spoken, is being repaired, will be changed.*)
The object of an active verb corresponds to the subject of a passive verb.

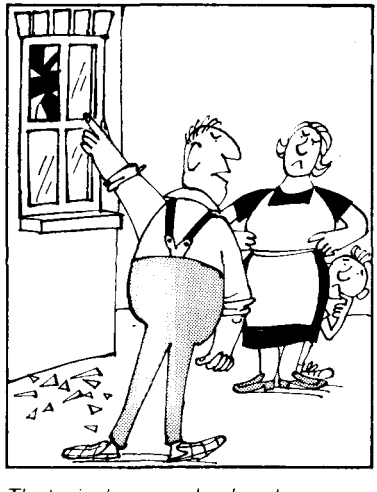


2 Active or passive?

We often prefer to begin a sentence with something that is already known, and to put the 'news' at the end. Compare:



Your little boy broke my kitchen window this morning.



That window was broken by your little boy.

In the first sentence, the hearer does not know about the broken window. So the speaker starts with the little boy, and puts the 'news' — the window — at the end. In the second sentence, the hearer knows about the window, but does not know who broke it. By using a passive structure, we can again put the 'news' at the end.
Another example:

'John's writing a play.' 'I didn't know that.'
'This play was written by Marlowe.' 'Was it? I didn't know that.'

3 To make passive verb forms, we use the auxiliary *be*.
For details, see next section.

▷ For information about the use of *get* as a passive auxiliary, see 143.3.
For verbs with two objects (for example *give*) in passive structures, see 356.4.
For prepositions at the end of passive clauses (for example *He's been written to*), see 257.1c.

238 passive verb forms

We make passive verb forms with the different tenses of *be*, followed by the past participle (= pp).

TENSE	STRUCTURE	EXAMPLE
simple present	*am/are/is* + pp	*English* ***is spoken*** *here.*
present progressive	*am/are/is being* + pp	*Excuse the mess: the house* ***is being painted****.*
simple past	*was/were* + pp	*I* ***wasn't invited****, but I went anyway.*
past progressive	*was/were being* + pp	*I felt as if I* ***was being watched****.*
present perfect	*have/has been* + pp	***Has*** *Mary* ***been told****?*
past perfect	*had been* + pp	*I knew why I* ***had been chosen****.*
future	*will be* + pp	*You****'ll be told*** *when the time comes.*
future perfect	*will have been* + pp	*Everything* ***will have been done*** *by Tuesday.*
'going to'	*going to be* + pp	*Who's* ***going to be invited****?*

Future progressive passives and perfect progressive passives (*will be being* + pp and *has been being* + pp) are very unusual.
Passive tenses follow the same rules as active tenses. Look in the index to see where to find information about the use of the present progressive, present perfect, etc.

239 past tense with present or future meaning

A past tense does not always have a past meaning. In some kinds of sentence we use verbs like *I had, you went* or *I was wondering* to talk about the present or future.

1 After *if* (see 165).

If *I* ***had*** *the money now I'd buy a car.*
If *you* ***caught*** *the ten o'clock train tomorrow you could be in Edinburgh by supper-time.*

2 After *it's time* (see 189), *would rather* (see 370) and *I wish* (see 367).

Ten o'clock — ***it's time*** *you* ***went*** *home.*
Don't come and see me today — ***I'd rather*** *you* ***came*** *tomorrow.*
I wish *I* ***had*** *a better memory.*

3 We can express politeness or respect, when we ask for something, by beginning *I wondered, I thought, I hoped, I was wondering, I was thinking* or *I was hoping.*

I wondered *if you were free this evening.*
I thought *you might like some flowers.*
I was hoping *we could have dinner together.*

4 If we are talking about the past, we usually use past tenses even for things which are still true, and situations which still exist.

Are you deaf? I asked how old you ***were****.*
I'm sorry we left Liverpool. It ***was*** *such a nice place.*
Do you remember that nice couple we met on holiday? They ***were*** *German,* ***weren't*** *they?*

240 past time: the past and perfect tenses (introduction)

We can use six different tenses to talk about the past:
- the simple past (*I worked*)
- the past progressive (*I was working*)
- the present perfect simple (*I have worked*)
- the present perfect progressive (*I have been working*)
- the past perfect simple (*I had worked*)
- the past perfect progressive (*I had been working*)

The two past tenses (simple past and past progressive) are used to talk about past actions and events.

I ***worked*** *all day yesterday.*
The boss came in while I ***was working****.*

The two present perfect tenses are used to show that a past action or event has some connection with the present.

I've worked *with children before, so I know what to expect in my new job.*
I've been working *all day — I've only just finished.*

The past perfect tenses are used for a 'before past' — for things that had already happened before the past time that we are talking about.

*I looked carefully, and realized that **I had seen** her somewhere before.*
*I was tired, because **I had been working** all day.*

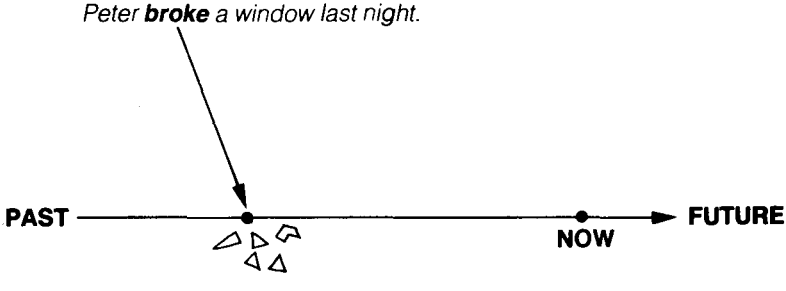
241 past time: simple past

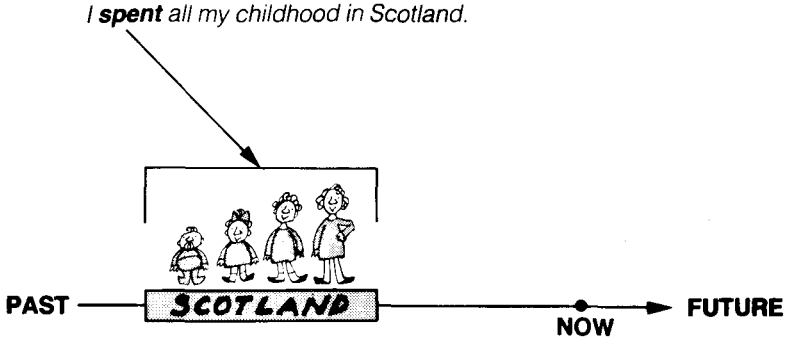
1 Forms

Affirmative	Question	Negative
I worked you worked he/she/it worked, etc	did I work? did you work? did he/she/it work? etc	I did not work you did not work he/she/it did not work, etc

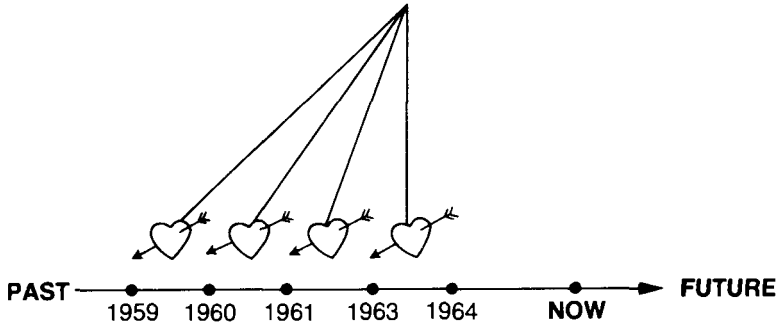
2 Meanings

We use the simple past tense to talk about many kinds of past events: short, quickly finished actions and happenings, longer situations, and repeated events.





Regularly every summer, Janet ***fell*** *in love.*



We use the simple past in 'narrative' — when we tell stories, and when we tell people about past events.

Once upon a time there ***was*** *a beautiful princess who* ***lived*** *with her father. One day the king* ***decided*** . . .
I ***saw*** *John this morning. He* ***told*** *me* . . .
(NOT ~~*I* ***have seen*** *John this morning. He* ***has told*** *me*~~ . . .)

A simple rule: use the simple past tense if you do not have a good reason for using one of the other past or perfect tenses.

42 past time: past progressive

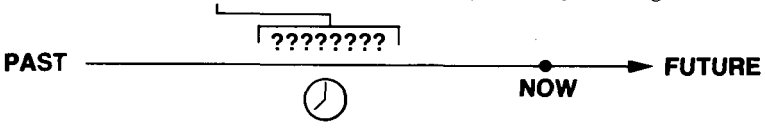
1 Forms

Affirmative	Question	Negative
I was working you were working, etc	was I working? were you working? etc	I was not working you were not working, etc

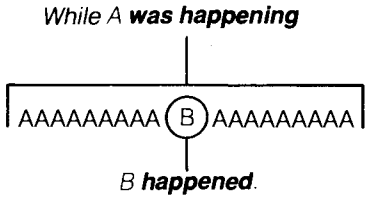
2 Meaning

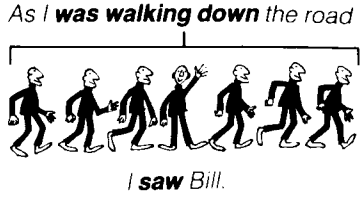
We use the past progressive to say that something was going on around a particular past time.

What ***were you doing*** *at eight o'clock yesterday evening?*



We often use the past progressive together with a simple past tense. The past progressive refers to a longer 'background' action or situation; the simple past refers to a shorter action or situation that happened in the middle, or interrupted it.





*The phone **rang** while I **was having** dinner.*

Some verbs are not used in progressive tenses. (See 225.)

*I tried a bit of the cake to see how it **tasted**.*
(NOT . . . ~~*how it **was tasting**.*~~)

▷ For ***I was wondering** if you could help me*, and similar structures, see 239.3.

243 past time: present perfect simple

1 Forms

Affirmative	Question	Negative
I have worked you have worked, etc	have I worked? have you worked? etc	I have not worked you have not worked, etc

2 Meaning

We use the present perfect simple to say that something in the past is connected with the present in some way.
If we say that something *has happened*, we are thinking about the past and the present at the same time.
We could often change a present perfect sentence into a present sentence with the same meaning.

*I'**ve broken** my leg. = My leg **is** broken now.*
***Have** you **read** the Bible? = **Do** you **know** the Bible?*

We do not use the present perfect simple if we are not thinking about the present.

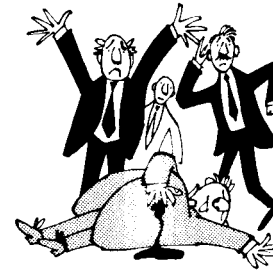
*I **saw** Lucy yesterday.*
(NOT ~~*I **have seen** Lucy yesterday.*~~)

3 Finished actions: result now

We often use the present perfect to talk about finished actions, when we are thinking of their present consequences: the results that they have now.

*Somebody **has shot** the manager.* *The manager is dead.*





FINISHED ACTION → RESULT NOW

Other examples:

***Have** you **read** the Bible?* → ***Do** you **know** the Bible?*
*Mary **has had** a baby.* → *Baby.*
*I**'ve broken** my leg.* → *I can't walk.*
*Utopia **has invaded** Fantasia.* → *War.*

FINISHED ACTION → RESULT NOW

We often use the present perfect to give news.

*And here are the main points of the news again. The pound **has fallen** against the dollar. The Prime Minister **has said** that the government's economic policies are working. The number of unemployed **has reached** five million. There **has been** a fire . . .*

4 Finished actions: time up to now

We often use the present perfect to ask if something has *ever* happened; to say that it has happened *before*; or that it has *never* happened; or *not since* a certain date; or *not for* a certain period; to ask if it has happened *yet*; or to say that it has happened *already*.

***Have you ever seen** a ghost?*

?EVER — EVER — EVER — EVER — EVER — EVER? → **NOW**

*I**'ve never seen** a ghost.*

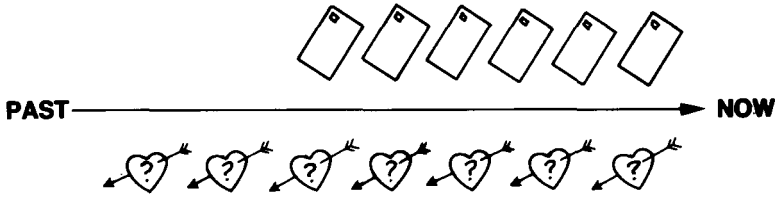
NEVER — NEVER — NEVER — NEVER — NEVER → **NOW**

*I'm sure **we've met before**.* *We **haven't had** a holiday **for** ages.*
*I **haven't seen** Peter **since** Christmas.*
*'**Has** Ann **come yet**?' 'Yes, she **has already arrived**.'*

5 Repeated actions up to now

We use the present perfect to say that something has happened several times up to the present.

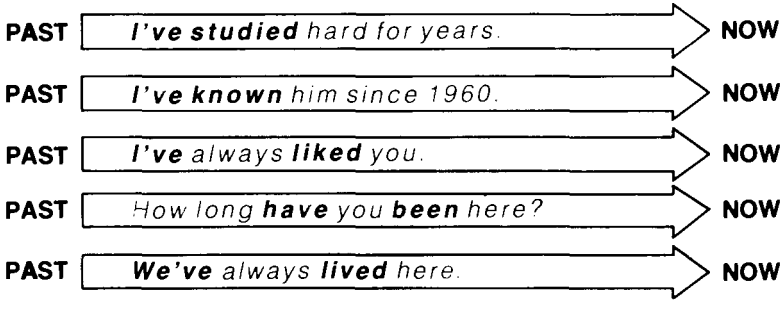
I've written six letters since lunchtime.



*How often **have you been** in love in your life?*

6 Actions and states continuing up to now

We use the present perfect to talk about actions, states and situations which started in the past and still continue.



We also use the present perfect progressive in this way.
For the difference, see 244.4.
Do not use the simple present to say how long something has gone on.

I've known** him since 1960.* (NOT ~~I know** him* . . .~~)

7 Present perfect not used

We do *not* use the present perfect with adverbs of finished time (like *yesterday, last week, then, three years ago, in 1960*).

*I **saw** Lucy **yesterday**.* (NOT ~~*I have seen Lucy yesterday.*~~)
*Tom **was** ill **last week**.* (NOT ~~*Tom has been ill last week.*~~)
*What **did** you **do then**?* (NOT ~~*What have you done then?*~~)
*She **died three years ago**.* (NOT ~~*She has died three years ago.*~~)
*He **was born in 1960**.* (NOT ~~*He has been born in 1960.*~~)

We do not use the present perfect in 'narrative' — when we tell stories, or give details of past events. (See 241.)

▷ For the structure *This is the first time I have . . .*, see 246.

244 past time: present perfect progressive

1 Forms

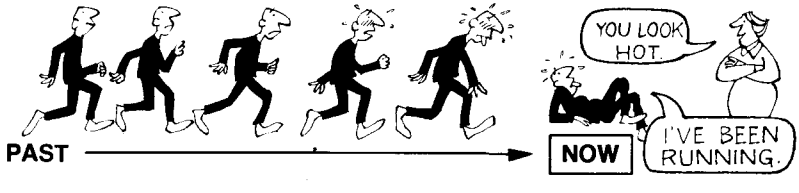
Affirmative	Question	Negative
I have been working you have been working, etc	have I been working? have you been working? etc	I have not been working, etc

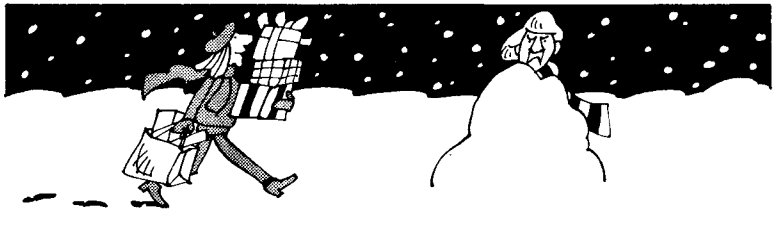
2 Meaning

We use the present perfect progressive to talk about actions, states and situations which started in the past and still continue, or which have just stopped.









Have you been waiting long?

3 *since* and *for*

We often use the present perfect progressive with *since* or *for*, to say how long something has been going on.

It's been raining *non-stop* ***since*** *Monday.*
It's been raining *non-stop* ***for*** *three days.*

We've been living *here* ***since*** *July.*
We've been living *here* ***for*** *two months.*

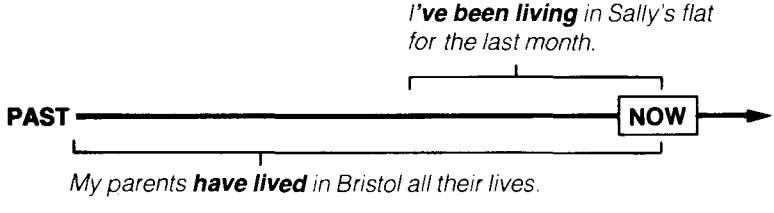
We use *since* when we mention the *beginning* of the period (for example *Monday, July*).
We use *for* when we mention the *length* of the period (for example *three days; two months*).
For the differences between *since, for, from* and *ago*, see 133.

4 Present perfect simple and progressive

We can use both the present perfect simple and the present perfect progressive to talk about actions and situations which started in the past and which still continue.
We prefer the present perfect progressive for more temporary actions and situations; when we talk about more permanent (long-lasting) situations, we prefer the present perfect simple. Compare:

That man ***'s been standing*** *on the corner all day.*
For 900 years, the castle ***has stood*** *on the hill above the village.*

- *I* ***haven't been working*** *very well recently.*
- *He* ***hasn't worked*** *for years.*



Some verbs are not used in progressive forms (see 225).

I've only known *her for two days.*
(NOT ~~*I've only been knowing her*~~ . . .)
I ***'ve had*** *a cold since Monday.* (NOT ~~*I've been having*~~ . . .)

5 Present perfect progressive and present

To say how long something has been going on, we can use the present perfect progressive, but not the present.

I've been working *since six this morning.* (NOT ~~*I am working*~~ . . .)
She ***'s been learning*** *English for six years.*
(NOT ~~*She learns English for*~~ . . .)

245 past time: past perfect simple and progressive

1 Forms

Past perfect simple

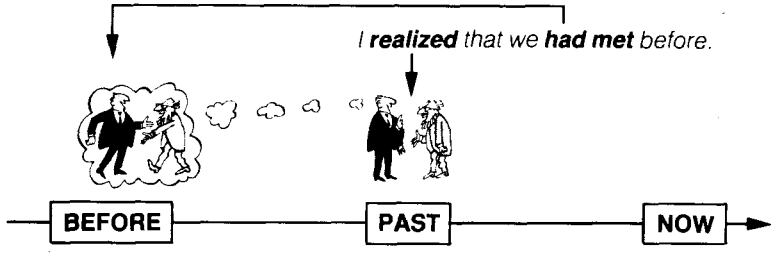
Affirmative	Question	Negative
I had worked you had worked he had worked, etc	had I worked? had you worked? had he worked? etc	I had not worked you had not worked, etc

Past perfect progressive

Affirmative	Question	Negative
I had been working you had been working, etc	had I been working? had you been working? etc	I had not been working, etc

2 Meaning

We use the past perfect simple to 'go back' to a 'second past'. If we are already talking about the past, we use the past perfect simple to talk about things that had *already happened* at the time we are talking about.





We often use the past perfect simple in reported speech, to talk about things that *had already happened* at the time when we were talking or thinking.

*I **told** her that I **had finished**.*
*I **wondered** who **had left** the door open.*
*I **thought** I **had sent** the cheque a week before.*

3 Past perfect progressive

We use the past perfect progressive to talk about longer actions or situations, which had continued up to the past moment that we are thinking about.

When I found Mary, she ***had been crying*** *for several hours.*



4 *if* etc

After *if, if only, wish* and *would rather*, the past perfect is used to talk about things that did not happen. (See 165, 167, 367 and 370.)

If *I* ***had gone*** *to university I would have studied medicine.*
I ***wish*** *you* ***had told*** *me the truth.*

246 perfect tenses with **this is the first time . . .**, etc

1 We use a present perfect tense after the following expressions:

*This/that/it is the first/second/third/fourth/*etc
This/that/it is the only . . .
*This/that/it is the best/worst/finest/most interesting/*etc

Examples:

This is ***the first time*** *(that)* ***I've heard*** *her sing.*
(NOT . . . ~~*that I* ***hear*** *her sing.*~~)
That's ***the third time you've asked*** *me that question.*
(NOT . . . ~~*the third time you* ***ask*** *me*~~ . . .)
It's one of ***the most interesting*** *books* ***I've ever read.***

2 When we talk about the past, we use a past perfect tense after the same expressions.

It was ***the third time he had been*** *in love that year.*
(NOT . . . ~~*the third time he* ***was***~~ . . .)

247 personal pronouns (*I, me, it* etc)

1 The words *I, me, you, he, him, she, her, it, we, us, they* and *them* are called 'personal pronouns'. This is not a very good name: these words are used for both persons and things.

2 *Me, you, him, her, us* and *them* are not only used as objects. We can use them in other ways (see 331).

*'Who's there?' '**Me**.' I'm older than **her**.*

3 We can use *it* to refer to a person when we are identifying somebody (saying who somebody is). Compare:

*'Who's that?' '**It**'s John Cook. **He**'s a friend of my father's.'*
(NOT ~~***He**'s John Cook.*~~ NOT ~~***It**'s a friend*~~ . . .)

4 We use *it* to refer to *nothing, everything* and *all*.

*Nothing happened, did **it**?*
*Everything's all right, isn't **it**?*
*I did all I could, but **it** wasn't enough.*

5 We use *it* as an 'empty' subject (with no meaning) to talk about time, weather, temperature and distances.

***It**'s ten o'clock.*
***It**'s Monday again.*
***It** rained for three days.*
***It**'s thirty degrees.*
***It**'s ten miles to the nearest petrol station.*

6 *It* can mean 'the present situation'.

***It**'s terrible — everybody's got colds, and the central heating isn't working.*
*Isn't **it** lovely here!*

7 We cannot leave out personal pronouns.

***It**'s raining.* (NOT ~~*Is raining.*~~)
***She** loved the picture because **it** was beautiful.*
(NOT . . ~~*because was beautiful.*~~)
*They arrested him and put **him** in prison.*
(NOT . . . ~~*put in prison.*~~)
*'Have some chocolate.' 'No, I don't like **it**.'*
(NOT . . . ~~*I don't like.*~~)

Note that we do not always put *it* after *I know*.

*'It's getting late.' '**I know**.'* (NOT ~~*I know **it**.*~~)

8 One subject is enough. We do not normally need a personal pronoun if there is already a subject in the clause.

My car is parked outside. (NOT ~~*My car **it** is parked*~~ . . .)
The boss really makes me angry. (NOT ~~*The boss **he** really*~~ . . .)
The situation is terrible. (NOT ~~***It** is terrible the situation.*~~)

For the use of *it* as a 'preparatory subject' for an infinitive or a clause, see 187.

9 We do not use personal pronouns together with relative pronouns. (See 277.1.)

That's the girl ***who*** *lives in the flat upstairs.*
(NOT ~~*That's the girl* ***who she*** *lives*~~ . . .)
*Here's the money (****that****) you lent me.*
(NOT ~~*Here's the money (****that****) you lent* ***it*** *me.*~~)

▷ For the use of *they, them* and *their* to refer to *somebody, anybody* etc, see 307.
For the use of *he* and *she* to refer to animals etc, see 141.
For the 'indefinite' personal pronoun *one*, see 229.

248 **play** and **game**

A *play* is a piece of literature written for the theatre or television.

Julius Caesar is one of Shakespeare's early ***plays****.*

A *game* is, for example, chess, football, or bridge.

Chess is a very slow ***game****.* (NOT . . . ~~*a very slow* ***play***~~.)

Verbs: people *act* in plays or films, and *play* games.

My daughter is ***acting*** *in her school play.*
Have you ever ***played*** *rugby football?*

249 **please** and **thank you**

1 We use *please* to make a request more polite.

Could I have some more, ***please****?*
'Would you like some wine?' 'Yes, ***please****.'*

Note that *please* does not change an order into a request.

Stand over there. (order) ***Please*** *stand over there.* (polite order)

For details of how to make requests, see 286.

2 We do not use *please* to ask people what they said. (See 121.)

'I've got a bit of a headache.' 'I beg your pardon?' (NOT . . . ~~*'****Please?****'*~~)

We do not use *please* when we give things to people.

'Have you got a light?' 'Yes, here you are.' (NOT . . . ~~*'****Please****.'*~~)

We do not use *please* as an answer to *Thank you.* (See 4 below.)

'Thanks a lot.' 'That's OK.' (NOT . . . ~~*'****Please****.'~~)

3 *Thanks* is more informal than *thank you.* We use them as follows:

Thank you*.* (NOT ~~***Thanks you***~~.)
Thank you *very much.* ***Thanks*** *very much.* ***Thanks*** *a lot.*

We can use an *-ing* form after *thank you/thanks.*

'Thank you ***for coming****.' 'Not at all. Thank you* ***for having*** *me.'*

We often use *Thank you* to accept things (like *Yes please*).

*'Would you like some potatoes?' '**Thank you.**' 'How many?'*

To make it clear that you are refusing something, say *No thank you.* Note the expression *Thank God.*

Thank God** it's Friday!* (NOT ~~Thanks God***~~ . . .)

4 We do not automatically answer when people say *Thank you.* If we want to answer, we can say *Not at all, You're welcome* (especially in American English), *That's all right* or *That's OK* (informal). Compare:

'Here's your coat.' 'Thanks.' (No answer.)
*'Thanks so much for looking after the children.' '**That's all right**. Any time.'*

250 possessive 's: forms

1 Spelling

singular noun + 's : *my father* 's *car*

plural noun + ' : *my parent* s' *house*

irregular plural + 's : *the children* 's *room*

We sometimes just add an apostrophe (') to a singular noun ending in *-s*: *Socrates' ideas.* But *'s* is more common: *Charles's wife.*
We can add *'s* to a whole phrase: *the man next door's wife.*

2 Pronunciation

The ending *'s* is pronounced just like a plural ending (see 302). The apostrophe (') in a form like *parents'* does not change the pronunciation at all.

3 Possessives are not usually used together with other determiners. ***The** car that is John's* is ***John's** car*, not ***the** John's car.*

*Have you met **Jack's** new girl-friend?*
(NOT . . . ~~***the** Jack's new girl-friend?***~~)

For the structure *a friend of John's* etc, see 252.

4 We can use the possessive without a following noun.

*'Whose is that?' '**Peter's**.'*

We often talk about shops and people's houses in this way.

*Alice is at **the hairdresser's**.*
*We had a nice time at **John and Susan's** last night.*

▷ For the meanings and use of the possessive, see 251.

251 possessive 's: use

1 Meanings

We can use the possessive *'s* to talk about several different sorts of ideas. The meaning is often similar to the meaning of *have*.

That's ***my father's*** *house.* (***My father has*** *that house.*)
Mary's *brother is a lawyer.* (***Mary has*** *a brother who is a lawyer.*)
the plan's *importance* (*the importance that the* ***plan has***)

Other meanings are possible.

I didn't believe ***the girl's*** *story.* (The girl **told** a story.)
Have you read ***John's*** *letter?* (John **wrote** a letter.)
the government's *decision* (The government **made** a decision.)
the train's *arrival* (The train **arrived**.)

2 *'s* and *of*

We use the possessive structure (*A's B*) most often when the first noun (A) is the name of something living. In other cases, we often use a structure with *of* (*the B of A*). Compare:

my ***father's*** *house* (NOT ~~*the house* ***of*** *my father*~~)
the ***plan's*** *importance* OR *the importance* ***of*** *the plan*

3 Time expressions

We often use the possessive to refer to particular times, days, weeks etc.

this evening's *performance*
last Sunday's *paper*
next week's *TV programmes*
this year's *profits*

But we do not use the possessive when the expression of time has a 'general' meaning.

the ***nine o'clock*** *news*
(NOT ~~*the* ***nine o'clock's*** *news*~~)
a ***Sunday*** *newspaper*
(NOT ~~*a* ***Sunday's*** *newspaper*~~)

We also use the possessive in 'measuring' expressions of time which begin with a number.

ten minutes' *walk* ***two weeks'*** *holiday*

4 noun + noun

We can also put two nouns together in the structure noun + noun (for example *a* ***table leg***; *a* ***Sunday newspaper***). For details of this structure, see 226.

252 possessives with determiners (**a friend of mine**, etc)

We cannot put a possessive together with another determiner before a noun. We can say ***my*** *friend*, ***Ann's*** *friend*, ***a*** *friend* or ***that friend***, but not ***a my*** *friend* or ***that Ann's*** *friend*.

determiner + noun + *of* + possessive

That policeman is ***a friend of mine****.*
Here's ***that friend of yours****.*
I met ***another boyfriend of Lucy's*** *yesterday.*
He's ***a cousin of the Queen's****.*
Have you heard ***this new idea of the boss's****?*

253 possessives: **my** and **mine**, etc

1 *My, your, his, her, its, one's, our* and *their* are determiners (see 96). In grammars and dictionaries they are often called 'possessive adjectives'.

That's ***my*** *watch.*

We cannot use *my, your* etc together with other determiners (for example *a, the, this*). You cannot say *a my friend* or *the my car* or *this my house*. (For the structure *a friend of mine*, see 252.)
Don't confuse *its* (possessive) and *it's* (= *it is/has*).

'We've got a new cat.' 'What's ***its*** *name?' '****It's*** *called Polly.'*

2 *Mine, yours, his, hers, ours* and *theirs* are pronouns.

That watch is ***mine****.* *Which car is* ***yours****?*

We do not use articles with *mine* etc.

Can I borrow your keys? I can't find ***mine****.*
(NOT ~~*I can't find the mine.*~~)

3 We can use *whose* as a determiner (like *my*) or as a pronoun (like *mine*).

Whose *bag is that?* ***Whose*** *is that bag?*

4 After a plural possessive, we do not usually use a singular word to express a plural meaning.

The teacher told the children to open their ***books****.*
(NOT . . . ~~*to open their* ***book***~~.)

254 prepositions after particular words and expressions

(This is a list of expressions which often cause problems.
For the use of *of* with determiners, see 96.)

ability at (NOT ~~**in**~~)
*She shows great **ability at** mathematics.*

afraid of (NOT ~~**by**~~)
*Are you **afraid of** spiders?*

agree with a person
*I entirely **agree with** you.*
agree about a subject of discussion
*We **agree about** most things.*
agree on a matter for decision
*Let's try to **agree on** a date.*
agree to a suggestion
*I'll **agree to** your suggestion if you lower the price.*

angry with (sometimes **at**) a person **for** doing something
*I'm **angry with** her **for** not telling me.*
angry about (sometimes **at**) something
*What are you so **angry about**?*

apologize for
*I must **apologize for** disturbing you.*

arrive at or **in** (NOT ~~**to**~~)
*What time do we **arrive at** Cardiff?*
*When did you **arrive in** England?*

ask: see 53

bad at (NOT ~~**in**~~)
*I'm not **bad at** tennis.*

believe in God, Father Christmas etc (= believe that . . . exists)
*I half **believe in** life after death.*
believe a person or something that is said (= accept as true)
*Don't **believe** her. I don't **believe** a word she says.*

blue with cold, **red with** anger
*My hands were **blue with** cold when I got home.*

borrow: see 67

call after
*We **called** him Thomas, **after** his grandfather.*

clever at (NOT ~~**in**~~)
*I'm not very **clever at** cooking.*

congratulate/congratulations on (NOT ~~**for**~~)
*I must **congratulate** you **on** your exam results.*
***Congratulations on** your new job!*

crash into (NOT ~~**against**~~)
I wasn't looking where I was going, and ***crashed into*** *the car in front.*

depend/dependent on (NOT ~~**from**~~ or ~~**of**~~)
We may play football — it ***depends on*** *the weather.*
He doesn't want to be ***dependent on*** *his parents.*
But: **independent of**

different from (sometimes **to**; American **from** or **than**)
You're very ***different from*** *your brother.*

difficulty with something, (**in**) **doing** something
(NOT ~~**difficulties to** . . .~~)
I'm having ***difficulty with*** *my travel arrangements.*
You won't have much ***difficulty (in) getting*** *to know people in Italy.*

disappointed with somebody
My father never showed it if he was ***disappointed with*** *me.*
disappointed with/at/about something
You must be pretty ***disappointed with/at/about*** *your exam results.*

a **discussion about** something
We had a long ***discussion about*** *politics.*
to **discuss** something (no preposition)
We'd better ***discuss*** *your travel plans.*

divide into (NOT ~~**in**~~)
The book is ***divided into*** *three parts.*

dream of (= think of, imagine)
I often ***dreamed of*** *being famous when I was younger.*
dream about
What does it mean if you ***dream about*** *mountains?*

dress in (NOT ~~**with**~~)
Who's the woman ***dressed in*** *green?*

drive into
Granny ***drove into*** *a tree again yesterday.*

example of (NOT ~~**for**~~)
Sherry is an ***example of*** *a fortified wine.*

explain something **to** somebody (NOT ~~**explain somebody something**~~)
Could you ***explain*** *this rule* ***to*** *me?*

get in(to) and **out of** a car, taxi or small boat
When I ***got into*** *my car, I found the radio had been stolen.*
get on(to) and **off** a bus, train, plane or ship
We'll be ***getting off*** *the train in ten minutes.*

good at (NOT ~~**in**~~)
Are you any ***good at*** *tennis?*

the idea of . . . **-ing** (NOT ~~**the idea to** . . .~~)
I don't like the ***idea of getting*** *married yet.*

ill with
*The boss has been **ill with** flu this week.*

impressed with/by
*I'm very **impressed with/by** your work.*

independent of; **independence of/from**
*She got a job so that she could be **independent of** her parents.*
*When did India get her **independence from** Britain?*

insist on (NOT ~~**to**~~ . . .)
*George's father **insisted on** paying.*

interest/interested in (NOT ~~**for**~~)
*When did your **interest in** social work begin?*
*Not many people are **interested in** grammar.*

kind to (NOT ~~**with**~~)
*People have always been very **kind to** me.*

laugh at
*I hate being **laughed at.***

listen to
*If you don't **listen to** people, they won't **listen to** you.*

look at (= 'point one's eyes at')
*Stop **looking at** me like that.*

look after (= take care of)
*Thanks for **looking after** me when I was ill.*

look for (= try to find)
*Can you help me **look for** my keys?*

marriage to; **get married to** (NOT ~~**with**~~)
*Her **marriage to** Philip didn't last very long.*
*How long have you been **married to** Sheila?*

nice to (NOT ~~**with**~~)
*You weren't very **nice to** me last night.*

pay for something (NOT ~~**pay something**~~)
*Excuse me, sir. You haven't **paid for** your drink.*

pleased with somebody
*The boss is very **pleased with** you.*
pleased with/about/at something
*I wasn't very **pleased with/about/at** my exam results.*

polite to (NOT ~~**with**~~)
*Try to be **polite to** Uncle Richard for once.*

prevent . . . from . . . -ing (NOT ~~**to**~~ . . .)
*The noise of your party **prevented** me **from sleeping***

proof of (NOT ~~**for**~~)
*I want **proof of** your love. Lend me some money.*

reason for (NOT ~~**of**~~)
*Nobody knows the **reason for** the accident.*

remind of
*She **reminds** me **of** a girl I was at school with.*

responsible/responsibility for
*Who's **responsible for** the shopping this week?*

rude to (NOT ~~**with**~~)
*Peggy was pretty **rude to** my family last weekend.*

run into (= meet)
*I **ran into** Philip at Victoria Station this morning.*

search for (= look for)
*The customs were **searching for** drugs at the airport.*
search without preposition (= look through; look everywhere in/on)
*They **searched** everybody's luggage.*
*They **searched** the man in front of me from head to foot.*

shocked by/at
*I was terribly **shocked at/by** the news of Peter's accident.*

shout at (aggressive)
*If you don't stop **shouting at** me I'll come and hit you.*
shout to = call to
*Mary **shouted to** us to come in and swim.*

smile at
*If you **smile at** me like that I'll give you anything you want.*

sorry about something that has happened
*I'm **sorry about** your exam results.*
sorry for/about something that one has done
*I'm **sorry for/about** breaking your window.*
sorry for a person
*I feel really **sorry for** her children.*

suffer from
*My wife **is suffering from** hepatitis.*

surprised at/by
*Everybody was **surprised at/by** the weather.*

take part in (NOT ~~**at**~~)
*I don't want to **take part in** any more conferences.*

think of/about (NOT USUALLY ~~**think to**~~ . . .)
*I'm **thinking of** studying medicine.*
*I've also **thought about** studying dentistry.*

the thought of . . . (NOT ~~**the thought to**~~ . . .)
*I hate **the thought of** going back to work.*

throw . . . at (aggressive)
*Stop **throwing** stones **at** the cars.*

throw ... to (in a game etc)
*If you get the ball, **throw** it **to** me.*
typical of (NOT ~~**for**~~)
*The wine's **typical of** the region.*
write: see 356.6
wrong with
*What's **wrong with** Rachel today?*

255 prepositions before particular words and expressions

(This is a list of a few expressions which often cause problems. For information about other preposition + noun combinations, see a good dictionary.)

at the cinema; **at** the theatre; **at** a party; **at** university
a book **by** Joyce; a concerto **by** Mozart; a film **by** Fassbinder (NOT ~~**of**~~)
for ... reason
*My sister decided to go to America **for** several reasons.*
in pen, pencil, ink etc
*Please fill in the form **in** ink.*
in the rain, snow etc
*I like walking **in** the rain.*
in a ... voice
*Stop talking to me **in** that stupid voice.*
in a suit, raincoat, shirt, skirt, hat etc
*Who's the man **in** the funny hat over there?*
in the end = finally, after a long time
***In** the end, I got a visa for the Soviet Union.*
at the end = at the point where something stops
*I think the film's a bit weak **at** the end.*
in time = with enough time to spare; not late
*I didn't get an interview because I didn't send in the form **in** time.*
on time = at exactly the right time
*Concerts never start **on** time.*
on the radio; **on** TV

256 prepositions: expressions without prepositions

(This is a list of important expressions in which we do not use prepositions, or can leave them out.)

1 We do not use prepositions after *discuss*, *marry* and *lack*.

*We must **discuss** your plans.* *She **married** a friend of her sister's.*
*He's clever, but he **lacks** experience.*

2 No preposition before expressions of time beginning *next, last, this, one, every, each, some, any, all.*

See you ***next Monday****.* *The meeting's* ***this Thursday****.*
Come ***any day*** *you like.* *The party lasted* ***all night****.*

Note also *tomorrow morning, yesterday afternoon,* etc.
(NOT ~~*on tomorrow morning*~~ etc)

3 In an informal style, we sometimes leave out *on* before the names of the days of the week. This is very common in American English.

Why don't you come round ***(on) Monday evening****?*

4 We use *a* instead *of* a preposition in *three times a day, sixty miles an hour, eighty pence a pound,* and similar expressions.

5 We usually leave out *at* in *(At) what time . . . ?*

What time *does Granny's train arrive?*

6 Expressions containing words like *height, length, size, shape, age, colour, volume, area* are usually connected to the subject of the sentence by the verb *be,* without a preposition.

What colour *are her eyes?*
He's just ***the right height*** *to be a policeman.*
She's ***the same age*** *as me.*
You're ***a very nice shape.***
I'm ***the same weight*** *as I was twenty years ago.*
What shoe size *are you?*

7 We often leave out *in* (especially in spoken English) in the expressions *(in) the same way, (in) this way, (in) another way* etc.

They plant corn ***the same way*** *their ancestors used to, 500 years ago.*

8 We do not use *to* before *home.*

I'm going ***home.***

In American English, *at* can be left out before *home.*

Is anybody ***home****?*

257 prepositions at the end of clauses

1 Prepositions often come at the ends of clauses in English. This happens in several kinds of structure:

a questions beginning *what, who, where* etc.

What *are you looking* ***at****?*
Who *did you go* ***with****?*
Where *did you buy it* ***from****?*

b relative clauses

There's the house (that) I told you ***about****.*
You remember the boy I was going out ***with****?*

c passive structures

I hate ***being laughed at.***
They took him to hospital yesterday and ***he's*** *already* ***been operated on****.*

d infinitive structures

It's a boring place ***to live in****.*
I need something ***to write with****.*

2 In a more formal style, we can put a preposition before a question-word or a relative pronoun.

To whom *is that letter addressed?*
She met a man ***with whom*** *she had been friendly years before.*
On which *flight is the general travelling?*

258 prepositions and adverb particles

Words like *down*, *in* are not always prepositions. Compare:

I ran ***down*** *the road.*	*He's* ***in*** *his office.*
Please sit ***down****.*	*You can go* ***in****.*

In the expressions ***down*** *the road* and ***in*** *his office*, *down* and *in* are prepositions: they have objects (*the road*, *his office*).
In *Please sit* ***down*** and *You can go* ***in***, *down* and *in* have no objects. They are not prepositions, but adverbs of place, which modify the verbs *sit* and *go*.
Small adverbs like this are usually called 'adverb particles' or 'adverbial particles'. They include *in*, *out*, *up*, *down*, *on*, *off*, *through*, *past*, *away*, *back*, *across*, *over*, *under*. Adverb particles often join together with verbs to make two-word verbs, sometimes with completely new meanings. Examples: *break down* = 'stop working'; *put off* = 'delay', 'postpone'; *work out* = 'calculate'; *give up* = 'stop trying'. For information about these verbs, see the next section.

259 prepositional verbs and phrasal verbs

Many English verbs have two parts: a 'base' verb like *bring*, *come*, *sit*, *break* and another small word like *in*, *down*, *up*.

Could you ***bring in*** *the coffee?*
Come in and ***sit down****.*
He ***broke up*** *a piece of bread and threw the bits to the birds.*

The second part of the verb is sometimes a preposition, and sometimes

an adverb particle (see 258). When these verbs are used with objects, the sentence structure is not the same for the two kinds of verb.

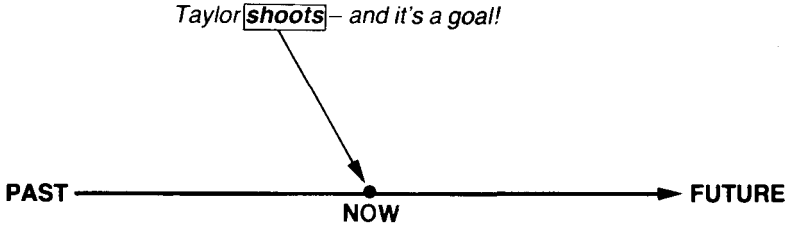
Prepositional verbs	**Phrasal verbs** (verbs with adverb particles)
verb + preposition + noun	verb + particle + noun verb + noun + particle
*She **ran down** the road.*	*She **threw down** the paper.* *She **threw** the paper **down**.*
*He **sat on** the table.*	*He **put on** his coat.* *He **put** his coat **on**.*
verb + preposition + pronoun	verb + pronoun + particle
*She **ran down** it.* *He **sat on** it.*	*She **threw** it **down**.* *He **put** it **on**.*

For detailed information about phrasal and prepositional verbs, see the *Oxford Dictionary of Current Idiomatic English, Volume 1*, or the *Longman Dictionary of English Idioms*.

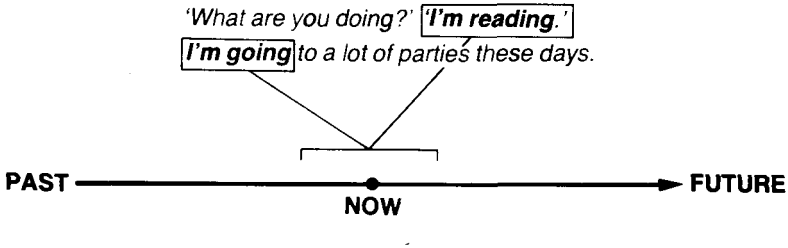
260 present tenses: introduction

'Present tenses' are used to talk about several different kinds of time.

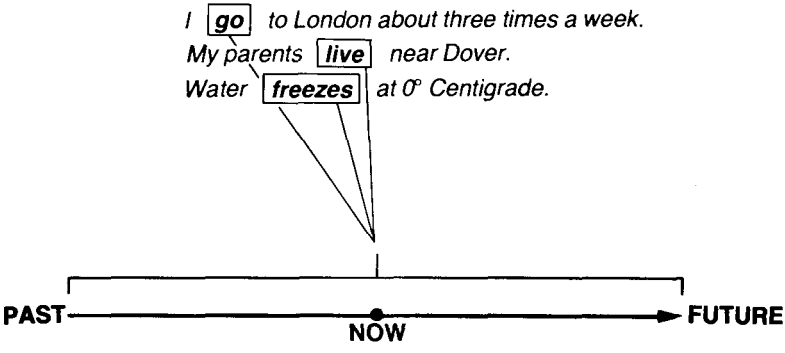
1 **Now**, at this exact moment



2 **Around now**



3 'General time' — at any time, all the time, not just around now



When we talk about time 'around now', we usually use the 'present progressive tense' (for example, *I'm going, I'm reading*). In other cases, we usually use the 'simple present' tense (for example *I go, I read*). For details, see the next two sections.

We use a present perfect tense, not a present tense, to say how long something has been going on.

I've known** her since 1960.* (NOT ~~I know** her*~~ . . .)
I've been learning** English for three years.* (NOT ~~I'm learning***~~ . . .)

For details, see 243 and 244.

261 present tenses: simple present

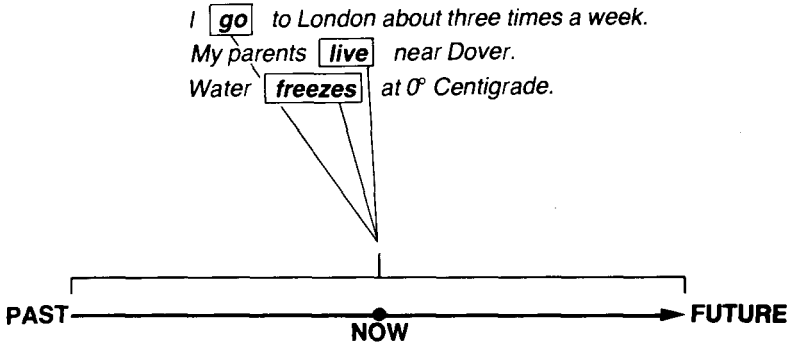
1 Forms

Affirmative	Question	Negative
I work	do I work?	I do not work
you work	do you work?	you do not work
he/she/it works	does he/she/it work?	he/she/it does not work
we work	do we work?	we do not work
they work	do they work?	they do not work

Verbs ending in *s*, *-z*, *-x*, *-ch*, and *-sh* have *-es* in the third person singular (for example *miss**es***, *buzz**es***, *fix**es***, *watch**es***, *push**es***).
Other verbs have *-s*. Exceptions: *goes, does*.
Verbs ending in consonant + *y* have *-ies* in the third person singular (for example *hurries, worries*).
The pronunciation of *-(e)s* in the third person follows exactly the same rules as the pronunciation of plural *-(e)s*. See 302 for details.

2 'General time'

We can use the simple present to talk about actions and situations in 'general time' — things which happen at any time, or repeatedly, or all the time.



3 'Momentary' actions

We can also use the simple present to talk about 'momentary' present actions — things which take a very short time to happen. This tense is often used in sports commentaries.

*Lydiard **passes** to Taylor, Taylor to Morrison, Morrison back to Taylor . . . and Taylor **shoots** — and it's a goal!!!*

4 Actions 'around now' (present progressive)

We do not usually use the simple present to talk about longer actions and situations which are going on *around now*. In this case, we prefer the present progressive. (See 262.)

*'What **are you doing**?' '**I'm reading**.'* (NOT . . . ~~*'**I read**.'*~~)

There are a few exceptions: verbs which are not used in progressive forms (see 225).

*I **like** this wine.* (NOT ~~***I'm liking** this wine.*~~)

5 Future

We can use the simple present to talk about the future. We do this:

a. after conjunctions: (see 343):

*I'll phone you **when I come** back.*
*She won't come **if you don't ask** her.*
*I'll always love you **whatever you do.***

b. when we talk about programmes and timetables.

*The train **arrives** at 7.46.* *I **start** work tomorrow.*

In other cases, we do not use the simple present to talk about the future. We prefer the present progressive (see 262).

***Are you going** out tonight?*
(NOT ~~***Do you go** out tonight?*~~)

262 present tenses: present progressive

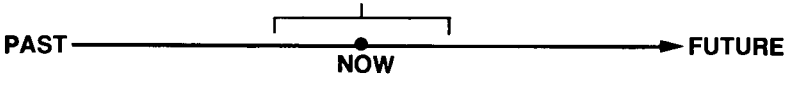
1 Forms

Affirmative	Question	Negative
I am working you are working he/she/it is working etc	am I working? are you working? is he/she/it working? etc	I am not working you are not working he/she/it is not working, etc

2 'Around now'

We use the present progressive to talk about actions and situations that are going on 'around now': before, during and after the moment of speaking.

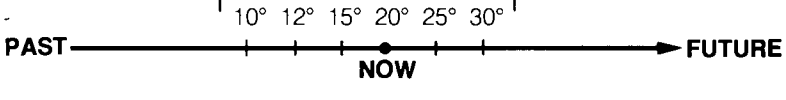
Hurry up! We ***re*** *all* ***waiting*** *for you!* (NOT ~~*We all wait*~~ . . .)
'What ***are*** *you* ***doing****?'* ***'I'm reading.'***
I'm going *to a lot of parties these days.*



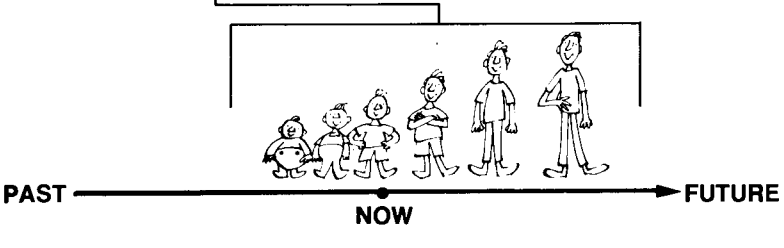
3 Changes

We also use the present progressive to talk about developing and changing situations.

The weather ***'s getting*** *warmer.*



That child ***'s getting*** *bigger every day.*



4 Present progressive and simple present

We do not use the present progressive to talk about 'general time'. For this, we use the simple present. (See 261.) Compare:

My sister ***'s living*** *at home for the moment.* (around now)
You ***live*** *in North London, don't you?* (general time)

Why ***is*** *that girl* ***standing*** *on the table?*
Chetford Castle ***stands*** *on a hill outside the town.*

The leaves ***are going*** *brown.*
I ***go*** *to the mountains about twice a year.*

5 We often use the present progressive to talk about the future. (For details, see 135.)

What ***are you doing*** *tomorrow evening?*

6 Some verbs are not used in progressive forms. (See 225.)

I ***like*** *this wine.* (NOT ~~*I'm liking*~~ . . .)

7 Verbs that refer to physical feelings (for example *feel, hurt, ache*) can be used in the simple present or present progressive without much difference of meaning.

How ***do you feel?*** OR *How* ***are you feeling?***
My head ***aches.*** OR *My head* ***is aching.***

8 For the use of *always* with progressive forms (for example *She's always losing her keys*), see 263.

263 progressive tenses with **always**

We can use *always* with a progressive tense to mean 'very often'.

I'm always losing *my keys.*
Granny's nice. ***She's always giving*** *people things and doing things for people.*
I'm always running *into* (= 'accidentally meeting') *Paul these days.*

We use this structure to talk about things which happen very often (perhaps more often than expected), but which are not planned. Compare:

When Alice comes to see me, ***I always meet her*** *at the station.* (a regular, planned arrangement)
I'm always meeting Mrs Bailiff *in the supermarket.* (accidental, unplanned meetings)

When I was a child, ***we always had*** *picnics on Saturdays in the summer.* (regular, planned)
Her mother ***was always arranging*** *little surprise picnics and outings.* (unexpected, not regular)

264 punctuation: apostrophe

We use apostrophes (') in two important ways.

a. To show where we have left letters out of a contracted form. (See 90.)

can't (= *can**not***) ***she's*** (= *she **is***) ***I'd*** (= *I **would***)

b. In possessive forms of nouns. (See 250.)

*the **girl's** father* ***Charles's** wife* *three **miles'** walk*

We do not use apostrophes in plurals, possessive determiners (except *one's*) or possessive pronouns.

*blue **jeans*** (NOT ~~*blue **jean's***~~)
*The dog wagged **its** tail.* (NOT . . . ~~***it's** tail.*~~)
*This is **yours.*** (NOT . . . ~~***your's.***~~)

265 punctuation: colon

1 We often use colons (:) before explanations.

We decided not to go on holiday: we had too little money.
Mother may have to go into hospital: she's got kidney trouble.

2 We also use colons before quotations.

In the words of Murphy's Law: 'Anything that can go wrong will go wrong'.

266 punctuation: comma

Some ways of using commas:

1 We use commas (,) to separate things in a series or list. We do not use them between the last two words or expressions (except when these are long).

I went to Spain, Italy, Switzerland, Austria and Germany.
You had a holiday at Christmas, at New Year and at Easter.
I spent yesterday playing cricket, listening to jazz records, and talking about the meaning of life.

We separate adjectives by commas after a noun, but not always before. Compare:

a tall(,) dark(,) handsome cowboy
The cowboy was tall, dark and handsome.

We put commas in a series of colour adjectives.

a green, red and gold carpet

2 If we put adverbs in unusual places in a clause, we often put commas before and after them.

*My father, **however**, did not agree.*
*Jane had, **surprisingly**, paid for everything.*
*We were, **believe it or not**, in love with each other.*

3 In sentences that begin with conjunctions, we usually put a comma after the first clause.

***If** you're ever in London, come and see me.*
***As soon as** we stop, get out of the car.*

4 We do not put commas before 'reported speech' clauses.

Everybody realized that I was a foreigner.
(NOT ~~*Everybody realized, that* . . .~~)
I didn't know where I should go.
(NOT ~~*I didn't know, where* . . .~~)
Fred wondered if lunch was ready.
(NOT ~~*Fred wondered, if* . . .~~)

5 We do not usually use commas between grammatically separate sentences (in places where a full stop would be possible).

The blue dress was warmer. On the other hand, the purple one was prettier.
(OR *The blue dress was warmer; on the other hand* . . .)
(NOT ~~*The blue dress was warmer, on the other hand* . . .~~)

6 In numbers, we often use a comma after the thousands.

3,164 = three thousand, one hundred and sixty-four

We do not use commas in decimals.

3·5 = three point five or *three and a half*
(NOT ~~*3,5 three comma five*~~)

▷ For the use of commas in relative clauses, see 280.

267 punctuation: dash

We often use a dash (—) in informal writing. A dash can come before an afterthought.

We'll be arriving on Monday morning — at least, I think so.

Dashes are common in personal letters instead of colons or semi-colons, or instead of brackets.

There are three things I can never remember — names, faces, and I've forgotten the other.
We had a great time in Greece — the kids really loved it.
My mother — who rarely gets angry — really lost her temper.

268 punctuation: quotation marks

Quotation marks (' . . . ' " . . . ") can also be called 'inverted commas'.

1 We can use quotation marks when we say what name something has.

. . . can be called 'inverted commas'.

And quotation marks are often used when we mention titles.

His next book was 'Heart of Darkness'.

2 We can use quotation marks when we mention a word, or when we use it in an unusual way.

The word 'disinterested' does not mean 'uninterested'.
A textbook can be a 'wall' between a teacher and a class.

3 We use quotation marks (single ' . . . ' or double " . . . ") when we quote direct speech.

'Hello,' she said. OR *"Hello," she said.*

269 punctuation: semi-colons and full stops

We can use semi-colons (;) or full stops (.) between grammatically separate sentences.

Some people like Picasso. Others dislike him.
Some people like Picasso; others dislike him.

We often prefer semi-colons when the ideas are very closely connected.

It is a good idea; whether it will work or not is another question.

270 questions: basic rules

(Some spoken questions do not follow these rules. See 271.)

1 Put an auxiliary verb before the subject.

auxiliary verb + subject + main verb

Have you *received my letter of June 17?*
(NOT ~~***You have*** *received*~~ . . . .)
Why ***are you*** *laughing?* (NOT ~~*Why* ***you are*** *laughing?*~~)
How much ***does the room*** *cost?* (NOT ~~*How much* ***the room costs?***~~)

2 If there is no other auxiliary verb, use *do* or *did*.

do + subject + main verb

Do you *like Mozart?* (NOT ~~***Like you*** *Mozart?*~~)
What ***does*** *'periphrastic' mean?* (NOT ~~*What* ***means*** . . . ?~~)
Did you *like the concert?*

3 Do not use *do* together with another auxiliary verb, or with *be*.

Can you** tell me the time?* (NOT ~~Do you can** tell me*~~ . . . ?)
Have you** seen John?* (NOT ~~Do you have** seen John?*~~)
***Are you** ready?*

4 After *do*, use the infinitive without *to*.

***Did you go** camping last weekend?*
(NOT ~~***Did you went***~~ . . . ? NOT ~~***Did you to go***~~ . . . ?)

5 Put *only* the auxiliary verb before the subject.

***Is your mother** coming tomorrow?*
(NOT ~~***Is coming your mother***~~ . . . ?)
*When **was your reservation** made?*
(NOT ~~*When **was made** your reservation?*~~)

6 When *who*, *which*, *what* or *how many* is the subject of a sentence, do not use *do*.

Who left** the door open?* (NOT ~~Who did leave** the door open?*~~)
***Which costs** more — the blue one or the grey one?*
(NOT ~~***Which does cost** more~~ . . . ?)
What happened? (NOT ~~***What did** happen?*~~)
***How many people work** in your office?*
(NOT ~~***How many people do** work~~ . . . ?)

When *who*, *which*, *what* or *how many* is the object, use *do*.

***Who do** you want to speak to?*
***What do** you think?*

7 In *reported* questions, do not put the verb before the subject (see 284). Do not use a question mark.

*Tell me when **you are going** on holiday.*
(NOT ~~*Tell me when **are you going***~~ . . . ?)

271 questions: word order in spoken questions

In spoken questions, we do not always use 'interrogative' word order.

***You're** working late tonight?*

We ask questions in this way:

a. when we think we know something, but we want to make sure

***That's** the boss?* (= *I suppose that's the boss, isn't it?*)

b. to express surprise

***THAT'S** the boss? I thought he was the cleaner.*

This order is not possible after a question-word (*what*, *how* etc).

*Where **are you** going?* (NOT ~~*Where **you are** going?*~~)

272 questions: reply questions

1 We often answer people with short 'questions'. Their structure is

auxiliary verb + personal pronoun

*'It was a terrible party.' '**Was it**?' 'Yes, . . . '*

These 'reply questions' do not ask for information. They just show that we are listening and interested. More examples:

*'We had a lovely holiday.' '**Did you**?' 'Yes. We went . . . '*
*'I've got a headache.' '**Have you, dear**? I'll get you an aspirin.'*
*'John likes that girl next door.' 'Oh, **does he**?'*
*'I don't understand.' '**Don't you**? I'm sorry.'*

We can answer an affirmative sentence with a negative reply question. This is like a negative-question exclamation (see 120.3) — it expresses emphatic agreement.

*'It was a lovely concert.' 'Yes, **wasn't it**? I did enjoy it.'*
*'She's put on a lot a weight.' 'Yes, **hasn't she**?'*

▷ Question tags have a similar structure. See 273.
See also 293 (short answers).

273 question tags

We often put small questions at the ends of sentences in speech.

*That's the postman, **isn't it**?* *You take sugar in tea, **don't you**?*
*Not a very good film, **was it**?*

We use these 'question tags' to ask if something is true, or to ask somebody to agree with us.

1 Structure

We do not put question tags after questions.

***You're** the new secretary, **aren't you**?*
(NOT ~~***Are you** the new secretary, **aren't you**?*~~)

We put negative tags after affirmative sentences, and non-negative tags after negative sentences.

+	−
*It's cold, is**n't** it?*	*It's **not** warm, is it?*

If the main sentence has an auxiliary verb (or *be*), the question tag has the same auxiliary verb (or *be*).

*Sally **can** speak French, **can't** she?*
*You **haven't** seen my keys, **have** you?*
*The meeting**'s** at ten, **isn't** it?*

If the main sentence has no auxiliary verb, the question tag has *do*.

*You like oysters, **don't** you?*

*Harry gave you a cheque, **didn't** he?*

2 Meaning and intonation

We show the meaning of a question tag by the intonation. If the tag is a real question — if we really want to know something, and are not sure of the answer — we use a rising intonation: the voice goes up.

The meeting's at four o'clock, isn't it?

If the tag is not a real question — if we are sure of the answer — we use a falling intonation: the voice goes down.

It's a beautiful day, isn't it?

3 Requests

We often ask for help or information by using the structure

negative sentence + question tag

*You **couldn't** lend me a pound, **could you**?*
*You **haven't** seen my watch anywhere, **have you**?*

4 Note

a The question tag for *I am* is *aren't I?*
***I'm** late, **aren't I**?*

b After imperatives, we use *won't you?* (to invite people to do things) and *will you? would you? can you? can't you?* and *could you?* (to tell people to do things).

*Do sit down, **won't you**?* *Open a window, **would you**?*
*Give me a hand, **will you**?* *Shut up, **can't you**?*

After a negative imperative, we use *will you?*
*Don't forget, **will you**?*

After *Let's . . .* , we use *shall we?*
***Let's** have a party, **shall we**?*

c *There* can be a subject in question tags.
***There's** something wrong, isn't **there**?*
***There** weren't any problems, were **there**?*

d We use *it* in question tags to refer to *nothing*, and *they* to refer to *nobody*.

***Nothing** can happen, can **it**?* ***Nobody** phoned, did **they**?*

We also use *they* to refer to *somebody, everybody* (see 307).
*Somebody wanted a drink, didn't **they**? Who was it?*

274 quite

1 *Quite* has two meanings. Compare:

It's ***quite*** *good.* *It's* ***quite*** *impossible.*

Good is a 'gradable' adjective: things can be more or less good.
Impossible is not 'gradable'. Things cannot be more or less impossible; they are impossible or they are not.
With gradable adjectives, *quite* means something like 'fairly' or 'rather'. (See 124.)

*'How's your steak?' '****Quite nice****.'*
She's ***quite pretty.*** *She'd look better if she dressed differently, though.*

With non-gradable adjectives, *quite* means 'completely'.

His French is ***quite perfect.*** *The bird was* ***quite dead.***

2 We put *quite* before *a/an*.

quite a *nice day* ***quite an*** *interesting film*

3 We can use *quite* with verbs.

I ***quite like*** *her.* *Have you* ***quite finished****?*

275 real(ly)

In informal English (especially American English), *real* is often used as an adverb instead of *really* before adverbs and adjectives.

That was ***real*** *nice.* *She cooks* ***real*** *well.*

Some people consider this 'incorrect'.

276 reflexive pronouns

Reflexive pronouns are *myself, yourself, himself, herself, itself, oneself, ourselves, yourselves, themselves.*

1 We use reflexive pronouns to talk about actions where the subject and the object are the same person.

I *cut* ***myself*** *shaving this morning.* (NOT ~~*I cut* ***me***~~ . . .)
We *got out of the river and dried* ***ourselves****.* (NOT . . . ~~*dried us.*~~)
Why's ***she*** *talking to* ***herself****?*

We do not usually use reflexive pronouns with *wash, dress* or *shave*.

Do you ***shave*** *on Sundays?* (NOT . . . ~~***shave yourself***~~ . . .)

After prepositions, we use personal pronouns instead of reflexives when it is clear which person we are talking about.

She took her dog ***with her****.* (NOT . . . ~~***with herself***~~.)

2 We can use reflexive pronouns to mean 'that person/thing and nobody/nothing else'.

It's quicker if you do it ***yourself****.*
The manager spoke to me ***himself****.*
The house ***itself*** *is nice, but the garden's very small.*

3 *By myself, by yourself* etc has two meanings.

a 'alone'

I often like to spend time ***by myself****.*

b 'without help'

'Can I help you?' 'No, thanks. I can do it ***by myself****.'*

4 Don't confuse *-selves* and *each other* (see 105).



They *are thinking about* ***themselves****.*



They *are thinking about* ***each other****.*

277 relative pronouns

1 Relative pronouns are *who, whom, whose, which, that* and *what.*
Relative pronouns do two things:
a. they join clauses together, like conjunctions
b. they are the subjects or objects of clauses (except *whose*).
Compare:

What's the name of the tall man? ***He*** *just came in.*
What's the name of the tall man ***who*** *just came in?*
(*Who* joins the two clauses together. It is the subject of the second clause: we use *who* in the same way as *he*.)

This is Ms Rogers. You met ***her*** *last year.*
This is Ms Rogers, ***whom*** *you met last year.*
(*Whom* joins the two clauses together. It is the object of the second clause: we use *whom* in the same way as *her*.)

I've got a book. ***It*** *might interest you.*
I've got a book ***which*** *might interest you.*
(*Which* joins the two clauses together. It is the subject of the second clause: we use *which* in the same way as *it*.)

I've found the paper. You were looking for ***it.***
I've found the paper ***which*** *you were looking for.*
(*Which* is the object of the second clause.)

One subject or object is enough.

Here's the book ***which*** *you asked for.*
(NOT ~~*Here's the book* ***which*** *you asked for* ***it.***~~)

We use *who/whom* for people and *which* for things.

She's a person ***who*** *can do anything.* (NOT . . . ~~*a person* ***which***~~ . . .)
It's a machine ***which*** *can do anything.* (NOT . . . ~~*a machine* ***who***~~ . . .)

2 We often use *that* instead of *which* in 'identifying' relative clauses (see 280).

I've got a book ***that*** *might interest you.*
Have you got a map ***that*** *shows all the motorways?*

In an informal style, we also use *that* instead of *who(m).*

There's the woman ***that*** *works in the photographer's.*
You remember the boy ***that*** *I was talking about?*

3 In 'identifying' relative clauses (see 280), we often leave out object pronouns.

You remember the boy (that) I was talking about?
I've found the paper (that) you were looking for.

4 We can use *when* and *where* in a similar way to relative pronouns.

Can you tell me ***a time when*** *you'll be free?*
(= . . . ***a time at which*** . . .)
I know ***a place where*** *you can find wild strawberries.*

5 Do not use *what* instead of *that* or *which.*

Everything ***that*** *happened was my fault.* (NOT . . . ~~***what*** *happened*~~ . . .)
She got married again, ***which*** *surprised everybody.*
(NOT . . . ~~***what*** *surprised everybody.*~~)

6 Some relative clauses 'identify' nouns — they tell us which person or thing is meant.

What's the name of the tall man ***who just came in****?*

Other relative clauses tell us more about a noun which is already identified.

This is Ms Rogers, ***whom you met last year****.*

The grammar is not quite the same in the two kinds of clause. We use *that* in identifying clauses, and we can leave out object pronouns. But in non-identifying clauses, we cannot use *that*, and we cannot leave out object pronouns. For details, see 280.

▷ For *whose*, see 279. For *what*, see 278.

278 relative pronouns: **what**

1 *What* is different from other relative pronouns.
Other relative pronouns usually refer to a noun that comes before.

I gave her ***the money that*** *she needed.*

The thing that *I'd like most is a home computer.*

(*That* refers to — repeats the meaning of — *the money* and *the thing*.)

We use *what* as | noun + relative pronoun | together.

I gave her ***what*** *she needed.* (*What = the money that.*)
What *I'd like most is a home computer.* (*What = the thing that.*)

2 Do not use *what* with the same meaning as *that*.

You can have everything ***(that)*** *you like.*
(NOT . . . ~~*everything* ***what*** *you like.*~~)
The only thing ***that*** *makes me feel better is coffee.*
(NOT ~~*The only thing* ***what***~~ . . .)

We use *which*, not *what*, to refer to a whole sentence that comes before.

Sally married George, ***which*** *made Paul very unhappy.*
(NOT . . . ~~***what*** *made Paul very unhappy.*~~)

279 relative pronouns: **whose**

Whose is a possessive relative word. It does two things:

a. it joins clauses together

b. it is a 'determiner' (see 96), like *his*, *her*, *its* or *their*. Compare:

I saw a girl. ***Her hair*** *came down to her waist.*
I saw a girl ***whose hair*** *came down to her waist.*

This is Felicity. You met ***her sister*** *last week.*
This is Felicity, ***whose sister*** *you met last week.*

Our friends the Robbins — we spent the summer ***at their farmhouse*** *— are moving to Scotland.*
Our friends the Robbins, ***at whose farmhouse*** *we spent the summer, are moving to Scotland.*

▷ For the interrogative pronoun *whose*, see 253.3.

280 relatives: identifying and non-identifying clauses

1 Some relative clauses 'identify' nouns. They tell us which person or thing is meant.

What's the name of the tall man ***who just came in****?*
(*who just came in* tells the hearer *which* tall man is meant: it *identifies* the man.)
Whose is the car ***that's parked outside****?*
(*that's parked outside* tells the hearer *which* car is meant: it *identifies* the car.)

Other relative clauses do not identify. They tell us more about a person or thing that is already identified.

This is Ms Rogers, ***whom you met last year****.*
(*whom you met last year* does not tell us *which woman* is meant: we already know that it is Ms Rogers.)
Have you seen my new car, ***which I bought last week****?*
(*which I bought last week* does not tell us *which car* is meant: we already know that it is 'my new car'.)

2 Non-identifying clauses are separated from the rest of the sentence by commas (,,). Identifying clauses do not have commas. Compare:

The woman ***who does my hair*** *has moved to another hairdresser's.*
Dorothy, ***who does my hair****, has moved to another hairdresser's.*

3 We only use *that* in identifying clauses. And we can only leave out the object in identifying clauses. Compare:

*The whisky (****that****) you drank last night cost £15 a bottle.*
I gave him a large glass of whisky, ***which*** *he drank at once.*
(NOT . . . ~~*whisky,* ***that*** *he drank*~~ . . .) (NOT . . . ~~*whisky, he drank*~~ . . .)

4 *Whom* is unusual in identifying clauses. Compare:

*The man (****that****) my daughter wants to marry has been divorced twice.*
Max Harrison, ***whom*** *my daughter wants to marry, has been divorced twice.*

5 Non-identifying clauses are unusual in an informal style.

281 remind

1 You *remind* somebody to do something that he might forget.
We do not use *remember* with this meaning.

remind + object + infinitive

Please ***remind me to post*** *these letters.*
(NOT ~~*Please* ***remember*** *me*~~ . . .)
I ***reminded her to send*** *her sister a birthday card.*

2 We use *remind . . . of* to say that something makes us remember the past.

remind + object + of . . .

*The smell of hay always **reminds me of** our old house in the country.*
*She **reminds me of** her mother. (= She looks like her mother, or she behaves like her mother.)*

282 reported speech and direct speech

1 There are two ways of telling a person what somebody else said.

a. direct speech

SUE: What did Bill say?
*PETER: He said **'I want to go home'**.*

b. reported speech

SUE: What did Bill say?
*PETER: He said **that he wanted to go home**.*

When we use 'direct speech', we give the exact words (more or less) that were said. When we use 'reported speech', we change the words that were said to make them fit into our own sentence. (For example, when Peter is talking about Bill he says *he wanted*, not *I want*.) For details, see 283.

2 We use a conjunction to join a reported speech clause to the rest of the sentence.

a. reported statements: *that*

*He said **that** he wanted to go home.*

In an informal style we can leave out *that*.

He said he wanted to go home.

b. reported questions: *if, whether, what, where, how*, etc

*She asked me **if** I wanted anything to drink.*
*She asked me **what** my name was.*

When we report orders, requests, advice etc, we usually use an infinitive structure.

*Who told you **to put** the lights off?*
*I advised Lucy **to go** to the police.*

For more details of these structures, see 284; 285.

3 'Reported speech' is not only used to report what people say. We use the same structure to report people's thoughts, beliefs, knowledge etc.

*I thought **something was wrong**.*
*She knew **what I wanted**.*
*Ann wondered **if Mr Blackstone really understood her**.*

283 reported speech: pronouns; 'here and now' words; tenses

BILL (on Saturday evening): ***I don't*** *like* ***this*** *party.* ***I*** *want to go home.*
PETER (on Sunday morning): *Bill said* ***he didn't*** *like* ***the*** *party, and* ***he*** *wanted to go home.*

1 Pronouns

In reported speech, we use the same pronouns to talk about people that we use in other structures.

Bill said ***he*** *didn't like the party.*
(NOT ~~*Bill said* ***I*** *didn't like the party.*~~)

2 'Here and now' words

When somebody is speaking, he or she uses words like *this, here, now* to talk about the place where he or she is speaking, and the time when the words are said.
If we report the words in a different place at a different time, we will not use *this, here, now* etc.

Bill said he didn't like ***the*** *party.*
(NOT ~~*Bill said he didn't like* ***this*** *party.*~~)

3 Tenses

When we report things that people said in the past, we do not usually use the same tenses as they used. (This is because the times are different.)

Bill said he ***didn't*** *like the party.*
(NOT ~~*Bill said he* ***doesn't*** *like the party.*~~)

Compare:

Original words	**Reported speech**
Will *you marry me?*	*I asked him if he* ***would*** *marry me.* (NOT . . . ~~*if he* ***will*** *marry me.*~~)
You ***look*** *nice.*	*I told her she* ***looked*** *nice.* (NOT . . . ~~*she* ***looks*** *nice.*~~)
*I'****m*** *learning French.*	*She said she* ***was*** *learning French.* (NOT . . . ~~*she* ***is*** *learning* . . .~~)
I've forgotten.	*He said he* ***had*** *forgotten.* (NOT . . . ~~*he* ***has*** *forgotten.*~~)
John ***phoned****.*	*She told me that John* ***had phoned****.* (NOT . . . ~~*that John* ***phoned****.*~~)

4 Exceptions

If somebody said something in the past that is still true, we sometimes report it with the same tense as the original speaker.

Original words	Reported speech
*The earth **goes** round the sun.*	*He proved that the earth **goes/went** round the sun.*
*How old **are** you?*	*I asked how old you **are/were**.*

▷ For *must* in reported speech, see 207.3.

284 reported speech: questions

1 In reported questions, the subject comes before the verb.

*He asked where **I was** going.*
(NOT . . . ~~*where **was I** going.*~~)
*I asked where **the President and his wife were** staying.*
(NOT ~~*I asked **where were***~~ . . .)

Auxiliary *do* is not used.

*I wondered how **they felt**.* (NOT . . . ~~*how **did they feel**.*~~)

Question marks are not used.

We asked where the money was. (NOT . . . ~~*where the money was**?***~~)

2 When there is no question word (*who, what, how* etc), we use *if* or *whether* to introduce indirect questions.

*The driver asked **if/whether** I wanted the town centre.*
*I don't know **if/whether** I can help you.*

▷ For the difference between *if* and *whether*, see 361.

285 reported speech: orders, requests, advice etc

We usually use an infinitive structure to report orders, requests, advice and suggestions.

verb + object + infinitive

*I **told Andrew to be** careful.*
*The lady downstairs **has asked us to be** quiet after nine o'clock.*
*I **advise you to think** again before you decide which one to buy.*
*The policeman **told me not to park** there.*

We do not use *say* in this structure.

*She **told** me to be quiet.* (NOT ~~*She **said** me to be quiet.*~~)

▷ For the exact difference between *say* and *tell*, see 289.

286 requests

1 We usually ask people to do things for us by making yes/no questions. (This is because a yes/no question leaves people free to say 'No' if they want to.)
Common structures used in polite requests:

Could you possibly help me for a few minutes? (very polite)
I wonder if you could help me for a few minutes? (very polite)
Could you help me for a few minutes?
You couldn't help me for a few minutes, could you?

2 If we use other structures (for example imperatives), we are not *asking* people to do things, but *telling* them to do things (giving orders). This may seem rude, and make people angry.
Please changes an order into a polite order, but it does not change it into a request.

Please help me for a few minutes.
Carry this for me, please.
Please answer by return of post. Please type your letter.
You had better help me.
(These are all orders. They are NOT polite ways of asking people to do things for you.)

▷ For the use of imperatives to give advice, make suggestions etc, see 170.

3 In shops, restaurants etc, we generally ask for things like this:

***Can I** have one of those, please?*
***Could I** have a red one?*
***I'd like** another glass of wine, please.*
***I would prefer** a small one.*
Could is a little 'softer' than *can*.

4 We do not use negative questions in polite requests. But we often use negative *statements* with question tags.

***You couldn't** give me a light, **could you**?*
(NOT ~~***Couldn't you** give me a light?*~~)

▷ For the use of negative questions, see 214.
For question tags, see 273.
For other rules of 'social' language, see 313.

287 **road** and **street**

1 A *street* is a road with houses on either side. We use *street* for roads in towns, but not for country roads.

*Cars can park on both sides of our **street**.*

Road is used for both town and country.

Cars can park on both sides of our ***road****.*
There's a narrow winding ***road*** *from our village to the next one.*
(NOT . . . ~~*a narrow winding* ***street***~~ . . .).

2 Note that, in street names, we stress the word *Road*, but the word before *Street*.

Marylebone 'Road. *'Oxford Street.*

288 the same

We always use *the* before *same*.

Give me ***the same*** *again, please.*
(NOT ~~*Give me* ***same*** *again, please.*~~)

I want ***the same*** *shirt as my friend's.*
(NOT ~~*I want* ***a same*** *shirt like my friend.*~~)

We use *the same as* before a noun or pronoun.

Her hair's ***the same colour as*** *her mother's.*
(NOT . . . ~~***the same colour like*** *her mother's.*~~)

We use *the same that* before a clause.

That's ***the same man that*** *asked me for money yesterday.*

289 say and tell

1 *Tell* means 'inform' or 'order'. After *tell*, we usually say who is told: a personal object is necessary.

tell + person

She ***told me*** *that she would be late.* (NOT ~~*She* ***told*** *that she*~~ . . .)
I ***told the children*** *to go away.*

Say is usually used without a personal object.

She ***said*** *that she would be late.* (NOT ~~*She* ***said me***~~ . . .)

If we want to put a personal object after say, we use *to*.

She said 'Go away' ***to*** *the children.*

2 *Say* is often used before direct speech. *Tell* is not.

She ***said*** *'Go away'.* (NOT ~~*She* ***told*** *'Go away'.*~~)

3 In a few expressions, we use *tell* without a personal object. The most common: *tell the truth, tell a lie, tell the time* (= *know how to read a clock*).

I don't think she's ***telling the truth.*** (NOT . . . ~~***saying*** *the truth.*~~)
He's seven years old and he still can't ***tell the time.***

290 see

1 When *see* means 'use one's eyes', it is not usually used in progressive tenses. We often use a structure with *can* instead (see 81).

I can see** a rabbit over there.* (NOT ~~I'm seeing***~~ . . .)

2 *See* can also mean 'understand'. We do not use progessive tenses.

*'We've got a problem.' '**I see**.'* (NOT ~~***I'm seeing***~~.)

3 When *see* means *meet, interview, talk to,* progressive tenses are possible.

***I'm seeing** Miss Barnett at four o'clock.*

▷ For the difference between *look (at), watch* and *see,* see 196.

291 seem

1 *Seem* is a 'copula verb' (see 91). After *seem,* we use adjectives, not adverbs.

seem + adjective

*You **seem angry** about something.* (NOT ~~*You **seem angrily***~~ . . .)

2 We use *seem to be* before a noun.

seem to be + noun

*I spoke to a man who **seemed to be** the boss.*

3 Other structures: *seem* + infinitive; *seem like.*

seem + infinitive

*Ann **seems to have** a new boyfriend.*

seem like

*North Wales **seems like** a good place for a holiday—let's go there.*
(NOT . . . ~~***seems as** a good place*~~ . . .)

292 shall

1 *Shall* is a 'modal auxiliary verb' (see 202). We can use *shall* instead of *will* after *I* and *we.*

*I'm catching the 10.30 train. What time **shall I be** in London?*
(OR . . . ***will I be** in London?*)

Contractions are *I'll, we'll* and *shan't* (see 90).

***I'll** see you tomorrow.* *I **shan't** be late.*

2 When we make offers, or suggestions, and when we ask for orders or advice, we can use *shall I/we*, but not *will I/we*.

__Shall I__ carry your bag? *__Shall we__ go out for lunch?*
What __shall we__ do?

293 short answers

1 When we answer yes/no questions, we often repeat the subject and auxiliary verb of the question.

'__Can he__ swim?' 'Yes, __he can__.' *'__Has it__ stopped raining?' 'No, __it hasn't__.'*

Be and *have* can be used in short answers.

'__Are__ you happy?' 'Yes, I __am__.' *'__Have__ you a light?' 'Yes, I __have__.'*

2 We can also use 'short answers' in replies to statements, requests and orders.

'__You'll__ be on holiday soon.' 'Yes, I __will__.' *'__You're__ late.' 'No, __I'm__ not.'*
'__Don't__ forget to telephone.' 'I __won't__.'

3 We use *do* and *did* in short answers to sentences with no auxiliary verb.

'She __likes__ cakes.' 'Yes, she __does__.'
'That surprised you.' 'It certainly __did__.'

294 should

1 Forms

Should is a 'modal auxiliary verb' (see 202). It has no *-s* in the third person singular.

He __should__ be here soon. (NOT ~~*He __shoulds__*~~ . . .)

Questions and negatives are made without *do*.

__Should we__ tell Judy? (NOT ~~*__Do we should__*~~ . . . ?)

Should is followed by an infinitive without *to*.

Should I __go__? (NOT ~~*Should I __to go__?*~~)

2 Obligation

We often use *should* to talk about obligation, duty and similar ideas.

People __should__ drive more carefully.
You __shouldn't__ say things like that to Granny.

Should I . . . ? is used to ask for advice, offer help or ask for instructions. (Like *Shall I . . . ?* See 292.)

__Should I__ go and see the police, do you think?
__Should I__ help you with the washing up? *What __should I__ do?*

For the differences between *should*, *ought* and *must*, see 295.

3 Deduction

We can use *should* to say that something is possible (because it is logical or normal).

*Henry **should** be here soon — he left home at six.*
*'We're spending the winter in Miami.' 'That **should** be nice.'*

4 *should have . . .*

We can use | *should* + perfect infinitive | to talk about the past. This structure is used to talk about things which did not happen, or which may or may not have happened (see 202.3).

| *should* + *have* + past participle |

*I **should have phoned** Ed this morning, but I forgot.*
*Ten o'clock: she **should have arrived** in her office by now.*

5 Conditional

Should/would is a conditional auxiliary (see 88).

***I should/would be** very happy if I had nothing to do.*

▷ For *should* after *in case*, see 172. For *should* in *that*-clauses, see 332.1.
For *should* and *would*, see 296.

295 should, ought and must

1 *Should* and *ought* are very similar. They are both used to talk about obligation and duty, to give advice, and to say what we think it is right for people to do. (See 294 and 232.)

*You **ought to/should** see 'Daughter of the Moon' — it's a great film.*

There is sometimes a small difference. We use *should* or *ought* when we are talking about our own feelings, but we prefer *ought* when we are talking about 'outside' rules, laws, moral duties etc.

*Everybody **ought** to give five per cent of their income to the Third World.*

2 *Must* is much stronger than *should* and *ought*. For example, we can give advice with *should* and *ought*; we can give orders with *must*. Compare:

*You **ought** to give up smoking.* (= It's a good idea.)
*The doctor said I **must** give up smoking.* (= He told me to.)

We can use *should* and *ought* to say that something is probable; we can use *must* to say that it is certain. Compare:

Henry ought to be at home now. (= There is a good reason to think he's at home.)
Henry must be at home now. (= There are reasons to be certain that he's at home.)

296 should and would

There are really three different verbs.

1 ***should***

This verb (*I should/you should/he should* etc) is used to talk about obligation, and in some other ways. For details, see 294.

2 ***would***

This verb (*I would/you would/he would* etc) can be used to talk about past habits, and to make polite requests. For details, see 369.

3 ***should/would***

This verb — the conditional auxiliary — has the following forms:

I should/would
you would
he/she/it would
we should/would
they would

The conditional is used in sentences with *if*, and in some other ways. For details, see 88.

297 should after why and how

1 We can ask a question beginning *Why should . . . ?* to show that we do not understand something.

Why should *it get colder when you go up a mountain? You're getting nearer the sun.*

2 *Why should I?* and *How should I know?* show that we are angry.

*'Give me a cigarette.' '**Why should** I?'*
*'What's Susan's phone number?' '**How should** I know?'*

298 should: (If I were you) I should . . .

We often give advice by saying *If I were you . . .*

***If I were you**, I should get that car serviced.*
*I shouldn't worry **if I were you**.*

Sometimes we leave out *If I were you.*

I should get that car serviced.
I shouldn't worry.

In sentences like these, *I should* has a similar meaning to *you should.*

299 similar words

In this list you will find some pairs of words which look or sound similar. Some others (for example *lay* and *lie*) are explained in other parts of the book. Look in the Index to find out where.

1 *beside* and *besides*

Beside = 'at the side of' or 'by'.

Come and sit ***beside*** *me.*

Besides = (a) 'as well as' (preposition)
(b) 'also', 'as well' (adverb)

a. ***Besides*** *German, she speaks French and Italian.*
b. *I don't like those shoes.* ***Besides****, they're too expensive.*

2 *clothes* and *cloths*

Clothes are things you wear: skirts, trousers etc.
Pronunciation: /kləʊðz/.
Cloths are pieces of material for cleaning.
Pronunciation: /klɒθs/.
Clothes has no singular: we say *something to wear*, or *an article of clothing*, or *a skirt* etc, but not ~~*a clothe.*~~

3 *dead* and *died*

Dead is an adjective.

a ***dead*** *man* *Mrs McGinty is* ***dead****.*
That idea has been ***dead*** *for years.*

Died is the past tense and past participle of the verb *die.*

Shakespeare ***died*** *in 1616.* (NOT ~~*Shakespeare* ***dead***~~ . . .)
She ***died*** *in a car crash.* (NOT ~~*She is* ***dead*** *in*~~ . . .)

4 *economic* and *economical*

Economic refers to the science of economics, or to the economy of a country, state etc.

economic *theory* ***economic*** *problems*

Economical means 'not wasting money'.

an ***economical*** *little car* *an* ***economical*** *housekeeper*

5 *elder* and *eldest*; *older* and *oldest*

Elder and *eldest* are often used before the names of relations: *brother, sister, son, daughter, grandson, granddaughter. Older* and *oldest* are also possible.

My ***elder/older*** *brother has just got married.*
His ***eldest/oldest*** *daughter is a medical student.*

If I say *my elder brother/sister*, I only have one brother or sister older than me. If I have more, I say *eldest*.
We say *elder son/daughter* when there are only two; if there are more we say *eldest*.
Elder and *eldest* are only used before *brother, sister* etc.
In other cases we use *older* and *oldest*.

She likes ***older men****.*
I'm the ***oldest person*** *in my office.*

6 *experience* and *experiment*

The tests which scientists do are called *experiments*.

Newton did several ***experiments*** *on light and colour.*
(NOT . . . ~~*several* ***experiences***~~ . . .)

We also use *experiment* for anything that people do to see what the result will be.

Try some of this perfume as an ***experiment****.*

Experiences are the things that you 'live through': the things that happen to you in life.

I had a lot of interesting ***experiences*** *during my year in Africa.*

The uncountable noun *experience* means 'learning by doing things' or 'the knowledge you get from doing things'.

*Salesgirl wanted — ***experience*** unnecessary.*

7 *female* and *feminine*; *male* and *masculine*

Female and *male* say what sex people, animals and plants belong to.

A ***female*** *fox is called a vixen.*
He works as a ***male*** *nurse.*

Feminine and *masculine* are used for qualities and behaviour that are supposed to be typical of men or women.

She has a very ***masculine*** *laugh.*
It was a very ***feminine*** *bathroom.*

Feminine and *masculine* are also used for grammatical forms in some languages.

The word for 'moon' is ***feminine*** *in French and* ***masculine*** *in German.*

8 *its* and *it's*

Its is a possessive determiner, like *my, your, his* and *her*.

The cat's hurt ***its*** *foot.* (NOT . . . ~~***it's*** *foot.*~~)

It's is a contraction for *it is* or *it has*.

It's *late.* (NOT ~~***Its*** *late.*~~) ***It's*** *stopped raining.*

9 *last* and *latest*

We use *latest* for things which are new.

*What do you think of his **latest** film?*

Last can mean 'the one before this'.

*I like his new film better than his **last** one.*

Last can also mean 'the one at the end', 'final'.

*This is your **last** chance.*

10 *look after* and *look for*

Look after = 'take care of'.

*Will you **look after** the children while I'm out?*

Look for = 'try to find'.

*'What are you doing down there?' '**Looking for** my keys.'*

11 *lose* and *loose*

Lose is a verb — the opposite of *find*.

*I keep **losing** my keys.* (NOT . . . ~~***loosing***~~ . . .)

Loose is an adjective — the opposite of *tight*.

*My shoes are too **loose.***

12 *presently* and *at present*

Presently most often means 'not now, later'.

*'Mummy, can I have an ice-cream?' '**Presently**, dear.'*
*He's having a rest now. He'll be down **presently**.*

Presently is sometimes used to mean 'now', especially in American English. This is the same as 'at present'.

*Professor Holloway is **presently** researching into plant diseases.*

13 *price* and *prize*

The *price* is what you pay if you buy something.

*What's the **price** of the green dress?*

A prize is what you are given if you win a competition, or if you have done something exceptional.

*She received the Nobel **Prize** for physics.*

14 *principal* and *principle*

Principal is usually an adjective. It means 'main', 'most important'.

*What is your **principal** reason for wanting to be a doctor?*

The noun *Principal* means 'headmaster' or 'headmistress' (of a school for adults).

If you want to leave early you'll have to ask the ***Principal****.*

A *principle* is a scientific law or a moral rule.

Newton discovered the ***principle*** *of universal gravitation.*
She's a girl with very strong ***principles****.*

15 *quite* and *quiet*

Quite is an adverb of degree — it can mean 'fairly' or 'completely'. For details, see 274.

Our neighbours are ***quite*** *noisy.*

Quiet is the opposite of *loud* or *noisy.*

She's very ***quiet****. You never hear her moving about.*

16 *sensible* and *sensitive*

If you are *sensible* you have 'common sense'. You do not make stupid decisions.

'I want to buy that dress.' 'Be ***sensible****, dear. You haven't got that much money.'*

If you are *sensitive* you feel things easily or deeply — perhaps you can easily be hurt.

Don't shout at her — she's very ***sensitive.*** (NOT . . . ~~*very sensible.*~~)

17 *shade* and *shadow*

Shade is protection from the sun.

I'm hot. Let's sit in the ***shade*** *of that tree.*

We say *shadow* when we are thinking of the 'picture' made by an unlighted area.

In the evening your ***shadow*** *is longer than you are.*

18 *some time* and *sometimes*

Some time means 'one day'. It refers to an indefinite time, usually in the future.

Let's have dinner together ***some time*** *next week.*

Sometimes is an adverb of frequency (see 14.2). It means 'on some occasions', 'more than once'.

I ***sometimes*** *went skiing when I lived in Germany.*

300 since (conjunction of time): tenses

Since can be a conjunction of time. The tense in the *since*-clause can be present perfect or past, depending on the meaning. Compare:

I've known her since ***we were*** *at school together.*
I've known her since ***I've lived*** *in this street.*

Note that the tense in the main clause is normally present perfect (see 243.4–6; 244.3).

I've known *her since . . .* (NOT ~~***I know***~~ ~~*her since . . .*~~)

301 singular and plural: spelling of plural nouns

1 If the singular ends in consonant + *-y* (for example *-by, -dy, -ry, -ty*), change *y* to *i* and add *-es*.

Singular	**Plural**
. . . consonant + *y*	. . . consonant + *ies*
*ba**by***	*ba**bies***
*la**dy***	*la**dies***
*fer**ry***	*fer**ries***
*par**ty***	*par**ties***

2 If the singular ends in *ch, sh, s, x* or *z*, add *-es*.

Singular	**Plural**
-ch/-sh/-s/-x/-z	*-ches/-shes/-ses/-xes/-zes*
*chur**ch***	*chur**ches***
*cra**sh***	*cra**shes***
*bu**s***	*bu**ses***
*bo**x***	*bo**xes***
*buz**z***	*buz**zes***

3 With other nouns, add *-s* to the singular.

Singular	**Plural**	**Singular**	**Plural**
chair	*chair**s***	*boy*	*boy**s***
table	*table**s***	*girl*	*girl**s***

4 Some nouns ending in *-o* have plurals in *-es*. The most common:

Singular	**Plural**
*ech**o***	*ech**oes***
*her**o***	*her**oes***
*negr**o***	*negr**oes***
*potat**o***	*potat**oes***
*tomat**o***	*tomat**oes***

302 singular and plural: pronunciation of plural nouns

The plural ending *-(e)s* has three different pronunciations.

1 After one of the 'sibilant' sounds /s/, /z/, /ʃ/, /ʒ/, /tʃ/ and /dʒ/, *-es* is pronounced /ɪz/.

buses /'bʌsɪz/ *crashes* /'kræʃɪz/ *watches* /'wɒtʃɪz/
quizzes /'kwɪzɪz/ *garages* /'gærɑ:ʒɪz/ *bridges* /'brɪdʒɪz/

2 After any other 'unvoiced' sound (/p/, /f/, /θ/, /t/ or /k/), *-(e)s* is pronounced /s/.

cups /kʌps/ *baths* /bɑ:θs/ *books* /bʊks/
coughs /kɒfs/ *plates* /pleɪts/

3 After all other sounds (vowels and voiced consonants except /z/, /ʒ/ and /dʒ/), *-(e)s* is pronounced /z/.

days /deɪz/ *knives* /naɪvz/ *hills* /hɪlz/ *dreams* /dri:mz/
boys /bɔɪz/ *clothes* /kləʊðz/ *legs* /legz/ *songs* /sɒŋz/
trees /tri:z/ *ends* /endz/

4 Exceptions:

house /haʊs/ *houses* /haʊzɪz/ *mouth* /maʊθ/ *mouths* /maʊðz/

Third-person singular verbs (for example *watches, wants, runs*) and possessives (for example *George's, Mark's, Joe's*) follow the same pronunciation rules.

303 singular and plural: irregular plurals

1 The most common words with irregular plurals are:

Singular	Plural	Singular	Plural	Singular	Plural
calf	*calves*	*series*	*series*	*child*	*children*
half	*halves*	*analysis*	*analyses*		
knife	*knives*	*basis*	*bases*	*sheep*	*sheep*
leaf	*leaves*	*crisis*	*crises*	*fish*	*fish*
life	*lives*			*aircraft*	*aircraft*
loaf	*loaves*	*cactus*	*cacti*		
self	*selves*	*fungus*	*fungi*		
shelf	*shelves*	*nucleus*	*nuclei*		
thief	*thieves*	*radius*	*radii*		
wife	*wives*				
		bacterium	*bacteria*		
foot	*feet*				
tooth	*teeth*	*vertebra*	*vertebrae*		
goose	*geese*				
man	*men*	*criterion*	*criteria*		
woman	*women*	*phenomenon*	*phenomena*		
mouse	*mice*				

2 *Cattle, people* and *police* are plural words with no singular.

***Cattle are** selling for very high prices this year.*
(NOT ~~*Cattle is selling* . . .~~)
***The police are** searching for a tall dark man with a beard.*
(NOT ~~*The police is searching* . . .~~)
***People are** funny.* (NOT ~~*People is funny.*~~)

304 singular and plural: singular words ending in -s

Some words that end in *-s* are singular. Some important examples are:

a *billiards, draughts* and other names of games ending in *-s*

*Draughts **is** an easier game than chess.*

b *measles, rabies* and other names of illnesses ending in *-s*

*Rabies **is** widespread in Europe. We hope we can keep **it** out of Britain.*

c *athletics, politics, mathematics* and other words ending in *-ics*

*The mathematics that I did at school **has** not been very useful to me.*

d *news*

*Ten o'clock. Here **is** the news.*

305 singular and plural: singular words with plural verbs

1 We often use plural verbs with words like *family, team, government,* which refer to groups of people.

***My family have** decided to move to Nottingham.*

We also use plural pronouns, and we use *who*, not *which*.

***My family are** wonderful. **They** do all **they** can for me.*
*'How **are the team**?' '**They** are very confident.' 'Not surprising. **They're** the only team **who have** ever won all **their** matches right through the season.'*

2 We prefer singular verbs and pronouns (and *which*) if we see the group as an 'impersonal' unit. (For example, in statistics.)

*The average family (**which has** four members) . . .*

3 *A number of* and *a group of* are used with plural nouns, pronouns and verbs.

A number of my friends feel** that **they are** not properly paid for the work **they** do.* (NOT ~~*A number of my friends **feels . . .~~)

▷ For singular and plural with *a lot of*, see 205.2.

306 singular and plural: plural expressions with singular verbs

1 When we talk about amounts and quantities we usually use singular verbs, pronouns and determiners, even if the noun is plural.

Where's that *five pounds I lent you?*
(NOT ~~*Where* ***are those*** *five pounds* . . . ?)
Twenty miles ***is*** *a long way to walk.*
'How much petrol have we got left?' 'About five litres.' ***'That isn't*** *enough. We'll have to get some more.'*

For expressions like *another six weeks*, see 33.3.

2 The expression *more than one* is used with a singular noun and verb.

More than one ***person is*** *going to lose his job.*

3 Expressions like *one of my* . . . are followed by a plural noun and a singular verb.

One of my friends is *going to Honolulu.*

4 Some expressions joined by *and* have singular verbs. This happens when we think of the two nouns as 'one thing'.

Fish and chips is *getting very expensive.*
(NOT ~~***Fish and chips are*** . . .~~)
'War and Peace' is *the longest book I've ever read.*

307 singular and plural: **anybody** etc

Anybody, anyone, somebody, someone, nobody, no-one, everybody and *everyone* are used with singular verbs.

Is *everybody ready?*
(NOT ~~***Are*** *everybody ready?~~*)

However, we often use *they, them* and *their* to refer to these words, especially in an informal style.

If anybody calls, tell ***them*** *I'm out, but take* ***their*** *name and address.*
Nobody phoned, did ***they****?*
Somebody left ***their*** *umbrella behind yesterday. Would* ***they*** *please collect it from the office?*
Everybody thinks ***they're*** *different from everybody else.*

They, them and *their* are not plural in sentences like these. They mean 'he or she', 'him or her' and 'his or her'. In a more formal style, we usually use *he, him* and *his* (meaning 'he or she', etc).

When somebody does not want to live, ***he*** *can be very difficult to help.*

308 slow(ly)

In an informal style, we sometimes use *slow* as an adverb instead of *slowly*.

*Drive **slow** — I think we're nearly there.*
*Can you go **slow** for a minute?*

Slow is used in road signs.

***SLOW** — DANGEROUS BEND*

309 small and little

Small is used just to talk about size. It is the opposite of *big* or *large* (see 65).

*Could I have a **small** brandy, please?*
*You're too **small** to be a policeman.*

The adjective *little* is used to talk about | size + emotion |.

If we call something *little*, we usually have some sort of feeling about it — we like it, or we dislike it, or it makes us laugh, or we think it is sweet, for example.

***Poor little thing** — come here and let me look after you.*
*'What's he like?' 'Oh, he's a **funny little man**.'*
*What's that **nasty little boy** doing in our garden?*
*They've bought a **pretty little house** in the country.*

Little is not usually used after a verb (see 10).

▷ For the determiners *little* and *few*, see 129.

310 smell

There are three ways to use *smell*.

1 As a 'copula verb' (see 91), to say what sort of smell something has. Progressive tenses are not used.

| subject + *smell* + adjective |

*That **smells** funny. What's in it?* (NOT ~~*That is smelling*~~ . . .)
*Those roses **smell** beautiful.* (NOT . . . ~~*beautifully.*~~)

| subject + *smell of* + noun |

*The railway carriage **smelt of** beer and old socks.*

2 To say what we perceive with our noses. Progressive tenses are not used. We often use *can smell* (see 81).

***Can you smell** burning? I **can smell** supper.*

3 To say that we are using our noses to find something out. Progressive tenses can be used.

*'What are you doing?' **'I'm smelling** my shirt to see if I can wear it for another day.'*

311 so and not with hope, believe etc

1 We use *so* after several verbs instead of repeating a *that*-clause.

'Do you think we'll have good weather?' 'I hope so.'
(= 'I hope that we'll have good weather.')

The most common expressions like this are: *hope so, expect so, believe so, imagine so, suppose so, guess so, reckon so, think so, be afraid so.*

*'Is that Alex?' **'I think so.'***
*'Did you lose?' **'I'm afraid so.'***

We do not use *so* before a *that*-clause.

I hope that we'll have good weather.
(NOT ~~*I hope **so, that** we'll have good weather.*~~)

2 We can make these expressions negative in two ways.

a. subject + verb + *not*

*'Will it rain?' **'I hope not.'***
*'You won't be here tomorrow, will you.' **'I suppose not.'***
*'Did you win?' **'I'm afraid not.'***

b. subject + *do not* + verb + *so*

*'You won't be here tomorrow.' **'I don't suppose so.'***
*'Is he ready?' **'I don't think so.'***
*'Will it rain?' **'I don't expect so.'***

Hope and *be afraid* are always used in the first structure.
(We don't say *I don't hope so* or *I'm not afraid so.*)
Think is usually used in the second structure.
(We don't often say *I think not.*)

312 so am I, so do I etc

We can use *so* to mean *also*, in a special structure with

auxiliary verb + subject.

so + auxiliary verb + subject

*Louise **can** dance beautifully, and **so can** her sister.*
*'I**'ve** lost the address.' '**So have** I.'*

Be and *have* can be used in this structure, even when they are not auxiliary verbs.

*I **was** tired, and **so were** the others.*
*'I **have** a headache.' '**So have** I.'*

After a clause with no auxiliary verb, we use *do/did*.

*'I **like** whisky.' '**So do** I.'*

▷ For the negative structure *neither/nor am I*, etc, see 217.

313 'social' language

Every language has fixed expressions which are used on particular social occasions — for example, when people meet, leave each other, go on a journey, sit down to meals, and so on. English does not have very many expressions of this kind: here are some of the most important.

1 Introductions

Common ways of introducing strangers to each other are:

John, do you know Helen?
Helen, this is my friend John.
Sally, I don't think you've met Elaine.
I don't think you two know each other, do you?
Can/May I introduce John Willis? (more formal)

When people are introduced, they say *Hello* or *How do you do?* (more formal). Note that *How do you do?* is not a question, and there is no answer to it. (It does not mean the same as *How are you?*)

CELIA: *I don't think you two know each other, do you?*
Alec Sinclair — Paul McGuire.
ALEC: / *PAUL:* ***How do you do?***

People who are introduced often shake hands.

2 Greetings

Hello. *Hi.* (very informal)

More formal greetings:

Good morning/afternoon/evening.

When leaving people:

Goodbye.
Bye. (informal)
Bye-bye. (often used to and by children)
See you. (informal)
Cheers. (informal)
Good morning/afternoon/evening/night. (formal)

3 Asking about health etc

When we meet people, we often ask politely about their health or their general situation.

How are you? *How are things?* (informal)
How's it going? (informal)

Answers:

Very well, thank you. And you? *Fine, thank you.*

Informal answers:

Not too bad.
OK.
So-so.
All right.
(It) could be worse.

4 Special greetings

Greetings for special occasions are:

Happy birthday! OR *Many happy returns!*
Happy New Year/Easter!
Happy/Merry Christmas!

5 Holidays

Before somebody starts a holiday, we may say:

Have a good holiday.

When the holiday is over, we may say:

Did you have a good holiday?

6 Journeys

We do not *always* wish people a good journey, but common expressions are:

Have a good trip. *Have a good journey.*
Safe journey home.

After a journey (for example, when we meet people at the airport or station), we may say:

Did you have a good journey/flight?
Did you have a good trip?

7 Meals

We do not have fixed expressions for the beginning and end of meals. At family meals, people may say something nice about the food during the meal (for example *This is very nice*) and after (for example *That was lovely: thank you very much*). Some religious people say 'grace' (a short prayer) before and after meals.

8 Visits and invitations

There are no fixed expressions which have to be used when you visit people.
Invitations often begin:

Would you like to . . . ?

Possible replies:

Thank you very much. That would be very nice.
Sorry. I'm afraid I'm not free.

It is normal to thank people for hospitality at the moment of leaving their houses.

Thank you very much. That was a wonderful evening.

9 Sleep

When somebody goes to bed, people often say *Sleep well.*
In the morning, we may ask *Did you sleep well?*
Did you have a good night? or *How did you sleep?*

10 Giving things

We do not have an expression which is always used when we give things. We sometimes say *Here you are*, especially when we want to make it clear that we are giving something.

'Have you got a map of London?' 'I think so. Yes, ***here you are****.'*
'Thanks.'

11 Asking for things

We normally ask for things by using yes/no questions.

Could you lend *me a pen?* (NOT ~~***Please lend*** *me a pen.***~~)

For details, see 286.

12 Thanks

Common ways of thanking people are:

Thank you very much. *Thank you.*
Thanks. (informal) *Thanks a lot.* (informal)

If we want to reply to thanks, we can say:

Not at all. *You're welcome.*
That's (quite) all right. *That's OK.* (informal)

▷ For more information about *please* and *thank you*, see 249.
For requests (asking for things), see 286.
For the use of *excuse me*, *pardon* and *sorry*, see 121.
For the use of names and titles, see 211.
For expressions used when telephoning, see 341.
For rules for letter-writing, see 192.

314 some and any

1 *Some* and *any* are determiners (see 96). We use them before uncountable and plural nouns. Before another determiner or a pronoun we use *some of* and *any of*. Compare:

*Would you like **some** ice-cream?*
*Would you like **some of this** ice-cream?*

*I can't find **any** cigarettes.*
*I can't find **any of my** cigarettes.*

2 *Some* and *any* have the same sort of meaning as the indefinite article *a/an* (see 39). They refer to an indefinite quantity or number. Compare:

*Have you got **an** aspirin?* (singular countable noun)
*Have you got **any** aspirins?* (plural countable noun)
*I need **some** medicine.* (uncountable noun)

3 We usually use *some* in affirmative clauses, and *any* in questions and negatives. Compare:

*I want **some** razor-blades.*
*Have you got **any** razor-blades?*
*Sorry, I have**n't** got **any** razor-blades.*

We use *some* in questions if we expect or want people to say 'yes'; for example, in offers and requests.

*Would you like **some** more beer?*
*Could I have **some** brown rice, please?*
*Have you got **some** glasses that I could borrow?*

We use *any* after words that have a negative meaning: for example *never, hardly, without*. We often use *any* after *if*.

*You **never** give me **any** help.*
*We got there **without any** trouble.*
*There's **hardly any** tea left.*
***If** you want **some/any** help, let me know.*

4 When *some* is used before a noun, it usually has the 'weak' pronunciation /səm/ (see 358).

▷ For other uses of *any*, see 34; 35.
For other uses of *some*, see 315.
For *somebody* and *anybody*, *something* and *anything* etc, see 317.
For the difference between *some/any* and no article, see 316.
For *not . . . any*, *no* and *none*, see 221; 223.

315 **some**: special uses

1 We can use *some* (with the strong pronunciation /sʌm/) to make a contrast with *others*, *all* or *enough*.

***Some** people like the sea; **others** prefer the mountains.*
***Some** of us were late, but we were **all** there by ten o'clock.*
*I've got **some** money, but not **enough.***

2 We can use *some* (/sʌm/) with a singular countable noun, to talk about an unknown person or thing.

*There must be **some job** I could do.*
*She's living in **some village** in Yorkshire.*

We can use this structure to suggest that we are not interested in somebody or something, or that we do not think much of somebody or something.

*Mary's gone to Australia to marry **some sheep farmer** or other.*
*I don't want to spend my life doing **some boring little office job.***

316 **some/any** and no article

1 We use *some* and *any* when we are talking about fairly small numbers or quantities. Compare:

*Have you got **any** animals?* (NOT ~~*Have you got animals?*~~)
Do you like animals? (= *all animals*)

2 *Some* and *any* refer to uncertain, indefinite or unknown numbers or quantities. Compare:

*You've got **some great pop records**.*
*You've got **beautiful toes**.*
(NOT ~~*You've got **some** beautiful toes.*~~ This would mean an uncertain number — perhaps six or seven, perhaps more or less.)

*Would you like **some more beer**?*
(Not a definite amount — as much as the hearer wants.)

*We need **beer**, sugar, eggs, butter, rice and toilet paper.*
(The usual quantities — more definite.)

317 **somebody** and **anybody**, **something** and **anything**, etc

The difference between *somebody* and *anybody*, *someone* and *anyone*, *somewhere* and *anywhere*, *something* and *anything* is the same as the difference between *some* and *any*. (See 314.) Most important, we use

somebody etc in affirmative clauses, and *anybody* etc usually in questions and negatives.

*There's **somebody** at the door.*
*Did **anyone** telephone?*
*I **don't** think **anybody** telephoned.*

*Let's go **somewhere** nice for dinner.*
*Do you know **anywhere** nice?*
*I **don't** want to go **anywhere** too expensive.*

Somebody, something, anybody and *anything* are singular. Compare:

***There is somebody** waiting to see you.*
***There are some people** waiting to see you.*

318 sound

1 *Sound* is a 'copula verb' (see 91). We use it with adjectives, not adverbs.

*You **sound unhappy.** What's the matter?*
(NOT ~~*You sound **unhappily***~~ . . .)

2 We do not usually use *sound* in progressive tenses.

*The car **sounds** a bit funny.* (NOT ~~*The car **is sounding***~~ . . .)

3 Note the structure *sound like.*

*That **sounds like** Arthur coming upstairs.*

319 spelling: capital letters

We use capital (big) letters at the beginning of the following words:

days, months and public holidays

***S**unday* ***T**uesday* ***M**arch* ***S**eptember* ***E**aster* ***C**hristmas*

the names of people and places

***J**ohn* ***M**ary* ***C**anada* ***T**he **U**nited **S**tates* ***M**ars*
***N**orth **A**frica* ***T**he **R**itz **H**otel* ***T**he **S**uper **C**inema*

people's titles

***M**r Smith* ***P**rofessor Jones* ***C**olonel Blake* ***D**r Webb*

'nationality' and regional words (nouns or adjectives)

*He's **R**ussian* *I speak **G**erman* ***J**apanese history*
***C**atalan cooking*

the first word (and often other important words) in the names of books, plays, films, pictures, magazines etc

***G**one with the wind* OR ***G**one with the **W**ind* ***N**ew **S**cientist*

320 spelling: **ch** and **tch**, **k** and **ck**

1 After one vowel, at the end of a word, we usually write *-ck* and *-tch* for the sounds /k/ and /tʃ/.

back neck sick lock stuck
catch fetch stitch botch hutch

Exceptions:

rich which such much

2 After a consonant or two vowels, we write *-k* and *-ch*.

bank work talk march bench
break book week peach coach

321 spelling: doubling final consonants

When we add *-ed*, *-ing*, *-er* or *-est* to a word, we sometimes double the final consonant.

*big bi**gg**er sit si**tt**ing stop sto**pp**ed*

1 We double the following letters:

b: *ru**b** ru**bb**ing*
d: *sa**d** sa**dd**er*
g: *bi**g** bi**gg**er*
l: *travel travelling*
m: *sli**m** sli**mm**er*
n: *begi**n** begi**nn**er*
p: *sto**p** sto**pp**ed*
r: *prefe**r** prefe**rr**ed*
t: *si**t** si**tt**ing*

2 We only double these letters when they come at the end of a word. Compare:

*ho**p** ho**pp**ing* BUT *ho**p**e ho**p**ing*
*fa**t** fa**tt**er* BUT *la**t**e la**t**er*
*pla**n** pla**nn**ed* BUT *pho**n**e pho**n**ed*

3 We only double when there is *one* consonant after *one* vowel letter. Compare:

*fa**t** fa**tt**er* BUT *fa**st** fa**st**er* (NOT ~~*fastter*~~)
*be**t** be**tt**ing* BUT *be**a**t be**a**ting* (NOT ~~*beatting*~~)

4 In longer words, we only double a consonant if the *last* syllable of the word is stressed. Compare:

*up'se**t** up'se**tt**ing* BUT *'visi**t** 'visi**t**ing*
*be'gi**n** be'gi**nn**ing* BUT *'ope**n** 'ope**n**ing*
*re'fe**r** re'fe**rr**ing* BUT *'offe**r** 'offe**r**ing*

Note the spelling of these words:

*'gallo**p** 'gallo**p**ing 'gallo**p**ed* (NOT ~~*gallo**pp**ing gallo**pp**ed*~~)
*de'velo**p** de'velo**p**ing de'velo**p**ed* (NOT ~~*develo**pp**ing develo**pp**ed*~~)

5 In British English, we double *l* at the end of a word even in an unstressed syllable.

*'trave**l** 'trave**ll**ing 'equa**l** 'equa**ll**ed*

(In American English, *l* is not doubled in unstressed syllables: *'trave**l**ing*.)

6 The reason for doubling is to show that a vowel has a 'short' sound. This is because, in the middle of a word, a stressed vowel before *one* consonant is usually pronounced long. Compare:

hoping /'həʊpɪŋ/ *hopping* /'hɒpɪŋ/
later /'leɪtə(r)/ *latter* /'lætə(r)/
dining /'daɪnɪŋ/ *dinner* /'dɪnə(r)/

322 spelling: final -e

1 When a word ends in *-e*, and we add something that begins with a vowel (*-ing*, *-able* or *-ous*), we usually leave out the *-e*.

hope hoping
make making
note notable
fame famous

This does not happen with words ending in *-ee*.

see seeing agree agreeable

2 In words that end in *-ge* or *-ce*, we do not leave out *-e* before *a* or *o*.

courage courageous replace replaceable

323 spelling: full stops with abbreviations

A full stop is the small dot (.) that comes at the end of a sentence. In American English, full stops are often used after abbreviations (shortened words), and after letters that are used instead of full names.

Mr. Lewis Ms. Johnson Andrew J. McCann
etc. e.g. U.S.A.
S.E. Asia T.S.Eliot

In British English, we now usually write abbreviations without full stops.

Mr Lewis Ms Johnson Andrew J McCann
etc e g U S A
S E Asia T S Eliot

324 spelling: hyphens

1 A hyphen is the short line (-) that we put between two words in an expression like *book-shop* or *ex-husband.*
The rules about hyphens are complicated and not very clear. If you are not sure, look in the dictionary, or write an expression as two separate words. Note:

a. We usually put a hyphen in a two-part adjective like *blue-eyed, broken-hearted, grey-green, nice-looking.*

b. When we use a group of words as an adjective before a noun, we use hyphens. Compare:

He's ***out of work***. *an* ***out-of-work*** *lorry driver*
It cost ***ten pounds***. *a* ***ten-pound*** *note*

c. In groups of words where the first word is stressed, we usually put hyphens. Compare:

'book-case a paper 'bag
'make-up to make 'up

2 We use a hyphen to separate the parts of a long word at the end of a line. (To see where to divide words, look in a good dictionary.)

. . . is not in accordance with the policy of the present govern-ment, which was . . .

325 spelling: ie and ei

The sound /i:/ (as in *bel**ie**ve*) is often written *ie,* but not usually *ei.* However, we write *ei* after *c.* English children learn a rhyme:

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

*bel**ie**ve ch**ie**f f**ie**ld gr**ie**f*
***cei**ling de**cei**ve re**cei**ve re**cei**pt*

326 spelling: -ise and -ize

Many English verbs can be spelt with either *-ise* or *-ize.* In American English, *-ize* is preferred in these cases. Examples:

*mechan**ize**/mechan**ise*** (GB) *mechan**ize*** (US)
*computer**ize**/computer**ise*** (GB) *computer**ize*** (US)

Words of two syllables usually have *-ise* in both British and American English.

*surpr**ise*** (NOT ~~*surpr**ize***~~) *rev**ise** adv**ise** compr**ise** desp**ise***
(but GB and US *caps**ize**, bapt**ize***; GB also *bapt**ise***)

A number of longer words only have *-ise*, in both British and American English. These include:

compromise *exercise* *improvise* *supervise* *televise* *advertise* (US also *advertize*)

Note also *analyse* (US *analyze*).
If in doubt, use *-ise* — it is almost always correct, at least in British English.

327 spelling: -ly

1 We often change an adjective into an adverb by adding **-ly**.

late lately *right rightly* *hopeful hopefully*
real really (NOT ~~*realy*~~) *definite definitely*
complete completely (NOT ~~*completly*~~)

2 *-y* changes to *-i-* (see 328).

happy happily *easy easily* *dry drily*

3 If an adjective ends in *-le*, we change *-le* to *-ly*.

idle idly *noble nobly*

4 If an adjective ends in *-ic*, the adverb ends in *-ically*.

tragic tragically

5 Exceptions: *truly, wholly, fully, shyly, publicly.*

328 spelling: *y* and *i*

1 When we add something to a word that ends in *-y*, we usually change *-y* to *-i-*.

hurry	*hurried*	*marry*	*marriage*
happy	*happily*	*fury*	*furious*
easy	*easier*	*merry*	*merriment*
busy	*business*		

Generally, nouns and verbs that end in *-y* have plural or third person singular forms in *-ies*.

story stories *hurry hurries* *spy spies*

2 We do not change *-y* to *-i-* before *-i-* (for example, when we add *-ing, -ish, -ism, -ize*).

try trying *Tory Toryism* *baby babyish*

3 We do not change *-y* to *-i-* after a vowel letter.

*b**uy** b**uying** pl**ay** pl**ayed** enj**oy** enj**oyment***
*gr**ey** gr**eyish***

Exceptions: *say sa**id** lay la**id** pay pa**id***

4 We change *-ie* to *-y-* before *-ing*.

*d**ie** d**ying** l**ie** l**ying***

329 spelling and pronunciation

In many English words, the spelling is different from the pronunciation. (This is because our pronunciation has changed over the last few hundred years, while the spelling system has stayed more or less the same.)
Here are some difficult common words:

1 two syllables, not three:

asp(i)rin bus(i)ness diff(e)rent ev(e)ning ev(e)ry
marri(a)ge med(i)cine om(e)lette rest(au)rant sev(e)ral

2 three syllables, not four:

comf(or)table secret(a)ry temp(e)rature
veg(e)table us(u)ally

3 silent letters:

shou(l)d cou(l)d wou(l)d ca(l)m wa(l)k ta(l)k ha(l)f
whis(t)le cas(t)le lis(t)en fas(t)en Chris(t)mas of(t)en
(w)rite (w)rong
(k)now (k)nife (k)nee (k)nock (k)nob
si(g)n forei(g)n champa(g)ne
clim(b) com(b) dum(b) hym(n) autum(n)
w(h)ere w(h)y w(h)at w(h)en w(h)ich w(h)ether
(h)onest (h)onour (h)our
cu(p)board i(s)land i(r)on mus(c)le (p)sychology
han(d)kerchief san(d)wich We(d)nesday
(w)ho (w)hose (w)hole
g(u)ess g(u)ide g(u)itar
dau(gh)ter hi(gh) hei(gh)t li(gh)t mi(gh)t ri(gh)t
strai(gh)t throu(gh) ti(gh)t wei(gh) nei(gh)bour
bou(gh)t brou(gh)t cau(gh)t ou(gh)t thou(gh)t

4 gh = /f/

*cou**gh*** *enou**gh*** *lau**gh***

5 ch = /k/

*ar**ch**itect* ***ch**aracter* ***ch**emist* ***Ch**ristmas* *heada**che***
*tootha**che*** *stoma**ch***

6 a = /e/

***a**ny* *m**a**ny* *Th**a**mes*

7 ea = /e/

*br**ea**kfast* *d**ea**d* *d**ea**th* *h**ea**d* *h**ea**lth* *h**ea**vy*
*l**ea**ther* *pl**ea**sure* *r**ea**d* (past) *r**ea**dy* *br**ea**d* *sw**ea**ter*
*inst**ea**d*

8 ea = /eɪ/

*st**ea**k* *br**ea**k* *gr**ea**t*

9 o = /ʌ/

*br**o**ther* *m**o**ther* *l**o**ve* *c**o**mpany* *c**o**me*
*c**o**ver* *m**o**nth* *m**o**ney* ***o**ne* *n**o**thing* ***o**nion*
***o**ther* *s**o**me* *s**o**n* *st**o**mach* *g**o**vernment* *w**o**nder*
*w**o**rry* *L**o**ndon* *h**o**ney* *gl**o**ve* *t**o**n*

10 ou = /ʌ/

*c**ou**ntry* *c**ou**ple* *c**ou**sin* *d**ou**ble* *en**ou**gh* *tr**ou**ble*

11 u = /ʊ/

*b**u**tcher* *c**u**shion* *p**u**ll* *p**u**sh* *p**u**t*

12 words pronounced with /aɪ/

*d**ia**l* ***ei**ther* *n**ei**ther* *b**uy*** *h**ei**ght* ***i**dea* ***i**ron*
*m**i**crophone* *b**i**ology* *sc**i**ence* *soc**i**ety*

13 strange spellings:

minute /'mɪnɪt/ *theatre* /'θɪətə(r)/
woman /'wʊmən/ *one* /wʌn/
women /'wɪmɪn/ *once* /wʌns/
friend /frend/ *two* /tu:/
Europe /'jʊərəp/ *area* /'eərɪə/
Asia /'eɪʃə/ *heard* /hɜ:d/
Australia /'ɒs'treɪlɪə/ *biscuit* /'bɪskɪt/
bicycle /'baɪsɪkl/ *busy* /'bɪzi:/
blood /blʌd/ *fruit* /fru:t/
foreign /'fɒrən/ *moustache* /mə'stɑ:ʃ/
juice /dʒu:s/ *heart* /hɑ:t/

330 still, yet and already

1 Meanings

Still, *yet* and *already* are all used to talk about things which are going on, or expected, around the present. We use these words to say whether something is in the past, the present or the future.

a *Still* says that something is in the present, not the past — it has not finished.

*She's **still** asleep.*
*It's **still** raining.*

b *Not yet* says that something is in the future, not the present or past. We are waiting for it.

*'Has Sally arrived?' '**Not yet**.'*
*The postman has**n't** come **yet.***

In questions, *yet* asks whether something is in the future or not.

*Has the postman come **yet**?*

c *Already* says that something is in the present or past, not the future — perhaps it has happened sooner than we expected.

*'When's Sally going to come?' 'She's **already** here.'*
*'You must go to Scotland.' 'I've **already** been.'*

2 Position

Already and *still* go in 'mid-position' (see 13.2).

*He's **already** gone.*
When I was fourteen I already knew that I wanted to be a doctor.
(NOT ~~*Already when I was fourteen*~~ . . .)

*She's **still** working.*
*I **still** remember your first birthday.*

Yet usually goes at the end of a clause.

*She hasn't gone **yet**.*
*I haven't done the shopping **yet**.*

3 Tenses

We usually use *already* and *yet* with the present perfect tense in British English.

*She **hasn't gone** yet.*
I've** already **forgotten.

▷ For other meanings of *still* and *yet*, see a good dictionary.
For the meaning of *ever*, see 116.

331 subject and object forms

1 Six English words have one form when they are used as subjects, and a different form when they are used as objects.

subject	object
I	me
he	him
she	her
we	us
they	them
who	whom

Compare:

I like dogs. *Dogs don't like* ***me.***

We *went to see* ***her.***
She *came to see* ***us.***

This is Mr Perkins, ***who*** *works with me.*
This is Mr Perkins, with ***whom*** *I am working at the moment.*

2 In informal English, we use object-forms (*me, him* etc) after *be* and in one-word answers.

'Who's that?' 'It's ***me.****'*
'Who said that?' ***'Him.'***

In a more formal style, we prefer to use a subject form with a verb.

'Who said that?' ***'He did.'***

3 *Whom* is not often used in informal English. We prefer to use *who* as an object, especially in questions.

Who *did you go with?*
Who *have you invited?*

We use *whom* in a more formal style; and we must use *whom* after a preposition.

Whom *did they arrest?* (formal)
With whom *did you go?* (very formal)

4 After *as, than, but* and *except,* we use object forms in an informal style.

My sister's nearly as tall as ***me.***
I'm prettier than ***her.***
Everybody but ***me*** *knew what was happening.*
Everybody except ***him*** *can come.*

Subject forms are used in a more formal style (usually with auxiliary verbs) after *as* and *than.*

My sister's nearly as tall as ***I am.***
I'm prettier than ***she is.***

332 subjunctive

1 The subjunctive is a special verb form that looks the same as the infinitive. It is sometimes used to say that something should be done.

It's important that everybody ***write*** *to the President.*
The Director asked that he ***be*** *allowed to advertise for more staff.*

In British English the subjunctive is unusual. We usually express this kind of idea with *should*.

It's important that everybody ***should write*** *to the President.*
The Director asked that he ***should be*** *allowed to advertise for more staff.*

2 We often use *were* instead of *was* after *if* and *I wish*. (See 165 and 367.) This is also a subjunctive.

If I were *you, I would stop smoking.* ***I wish I were*** *on holiday now.*

333 suggest

We do not use *suggest* with object + infinitive.

My uncle suggested that I should get a job in a bank.
My uncle suggested getting a job in a bank.
(NOT ~~*My uncle* ***suggested me to get***~~ . . .)

334 such and so

1 We use *such* before a noun (with or without an adjective).

such (+ adjective) + noun

She's ***such a fool****.*
He's got ***such patience****.*
I've never met ***such a nice person****.*
It was ***such a good film*** *that I saw it twice.*

We use *so* before an adjective alone (without a noun).

so + adjective

She's ***so stupid****.*
He's ***so patient*** *with her.*
Your mother's ***so nice****.*
The film was ***so good*** *that I saw it twice.*

We cannot use either *such* or *so* with *the* or a possessive.

I am happy to visit your country — it's so beautiful.
(NOT . . . ~~***your so beautiful*** *country.~~)

2 *So* and *such* can be followed by *that*-clauses.

*It was **so** cold **that** we stopped playing.*
*It was **such** a cold afternoon **that** we stopped playing.*

335 surely

Surely does not mean the same as *certainly*. Compare:

*That's **certainly** a mouse.* (= *I know that's a mouse.*)
***Surely** that's a mouse?* (= *That seems to be a mouse. How surprising!*)

Surely expresses surprise.
We can use *surely not* to show that we do not want to believe something, or find it difficult to believe.

***Surely** you're not going to wear that hat?*

336 sympathetic

Sympathetic is a 'false friend' for people who speak European languages. It does not mean the same as *sympathique, sympathisch, sympatisk, simpatico* etc.

*The people in my class are all very **nice/pleasant**.*
(NOT . . . ~~*very **sympathetic**.*~~)

Sympathetic means 'sharing somebody's feelings' or 'sorry for somebody who is in trouble'.

*I'm **sympathetic** towards the strikers.*
*She's always very **sympathetic** when people feel ill.*

337 take

Take has three main meanings.

1 The opposite of *give*

*She **took** my plate and gave me a clean one.*
*Who's **taken** my bicycle?*
*'Could I speak to Andrew?' 'I'm sorry, he's not here just now. Can I **take** a message?'*

We take something *from/out of/off* a place, and *from* a person.

*Could you **take** some money **out of** my wallet?*
*They **took** everything away **from** me.* (NOT ~~*They took me everything.*~~)

2 The opposite of *put*

*I **took** off my coat and put on a dressing gown.*
*He **took** a ring out of his pocket and put it on her finger.*

3 The opposite of *bring*

We can use *take* for movements away from the speaker, and in other directions (see 71).

*Can you **take** me to the station tomorrow morning?*
***Take** this form to Mr Collins, ask him to sign it, and then bring it back.*

▷ For *take* with expressions of time, see 338.

338 take (time)

We can use *take* to say how much time we need to do something. Three constructions are possible.

person + *take* + time + infinitive

*I **took** three hours to get home last night.*
*She **takes** all day to wake up.*

activity + *take* (+ person) + time

*The journey **took** me three hours.*
*Gardening **takes** a lot of time.*

It + *take* (+ person) + time + infinitive

*It **took** me three hours to get home last night.*
*It **takes** ages to do the shopping.*

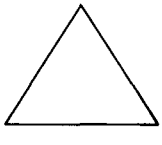
339 tall and high

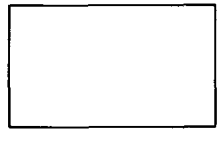
1 We use *tall* for things which are this shape: 

We can talk about tall people, trees, and sometimes buildings.

*How **tall** are you?* (NOT ~~*How high are you?*~~)
*There are some beautiful **tall** trees at the end of our garden.*

We do not use *tall* for things which are this shape:

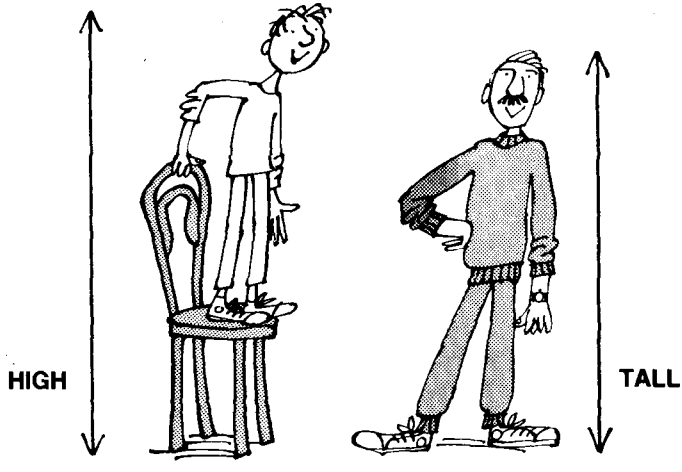




We use *high*.

*Mont Blanc is the **highest** mountain in Europe.*
(NOT . . . ~~*the tallest mountain.*~~)
*It's a very **high** room.* (NOT . . . ~~*tall room.*~~)

2 We use *high* to say how far something is above the ground. A child standing on a chair may be *higher* than his father, but not *taller*.



3 Parts of the body are *long*, not *tall*.

She's got beautiful ***long*** *legs.* (NOT . . . ~~***tall*** *legs.*~~)

340 taste

We can use *taste* in three ways.

1 *Taste* can be a 'copula verb' (see 91). We can describe the taste of food etc by using | *taste* + adjective | or | *taste of* + noun |.

Progressive tenses are not used.

| *taste* + adjective |

This ***tastes nice****. What's in it?* (NOT ~~*This* ***is tasting***~~ . . .)
The wine ***tasted horrible.*** (NOT . . . ~~***horribly***~~.)

| *taste of* + noun |

The wine ***tasted of old boots****.*

2 We can talk about our sensations by using *taste* with a personal subject. Progressive tenses are not possible; we often use *can taste*. (See 81.)

I ***can taste*** *garlic and mint in the sauce.* (NOT ~~*I* ***am tasting***~~ . . .)

3 We can talk about using our sense of taste to find something out.

*'Stop eating the cake.' '****I'm*** *just* ***tasting*** *it to see if it's OK.'*

341 telephoning

1 We usually answer a private phone like this:

Hello. Abingdon three seven eight double two. (= *37822*)

Some people give their names.

Hello. Albert Packard.

2 We ask for a person like this:

'Could I speak to Jane Horrabin?'

3 We can identify ourselves with the word *speaking*.

'Could I speak to Jane Horrabin?' ***'Speaking.*** (= *That's me.*)

4 Note the difference between *this* (the speaker) and *that* (the hearer).

***This** is Corinne. Is **that** Susie?*

(Americans use *this* for both speaker and hearer.)

5 We ask for a number like this:

Could I have Bristol three seven eight seven eight?
Could I have extension two oh four six? (= *2046*)

6 The telephonist may say:

One moment, please.
Hold on a moment, please.
Trying to connect you. *(The number's) ringing for you.*
Putting you through now.
I'm afraid this number is engaged/busy.
I'm afraid this number is not answering/there's no reply from this extension.
Will you hold? (= *Will you wait?*)

A possible answer to the last question:

No, I'll ring again later. OR *I'll ring back later.*

7 If somebody is not there:

'I'm afraid she's not in at the moment. Can I take a message?'
'Yes. Could you ask her to ring me back this evening?'

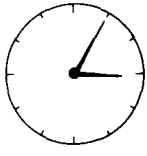
8 Other expressions:

I'm afraid you've got the wrong number.
I'm sorry. I've got the wrong number.
Could you speak louder? It's a bad line.
Could I possibly use your phone?
What's the code for London?
How do I call the operator?

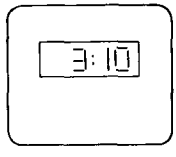
I'd like to make a reversed charge call/transferred charge call to Washington 348 6767. (The person at the other end pays. Americans call this a *collect call.*)

342 telling the time

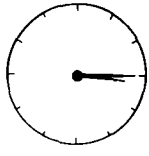
1 There are two ways of saying what time it is.



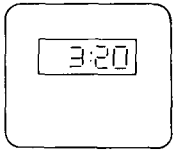
five past three
three five



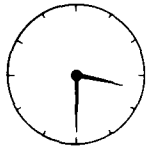
ten past three
three ten



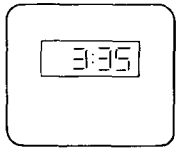
a quarter past three
three fifteen



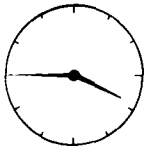
twenty past three
three twenty



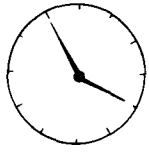
half past three
three thirty



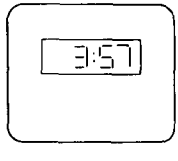
twenty-five to four
three thirty-five



a quarter to four
three forty-five



five to four
three fifty-five



three minutes to four
three fifty-seven

2 In conversation, we do not usually use the 'twenty-four hour clock'. We can make a time more precise by saying *in the morning, in the afternoon* etc, or by saying *a m* (= 'before midday') and *p m* (= 'after midday').

3 We ask about the time like this:

What time is it? *What's the time?*
What time does the match start?

343 tenses in subordinate clauses

1 In subordinate clauses (after conjunctions), we often use tenses in a special way. In particular, we use present tenses with a future meaning, and past tenses with a conditional meaning.
This happens after *if*; after conjunctions of time like *when, until, after, before, as soon as*; after *as, than, whether, where*; after relative pronouns; and in reported speech.

present for future

*She'll be happy if you **telephone** her.*
*I'll write to her when I **have** time.* (NOT . . . ~~*when I will have time.*~~)
*I'll stay here until the plane **takes off**.*
*She'll be on the same train as I **am** tomorrow.*
*We'll get there sooner than you **do**.*
*I'll ask him whether he **wants** to go.*
*I'll go where you **go**.*
*I'll give a pound to anybody who **finds** my pen.*
*One day the government will really ask people what they **want.***

past for conditional

*If I had lots of money, I'd give some to anybody who **asked** for it.*
(NOT . . . ~~*who would ask for it.*~~)
*Would you follow me wherever I **went**?*
*In a perfect world, you could say exactly what you **thought**.*

2 Sometimes we use a future tense in a subordinate clause. This happens if the main clause is not about the future. Compare:

*I'll tell you when **I arrive**.*
*I wonder when **I'll arrive**.*
*I don't know if **I'll be** here tomorrow.*

344 **that**: omission

We can often leave out the conjunction *that*, especially in an informal style.

1 Relative pronoun

We can leave out the relative pronoun *that* when it is the object of the relative clause.

*Look! There are the people (**that**) we met in Brighton.*

2 Reported speech

We can leave out *that* after more common verbs. Compare:

*James said (**that**) he was feeling better.*
*James replied **that** he was feeling better.*
(NOT ~~*James replied he was feeling better.*~~)

3 After adjectives

We can use *that*-clauses after some adjectives. We can leave out *that* in more common expressions.

*I'm glad (**that**) you're all right.*
*It's funny (**that**) he hasn't written.*

4 After *so* and *such*

We sometimes leave out *that* after *so* and *such*.

*I came to see you so (**that**) you would know the truth.*
*I was having such a nice time (**that**) I didn't want to leave.*

345 there is

1 When we tell people that something exists (or does not exist), we usually begin the sentence with *there is*, *there are* etc, and put the subject after the verb.

***There's** a hole in my sock.* (NOT ~~*A hole is in my sock*~~)

We use this structure with 'indefinite subjects' — for example, nouns with *a/an*, nouns with *some*, *any*, or *no*, nouns with no article, *somebody*, *anything*, *nothing*.

***There's some beer** in the fridge.*
***Are there tigers** in South America?*
***There's somebody** at the door.*

2 We can use this structure with all simple tenses of *be*.

***There has been** nothing in the newspaper about the accident.*
***There will be** snow on high ground.*

There may be, *there might be*, *there can be* etc are also possible.

***There might be** rain later.* ***There must be** some mistake.*

3 The infinitive of *there is* (*there to be*) is used after certain verbs and adjectives.

*I don't want **there to be** any trouble.*
*It's important for **there to be** a meeting soon.*

4 We can use *there* to introduce indefinite subjects of present and past progressive verbs.

***There's a man standing** in the garden.*
***There was somebody looking** at her.*

5 Note the expression *there's no need to*.

***There's no need to** worry — everything will be all right.*

346 think

1 *Think* can mean 'have an opinion'. In this meaning, it is not used in progressive tenses.

I don't think *much of his latest book.*
(NOT ~~***I'm not thinking*** *much*~~ . . .)
Who ***do you think*** *will win the election?*
(NOT ~~*Who* ***are you thinking***~~ . . . *?*)

2 When *think* has other meanings (for example *plan*, or *consider*) progressive tenses are possible.

I'm thinking *of changing my job.*
What ***are you thinking*** *about?*

3 When *think* is used to introduce a negative idea, we usually construct the sentence *I do not think* . . . , not *I think* . . . *not* . . . (See 215.7.)

I don't think *it will rain.*
Mary doesn't think *she can come.*

▷ Note also the structures *I think so, I don't think so.* (See 311.)

347 this and that

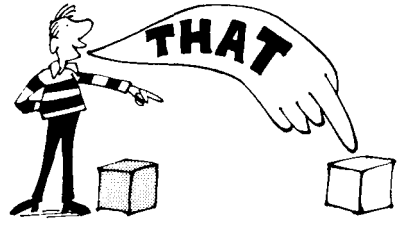
1 We use *this* to talk about people and things which are close to the speaker, and for situations that we are in at the moment of speaking.

I don't know what I'm doing in ***this*** *country.*
(NOT . . . ~~*in* ***that*** *country.*~~)
This *is very nice — how do you cook it?*
Get ***this*** *cat off my shoulder.*

We use *that* to talk about people and things which are more distant, not so close.

I don't like ***that*** *boy you're going out with.* (NOT . . . ~~***this*** *boy~~* . . .)
That *smells nice — is it for lunch?*
Get ***that*** *cat off the piano.*





2 We use *this* to talk about things which are happening or just going to happen (present or future).

*I like **this** music. What is it?* *Listen to **this**. You'll like it.*

We use *that* to talk about things which have finished.

***That** was nice. What was it?* *Who said **that**?*

3 On the telephone, British people use *this* to talk about themselves, and *that* to talk about the hearer.

*Hello. **This** is Elizabeth. Is **that** Ruth?*

Americans often use *this* in both cases.

▷ The difference between *this* and *that* is like the difference between *here* and *there* (see 159). See also *come* and *go* (83) and *bring* and *take* (71).

348 too

1 We can use an infinitive structure after *too*.

too + adjective/adverb + infinitive

*He's **too old to work**.*
*It's **too cold to play** tennis.*
*We arrived **too late to have** dinner.*

We can also use a structure with *for* + object + infinitive.

too + adjective/adverb + *for* + object + infinitive

*It's **too late for the pubs to be** open.*
*The runway's **too short for planes to land**.*

2 We can modify *too* with *much, a lot, far, a little, a bit* or *rather*.

much too** old* (NOT ~~very too** old*~~)
***a lot too** big*
***far too** young*
***a little too** confident*
***a bit too** soon*
***rather too** often*

3 Don't confuse *too* and *too much*. We do not use *too much* before an adjective without a noun, or an adverb.

*You are **too kind** to me.* (NOT . . . ~~***too much kind** to me.*~~)
*I arrived **too early**.* (NOT . . . ~~***too much early**.*~~)

4 Don't confuse *too* and *very*. *Too* means 'more than enough', 'more than necessary'. Compare:

*He's a **very** intelligent child.*
*He's **too** intelligent for his class — he's not learning anything.*

*It was **very** cold, but we went out.*
*It was **too** cold to go out, so we stayed at home.*

349 travel, journey and trip

Travel means 'travelling in general'. It is uncountable (see 92).

*My interests are music and **travel**.*

A journey is one 'piece' of travelling.

*Did you have a good **journey**?*(NOT ~~*Did you have a good **travel**?*~~)

A trip is a journey together with the activity which is the reason for the journey.

*I'm going on a **business trip** next week.*
(= *I'm going on a journey and I'm going to do some business.*)

We do not usually use *trip* for journeys which take a very long time.

350 unless and if not

Very often, we can use *unless* to mean *if . . . not*.

*Come tomorrow **if** I **don't** phone / **unless** I phone.*
*I'll take the job **if** the pay's **not** too low / **unless** the pay's too low.*

We cannot always use *unless* instead of *if not*. It depends on the sense.

a. The sentence says 'A will happen if B does not stop it.' We can use *if not* or *unless*.

*I'll come back tomorrow **if** there's **not** a plane strike.*
(OR . . . ***unless** there's a plane strike.*)
*Let's have dinner out — **if** you're **not** too tired.*
(OR . . . ***unless** you're too tired.*)

b. The sentence says 'A will happen because B does not happen'. We can use *if not*, but not *unless*.

*I'll be glad **if** she **doesn't** come this evening.*
(NOT ~~*I'll be glad **unless** she comes this evening.*~~)
*She'd be pretty **if** she **didn't** wear so much make-up.*
(NOT . . . ~~***unless** she wore so much make up.*~~)

351 until and by

We use *until* to talk about a situation or state that will continue up to a certain moment.

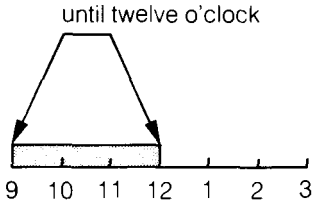
*Can I stay **until** the weekend?*

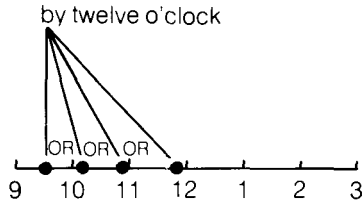
We use *by* to talk about an action that will happen on or before a future moment

*You'll have to leave **by** Monday midday at the latest.*
(= *at twelve on Monday or before.*)

Compare:

'Can you repair my watch ***by*** *Tuesday?*
(NOT . . ~~***until*** *Tuesday.*~~)
'No, I'll have to keep it ***until*** *Saturday.'*





352 until and to

1 We usually use *until* (or *till*) to talk about 'time up to'.

I waited for her ***until*** *six o'clock, but she didn't come.*
(NOT ~~*I waited for her* ***to*** *six o'clock*~~ . . .)

2 We can use *to* after *from*.

I usually work ***from*** *nine* ***to*** *five.* (OR . . . ***from*** *nine* ***till*** *five.*)

We can also use *to* when we are counting the time until a future event.

It's another three weeks ***to*** *the holidays.* (OR . . . ***until*** *the holidays.*)

3 We do not use *until* for space — only for time.

We walked ***to*** *the edge of the forest.* (OR . . . ***as far as*** . . .)
(NOT ~~*We walked* ***till*** *the edge of the forest.*~~)

4 *Until* and *till* mean the same. They are used in the same way, except that we prefer *until* in more formal situations.

▷ For the difference between *until* and *by*, see 351.

353 used to + infinitive

1 *Used to* + infinitive is only used in the past: it has no present form. We use it to talk about past habits and states which are now finished.

I ***used to smoke****, but I've stopped.*
She ***used to be*** *very shy.*

To talk about present habits and states, we usually just use the simple present tense (see 261).

He ***smokes****.* (NOT ~~*He* ***uses to*** *smoke.*~~)
Her sister ***is*** *still very shy.*

2 In a formal style, *used to* can have the forms of a modal auxiliary verb (questions and negatives without *do*).

Did you use to *play football at school?*(informal)
Used you *to play football at school?*(formal)

I didn't use to *like opera, but now I do.* (informal)
I used not *to like opera, but now I do.* (formal)

A contracted negative is possible. (*I* ***usedn't*** *to like . . .*)

3 We do not use *used to* to say how long something took, or how often it happened.

I ***lived*** *in Chester for three years.*
(NOT ~~*I* ***used to live*** *in Chester for three years.*~~)
I ***went*** *to France seven times.*
(NOT ~~*I* ***used to go*** *to France seven times.*~~)

4 Note the pronunciation of *used* /ju:st/ and *use* /ju:s/ in this structure.

5 Don't confuse | *used to* + infinitive | and | *be used to . . . -ing* |
(see 354). The two structures have quite different meanings.

354 (be) used to + noun or . . . -ing

After *be used to*, we use a noun or an *-ing* form.
The meaning is quite different from | *used to* + infinitive | (see 353).

If you say that you are used to something, you mean that you know it well. You have experienced it so much that it is no longer strange to you

| *be used to* + noun |

I'm used to *London traffic — I've lived here for six years.*
At the beginning, I couldn't understand the Londoners, because ***I wasn't used to*** *their accent.*

We can use an *-ing* form after *be used to*, but not an infinitive.

| *be used to + . . . -ing* |

I'm used to driving *in London now, but it was hard at the beginning.*
(NOT ~~***I'm used to drive***~~ . . .)
It was a long time before ***she was*** *completely* ***used to working*** *with old people.*

Get used to means 'become used to'.

You'll soon ***get used to*** *living in the country.*

▷ For more information about structures with | *to + . . . -ing* |, see 181.

355 verbs with object complements

1 Some verbs are used with | object + adjective |
They usually show how something is changed.

| verb + object + adjective |

*The rain **made** the grass wet.*
*Let's **paint** the door red.*
*Try to **get** it clean.*
***Cut** the bread thin.*

Keep and *leave* show how things are not changed.

***Keep** him warm.*
*You **left** the house dirty.*

2 Other verbs are used with | object + noun |

| verb + object + noun |

*They **elected** him President.*
*You have **made** me a very happy man.*
*Why do you **call** your brother 'Piggy'?*

356 verbs with two objects

1 We use many verbs with two objects — a direct object and an indirect object. Usually the indirect object refers to a person, and comes first.

| verb + indirect object + direct object |

*He gave **his wife a camera** for Christmas.*
*Can you send **me the bill**?*
*I'll lend **you some**.*

Some common verbs which are used like this:

bring	*pay*
buy	*promise*
cost	*read*
give	*refuse*
leave	*send*
lend	*show*
make	*take*
offer	*tell*
owe	*write*
pass	

2 We can also put the indirect object *after* the direct object, with a preposition (usually *to* or *for*).
We do this when the direct object is much shorter than the indirect object, or when we want to give special importance to the indirect object.

verb + direct object + preposition + indirect object

I took ***it to the policeman****.*
She sent ***some flowers to the nurse*** *who was looking after her daughter.*
Mother bought ***the ice cream for you****, not for me.*

3 When both objects are personal pronouns, we more often put the direct object first.

Give ***it to me****.* (*Give* ***me it*** is also possible.)
Send ***them to her****.* (*Send* ***her them*** is also possible.)

4 In passive sentences, the subject is usually the person (not the thing which is sent, given etc).

I*'ve just been given a lovely picture.*
You *were paid three hundred pounds last month.*

But we can make the thing given etc the subject if necessary.

*'What happened to the picture?' '****It*** *was sent to Mr Dunn.'*

5 We do not use *explain, suggest* or *describe* with the structure

indirect object + direct object

Can you explain ***your decision to us****?*
(NOT ~~*Can you explain* ***us your decision****?*~~)
Can you suggest ***a good dentist to me****?*
(NOT ~~*Can you suggest* ***me*** . . . ?~~)
Please describe ***your wife to us****.*
(NOT ~~*Please describe* ***us your wife***.~~)

6 When *write* has no direct object, we put *to* before the indirect object. Compare:

Write me a letter.
Write ***to*** *me.* (*Write me* is not common in British English.)

▷ For structures like *They made him captain*, see 355.2.

357 way

1 We often use *way* (= *method*) in expressions without a preposition.

You're doing it (in) ***the wrong way****.*
You put in the cassette ***this way****.*
Do it ***any way*** *you like.*

In relative structures, we often use *the way that . . .*

I don't like ***the way (that)*** *you're doing it.*

2 After *way*, we can use an infinitive structure or *of . . . -ing*. There is no important difference between the two structures.

There's no ***way to prove / of proving*** *that he was stealing.*

3 Don't confuse *in the way* and *on the way*.
If something is *in the way*, it stops you getting where you want to go.

Please don't stand in the kitchen door — you're ***in the way****.*

On the way means 'during the journey' or 'coming'.

We'll have lunch ***on the way****.*
Spring is ***on the way****.*

▷ For *by the way*, see 97.1.

358 weak and strong forms

1 Some words in English have two pronunciations: one when they are stressed and one when they are not. Compare:

I got up ***at*** */ət/ six o'clock.*
What are you looking ***at****? /'æt/*

Most of these words are prepositions, pronouns, conjunctions, articles and auxiliary verbs. They are not usually stressed, so the unstressed ('weak') pronunciation is the usual one. This usually has the vowel /ə/ or no vowel. The 'strong' pronunciation has the 'written' vowel. Compare:

I ***was*** *late.* /w(ə)z/
It ***was*** *raining* /w(ə)z/
*Yes, I '****was.*** /wɒz/

I ***must*** *go now.* /m(ə)s/
*I really '****must*** *stop smoking.* /mʌst/

Where ***have*** *you been?* /(ə)v/
You might ***have*** *told me.* /(ə)v/
*What did you '****have*** *for breakfast?* /hæv/
(*Have* is not an auxiliary verb in this sentence.)

Contracted negatives always have a strong pronunciation.

can't /kɑ:nt/ *mustn't* /'mʌsnt/ *wasn't* /'wɒznt/

2 The most important words which have weak and strong forms are:

	Weak form	**Strong form**
a	/ə/	/eɪ/(unusual)
am	/(ə)m/	/æm/
an	/ən/	/æn/ (unusual)
and	/(ə)n(d)/	/ænd/
are	/ə(r)/	/ɑ:(r)/
as	/əz/	/æz/
at	/ət/	/æt/
be	/bɪ/	/bi:/
been	/bɪn/	/bi:n/
but	/bət/	/bʌt/
can	/k(ə)n/	/kæn/
could	/kəd/	/kʊd/
do	/də/	/du:/
does	/dəz/	/dʌz/
for	/fə(r)/	/fɔ:(r)/
from	/frəm/	/frɒm/
had	/(h)əd/	/hæd/
has	/(h)əz,z,s/	/hæz/
have	/(h)əv/	/hæv/
he	/(h)ɪ/	/hi:/
her	/(h)ə(r)/	/hɜ:/
him	/ɪm/	/hɪm/
his	/ɪz/	/hɪz/
is	/z,s/	/ɪz/
must	/m(ə)s/	/mʌst/
not	/nt/	/nɒt/
of	/əv/	/ɒv/
our	/ɑ:(r)/	/aʊə(r)/
Saint	/s(ə)nt/	/seɪnt/
shall	/ʃ(ə)l/	/ʃæl/
she	/ʃɪ/	/ʃi:/
should	/ʃ(ə)d/	/ʃʊd/
sir	/sə(r)/	/sɜ:(r)/
some	/s(ə)m/	/sʌm/
than	/ð(ə)n/	/ðæn/
that (conj.)	/ð(ə)t/	/ðæt/
the	/ðə; ðɪ/	/ði:/
them	/ð(ə)m/	/ðem/
there	/ðə(r)/	/ðeə(r)/
to	/tə/	/tu:/
us	/əs/	/ʌs/
was	/w(ə)z/	/wɒz/
we	/wɪ/	/wi:/
were	/wə(r)/	/wɜ:(r)/
who	/hʊ/	/hu:/
would	/wəd; əd/	/wʊd/
will	/(ə)l/	/wɪl/
you	/jʊ/	/ju:/
your	/jə(r)/	/jɔ:(r)/

359 well

1 *Well* is an adverb, with the same kind of meaning as the adjective *good*. Compare:

It's a ***good*** *car.* (adjective)
It runs ***well****.* (adverb)

She speaks ***good*** *English.*
She speaks English ***well****.* (NOT ~~*She speaks English* ***good***~~.)

Note that we cannot say *She speaks well English.*
(Adverbs cannot go between the verb and the object — see 13.1.)

2 *Well* is also an adjective, meaning 'in good health'.

'How are you?' 'Quite ***well****, thanks.'*
I don't feel very ***well****.*

Well is not usually used before a noun.
We can say *She's* ***well***, but not ~~*a* ***well*** *girl*~~.

▷ For *ill* and *sick*, see 169.

360 when and if

We use *if* to say that we are not sure whether something will happen.

I'll see you in August, ***if*** *I come to New York.*
(Perhaps I'll come to New York; perhaps I won't.)

We use *when* to say that we are sure that something will happen.

I'll see you in August, ***when*** *I come to New York.*
(I'm sure I'll come to New York.)

We can use both *if* and *when* to talk about things that always happen. There is not much difference of meaning.

If/When *you heat ice, it turns into water.*

361 whether and if

1 In reported questions (see 284), we can use both *whether* and *if*.

I'm not sure ***whether/if*** *I'll have time.*
I asked ***whether/if*** *she had any letters for me.*

We prefer *whether* before *or*, especially in a formal style.

Let me know ***whether*** *you can come* ***or*** not.
(. . . *if* . . . is possible in an informal style.)

2 After *discuss*, only *whether* is possible.

We ***discussed whether*** *we should close the shop.*
(NOT ~~*We* ***discussed if***~~ . . .)

362 whether ... or ...

We can use *whether ... or ...* as a conjunction, with a similar meaning to *it doesn't matter whether ... or ...* The clause with *whether ... or ...* can come at the beginning of the sentence or after the other clause.

***Whether you like it or not**, you'll have to pay.*
*You'll have to pay, **whether you like it or not**.*

363 which, what and who: question words

1 Determiners

We can use *which* and *what* before nouns to ask questions about people or things.

***Which** teacher do you like best?*
***Which** colour do you want — green, red, yellow or brown?*

***What** writers do you like?*
***What** colour are your girl-friend's eyes?*

We usually prefer *which* when we are choosing between a small number, and *what* when we are choosing between a large number. Before another determiner (for example *the, my, these*) or a pronoun, we use *which of.*

***Which of** your teachers do you like best?*
***Which of** them do you want?*

2 Pronouns

We can use *which, what* and *who* as pronouns, without nouns. We use *who*, not *which*, for people.

***Who** won — Smith or Fitzgibbon?*
***Which** would you prefer — wine or beer?*
***What** would you like to eat?*

We usually use *who*, not *whom*, as an object.

***Who** do you like best — your father or your mother?*
(***Whom** do you like best ...?* is very formal.)

▷ For *who* and *which* as relative pronouns, see 277. For relative ***what***, see 278.

364 who ever, what ever, how ever etc

These express surprise, or difficulty in believing something.

***Who ever** is that girl with the green hair?*
***What ever** are you doing?*
***How ever** did you manage to start the car? I couldn't.*
***When ever** will I have time to write some letters?*

Where ever *have you been?*
Why ever *didn't you tell me you were coming?*

▷ For *whoever, whatever* etc, see 365.

365 whoever, whatever, whichever, however, whenever and wherever

These words mean 'it doesn't matter who', 'it doesn't matter what', etc. They are conjunctions: they join clauses together.
Whoever, whatever and *whichever* are also relative pronouns: they can be the subjects or objects of clauses.

whoever etc + clause + clause
clause + *whoever* etc + clause

Whoever *telephones, tell them I'm out.*
I'm not opening the door, ***whoever*** *you are.*

Whatever *you do, I'll always love you.*
Keep calm, ***whatever*** *happens.*

'Which is my bed?' 'You can have ***whichever*** *you like.'*

However *much he eats, he never gets fat.*
People always want more, ***however*** *rich they are.*

Whenever *I go to London I visit the National Gallery.*
You can come ***whenever*** *you like.*

Wherever *you go, you'll find Coca-Cola.*
The people were friendly ***wherever*** *we went.*

366 will

1 Forms

Will is a 'modal auxiliary verb' (See 202). It has no *-s* in the third person singular; questions and negatives are made without *do*; after *will*, we use an infinitive without *to*.

Will *the train be on time?*

Contractions are *'ll, won't.*

*Do you think it****'ll*** *rain?* *It* ***won't*** *rain.*

2 Future

We can use *will* as an auxiliary verb when we talk about the future. After *I* and *we, will* and *shall* are both possible with the same meaning.

I ***will/shall*** *be happy when this is finished.*
What ***will*** *you do when you leave school?*

For the different ways of talking about the future, see 134–140.

3 Willingness and intentions

We can use *will* (but not *shall*) to say that we are willing to do something, or to offer to do something.

'Can somebody help me?' 'I ***will****.'* *'There's the doorbell.' 'I'****ll*** *go.'*

Will can express a firm intention, a promise or a threat.

I really ***will*** *stop smoking.* *I'****ll*** *kill her for this.*

We can use *won't* to talk about refusal.

She ***won't*** *open the door.*
'Give me a kiss.' 'No, I ***won't****.'*
The car ***won't*** *start.*

We can use *wouldn't* for a past refusal.

The car ***wouldn't*** *start.* *She* ***wouldn't*** *open the door.*

4 Requests and orders

We use *will you* to tell people what to do.

Will you *send me the bill, please?* ***Will you*** *come this way?*

Would you is 'softer', more polite.

Would you *send me the bill, please?* ***Would you*** *come this way?*

Will you have . . . ? can be used for offers.

Will you have *some more potatoes?* *What* ***will you have*** *to drink?*

5 Habits and characteristics

We can use *will* to talk about habits and characteristic (typical) behaviour.

*She'****ll*** *sit talking to herself for hours.*

Would is used for the past.

On Saturdays, when I was a child, we ***would*** *all get up early and go fishing.*

6 *will* and *want*

Don't confuse *will* and *want*. *Will* is 'interpersonal' — we use it when our wishes affect other people: when we promise, offer, request etc. *Want* simply describes our wishes. Compare:

Will *you open the window?* (an order)
Do you ***want*** *to open the window?* (a question about somebody's wishes).

She ***won't*** *tell anybody.* (= *She refuses to . . .*)
She doesn't ***want*** *to tell anybody.* (= *She prefers not to . . .*)

▷ For more information about *would*, see 369.
For information about *shall*, see 292.

367 wish

1 We can use *wish* + infinitive to mean *want*. *Wish* is more formal.

I ***wish to see*** *the manager, please.*

For the diffferences between *wish*, *want*, *expect*, *hope* and *look forward to*, see 122.

2 We can also use *wish* to express regrets — to say that we would like things to be different. We use a past tense with a present meaning in this case.

I wish + subject + past tense

I wish I was *better-looking.*
I wish I spoke *French.*
I wish I had *a yacht.*
I wish it wasn't *raining.*

In a formal style, we can use *were* instead of *was* after *I wish*.

I wish I were *better-looking.* (formal)

We can say *I wish . . . would* (but not *I wish . . . will*).

I wish *she* ***would*** *be quiet.*
I wish *something interesting* ***would*** *happen.*

To talk about the past, we use a past perfect tense (*had* + past participle).

I wish + subject + past perfect

I wish ***I had gone*** *to university.*
I wish ***I hadn't said*** *that.*

If only is used in the same way. (See 167.) For other structures where we use a past tense with a present or future meaning, see 239.

3 We do not use *wish* in progressive tenses.

I wish *I knew why.* (NOT ~~*I am wishing*~~ . . .)

368 worth . . . -ing

We can use *worth . . . -ing* in two structures.

it is (not) worth . . . -ing (+ object)

It isn't ***worth*** *repairing the car.*
Is it ***worth*** *visiting Leicester?*
It's not ***worth*** *getting angry with her.*

subject + *is (not) worth . . . -ing*

The car isn't ***worth*** *repairing.*
Is Leicester ***worth*** *visiting?*
She's not ***worth*** *getting angry with.*

369 would

1 Forms

Would is a 'modal auxiliary verb' (see 202). There is no *-s* in the third person singular; questions and negatives are made without *do*; after *would*, we use the infinitive without *to*.

2 Meaning

We use *would* as a past form of *will*, or as a less definite, 'softer' form of *will*. Compare:

*I **'ll** be here at ten tomorrow.*
*I said I **would** be there at ten the next day.*

*She **will** talk to herself for hours.* (present habit)
*She **would** talk to herself for hours.* (past habit)

*He **won't** do his homework.* (present refusal)
*He **wouldn't** do his homework.* (past refusal)

***Will** you open the window, please?* (firm request)
***Would** you open the window, please?* ('softer' request)

Would is the auxiliary verb for the 'conditional' of other verbs (see 88).

*I **would** tell you if I knew.*

▷ For the difference between *would* and *should*, see 296.
For more information about *will*, see 366.

370 would rather

1 *Would rather* means 'would prefer to'. It is followed by the infinitive without *to*. We often use the contraction *'d rather* : this means 'would rather', not 'had rather'.

would rather + infinitive without *to*

***Would you rather** stay here or go home?*
*'How about a drink?' '**I'd rather** have something to eat.'*

2 We can use *would rather* to say that one person would prefer another person to do something. We use a special structure with a past tense.

would rather + subject + past tense

***I'd rather** you **went** home now.*
*Tomorrow's difficult. **I'd rather** you **came** next weekend.*
*My wife **would rather** we **didn't** see each other any more.*
*'Shall I open a window?' '**I'd rather** you **didn't**.'*

▷ For other structures where a past tense has a present or future meaning, see 239.
For another way of using *rather*, see 124.

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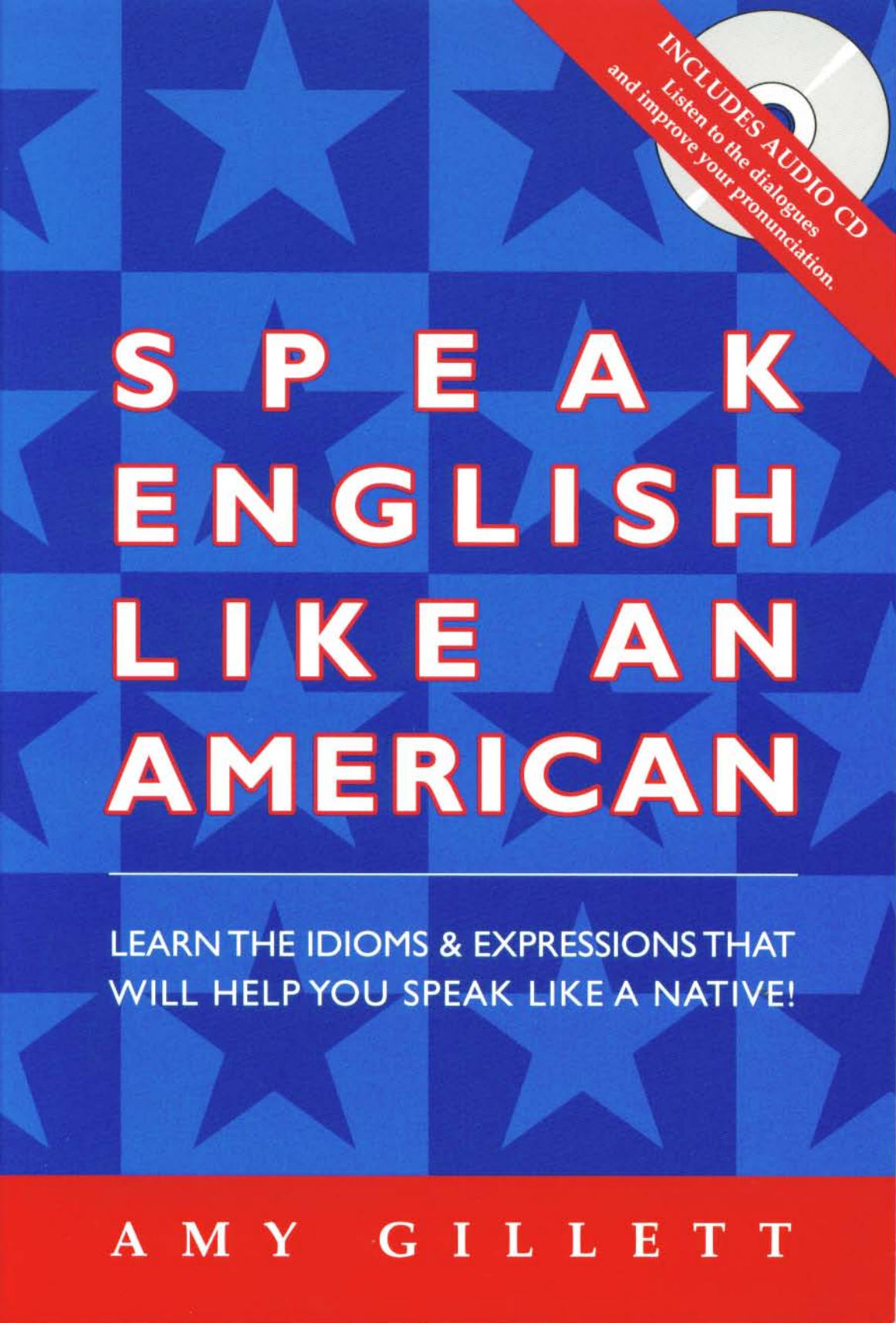
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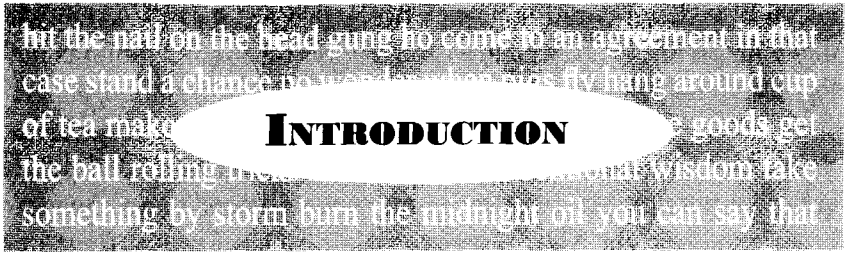
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Introduction

If you already speak some English and now would like to speak more like a native, you've found the right book. One of the keys to speaking like a native is the ability to use and understand casual expressions, or idioms. American English is full of idioms. You won't learn these expressions in a standard textbook. But you will hear them all the time in everyday conversations. You'll also meet them in books, newspapers, magazines, and TV shows. This book will help you understand and use idioms better. It contains over 300 of today's most common idioms.

Idioms add color to the language. Master idioms and your speech will be less awkward, less foreign. You'll also understand more of what you read and hear. Often a student of English tries to translate idioms word-for-word, or literally. If you do this, you can end up asking, "What could this possibly mean?" This is why idioms are difficult: they work as groups of words, not as individual words. If you translate each word on its own, you'll miss the meaning and in many cases end up with nonsense.

As an example, let's take one of the idioms presented in this book: "out of this world." This expression is often used to describe delicious food. If you have a party and you serve a delicious chicken dish, your American friend might tell you, "This chicken is out of this world!" Start translating the expression word-for-word and you'll have to ask yourself: "What world is it in?" and "Why is she even commenting on the chicken being in a world, *any* world?"

Here's another example. Let's say you're on a tennis team. Your team has won every single game for the past six months. You could tell your friend this without using an idiom: "Our team is lucky

because we keep winning game after game." You can also express this with an idiom: "Our team is on a winning streak." Sounds better, doesn't it?

When using idioms, remember that their word order and structure are often *not* flexible. In other words, you will need to get the word order exactly right. Here's an example of what I mean. Recently, I helped a student with his English homework. He then told me, "You've got a golden heart." He was trying to speak idiomatic English, but the correct expression is: "You've got a heart of gold."

This book includes a CD of all of the dialogues. The CD will help you with pronunciation and will also help you remember the idioms. Play it at home, at work, in the car, while traveling...before you know it, you'll be speaking English like an American!

Try to "develop an ear" for idioms on your own. Don't worry, I'm not suggesting you try to grow a third ear! "Develop an ear" is an idiom — it means to learn to listen for something. If you don't know what an expression means, ask a native speaker of English. Here's what you can say to your helper: *Excuse me, I ran across this expression and I'm not sure what it means. Can you please help me out?*

Add idioms to your speech and writing just as you add vocabulary. You may find it helpful to write all of the expressions in this book down on notecards and review them whenever you have a free moment.

Good luck adding idioms to your everyday speech. It's fun, and you'll enjoy speaking English much more. Like an American!

Main Characters

The author would like to thank the Johnson family for graciously agreeing to appear in this book.

The Johnson Family




Good-bye to you and good-bye to this dead-end job!

Lesson 1

BOB'S DAY AT WORK

Bob works as a manager in a furniture store. Peter, his boss, is not happy about sales. Bob's new advertising campaign hasn't helped. Peter decides to fire him.

Peter: Bob, I hate to **break the news**, but our sales were down again last month.

Bob: Down again, Peter?

Peter: Yeah. These days, everybody's shopping at our competition, Honest Abe's Furniture Store.

Bob: But everything in there **costs an arm and a leg**!

Peter: That's true. They do charge **top dollar**.

Bob: And their salespeople are very strange. They really **give me the creeps**!

Peter: Well, they must be doing something right over there. Meanwhile, we're **about to go belly-up**.

Bob: I'm sorry to hear that. I thought my new advertising campaign would **save the day**.

Peter: **Let's face it**: your advertising campaign was a **real flop**.

Bob: Well then I'll **go back to the drawing board**.

Peter: It's too late for that. You're fired!

Bob: What? You're **giving me the ax**?

Peter: Yes. I've already found a new manager. She's as **sharp as a tack**.

Bob: Can't we even **talk this over**? **After all**, I've been working here for 10 years!

Peter: There's **no point in** arguing, Bob. I've already **made up my mind**.

Bob: Oh well, **at least** I won't have to **put up with** your nonsense anymore! Good-bye to you and good-bye to this **dead-end job**.

Peter: Please leave before I **lose my temper**!



IDIOMS – LESSON 1

about to – ready to; on the verge of

EXAMPLE 1: It's a good thing Bob left the furniture store when he did. Peter was so angry, he was **about to** throw a dining room chair at him.
EXAMPLE 2: I'm glad you're finally home. I was just **about to** have dinner without you.

after all – despite everything; when everything has been considered; the fact is

EXAMPLE 1: You'd better invite Ed to your party. **After all**, he's a good friend.
EXAMPLE 2: It doesn't matter what your boss thinks of you. **After all**, you're going to quit your job anyway.

at least – anyway; the *good* thing is that...

EXAMPLE 1: We've run out of coffee, but **at least** we still have tea.
EXAMPLE 2: Tracy can't afford to buy a car, but **at least** she has a good bicycle.

NOTE: The second definition of this phrase is "no less than": There were **at least** 300 people waiting in line to buy concert tickets.

(to) break the news – to make something known

EXAMPLE 1: Samantha and Michael are getting married, but they haven't yet **broken the news** to their parents.
EXAMPLE 2: You'd better **break the news** to your father carefully. After all, you don't want him to have a heart attack!

(to) cost an arm and a leg – to be very expensive

EXAMPLE 1: A college education in America **costs an arm and a leg**.
EXAMPLE 2: All of the furniture at Honest Abe's **costs an arm and a leg**!

dead-end job – a job that won't lead to anything else

EXAMPLE 1: Diane realized that working as a cashier was a **dead-end job**.
EXAMPLE 2: Jim worked many **dead-end jobs** before finally deciding to start his own business.

(let's) face it – accept a difficult reality

EXAMPLE 1: **Let's face it**, if Ted spent more time studying, he wouldn't be failing so many of his classes!
EXAMPLE 2: **Let's face it**, if you don't have a college degree, it can be difficult to find a high-paying job.

(to) give one the creeps – to create a feeling of disgust or horror

EXAMPLE 1: Ted's friend Matt has seven earrings in each ear and an "I Love Mom" tattoo on his arm. He really **gives Nicole the creeps**.
EXAMPLE 2: There was a strange man following me around the grocery store. He was **giving me the creeps**!

(to) go back to the drawing board – to start a task over because the last try failed; to start again from the beginning

EXAMPLE 1: Frank's new business failed, so he had to **go back to the drawing board**.
EXAMPLE 2: The president didn't agree with our new ideas for the company, so we had to **go back to the drawing board**.

(to) go belly-up – to go bankrupt

EXAMPLE 1: Many people lost their jobs when Enron **went belly-up**.
EXAMPLE 2: My company lost $3 million last year. We might go **belly-up**.

(to) give someone the ax – to fire someone

EXAMPLE 1: Mary used to talk to her friends on the phone all day at work, until one day her boss finally **gave her the ax**.
EXAMPLE 2: Poor Paul! He was **given the ax** two days before Christmas.

(to) lose one's temper – to become very angry

EXAMPLE 1: Bob always **loses his temper** when his kids start talking on the telephone during dinner.
EXAMPLE 2: When Ted handed in his essay two weeks late, his teacher really **lost her temper**.

(to) make up one's mind – to reach a decision; to decide

EXAMPLE 1: Stephanie couldn't **make up her mind** whether to attend Harvard or Stanford. Finally, she chose Stanford.
EXAMPLE 2: Do you want an omelette or fried eggs? You'll need to **make up your mind** quickly because the waitress is coming.

no point in – no reason to; it's not worth (doing something)

EXAMPLE 1: There's **no point in** worrying about things you can't change.
EXAMPLE 2: There's **no point in** going on a picnic if it's going to rain.

(to) put up with – to endure without complaint

EXAMPLE 1: For many years, Barbara **put up with** her husband's annoying behavior. Finally, she decided to leave him.
EXAMPLE 2: I don't know how Len **puts up with** his mean boss every day.

real flop ***or*** **flop** – a failure

EXAMPLE 1: The Broadway play closed after just 4 days – it was a **real flop**!
EXAMPLE 2: The company was in trouble after its new product **flopped**.

(to) save the day – to prevent a disaster or misfortune

EXAMPLE 1: The Christmas tree was on fire, but Ted threw water on it and **saved the day**.
EXAMPLE 2: We forgot to buy champagne for our New Year's party, but Sonia brought some and really **saved the day**!

(as) sharp as a tack – very intelligent

EXAMPLE 1: Jay scored 100% on his science test. He's as **sharp as a tack.**
EXAMPLE 2: Anna got a scholarship to Yale. She's as **sharp as a tack.**

(to) talk over – to discuss

EXAMPLE 1: Dave and I spent hours **talking over** the details of the plan.
EXAMPLE 2: Before you make any big decisions, give me a call and we'll **talk things over**.

top dollar – the highest end of a price range; a lot of money

EXAMPLE 1: Nicole paid **top dollar** for a shirt at Banana Republic.
EXAMPLE 2: Wait until those jeans go on sale. Why pay **top dollar**?

Practice the Idioms

Fill in the blank with the missing word:

1) I can't believe you bought a couch at Honest Abe's. Everything in that store costs an arm and a _____.

   a) foot b) leg c) hand

2) After Bob found out that his advertising campaign failed, he wanted to go back to the drawing _____.

   a) board b) table c) room

3) When somebody isn't listening to you, there's no _____ in trying to argue with them.

   a) edge b) tip c) point

4) José is really smart. He's as sharp as a _____.

   a) tack b) nail c) screw

5) The salespeople at Honest Abe's always look angry and never speak to anybody. No wonder they _____ Bob the creeps.

   a) take b) give c) allow

6) Bob got fired. He isn't looking forward to _____ the news to his family.

   a) breaking b) cracking c) saying

7) Bob thought his new advertisements would bring in lots of customers and save the _____.

   a) morning b) night c) day

8) Fortunately, Bob no longer has to put _____ with his stupid boss at the furniture store.

   a) over b) in c) up

ANSWERS TO LESSON 1, p. 160


What's the matter?
I got canned today!

Lesson 2

BOB RETURNS HOME WITH BAD NEWS

Bob tells his wife Susan that he lost his job. Susan suggests that he start his own business.

Susan: **What's the matter**, dear?

Bob: Susan, I **got canned** today at work.

Susan: But Bob, you were Peter's **right-hand man**!

Bob: Yes, and he **stabbed me in the back**.

Susan: **Keep your chin up**. Maybe he'll **change his mind** and take you back.

Bob: **When pigs fly**! Once he **makes up his mind,** he never changes it. Besides, I **told him off**.

Susan: **Look on the bright side**: you won't have to **set eyes** on Peter ever again.

Bob: **Thank goodness** for that!

Susan: **Hang in there**. I'm sure you won't be **out of work** for long.

Bob: In the meantime, we'll have to **live from hand to mouth**.

Susan: Don't get too **stressed out,** Bob. We'll **make ends meet**.

Bob: I can always get a job at McDonald's as a **last resort.**

Susan: I don't think they're hiring right now.

Bob: If **worse comes to worst**, we can sell our home and move into a tent.

Susan: Let's **think big!** Maybe you can start your own business.

Bob: **Easier said than done!**



IDIOMS – LESSON 2

(to) change one's mind – to change one's opinion or decision

EXAMPLE 1: Brandon wasn't going to take a vacation this year, but then he **changed his mind** and went to Bora Bora for two weeks.
EXAMPLE 2: Why aren't you applying to medical school this year? Did you **change your mind** about becoming a doctor?

easier said than done – more difficult than you think

EXAMPLE 1: You want to climb Mount Everest? **Easier said than done!**
EXAMPLE 2: Moving into a new home is **easier said than done**.

(to) get canned [slang] – to lose one's job; to get fired

EXAMPLE 1: After Chris **got canned,** it took him a year to find a new job.
EXAMPLE 2: Lisa is a lousy secretary. She deserves to **get canned!**
SYNONYMS: to get sacked; to be given the ax

(to) hang in there – to persevere; to not give up

EXAMPLE 1: I know you're four games behind, but you can still win the tennis match. Just **hang in there**!
EXAMPLE 2: **Hang in there**, Don! Your invention will soon be a success.

if worse comes to worst – in the worst case; if absolutely necessary

EXAMPLE 1: Ted's car isn't running well. **If worse comes to worst**, he can take the bus to school.
EXAMPLE 2: I know you're running out of money. **If worse comes to worst**, you can always sell some of your jewelry.

(to) keep one's chin up – to stay positive

EXAMPLE 1: Even when he was unemployed and homeless, Bill managed to **keep his chin up**.
EXAMPLE 2: **Keep your chin up**! You'll find your lost dog soon.

last resort – if there are no other alternatives left; the last solution for getting out of a difficulty

EXAMPLE 1: David was locked out of his house. He knew that as a **last resort**, he could always break a window.
EXAMPLE 2: I don't like taking medicine. I'll only take it as a **last resort**.

(to) live from hand to mouth – to barely have enough money to survive

EXAMPLE 1: Jenny was earning $5 an hour working at the store. She was really **living from hand to mouth**.
EXAMPLE 2: George is really poor. He **lives from hand to mouth**.

(to) look on the bright side – to be optimistic; to think about the positive part or aspect of a situation

EXAMPLE 1: Leo was upset that his soccer game was canceled. His mother said, "**Look on the bright side**, now you can stay home and watch TV."
EXAMPLE 2: You lost your job? **Look on the bright side**, now you'll have more free time!

(to) make ends meet – to manage one's money so as to have enough to live on; to be okay financially

EXAMPLE 1: Kimberly wasn't able to **make ends meet** so she had to ask her parents to pay her rent.
EXAMPLE 2: If you can't **make ends meet**, you'll need to start spending less.

(to) make up one's mind – *see Lesson 1*

out of work – unemployed; not working

EXAMPLE 1: Gary was **out of work** for a year before finding a new job.
EXAMPLE 2: Bob is **out of work**. Do you know anybody who might want to hire him?

right-hand man – the most helpful assistant or employee

EXAMPLE 1: Juan's **right-hand man** helps him make all of his decisions.
EXAMPLE 2: When Jack Thompson retired as president of his company, his **right-hand man** took over.

(to) set eyes on – to look at; to see for the first time

EXAMPLE 1: Ted was in love from the moment he **set eyes on** Amber.
EXAMPLE 2: Susan knew from the moment she **set eyes on** Ted's friend Lucas that he would be trouble.

(to) stab someone in the back – to betray someone

EXAMPLE 1: Jill and Heather were friends, until Heather **stabbed Jill in the back** by stealing her boyfriend.
EXAMPLE 2: You're firing me after all I've done for this company? You're really **stabbing me in the back**!

(to be) stressed out – under severe strain; very anxious

EXAMPLE 1: Al is so **stressed out** about his job that he can't sleep at night.
EXAMPLE 2: You've been so **stressed out** lately. You really need to take a long vacation!

(to) tell off – to scold; to tell someone in strong words what one really thinks

EXAMPLE 1: When Ted showed up for chemistry class a half an hour late, his teacher really **told him off**.
EXAMPLE 2: Patty is going to **tell off** the plumber because the pipes he said he fixed are still leaking.

thank goodness – I'm grateful; I'm relieved

EXAMPLE 1: When Ted came home at 4 a.m. last Sunday, his mother said, "**Thank goodness** you're home! I was so worried about you."
EXAMPLE 2: **Thank goodness** you didn't go to California on Monday. It rained there every day this week.

(to) think big – to set high goals

EXAMPLE 1: Why run for Governor of New York? **Think big**: run for President of the United States!
EXAMPLE 2: Ken and Sandra hope to sell their house for $3 million dollars. They always **think big**.

What's the matter? – What's the problem?

EXAMPLE 1: **What's the matter**, Bob? You don't look very happy.
EXAMPLE 2: Oscar looks very pale. **What's the matter** with him?

When pigs fly! [slang] – never

EXAMPLE 1: Will Ted teach Nicole how to play the guitar? **When pigs fly**!
EXAMPLE 2: Sure, I'll give you my new laptop. **When pigs fly!**
SYNONYMS: when hell freezes over; never in a million years

Practice the Idioms

Fill in the blank with the missing word:

1) What's the _____? You look upset.

   a) situation b) issue c) matter

2) I know I can trust you. You would never stab me in the _____.

   a) leg b) back c) arm

3) If Bob and Susan run out of money, they can always borrow money from Susan's sister as a _____ resort.

   a) final b) first c) last

4) You look really stressed _____. Why don't you sit down, relax, and have a cup of tea?

   a) about b) in c) out

5) Bob, everything will be fine. You just need to keep your chin _____ and remember that tomorrow is another day.

   a) up b) down c) above

6) I just can't make up my _____ whether to order chicken or fish.

   a) head b) brain c) mind

7) Nicole accidentally stepped on Ted's guitar. Ted got really angry and told her _____.

   a) off b) out c) away

8) Your husband left you for his psychologist? Hang ____ there! I'm sure he'll realize she's crazy and then come back to you.

   a) up b) in c) out

ANSWERS TO LESSON 2, p. 160



Ted's chemistry class is way over his head.

Lesson 3

TED'S DAY AT SCHOOL

Ted tells his parents he did poorly on his chemistry test. They tell him he needs to get serious and study more.

Susan: How was your day at school today, Ted?

Ted: Bad. I had a chemistry test, and I **blew it**!

Susan: Maybe if you didn't **cut class** so often, you'd do better.

Bob: That's right, son. Stop **slacking off** and start **hitting the books**!

Ted: But I **can't stand** chemistry class. Besides, it's a **lost cause**. That class is way **over my head**.

Susan: You need to **buckle down**.

Ted: When I'm a famous musician, people won't **give a hoot** about my knowledge of atoms and molecules.

Bob: That's **beside the point.**

Susan: We know you have your **heart set on** going to New York University.

Bob: And you don't **stand a chance** of getting in there with such poor grades!



IDIOMS – LESSON 3

beside the point – not relevant; not important

EXAMPLE 1: Whether or not I asked the waiter to bring us water is **beside the point**. Waiters should always bring water to the table.
EXAMPLE 2: The reason you're late is **beside the point**. The fact is, your dinner is now cold.

(to) blow something – to spoil or botch something

EXAMPLE 1: Brenda **blew the interview** and didn't get the job offer.
EXAMPLE 2: Randy managed to get a date with the most popular girl in his class. Now I hope he doesn't **blow it**!

(to) buckle down – to start working seriously

EXAMPLE 1: If Don **buckles down** now, he might be able to graduate from high school this year.
EXAMPLE 2: Team, if we want to win this tournament, we're going to need to **buckle down**!

can't stand – to hate

EXAMPLE 1: Bob **can't stand** bureaucrats, so he'd never do well working at a large corporation.
EXAMPLE 2: Nicole **can't stand** broccoli. She simply refuses to eat it.

(to) cut class – to miss class without an excuse

EXAMPLE 1: Ted often **cuts class** to spend more time with his girlfriend.
EXAMPLE 2: If you keep **cutting French class**, you're going to fail it.

Get real! – be serious or realistic about what's going on

EXAMPLE 1: You think you won't get a speeding ticket when you drive 85 miles per hour? **Get real!**
EXAMPLE 2: You think you're going to win $1 million in the lottery? **Get real!**

(to) have one's heart set on – to really want something

EXAMPLE 1: Nicole **has her heart set on** going to New York this weekend.
EXAMPLE 2: Did you really **have your heart set on** going to Harvard?

(to) hit the books – to start studying

EXAMPLE 1: Ted partied all weekend. Finally, on Sunday night, he decided it was time to **hit the books**.
EXAMPLE 2: **Hit the books!** I know you have a test tomorrow.

lost cause – something hopeless

EXAMPLE 1: Cindy spent five years studying Russian. Finally, she realized it was a **lost cause**. She would never learn it.
EXAMPLE 2: Jack needs to stop drinking so much coffee, but he's so addicted to caffeine that it's a **lost cause**.

(to) not give a hoot – to not care about

EXAMPLE 1: Tom likes to walk around town in his pajamas — he doesn't **give a hoot** what people think.
EXAMPLE 2: Stephanie **doesn't give a hoot** if she's the only one wearing a green dress to the high school prom.

SYNONYMS: to not give a damn; to not give a darn

over one's head – beyond one's understanding

EXAMPLE 1: The professor was **speaking over our heads**. None of us could understand him.
EXAMPLE 2: The article on cloning was written for scientists. It was **over my head**.

(to) slack off – to waste time

EXAMPLE 1: Amanda doesn't get much done at the office. She's too busy **slacking off**.
EXAMPLE 2: I'd better stop **slacking off**. My essay is due in two hours.

NOTE: People who **slack off** all the time are called "slackers."

(to) stand a chance – to have the possibility of success

EXAMPLE 1: Although the American figure skaters were good, they didn't **stand a chance** of winning a gold medal at the Olympics.
EXAMPLE 2: Wilton High School has the best soccer team in the state. I'm afraid we don't **stand a chance** against them!

PRACTICE THE IDIOMS

Choose the most appropriate reply to the following statements:

1) *Bob:* "Susan, I can't get my old job back. It's a lost cause."
   Susan's reply:
   a) "Lost? Maybe I can help you find it."
   b) "Yes, I know it's not a good cause."
   c) "I understand. You'll find something else."

2) *Susan:* "How could Peter fire you? Were you slacking off?"
Bob's reply:
   a) "No. I was working very hard!"
   b) "No. I talked on the phone to friends all day."
   c) "Yes. I was working very hard!"

3) *Ted:* "It's getting late. I'd better start hitting the books."
Bob's reply:
   a) "Yes, that's a good idea. Spend some time studying."
   b) "Hit the books? Why don't you read them instead?"
   c) "Why don't you study instead?"

4) *Peter:* "I don't give a hoot how long you've been working here."
Bob's reply:
   a) "I wouldn't give you a hoot either."
   b) "I guess our years together aren't important to you."
   c) "Yes, it was a long time."

5) *Bob:* "Susan, the truth is that I couldn't stand Peter."
Susan's reply:
   a) "I know. Peter really liked you too."
   b) "I liked him too. He was a nice guy."
   c) "I didn't like him either. He was a jerk."

6) *Susan:* "Nicole, do you ever cut class?"
Nicole's reply:
   a) "No. I've never missed a single class."
   b) "Yes. I had to leave my math class early yesterday."
   c) "No. Sometimes I go to the mall during class time."

7) *Bob:* "This book on computers is way over my head."
Susan's reply:
   a) "Over your head? It should be in front of your face!"
   b) "Why don't you start with an easier book?"
   c) "Here, try this book. It's more difficult."

8) *Nicole:* "I've got my heart set on going to the school picnic."
Susan's reply:
   a) "Okay. You should definitely go."
   b) "Really? Why don't you want to go?"
   c) "I understand. Picnics can be boring."

ANSWERS TO LESSON 3, p. 160

NICOLE'S DAY AT SCHOOL

Nicole tells her mother Susan about her successful presentation at school. Her brother Ted overhears and interrupts the conversation.

Susan: How was your day at school today, Nicole?

Nicole: It was great, Mom. I gave a presentation on Hillary Clinton in government class. Afterwards, my teacher **paid me a compliment**.

Susan: What did she say?

Nicole: She said my presentation was **head and shoulders above** the others.

Susan: **Way to go**!

Nicole: She also said I should **go into** politics, just like Hillary.

Ted: You're so **gung ho** about school. It **drives me crazy**.

Nicole: Ted, don't **butt in**! You're just jealous.

Ted: Right. You **hit the nail on the head**. I'm **green with envy**.

Nicole: Would you just **shut up**? You're **on thin ice with** me right now.

Ted: Oh no! Look at me. I'm **shaking in my shoes**!



IDIOMS – LESSON 4

(to) butt in [slang] – to interrupt; to interfere

EXAMPLE 1: Nancy is always **butting in** to other people's business.
EXAMPLE 2: Sara is really rude. She always **butts in** to other people's conversations.

(to) drive one crazy – to annoy someone very much

EXAMPLE 1: Don't ask Mrs. Smith how old she is. It **drives her crazy**.
EXAMPLE 2: Please stop chewing gum so loudly. It's **driving me crazy**!
SYNONYMS: to drive one nuts; to drive one up the wall

(to) go into – to enter a profession

EXAMPLE 1: Lisa enjoys arguing with people, so she decided to **go into** law.
EXAMPLE 2: Do you like solving people's problems? If so, you should consider **going into** psychology.

NOTE: "Go into" has several other meanings, including:
1. Enter. **Go into** the house and get a pen.
2. Enter another emotional state. Sally **went into** hysterics.
3. Discuss details. I don't have time now to **go into** the whole story.

green with envy – desiring another's advantages or things

EXAMPLE 1: When Daniel got promoted to vice president of the bank, his colleagues were **green with envy**.
EXAMPLE 2: You won the lottery? I'm **green with envy**!

gung ho – very enthusiastic; very excited (about something)

EXAMPLE 1: Heather is really **gung ho** about her new job.
EXAMPLE 2: Sharon really loves college. She's very **gung ho**.

NOTE: If the expression "gung ho" doesn't sound like English to you, there's a reason. It comes from a Mandarin Chinese phrase meaning "working together." A US Marine Corps commander in China adopted this expression as the motto for his battalion during World War 2 and from there it sailed over to the United States and came into common use.

head and shoulders above – far superior to

EXAMPLE 1: The Boston Symphony Orchestra is **head and shoulders above** any other orchestra in the area.
EXAMPLE 2: I can't believe you only won second prize in the competition. You were **head and shoulders above** the first-prize winner!

(to) hit the nail on the head – to be right

EXAMPLE 1: Dawn **hit the nail on the head** when she said that Tiffany is jealous of Amber.
EXAMPLE 2: Steve **hit the nail on the head** with his idea of moving his company's manufacturing facility to China.

(to be) on thin ice (with someone) – to be in a dangerous position; to be temporarily on somebody's bad side

EXAMPLE 1: Joey was **on thin ice** with his mom after he spent his lunch money on candy bars.
EXAMPLE 2: Bill was **on thin ice** with his girlfriend after she saw him at the movie theater with another girl.

NOTE: There is also the variation "to skate on thin ice." Joey knew he was **skating on thin ice** when he bought candy with his lunch money.

(to) pay (someone) a compliment – to give someone a compliment; to offer someone an admiring comment

EXAMPLE 1: Professor Russo **paid Jennifer a compliment**. He said she had a beautiful smile.
EXAMPLE 2: Isn't it wonderful to **pay someone a compliment**? It makes them feel good, and it doesn't cost you anything!

(to) shake in one's shoes – to tremble with fear; to be afraid

EXAMPLE 1: Brianna is scared of her French teacher, Monsieur Le Monstre. Whenever he speaks to her, Brianna starts **shaking in her shoes**.
EXAMPLE 2: During the storm, Billy was hiding under his kitchen table and was really **shaking in his shoes**.

shut up

1) be quiet, stop speaking

EXAMPLE: The professor talked for hours. I thought he'd never **shut up**.

2) Stop speaking!

EXAMPLE: Nicole kept telling Ted to turn down his stereo. Finally, he got angry and said, "**Shut up**!"

NOTE: Remember that telling somebody to "shut up!" is rude. It's better to say "Be quiet!" or more politely, "Please be quiet!"

Way to go! – Good work!

EXAMPLE 1: You won $2,000 in the poetry writing contest? **Way to go!**
EXAMPLE 2: That was an interesting article you wrote. **Way to go!**

Practice the Idioms

Fill in the blank with the missing word:

1) Nicole is in a good mood because her teacher ____ her a compliment.

   a) told b) paid c) provided

2) Nicole's teacher told her she was ____ and shoulders above her classmates.

   a) elbow b) neck c) head

3) When my friend Chad told me he'd just won the lottery, I was ____ with envy.

   a) blue b) green c) red

4) When you do something well, your boss might tell you, "Way ____!"

   a) to come b) to go c) to act

5) When the robbers entered my house, I was in the kitchen shaking in my ____.

   a) slippers b) pajamas c) shoes

6) If somebody is bothering you, you can tell them they're driving you ____.

   a) crazy b) angry c) unhappy

7) If you like power, you might consider going ____ politics.

   a) above b) towards c) into

8) "You've been yelling and screaming for the past two hours. Could you just shut ____ already?"

   a) up b) in c) off

✪ Bonus Practice

Choose the best substitute for the phrase or sentence in bold:

1) When her friend Anna got into Yale, Nicole was **green with envy**.
   a) sick
   b) happy for her
   c) very jealous

2) Bob and Susan are really **gung ho** about the TV show *Survivor*. They watch it every Thursday night.
   a) enthusiastic
   b) concerned
   c) angry

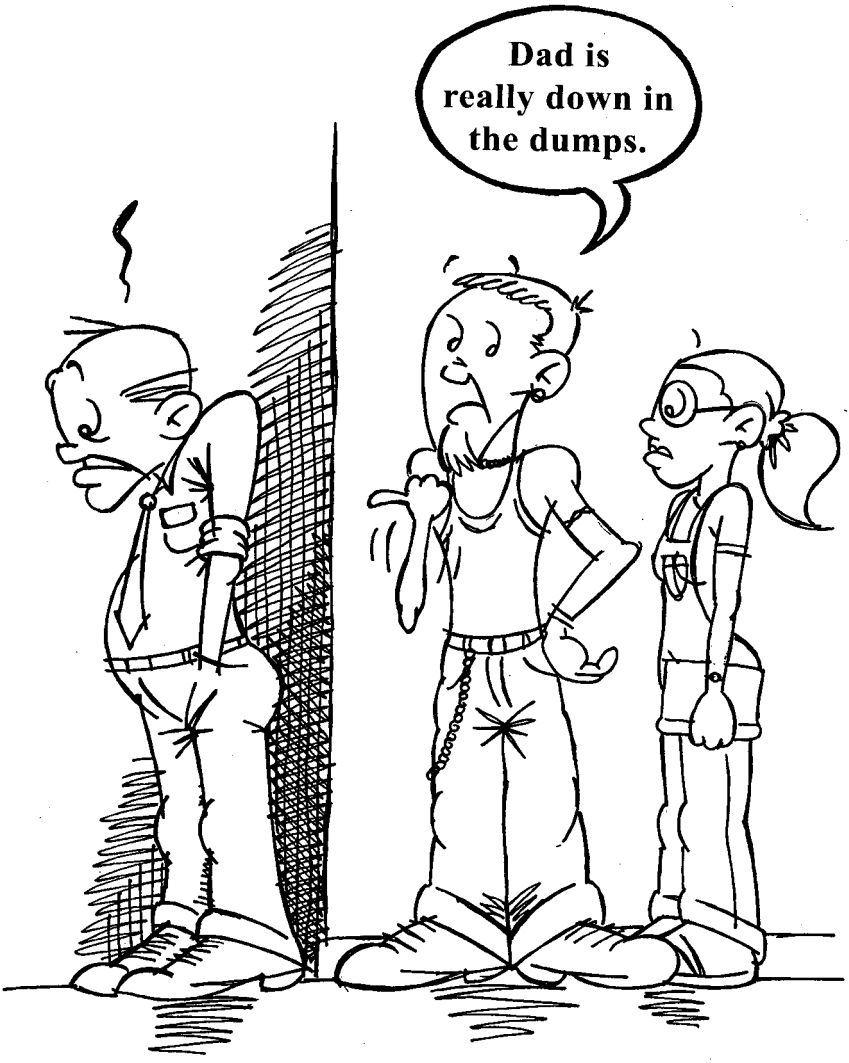
3) **Shut up!** I can't take any more of your screaming.
   a) Talk louder!
   b) Be quiet!
   c) Get out!

4) You got a scholarship to attend Harvard? **Way to go!**
   a) Too bad!
   b) Good work!
   c) Oh well!

5) Please don't **butt in**! We weren't talking to you.
   a) look at us
   b) disagree with us
   c) interrupt our conversation

6) These cookies aren't very good. I think you **hit the nail on the head** when you said I should add more sugar next time.
   a) were wrong
   b) were right
   c) were confused

ANSWERS TO LESSON 4, p. 160


Dad is really down in the dumps.

Lesson 5

TED GOES OUT FOR THE EVENING

Ted leaves to go visit his girlfriend Amber. Ted's mother Susan says she doesn't really like Amber. She wishes him a good time anyway.

Ted: See you later, Mom!

Susan: Where are you going, Ted?

Ted: I told Amber I'd **drop by**.

Susan: What are you two going to do?

Ted: Maybe go to the movies or to a party. Our plans are still **up in the air**.

Susan: Why don't you invite her over here?

Ted: I don't want to **hang around** here. Dad is really **down in the dumps**.

Susan: Is Amber the girl with the nose ring and the purple hair?

Ted: Yeah. I'm **crazy about** her!

Susan: Don't **take this the wrong way**, but she's not exactly my **cup of tea**.

Ted: **Take it easy**, Mom. We're not **about to** get married. We just enjoy **hanging out** together.

Susan: I guess **there's no accounting for taste. Have a good time.**

Ted: Don't worry. We'll **have a blast!**

Susan: (**under her breath**) That's what I'm afraid of!



IDIOMS – LESSON 5

about to – *see Lesson 1*

(to be) crazy about – to like very much

EXAMPLE 1: Amy is so **crazy about** golf, she'd like to play every day.
EXAMPLE 2: I'm sure Katie will agree to go out on a date with Sam. She's **crazy about** him!

cup of tea – the type of person or thing that one generally likes

EXAMPLE 1: Hockey isn't Alan's **cup of tea**. He prefers soccer.
EXAMPLE 2: I know Joy is nice, but she's simply **not my cup of tea.**

NOTE: This expression is almost always used in the negative. She's **not my cup of tea**.

(to be) down in the dumps – to feel sad; to be depressed

EXAMPLE 1: It's not surprising that Lisa is **down in the dumps**. Paws, the cat she had for 20 years, just died.
EXAMPLE 2: It's easy to feel **down in the dumps** when it's raining outside.

(to) drop by – to pay a short, often unannounced visit

EXAMPLE 1: If we have time before the movie, let's **drop by** Bill's house.
EXAMPLE 2: "Hi, I was in the neighborhood so I thought I'd **drop by**!"

(to) hang around – to spend time idly; to linger

EXAMPLE 1: We had to **hang around** the airport for an extra six hours because our flight was delayed.
EXAMPLE 2: Nina's boyfriend Boris is coming over soon. She hopes her parents aren't planning on **hanging around** the house.

(to) hang out – to spend time (often doing nothing)

EXAMPLE 1: Ted spent all of last summer **hanging out** by his friend's pool.
EXAMPLE 2: Kathy and her friends like to **hang out** at the mall.

NOTE: "Hang out with" means to keep company with someone.

(to) have a blast [slang] – to enjoy oneself very much

EXAMPLE 1: Last summer, Nicole **had a blast** backpacking through Europe with some friends.
EXAMPLE 2: Heather spent her spring break in Fort Lauderdale with millions of other college students. She **had a blast**!

(to) have a good time – to enjoy oneself

EXAMPLE 1: Marcy and José **had a good time** salsa dancing at Babalu, a nightclub in Manhattan.
EXAMPLE 2: Nora and Jake **had a good time** on their honeymoon in Maui.

take it easy – relax; don't worry

EXAMPLE 1: You lost your keys? **Take it easy**, I'm sure you'll find them.
EXAMPLE 2: Stop yelling and **take it easy**. I'm sure there's a good explanation for why Joe borrowed your car without asking first.

(to) take something the wrong way – to take offense

EXAMPLE 1: Don't **take this the wrong way**, but I liked your hair better before you got it cut.
EXAMPLE 2: Jessica is offended. I guess she **took it the wrong way** when I told her she should exercise more.

NOTE: This expression is often used in the negative form: "Don't take this the wrong way, but..."

there's no accounting for taste – it's impossible to explain individual likes and dislikes

EXAMPLE 1: Ted likes to put sugar on his spaghetti. I guess **there's no accounting for taste**.
EXAMPLE 2: Tiffany has a tattoo of a squirrel on her leg. **There's no accounting for taste**.

under one's breath – quietly; in a whisper

EXAMPLE 1: "Amber is strange," muttered Nicole **under her breath**, as Ted was leaving the room.
EXAMPLE 2: Mike agreed to take out the garbage, saying **under his breath**, "I always do the dirty work around here."

(to be) up in the air – not yet determined; uncertain

EXAMPLE 1: It might rain later, so our plans for the picnic are **up in the air**.
EXAMPLE 2: Our trip to Russia is **up in the air**. We aren't sure we'll get our visas in time.

Practice the Idioms

Fill in the blank with the missing word:

1) Bob was fired. It's not surprising that he's down ____ the dumps.

   a) at b) in c) with

2) Ted thinks Amber is wonderful. He's just crazy ____ her.

   a) about b) around c) into

3) "Don't ____ this the wrong way, but I really don't like your girlfriend," said Susan to Ted.

   a) understand b) put c) take

4) Ted likes to hang ____ with Amber. She's fun to be with.

   a) on b) out c) in

5) Ted decided to go over to Amber's house. He'd promised her he'd drop ____.

   a) by b) around c) near

6) Bob and Susan don't know where they'll go on vacation. Their travel plans are still up ____ the air.

   a) around b) in c) above

7) Judy muttered something nasty ____ her breath, but I couldn't quite hear it.

   a) about b) under c) below

8) Why are you hanging ____ the house on such a beautiful day? You should be outside enjoying the weather.

   a) inside b) from c) around

ANSWERS TO LESSON 5, p. 160



Review for Lessons 1-5

Fill in the blank with the missing word:

1) After copying from his friend's paper during the test, Ted was on ____ ice with his chemistry teacher.

   a) thick b) thin c) dangerous

2) Ted's teacher hit the ____ on the head. Ted should spend less time playing guitar and more time studying.

   a) tack b) nail c) screw

3) I'm not really crazy about my friend's husband. He talks too much, and he never listens to what anybody else is saying. He's just not my cup of ____.

   a) coffee b) cocoa c) tea

4) If Ted has his ____ set on going to New York University, he's going to have to buckle down and start studying more.

   a) life b) brain c) heart

5) It's not surprising that Nicole gets such good grades. She's as ____ as a tack.

   a) smart b) sharp c) clever

6) When Peter ____ his temper, it's very scary. He throws furniture everywhere.

   a) loses b) finds c) opens

7) After Jane started hitting the _____, her grades started improving immediately.

   a) work b) books c) teachers

8) Nicole said something ____ her breath, but I couldn't hear it. When I asked her to repeat it, she refused.

a) on b) about c) under

9) Will Ted ever be the best student in his class? Sure, when ____ fly!

a) sheep b) goats c) pigs

10) A positive attitude leads to success. When things get difficult, it's important to keep your ____ up.

a) chin b) neck c) head

11) Bob was all stressed ____ because the traffic was making him late for a doctor's appointment.

a) over b) out c) up

12) Frank knew that the judge had already decided he was guilty. There was no point ____ arguing with him.

a) in b) around c) about

13) Some people think Nicole and Susan are sisters. That really ____ Nicole crazy!

a) does b) causes c) drives

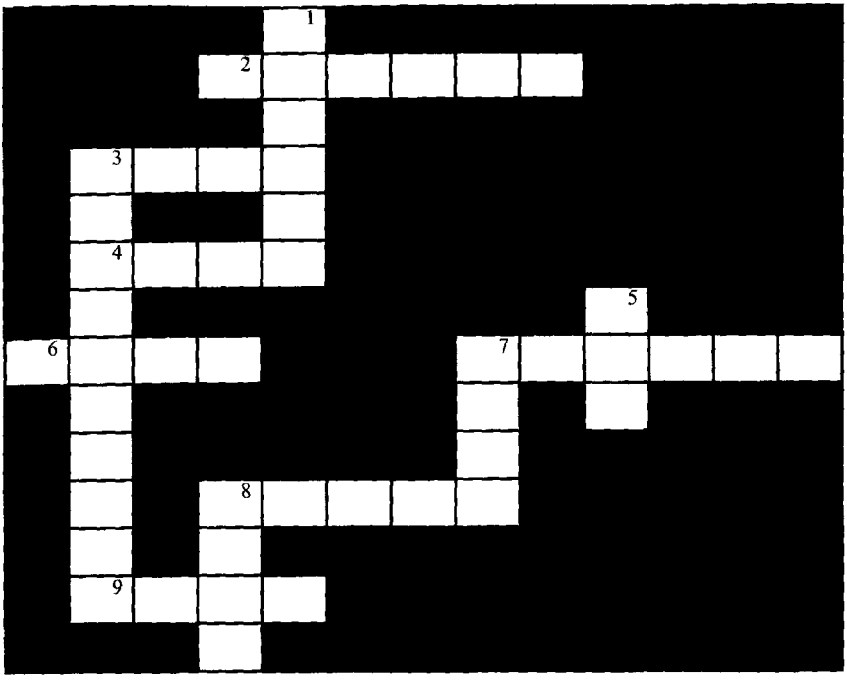
14) Ted has been slacking ____ since the first day of high school, so it's not surprising that he's doing so poorly.

a) around b) off c) about

15) During the Depression in the 1930's, many families in America were living from hand to ____.

a) arm b) mouth c) hand

CROSSWORD PUZZLE



Across

2. "What's the ____?" Sue asked Bob. "You look very unhappy."
3. Sue doesn't want Bob to be sad. She wants him to keep his ____ up.
4. Bob's boss doesn't want Bob back. He's already made up his ____.
6. After failing his chemistry class once, Ted is taking it again. "Don't ____ it this time!" said his father.
7. Bob doesn't like the people at Honest Abe's Furniture Store. They give him the ____.
8. Ted's father wants him to study more. He tells Ted to hit the ____.
9. You got an "A" in every subject? That's very impressive! You must be as sharp as a ____.

Down

1. Bob was ____. Now he needs to find a new job.
3. Nicole's teacher was pleased with her and paid her a ____.
5. Ted's fancy new CD player cost an arm and a ____.
7. Ted is doing poorly in chemistry because he ____ class so often.
8. I wouldn't trust Lisa. She has a long history of stabbing her friends in the ____.

ANSWERS TO REVIEW, p. 161


I baked cookies for you!
You've got a heart of gold!

Lesson 6

SUSAN STAYS HOME AND BAKES COOKIES

Susan decides to cheer up her husband. Bob loves her homemade cookies. Nicole suggests she start a cookie business.

Susan: Bob, I baked cookies for you.

Bob: That was so nice of you, dear. You've got a **heart of gold**!

Susan: Go ahead and **pig out**!

Bob: These are delicious!

Susan: I thought they might **cheer you up**. You've been **in a bad mood** lately.

Bob: I guess I have been a little **on edge**. But these cookies are **just what the doctor ordered**!

Nicole: Do I smell cookies?

Susan: Yes, Nicole. **Help yourself**.

Nicole: Yum-yum.* These are **out of this world**. You could **go into business** selling these!

Bob: You could call them Susan's Scrumptious Cookies. You'd **make a bundle**.

Susan: **Good thinking!**

Nicole: Don't forget to **give me credit** for the idea after you're rich and famous!

Susan: You know I always **give credit where credit is due**!

* Yum-yum: this is said when something is delicious. You can also say "mmm, mmm" or "mmm-mmm, good."



IDIOMS – LESSON 6

(to) cheer someone up – to make someone happy

EXAMPLE 1: Susan called her friend in the hospital to **cheer her up**.
EXAMPLE 2: My father has been depressed for weeks now. I don't know what to do to **cheer him up**.
NOTE: You can tell somebody to "Cheer up!" if they are feeling sad.

(to) give (someone) credit – to acknowledge someone's contribution; to recognize a positive trait in someone

EXAMPLE 1: The scientist **gave his assistant credit** for the discovery.
EXAMPLE 2: I can't believe you asked your boss for a raise when your company is doing so poorly. I must **give you credit** for your courage!

(to) give credit where credit is due – to give thanks or acknowledgement to the person who deserves it

EXAMPLE: I will be sure to thank you when I give my speech. I always **give credit where credit is due**.

(to) go into business – to start a business

EXAMPLE 1: Jeff decided to **go into business** selling baseball cards.
EXAMPLE 2: Eva **went into business** selling her homemade muffins.

good thinking – good idea; smart planning

EXAMPLE 1: I'm glad you brought an umbrella — that was **good thinking**!
EXAMPLE 2: You reserved our movie tickets over the Internet? **Good thinking**!

(to) have a heart of gold – to be very kind and giving

EXAMPLE 1: Alexander **has a heart of gold** and always thinks of others before himself.
EXAMPLE 2: You adopted five children from a Romanian orphanage? You've got a **heart of gold**!

Help yourself – serve yourself

EXAMPLE 1: "**Help yourselves** to cookies and coffee," said Maria before the meeting started.
EXAMPLE 2: You don't need to wait for me to offer you something. Please just **help yourself** to whatever you want.

NOTE: Pay attention to the reflexive form: Help *yourself* in singular, help *yourselves* in plural.

(to be) in a bad mood – unhappy; depressed; irritable

EXAMPLE 1: After her boyfriend broke up with her, Nicole was **in a bad mood** for several days.
EXAMPLE 2: I don't like to see you **in a bad mood**. How can I cheer you up?

just what the doctor ordered – exactly what was needed

EXAMPLE 1: Martin wanted a hot drink after spending the day skiing. A cup of hot cocoa was **just what the doctor ordered**.
EXAMPLE 2: Our trip to Florida was so relaxing. It was **just what the doctor ordered**!

(to) make a bundle – to make a lot of money

EXAMPLE 1: Bob's friend Charles **made a bundle** in the stock market and retired at age 45.
EXAMPLE 2: Sara **made a bundle** selling her old fur coats on eBay, a website where you can buy and sell used things.

(to be) on edge – nervous; irritable

EXAMPLE 1: Whenever Susan feels **on edge**, she takes several deep breaths and starts to feel more relaxed.
EXAMPLE 2: Ever since his car accident, Neil has felt **on edge**.

out of this world – delicious

EXAMPLE 1: Mrs. Field's oatmeal raisin cookies are **out of this world**!
EXAMPLE 2: Mmmm, I love your chicken soup. It's **out of this world**!

(to) pig out [slang] – to eat greedily; to stuff oneself

EXAMPLE 1: Ted **pigged out** on hot dogs and hamburgers at the barbeque and then got a stomachache.
EXAMPLE 2: "Nicole, stop **pigging out** on cookies or you'll never be able to eat your dinner!"

NOTE: Pay attention to the preposition "on" after the verb "to pig out." One can **pig out on** hotdogs, **pig out on** candy, **pig out on** ice cream.

Practice the Idioms

Choose the best substitute for the phrase or sentence in bold:

1) Thanks for baking cookies for me. **You've got a heart of gold**.
   a) You're a very nice person.
   b) You're a reliable person.
   c) You're very generous with your money.

2) I baked these cookies for you. **Why don't you pig out?**
   a) Please take just one cookie.
   b) Take as many cookies as you like.
   c) Why don't you ever eat my cookies?

3) I know you'll like my cookies since **you've got a sweet tooth**.
   a) your teeth are hurting
   b) you don't like sweet things
   c) you like sweet things

4) **You should go into business selling cookies**.
   a) You should go to the store and buy some cookies.
   b) You should try to get a job baking cookies.
   c) You should start a company that sells cookies.

5) I baked these cookies. **Help yourself!**
   a) Let me get you one!
   b) Take some!
   c) You need to get some help!

6) If you went into business selling these delicious cookies, **you'd make a bundle**.
   a) you'd make many cookies
   b) you'd make a lot of money
   c) you'd make a few dollars

7) **Good thinking!**
   a) That's a good idea!
   b) It's good that you're thinking!
   c) Keep thinking good thoughts!

8) I was thirsty. This iced tea is **just what the doctor ordered.**
   a) exactly what I needed
   b) very healthy for me
   c) exactly what my doctor recommended

ANSWERS TO LESSON 6, p. 161


Are you prepared to work like a dog?
No, I'm going to hire you to work like a dog!

Lesson 7

SUSAN HIRES BOB TO RUN HER BUSINESS

Susan stays up all night thinking about her cookie business. In the morning, she discusses it with Bob. Bob agrees to work for her.

Bob: You're up **bright and early** this morning, Susan.

Susan: I **didn't sleep a wink**. I was awake all night thinking about the new business.

Bob: Running your own business is lots of work. Are you prepared to **work like a dog**?

Susan: No. But I am prepared to hire *you* to run the business.

Bob: You want *me* to run a cookie business? **Fat chance!**

Susan: Why not?

Bob: **I don't have a clue** about making cookies. I don't even know how to turn the oven on!

Susan: I'll give you a **crash course**.

Bob: Do I have to do the baking?

Susan: No. You'll just manage the business side.

Bob: **Needless to say,** I have **mixed feelings** about working for you.

Susan: I'll be nice. I promise you'll be a **happy camper.**

Bob: Okay. **Let's give it a shot,** boss!



IDIOMS – LESSON 7

bright and early – early in the morning

EXAMPLE 1: Our flight to Berlin leaves at 7:00 a.m. tomorrow, so we'll have to get up **bright and early**.
EXAMPLE 2: We have lots of cookies to bake so we'll have to start **bright and early** tomorrow.

SYNONYM: at the crack of dawn

crash course – short and intensive instruction

EXAMPLE 1: Yesterday, Joan's son sat down with her for a couple of hours and gave her a **crash course** on using the Internet.
EXAMPLE 2: Rachel had a date on Friday night with an auto mechanic. He gave her a **crash course** on changing her oil.

Fat chance! – definitely not

EXAMPLE 1: The boys at school are always laughing at Dana. Will she be invited to the school dance? **Fat chance!**
EXAMPLE 2: You want to borrow my new car and drive it across the country? **Fat chance!**

SYNONYMS: never in a million years; no way!

(to) give it a shot – to try something

EXAMPLE 1: I've never tried to make wine in my bathtub before, but perhaps I'll **give it a shot**.
EXAMPLE 2: You can't open that jar? Let me **give it a shot**.

SYNONYMS: to give it a try; to try one's hand at something

NOTE: "To give it one's best shot" means to try as hard as one can. I know you're nervous about the interview — just **give it your best shot**.

happy camper [slang] – a happy person; a satisfied participant

EXAMPLE 1: When Linda's passport was stolen in Florence, she was not a **happy camper**.
EXAMPLE 2: Steve is taking five difficult courses this semester. He's not a **happy camper**!

NOTE: This expression is usually used in the negative (not a happy camper).

(to have) mixed feelings – to feel positive about one aspect of something and negative about another

EXAMPLE 1: When our houseguests decided to stay for another week, I had **mixed feelings**. On the one hand, I enjoyed hanging out with them. On the other hand, I was tired of cooking for them.
EXAMPLE 2: I have **mixed feelings** about the president of our company. He's good with the clients, but he's nasty to his employees.

needless to say – obviously

EXAMPLE 1: You've got a test tomorrow morning. **Needless to say**, you can't stay out late tonight.
EXAMPLE 2: **Needless to say**, you shouldn't have waited until Christmas Eve to do your shopping. The stores are going to be very crowded!

SYNONYM: it goes without saying. Example: You've got a test tomorrow, so **it goes without saying** that you can't stay out late tonight.

(to) not have a clue – to know nothing about

EXAMPLE 1: Bob talks about working at McDonald's, but the truth is he **doesn't have a clue** about making hamburgers.
EXAMPLE 2: "Do you know how to fix a broken printer?" – "No, I **don't have a clue**!"

(to) not sleep a wink – to be awake all night

EXAMPLE 1: Ted was so nervous about his chemistry test that he didn't **sleep a wink** the night before.
EXAMPLE 2: It's not surprising that Jill **didn't sleep a wink** last night. She drank a large cup of coffee before going to bed.

(to) work like a dog – to work very hard

EXAMPLE 1: Larry became an investment banker after college, and now he **works like a dog**.
EXAMPLE 2: Al **worked like a dog** on his term paper and got an "A+" on it.

SYNONYMS: to work one's tail off; to work like a horse; to work one's fingers to the bone

Practice the Idioms

Fill in the blank with the missing word:

1) Bob was surprised to see his wife up ____ and early in the morning.

   a) light b) bright c) ready

2) Last week I worked 80 hours. I really worked like a ____.

   a) dog b) cat c) squirrel

3) Bob had never baked anything before in his life. He didn't even have a ____ about how to turn the oven on.

   a) hint b) suggestion c) clue

4) If you need to learn something quickly, you'd better take a ____ course.

   a) crash b) fast c) beginner's

5) Bob wasn't sure he wanted to work for his wife. He had ____ feelings.

   a) nervous b) mixed c) confused

6) Jennifer's boss is lousy and her salary is low. She's not a happy ____.

   a) scout b) tourist c) camper

7) Bob decided to work for Susan. He figured he'd give it a ____.

   a) shot b) pop c) choice

8) Nicole was up all night finishing her Spanish homework. She didn't sleep a ____.

   a) drink b) blink c) wink

ANSWERS TO LESSON 7, p. 161

Lesson 8

TED FORMS A ROCK BAND

Ted plans to become a successful musician. First, he needs Susan to loan him money for a new guitar. Susan suggests that Ted bake cookies to earn the money.

Susan: You're **in good spirits** today, Ted.

Ted: I've got great news, Mom.

Susan: What is it?

Ted: Amber and I are going to start a rock band!

Susan: **Good for you!**

Ted: Mom, I'm not going to **beat around the bush**. I need to borrow $1,000 for a new guitar.

Susan: Ted, your father and I can't **shell out** that much. We aren't **made of money**.

Ted: You're not? I thought you were millionaires, like Donald and Ivana Trump!*

Susan: Ha ha. This is no time to be a **wise guy**!

Ted: I promise I'll pay you back.

Susan: How?

Ted: We're going to **take the music world by storm** and make lots of money.

Susan: That sounds like a **pipe dream**. Aren't high school rock bands a **dime a dozen**?

Ted: Yeah, but we're different. With my guitar playing and Amber's beautiful voice, we're sure to **make a splash**!

Susan: Well, we're going through **hard times**. You're going to have to work for that $1,000.

Ted: How?

Susan: You can bake cookies.

Ted: I bet Mrs. Clapton never made Eric** bake cookies, but I guess **those are the breaks**.

* Donald Trump is a famous American millionaire who made his money in real estate. Ivana is his ex-wife.

** Eric Clapton is a very popular guitarist.



IDIOMS – LESSON 8

(to) beat around the bush – to talk *around* the subject; to avoid getting to the point

EXAMPLE 1: Kara **beat around the bush** for an hour, then finally told us she needed a ride to Kennedy Airport.
EXAMPLE 2: If you want something, tell me. Don't **beat around the bush!**

dime a dozen – so plentiful as to be nothing special; common

EXAMPLE 1: Reality TV shows are a **dime a dozen** these days.
EXAMPLE 2: There are so many Starbucks coffee shops in Manhattan, they're a **dime a dozen**.

NOTE: This expression comes from the fact that a "dime" is worth only ten cents (very little value).

Good for you! – Good job! Well done!

EXAMPLE 1: You won $100,000 on the TV game show *Jeopardy*? **Good for you!**
EXAMPLE 2: You passed your math test? **Good for you!**

hard times – a time of difficulty

EXAMPLE 1: Since his wife left him for her dentist, Dan has been going through **hard times**.
EXAMPLE 2: Nancy's family is going through **hard times**. Her father just lost his job.

(to be) in good spirits – happy; in a good mood

EXAMPLE 1: After she won the tennis tournament, Elizabeth was **in good spirits**.
EXAMPLE 2: Sam was **in good spirits** after receiving his Christmas bonus.

made of money – very rich

EXAMPLE 1: My neighbor is re-modeling his house to look like Versailles. He doesn't have good taste, but he certainly is **made of money**.
EXAMPLE 2: Max should be willing to loan you $10,000 to start your new business. He's **made of money**.

SYNONYMS: loaded; rolling in dough; to have money to burn

(to) make a splash – to win popularity quickly

EXAMPLE 1: Nicole's beautiful cousin Cecilia from Santo Domingo really **made a splash** at the high school dance.
EXAMPLE 2: Those new jeans really **made a splash**. All the kids are wearing them.

SYNONYM: to be a hit

(to) pay (someone) back – to repay a loan or debt

EXAMPLE 1: Nicole **paid her friend back** the $10 she borrowed.
EXAMPLE 2: You can borrow $50, but don't forget to **pay me back**!

NOTE: "Pay back" also means to "get revenge." Example: I know you're the one who stole my car, and one day I'll think of a way to **pay you back**!

pipe dream – an unrealistic hope

EXAMPLE 1: Susan would like to move to New Zealand and write romance novels, but she knows that's just a **pipe dream**.
EXAMPLE 2: You want to become a famous actor on Broadway? That sounds like a **pipe dream**.

(to) shell out – to pay (often more than one would like)

EXAMPLE 1: Bob **shelled out** $5,000 for Nicole's piano lessons before she decided she'd rather play the flute.
EXAMPLE 2: How much am I going to have to **shell out** to get two tickets to the Rolling Stones concert?

(to) take (something) by storm – to win popularity quickly

EXAMPLE 1: The play "The Producers" really **took New York by storm.**
EXAMPLE 2: That new restaurant really **took Chicago by storm**!

(that's *or* those are) the breaks – when something bad happens and you can't do anything about it

EXAMPLE 1: By the time we got to the theater, the new Harry Potter movie was already sold out. Oh well, **that's the breaks!**
EXAMPLE 2: Your glasses fell on a rock and broke while you were fishing? **Those are the breaks!**

wise guy [slang] – a smart aleck; one who makes a lot of sarcastic comments

EXAMPLE 1: When Mrs. Lee asked Joey what he wanted to be when he grew up, he said, "An adult." She told him not to be such a **wise guy.**
EXAMPLE 2: That clerk in the video store is a real **wise guy.** He's always making nasty comments about the customers.

SYNONYMS: wise ass [rude], smart ass [rude]

PRACTICE THE IDIOMS

Choose the best substitute for the phrase in bold:

1) I'm **in good spirits** today because I got a promotion at work.
   a) happy
   b) drunk
   c) tired

2) Renting an apartment on Park Avenue in Manhattan is difficult, unless you're **made of money**.
   a) wealthy
   b) strange
   c) famous

3) My friend's daughter paints beautiful pictures. In a few years, **she'll take the art world by storm**.
   a) something bad will happen and she'll lose her job
   b) she'll draw an excellent painting of a storm
   c) she'll become a very successful artist

4) Susan thinks that Ted's plan to become a famous rock star is **a pipe dream**.
   a) something that is not likely to happen
   b) Ted's biggest hope
   c) something very realistic

5) If you're looking for a new suit, you shouldn't have a problem. Clothing shops in this town are **a dime a dozen**.
   a) hard to find
   b) everywhere
   c) lousy

6) Ted performed at his high school dance. He knew he'd **made a splash** when all the girls started singing along.
   a) done something wrong
   b) made a very positive impression
   c) created waves

7) Being **a wise guy** can be fun, but it might not make you popular with your teachers.
   a) a very intelligent person
   b) an obnoxious person who makes sarcastic comments
   c) a person whom everybody admires

8) Nicole wants to attend Yale, but her parents don't want to **shell out** $100,000 for the tuition.
   a) waste
   b) save
   c) pay

ANSWERS TO LESSON 8, p. 161


I'm by far the best candidate for president!
NICOLE
4
PREZ

NICOLE FOR PRESIDENT!

Nicole discusses her plans to run for student body president. Nicole wants Ted to ask his friends to vote for her. Ted agrees, in exchange for Nicole's help with his homework.

Nicole: I've decided to run for student body president! If I'm going to become a senator one day, I should **get some experience under my belt** now.

Ted: Andrea Jenkins is also running. She'll give you a **run for your money**!

Nicole: Andrea Jenkins is an idiot. I'm **by far** the better candidate.

Ted: Don't be so **full of yourself**! I might vote for Andrea.

Nicole: Stop **kidding around**. **Let's get down to business**. I need your help.

Ted: You want *me* to help *you*?

Nicole: Yes. I need you to **talk** your friends **into** voting for me.

Ted: But you never **give my friends the time of day**. All you give them is the **cold shoulder**.

Nicole: That's because they've got blue hair and nose rings!

Ted: They're better than your friends — a bunch of **goody-goodies** and **brown-nosers**!

Nicole: That's **beside the point**. Let's talk about *your* friends and *their* votes.

Ted: Okay. **You scratch my back and I'll scratch yours**. If you do my chemistry homework, I'll help you get the votes.

Nicole: I'm not **crazy about** that idea. But, okay, **it's a deal**. I hope I can **count on you**.



IDIOMS – LESSON 9

beside the point – *see Lesson 3*

brown-noser [slang] – a person who's constantly trying to win favor with people above them, such as teachers or bosses

EXAMPLE 1: Lauren is such a **brown-noser**. She's always telling her teacher how much she enjoys class.
EXAMPLE 2: Dennis brought the boss lunch today? What a **brown-noser**!

NOTE: You will also see the verb form of this expression: "to brown-nose." Example: Dennis is always **brown-nosing** the boss, but I still don't think he's going to get a promotion.

by far – by a wide margin; by a great difference

EXAMPLE 1: Some people think Tom Hanks is **by far** the best actor in America today.
EXAMPLE 2: Mediterranean Grill is **by far** the best restaurant in town. No wonder it's so hard to get a reservation there!

SYNONYMS: by a long shot; far and away; hands down

(to) count on someone – to depend or rely on someone

EXAMPLE 1: My brother has a great sense of humor, so I can always **count on him** to cheer me up.
EXAMPLE 2: If I can **count on you** to wake me up, I won't set my alarm clock.

(to be) crazy about – *see Lesson 3*

full of oneself – to think too much of oneself

EXAMPLE 1: After Angela appeared on the cover of *Vogue* magazine, she was really **full of herself**.
EXAMPLE 2: Mitch thinks he's really great. He's so **full of himself**.

(to) get down to business – to get serious about a task

EXAMPLE 1: The book club members spent the first two hours of their meeting eating and drinking before finally **getting down to business**.
EXAMPLE 2: Our dinner guests are arriving in two hours. We'd better **get down to business** and start preparing.

(to) get *or* to have under one's belt – to have or to get experience

EXAMPLE 1: Kristen had three years of working for a large law firm **under her belt** before leaving to start her own firm.
EXAMPLE 2: Ernie needs to get an MBA **under his belt** to get the job he wants.

(to) give (someone) a run for (one's) money – to be strong competition

EXAMPLE 1: We lost the soccer tournament, but we certainly **gave the girls from Stamford High School a run for their money.**
EXAMPLE 2: Tina is a good tennis player and always **gives me a run for my money**.

(to) give someone the cold shoulder – to be cold to someone on purpose; to snub someone

EXAMPLE 1: When Lisa saw Amber at the mall, she didn't even stop to talk to her. She really **gave her the cold shoulder**.
EXAMPLE 2: I can't understand why Joe would **give you the cold shoulder**. I thought you two were good friends!

SYNONYM: to blow someone off. Example: Amber can't understand why Lisa **blew her off** at the mall.

(to not) give someone the time of day – to ignore someone; to refuse to pay any attention to someone

EXAMPLE 1: Sandra never **gave me the time of day** back in college, but now she calls me all the time for advice.
EXAMPLE 2: Why don't you find a new stockbroker? Yours is always so busy, she barely **gives you the time of day**.

goody-goody – self-righteously or smugly good

EXAMPLE 1: **Goody-goodies** usually sit in the front row and smile at the teacher during class.
EXAMPLE 2: Samantha is a real **goody-goody**. She always offers to erase the blackboard at the end of class.

SYNONYMS: goody two-shoes; teacher's pet

it's a deal – I agree (to a proposal or offer)

EXAMPLE 1: You'll make dinner every night for a month if I help you with your homework? Okay, **it's a deal**!
EXAMPLE 2: "If you rake up all the leaves in front of the house, I'll do the dishes." – "**It's a deal!**"

(to) kid around – to joke around; to tease

EXAMPLE 1: Jeremy loves to **kid around**, so don't be offended by anything he says.
EXAMPLE 2: While they were **kidding around**, Tim accidentally poked Rob in the eye. He had to be rushed to the emergency room of the hospital.

NOTE: You will often here this in the negative "not kidding around." This means to take something very seriously. Example: The White House is **not kidding around** with airport security.

(to) talk into – to persuade; to convince

EXAMPLE 1: Chris didn't want to jump out of the plane, but Erin **talked him into it**.
EXAMPLE 2: Stop trying to **talk me into** going to the dance club on Saturday night. I already decided that I'm going to Maria's party instead.

you scratch my back and I'll scratch yours – if you do me a favor, I'll do you a favor; let's cooperate

EXAMPLE 1: I'll help you with your homework if you do the dishes. **You scratch my back and I'll scratch yours**.
EXAMPLE 2: If I drive you into the city, will you pick up my dry cleaning? **You scratch my back and I'll scratch yours**.

Practice the Idioms

Fill in the blank with the missing word:

1) Nicole is very reliable. You can always count ____ her.

   a) in b) on c) with

2) I need to ask you for your help, and I'll do something nice for you in return. You scratch my ____ and I'll scratch yours.

   a) back b) neck c) foot

3) Stop kidding ____! Tell me where you hid my shoes.

   a) about b) around c) into

4) I can't believe that Lisa gave you the ____ shoulder. I thought you two were friends.

   a) hot b) freezing c) cold

5) Ted's friends didn't want to vote for Nicole, but Ted talked them ____ it.

   a) into b) around c) for

6) Although Jim Greene was ____ far the more qualified candidate, he lost the election because of a scandal.

   a) way b) in c) by

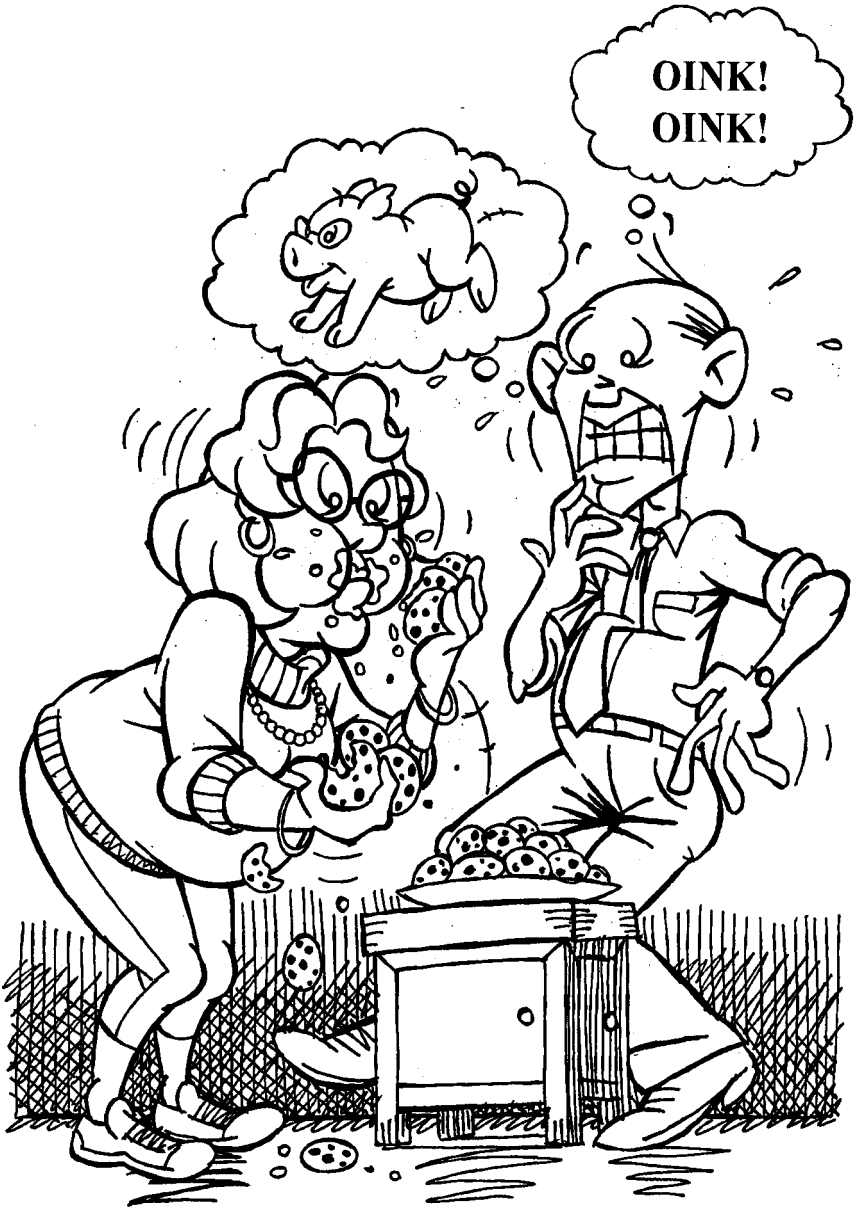
7) Denise is really full ____ herself. She thinks she's the smartest and most beautiful woman in the world.

   a) with b) of c) in

8) Nicole thinks that Andrea is a snob. She says Andrea won't ____ her the time of day.

   a) give b) allow c) tell

ANSWERS TO LESSON 9, p. 162


OINK!
OINK!

Lesson 10

BOB VISITS THE VILLAGE MARKET

Bob goes to the Village Market, a supermarket in town. He asks Carol, the owner of the store, if she would like to sell Susan's Scrumptious Cookies. Carol agrees, but isn't able to tell Bob how much she'll pay him.

Bob: Thank you for **making time for** me today, Carol.

Carol: **Don't mention it,** Bob. **What's up**?

Bob: My wife baked these cookies **from scratch**. Please take one.

Carol: Mmmm, chewy. These are **out of this world**!

Bob: My wife's a great cook.

Carol: **You can say that again**. I don't want to **make a pig of** myself, but let me take a few more.

Bob: *Oink oink!* **Just kidding!**

Carol: I'd like to sell these at the Village Market. My customers will **go nuts** over these!

Bob: How much would you pay us for each cookie?

Carol: I'm not sure. I need to **roll up my sleeves** and **figure out** the finances.

Bob: Can you give me a **ballpark figure** now?

Carol: I don't want to **jump the gun**. **Sit tight** for now, and we'll **talk things over** this evening.



IDIOMS – LESSON 10

ballpark figure – an approximate number

EXAMPLE 1: The auto mechanic didn't know exactly how much the repairs would cost, but he was able to give me a **ballpark figure**.
EXAMPLE 2: The plumber estimated that it would cost $150 to fix our sink, but that was just a **ballpark figure**.

Don't mention it! – you're welcome

EXAMPLE 1: "Thanks for bringing the cookies," I said to Susan. "**Don't mention it**!" she replied.
EXAMPLE 2: "Thanks for picking up my suit at the dry cleaners." – "**Don't mention it**. It was my pleasure."

(to) figure out – to solve; to determine

EXAMPLE 1: Ted couldn't **figure out** one of his math problems, so he asked his sister for help.
EXAMPLE 2: Susan is sure she'll never **figure out** why kids today behave the way they do.

from scratch – from the beginning; using all fresh ingredients rather than using a prepared mix

EXAMPLE 1: The house was in such bad shape, they decided to tear it down and re-build it **from scratch**.
EXAMPLE 2: You baked these muffins **from scratch**? They're delicious!

(to) go nuts [slang] – to react with great enthusiasm

EXAMPLE 1: When Tiger Woods got a hole-in-one during the golf tournament, the crowd **went nuts**.
EXAMPLE 2: When Eminem appeared on stage, everybody **went nuts**.

NOTE: This expression also means "to go crazy" or "to become crazy with anger." Example: Jim **went nuts** when his wife told him she was leaving him for another man.

(to) jump the gun – to start doing something too soon or ahead of everybody else

EXAMPLE 1: Nicole really **jumped the gun** by writing her acceptance speech before the results of the elections were announced.
EXAMPLE 2: The bookstore **jumped the gun** by selling the new Harry Potter book two weeks before its official release date.

just kidding – talking more to get a laugh than anything

EXAMPLE 1: I was **just kidding** when I said your new orange dress makes you look like a pumpkin.
EXAMPLE 2: Are you sure that's your boyfriend? I thought he was your grandfather. **Just kidding!**

(to) make a pig of oneself [slang] – to overeat; to eat too much

EXAMPLE 1: I **made a pig of myself** by eating four slices of pie.
EXAMPLE 2: Of course you could eat another hamburger, but you don't want to **make a pig of yourself.**

(to) make time for – to put time in one's schedule for something

EXAMPLE 1: Don is a busy lawyer, but he always **makes time for** his family.
EXAMPLE 2: I'll be sure to **make time for** you when you visit me.

out of this world – *see Lesson 6*

(to) roll up one's sleeves – to prepare to work

EXAMPLE 1: Let's **roll up our sleeves** and finish making these cookies!
EXAMPLE 2: You'd better **roll up your sleeves** and finish your homework.

(to) sit tight – to wait patiently

EXAMPLE 1: Nicole won't hear back from the colleges she applied to until April. For now, she'll just have to **sit tight**.
EXAMPLE 2: **Sit tight**, the doctor will be with you in a few minutes.

(to) talk over – *see Lesson 1*

What's up? – What's going on? What's new?

EXAMPLE 1: **What's up?** I haven't spoken to you in a long time.
EXAMPLE 2: You never call me anymore. **What's up** with that?

you can say that again – I agree with you

EXAMPLE 1: You think our house needs repairs? **You can say that again** — even our toilet is broken!
EXAMPLE 2: "The weather is so nasty today." – "**You can say that again**! I don't even want to go outside!"

Practice the Idioms

Imagine that you are Bob and that you're meeting with Carol from the Village Market to sell her your cookies. Choose the most appropriate replies to Carol's questions and statements:

1) *Carol:* "I'm glad I was able to make time to see you today."
Bob's reply:
   a) "I guess I'll see you tomorrow then."
   b) "It must be nice to have so much free time."
   c) "Yes, thanks for fitting me into your busy schedule."

2) *Carol:* "What's up?"
Bob's reply:
   a) "Fine, thank you."
   b) "I'd like to discuss a business deal with you."
   c) "I don't know. Let me check with my wife."

3) *Carol:* "These cookies are out of this world. What do you think?"
Bob's reply:
   a) "I agree. They're delicious!"
   b) "I don't know where they are."
   c) "No thanks. I've already had ten cookies."

4) *Carol:* "Did your wife make these from scratch?"
Bob's reply:
   a) "No, she made them from flour, eggs, and sugar."
   b) "Yes, she did. She loves to bake."
   c) "Yes. She bought a roll of Pillsbury frozen dough and heated it in the oven for 15 minutes."

5) *Carol:* "I ate seven cookies. Do you think I've made a pig of myself?"
Bob's reply:
   a) "Not at all. These cookies are hard to resist!"
   b) "Yes. You look just like a pig."
   c) "Yes. Pigs love to eat cookies too."

6) *Carol:* "I think my customers will go nuts over these cookies."
Bob's reply:
   a) "I agree. After all, they're very good!"
   b) "Nuts? Sure, we can put nuts in the cookies."
   c) "I disagree. They'll probably like them."

7) *Carol:* "Bob, I'm not ready to give you a ballpark figure yet."
Bob's reply:
   a) "Okay, how about one dollar per cookie?"
   b) "When you're ready, we can sell them in the ballpark."
   c) "Okay, I can wait until tomorrow."

8) *Carol:* "I don't want to jump the gun by discussing details now."
Bob's reply:
   a) "I understand. Take some time to think about it."
   b) "I didn't say anything about selling you guns."
   c) "Thanks, I'd love an answer right now."

ANSWERS TO LESSON 10, p. 162



Review for Lessons 6-10

Choose the best substitute for the phrase in bold:

1) This apple pie is **out of this world**.
   a) not bad
   b) from another planet
   c) delicious

2) Jane was feeling **on edge**, so she went to a day spa to relax.
   a) anxious
   b) relaxed
   c) angry

3) You ate 15 cookies? You really **made a pig of yourself**!
   a) turned into an animal with a snout and tail
   b) made yourself sick
   c) ate more than you should have

4) Bob wasn't sure he wanted to work for his wife's cookie company, but she **talked him into it**.
   a) forced him
   b) convinced him
   c) asked him

5) Nancy **doesn't have a clue** about the Internet. She's never even used e-mail.
   a) understands deeply
   b) knows nothing
   c) is learning a lot

6) Stop **beating around the bush**! I don't know what you're trying to tell me.
   a) avoiding the subject
   b) hitting the trees
   c) repeating yourself

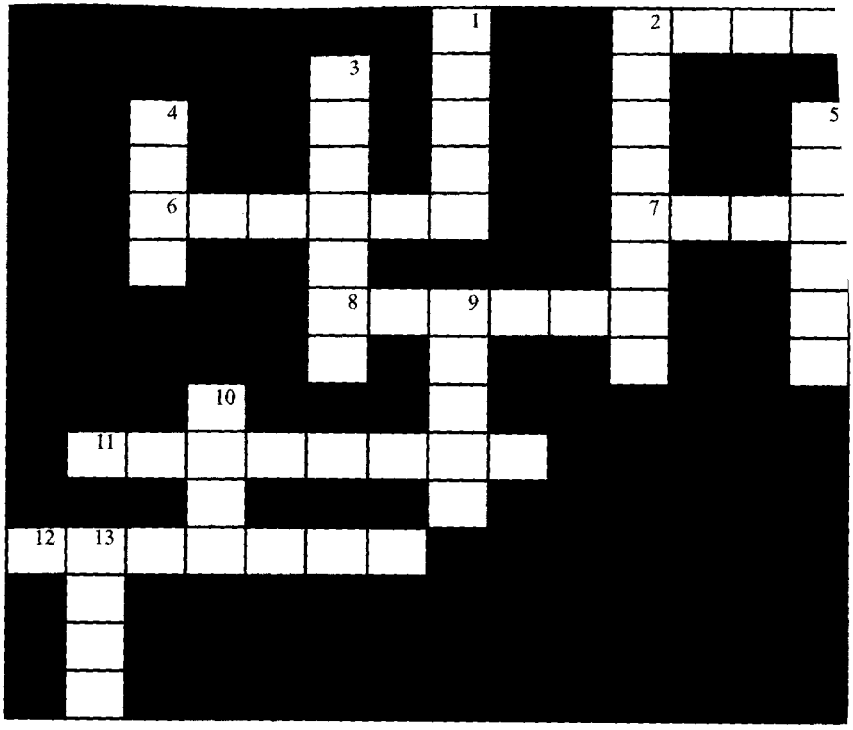
7) Paul likes to draw silly cartoons of his classmates on the blackboard before class. He's a **wise guy**.
   a) bad student
   b) smart person
   c) sarcastic person

8) Tom needed to learn how to ride a horse before his trip to Ireland, so he took a **crash course.**
   a) short, intensive class
   b) class in falling down
   c) semester-long class

9) Laura **made a bundle** when she was younger, and now she spends every day on the golf course.
   a) had a good job
   b) made lots of money
   c) stole money

10) The doctor will be with you soon. Please **sit tight**.
   a) come back later
   b) wait patiently
   c) follow me

CROSSWORD PUZZLE



Across

2. Stop beating around the ____ and get to the point already!
6. Susan's cookies really made a ____ at the Village Market. Everybody loved them!
7. You want to be a famous painter? That sounds like a ____ dream!
8. When Ted was asked to perform at the high school dance, he was one happy ____ .
11. When I ran into Mary at the mall, she gave me the cold ____.
12. Stop ____ around! We've got work to do.

Down

1. If you need to learn something quickly, you can take a ____ course.
2. I don't need an exact number right now. A ____ figure is fine.
3. I always prefer cakes and cookies made from ____.
4. If there's one thing teachers hate, it's a ____ guy.
5. It's nice when a boss gives you the ____ for your ideas.
9. I have ____ feelings about visiting Puerto Rico in August. On the one hand, it won't be too full of tourists. On the other hand, it will be very hot.
10. Susan is always helping others. She's got a heart of ____.
13. I don't know how I got talked ____ taking a tour of Costa Rica during the rainy season.

ANSWERS TO REVIEW, p. 162


Let me sweeten the deal – 60 cents per cookie?
That barely pays for the cost of the sugar!

Lesson 11

BOB DRIVES A HARD BARGAIN

Carol from the Village Market calls Bob to discuss Susan's Scrumptious Cookies. Carol and Bob discuss how much Bob will receive for each cookie.

Carol: Hi Bob. **How's it going**?

Bob: Fine thanks, Carol. How are you?

Carol: **Can't complain**. Bob, I've had a chance to **crunch some numbers**. I can pay you 50¢ per cookie.

Bob: That's **out of the question**. At that price, it's not **worth our while**. The ingredients alone cost us 30¢ per cookie.

Carol: Okay, let me **sweeten the deal** — 60¢ per cookie?

Bob: Carol, my wife and I need to **make a living** from this business.

Carol: Okay, okay, you've **twisted my arm**. I'll pay you 75¢ per cookie. **Take it or leave it!**

Bob: **Now you're talking**! We'll take it.

Carol: You **drive a hard bargain,** Bob.

Bob: Yes, but we make a good cookie.

Carol: Let's **get the ball rolling**. Bring me 2,000 cookies on Monday morning by 9 a.m.



IDIOMS – LESSON 11

can't complain – things are going well; I'm fine

EXAMPLE 1: "How's business, Mike?" – "**Can't complain.** I sold a lot of computers this month."
EXAMPLE 2: "How are things going at your new job?" – "**Can't complain.**"

(to) crunch numbers – to perform calculations (especially financial calculations)

EXAMPLE 1: Scott loves to **crunch numbers**, so he decided to become an accountant.
EXAMPLE 2: Wendy spends all her time at work in front of the computer **crunching numbers** and analyzing sales data.

(to) drive a hard bargain – to be tough in negotiating an agreement; to negotiate something in one's favor

EXAMPLE 1: I wanted to pay less for the car, but the salesman **drove a hard bargain.**
EXAMPLE 2: Eric **drove a hard bargain** and got the company to raise their salary offer by $15,000.

(to) get the ball rolling – to get started

EXAMPLE 1: Let's **get the ball rolling** on this project. We've only got one week to finish it.
EXAMPLE 2: If we don't **get the ball rolling** on our vacation plans soon, we'll end up going nowhere.

How's it going? – How are you?

EXAMPLE 1: "**How's it going**?" I asked Ted. "Everything's fine. How are you?" he replied.
EXAMPLE 2: "**How's it going**?" Vladimir asked me. "Not bad," I replied.

(to) make a living – to earn enough money to support oneself

EXAMPLE 1: Many people laugh at him, but Bill actually **makes a living** selling gourmet dog food.
EXAMPLE 2: Danny makes some money playing his guitar on street corners, but not enough to **make a living**.

now you're talking – you're saying the right thing

EXAMPLE 1: You want to offer me free tickets to the J. Lo concert? **Now you're talking!**
EXAMPLE 2: You'd like to offer me a $10,000 raise and a corner office? **Now you're talking!**

out of the question – impossible

EXAMPLE 1: My friend Emily wanted me to climb Mount McKinley with her, but I told her it was **out of the question**.
EXAMPLE 2: You want to borrow my new car and drive it across the country? I'm sorry, but that's **out of the question**.

(to) sweeten the deal – to make an offer more attractive

EXAMPLE 1: IBM offered to **sweeten the deal** by giving John a company car if he agreed to work for them.
EXAMPLE 2: We really want you to take the job here at Magna Corporation, so let us know what we can do to **sweeten the deal**.

take it or leave it – accept or reject an offer, usually a final one

EXAMPLE 1: The highest salary we can offer you is $50,000 a year — **take it or leave it**.
EXAMPLE 2: I'm offering to do the dishes for one week if you'll help me with my science project. **Take it or leave it**.

(to) twist (someone's) arm – to persuade someone; to convince someone

EXAMPLE 1: Ted didn't want to get another tattoo on his back, but Amber **twisted his arm.**
EXAMPLE 2: Okay, you've **twisted my arm**. You can borrow my new car and drive it across the country.

worth one's while – worthy of one's effort or time

EXAMPLE 1: It would be **worth your while** to audition for the game show *Jeopardy*. You'd probably win a lot of money.
EXAMPLE 2: Let me make it **worth your while** to work weekends. I'll pay you an extra $10 per hour on Saturdays and Sundays.

Practice the Idioms

Abe, owner of Honest Abe's Furniture Store, is talking to Jeff about a new advertising campaign for the store. Jeff owns an advertising agency. Complete the dialogue using these idioms:

get the ball rolling	**drive a hard bargain**
crunch some numbers	**how's it going**
out of the question	**now you're talking**
twisted my arm	**make a living**

Abe: Hi, Jeff. _____?

Jeff: Fine, thanks. I've only scheduled a half hour for this meeting, so we'd better _____.

Abe: Jeff, I need you to come up with a new advertising campaign for my furniture shop.

Jeff: I've had a chance to _____, and you'll need to pay me $30,000 to come up with some new ideas.

Abe: Thirty thousand dollars? That's really _____!

Jeff: Listen, Abe, I need to _____ too. I've got a wife and seven children at home.

Abe: I'll pay you $20,000.

Jeff: If you want quality work, you have to pay for it. Let's say $25,000?

Abe: Okay, okay. You've _____. I'll pay you $23,000.

Jeff: _____. That's a fair price.

Abe: You certainly _____.

Jeff: I know, but you'll be happy with my work.

ANSWERS TO LESSON 11, p. 163

Lesson 12

BOB'S BIG COOKIE ORDER

The family is gathered around the dinner table. Bob tells them about his deal with the Village Market. He asks his kids for help baking the cookies.

Bob: I know I've been **down in the dumps** since I got fired, but **things are looking up** now. The Village Market wants to sell our cookies.

Nicole: That's great news, Dad!

Bob: We're going to have to bake **like crazy** over the weekend. They want 2,000 cookies by Monday.

Nicole: Two thousand cookies in three days? Don't you think you've **bitten off more than you can chew**?

Ted: Yeah, you're going to be **running around like a chicken with its head cut off**!

Susan: Fortunately, there are four of us here. You kids will have to **pitch in** too.

Nicole: Sorry, but I can't. I have to finish Ted's chemistry homework and then I've got to **get going** on my election speech.

Bob: What's that about doing Ted's chemistry homework?

Ted: **Never mind!** Amber will **help out** with the cookies instead of Nicole.

Susan: **For heaven's sake**, Nicole! It's **like pulling teeth** getting you to do any work around here.



IDIOMS – LESSON 12

(to) bite off more than one can chew – to take on more than one is capable of; to take on too much

EXAMPLE 1: Jennifer is having a dinner party for 50 people, and she can't even cook. I think she's **bitten off more than she can chew**.
EXAMPLE 2: You agreed to host 50 exchange students from Korea? Aren't you afraid you've **bitten off more than you can chew**?

SYNONYM: to be *or* to get in over one's head. Example: Jennifer is in **over her head** with this dinner party!

(to be) down in the dumps – *see Lesson 5*

for heaven's sake! – A way of expressing emotions such as surprise, outrage, or impatience

EXAMPLE 1: Hurry up, **for heaven's sake**! You're going to be late for school.
EXAMPLE 2: Oh, **for heaven's sake**! Yesterday, I made three dozen chocolate chip cookies, and today there's only one cookie left!

SYNONYMS: for God's sake, for goodness sake, for Pete's sake

(to) get going – to get started on something; to set off for a destination; to leave

EXAMPLE 1: If you don't **get going** on your homework soon, you're going to be up all night.
EXAMPLE 2: We'd better **get going** to the restaurant now. Otherwise, we'll be late for our seven o'clock reservation.

SYNONYMS: to get a move on; to get the show on the road

(to) help out – to give assistance; to help

EXAMPLE 1: Amber offered to **help out** in the kitchen by chopping nuts.
EXAMPLE 2: I'd be happy to **help out** by baking cookies for the picnic.

SYNONYM: to lend a hand

like a chicken with its head cut off – in a hysterical manner; in a frenzy; in a very nervous way

EXAMPLE 1: Ken was late for work, and he couldn't find his car keys. He was running around his apartment **like a chicken with its head cut off**.
EXAMPLE 2: Patricia ran around the school looking for her lost backpack **like a chicken with its head cut off**.

NOTE: This idiom is usually used with the phrase "to run around" as in the above examples.

like crazy – with great speed or enthusiasm

EXAMPLE 1: When Pete Sampras won the tennis match, the crowd started cheering **like crazy**.
EXAMPLE 2: Ann ran **like crazy**, but she still didn't manage to catch the bus.

like pulling teeth – very difficult

EXAMPLE 1: It's **like pulling teeth** getting Max to talk about his girlfriend.
EXAMPLE 2: Kyle hates to study. It's **like pulling teeth** getting him to do his homework every night.

never mind – don't worry about something; forget it; it doesn't matter

EXAMPLE 1: You forgot to pick up eggs at the supermarket? **Never mind**. I'll get them tomorrow morning.
EXAMPLE 2: **Never mind** what your friends say. You need to do what you think is right.

(to) pitch in – to help

EXAMPLE 1: Nicole offered to **pitch in** and clean up her neighborhood beach. She picked up five plastic cups and an old towel.
EXAMPLE 2: If you need my help, just ask. I'd be happy to **pitch in**.

SYNONYMS: to lend a hand, to lend a helping hand; to help out

(to) run around – to move about quickly

EXAMPLE 1: I've been **running around** all day making final arrangements for our trip to Costa Rica tomorrow.
EXAMPLE 2: Debbie is exhausted. She **ran around** town all day today.

things are looking up – things are improving

EXAMPLE 1: Elizabeth found a wonderful new job and just moved into a beautiful new apartment. **Things are looking up** for her.
EXAMPLE 2: **Things are looking up** with the economy.

Practice the Idioms

Fill in the blank with the missing word:

1) When the sun doesn't shine all winter, it's easy to start feeling down in the ____.

   a) dumps b) crazy c) luck

2) Things were so busy at work, I spent the entire week running around like a chicken with its ____ cut off.

   a) beak b) head c) neck

3) According to today's newspaper, the economy is improving. Things are looking ____.

   a) up b) down c) forward

4) I thought you could help me with my new project. But if you're too busy, never ____. I'll find somebody else.

   a) bother b) mind c) worry

5) For heaven's ____! If you don't stop playing those video games, you'll never get your homework done.

   a) angels b) sake c) benefit

6) When the school asked Susan to bring cookies to the bake sale, she said she'd be happy to help ____.

   a) in b) about c) out

7) When my friend John told me how busy he was preparing for his Halloween party, I offered to pitch ____.

   a) in b) out c) him

8) It's like pulling ____ getting Nicole to help out in the kitchen.

   a) hair b) nails c) teeth

✪ Bonus Practice

Choose the best substitute for the phrase in bold:

1) Janice is doing all the cooking for her daughter's wedding. I think she's **bitten off more than she can chew**.
   a) accepted too little responsibility
   b) taken too much food into her mouth
   c) taken on more than she can handle

2) If Nicole is going to cover her entire school with election posters, she'd better **get going on** them immediately.
   a) start working on
   b) stop working on
   c) start destroying

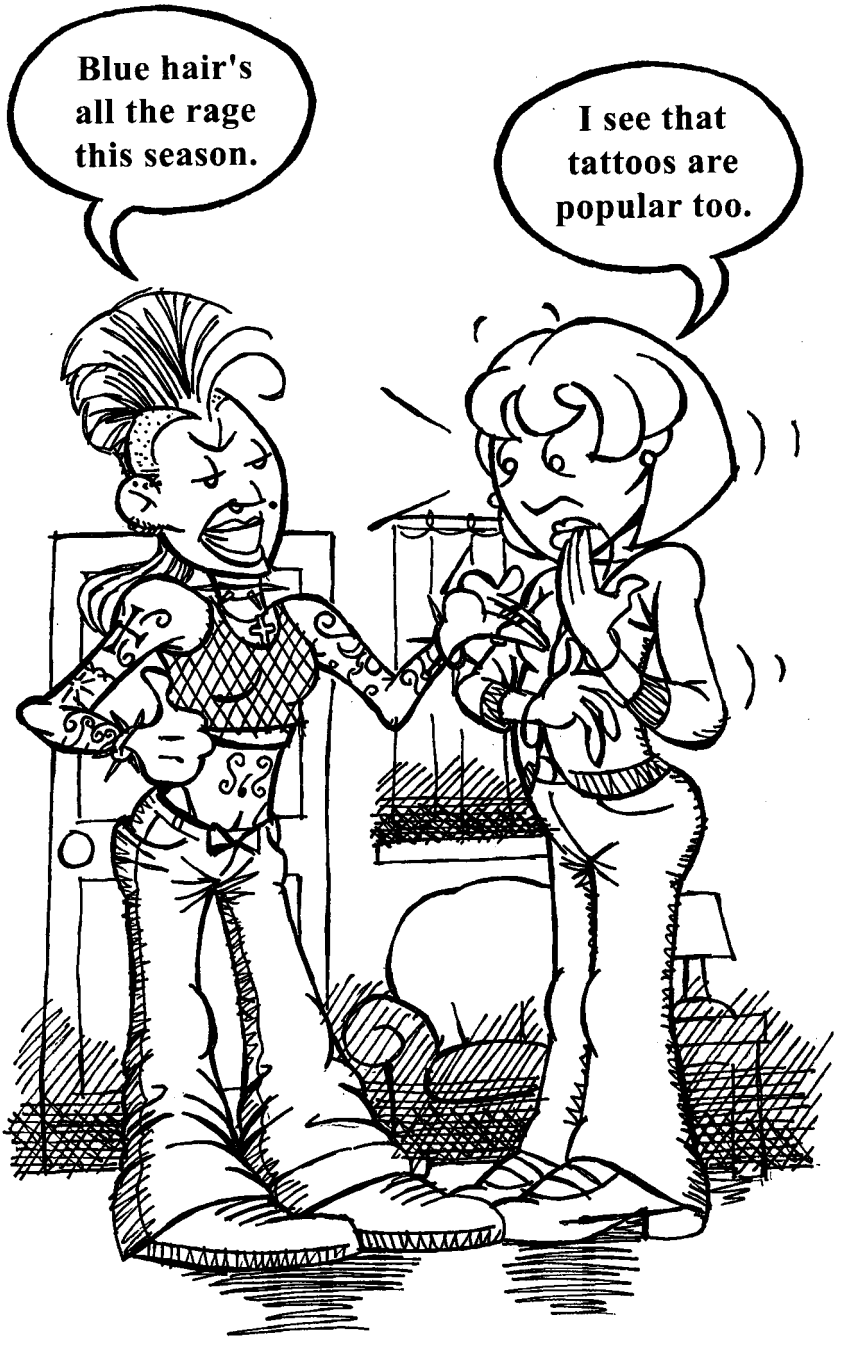
3) If you get tired of mowing the lawn, I'd be happy to **help out**.
   a) confuse you
   b) do nothing
   c) assist you

4) Last year, Bill opened a store selling gourmet pet food. This year, he'll open 10 more stores. His business is growing **like crazy!**
   a) very quickly
   b) very slowly
   c) despite being a crazy idea

5) Ever since receiving his rejection letter from Princeton University, Jason has been **down in the dumps**.
   a) happy
   b) sad
   c) encouraged

6) For a long time, Michelle couldn't find a boyfriend. But now **things are looking up**. She met a nice guy last weekend.
   a) her love life is getting even worse
   b) her love life is improving
   c) her love life couldn't get much worse

ANSWERS TO LESSON 12, p. 163


Blue hair's all the rage this season.
I see that tattoos are popular too.

AMBER COMES OVER TO BAKE COOKIES

Ted's girlfriend Amber comes over to help with the cookies. Amber has experience baking cookies from a former job. Susan leaves the kitchen so they can work better.

Ted: Mom, Amber is here to **lend a hand** with the cookies.

Susan: Hi Amber. Nice to see you again.

Amber: Good to see you too, Mrs. Johnson.

Susan: That's an interesting hairstyle.*

Amber: Thanks. I'm glad you think it's cool. Blue hair is **all the rage** this season.

Susan: Well, I'm going to **take a break** now and let you kids **take over**.

Ted: Don't worry, Mom. Your business is **in good hands** with Amber. She really **knows her stuff**.

Amber: That's true. I used to work at Mrs. Field's Cookies** in the mall.

Susan: You don't work there anymore?

Amber: No, I got fired. I have a real **sweet tooth**, and they told me I was eating too many cookies.

Susan: Well, I'm sure you haven't **lost your touch**.

Amber: I might be a bit **out of practice.**

Ted: Mom, you can watch Amber bake if you want. You might **pick up** a few **tricks of the trade.**

Amber: Yes, **feel free.** As a singer, I'm used to performing before an audience!

Susan: Thanks, but I'm going to **get out of the way.** You know what they say: **too many cooks spoil the broth!**

Amber: Will I see you later tonight?

Susan: Yes, I'll be back in a few hours.

Ted: Mom, why don't you just **call it a night** and go to bed. You've been **working your tail off** all day.

* When somebody says something is "interesting" it often means they don't like it, but they want to be polite.

** Mrs. Field's Cookies are gourmet cookies that are sold in malls across the United States.



IDIOMS – LESSON 13

all the rage – the latest fashion; popular right now

EXAMPLE 1: Have you seen those new alligator-skin cowboy boots? They're **all the rage** this season!
EXAMPLE 2: At Nate's high school, salsa dancing is **all the rage** this year.

(to) call it a night – to stop an activity for the rest of the night

EXAMPLE 1: We spent a few hours walking around downtown Chicago. It was so cold that we were ready to **call it a night** by nine o'clock.
EXAMPLE 2: Let's **call it a night** and meet back at the office at seven o'clock tomorrow morning to finish preparing our report.

NOTE: There is also the expression "to call it a day" which means to stop activity for the day.

feel free – go ahead and do something; don't hesitate (to do something)

EXAMPLE 1: "**Feel free** to interrupt me and ask questions during my lecture," said the professor to his students.
EXAMPLE 2: If you need legal advice, **feel free** to call my cousin Fred. He's a lawyer.

(to) get out of the way – to move out of the way; to stop interfering with someone's plans or activities

EXAMPLE 1: If you're not planning on helping us prepare dinner, please **get out of the way**. The kitchen is crowded.
EXAMPLE 2: **Get out of the way!** That truck is backing up and it might run you over.

(to be) in good hands – in good, competent care

EXAMPLE 1: Don't worry — your dog will be **in good hands** while you're on vacation. We'll take her to the New York Dog Spa & Hotel.
EXAMPLE 2: You're **in good hands** with Tony. He's an excellent driver.

(to) know one's stuff – to have an expertise in a field

EXAMPLE 1: Steve has been an auto mechanic for 25 years. He really **knows his stuff**.
EXAMPLE 2: When it comes to cooking, Kristen **knows her stuff**. She spent two years studying at the Culinary Institute of America.

(to) lend a hand – to help

EXAMPLE 1: When Amber saw Susan washing the cookie sheets, she offered to **lend a hand**.
EXAMPLE 2: Would you mind **lending a hand** in the garden? We need to finish planting these flowers before it starts raining.

(to) lose one's touch – to no longer be able to do something well

EXAMPLE 1: I used to make delicious pies, but this one tastes terrible. I think I've **lost my touch**.
EXAMPLE 2: Dr. Stewart used to be a very good doctor, but recently several of his patients have died. He seems to have **lost his touch**!

(to be) out of practice – no longer good at doing something

EXAMPLE 1: Susan studied French in high school, but she hasn't spoken it since. She's really **out of practice**.
EXAMPLE 2: I used to play tennis every day, but I haven't played in years. I'm **out of practice**.

(to) pick up – to acquire; to learn

EXAMPLE 1: Bob **picks up** languages quickly. After two weeks in Spain, he was already speaking Spanish.
EXAMPLE 2: Diana **picked up** some great new ideas at the workshop.

NOTE: "Pick up" has several other meanings, including:
1) To take from the floor or ground. **Pick up** the pen you dropped.
2) To buy. I'll **pick up** some burritos on my way home.
3) To clean up. Let's **pick up** the bedroom before the guests arrive.
4) To retrieve someone. I'll **pick you up** at seven for our date.

sweet tooth – an enjoyment of sugary foods

EXAMPLE 1: Amber's got a real **sweet tooth**. Last night, she ate a whole box of Godiva chocolates.
EXAMPLE 2: No wonder Liz is so overweight. She's got such a **sweet tooth**!

(to) take a break – to stop and rest from an activity

EXAMPLE 1: Bob always worked 10 hours straight, never **taking a break**.
EXAMPLE 2: Let's **take a break** from our work and go get some ice cream.

(to) take over – to assume control

EXAMPLE 1: After 11 hours of driving, I was getting tired. Fortunately, my friend offered to **take over**.
EXAMPLE 2: My new boss will be **taking over** some of my projects.

too many cooks spoil the broth – too many people involved in an activity can ruin it

EXAMPLE 1: After Bob and Susan edited Nicole's college applications, they were worse than when she started. **Too many cooks spoil the broth**.
EXAMPLE 2: You don't need to help us. We have enough people helping already, and **too many cooks spoil the broth**.

NOTE: Broth is a clear liquid that forms the base for soups.

tricks of the trade – clever shortcuts gained by experience

EXAMPLE 1: The new teacher learned some **tricks of the trade** from Mrs. Blackstone, who'd been teaching at the school for 40 years.
EXAMPLE 2: My new job will be easier once I learn some **tricks of the trade**.

(to) work one's tail off [slang] – to work very hard

EXAMPLE 1: Don **worked his tail off** to save money for his son's education.
EXAMPLE 2: Bob **worked his tail off** at the furniture store, but his boss fired him anyway.

Practice the Idioms

Fill in the blank with the missing word:

1) When Susan was having trouble lifting her heavy mixer, Bob offered to lend a _____.

   a) finger b) foot c) hand

2) Nicole used to play the piano, but she hasn't practiced in five years. She's really _____ practice.

   a) about to b) into c) out of

3) You've been working in the kitchen for hours. Why don't you go and _____ a break?

   a) take b) give c) do

4) Amber picked up many _____ of the trade while working at Mrs. Field's Cookies in the Stamford Mall.

   a) bits b) tricks c) pieces

5) Your shoulder massages are still the best. You haven't _____ your touch.

   a) found b) lost c) spoiled

6) After two weeks in Italy, Tom started to pick _____ a few words of Italian, including *cappuccino* and *pizza*.

   a) up b) out c) in

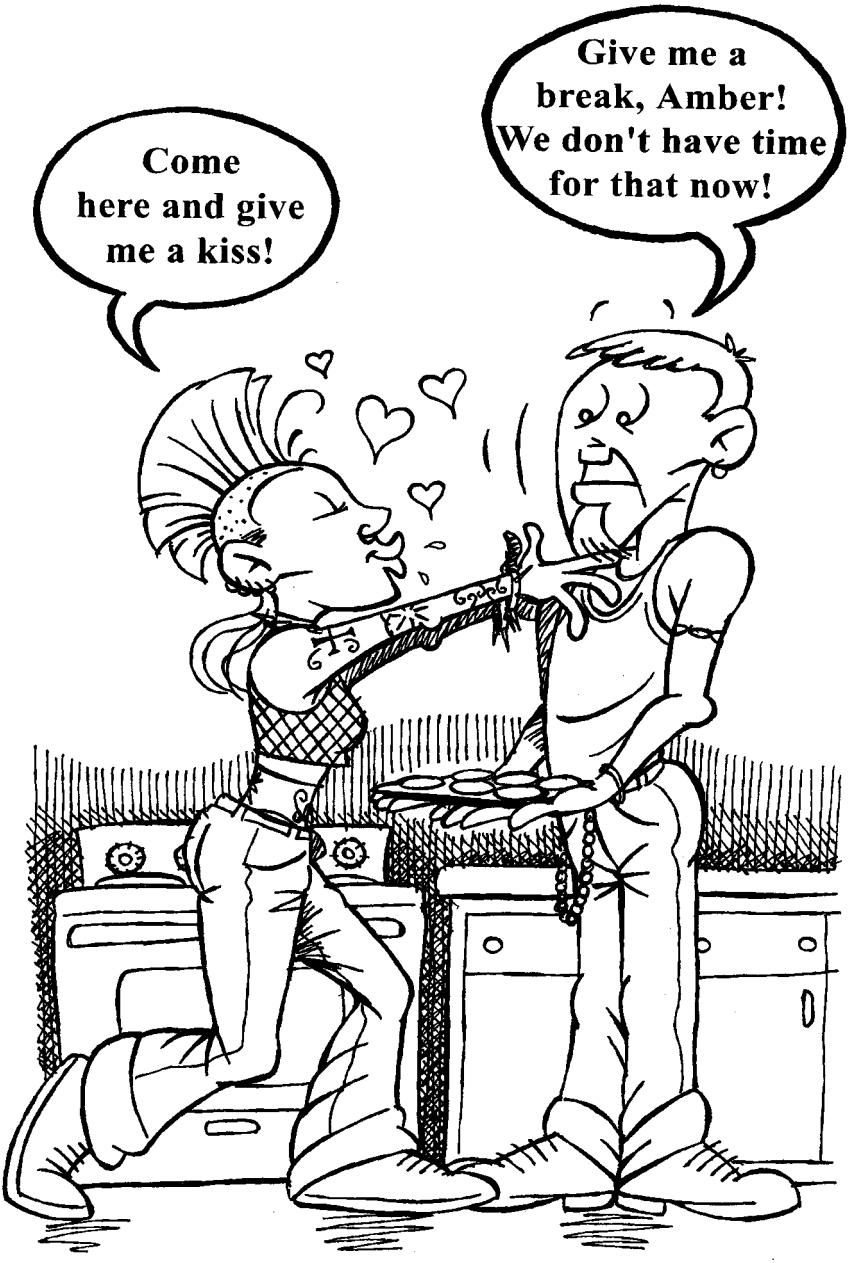
7) When Jill got tired of chopping the onions, Jack took _____.

   a) over b) off c) away

8) Whenever we need financial advice, we call Suze Orman. She really knows her _____.

   a) things b) stuff c) matter

ANSWERS TO LESSON 13, p. 163


Come here and give me a kiss!
Give me a break, Amber! We don't have time for that now!

Lesson 14

AMBER AND TED HEAT UP THE KITCHEN

Amber and Ted are in the kitchen baking cookies. Amber asks Ted to give her a kiss, but Ted tells her he's too busy. Then he feels guilty and goes to her. But suddenly, they're not alone!

Amber: Ted, when I met you, it was **love at first sight**.

Ted: I was **nuts about** you from the beginning too, Amber. Don't forget, I **broke up with** that girl Tiffany after I met you.

Amber: Come here and give me a kiss.

Ted: **Give me a break**, Amber! We don't have time for that now. We need to **crank out** these cookies.

Amber: You don't really love me, do you?

Ted: Amber, I'm **head over heels in love with you**. But it's **crunch time** with these cookies.

Amber: Cookies, cookies, cookies — you've got a **one-track mind**. ♫ He loves cookies, yeah, yeah, yeah... ♫

Ted: Amber, I need to keep working, but you can **take a break** if you want.

Amber: No, I'll keep **plugging away**...I'm just your cookie slave. **Go ahead, treat me like dirt!**

Ted: Sorry, Amber. Come here and let me give you a quick kiss.

(Susan enters the kitchen)

Susan: Hey, what's going on in here? Are you two making cookies or **making out**?



IDIOMS – LESSON 14

(to) break up with (someone) – to end a relationship with a romantic partner

EXAMPLE 1: When Nicole's boyfriend told her he didn't want to see her anymore, she replied, "I can't believe you're **breaking up with me**!"
EXAMPLE 2: After dating her boyfriend Dan for four years, Erica finally decided to **break up with him**.

(to) crank out – to produce rapidly or in a routine manner

EXAMPLE 1: Last night, Nicole **cranked out** 200 signs for her campaign.
EXAMPLE 2: We just bought a new printer at work. It can **crank out** 20 pages per minute.

crunch time – a short period when there's high pressure to achieve a result

EXAMPLE 1: The entire month of December is **crunch time** for Santa Claus.
EXAMPLE 2: May is **crunch time** for many students. It's when they have their final exams.

Give me a break! – that's ridiculous; that's outrageous

EXAMPLE 1: You want me to pay $3 for one cookie? **Give me a break!**
EXAMPLE 2: You expect me to believe that excuse? **Give me a break!**

NOTE: You might see this written in its informal, conversational form: "Gimme a break!" This is usually how the idiom is pronounced.

go ahead – to continue; to proceed without hesitation

EXAMPLE 1: We have more than enough food for dinner. **Go ahead** and invite your friend to join us.
EXAMPLE 2: Let's **go ahead** and buy our plane tickets now.

NOTE: "Go ahead" can also be used as a noun, as in the expression "to give somebody the go ahead," meaning to give somebody permission to move forward with an activity.

head over heels in love – very much in love

EXAMPLE 1: During the first years of their marriage, Brad and Jennifer were **head over heels in love** with each other.
EXAMPLE 2: Sara is **head over heels in love** with Mark. Unfortunately, he doesn't even know her name!

love at first sight – an immediate attraction

EXAMPLE 1: It took Allison several months to fall in love with Karl. It wasn't **love at first sight**.
EXAMPLE 2: Tony liked Tara immediately. It was **love at first sight**!

(to) make out – to kiss with much passion

EXAMPLE: Ted and Amber started **making out** at the stoplight and didn't realize that the light had turned green.

NOTE: "Make out" also means:
1) To manage. How did you **make out** at the doctor's today?
2) To understand or see with difficulty. It was so foggy, I could barely **make out** the street signs.
3) To prepare a check or other payment. Please **make out** a check for this month's rent.

(to be) nuts about – to like very much

EXAMPLE 1 : Ted has every single Metallica album — he's **nuts about** that band.
EXAMPLE 2: We're just **nuts about** our new neighbors. We have them over for dinner once a month.

SYNONYM: crazy about

(to have a) one-track mind – having all thoughts directed to just one thing or activity; focused on just one thing

EXAMPLE 1: Ryan thinks about football all the time. He's got a **one-track mind**.
EXAMPLE 2: Mia has a **one-track-mind**. She thinks about boys all the time.

(to) plug away (at something) – to proceed with a boring or routine task; to keep trying

EXAMPLE 1: Only 842 more cookies to bake. Let's keep **plugging away**!
EXAMPLE 2: Don't give up on chemistry class. If you keep **plugging away**, you will eventually learn the material.

take a break – *see Lesson 13*

(to) treat (someone) like dirt – to behave in a nasty way towards someone; to treat someone poorly

EXAMPLE 1: Nobody was surprised when Nicole's boyfriend broke up with her, since she **treated him like dirt**.
EXAMPLE 2: I feel sorry for Jeffrey. The kids at school are very nasty to him. They really **treat him like dirt**.

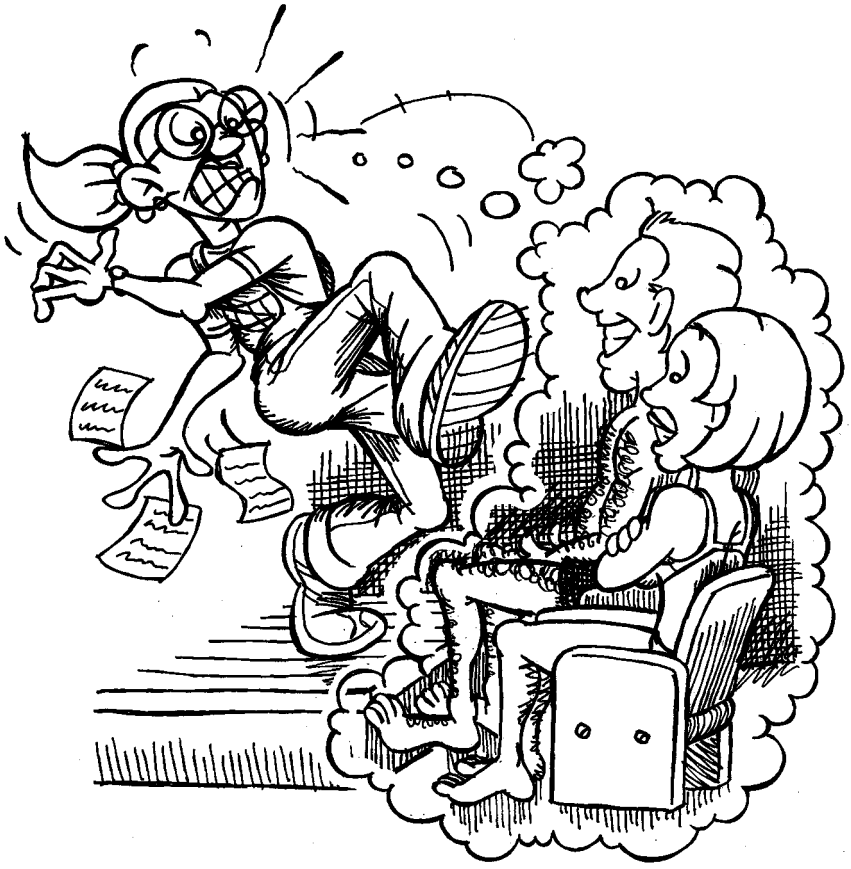
Practice the Idioms

Susan is telling the story of how she met her husband. Fill in the blanks, using the following idioms:

love at first sight	**go ahead**
plugging away	**treated him like dirt**
crunch time	**crank out**
making out	**crazy about**
broke up with	**head over heels in love**

I met Bob in college. He was in my English Literature class. I liked him right away. For me, it was _____. I wrote him several love poems, though I never gave them to him. Then I found out that he had a girlfriend. I saw him _____ _____with a girl named Joyce. It looked like she was _____ _____ Bob too. But later that week, I heard that she was a nasty person and that she _____. So I decided to _____ and ask him to the movies. He said he was too busy. It was _____, and he had to ____ _____ a paper for literature class and study for several exams. But I didn't give up. I kept _____. Then one day he _____ Joyce and asked me out to dinner. That was 25 years ago, and we're still together. Fortunately, we're still _____ with each other!

ANSWERS TO LESSON 14, p. 164



**"Remember the rule of thumb –
imagine your audience naked."**

Lesson 15

NICOLE PRACTICES HER ELECTION SPEECH

Nicole is running for student body president. She must give a speech next week. She discusses the speech with her mother.

Susan: **What's up**, Nicole?

Nicole: I **pulled an all-nighter** working on my election speech.

Susan: **No wonder** you **look like** a **basket case**! Did you finish your speech?

Nicole: Yes, at 6 a.m.

Susan: That must be a **load off your mind**!

Nicole: It's not. I've got to give the speech tomorrow in front of 1,500 people. I'm a **nervous wreck**!

Susan: Just remember the old **rule of thumb**: Imagine your audience naked.

Nicole: That's gross. Why would I want to do that?

Susan: According to **conventional wisdom**, it'll make you less nervous.

Nicole: Only practice will **do the trick**.

Susan: Okay, let's hear the speech.

Nicole: Good afternoon, everyone. There are four candidates running for president. You think you have several choices. **In reality**, you have just one choice: me!

Susan: You can't say that. You'll **turn off** your audience immediately.

Nicole: It sounds like I have a **big head**?

Susan: **I'll say!**



IDIOMS – LESSON 15

basket case [slang] – someone or something in a useless or hopeless condition

EXAMPLE 1: After working a 12-hour day and then coming home and cooking dinner for her family, Tanya felt like a **basket case**.
EXAMPLE 2: After running the marathon, Brian felt like a **basket case**.

NOTE: You may also see the expression "economic basket case" to describe an economy that is doing very poorly. Example: After years of dictatorship, North Korea is an **economic basket case**.

(to have a) big head – arrogant; too proud of oneself

EXAMPLE 1: Stop bragging so much about the award you got at work! People will think you've got a **big head**.
EXAMPLE 2: Jenny has such a **big head**. No wonder nobody wants to be friends with her!

SYNONYM: to be full of oneself. Example: Joan is really **full of herself**. She's always talking about how smart she is.

conventional wisdom – a widely held belief

EXAMPLE 1: According to **conventional wisdom,** a diet high in salt can cause high blood pressure.
EXAMPLE 2: Challenging **conventional wisdom**, the psychologist said that sometimes it's healthy to be in a bad mood.

(to) do the trick – to achieve the desired results

EXAMPLE 1: Juan changed the light bulb and said, "That should **do the trick**!"
EXAMPLE 2: My house is difficult to find, so I'll put 10 large balloons on my mailbox on the day of the party. That should **do the trick**.

I'll say! – yes, definitely!

EXAMPLE 1: "Did you enjoy the Madonna concert?" – "**I'll say**!"
EXAMPLE 2: "Your sister must've been very happy after winning $50,000 in the lottery." – "**I'll say**!"

in reality – in fact; actually

EXAMPLE 1: Ted thinks it'll be easy to become a rock star. **In reality**, it will take years of hard work.
EXAMPLE 2: I know you think it'll be easy to get cheap tickets to a Broadway play. **In reality**, we'll have to wait in line for hours!

load off one's mind – a relief

EXAMPLE 1: When Amber called Ted to tell him that she arrived home safely, it was a big **load off his mind**.
EXAMPLE 2: Finishing her English essay was a **load off Nicole's mind**.

look like – have the appearance of

EXAMPLE 1: Before agreeing to go out on a date with her, Keith wanted to know what my cousin Maria **looked like**.
EXAMPLE 2: Please tell me what the cover of that new book **looks like** so it will be easier for me to find it in the bookstore.

NOTE: The expression "it looks like" can mean "it is likely that..."
Example: It's snowing, so **it looks like** the schools will be closed today.

nervous wreck – a person feeling very worried

EXAMPLE 1: Ted was a **nervous wreck** before his chemistry test.
EXAMPLE 2: Whenever Nicole rides on the back of her friend's motorcycle, Susan is a **nervous wreck**.

no wonder – it's not surprising

EXAMPLE 1: Brian's entire body is in pain. It's **no wonder** since he ran a marathon yesterday!
EXAMPLE 2: **No wonder** you're cold — it's January and you're walking around outside without a coat!

SYNONYM: small wonder

(to) pull an all-nighter – to stay up all night to do work

EXAMPLE 1: Ted **pulled an all-nighter** to study for his chemistry test and ended up falling asleep in class the next day.
EXAMPLE 2: I've got a 20-page paper due tomorrow morning, and I haven't even started writing it yet. I guess I'll be **pulling an all-nighter**!

rule of thumb – a useful principle

EXAMPLE 1: When cooking fish, a good **rule of thumb** is 10 minutes in the oven for each inch of thickness.
EXAMPLE 2: "Ted, as a **rule of thumb**, you should always plan to study for your chemistry tests for at least two hours."

(to) turn off – to cause to feel dislike or revulsion

EXAMPLE 1: I used to be friends with Monica, but she gossiped all the time and it really **turned me off**.
EXAMPLE 2: At first, Sara really liked Jacob. But when he started talking about all his ex-girlfriends, she was really **turned off**.

NOTE: The noun form, turn-off, is also common and usually describes something that causes the opposite sex to respond negatively. Example: When Jake started talking about all his ex-girlfriends, it was a real **turn-off** for Sara.

what's up? – *see Lesson 10*

PRACTICE THE IDIOMS

Choose the best substitute for the phrase in bold:

1) Ted didn't start studying for his chemistry test until the night before. Then he had to **pull an all-nighter**.
   a) get plenty of rest before an exam
   b) stay up all night studying
   c) sleep late

2) After working on it for months, I finally gave my presentation this morning. That was certainly **a load off my mind**!
   a) a relief
   b) difficult
   c) easy

3) Nicole was **turned off** when Todd, her date, started picking his teeth with a toothpick during dinner.
   a) left the room
   b) became interested
   c) lost all interest

4) According to **conventional wisdom**, you shouldn't ask about salary on your first interview.
   a) accepted beliefs
   b) outdated beliefs
   c) smart people

5) Ted had to perform his music before one of the most important talent agents in the country. It's not surprising that he was **a nervous wreck**.
   a) confident
   b) very worried
   c) exhausted

6) Girls cheered and blew kisses whenever Ted performed his music. Amber worried that he'd **get a big head**.
   a) get a headache
   b) become arrogant
   c) find a new girlfriend

7) People keep telling Fred that he looks **like a basket case**. Maybe it's because he hasn't slept in weeks.
   a) really great
   b) angry
   c) terrible

8) Do you have a headache? Here, take two aspirin. That should **do the trick**.
   a) make you feel better
   b) perform magic
   c) make you feel worse

ANSWERS TO LESSON 15, p. 164



Review for Lessons 11-15

Choose the best substitute for the phrase or sentence in bold:

1) Nicole didn't want to go to the party, but her friend **twisted her arm**.
   a) persuaded her
   b) hurt her arm
   c) agreed with her

2) Amber needs to go on a diet and lose 10 pounds, but it's difficult for her because **she has such a sweet tooth**.
   a) she has a loose tooth
   b) she has emotional problems
   c) she likes to eat sweets

3) Amber likes to design handbags as a hobby, but she's not sure she could **make a living at it**.
   a) do it for the rest of her life
   b) earn enough money to support herself
   c) do it all day long

4) Ted wanted to travel to Miami for a rock concert. His mother told him it was **out of the question**.
   a) a good idea
   b) still a possibility
   c) not a possibility

5) Nicole **worked her tail off**, making hundreds of posters for her campaign.
   a) worked very hard
   b) worked until her tail fell off
   c) made her friends work hard

6) **It's crunch time**. Ted has to write six papers in two days.
   a) It's a very busy time.
   b) It's a time to relax.
   c) It's a period of time filled with fun and laughter.

7) My 95-year old neighbor was cutting her grass on a hot summer day. I offered to **lend a hand**.
   a) give her my hand
   b) help her
   c) drive her to the hospital

8) Jennifer **treats her husband like dirt**. I don't know why he doesn't just leave her.
   a) is very nice to her husband
   b) asks her husband to do the gardening
   c) is nasty to her husband

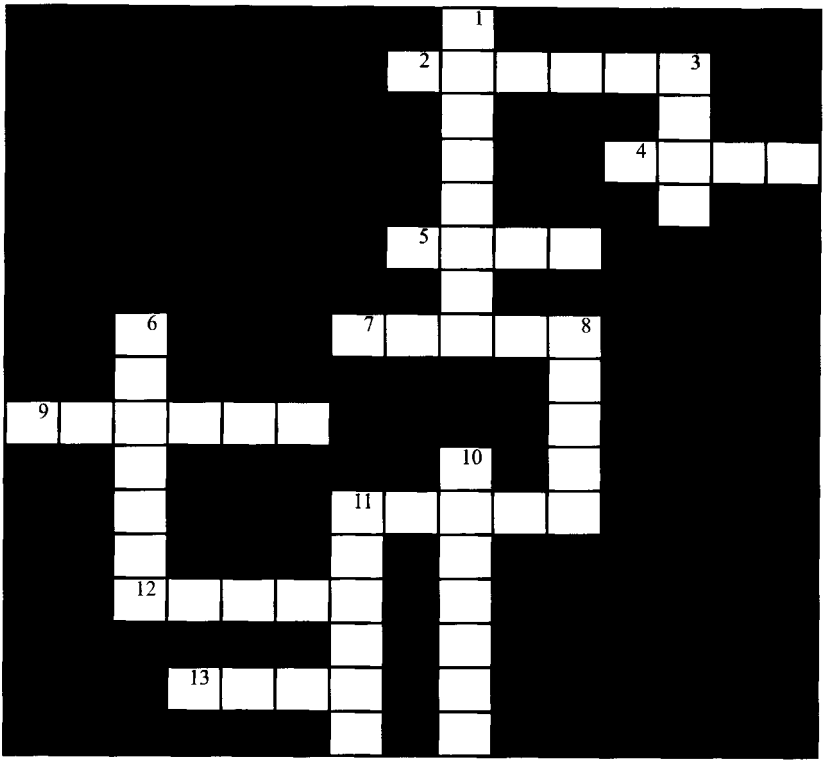
9) Tattoos are **all the rage**. Many kids are getting them.
   a) something that makes you angry
   b) very popular
   c) easy to get

10) **Things are looking up for Bob**. He's already found a new job working for his wife.
   a) Bob's situation is getting worse.
   b) Bob's situation is improving.
   c) Bob always focuses on positive things.

11) Susan volunteered to host 45 exchange students from China. Now she fears she's **bitten off more than she can chew**.
   a) accepted an easy assignment
   b) taken on a bigger task than she can handle
   c) ordered too much Chinese food

12) If Ted doesn't **get going on** his chemistry homework soon, he's going to be up all night.
   a) start doing
   b) stop doing
   c) leave the house with

CROSSWORD PUZZLE



Across

2. My old job was boring. All I did was ____ numbers all day.
4. Bob went to the Village Market to get the ___ rolling on the cookie business.
5. You didn't take out the garbage yet? Never____! I'll do it myself.
7. Donna ate the whole apple pie herself. I guess she has a ____ tooth.
9. Jim never thought he could sell designer watches on street corners, but his brother taught him the ____ of the trade.
11. You've been working at the computer for hours. Why don't you take a ____?
12. After her boyfriend broke up with her, Anna was feeling down in the ___.
13. Mini-skirts were all the ____ last summer.

Down

1. Susan used to sing opera, but she hasn't sung in years. She's out of ____.
3. Bill thinks he's the smartest guy in the world. His friends think he just has a big ____.
6. I don't like horror movies, but John ____ my arm and I agreed to see *Murder on Main Street.*
8. My car wasn't running well so I changed the oil. That should do the ____.
10. After the car accident, Betty was a ____ wreck whenever she drove.
11. When I don't get eight hours of sleep, I feel like a ___ case in the morning.

ANSWERS TO REVIEW, p. 164

Lesson 16

BOB BRINGS THE COOKIES TO THE VILLAGE MARKET

Bob brings Carol the cookies. He tells Carol that baking the cookies was easy because he had lots of help.

Carol: Bob, how did the baking go?

Bob: Slow **at first**, but we're **getting the hang of it**.

Carol: Once you **learn the ropes**, it becomes **second nature**.

Bob: **To tell you the truth**, I thought that baking 2,000 cookies would be a **pain in the neck**. But we managed to **round up** some helpers, and it was a **piece of cake**.

Carol: Well, thanks for coming **in person** with the cookies.

Bob: No problem. When will you need more?

Carol: It depends on how many we sell today.

Bob: How many do you think you'll sell?

Carol: Maybe 500, maybe 2,000. **Your guess is as good as mine. In any case**, I'll **keep you posted**.

Bob: Okay. Just **give me a ring** as soon as you know.



IDIOMS – LESSON 16

at first – in the beginning

EXAMPLE 1: Nicole didn't like *Don Quixote* **at first**, but after 200 pages she started to get into it.
EXAMPLE 2: Don't get discouraged if you don't succeed **at first**. The important thing is that you keep on trying!

(to) get the hang of (something) – to learn how to do something; to acquire an effective technique

EXAMPLE 1: Billy had trouble learning how to ride a bike, but after a few months he finally **got the hang of it**.
EXAMPLE 2: When I went snowboarding for the first time, I kept falling down. But after a while, I **got the hang of it**.

(to) give (someone) a ring – to telephone someone

EXAMPLE 1: **Give me a ring** tomorrow so we can discuss plans for this weekend.
EXAMPLE 2: If you're free on Saturday, **give me a ring** and we can go to the movies.

SYNONYM: to give (someone) a buzz [slang]

in any case – whatever the fact is; certainly

EXAMPLE 1: We can either go to the new Star Wars movie or see a play tonight. **In any case**, you'll need to be at my house by six o'clock.
EXAMPLE 2: You'll probably be too tired on Sunday to come over. **In any case**, give me a call in the morning to discuss.

in person – personally; in one's physical presence

EXAMPLE 1: Tim hoped that he and Svetlana would get along as well **in person** as they did over the Internet.
EXAMPLE 2: After hearing so much about Donna's boyfriend, I'm looking forward to meeting him **in person**.

(to) keep posted – to provide up-to-date information

EXAMPLE 1: **Keep me posted** about your plans for the summer. If you're going to be at your cottage on the lake, I'd love to come visit.
EXAMPLE 2: Good luck selling your house and **keep me posted**! I'd love to know how much you get for it.

(to) learn the ropes – to learn the basics

EXAMPLE 1: Mark **learned the ropes** of the restaurant business by working as a cook at Outback Steakhouse.
EXAMPLE 2: David worked at a big law firm for 10 years where he **learned the ropes**. Now he runs his own law firm.

pain in the neck – an annoyance

EXAMPLE 1: Yesterday I had to stay home all day and wait for the repairman. What a **pain in the neck**!
EXAMPLE 2: Alice wants me to drive her to the airport early tomorrow morning. That's going to be a **pain in the neck**!

piece of cake – very easy

EXAMPLE 1: Nicole finished her physics test in just 25 minutes. It was a **piece of cake**.
EXAMPLE 2: The driving test is a **piece of cake**. Don't worry about it.

SYNONYM: easy as pie. You should have no trouble passing the driving test. It's as **easy as pie**.

(to) round up – to gather people together

EXAMPLE 1: The town **rounded up** 200 volunteers to search for the hiker, who was lost in the woods of Yosemite National Park.
EXAMPLE 2: Let's **round up** some volunteers to help bake cookies and pies for the bake sale.

second nature – a behavior that has been practiced for so long, it seems to have been there always

EXAMPLE 1: Karen has been arguing with her husband every day for the past 20 years, so by now it's just **second nature**.
EXAMPLE 2: With practice, riding a unicycle becomes **second nature**.

to tell you the truth – to speak openly; to admit

EXAMPLE 1: **To tell you the truth,** Ted isn't a very good student.
EXAMPLE 2: **To tell you the truth,** I didn't even want to attend Katie's wedding. But I knew she'd be offended if I didn't go.

your guess is as good as mine – I don't know; I don't know any more than you do

EXAMPLE 1: Will we ever find intelligent life on other planets? **Your guess is as good as mine**.
EXAMPLE 2: Will Ted graduate on time? **Your guess is as good as mine**!

Practice the Idioms

Fill in the blank with the appropriate word:

1) When Nicole drove her car for the first time, she was really nervous. Now, after an entire year, it's ____ nature.

   a) first b) second c) third

2) I can't believe I won. To ____ you the truth, I never thought I'd be able to beat you at tennis.

   a) say b) tell c) explain

3) Nicole was going to mail her college application to Yale. But then she decided to go to New Haven and deliver it ___ person.

   a) on b) at c) in

4) After a snowstorm, it can be a real pain in the ____ driving to work in the morning.

   a) head b) arm c) neck

5) The meeting in Dallas was canceled, but, in ____ case, we still need to go there.

   a) all b) any c) about

6) Starting a new job is difficult in the beginning. It gets easier once you learn the ____.

   a) ropes b) chains c) ties

7) Bob and Susan thought getting rich would be very difficult. But thanks to their cookie business, it was a piece of ____.

   a) cookie b) cake c) pie

8) Let's go to the movies tonight. I'll look in the newspaper and ____ you a ring after I see what's playing.

   a) offer b) take c) give

ANSWERS TO LESSON 16, p.165

Lesson 17

CAROL TELLS BOB THE GOOD NEWS

Carol phones Bob to tell him the cookies are selling very well and that she needs another 1,000 by the morning. Bob isn't sure he can make the cookies so quickly, but Carol insists.

Carol: Bob, your wife's cookies are **selling like hotcakes**!

Bob: How many did you sell, Carol?

Carol: We've **sold out**. I need more **right away**! Bring me another 1,000 by tomorrow at 9 a.m.

Bob: That's a **tall order**, Carol.

Carol: Don't **blow it**, Bob! Susan's Scrumptious Cookies could really **take off**.

Bob: I know, but I'm not sure we have enough time to bake all those cookies.

Carol: Bake all night if you have to. **Burn the midnight oil**! If you work hard now, you'll be **sitting pretty** in a few years.

Bob: **Rest assured** that I'll **do my best** to **deliver the goods**.

Carol: Okay, now let's stop the **chitchat**. You've got work to do!



IDIOMS – LESSON 17

(to) blow it – to spoil an opportunity

EXAMPLE 1: The actress got nervous and forgot all of her lines. She really **blew it**!
EXAMPLE 2: I'll give you one more chance, but don't **blow it** this time!

SYNONYM: to screw up [slang]. Example: I can't believe you **screwed up** during the interview by asking for six weeks of vacation before you even got the job offer!

(to) burn the midnight oil – to stay up late studying or working

EXAMPLE 1: Michael **burned the midnight oil** studying for his algebra test.
EXAMPLE 2: The project is due tomorrow and we're far from finished. We're going to have to **burn the midnight oil** tonight.

chitchat – casual conversation; gossip

EXAMPLE 1: Peter told Heather to stop the **chitchat** and get back to work.
EXAMPLE 2: Okay, enough **chitchat**! Let's start discussing this week's reading assignment.

SYNONYM: to shoot the breeze

NOTE: Chitchat can also be a verb. Example: Amber and Ted were **chit-chatting** all night long.

(to) deliver the goods – to meet expectations; to do what's required

EXAMPLE 1: Peter thought Bob wasn't **delivering the goods**, so he fired him.
EXAMPLE 2: I'm depending on you to finish the job on time. I know that you can **deliver the goods**!

SYNONYM: to cut the mustard. Example: If you can't **cut the mustard** here, you'll have to find a new job.

(to) do one's best – to try as hard as possible

EXAMPLE 1: Although Ted **did his best**, he still failed his chemistry test.
EXAMPLE 2: You might not get a perfect score on your history test, but just **do your best**.

SYNONYM: to give it one's all

rest assured – be sure

EXAMPLE 1: **Rest assured** that the police will find the thieves.
EXAMPLE 2: **Rest assured** I'll take good care of your dog while you're on vacation.

right away – immediately

EXAMPLE 1: When Meg realized her house was on fire, she called the fire department **right away**.
EXAMPLE 2: You need some sugar for your cookies? I'll bring some over **right away**.

(to) sell like hotcakes – to sell fast; to be a popular item

EXAMPLE 1: Those new Fubu blue jeans are **selling like hotcakes**. All the girls love them.
EXAMPLE 2: Stephen King's new novel is **selling like hotcakes**.

(to be) sitting pretty – in a good position (often financially)

EXAMPLE 1: After Chad won the lottery, he was really **sitting pretty**. He quit his job and bought a mansion in Malibu, California.
EXAMPLE 2: Gina was one of the first people to work at Amazon.com, and she made millions on her stock options. Now she's **sitting pretty**.

sold out – completely sold

EXAMPLE 1: Becky was really disappointed when she found out that the Britney Spears concert was **sold out**.
EXAMPLE 2: Susan's cookies were very popular at the bake sale. In fact, they **sold out** in just 20 minutes!

(to) take off – to become popular; to grow suddenly

EXAMPLE: Julia Roberts' career **took off** with the film "Pretty Woman."

NOTE: "Take off" has several other meanings:

1. Remove. Please **take off** your shoes before coming inside our apartment. We just vacuumed this morning.
2. To leave. We're **taking off** now. See you later!
3. To deduct. The waiter forgot to bring us drinks, so he **took $10 off** the bill.
4. To leave the ground. The airplane **took off** on time.

tall order – a task or goal that is difficult to achieve

EXAMPLE 1: It'll be a **tall order** to find a new governor as popular as the current one.
EXAMPLE 2: You want me to figure out how to clone your pet rabbit? That's a **tall order**!

Practice the Idioms

Choose the most appropriate reply to the following statements:

1) "Bob, your cookies are delicious. They're selling like hotcakes."

   Bob's reply:
   a) "I'm not surprised. My family has always loved them."
   b) "What? I thought people would buy more."
   c) "Yes, they are best when served hot."

2) "Bob, I know you can get me 1,000 cookies by morning. Don't blow it!"

   Bob's reply:
   a) "I never blow on the cookies. I let them cool down by themselves."
   b) "Don't worry. I'll be sure to get you the cookies by 9 a.m."
   c) "Thanks. I'll take my time then."

3) "Bob, I've got some great news for you. All of your chocolate chip cookies have sold out!"

   Bob's reply:
   a) "Great. I'd better make more."
   b) "I guess people don't like them."
   c) "How many are left?"

4) "Ted, if you and Amber don't stop the chitchat, you'll never finish your homework."

   Ted's reply:
   a) "Okay, we'll stay up all night talking."
   b) "Okay, we'll stop talking and start hitting the books."
   c) "Yes, Amber is helping a lot with my homework."

5) "Ted, ask Amber to come over right away to help bake cookies."

Ted's reply:

a) "Okay. I'll tell her to come over next Saturday."
b) "Okay. I'll tell her to come over immediately."
c) "Okay. I'll ask her to go away."

6) "Bob, if you work hard now, you'll be sitting pretty in a couple of years."

Bob's reply:

a) "Thank you. I am looking forward to feeling pretty."
b) "I don't enjoy sitting for long periods of time."
c) "Great. I'd love to be able to stop working and start relaxing more."

7) "Nicole, getting elected to the United States Senate is a very tall order."

Nicole's reply:

a) "I know, but I love a good challenge."
b) "I agree. It should be very easy."
c) "I know. I've already put in my order."

8) "Bob, I suggest you burn the midnight oil and make 1,000 cookies tonight."

Bob's reply:

a) "Okay. I'll go to sleep at midnight and wake up at 10 a.m."
b) "Yes, we'll need quite a bit of oil for the cookies."
c) "Okay. I'll work all night and finish up by morning."

ANSWERS TO LESSON 17, p. 165


My cookies are selling like hotcakes!
COOKIES!

Lesson 18

EVERYONE BAKES COOKIES

Bob tells his family the cookies are selling well. He asks his kids to help bake more cookies for tomorrow. Nicole says she's too busy to lend a hand.

Bob: The cookies are **selling like hotcakes**!

Ted: **Way to go**, Dad!

Bob: I need you kids to **help out** tonight with the cookies. We need another thousand by morning.

Nicole: One thousand by tomorrow morning? That's impossible!

Ted: Amber and I will **lend a hand**. She's a real **night owl**, so she won't mind **staying up** late.

Bob: Nicole, we'll need your help too.

Nicole: Bake cookies the night before the elections? **Nothing doing**!

Ted: **Lighten up**, **big shot**! You're running for high school president, not President of the United States.

Nicole: Ted, you really **get on my nerves** sometimes.

Bob: Okay, kids, let's stop **fooling around**. We need to **get the show on the road!**



IDIOMS – LESSON 18

big shot – a powerful or important person

EXAMPLE 1: Martin has become a real **big shot** in Hollywood. This year he produced several movies.
EXAMPLE 2: Adam is a **big shot** in Silicon Valley. He started a very successful software company.

NOTE: This expression can also be used in the negative sense, to mean somebody who *thinks* they're very important. Example: Now that she's been promoted to vice president, Beth thinks she's such a **big shot**!

(to) fool around – to waste time, or spend it in a silly way

EXAMPLE 1: If we keep **fooling around** here, we'll be late to the restaurant!
EXAMPLE 2: Stop **fooling around**! You've got lots of work to do.

NOTE: This expression also can mean to have casual sexual relations. Example: Steve and Tanya were **fooling around** in the back seat of the car when a policeman knocked on the window.

(to) get on one's nerves – to annoy or irritate someone

EXAMPLE 1: My neighbor's dog barks all night. It really **gets on my nerves**.
EXAMPLE 2: Please stop whistling. It's **getting on my nerves**!

SYNONYMS: to get under someone's skin; to bug someone [slang]

(to) get the show on the road – to start working; to begin an undertaking

EXAMPLE 1: We can't afford to waste any more time — let's **get the show on the road**!
EXAMPLE 2: Kids, let's **get the show on the road**. We don't want to be late for the movie!

(to) help out – *see Lesson 12*

(to) lend a hand – *see Lesson 13*

(to) lighten up – to stop taking things so seriously

EXAMPLE 1: **Lighten up!** I'm sure Ted was only joking when he said your guitar playing gave him a headache.
EXAMPLE 2: Don always takes his job so seriously. He needs to **lighten up**.

SYNONYMS: chill out [slang]; take it easy

night owl – a person who enjoys being active late at night

EXAMPLE 1: Sara goes to sleep every night at 3 a.m. She's a real **night owl**.
EXAMPLE 2: I never go to bed before midnight. I'm a **night owl**.

Nothing doing! – Not a chance!

EXAMPLE 1: You want me to buy the Golden Gate Bridge from you for a million bucks? **Nothing doing**!
EXAMPLE 2: You want me to write your paper on Catherine the Great? **Nothing doing!**

SYNONYMS: No way! Not on your life!

(to) sell like hotcakes – *see Lesson 17*

(to) stay up – not to go to bed; to stay awake

EXAMPLE 1: Ted and Amber **stayed up** all night talking about cookies.
EXAMPLE 2: Whenever I **stay up** late, I regret it the next morning.

Way to go! – *see Lesson 4*

PRACTICE THE IDIOMS

Fill in the blank with the appropriate word:

1) I was really proud of my friend for winning an Olympic medal. "Way to ____!" I told her.

   a) do b) succeed c) go

2) Amber loves to cook, so she never minds lending ____ in the kitchen.

   a) herself b) a hand c) her hands

3) Vanessa is definitely not a night ____. She likes to be in bed by nine o'clock every night.

   a) bird b) hawk c) owl

4) After Mr. Digby was elected president of the company, he thought he was a real ____ shot.

   a) big b) huge c) large

5) You're taking everything too seriously. You need to lighten ___.

a) above b) up c) down

6) Let's go! We're already late. Let's get the show on the _____.

a) street b) way c) road

7) When people near me whisper during a movie, it really ___ on my nerves.

a) gets b) acts c) scratches

8) Nicole's teacher asked her to help a new exchange student from Argentina with her English homework. Nicole was happy to help _____.

a) around b) out c) in

✪ Bonus Practice

Choose the best substitute for the phrase or sentence in bold:

1) You want me to drive you all the way to Toronto during this snowstorm? **Nothing doing!**
   a) Great idea!
   b) No problem!
   c) Not a chance!

2) Len and Ben, college roommates, **stayed up** until 3 a.m. talking and drinking beer. No wonder they didn't wake up until noon the next day!
   a) didn't go to bed
   b) went to bed
   c) didn't eat dinner

3) Michael used to work the late shift at McDonald's — from midnight to 8 a.m. He didn't mind since he's **a night owl.**
   a) a wise person
   b) a person who goes to sleep early
   c) a person who likes to stay up late

4) The man behind me on the bus wouldn't stop whistling. It really **got on my nerves**!
   a) entertained me
   b) annoyed me
   c) relaxed me

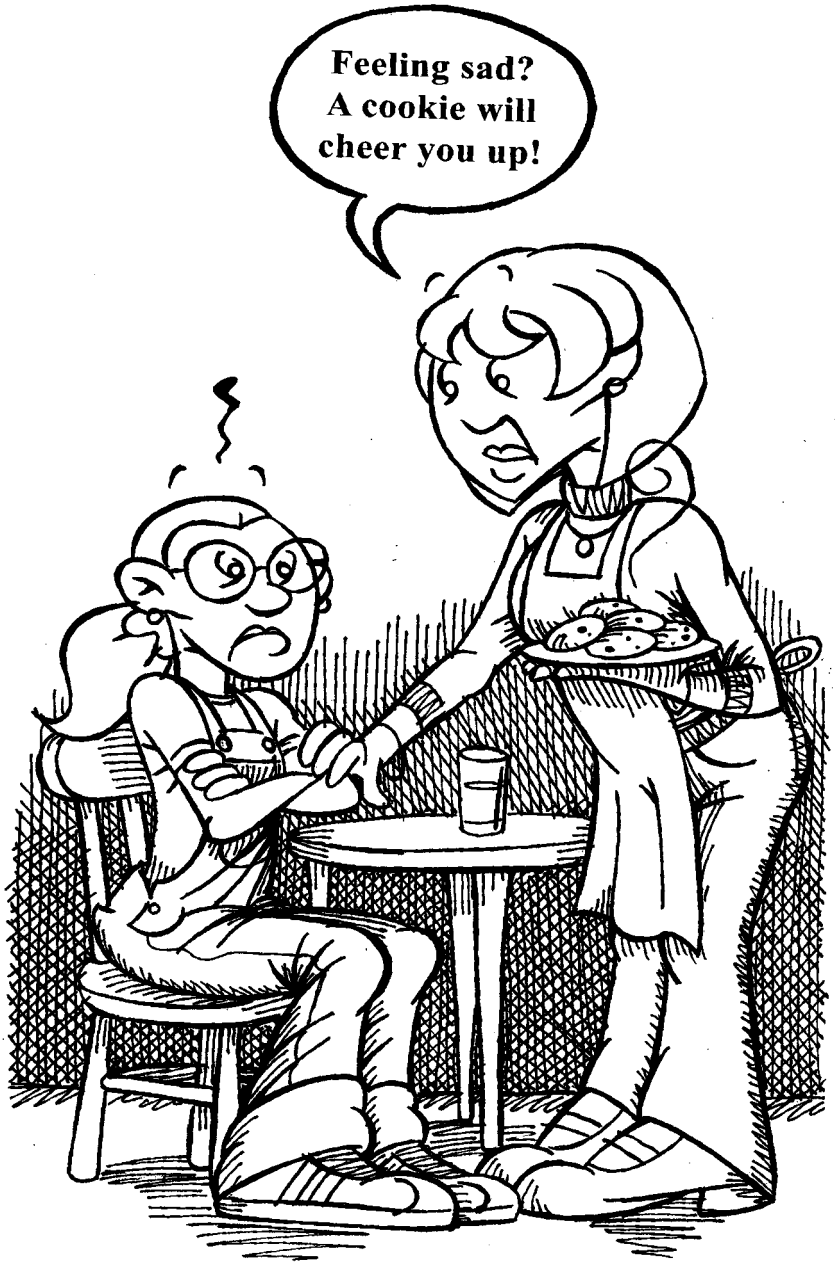
5) Our plane leaves in just two hours. If we don't **get the show on the road**, we're going to miss it.
   a) go into the street
   b) get ready to go
   c) call the airline

6) You want to attend Yale University? Call my friend Penny. She's **a real big shot** on the admissions committee.
   a) a powerful person
   b) a big mouth
   c) a useless person

7) Ted was **fooling around** with his friends when he should've been studying for his chemistry test.
   a) acting like a fool
   b) putting time to good use
   c) wasting time

8) You got a big promotion at work? **Way to go!**
   a) Too bad!
   b) Good job!
   c) Sorry to hear that!

ANSWERS TO LESSON 18, p. 165


Feeling sad?
A cookie will
cheer you up!

NICOLE'S CLOSE ELECTION

Nicole loses the election at school. She doesn't want to accept it, so she looks for excuses. Ted encourages her to accept defeat and move on.

Nicole: I lost the election **by a hair** — just 10 votes! But I'm not **giving up**.

Ted: **Give me a break**, Nicole. You lost. **Live with it**!

Nicole: But I was a **sure thing**! If I hadn't stayed up so late baking cookies, I wouldn't have **messed up** my speech.

Ted: **Get real**, Nicole.

Nicole: It's your fault, Ted. I lost because your friends didn't vote for me!

Ted: Don't try to **put the blame on** me! I **gave it my best shot**.

Nicole: They must've made a mistake while counting the votes. I'll demand a re-count on Monday and **set the record straight**.

Ted: Don't **make a fool of yourself**, Nicole. **Face it,** Andrea won the election **fair and square**!

Nicole: Well, I just don't know where I **went wrong**.

Susan: Here, take a chocolate chip cookie. That'll **cheer you up for sure**!



IDIOMS – LESSON 19

by a hair – just barely; very narrowly; by a small amount

EXAMPLE 1: Larry won the bicycle race **by a hair**. The second-place winner came in just a second behind him.
EXAMPLE 2: Was the tennis ball in or out? I think it was out **by a hair**. You know the old saying: "When in doubt, call it out!"

(to) cheer up – *see Lesson 6*

Face it – *see Lesson 1*

fair and square – honestly

EXAMPLE 1: Did George Bush win the 2000 presidential election **fair and square**? That depends on whether you ask a Democrat or a Republican!
EXAMPLE 2: Tony won the ping pong tournament **fair and square**.

for sure – definitely

EXAMPLE 1: This year, Tom Cruise will win an Academy Award **for sure**.
EXAMPLE 2: Mike is the most popular guy in school. If he runs for student body president, he'll win **for sure**.

Get real – *see Lesson 3*

(to) give it one's best shot – to try as hard as one can

EXAMPLE 1: Courtney lost the race, but at least she **gave it her best shot**.
EXAMPLE 2: I know you're nervous about the interview. Just **give it your best shot** and see what happens.

give me a break – *see Lesson 14*

(to) give up – to admit defeat; to surrender

EXAMPLE 1: Bill **gave up** golf after realizing he'd never be good at it.
EXAMPLE 2: I know you're 100 points ahead of me, but I still might win the Scrabble game. I'm not **giving up** yet!

(to) go wrong – to make a mistake; to go astray; to malfunction; to work incorrectly

EXAMPLE 1: Follow the directions I gave you, and you can't **go wrong**.
EXAMPLE 2: Something **went wrong** with my neighbor's car alarm system, and the alarm wouldn't stop ringing all night.

(to) live with it – to accept a difficult reality

EXAMPLE 1: Your boss is an idiot. **Live with it**.
EXAMPLE 2: Your hair will never be straight. Just **live with it**!

NOTE: There is also the expression "to learn to live with it," which means to get used to something annoying or difficult. Example: Sandra knew that Roger would always throw his dirty clothes on the floor. She'd just have to **learn to live with it**.

(to) make a fool of oneself – to cause oneself to look stupid

EXAMPLE 1: Dan drank too much and then **made a fool of himself**.
EXAMPLE 2: Please stop arguing with me in front of all these people. You're **making a fool of yourself**!

(to) mess up – to make a mistake; to spoil an opportunity

EXAMPLE 1: Amber **messed up** and put salt instead of sugar in the cookies.
EXAMPLE 2: Ted really **messed up** on his chemistry test. He got a "D."

SYNONYM: screw up [slang]

(to) put the blame on (someone) – to name somebody else as responsible for a misdeed or misfortune

EXAMPLE 1: Mrs. Lopez **put the blame on** her husband for losing their life savings in the stock market.
EXAMPLE 2: Don't **put the blame on me** that your plants died while you were on vacation. You forgot to tell me to water them!

(to) set the record straight – to correct an inaccurate account

EXAMPLE 1: Ken knew his father was innocent, and he hoped he could **set the record straight** one day.
EXAMPLE 2: Let me **set the record straight**. I won the last game.

sure thing – an outcome that is assured

EXAMPLE 1: Gary bet all his money on a horse named Trixie, thinking she was a **sure thing**.
EXAMPLE 2: Nicole has a good chance of getting accepted to Yale, but it's still not a **sure thing**.

Practice the Idioms

Ted is angry at Nicole because she didn't do a good job on his chemistry homework. Fill in the blanks using the following idioms:

give me a break	**cheer you up**
sure thing	**for sure**
put the blame on me	**live with it**
give it my best shot	**messed up**

Ted: Nicole, my teacher gave me back my chemistry homework. I got a terrible grade! I thought _____ you'd help me get an "A+."

Nicole: I'm sorry. I really did _____, but I guess it wasn't good enough.

Ted: Not good enough? That's right. You really _____ _____!

Nicole: You never should've asked me to do your homework. Don't try to _____ for your bad grades.

Ted: Yes, my mistake. I thought you were a _____ _____!

Nicole: So you'll get a bad grade in chemistry. Just learn to _____. Here, take one of Mom's cookies. It'll help _____.

Ted: You think a stupid cookie will cheer me up? _____ _____!

ANSWERS TO LESSON 19, p. 165

BOB GETS AN ANGRY CALL FROM CAROL

Carol calls Bob to tell him that a customer found a hair in her cookie. Bob wants Carol to forget about this, but Carol thinks it's very serious. She refuses to buy any more cookies from Bob.

Carol: Bob, a lady came into the Village Market today **ranting and raving**.

Bob: Oh yeah? What happened?

Carol: She found a blue hair in her chocolate chip cookie!

Bob: Aha. I can see how she'd be **taken aback.**

Carol: Does anybody in your family have blue hair?

Bob: **As a matter of fact**, my son's girlfriend Amber has blue hair.

Carol: Bob, I can't sell your cookies anymore.

Bob: Aren't you **blowing things out of proportion**?

Carol: The health department would **throw the book at me** if they **found out** about this.

Bob: Couldn't we just **sweep this under the rug?**

Carol: No. This is too serious.

Bob: But I was just **getting a handle on** the cookie business. Now what will I do? I don't have any other way of **making a living**!

Carol: **My heart goes out to you,** Bob, but you need to **get your act together**. I want to sell *chocolate chip* cookies, not *hair* cookies!

Bob: I guess I just **knocked myself out** for the past week for nothing.

Carol: Clearly!



IDIOMS – LESSON 20

as a matter of fact – in fact; actually

EXAMPLE 1: We need more milk? **As a matter of fact**, I was just going to ask you to go shopping.
EXAMPLE 2: This isn't the first time Andy has gotten in trouble at school. **As a matter of fact**, just last month he was suspended for an entire week.

(to) blow things out of proportion – to exaggerate; to make more of something than one should

EXAMPLE 1: They sent a 12 year-old boy to jail for biting his babysitter? Don't you think they're **blowing things out of proportion**?
EXAMPLE 2: Sally called the police when her neighbor's party got too loud. I think that was **blowing things out of proportion**.

SYNONYM: To make a mountain out of a molehill

(to) find out – to learn; to discover

EXAMPLE 1: Al is calling the theater to **find out** what time the movie starts.
EXAMPLE 2: David had a big party at his house while his parents were away on vacation. Fortunately for him, they never **found out**.

(to) get a handle on – to gain an understanding of

EXAMPLE 1: This new computer program is very difficult. I still haven't **gotten a handle on** it.
EXAMPLE 2: Once you **get a handle on** how the game works, please explain it to everybody else.

(to) get one's act together – to get organized; to start operating more effectively

EXAMPLE 1: If Ted **gets his act together** now, he might be able to get into a good college.
EXAMPLE 2: We'd better **get our act together**. Otherwise, we're going to miss our flight.

(to) knock oneself out – to work very hard at something (sometimes too hard)

EXAMPLE 1: Ted **knocked himself out** getting votes for Nicole, and she didn't even say thank you.
EXAMPLE 2: I really **knocked myself out** getting these free concert tickets for you and your girlfriend. I hope you appreciate it.
NOTE: "Don't knock yourself out!" means don't work too hard at something or for someone; it's not worth it. Example: **Don't knock yourself out** for Jeremy — he won't appreciate it anyway!

(to) make a living – *see Lesson 11*

one's heart goes out to (someone) – to feel sorry for someone

EXAMPLE 1: **My heart goes out to the Richardsons**. Their home was destroyed in a fire.
EXAMPLE 2: Naomi's **heart went out to all the people** who lost their jobs when the auto plant shut down.

(to) rant and rave – to talk loudly, often in anger

EXAMPLE 1: A customer in the video rental store was **ranting and raving** that the DVD he rented was broken.
EXAMPLE 2: Please stop **ranting and raving**! Let's discuss this issue in a calm manner.

(to) sweep (something) under the rug – to hide something, often a scandal

EXAMPLE 1: "Senator, don't try to **sweep it under the rug**. Everybody knows about your affair with the intern."
EXAMPLE 2: Let's just **sweep this incident under the rug** and move on.

taken aback – surprised (almost always in a negative sense)

EXAMPLE 1: Nicole was **taken aback** when her friend Rosa told her she no longer wanted to hang out with her.
EXAMPLE 2: I was **taken aback** when my friend asked me if she could borrow my toothbrush because she forgot hers at home.

(to) throw the book at someone – to punish or chide severely

EXAMPLE 1: When Ted failed his chemistry test the second time, his teacher really **threw the book at him**.
EXAMPLE 2: The judge **threw the book at Matt** for stealing a football from the store. He'll be going to jail for six months.

PRACTICE THE IDIOMS

Choose the best substitute for the phrase in bold:

1) After Nicole lost the election, she started **ranting and raving.**
   a) complaining loudly
   b) speaking quietly
   c) asking many questions

2) When a stranger approached me on the bus and asked to borrow my cell phone, I was **taken aback**.
   a) disappointed
   b) surprised
   c) delighted

3) When George showed up for work five minutes late, his boss Beth threatened to fire him. Beth is known for **blowing things out of proportion**.
   a) making a big deal out of small things
   b) lying
   c) creating extra work for someone

4) My apartment is always messy. I need to **get my act together** and start cleaning it once a week.
   a) start pretending
   b) gather a group of people together
   c) get organized

5) **My heart goes out to** all the homeless people lying outside my apartment building in February.
   a) I help
   b) I feel sorry for
   c) I feel good about

6) I just **found out** yesterday that Amber never washes her hands before making cookies. Ted told me.
   a) saw
   b) overheard
   c) learned

7) The judge is going to **throw the book at Jim** for robbing several houses.
   a) release Jim from jail
   b) charge Jim with an offense
   c) read to Jim

8) Ted's chemistry homework was much more difficult than Nicole had expected. She just couldn't seem to **get a handle on it**.
   a) finish it
   b) understand it
   c) hold it in her hands

ANSWERS TO LESSON 20, p. 165



Review for Lessons 16-20

Fill in the blank with the appropriate word:

1) My aunt and uncle are really sitting ____. They made a lot of money in the stock market.

   a) rich b) poor c) pretty

2) Lighten ____! You need to stop taking your job so seriously.

a) it b) up c) over

3) After a week, my houseguests really started to get ____ my nerves. They made long-distance phone calls to Singapore, drank all my wine, and slept until noon every day.

a) by b) in c) on

4) Amber likes to stay up past midnight every night. She's what you'd call a ____ owl.

a) night b) busy c) day

5) Mildred thought she'd have trouble remembering to take her pills. But now, after ten months, it's ____ nature.

a) first b) second c) third

6) Susan messed ____ and left the cookies in the oven for 25 minutes too long. They were ruined.

a) up b) over c) away

7) Andrea didn't cheat. She won the election fair and ____.

a) easily b) circle c) square

8) Bob didn't know anything about baking when he and Susan started selling cookies, but he quickly learned the ____.

a) chains b) ropes c) strings

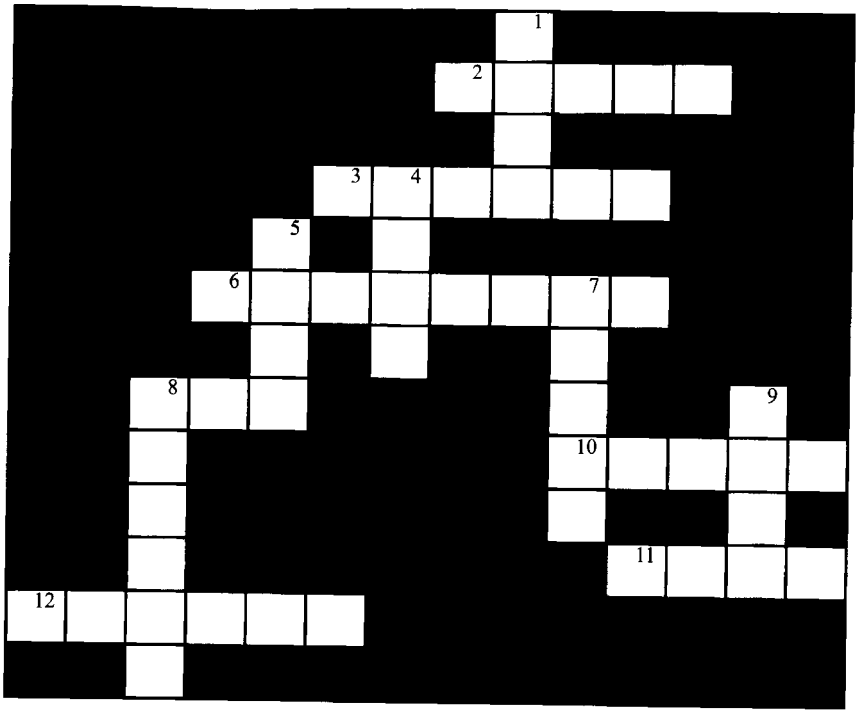
9) Ted and his friends were fooling ____ in the chemistry laboratory when they accidentally started a fire.

a) around b) about c) away

10) Mary's daughter wanted the new Harry Potter book. But by the time they got to the bookstore, it was already sold ____.

a) out b) in c) away

CROSSWORD PUZZLE



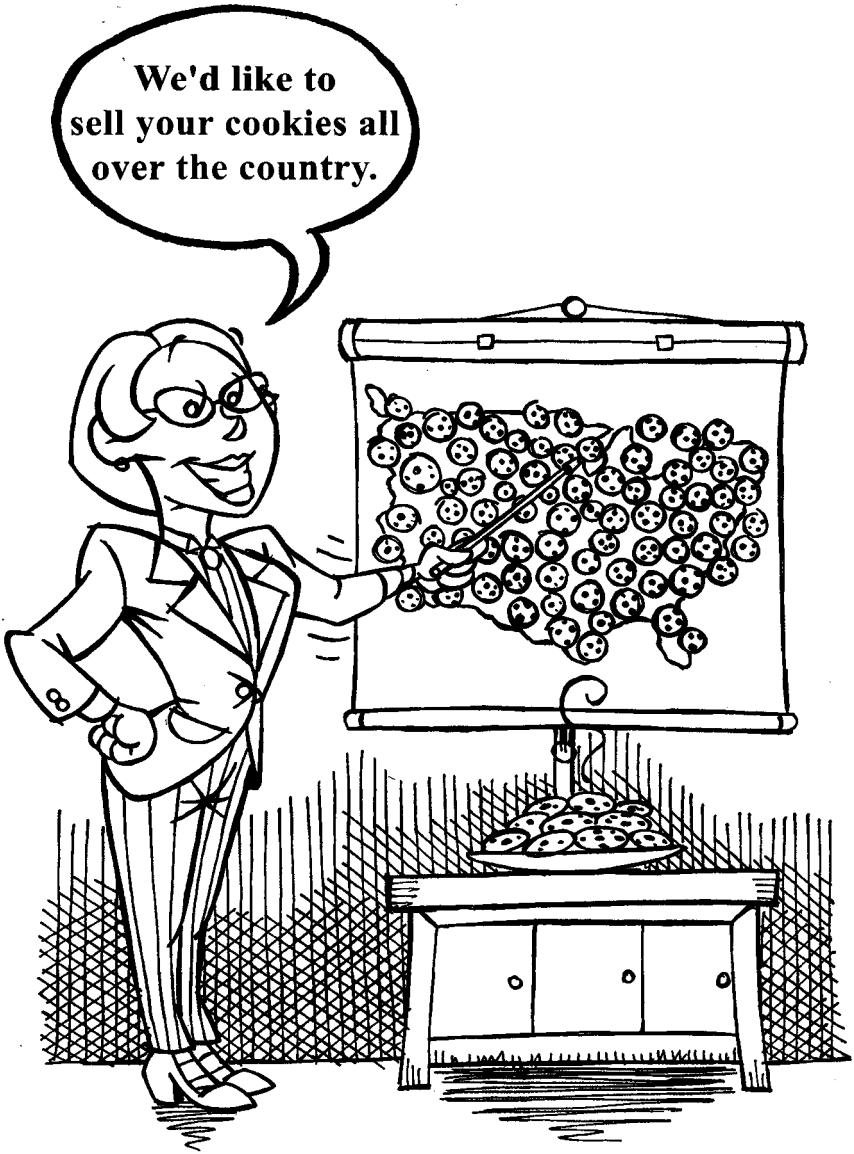
Across

2. Senator Brown's re-election would have been a sure ____ if he hadn't gotten caught stealing candy at Wal-Mart.
3. Chad is sitting ____. He just won the lottery.
6. Nicole had to burn the ____ oil to finish her English paper by the morning.
8. When Ted was caught copying his friend's math homework, his teacher wasn't willing to sweep it under the ____.
10. It takes time to learn the ____ when you start a new job.
11. Once you do it a few times, riding a unicycle is a piece of ____.
12. My friend's dog kept licking my hand. It was getting on my ____.

Down

1. Carly is a real big ____. She runs a large corporation.
4. Some people in restaurants like to ____ and rave when their soup is too cold.
5. I tried to give my friend a ____ this morning, but she wasn't home. I got her answering machine.
7. My ____ goes out to people who live in America, but don't speak any English.
8. Martha Stewart tried to set the ____ straight during her television interview with Barbara Walters.
9. Filling out tax forms is a pain in the ____.

ANSWERS TO REVIEW, p. 166


We'd like to sell your cookies all over the country.

Lesson 21

SUSAN GETS A SURPRISE CALL

Donna from the National Cookie Company calls Susan. She wants to buy out Susan's Scrumptious Cookies. Susan is very happy.

Susan: Hello?

Donna: Good afternoon. Are you Susan, of Susan's Scrumptious Cookies?

Susan: Yes, I am.

Donna: My name is Donna Jenkins, and I'm calling from the National Cookie Company. We're **nuts about** your cookies, and we'd like to sell them **all over** the country.

Susan: Unfortunately, we're running **on a shoestring** out of our kitchen. We can't make enough cookies for you.

Donna: My company wants to buy the recipe and the brand name from you.

Susan: Oh yeah? Why would you want to do that?

Donna: We have a successful **track record** of buying small companies and turning them into big ones.

Susan: **In that case,** I'm sure we can **come to an agreement.**

Donna: Great. You just **made my day**!

Susan: You'll need to **work out** the **nuts and bolts** of the agreement with my husband. He's the business manager.

Donna: May I speak with him now?

Susan: He's at a meeting. I'll have him get **in touch with** you when he returns.

Donna: Good. I **look forward to** speaking with him.



IDIOMS – LESSON 21

all over – throughout; everywhere

EXAMPLE 1: Nicole's classmates are from **all over** the world, including Argentina, Brazil, China, Japan, Korea, Poland, and Ukraine.
EXAMPLE 2: Oh no! I got ketchup **all over** my white sweater.

(to) come to an agreement – to reach an agreement

EXAMPLE 1: If we can **come to an agreement** now, I can start work on Monday.
EXAMPLE 2: If you're not willing to negotiate, it's going to be very difficult for us to **come to an agreement**.

in that case – under that circumstance

EXAMPLE 1: It's snowing? **In that case**, you'd better take the bus to school today instead of driving.
EXAMPLE 2: You forgot your wallet at home today? **In that case**, you can borrow five bucks from me for lunch.

(to be *or* to get) in touch with (someone) – to be *or* to get in contact with (someone)

EXAMPLE 1: I was surprised when Luis called me, since we hadn't been **in touch with each other** since high school.
EXAMPLE 2: Leave me your contact information in case I need to **get in touch with you** while you're on vacation.

(to) look forward to – to anticipate eagerly

EXAMPLE 1: I'm **looking forward to** my trip to Mexico next month.
EXAMPLE 2: Ron has worked as a high school teacher for over 40 years. He's really **looking forward to** retiring next year.

(to) make one's day – to give one great satisfaction

EXAMPLE 1: Our neighbors with the crazy dogs are moving away? That really **makes my day**!
EXAMPLE 2: Thanks for bringing over those cookies last week. That **made my day**!

(to be) nuts about – *see Lesson 14*

nuts and bolts – details; basic components of something

EXAMPLE 1: I don't need to know the **nuts and bolts** of how the computer works — just show me how to turn it on.
EXAMPLE 2: Simon really understands the **nuts and bolts** of how toilets work. He would be a very good plumber.

on a shoestring – on a very low budget

EXAMPLE 1: Bob and Susan were living **on a shoestring** after Bob lost his job.
EXAMPLE 2: In the beginning, the Hewlett-Packard company ran **on a shoestring** out of a garage.

track record – a record of achievements or performances

EXAMPLE 1: The women's basketball team at the University of Connecticut has an excellent **track record**.
EXAMPLE 2: We've spoken to your past employers, so we know you've got an excellent **track record**.

(to) work out – to find a solution; to resolve

EXAMPLE 1: Nicole spent half the night helping Ted **work out** a very difficult chemistry problem.
EXAMPLE 2: Sally couldn't **work out** her problems with her neighbors, so she finally decided to move away.

NOTE: "Work out" has several other meanings, including:

1. succeed; prove effective. This plan won't **work out** — you'll need to go back to the drawing board and work out a new plan.
2. endure; last. Tony and Angela argue all the time. I don't think their marriage will **work out**.
3. exercise. After **working out** at the gym for two hours, Scott could barely walk.

Practice the Idioms

Fill in the blank with the appropriate word:

1) There's a handsome exchange student from Sweden at Nicole's school this year. Nicole is nuts ____ him.

   a) with b) into c) about

2) Susan and Bob were able to come ____ an agreement with the representative from the National Cookie Company.

   a) from b) with c) to

3) When somebody has a successful track ____ , it's usually easy for them to find a new job.

   a) record b) history c) past

4) Let's have dinner on Saturday night. I'll get in touch ___ you later to choose a restaurant.

   a) from b) by c) with

5) Susan doesn't have a lot of money. In fact, she's running her business ____ a shoestring.

   a) with b) on c) in

6) You can find Starbucks coffee houses all ____ the country, from New York to California.

   a) over b) above c) within

7) Bob hasn't been on vacation in years. He's really looking ____ to his trip to Maine.

   a) above b) forward c) ahead

8) Ted's teacher helped him work ____ a study schedule.

   a) out b) in c) through

ANSWERS TO LESSON 21, p. 166

SUSAN SHARES THE GOOD NEWS

Bob tells Susan that the Village Market won't take their cookies anymore. Susan tells Bob that the National Cookie Company wants to buy out Susan's Scrumptious Cookies.

Bob: Dear, I've got some bad news.

Susan: **What's the matter**, Bob?

Bob: The Village Market won't take any more of our cookies.

Susan: Why not? They're **selling like hotcakes**!

Bob: I know, but a lady found a blue hair in her cookie. Now Carol refuses to sell them.

Susan: Carol is such a **dragon lady**! We're **better off** having **nothing to do with her**.

Bob: She's not my **cup of tea** either, but she was selling lots of cookies.

Susan: Oh well. **That's the way the cookie crumbles**. Ha ha. **Get it?**

Bob: Susan, this is **no laughing matter**!

Susan: Bob, we don't need the Village Market anymore.

Bob: Why not?

Susan: The National Cookie Company called. They want to **buy out** our business.

Bob: Susan, this is a **dream come true**. **It looks like** we've **struck it rich**!

Susan: Yes. Soon we'll be **rolling in dough**!



IDIOMS – LESSON 22

better off – in a more fortunate position

EXAMPLE 1: We're **better off** leaving for France on Thursday evening, so we can spend the entire weekend there.
EXAMPLE 2: If you're interested in studying languages, you'd be **better off** attending Northwestern University than the University of Chicago.

NOTE: This expression is often used with conditional tense (would), especially when you're giving advice: "you *would be* better off doing something" or "*you'd be* better off doing something."

(to) buy out – to purchase an entire business or someone's share of a business

EXAMPLE 1: Microsoft **bought out** Adam's company for $12 million.
EXAMPLE 2: Harriett and Jane sell homemade snack chips. They hope one day a big company will **buy out** their business.

cup of tea – *see Lesson 5*

dragon lady – a nasty woman who misuses her power

EXAMPLE 1: Beth is a real **dragon lady**. She's always screaming at her employees and blaming them for her mistakes. I hope she gets fired!
EXAMPLE 2: Liz was nasty to you? I'm not surprised. She's a **dragon lady**.

SYNONYMS: bitch [slang]; shrew

(to) get it – to understand

EXAMPLE 1: I invited 40 people to my Thanksgiving dinner, but only 10 people came. I don't **get it**!
EXAMPLE 2: Don't you **get it**? Your company is about to go out of business!

it looks like – it's likely that

EXAMPLE 1: **It looks like** I'll be able to get out of work early today, so let's plan on meeting downtown at 4:30.
EXAMPLE 2: **It looks like** it's going to rain, so we'd better just cancel the picnic now.

no laughing matter – nothing to joke about; something serious

EXAMPLE 1: When the tornado came into town, it was **no laughing matter**.
EXAMPLE 2: Jim might have been fooling around when he hit John, but he really hurt him. It was **no laughing matter**.

nothing to do with (someone *or* something) – not have any relationship with someone; to not get involved with something

EXAMPLE 1: After I found out that Nora shoplifted some lipstick from the drugstore, I wanted **nothing to do with her**.
EXAMPLE 2: Larry asked Nick if he wanted to help him plan a robbery. Nick told Larry that he wanted **nothing to do with it**.

rolling in dough – very rich

EXAMPLE 1: Susan and Bob don't need to work anymore. They're **rolling in dough**.
EXAMPLE 2: Adam will be able to retire young. He's **rolling in dough**.

NOTE: This is a play on words. "Dough" means "money" as well as what is used to make cookies, breads, and pastries. The dough (cookies) made by Bob and Susan brought them lots of dough (money).

SYNONYMS: rolling in it; rolling in money; loaded

(to) sell like hotcakes – *see Lesson 17*

(to) strike it rich – to attain sudden financial success

EXAMPLE 1: Chad **struck it rich** with the winning lottery ticket.
EXAMPLE 2: Craig hopes to **strike it rich** so he can quit his job and open a winery in California.

that's the way the cookie crumbles – that's the way things go sometimes and there's nothing you can do about it

EXAMPLE 1: You lost your job? **That's the way the cookie crumbles.**
EXAMPLE 2: Somebody drank your last can of Pepsi? Oh well, **that's the way the cookie crumbles**.

What's the matter? – *see Lesson 2*

Practice the Idioms

Choose the best substitute for the phrase or sentence in bold:

1) "**What's the matter**? You don't look happy."
   a) How are you?
   b) What does it mean?
   c) What's wrong?

2) We sold our business. Now **we're rolling in dough**!
   a) we're still making cookies
   b) we're rich
   c) we're poor

3) How could a woman find a hair in her cookie? **I just don't get it**.
   a) I don't understand it.
   b) I don't get hair in my cookies.
   c) I don't believe it.

4) Ted and Amber think they're going to **strike it rich** in the music business.
   a) get hurt
   b) make lots of money
   c) hit something

5) Bob thought that losing his job at the furniture store was **no laughing matter**.
   a) something serious
   b) something to laugh about
   c) something that doesn't really matter

6) My boss at the plastics company was a real **dragon lady**. Whenever I went into her office, she started yelling.
   a) ugly woman
   b) nasty woman
   c) fire-breathing monster

7) Nicole, I'm sorry you lost the election for president, but **that's the way the cookie crumbles**.
   a) that's how it goes and you can't do anything about it
   b) sometimes cookies fall apart
   c) when bad things happen, you should be very upset

8) A few months after Peter fired Bob, his furniture store **went out of business**.
   a) started doing better
   b) moved to a different location
   c) closed

ANSWERS TO LESSON 22, p. 166


There she is – three sheets to the wind again!

BOB HAS A SURPRISE VISITOR

Bob's former boss Peter, from the furniture store, comes to visit. He offers Bob his old job back, but Bob's not interested.

Peter: Hi Bob. I was just in the neighborhood so I thought I'd **stop by**.

Bob: **Come on in**. Take a cookie.

Peter: Thanks. I'm glad to see you're not **holding a grudge against** me for firing you.

Bob: Not at all. **At first**, it **burned me up**. But I feel better now.

Peter: Good. I'm glad you have **no hard feelings**. How would you like your old job back?

Bob: What happened to your wonderful new manager?

Peter: She drank at work. By five o'clock, she'd be lying under a dining room table, **three sheets to the wind**. Yesterday, I finally **got rid of** her.

Bob: Let me **get this straight**. You replaced me with some crazy woman who **got plastered** every day **on the job**?

Peter: Yeah, I **lost my head**.

Bob: I don't think you lost your head. I just think you've got rocks in your head!

Peter: Bob, I'm trying to **level with you**. I never should've **let you go**.

Bob: **No use crying over spilt milk.**

Peter: So you'll come back and work for me?

Bob: **Not on your life!** Susan and I are very **well off** now. We just sold our new company for a **small fortune**!



IDIOMS – LESSON 23

at first – *see Lesson 16*

(to) burn someone up – to make someone angry

EXAMPLE 1: Jenny didn't vote for Nicole. That really **burns Nicole up**.
EXAMPLE 2: I can't believe Kristen and Andrew didn't invite us to their wedding. That really **burns me up**!

come on in – enter

EXAMPLE 1: **Come on in**, the door's open!
EXAMPLE 2: If nobody answers the door when you ring tonight, just **come on in**.

NOTE: This is a more conversational way of saying "come in."

(to) get plastered [slang] – to get drunk

EXAMPLE 1: Harold **got plastered** at the wedding and fell into the wedding cake.
EXAMPLE 2: That's your fifth martini. What are you trying to do, **get plastered**?

SYNONYMS: to get loaded [slang]; to get sloshed [slang]

(to) get rid of – to free oneself of; to throw out

EXAMPLE 1: We finally **got rid of** our spider problem, but now we have ants.
EXAMPLE 2: I've got too many old magazines and newspapers in my office. I need to **get rid of** some of them.

(to) get (something) straight – to clarify; to understand

EXAMPLE 1: Are you sure you **got the directions straight**?
EXAMPLE 2: Let me **get this straight** — you're leaving your husband?

(to) hold a grudge against (someone) – to stay angry with someone about a past offense

EXAMPLE 1: Nicole **holds a grudge against Jenny** for voting for Andrea instead of her.
EXAMPLE 2: Julia **held a grudge against her boyfriend** for not bringing her flowers on Valentine's Day.

(to) let (someone) go – to fire; dismiss employees

EXAMPLE 1: The investment bank **let Chris go** after they discovering he was stealing erasers, paper clips, and other office supplies.
EXAMPLE 2: The Xerxes Corporation was doing so poorly, they had to **let many workers go** earlier this year.

(to) level with (someone) – to speak openly and honestly with someone

EXAMPLE 1: Let me **level with you**. I'm voting for Andrea instead of you.
EXAMPLE 2: I have a feeling you're not telling me the whole truth. Please just **level with me**.

(to) lose one's head - to lose control of one's behavior; to not know what one is doing

EXAMPLE 1: Nicole **lost her head** after losing the elections and started yelling at all her friends.
EXAMPLE 2: Remember to stay calm before the judge. Don't get nervous and **lose your head**!

no hard feelings – no anger; no bitterness

EXAMPLE 1: After the elections, Andrea said to Nicole, "I hope there are **no hard feelings**."
EXAMPLE 2: I know you were disappointed that I beat you in the golf tournament, but I hope there are **no hard feelings**.

no use crying over spilt milk – there's no point in regretting something that's too late to change

EXAMPLE 1: Nicole realized she'd made some mistakes with her campaign for president, but there was **no use crying over spilt milk**.
EXAMPLE 2: Your bike was ruined in an accident? There's **no use crying over spilt milk**. You'll just have to buy a new one.

Not on your life! – definitely not

EXAMPLE 1: You want me to sit in that sauna for an hour? **Not on your life!**
EXAMPLE 2: Thanks for offering me a job in Siberia. Am I going to take it? **Not on your life!**

on the job – at work

EXAMPLE 1: Jennifer has four men **on the job** painting her house.
EXAMPLE 2: Dan got fired for drinking **on the job**.

small fortune – a good amount of money

EXAMPLE 1: When her great aunt died, Anne inherited a **small fortune**.
EXAMPLE 2: You won $25,000 in the lottery? That's a **small fortune**!

(to) stop by – to pay a quick visit

EXAMPLE 1: I'm having some friends over for pizza tomorrow night. Why don't you **stop by**?
EXAMPLE 2: **Stop by** my office on your way home tonight.

three sheets to the wind – drunk

EXAMPLE 1: After drinking four beers, Bob was **three sheets to the wind.**
EXAMPLE 2: Somebody needs to make sure Greg gets home safely. He's **three sheets to the wind**.

SYNONYMS: wasted [slang]; liquored up [slang]; dead drunk

well off – wealthy; financially secure

EXAMPLE 1: Betsy's grandfather used to be very **well off**, but he lost most of his fortune when the U.S. stock market crashed in 1929.
EXAMPLE 2: Debbie is a doctor and her husband is a lawyer. They're quite **well off**.

PRACTICE THE IDIOMS

Choose the best substitute for the phrase or sentence in bold:

1) Nicole was very angry that she lost the election. Her mother told her **there was no use crying over spilt milk**.
   a) there was no point in feeling bad about what can't be changed
   b) she should think about all the mistakes she made
   c) maybe she could still change the results

2) Many people have died while climbing Mount Everest. Would I like to try it? **Not on your life!**
   a) Not if it means you'll be risking your life!
   b) Yes, definitely
   c) No way!

3) When Carol told Bob she could no longer sell Susan's Scrumptious Cookies, it really **burned him up**.
   a) made him feel happy
   b) made him feel sick
   c) made him very angry

4) Sara, I'm going to have to **let you go**. You come to work late every day and spend all day chatting with your friends.
   a) fire you
   b) give you more vacation time
   c) yell at you

5) One day, Nicole woke up with big red spots on her face. She didn't know how to **get rid of** them.
   a) make more of
   b) remove
   c) encourage

6) Thanks for coming to my party. **Come on in!**
   a) See you later!
   b) Go away!
   c) Enter!

7) Susan was **three sheets to the wind**. Bob told her not to drink any more piña coladas.
   a) really drunk
   b) very thirsty
   c) feeling very tired

8) Now that Bob is **well off**, he definitely won't be taking a job at McDonald's.
   a) employed
   b) feeling well
   c) secure financially

ANSWERS TO LESSON 23, p. 166


My boyfriend is crazy... crazy about baking cookies!

LESSON 24

AMBER WRITES A SONG

Ted always writes the songs for the rock band. But now Amber says she wants to start writing songs too. She sings him the first lines of her new song.

Amber: Ted, you know how **all along** you've been **in charge of** all the lyrics for our band?

Ted: That's right, Amber. Everybody loves my songs!

Amber: Well, I hope they'll love my songs too.

Ted: But you don't write songs.

Amber: I'm **sick and tired of** singing your songs all the time. I want to sing my own songs!

Ted: Okay, no need to **freak out**! **First things first**. Have you written a song yet?

Amber: Yes, **as a matter of fact**, I have.

Ted: Well, let's hear it then.

Amber: Okay, but it's still a work **in progress**.

Ted: Stop trying to **buy time**. Let's hear the song!

Amber: ♫ My boyfriend is crazy. **Crazy about** baking cookies. I know **for sure** that there is no cure... ♫

Ted: **Cut it out!** Stop teasing me. I *am* cured.

Amber: **All better?**

Ted: Yes. I'll never bake another cookie again. My parents **made a fortune**. Now we can all just **chill out!**



IDIOMS – LESSON 24

all along – throughout; from beginning to end

EXAMPLE 1: Jenny told Nicole she would vote for her, but **all along** she was planning on voting for Andrea.
EXAMPLE 2: I never believed Joel when he told us he was marrying a princess from Denmark. I knew **all along** that he was lying.

all better – completely cured

EXAMPLE 1: "**All better**?" asked Maureen, after her son stopped crying.
EXAMPLE 2: If you're not **all better**, you shouldn't go to work tomorrow.

as a matter of fact – *see Lesson 20*

(to) buy (some) time – to make more time available (in order to achieve a certain purpose)

EXAMPLE 1: We're not sure yet whether or not we want to buy the house. We'd better **buy some time** so we can think about it over the weekend.
EXAMPLE 2: I'm not sure whether or not I want to take the job offer. I'd better **buy some time** to think about it.

(to) chill out [slang] – to relax

EXAMPLE 1: **Chill out!** If we miss this train, we'll just take the next one.
EXAMPLE 2: Your dog ate your homework? **Chill out**, I'm sure your teacher will understand!

(to be) crazy about – *see Lesson 5*

(to) cut it out – stop it; stop the annoying behavior

EXAMPLE 1: Tracy was chewing gum loudly during the movie. Her boyfriend finally told her to **cut it out**.
EXAMPLE 2: **Cut it out**! Stop trying to pull my shoes off!

first things first – let's focus on the most important thing or task first

EXAMPLE 1: You want to work here at Lulu's Dance Club? **First things first**, have you ever worked as a dancer before?
EXAMPLE 2: You want to ask your teacher if you can hand in your paper two weeks late? **First things first**, you'd better think of an excuse.

for sure – *see Lesson 19*

(to) freak out [slang] – to respond to something irrationally or crazily; to overreact

EXAMPLE 1: Ashley's parents **freaked out** when she told them she was dropping out of college to become an actress.
EXAMPLE 2: Don't **freak out** when I tell you this, but I lost the laptop you lent me last week.

(to be) in charge of – having responsibility for

EXAMPLE 1: John is **in charge of** all international sales for his company.
EXAMPLE 2: Who's **in charge of** making sure we don't run out of toilet paper in the bathroom?

in progress – happening; under way; going on now

EXAMPLE 1: The play is already **in progress**, so you'll have to wait until intermission to sit down.
EXAMPLE 2: Once the test is **in progress**, you will not be allowed to leave the room.

(to) make a fortune – to make a lot of money

EXAMPLE 1: Adam **made a fortune** when he sold his company to Microsoft.
EXAMPLE 2: Emma **made a fortune** selling candy to her classmates after lunch every day.

SYNONYMS: to make a bundle; to make a killing

(to be) sick and tired of – completely bored with; sick of

EXAMPLE 1: Ted is **sick and tired of** hearing about what an excellent student Nicole is.
EXAMPLE 2: I'm **sick and tired of** this nasty weather we've been having!

Practice the Idioms

Fill in the blanks using these idioms:

buy time	**cut it out**
chill out	**in charge of**
freaked out	**sick and tired of**
all along	**first things first**

1) Nicole really _____ when she heard she lost the presidential election. She threw her books across the room!

2) Ted, why do you always leave your dirty clothes on the floor? Your mother is _____ cleaning up after you.

3) Donna, from the National Cookie Company, wanted Susan to sign a contract right away. Susan told her _____. She wanted to speak to a lawyer before signing any papers.

4) As president of the Spanish Club, Nicole will be _____ _____ organizing a trip to Spain in the spring.

5) When Nicole saw a group of her brother's friends laughing at her, she told them to _____.

6) After losing the election, Nicole was very upset. She needed to take it easy and _____.

7) Bob and Susan weren't sure yet how much they wanted to sell their cookie company for. They needed to _____ _____ so they could get some advice.

8) Nicole had assumed _____ that she was going to win the election. She was really surprised when she lost.

✪ Bonus Practice

Fill in the blank with the missing word:

1) Billy fell down the stairs and started crying. When he finally stopped, his mother asked, "All ____?"

   a) good b) better c) okay

2) Amber was happy when Ted said they didn't have to bake any more cookies. She was sick and tired ____ baking cookies.

   a) of b) with c) at

3) Ethan hasn't yet made up his mind whether or not to accept the job offer. He needs to ____ some time.

   a) buy b) purchase c) get

4) The man behind me on the train was whistling loudly. It was giving me a headache. Finally, I told him to ____ it out.

   a) stop b) cut c) sever

5) Chill ____! We're only going to be a few minutes late.

   a) it b) in c) out

6) Adam ____ a fortune working in computers in the late 90's. He was able to retire at age 39.

   a) had b) made c) found

7) The students were told that while the test was ____ progress, they wouldn't be allowed to leave the classroom.

   a) with b) in c) at

8) Victoria has a big job. She's in charge ____ the marketing department at her company.

   a) at b) with c) of

ANSWERS TO LESSON 24, p. 167


Ted, come to New York and I'll foot the bill for everything!
Wow, this is a dream come true!

TED BRINGS HOME MORE GOOD NEWS

Ted tells his family that a talent agent wants to meet with him. The agent will fly Ted and Amber to New York. Nicole announces that she's been named president of the Spanish Club.

Ted: Amber and I are going to **break into** the music business. Last night after our concert, a talent agent asked us to meet with him in New York.

Susan: Congratulations! We'll give you some **spending money** for your trip.

Ted: No need. The agent is **footing the bill** for everything. And when we get there, he's going to **wine and dine** us.

Susan: He must think you're the **cream of the crop**.

Ted: He thinks we sound like the Goo Goo Dolls.

Nicole: Who are they?

Ted: You're really **out of it**. They're a popular rock band.

Nicole: Our family is certainly on a **winning streak**. I was elected president of the Spanish Club today.

Ted: The Spanish Club? **Big deal!**

Nicole: You don't **get it**, Ted. This is only the beginning. Today, president of the Spanish Club. Tomorrow, ambassador to Spain!

Ted: Well, Ambassador, you'll need to **wrap up** my chemistry homework before you leave for the Spanish Embassy.

Susan: A rock star and a diplomat — I'm so proud of both of you!



IDIOMS – LESSON 25

Big deal! – So what? That doesn't really matter.

EXAMPLE 1: You won five dollars in the lottery? **Big deal!**
EXAMPLE 2: Your father has a job with a big company in New York City? **Big deal!**

(to) break into – to enter or be let into a profession

EXAMPLE 1: If you want to **break into** journalism, it's a good idea to work on a college newspaper.
EXAMPLE 2: These days it's difficult to **break into** investment banking.

NOTE: "Break into" has several other meanings:

1. Interrupt. Boris and I were talking. Please don't try to **break into** our conversation.
2. Enter illegally or by force. Somebody **broke into** Peter's house and stole his DVD player.
3. To suddenly begin an activity, such as singing. After receiving the check from the National Cookie Company, Susan **broke into** song.

cream of the crop – the best of a group

EXAMPLE 1: In the world of women's tennis, the Williams sisters are the **cream of the crop**.
EXAMPLE 2: Of course you'll get accepted to Harvard. Don't forget, you're the **cream of the crop**!

SYNONYM: crème de la crème

(to) foot the bill – to pay

EXAMPLE 1: You paid last time we went to the movies. Let me **foot the bill** this time.
EXAMPLE 2: Fortunately, whenever we go out to dinner with the boss, she **foots the bill.**

SYNONYM: to pick up the tab

(to) get it – *see Lesson 21*

(to be) out of it – not aware or knowledgeable about trends or modern habits

EXAMPLE 1: Don't ask for Susan's advice on fashion. She's really **out of it.** She wears sneakers with everything.
EXAMPLE 2: Betsy has never even heard of Harry Potter. She's really **out of it**!

NOTE: "Out of it" also means "confused" or "disoriented." Example: After staying up all night studying, Ted felt **out of it** the next day.

spending money – money for minor expenses

EXAMPLE 1: Before Tim left for Europe, his parents gave him $400 in **spending money**.
EXAMPLE 2: Martin's parents are paying his college tuition, but he has to earn his own **spending money**.

SYNONYM: pocket money

(to) wine and dine – to take someone out for an evening or an expensive meal

EXAMPLE 1: Donna **wined and dined** Bob and Susan and then presented them with a contract for the sale of Susan's Scrumptious Cookies.
EXAMPLE 2: Kate was **wined and dined** during her trip to Santiago.

(to be on a) winning streak – a series of wins

EXAMPLE 1: The basketball team hasn't lost a game all season. They're on a **winning streak**!
EXAMPLE 2: You won 10 games in a row? You're on a **winning streak**!

(to) wrap up – to finish

EXAMPLE 1: If you **wrap up** your homework by eight o'clock, we'll have time to catch a movie tonight.
EXAMPLE 2: Okay folks, let's **wrap up** these exercises so we can go home early tonight.

Practice the Idioms

Fill in the blank with the missing word:

1) I invited you to dinner, so let me ____ bill.

   a) hand off b) arm c) foot

2) My friend Kate is really ____ it. She doesn't even know who Oprah Winfrey is.

   a) out of b) into c) unaware of

3) Ted told Amber he'd need to call her back later in the evening since he was just ____ to have dinner.

   a) up b) around c) about

4) After Bob and Susan wrap ____ the sale of their business, they can relax for a while.

   a) through b) around c) up

5) Sally got a job with a law firm in Manhattan? ____ deal!

   a) Small b) Big c) Huge

6) We love to visit our friends in Florence, Italy. They always ____ and dine us.

   a) liquor b) wine c) beer

7) Bob and Susan plan to give Nicole $1,000 per year of spending ____ when she's in college.

   a) cash b) dough c) money

8) I recommend that you go to a concert at Carnegie Hall. The musicians who play there are always the cream of the ____.

   a) crop b) lawn c) lot

ANSWERS TO LESSON 25, p. 167



Review for Lessons 21-25

Fill in the blank with the missing word:

1) Next year, Ted will be traveling all ____ the world with his band.

   a) about b) inside c) over

2) After his fifth vodka, Steve was ____ sheets to the wind.

   a) five b) three c) two

3) For a while, the Johnsons were living ____ a shoestring. They couldn't afford to eat out at restaurants.

   a) with b) on c) by

4) When my friend lost her favorite necklace, I told her it was no use crying over spilt ____.

   a) milk b) juice c) beer

5) Joel has a fun job. He's ____ charge of advertising sales for *Mad,* the best humor magazine in America.

   a) at b) on c) in

6) Please put away your wallet! Let me ____ the bill.

   a) arm b) foot c) hand

7) My friend was running around like a chicken with its head cut off. I told her to chill ____.

   a) out b) in c) down

8) Bob worked out the nuts and ____ of the agreement with the National Cookie Company.

a) details b) bolts c) tacks

9) After Martha's neighbor chopped down her apple tree, she held a grudge ____ him for years.

a) from b) against c) for

10) I arrived late to the stadium. The baseball game was already ____ progress.

a) through b) in c) at

11) My friend invited me out for a drink, but I told her I'd first need to wrap ____ some things at the office.

a) through b) along c) up

12) I'm ____ and tired of telemarketers calling me in the evening trying to sell me stuff I don't want.

a) sick b) ill c) angry

13) Kristen's boss paid her a compliment. He said she was the best salesperson in the company. That really ____ her day.

a) made b) created c) ruined

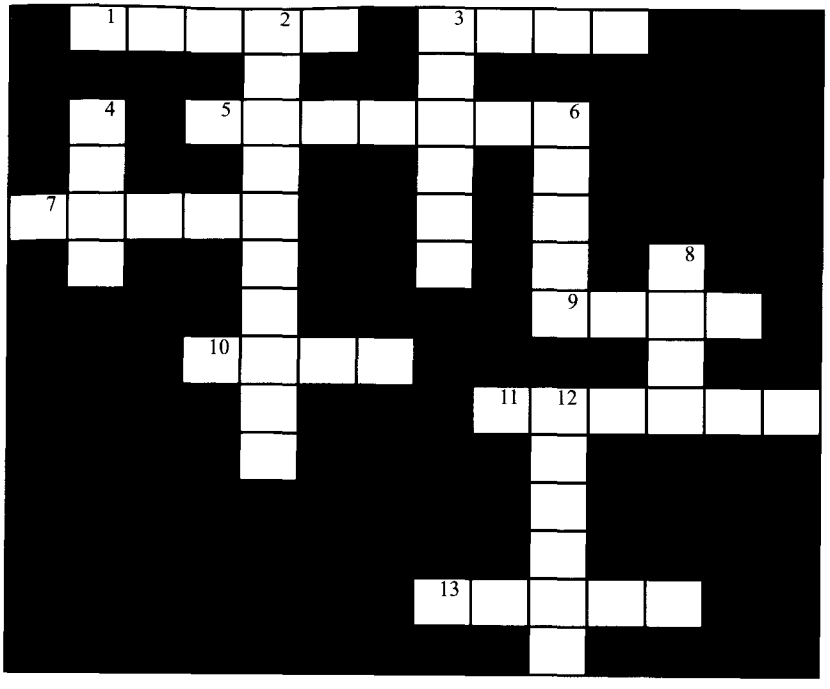
14) The person seated behind me on the airplane kept on kicking my seat. Finally, I told him to ____ it out.

a) stop b) cut c) fly

15) Amber hopes to break ____ the modeling business after she graduates from high school. She can definitely model nose rings and tattoos!

a) into b) in c) around

CROSSWORD PUZZLE



Across

1. First things ____. Before we start wandering around the streets of Paris, let's look at a map and plan our route.
3. The company will wine and ____ their top candidates for this position.
5. Nicole was really looking ____ to her school trip to Spain.
7. Ken is an engineer. He tries to understand the nuts and ____ of how things work.
9. When the stock market collapsed, Bob lost his ____ and sold everything.
10. Nicole's boyfriend forgot his wallet, so she had to foot the ____.
11. Bob no longer shops at the Village Market. He holds a ____ against them.
13. I was sick and ____ of watching my co-worker flirt with our boss.

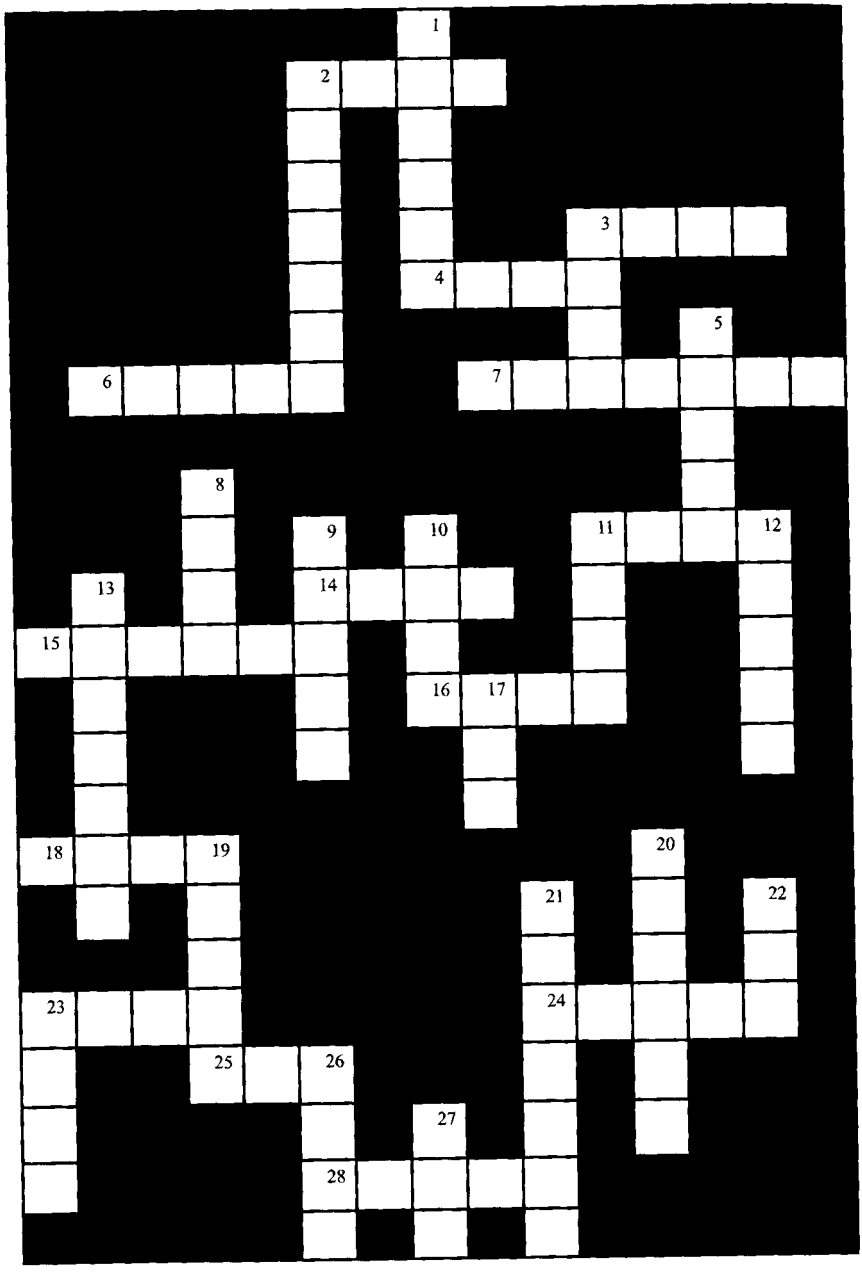
Down

2. We can't afford a new computer for the office. We're running on a ____.
3. Bette Davis may have been a great actress, but she was a ____ lady in real life.
4. Musicians from the Juilliard School of Music are the cream of the ____.
6. Diane and Mike just bought a mansion. They're rolling in ____.
8. Mary left her husband George for a younger man. She told George, "I hope there are no ____ feelings about this."
12. Stephen King has a long track ____ of writing bestsellers.

ANSWERS TO REVIEW, p. 167

Challenge Crossword Puzzle

How well have you learned the idioms in this book? This crossword puzzle will test you. Idioms are taken from throughout the entire book. If you can solve the whole puzzle, *good for you!*



Across

2. The US team did not win the World Cup, but they gave it their best _____.
3. You think Al should tell his boss that she's wrong? Easier said than _____!
4. The English teacher gave her students a useful ____ of thumb. She told them not to repeat the same adjectives too many times in one essay.
6. You have an exam tomorrow morning? You'd better start hitting the ____!
7. Todd doesn't like reading. It's like ____ teeth to get him to read anything.
11. Julie was very upset when her landlord increased her rent by 25 percent. Now she doesn't know how she'll make ends ____.
14. Eva loves to travel. She's traveled all ____ the world.
15. Stop jumping up and down on the bed! If it breaks, it'll be no laughing ___.
16. I wanted to buy *The New York Times* this morning, but by the time I got to the store, they had already ____ out.
18. Good luck at the casino. Hopefully you'll strike it ____!
23. Jay didn't cheat during the Scrabble game. He won ____ and square.
24. You look very tired. We'd better call it a ____ and go home.
25. You paid $900 for that cappuccino maker? That's really ____ dollar!
28. You're going on vacation to Aruba? I'm ____ with envy.

Down

1. On a hot day like today, an ice cream stick is just what the _____ ordered!
2. We've only got two hours to finish this project. Let's roll up our _____ and start working.
3. Pfizer really wanted to Tanya to accept their job offer, so they agreed to sweeten the ____ .
5. If you studied your idioms, this crossword puzzle should be a ____ of cake.
8. Ted___ around the bush before telling his parents that he failed his test.
9. Mmmm, this chocolate cake is out of this _____!
10. Joe wants to join the army, but he hasn't yet broken the ____ to his mom.
11. Oh, you're finally home. That's a load off my ____!
12. Frank, our best salesman, hasn't made a sale all week. I'm afraid he's lost his _____!
13. Mark drove a hard ____ and got two T-shirts for the price of one.
17. Vivian is a night _____. She never goes to sleep before midnight.
19. I know you had your ____ set on going skiing this weekend, but I'm afraid there won't be enough snow.
20. You'd better get up ____ and early to finish your homework.
21. Your team won four soccer games in a row? You're on a ____ streak.
22. All of Brianna's after-school activities cost money. Her parents are tired of shelling ____ so much money.
23. Judy made a list of books for the book club to read, but she told members to feel ____ to make other suggestions.
26. Will Democrats and Republicans every stop fighting? When ___ fly!
27. Tom doesn't want to go to the rock concert. Jazz is more his cup of ____.

ANSWERS TO PUZZLE, p. 168

Answer Key

Lesson 1: Bob's Day At Work

1. b	5. b
2. a	6. a
3. c	7. c
4. a	8. c

Lesson 2: Bob Returns Home with Bad News

1. c	5. a
2. b	6. c
3. c	7. a
4. c	8. b

Lesson 3: Ted's Day At School

1. c	5. c
2. a	6. a
3. a	7. b
4. b	8. a

Lesson 4: Nicole's Day At School

1. b	5. c
2. c	6. a
3. b	7. c
4. b	8. a

Bonus Practice

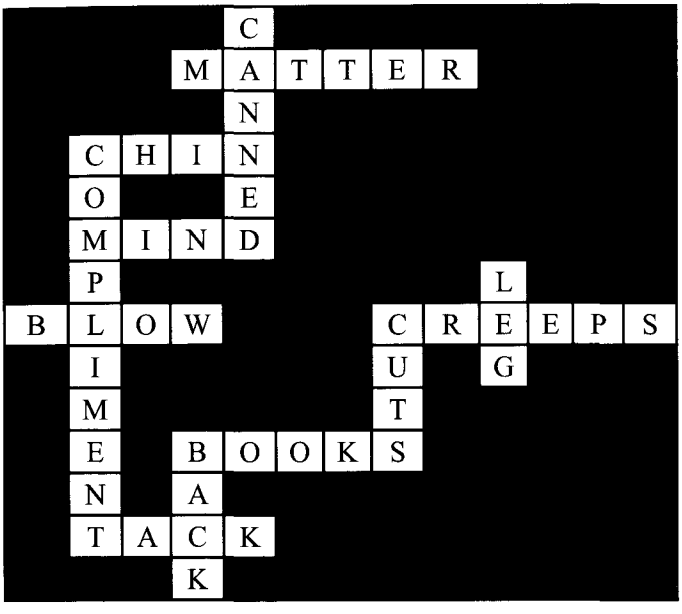
1. c	4. b
2. a	5. c
3. b	6. b

Lesson 5: Ted Goes Out For The Evening

1. b	5. a
2. a	6. b
3. c	7. b
4. b	8. c

Review: Lessons 1-5

1. b	5. b	9. c	13. c
2. b	6. a	10. a	14. b
3. c	7. b	11. b	15. b
4. c	8. c	12. a	



Lesson 6: Susan Stays Home & Bakes Cookies

1. a	5. b
2. b	6. b
3. c	7. a
4. c	8. a

Lesson 7: Susan Hires Bob to Run Her Business

1. b	5. b
2. a	6. c
3. c	7. a
4. a	8. c

Lesson 8: Ted Forms A Rock Band

1. a	5. b
2. a	6. b
3. c	7. b
4. a	8. c

Lesson 9: Nicole For President!

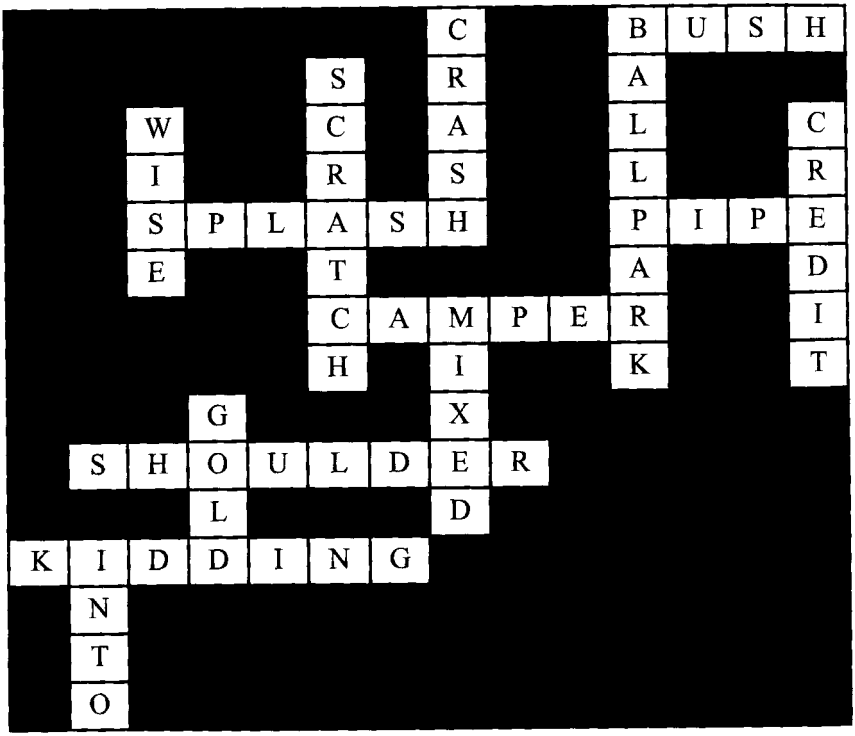
1. b
2. a
3. b
4. c
5. a
6. c
7. b
8. a

Lesson 10: Bob Visits The Village Market

1. c
2. b
3. a
4. b
5. a
6. a
7. c
8. a

Review: Lessons 6-10

1. c
2. a
3. c
4. b
5. b
6. a
7. c
8. a
9. b
10. b



LESSON 11: BOB DRIVES A HARD BARGAIN

Abe: Hi, Jeff. How's it going?

Jeff: Fine, thanks. I've only scheduled a half hour for this meeting, so we'd better get the ball rolling.

Abe: Jeff, I need you to come up with a new advertising campaign for my furniture shop.

Jeff: I've had a chance to crunch some numbers, and you'll need to pay me $30,000 to come up with some new ideas.

Abe: Thirty thousand dollars? That's really out of the question!

Jeff: Listen, Abe, I need to make a living too. I've got a wife and seven children at home.

Abe: I'll pay you $20,000.

Jeff: If you want quality work, you have to pay for it. Let's say $25,000?

Abe: Okay, okay. You've twisted my arm. I'll pay you $23,000.

Jeff: Now you're talking. That's a fair price.

Abe: You certainly drive a hard bargain.

Jeff: I know, but you'll be happy with my work.

LESSON 12: BOB'S BIG COOKIE ORDER

1. a
2. b
3. a
4. b
5. b
6. c
7. a
8. c

BONUS PRACTICE

1. c
2. a
3. c
4. a
5. b
6. b

LESSON 13: AMBER COMES OVER TO BAKE COOKIES

1. c
2. c
3. a
4. b
5. b
6. a
7. a
8. b

Lesson 14: Amber And Ted Heat Up The Kitchen

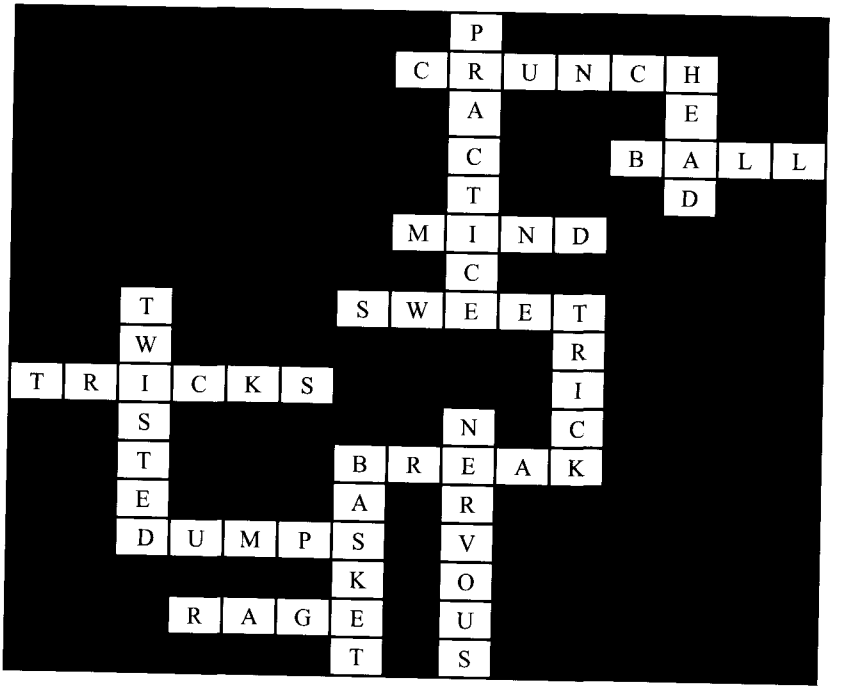
I met Bob in college. He was in my English Literature class. I liked him right away. For me, it was love at first sight. I wrote him several love poems, though I never gave them to him. Then I found out he had a girlfriend. I saw him making out with a girl named Joyce. It looked like she was crazy about Bob too. But later that week, I heard that she was a nasty person and that she treated him like dirt. So I decided to go ahead and ask him to the movies. He said he was too busy. It was crunch time, and he had to crank out a paper for literature class and study for several exams. But I didn't give up. I kept plugging away. Then one day he broke up with Joyce and asked me out to dinner. That was 25 years ago, and we're still together. Fortunately, we're still head over heels in love with each other!

Lesson 15: Nicole Practices Her Election Speech

1. b
2. a
3. c
4. a
5. b
6. b
7. c
8. a

Review: Lessons 11-15

1. a
2. c
3. b
4. c
5. a
6. a
7. b
8. c
9. b
10. b
11. b
12. a



LESSON 16: BOB BRINGS THE COOKIES TO THE VILLAGE MARKET

1. b
2. b
3. c
4. c
5. b
6. a
7. b
8. c

LESSON 17: CAROL TELLS BOB THE GOOD NEWS

1. a
2. b
3. a
4. b
5. b
6. c
7. a
8. c

LESSON 18: EVERYONE BAKES COOKIES

1. c
2. b
3. c
4. a
5. b
6. c
7. a
8. b

BONUS PRACTICE

1. c
2. a
3. c
4. b
5. b
6. a
7. c
8. b

LESSON 19: NICOLE'S CLOSE ELECTION

Ted: Nicole, my teacher gave me back my chemistry homework. I got a terrible grade! I thought <u>for sure</u> you'd help me get an "A+."

Nicole: I'm sorry. I really did <u>give it my best shot</u>, but I guess it wasn't good enough.

Ted: Not good enough? That's right. You really <u>messed up</u>!

Nicole: You never should've asked me to do your homework. Don't try to <u>put the blame on me</u> for your bad grades.

Ted: Yes, my mistake. I thought you were a <u>sure thing</u>!

Nicole: So you'll get a bad grade in chemistry. Just learn to <u>live with it</u>. Here, take one of Mom's cookies. It'll help <u>cheer you up</u>.

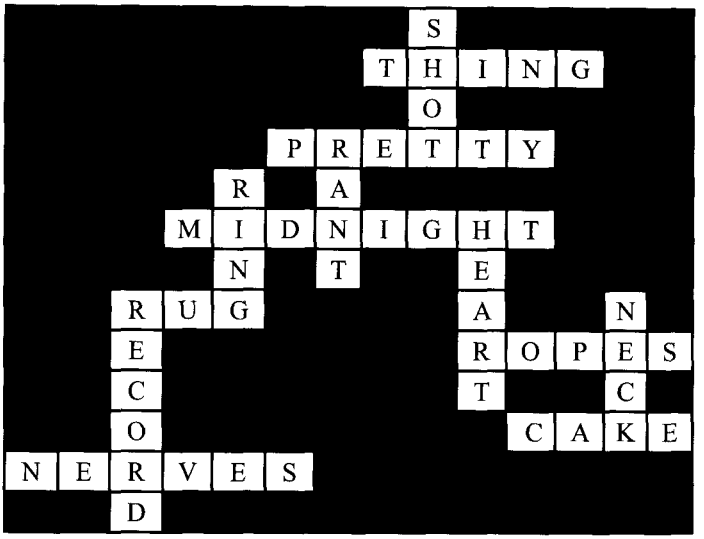
Ted: You think a stupid cookie will cheer me up? <u>Give me a break</u>!

LESSON 20: BOB GETS AN ANGRY CALL FROM CAROL

1. a
2. b
3. a
4. c
5. b
6. c
7. b
8. b

Review: Lessons 16-20

1. c
2. b
3. c
4. a
5. b
6. a
7. c
8. b
9. a
10. a



Lesson 21: Susan Gets a Surprise Call

1. c
2. c
3. a
4. c
5. b
6. a
7. b
8. a

Lesson 22: Susan Shares the Good News

1. c
2. b
3. a
4. b
5. a
6. b
7. a
8. c

Lesson 23: Bob Has A Surprise Visitor

1. a
2. c
3. c
4. a
5. b
6. c
7. a
8. c

Lesson 24: Amber Writes a Song

1. freaked out
2. sick and tired of
3. first things first
4. in charge of
5. cut it out
6. chill out
7. buy time
8. all along

Bonus Practice

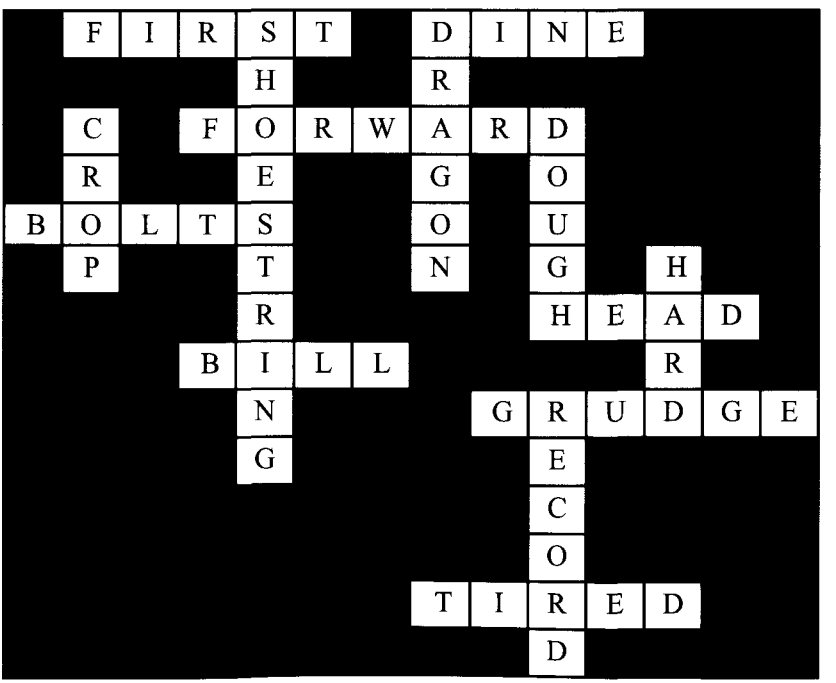
1. b
2. a
3. a
4. b
5. c
6. b
7. b
8. c

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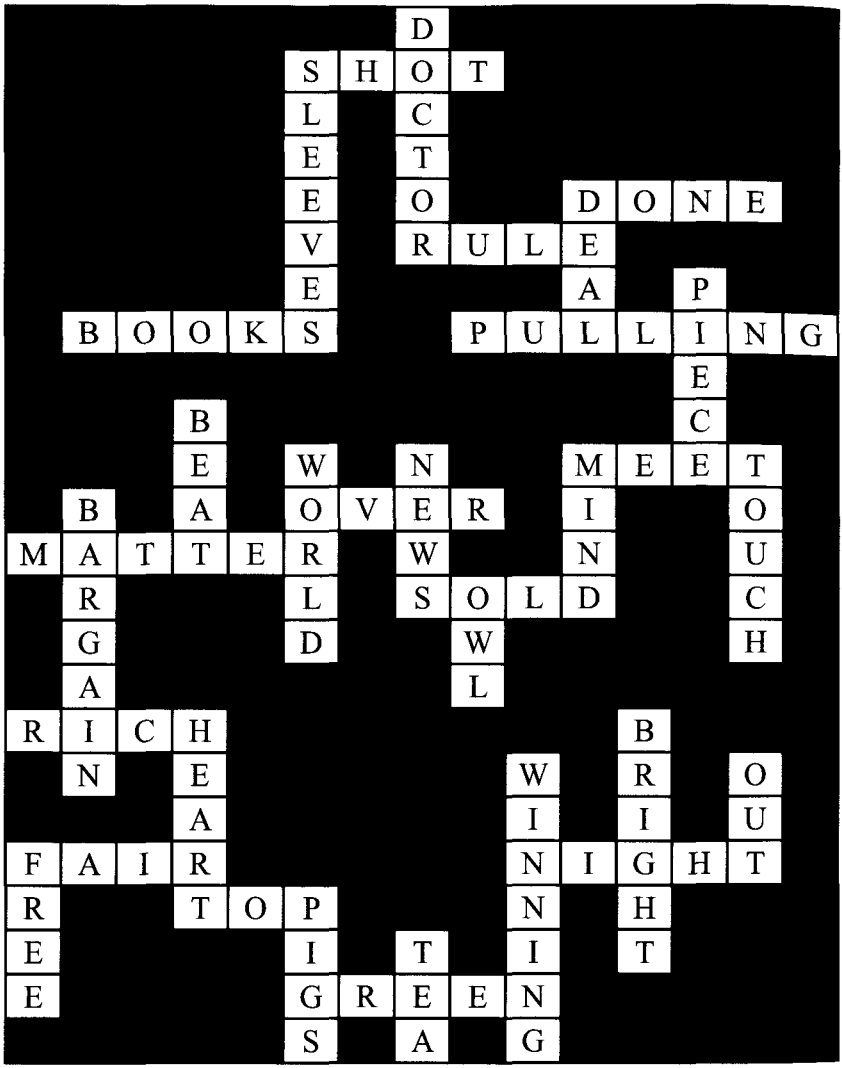
1. c
2. a
3. c
4. c
5. b
6. b
7. c
8. a

Review: Lessons 21-25

1. c
2. b
3. b
4. a
5. c
6. b
7. a
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9. b
10. b
11. c
12. a
13. a
14. b
15. a



Challenge Crossword Puzzle



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Introduction

The A–Z of Correct English is a reference book which has been written for the student and the general reader. It aims to tackle the basic questions about spelling, punctuation, grammar and word usage that the student and the general reader are likely to ask.

Throughout the book there are clear explanations, and exemplar sentences where they are needed. When it's helpful to draw attention to spelling rules and patterns, these are given so that the reader is further empowered to deal with hundreds of related words. The aim always has been to make the reader more confident and increasingly self-reliant.

This is a fast-track reference book. It is not a dictionary although, like a dictionary, it is arranged alphabetically. It concentrates on problem areas; it anticipates difficulties; it invites cross-references. By exploring punctuation, for example, and paragraphing, it goes far beyond a dictionary's terms of reference. It is not intended to replace a dictionary; it rather supplements it.

Once, in an evening class, one of my adult students said, 'If there's a right way to spell a word, I want to know it.' On another occasion, at the end of a punctuation session on possessive apostrophes, a college student said rather angrily, 'Why wasn't I told this years ago?'

This book has been written to answer all the questions that my students over the years have needed to ask. I hope all who now use it will have their questions answered also and enjoy the confidence and the mastery that this will bring.

Angela Burt

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How to use this book

For ease of reference, all the entries in this book have been listed alphabetically rather than being divided into separate spelling, usage, punctuation and grammar sections.

You will therefore find **hypocrisy** following **hyphens**; **paragraphing** following **paraffin**; **who or whom?** following **whiskey or whisky?**; and so on.

WANT TO CHECK A SPELLING?

Cross-referencing will help you locate words with tricky initial letters.

aquaint	Wrong spelling. See **ACQUAINT**.

Plural words are given alongside singular nouns, with cross-referencing to relevant rules and patterns.

knife (singular)	knives (plural). See **PLURALS** (v).

There is also a general section on **plurals** and another on **foreign plurals**.

If it's the complication of adding an ending that is causing you trouble, you will find some words listed with a useful cross-reference.

dining or dinning?	dine + ing = dining (as in dining room) din + ing = dinning (noise dinning in ears) See **ADDING ENDINGS** (i) and (ii).

There are individual entries for confusing endings like **-able/-ible**; **-ance,-ant/-ence,-ent**; **-cal/-cle**; **-ise or -ize?** and for confusing beginnings like **ante-/anti-**; **for-/fore-**; **hyper-/hypo-**; **inter-/intra-** and many others.

A

abandon abandoned, abandoning, abandonment (*not* -bb-)

abattoir (*not* -bb-)

abbreviate abbreviated, abbreviating, abbreviation (*not* -b-)

abbreviations See **CONTRACTIONS**.

-able/-ible Adjectives ending in -able or -ible can be difficult to spell because both endings sound identical. You'll always need to be on guard with these words and check each word individually when you are in doubt, but here are some useful guidelines:

(i) Generally use -able when the companion word ends in -ation:

abominable, abomination
irritable, irritation

(ii) Generally use -ible when the companion word ends in -ion:

comprehensible, comprehension
digestible, digestion

(iii) Use -able after hard c and hard g:

practicable (c sounds like k)
navigable (hard g)

(iv) Use -ible after soft c and soft g:

forcible (c sounds like s)
legible (g sounds like j)

See also **ADDING ENDINGS** (ii); **SOFT C AND SOFT G**.

abridgement/ abridgment — Both spellings are correct. Use either but be consistent within one piece of writing.

abscess — This is a favourite word in spelling quizzes.
(*not* absess or abcess)

absence — absent (*not* absc-)

absolute — absolutely (*not* absoloute, absoloutely)

absorb — absorption. Notice how b changes to p here.

abstract nouns — *See* NOUNS.

accept or except? — **We ACCEPT** your apology.
Everybody was there **EXCEPT** Stephen.

accessary or accessory? — If you want to preserve the traditional distinction in meaning between these two words, use **ACCESSARY** to refer to someone associated with a crime and **ACCESSORY** to refer to something that is added (a fashion accessory or car accessories). However, the distinction has now become blurred and it is perfectly acceptable to use one spelling to cover both meanings. Of the two, accessory is the more widely used, but both are correct.

accessible — (*not* -able)

accidentally — The adverb is formed by adding -ly to accidental.
(*not* accidently)

accommodation — This is a favourite word in spelling quizzes and is frequently seen misspelt on painted signs.
(*not* accomodation or accommadation)

accross — Wrong spelling. See ACROSS.

accumulate — **(***not* -mm-)

achieve — achieved, achieving, achievement (*not* -ei-)
See also **ADDING ENDINGS** (ii.); **EI/IE SPELLING RULE**.

acknowledgement/ acknowledgment — Both spellings are correct but be consistent within one piece of writing.

acquaint — acquainted (*not* aq-)

acquaintance — (*not* -ence)

acquiesce — acquiesced, acquiescing (*not* aq-)

acquiescence — (*not* -ance)

acquire — acquired, acquiring, acquisition (*not* aq-)

acreage — *Note* that there are three syllables here. (*not* acrage)

across — (*not* accross)

adapter or adaptor? — Traditional usage would distinguish between these two words and reserve -er for the person (an adapter of novels, for instance) and -or for the piece of electrical equipment. However, the distinction has become very blurred and the two spellings are considered by many authorities to be interchangeable. Use either for both meanings but be consistent within a single piece of writing.

addendum (singular) — addenda (plural)
See **FOREIGN PLURALS**.

adding endings — Usually endings (suffixes) can be added to base words without any complications. You just add them and that is that!

e.g. iron + ing = ironing
steam + er = steamer
list + less = listless

However, there are four groups of words which need especial care. Fortunately, there are some straightforward rules



TRAVELY

which save your learning thousands of words individually.

(i) *The 1-1-1 rule*

This rule applies to:
words of ONE syllable
ending with ONE consonant
preceded by ONE vowel
e.g. drop, flat, sun, win.

When you add an ending beginning with a consonant to a l-l-l word, there is no change to the base word:

drop + let = droplet
flat + ly = flatly
win + some = winsome

When you add an ending beginning with a vowel to a l-l-l word, you double the final letter of the base word:

drop + ed = dropped
flat + est = flattest
win + ing = winning
sun + *y = sunny

*y counts as a vowel when it sounds like i or e.
See VOWELS.

Treat qu as one letter:

quit + ing = quitting
quip + ed = quipped

Don't double final w and x. They would look very odd and so we have correctly:

tax + ing = taxing
paw + ed = pawed

(ii) *The magic -e rule*
This rule applies to all words ending

with a silent -e.
e.g. hope, care, achieve, sincere, separate.

When you add an ending beginning with a consonant, keep the -e:

hope + ful = hopeful
care + less = careless
sincere + ly = sincerely
separate + ly = separately
achieve + ment = achievement

When you add an ending beginning with a vowel, drop the -e:

hope + ing = hoping
care + er = carer
sincere + ity = sincerity
separate + ion = separation
achieve + ed = achieved

Do, however, keep the -e in words like singeing (different from singing) and dyeing (different from dying) and whenever you need to keep the identity of the base word clear (e.g. shoeing, canoeing).

Do remember to keep the -e with soft c and soft g words. It's the e that keeps them soft (courageous, traceable). (See **SOFT C AND SOFT G**.)

Don't keep the -e with these eight exceptions to the rule: truly, duly, ninth, argument, wholly, awful, whilst, wisdom.

(iii) *-y rule*
This rule applies to all words ending in -y. Look at the letter before the -y in the base word.

It doesn't matter at all what kind of ending you are adding. When you add an ending to a word ending in a



vowel + y, keep the y:

portray + ed = portrayed
employ + ment = employment

When you add an ending to a word ending in a consonant + y, change the y to i:

try + al = trial
empty + er = emptier
pity + less = pitiless
lazy + ness = laziness

Do keep the y when adding -ing. Two i's together would look very odd, despite our two words ski-ing and taxi-ing.

try + ing = trying
empty + ing = emptying

Don't apply the rule in these fourteen cases: daily, gaily, gaiety, laid, paid, said, slain, babyhood, shyly, shyness, dryness, slyness, wryly, wryness.

(iv) *The 2-1-1 rule*

This rule applies to:

words of	TWO syllables
ending with	ONE consonant
preceded by	ONE vowel.

With this rule, it all depends on which syllable of the word is stressed. The 2-1-1 words below are stressed on the first syllable, and both vowel and consonant endings are added without any complications:

gossip	gossiping
target	targeted
limit	limitless
eager	eagerness

But note that kidnap, outfit, worship, always double their final letter:

kidnapped, outfitter, worshipping

Take care with 2-1-1 words which are stressed on the second syllable. There is no change when you add a consonant ending:

forget + ful = forgetful
equip + ment = equipment

Double the final consonant of the base word when you add a vowel ending:

forget + ing = forgetting
equip + ed = equipped
forbid + en = forbidden
begin + er = beginner

This rule is really valuable but you must be aware of some exceptions:

- 2-1-1 words ending in -l seem to have a rule all of their own. Whether the stress is on the first or the second syllable, there is no change when a consonant ending is added:

  quarrel + some = quarrelsome
  instal + ment = instalment

  Double the -l when adding a vowel ending:

  quarrel + ing = quarrelling
  instal + ed = installed
  excel + ent = excellent

- Notice how the change of stress in these words affects the spelling:

confer	conferred	conferring	conference
defer	deferred	deferring	deference
infer	inferred	inferring	inference
prefer	preferred	preferring	preference
refer	referred	referring	reference
transfer	transferred	transferring	transference

See also **-ABLE/-IBLE**; **-ANCE,-ANT/-ENCE,-ENT**; **-CAL/-CLE**; **-FUL;-LY**.

address (*not* adr-)

adieu (singular) adieus or adieux (plural)
See **FOREIGN PLURALS**.

adrenalin/adrenaline Both spellings are correct.

adress Wrong spelling. See **ADDRESS**.

advantageous advantage + ous
Keep the -e in this instance.
See **SOFT C AND SOFT G**.

adverse or averse? These two words have different meanings.

The ferries were cancelled owing to **ADVERSE** weather conditions.
(= unfavourable)
She is not **AVERSE** to publicity.
(= opposed)

advertisement advertise + ment
See **ADDING ENDINGS** (ii).

advice or advise? My **ADVICE** is to forget all about it.
(noun = recommendation)
What would you **ADVISE** me to do?
(verb = recommend)

adviser or advisor? Adviser is the traditionally correct British spelling. Advisor is more common in American English.

advisory (*not* -ery)

aerial Use the same spelling for the noun (a television **AERIAL**) and the adjective (an **AERIAL** photograph).

affect or effect? Use these exemplar sentences as a guide:

Heavy drinking will **AFFECT** your liver. (verb)
The **EFFECT** on her health was immediate. (noun)
The new manager plans to **EFFECT** sweeping changes. (verb = to bring about)

afraid (*not* affraid)

ageing or aging? Both spellings are correct but many would prefer ageing as it keeps the identity of the base word (age) more easily recognised.
See **ADDING ENDINGS** (ii).

aggravate Strictly speaking, aggravate means to make worse.

His rudeness **AGGRAVATED** an already explosive situation.

It is, however, widely used in the sense of to irritate or to annoy. Be aware that some authorities would regard this second usage as incorrect.

aggressive (*not* agr-)

agree to/agree with The choice of preposition alters the meaning of the verb:

I AGREED TO do what he advised.
I AGREED TO all the conditions.
I AGREED WITH all they said.
See **PREPOSITIONS**.

agreeable (*not* agreable)

agreement For grammatical agreement, see **SINGULAR OR PLURAL?**.

agressive Wrong spelling. See **AGGRESSIVE**.

alga (singular) algae (plural)
See **FOREIGN PLURALS**.

allege (*not* -dge)

alley or ally? An **ALLEY** is a little lane.
An **ALLY** is a friend.
alley (singular), alleys (plural)
ally (singular), allies (plural)
See **PLURALS** (iii).

all most or almost?

There is a difference in meaning. Use these exemplar sentences as a guide:

They were **ALL** (= everyone) **MOST** kind.
The child was **ALMOST** (= nearly) asleep.

allowed or aloud?

There is a difference in meaning. Use these exemplar sentences as a guide:

Are we **ALLOWED** (= permitted) to smoke in here?
I was just thinking **ALOUD** (= out loud).

all ready or already?

There is a difference in meaning. Use these exemplar sentences as a guide:

We are **ALL** (= everyone) **READY**.
It is **ALL** (= everything) **READY**.
She was **ALREADY** dead (= by then).

all right or alright?

Traditional usage would consider **ALL RIGHT** to be correct and **ALRIGHT** to be incorrect. However, the use of 'alright' is so widespread that some would see it as acceptable although the majority of educated users would take care to avoid it.

all so or also?

There is a difference in meaning. Use these exemplar sentences as a guide:

You are **ALL** (= everyone) **SO** kind.
You are **ALSO** (= in addition) generous.

all together or altogether?

There is a difference in meaning. Use these exemplar sentences as a guide:

They were **ALL** (= everybody) huddled **TOGETHER** for warmth.
His situation is **ALTOGETHER** (= totally) different from yours.

allude or elude?

There is a difference in meaning.

ALLUDE means to refer to indirectly.
ELUDE means to evade capture or recall.

allusion, delusion or illusion?

There is a difference in meaning.
An **ALLUSION** is an indirect reference.
A **DELUSION** is a false belief (often associated with a mental disorder).
An **ILLUSION** is a deceptive appearance.

all ways or always?

There is a difference in meaning.

These three routes are **ALL** (= each of them) **WAYS** into town.
She **ALWAYS** (= at all times) tells the truth.

almost

See ALL MOST OR ALMOST?.

a lot

Write as two words, not as one. Bear in mind that this construction is slang and not to be used in a formal context.

aloud

See ALLOWED OR ALOUD?.

already

See ALL READY OR ALREADY?.

altar or alter?

There is a difference in meaning.

The bride and groom stood solemnly before the **ALTAR**.
Do you wish to **ALTER** (= change) the arrangements?

alternate or alternative?

We visit our grandparents on **ALTERNATE** Saturdays. (= every other Saturday)
I **ALTERNATE** between hope and despair. (= have each mood in turn)
An **ALTERNATIVE** plan would be to go by boat. (= another possibility)
The **ALTERNATIVES** are simple: work or go hungry. (= two choices)

alternatives

Strictly speaking, the choice can be between only two alternatives (one choice or the other).

However, the word is frequently used more loosely and this precise definition is becoming lost.

altogether See ALL TOGETHER OR ALTOGETHER?.

Alzheimer's disease (*not* Alze-)

amateur (*not* -mm-)

ambiguity Always try to anticipate any possible confusion on the part of your reader. Check that you have made your meaning absolutely clear.

(i) Bear in mind that pronouns can be very vague. Consider this sentence:

My brother told his friend that **HE** had won first prize in the local photographic exhibition.

Who is 'he', my brother or his friend? Rewrite more clearly:

(a) My brother congratulated his friend on winning first prize in the local photographic exhibition.
(b) My brother, delighted to have won first prize in the local photographic exhibition, told his friend.

The other possibility is rather clumsy but is otherwise clear:

(c) My brother told his friend that he (his friend) had won first prize.
(d) My brother told his friend that he (my brother) had won first prize.

(ii) Position the adverb **ONLY** with great care. It will refer to the word nearest to it, usually the word following. This may not be the meaning you intended. See how crucial to the meaning the position of 'only' can be:

ONLY Sean eats fish on Fridays.
(= No one else but Sean eats fish on Fridays.)

Sean **ONLY** eats fish on Fridays.
(= Sean does nothing else to the fish on Fridays but eat it. He doesn't buy it, cook it, look at it, smell it . . . .)

Sean eats **ONLY** fish on Fridays.
(= Sean eats nothing but fish on Fridays.)

Sean eats fish **ONLY** on Fridays.
Sean eats fish on Fridays **ONLY**.
(= Sean eats fish on this one day in the week and never on any other.)

(iii) Take care with the positioning of **BADLY**.

This room needs cleaning **BADLY**.

Does it? Or does it not need cleaning well? Rewrite like this:

This room **BADLY** needs cleaning.

(iv) Beware of causing initial bewilderment by not introducing a comma to indicate a pause.

The shabby little riverside café was empty and full of wasps and flies.

Empty and full?

The shabby little riverside café was empty, and full of wasps and flies.

See **COMMAS** (ix).

(v) Avoid the danger of writing nonsense!

DRIVING slowly along the road, **THE CASTLE** dominated the landscape.
The castle is driving?

Rewrite:

As we drove slowly along the road, we saw how the castle dominated the landscape.

TEAMFLY

COOKED slowly, the **FAMILY** will enjoy the cheaper cuts of meat.

Rewrite:

If the cheaper cuts of meat are cooked slowly, the family will enjoy them.

See **PARTICIPLES**.

(vi) Make sure the descriptive details describe the right noun!

For sale: 1995 Peugeot 205 – one owner with power-assisted steering.

Rewrite:

For sale: 1995 Peugeot 205 with power-assisted steering – one owner.

amend or emend? Both words mean 'to make changes in order to improve'. Use **AMEND** or **EMEND** when referring to the correction of written or printed text.
Use **AMEND** in a wider context such as **AMENDING** the law or **AMENDING** behaviour.

ammount Wrong spelling. See **AMOUNT**.

among (*not* amoung)

among/amongst Either form can be used.

among or between? Use **BETWEEN** when something is shared by two people. Use **AMONG** when it is shared by three or more.

Share the sweets **BETWEEN** the two of you.
Share the sweets **AMONG** yourselves.

However, **BETWEEN** is used with numbers larger than two when it means an exact geographical location or when it refers to relationships.

Sardinia lies **BETWEEN** Spain, Algeria, Corsica and Italy.
It will take a long time before the rift **BETWEEN** the five main parties heals.

amoral or immoral? There is a difference in meaning.

AMORAL means not being governed by moral laws, acting outside them. (note -m-)
IMMORAL means breaking the moral laws. (note -mm-)

amoung Wrong spelling. See **AMONG**.

amount (*not* ammount)

amount or number? **AMOUNT** is used with non-count nouns:

a small **AMOUNT** of sugar; a surprising **AMOUNT** of gossip.

NUMBER is used with plural nouns: a **NUMBER** of mistakes; a **NUMBER** of reasons.

analyse (*not* -ize as in American English)

analysis (singular) analyses (plural)
See **FOREIGN PLURALS**.

-ance,-ant/-ence,-ent Words with these endings are difficult to spell and you'll always need to be on your guard with them. Check each word individually when in doubt, but here are some useful guidelines:

(i) People are generally -ant: attendant, lieutenant, occupant, sergeant, tenant (but there are exceptions like superintendent, president, resident . . . .).

(ii) Use -ance, -ant, where the companion words ends in -ation: dominance, dominant, domination, variance, variant, variation.

(iii) Use -ence, -ent after qu:
consequence, consequent,
eloquence, eloquent.

(iv) Use -ance, -ant after hard c or hard g:
significance, significant (c sounds like k)
elegance, elegant (hard g)

(v) Use -ence, -ent after soft c or soft g:
innocence, innocent (c sounds like s)
intelligent, intelligence (g sounds like j)

See SOFT C AND SOFT G.

and/but

Many of us have been taught never to begin a sentence with **AND** or **BUT**. Generally speaking this is good advice. Both words are conjunctions and will therefore be busy joining words within the sentence:

I should love to come **AND** I look forward to the party very much.
They wanted to come **BUT** sadly they had to visit a friend in hospital some miles away.

However, there are some occasions when you may need the extra emphasis that starting a new sentence with **AND** or **BUT** would give. If you have a good reason to break the rules, do so!

angsiety

Wrong spelling. See ANXIETY.

angsious

Wrong spelling. See ANXIOUS.

annex or annexe?

To **ANNEX** is to take possession of a country or part of a country.
An **ANNEX** is another word for an appendix in an official document.
An **ANNEXE** is a building added to the main building.

annoint

Wrong spelling. See ANOINT.

announce

announced, announcing, announcer, announcement
(*not* -n-)

annoy annoyed, annoying, annoyance
(*not* anoy or annoied)

annul annulled, annulling, annulment
See **ADDING ENDINGS** (iv).

anoint (*not* -nn-)

anounce Wrong spelling. See **ANNOUNCE**.

anoy Wrong spelling. See **ANNOY**.

ante-/anti- **ANTE-** means before.
antenatal = before birth
ANTI- means against.
antifreeze = against freezing

antecedent This means earlier in time or an ancestor.
(*not* anti-)
See **ANTE-/ANTI-**.

antediluvian This means very old-fashioned and primitive, literally 'before the flood of Noah'. (*not* anti-)
See **ANTE-/ANTI-**.

antenna This word has two plurals, each used in a different sense:
Use **ANTENNAE** to refer to insects.
Use **ANTENNAS** to refer to television aerials.
See **FOREIGN PLURALS**.

anticlimax (*not* ante-)
See **ANTE-/ANTI-**.

antirrhinum (*not* -rh-)

antisocial (*not* ante-)
See **ANTE-/ANTI-**.

anxiety (*not* angs-)

anxious (*not* angs-)

apologise/apologize Both spellings are correct. (*not* -pp)

apology apologies (plural)
See **PLURALS** (iii).

apon Wrong spelling. See UPON.

apostrophes (i) Apostrophes can be used to show that letters have been omitted:

▶ *in contractions*
didn't
o'clock
you've
won't

▶ *in poetry*
o'er vales and hills
where'er you walk

▶ *in dialect*
'Ere's, 'Arry

▶ *in retail*
pick 'n' mix
salt 'n' vinegar

(ii) Apostrophes can be used to show ownership. Follow these simple guidelines and you'll never put the apostrophe in the wrong place.

Singular nouns or 'owners'
The tail of the dog
The dog's tail

Who 'owns' the tail?	the dog
Put the apostrophe after the owner.	the dog'
Add -s.	the dog's
Add what is 'owned'.	the dog's tail

The smile of the princess
The princess's smile

Who 'owns' the smile?	the princess
Put the apostrophe after the owner.	the princess'
Add -s.	the princess's
Add what is 'owned'.	the princess's smile

With proper names ending in -s, you have a choice, depending upon how the name is pronounced.

Keats' poetry or Keats's poetry

But St James's Square, London, SW1
St James' (two syllables)
St James's (three syllables)

Plural nouns or 'owners'
Don't worry about whether you use 's or s' in the plural. It will sort itself out.

The tails of the dogs
The dogs' tails

Who 'owns' the tails?	the dogs
Put the apostrophe after the owners.	the dogs'
Add -s if there isn't one.	(no need here)
Add what is 'owned'	the dogs' tails

The laughter of the women
The women's laughter

Who 'owns' the laughter?	the women
Put the apostrophe after the owners.	the women'
Add -s if there isn't one.	the women's
Add what is 'owned'.	the women's laughter

And so, when reading, you will be able to distinguish singular and plural 'owners'.

The princess's suitors.
The princesses' suitors.

The 'owner' is the word before the apostrophe.

(iii) Apostrophes are also used in condensed expressions of time.

The work of a moment.
A moment's work.

	The work of three years. Three years' work. If you follow the guidelines in (ii) above, you will never make a mistake.
appal	appalled, appalling (*not* -aul-) See also **ADDING ENDINGS** (iv).
appearance	(*not* -ence)
appendix	This word has two plurals, each used in a different sense. Use **APPENDIXES** in an anatomical sense. Use **APPENDICES** when referring to supplementary sections in books or formal documents. See also **FOREIGN PLURALS**.
appologise/-ize	Wrong spelling. See **APOLOGISE/APOLOGIZE.**
appology	Wrong spelling. See **APOLOGY**.
appreciate	There are three distinct meanings of this word. I **APPRECIATE** your kindness (= recognise gratefully). I **APPRECIATE** that you have had a difficult time lately (= understand). My cottage **HAS APPRECIATED** in value already (= increased). Some people would choose to avoid the second use above (understand, realise) but the verb is now widely used in this sense and this has become acceptable.
approach	approached, approaching (*not* apr-)
aquaint	Wrong spelling. See **ACQUAINT**.
aquaintance	Wrong spelling. See **ACQUAINTANCE**.
aquarium (singular)	aquaria or aquariums (plural) See **FOREIGN PLURALS**.

aquiesce Wrong spelling. See **ACQUIESCE**.

aquiescence Wrong spelling. See **ACQUIESCENCE.**

aquire Wrong spelling. See **ACQUIRE**.

arange Wrong spelling. See **ARRANGE**.

arbiter or arbitrator? An **ARBITER** is a judge or someone with decisive influence (an arbiter of fashion). In addition, an **ARBITER** may intervene to settle a dispute (-er).
An **ARBITRATOR** is someone who is officially appointed to judge the rights and wrongs of a dispute (-or).

arbitrator or mediator? An **ARBITRATOR** reaches a judgement but is not necessarily obeyed.
A **MEDIATOR** attempts to bring two opposing sides together and to settle a dispute.

archipelago There are two interchangeable plural forms: archipelagoes, archipelagos.

arctic (*not* artic, although frequently mispronounced as such)

argument (*not* arguement)

arrange arranged, arranging, arrangement (*not* -r-)
See **ADDING ENDINGS** (ii).

artic Wrong spelling. See **ARCTIC**.

article (*not* -cal)
See **-CAL/-CLE**.

artist or artiste? Traditionally, an **ARTIST** is skilled in one or more of the fine arts (painting, for example, or sculpture).

Traditionally, the term **ARTISTE** is reserved for a performer or entertainer (a music-hall **ARTISTE**). However, **ARTIST** is now being used to cover both meanings in the sense of 'skilled practitioner', and **ARTISTE** is becoming redundant.

as or like? Use these exemplar sentences as a guide:

You look **AS** if you have seen a ghost.
You look **AS** though you have seen a ghost.
AS I expected, he's missed the train.
You look **LIKE** your mother.

asma Wrong spelling. See **ASTHMA**.

asphalt (*not* ashphalt, as it is frequently mispronounced)

aspirin (*not* asprin, as it is frequently mispronounced)

assassin (*not* assasin or asassin)

assma Wrong spelling. See **ASTHMA**.

assume or presume? To **ASSUME** something to be the case is to take it for granted without any proof. To **PRESUME** something to be the case is to base it on the evidence available.

assurance or insurance? Insurance companies distinguish between these two terms.
ASSURANCE is the technical term given for insurance against a certainty (e.g. death) where payment is guaranteed.
INSURANCE is the technical term given for insurance against a risk (such as fire, burglary, illness) where payment is made only if the risk materialises.

asthma (*not* asma or assma)

astrology or astronomy? **ASTROLOGY** is the study of the influence of the stars and planets on human life and fortune.
ASTRONOMY is the scientific study of the stars and planets.

athlete *(not* athelete)

athletics **(***not* atheletics)

attach — attached, attaching, attachment (*not* -tch)

audible — (*not* -able)

audience — (*not* -ance)

aural or oral? — **AURAL** refers to the ears and hearing. **ORAL** refers to the mouth and speaking. In speech these words can be very confusing as they are pronounced identically.

authoritative — (*not* authorative)

autobiography or biography? — An **AUTOBIOGRAPHY** is an account of his or her life by the author.
A **BIOGRAPHY** is an account of a life written by someone else.

automaton (singular) — automata, automatons (plural)
See FOREIGN PLURALS.

avenge or revenge? — The words are very close in meaning but **AVENGE** is often used in the sense of just retribution, punishing a wrong done to another.

Hamlet felt bound to **AVENGE** his father's death.

REVENGE is often used in the sense of 'getting one's own back' for a petty offence.

averse — See ADVERSE or AVERSE?.

awkward — *Notice* -wkw-. The spelling itself looks awkward!

axis (singular) — axes (plural)
See FOREIGN PLURALS.

TEAMFLY

B

babyhood (*not* -i-)
This word is an exception to the -y rule.
See **ADDING ENDINGS** (iii).

bachelor (*not* -tch-)

bacillus (singular) bacilli (plural)
See **FOREIGN PLURALS**.

bacterium (singular) bacteria (plural)
See **FOREIGN PLURALS**.

badly This word is often carelessly positioned with disastrous effects on meaning.
See **AMBIGUITY** (iii).

banister/bannister banisters, bannisters (plural)
Although the first spelling is more widely used, both spellings are correct.

bargain (*not* -ian)

basically basic + ally (*not* basicly)

batchelor Wrong spelling. See **BACHELOR**.

bath or bathe? Use these exemplar sentences as a guide:

I have a **BATH** every morning (= I have a wash in the bath).
I **BATH** the baby every day (= wash in a bath).
I have had a new **BATH** fitted.
We **BATHE** every day (= swim).
BATHE the wound with disinfectant (= cleanse).
We have a **BATHE** whenever we can (= a swim).

beach or beech? Use these exemplar sentences as a guide:

Budleigh Salterton has a stony **BEACH**.
BEECH trees shed their leaves in autumn.

beautiful Use your knowledge of French *beau* to help you.

before (*not* befor)

begin *Note* these forms and spellings:

I begin, I am beginning.
I began, I have begun.

beginner (*not* -n-)

beige (*not* -ie-)
See **EI/IE SPELLING RULE**.

belief (*not* -ei)
See **EI/IE SPELLING RULE**.

believe believed, believing, believer
See **EI/IE SPELLING RULE**.
See **ADDING ENDINGS** (ii).

benefit benefited, benefiting
It is a common mistake to use -tt-.

berth or birth? Use these exemplar sentences as a guide:

We have a spare **BERTH** on our boat.
We are proud to announce the **BIRTH** of a daughter.

beside or besides? Use **BESIDE** in the sense of next to, by the side of:

Your glasses are **BESIDE** your bed.
May I sit **BESIDE** you?

Use **BESIDES** in the sense of also, as well as:

BESIDES, I can't afford it.
BESIDES being very clever, Ann also works hard.

between See **AMONG OR BETWEEN?**.

between you and I Incorrect. Write: between you and me.
See **PREPOSITIONS**.

bi- This prefix means 'two'.
Hence bicycle
bifocals
bigamy, and so on.
Note, however, that some words beginning with 'bi' can be ambiguous.
See **BIMONTHLY** and **BIWEEKLY**.
See also **BIANNUAL OR BIENNIAL?**.

biannual or biennial? **BIANNUAL** means twice a year (*not* -n-).
BIENNIAL means every two years (a biennial festival) or lasting for two years (horticultural, etc). (*not* -ual)

bicycle bi + cycle
(*not* bycycle or bycicle)

bidding or biding? bid + ing = bidding

The **BIDDING** at the auction was fast and furious.
BIDDING farewell, the knight cantered away.

bide + ing = biding.

Her critics were just **BIDING** their time.
See **ADDING ENDINGS** (i) and (ii).

biege Wrong spelling. See **BEIGE**.

biennial See **BIANNUAL OR BIENNIAL?**.

bimonthly Avoid using **BIMONTHLY** as it has two conflicting meanings. It can mean both every two months and also twice a month. (Compare **BIWEEKLY**.)

binoculars (*not* -nn-)

biography See **AUTOBIOGRAPHY OR BIOGRAPHY?**

biscuit (*not* -iu-)

biulding Wrong spelling. See **BUILDING**.

bivouac bivouacked, bivouacking
See **SOFT C AND SOFT G**.

biweekly This word has two conflicting meanings and is perhaps best avoided. It can mean both every two weeks (i.e. fortnightly) and also twice a week. (Compare **BIMONTHLY**.)

bizarre (*not* -zz-)

blond or blonde? **BLOND** is used to describe men's hair.
BLOND is used to describe women's hair.
A **BLONDE** is a woman.

board or bored? A **BOARD** is a piece of wood, also a committee or similar group of people.
To **BOARD** means to get on (train, etc.) and also to pay for living in someone's house and having food provided.
BORED means uninterested.

boarder or border? A **BOARDER** is a person who pays to live in someone's house.
A **BORDER** is the edge or boundary of something.

boisterous (*not* boistrous, although often mispronounced as two syllables)

boney/bony Both spellings are correct, although the second spelling is more commonly used.

border See **BOARDER OR BORDER?**.

bored See **BOARD OR BORED?**.

bored by, bored with (*not* bored of)

born or borne? Use these exemplar sentences as a guide:

Dickens was **BORN** in Portsmouth.
She has **BORNE** five children.
He has **BORNE** a heavy burden of guilt all his life.

borrow or lend? May I **BORROW** your pen? (= use your pen temporarily)
Please **LEND** me your pen. (= pass it to me and allow me to use it)

both . . . and

Take care with the positioning of each half of this paired construction. Each must introduce grammatically similar things:

He is **BOTH** clever **AND** hardworking.
(*not*: He both is clever and hardworking!)

He **BOTH** paints **AND** sculpts.
He bought **BOTH** the gardening tools **AND** the DIY kit.

Notice, however, the ambiguity in the last example. It could mean that there were just two gardening tools and he bought both of them. In the case of possible confusion, always replace:

He bought the gardening tools and also the DIY kit.
He bought the two gardening tools and also the DIY kit.
He bought both of the gardening tools and also the DIY kit.

bought or brought?

BOUGHT is the past tense of to buy.

She **BOUGHT** eggs, bacon and bread.

BROUGHT is the past tense of to bring.

They **BROUGHT** their books home.

bouncy

(*not* -ey)
See **ADDING ENDINGS** (ii).

brackets

Round brackets enclose additional information which the writer wants to keep separate from the main body of the sentence.

Jane Austen (born in 1775) died in Winchester.
My neighbour (have you met her?) has won £250,000.

Notice how sentences in brackets are not fully punctuated.

They don't begin with a capital letter or have a full stop at the end if they occur within another sentence as in the example above. They do, however, have a question mark or an exclamation mark, if appropriate.

Square brackets indicate the material has been added to the original by another writer:

When I [Hilaire Belloc] am dead, I hope it may be said:
'His sins were scarlet, but his books were read.'

breath or breathe?

BREATH is the noun, and rhymes with 'death'.

He called for help with his dying **BREATH**.

BREATHE is the verb and rhymes with 'seethe'.

BREATHE deeply and fill those lungs!

brief, briefly (*not* -ei-)

Britain (*not* -ian)

Brittany (*not* Britanny)

broach or brooch? You **BROACH** a difficult topic or **BROACH** a bottle.
You wear a **BROOCH**.

broccoli (*not* brocolli)

broken (*not* brocken)

brought See **BOUGHT OR BROUGHT?**.

buffalo (singular) buffaloes (plural)
See **PLURALS** (iv).

building (*not* -iu-)

buisness Wrong spelling. See **BUSINESS**.

bureau bureaux, bureaus (plural)
Both forms are correct.
See **FOREIGN PLURALS**.

bureaucracy (*not* -sy)

burglar (*not* burgular, as often mispronounced)

burned/burnt Both forms are correct.

business (*not* buisness)

but See **AND/BUT**.

buy/by Use these exemplar sentences as a guide:

I need to **BUY** some new jeans.
The book is **BY** Charlotte Brontë.
Wait **BY** the gate.
The children rushed **BY**.

C

cactus (singular)
cactuses or cacti (plural)
See **FOREIGN PLURALS**.

caffeine
(*not* -ie-)

-cal/-cle
Adjectives end in -cal.
Nouns end in -cle.

e.g.		
	critical	article
	logical	bicycle
	magical	circle
	musical	cubicle
	nautical	cuticle
	physical	miracle
	practical	particle
	theatrical	spectacle
	tropical	uncle
	whimsical	vehicle

calculator
(*not* -er)

calendar

calf (singular)
calves (plural)
See **PLURALS** (v).

callous or callus?
CALLOUS means cruel, insensitive, not caring about how others feel.
CALLUS means a hard patch of skin or tissue.
Interestingly, skin may be **CALLOUSED** (made hard) or **CALLUSED** (having calluses).

can or may?
Strictly speaking, **CAN** means 'being able' and **MAY** means 'having permission'. It is best to preserve this distinction in formal contexts. However, informally, **CAN** is used to cover both meanings:

You **CAN** go now (= are permitted).

caning or canning? cane + ing = caning

CANING is now banned in all schools.

Can + ing = canning

The **CANNING** factory is closing down.
(See **ADDING ENDINGS** (i) and (ii).)

canister (*not* -nn-)

cannon or canon? A **CANON** is a cleric.

A **CANNON** is a large gun.

cannot or can not? Both forms are acceptable but the second is rarely seen.

canoe canoed, canoeing, canoeist
See **ADDING ENDINGS** (ii).

canon See **CANNON OR CANON?**.

can't Contraction of **CANNOT**.

canvas or canvass? **CANVAS** is a rough cloth.
To **CANVASS** is to ask for votes.

capital letters Use a capital letter in these circumstances:

- to begin a sentence:

  My father will be fifty tomorrow.

- to begin sentences of direct speech:

  'You will be sorry for this in the morning,' she said.
  She said, 'You will be sorry for this in the morning. You never learn.'

- for the pronoun 'I' wherever it comes in the sentence:

  You know that I have no money.

- for all proper nouns – names of:

  people (Mary Browne)
  countries (Malta)

languages (French)
religious festivals (Easter, Diwali)
firms (Express Cleaners)
organisations (the British Broadcasting Corporation)
historical periods (the Renaissance)
(the Neolithic Period)
days of the week (Monday)
months of the year (September)
but not usually the seasons.

Note these adjectives derived from proper nouns also have a capital letter:

a Jewish festival; a German poet

However, the capital is dropped when the connection with the proper noun becomes lost:

venetian blinds, french windows

Note also that titles are capitalised only when part of a proper noun:

Bishop Christopher Budd, otherwise the bishop
Aunt Gladys, otherwise my aunt
Captain Llewellyn, otherwise the captain

- to begin lines of poetry (although some poets like e.e. cummings dispense with this convention)
- to mark the first word and the subsequent key words in titles:

  The Taming of the Shrew
  An Old Wives' Tale

- for emphasis:

  And then – BANG!

- for some acronyms and initialisms:

TRAMEL

NATO
UNESCO
CAFOD
OXFAM
PTO
RSVP

Note that some acronyms have now become words in their own right and are no longer written in capitals: laser, sauna, radar.

Note also that some initialisms are usually written in lower case: i.e., e.g., c/o, wpm.

- for the Deity as a mark of respect and for sacred books:

  God, Jesus Christ, the Holy Spirit, the Almighty, Allah, Jehovah, Yahweh
  the Bible, the Koran, the Vedas

- for each word of an address:

  Mrs Anna Sendall
  10 Furze Crescent
  ALPHINGTON
  Hants PD6 9EF

- for the salutation in a letter (first word and key words only) and for the first letter of the complimentary close:

  Dear Sir
  Dear Mrs Hughes
  My dear niece
  Yours faithfully
  Yours sincerely
  With much love
  With best wishes

capital punishment or corporal punishment? **CAPITAL PUNISHMENT** = death
CORPORAL PUNISHMENT = beating

cappuccino (*not* -p-)

capsize — This is the *only* verb in the English language of more than one syllable that *must* end in -ize.

captain — (*not* -ian)

capuccino — Wrong spelling. See **CAPPUCCINO**.

career — (*not* -rr-)

cargo (singular) — cargoes (plural)
See **PLURALS** (iv).

Caribbean — (*not* -rr-, *not* -b-)

carreer — Wrong spelling. See **CAREER**.

carrying — carry + ing
See **ADDING ENDINGS** (iii).

cast or caste? — Use **CAST** for a group of actors in a play and for a plaster **CAST** and a **CAST** in an eye.
Use **CASTE** when referring to a social group in Hindu society.

caster or castor? — Both caster sugar and castor sugar are correct.
Both sugar caster and sugar castor are correct.
Both casters and castors can be used when referring to the little wheels fixed to the legs of furniture.
But castor oil, *not* caster oil.

catagorical — Wrong spelling. See **CATEGORICAL**.

catagory — Wrong spelling. See **CATEGORY**.

catarrh — (*not* -rh)

catastrophe — (*not* -y)

categorical — categorically (*not* cata-)

category (singular) — categories (plural) (*not* cata-)

cauliflower — (*not* -flour)

ceiling (*not* -ie-)
See **EI/IE SPELLING RULE**.

Cellophane (*not* Sello-)

censer, censor or censure? A **CENSER** is a container in which incense is burnt during a religious ceremony.
A **CENSOR** is a person who examines plays, books, films, etc. before deciding if they are suitable for public performance or publication.
To **CENSOR** is to do the work of a **CENSOR**.

CENSURE is official and formal disapproval or condemnation of an action.
To **CENSURE** is to express this condemnation in a formal written or spoken statement.

centenarian or centurion? A **CENTENARIAN** is someone who is at least 100 years old.
A **CENTURION** is the commander of a company of 100 men in the ancient Roman army.

century (singular) centuries (plural) (*not* centua-)
See **PLURALS** (iii).

cereal or serial? **CEREAL** is food processed from grain.
A **SERIAL** is a book or radio or television performance delivered in instalments.

ceremonial or ceremonious? Both adjectives come from the noun **CEREMONY**.
CEREMONIAL describes the ritual used for a formal religious or public event (a **CEREMONIAL** occasion).
CEREMONIOUS describes the type of person who likes to behave over-formally on social occasions. It is not altogether complimentary (a **CEREMONIOUS** wave of the hand).

ceremony (singular) — ceremonies (plural)
See **PLURALS** (iii).

certain or curtain — **CERTAIN** means sure.

Are you **CERTAIN** that he apologised?

CURTAINS are window drapes.

Do draw the **CURTAINS**.

Note that the c sounds like s in certain and like k in curtain.
See **SOFT C AND SOFT G**.

changeable — (*not* -gable)
See **SOFT C AND SOFT G**.

chaos — chaotic

character — (*not* charachter)

chateau/château (singular) — chateaux or châteaux (plural)
See **FOREIGN PLURALS**.

check or cheque? — Use these exemplar sentences as a guide:

Always **CHECK** your work.
May I pay by **CHEQUE**? (*not* 'check' as in the United States)

cherub (singular) — This word has two plurals.
Cherubim is reserved exclusively for the angels often portrayed as little children with wings.
Cherubs can be used either for angels or for enchanting small children.

chestnut — (*not* chesnut, as it is often mispronounced)

chief (singular) — chiefs (plural)
See **PLURALS** (v).

childish or childlike? — The teenager was rebuked by the magistrate for his **CHILDISH** behaviour. (i.e. which he should have outgrown)
The grandfather has retained his sense of **CHILDLIKE** wonder at the beauty of the



	natural world. (i.e. marvellously direct, innocent and enthusiastic)
chimney (singular)	chimneys (plural) See **PLURALS** (iii).
chior	Wrong spelling. See **CHOIR**.
chocolate	(*not* choclat although often mispronounced as such)
choice	(*not* -se)
choir	(*not* -io-)
choose	I **CHOOSE** my words carefully. I am **CHOOSING** my words carefully. I **CHOSE** my words carefully yesterday. I have **CHOSEN** them carefully.
chord or cord?	**CHORD** is used in a mathematical or musical context. **CORD** refers to string and is generally used when referring to anatomical parts like the umbilical cord, spinal cord and vocal cords. *Note*: you will occasionally see **CHORD** used instead of **CORD** in a medical context but it seems very old-fashioned now.
Christianity	(*not* Cr-)
Christmas	(*not* Cristmas or Chrismas)
chronic	(*not* cr-) This word is often misused. It doesn't mean terrible or serious. It means long-lasting, persistent, when applied to an illness.
chrysanthemum	(*not* cry-)
chrystal	Wrong spelling. See **CRYSTAL**.
cieling	Wrong spelling. See **CEILING**.
cigarette	(*not* -rr)

cite, sight or site? To **CITE** means to refer to.
SIGHT is vision or something seen.
A **SITE** is land, usually set aside for a particular purpose.

clarity See AMBIGUITY.

clothes or cloths? **CLOTHES** are garments.
CLOTHS are dusters or scraps of material.

coarse or course? **COARSE** means vulgar, rough:
COARSE language, **COARSE** cloth.

COURSE means certainly:

OF COURSE

COURSE also means a series of lectures, a direction, a sports area, and part of a meal:

an advanced **COURSE**
to change **COURSE**
a golf **COURSE**
the main **COURSE**

codeine (*not* -ie-)

colander (*not* -ar)

collaborate collaborated, collaborating

collaborator collaboration

collapse collapsed, collapsing

collapsible (*not* -able)

colleagues

collective nouns See NOUNS.

college (*not* colledge)

colloquial

collossal Wrong spelling. See COLOSSAL.

colonel or kernel? A **COLONEL** is a senior officer.
A **KERNEL** is the inner part of a nut.

colons

(i) Colons can introduce a list:

Get your ingredients together: flour, sugar, dried fruit, butter and milk.

Note that a summing-up word should always precede the colon (here 'ingredients').

(ii) Colons can precede an explanation or amplification of what has gone before:

The teacher was elated: at last the pupils were gaining in confidence.

Note that what precedes the colon must always be able to stand on its own grammatically. It must be a sentence in its own right.

(iii) Colons can introduce dialogue in a play:

Henry (with some embarrassment): It's all my own fault.

(iv) Colons can be used instead of a comma to introduce direct speech:

Henry said, with some embarrassment: 'It's all my own fault.'

(v) Colons can introduce quotations:

Donne closes the poem with the moving tribute:

'Thy firmness makes my circle just
And makes me end where I began.'

(vi) Colons can introduce examples as in this reference book.

Compare SEMICOLONS.

colossal (*not* -ll-)

colour (*not* color, as in American English)

colourful

comemorate Wrong spelling. See **COMMEMORATE**.

comfortable (four syllables, not three)

coming come + ing = coming (*not* comming)
See **ADDING ENDINGS** (ii)

comission Wrong spelling. See **COMMISSION**.

commands (i) Direct commands, if expressed emphatically, require an exclamation mark:

Stop, thief!
Put your hands up!
Stop talking!

If expressed calmly and conversationally, however, a full stop is sufficient:

Just wait there a moment and I'll be with you.
Tell me your story once again.

(ii) Reported commands (indirect commands) never need an exclamation mark because, when they are reported, they become statements.

He ordered the thief to stop.
She told him to put his hands up.
The teacher yelled at the class to stop talking.

commas Commas are so widely misused that it is worth discussing their function in some detail. First, let us make it very clear when commas *cannot* be used.

(a) A comma should never divide a subject from its verb. The two go together:

My parents, had very strict views. ⑥
My parents had very strict views. ②

Take extra care with compound subjects:

The grandparents, the parents, and the children, were in some ways to blame. ⑥
The grandparents, the parents, and the children were in some ways to blame. ②

(b) Commas should never be used in an attempt to string sentences together. Sentences must be either properly joined (and commas don't have this function) or clearly separated by full stops, question marks or exclamation marks.

Commas have certain very specific jobs to do within a sentence. Let us look at each in turn:

(i) Commas separate items in a list:

I bought apples, pears, and grapes.
She washed up, made the beds, and had breakfast.
The novel is funny, touching, and beautifully written.

The final comma before 'and' in a list is optional. However, use it to avoid any ambiguity. See (ix) below.

(ii) Commas are used to separate terms of address from the rest of the sentence:

Sheila, how nice to see you!
Can I help you, madam?
I apologise, ladies and gentlemen, for this delay.

Note that a pair of commas is needed in the last example above because the term of address occurs mid-sentence. It is a very common error to omit

one of the commas.

(iii) Commas are used to separate interjections, asides and sentence tags like isn't it? don't you? haven't you?. You'll notice in the examples below that all these additions could be removed and these sentences would still be grammatically sound:

My mother, despite her good intentions, soon stopped going to the gym.
Of course, I'll help you when I can.
You've met Tom, haven't you?

(iv) Commas are used to mark off phrases in apposition:

Prince Charles, the future king, has an older sister.

The phrase 'the future king' is another way of referring to 'Prince Charles' and is punctuated just like an aside.

(v) A comma separates any material that precedes it from the main part of the sentence:

Although she admired him, she would never go out with him.
If you want to read the full story, buy *The Sunday Times*.

Note that if the sentences are reversed so that the main part of the sentence comes first, the comma becomes optional.

(vi) Commas mark off participles and participial phrases, whenever they come in the sentence:

Laughing gaily, she ran out of the room.
He flung himself on the sofa,

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overcome with remorse.
The children, whispering excitedly, crowded through the door.

For a definition of participles see **PARTICIPLES**.

(vii) Commas mark off some adjectival clauses. Don't worry too much about the grammatical terminology here. You'll be able to decide whether you need to mark them off in your own work by matching them against these examples.

Can you see the difference in meaning that a pair of commas makes here? Read the two sentences aloud, pausing where the commas indicate that you should pause in the first sentence, and the two different meanings should become clear:

The firemen, who wore protective clothing, were uninjured. (= nobody injured)

The firemen who wore protective clothing were uninjured. (but those who didn't wear it . . .)

(viii) Commas are used to mark a pause at a suitable point in a long sentence. This will be very much a question of style. Read your own work carefully and decide exactly how you want it to be read.

(ix) Commas are sometimes needed to clarify meaning. In the examples below, be aware how the reader could make an inappropriate connection:

She reversed the car into the main road and my brother waved goodbye.

She reversed the car into the main road and my brother??
She reversed the car into the main road, and my brother waved goodbye.

In the skies above the stars glittered palely.
In the skies above the stars??
In the skies above, the stars glittered palely.

Notice how the comma can sometimes be essential with 'and' in a list:

We shopped at Moores, Browns, Supervalu, Marks and Spencer and Leonards.

Is the fourth shop called Marks, or Marks and Spencer?
Is the fifth shop called Leonards, or Spencer and Leonards?

A comma makes all clear:

We shopped at Moores, Browns, Supervalu, Marks and Spencer, and Leonards.

commemorate (*not* -m-)

comming Wrong spelling. See **COMING**.

commission (*not* -m-)

commit committed, committing, commitment
See **ADDING ENDINGS** (iv).

committee

common nouns See **NOUNS**.

comparative comparatively (*not* compari-)

comparative and superlative

(i) Use the comparative form of adjectives and adverbs when comparing two:

John is **TALLER** than Tom.
John works **MORE ENERGETICALLY** than Tom.

Use the superlative form when comparing three or more:

John is the **TALLEST** of all the engineers.
John works **THE MOST ENERGETICALLY** of all the engineers.

(ii) There are two ways of forming the comparative and superlative of adjectives:

(a) Add -er and -est to short adjectives:

tall	taller	tallest
happy	happier	happiest

(b) Use more and most with longer adjectives:

dangerous	more dangerous	most dangerous
successful	more successful	most successful

The comparative and superlative forms of adverbs are formed in exactly the same way:

(c) Short adverbs add -er and -est.

You run **FASTER** than I do.
He runs the **FASTEST** of us all.

(d) Use more and most with longer adverbs.

Nikki works **MORE CONSCIENTIOUSLY** than Sarah.
Niamh works **THE MOST CONSCIENTIOUSLY** of them all.

(iii) There are three irregular adjectives:

good	better	best
bad	worse	worst

many	more	most

There are four irregular adverbs:

well	better	best
badly	worse	worst
much	more	most
little	less	least

(iv) A very common error is to mix the two methods of forming the comparative and the superlative:

more simpler ⑥ simpler ②
more easiest ⑥ easiest ②

(v) Another pitfall is to try to form the comparative and superlative of absolute words like perfect, unique, excellent, complete, ideal. Something is either perfect or it isn't. It can't be more perfect or less perfect, most perfect or least perfect.

compare to/ compare with Both constructions are acceptable but many people still prefer to use 'compare with'.

comparitive Wrong spelling. See COMPARATIVE.

competition competitive, competitively.

compleatly Wrong spelling. See COMPLETELY.

complement or compliment? **COMPLEMENT** = that which completes
Half the ship's **COMPLEMENT** were recruited in Norway.
To **COMPLEMENT** = to go well with something
Her outfit was **COMPLEMENTED** by well-chosen accessories.

COMPLIMENT = praise, flattering remarks
To **COMPLIMENT** = to praise.

complementary or complimentary? Use **COMPLEMENTARY** in the sense of completing a whole:

	COMPLEMENTARY medicine **COMPLEMENTARY** jobs
	Use **COMPLIMENTARY** in two senses:
	(a) flattering (b) free of charge
	COMPLIMENTARY remarks **COMPLIMENTARY** tickets
completely	complete + ly (*not* completly, completley or compleatly) See **ADDING ENDINGS** (ii).
complex or complicated?	Both words mean 'made up of many different intricate and confusing aspects'. However, use **COMPLEX** when you mean 'intricate', and **COMPLICATED** when you mean 'difficult to understand'.
compliment	See **COMPLEMENT OR COMPLIMENT?**.
compose/comprise	The report **IS COMPOSED OF** ten sections. (= is made up of) The report **COMPRISES** ten sections. (= contains)
	Never use the construction 'is comprised of'. It is always incorrect grammatically.
comprise	(*not* -ize)
compromise	(*not* -ize)
computer	(*not* -or)
concede	
conceive	conceived, conceiving, conceivable See **EI/IE SPELLING RULE**.
concise	
confer	conferred, conferring, conference See **ADDING ENDINGS** (iv).
confidant, confidante or confident?	A **CONFIDANT** (male or female) or a **CONFIDANTE** (female only) is someone

to whom one tells one's secrets 'in confidence'.
CONFIDENT means assured.

connection or connexion? Both spellings are correct, but the first one is more commonly used.

connoisseur Used for both men and women.

conscientious

consist in or consist of? For Belloc, happiness **CONSISTED IN** 'laughter and the love of friends'. (consist in = have as its essence)

Lunch **CONSISTED OF** bread, cheese and fruit.

consistent (*not* -ant)

consonant There are 21 consonants in the alphabet, all the letters except for the vowels:

bcdfghjklmnpqrstvwxyz

Note, however, that y can be both a vowel and a consonant:

y is a consonant when it begins a word or a syllable (yolk, beyond);
y is a vowel when it sounds like i or e (sly, baby).

contagious or infectious? Both refer to diseases passed to others. Strictly speaking, **CONTAGIOUS** means passed by bodily contact, and **INFECTIOUS** means passed by means of air or water.
Used figuratively, the terms are interchangeable:

INFECTIOUS laughter, **CONTAGIOUS** enthusiasm.

contemporary (*not* contempory, as often mispronounced)
Nowadays, this word is used in two senses:



(a) happening or living at the same time (in the past)
(b) modern, current

Be aware of possible ambiguity if both these meanings are possible in a given context:

Hamlet is being performed in contemporary dress (sixteenth-century or modern?).

contemptible or contemptuous

A person or an action worthy of contempt is **CONTEMPTIBLE**.
A person who shows contempt is **CONTEMPTUOUS**.

continual

continually

continual or continuous?

CONTINUAL means frequently repeated, occurring with short breaks only.
CONTINUOUS means uninterrupted.

contractions

Take care with placing the apostrophe in contractions. It is placed where the letter has been omitted and not where the two words are joined. These happen to coincide in some contractions:

I'd (I would)
they aren't (they are not)
it isn't (it is not)
you hadn't (you had not)
you wouldn't (you would not)
she won't (she will not)
we haven't (we have not)
I shan't (I shall not)

It was common in Jane Austen's time to use two apostrophes in shan't (sha'n't) to show that two sets of letters had been omitted but this is no longer correct today.

control

controlled, controlling

controller

(*not* -or)

convenience (*not* -ance)

convenient conveniently (*not* convien-)

cord See CHORD OR CORD?.

corporal punishment See CAPITAL OR CORPORAL PUBLISHMENT?.

correspond (*not* -r-)

correspondence (*not* -ance)

correspondent or co-respondent? A **CORRESPONDENT** is someone who writes letters.
A **CO-RESPONDENT** is cited in divorce proceedings.

could of This is incorrect and arises from an attempt to write down what is heard. Write 'could've' in informal contexts and 'could have' in formal ones.

I **COULD HAVE** given you a lift.
I **COULD'VE** given you a lift.

Beware also: should of/would of/must of/might of. All are incorrect forms.

couldn't See CONTRACTIONS.

council or counsel? A **COUNCIL** is a board of elected representatives.
COUNSEL is advice, also the term used for a barrister representing a client in court.

councillor or counsellor? A **COUNCILLOR** is an elected representative.
A **COUNSELLOR** is one who gives professional guidance, such as a study **COUNSELLOR**, a marriage **COUNSELLOR**, a debt **COUNSELLOR**.

counterfeit This is one of the few exceptions to the IE/EI spelling rule.
See IE/EI SPELLING RULE.

courageous (*not* -gous)
See SOFT C AND SOFT G.

course — See **COARSE OR COURSE?**.

courteous — courteously, courtesy

credible or credulous? — If something is **CREDIBLE**, it is believable.

If someone is **CREDULOUS**, they are gullible (i.e. too easily taken in).

crisis (singular) — crises (plural)
See **FOREIGN PLURALS**.

criterion (singular) — criteria (plural)
See **FOREIGN PLURALS**.

criticise/criticize — Both spellings are correct.

criticism — This word is frequently misspelt. Remember critic + ism.

cronic — Wrong spelling. See **CHRONIC**.

crucial

cry — cried, crying
See **ADDING ENDINGS** (iii).

crysanthemum — Wrong spelling. See **CHRYSANTHEMUM**.

crystal — (*not* chr-)

cupboard — (*not* cub-)

curb or kerb — To **CURB** one's temper means to control or restrain it.
A **CURB** is a restraint (e.g. a curb bit for a horse).
A **KERB** is the edging of a pavement.

curious

curiosity — (*not* -ious-)

curly — (*not* -ey)

currant or current? — A **CURRANT** is a small dried grape used in cooking.
A **CURRENT** is a steady flow of water, air or electricity.
CURRENT can also mean happening at

	the present time (as in **CURRENT** affairs, **CURRENT** practice).
curriculum (singular)	curriculums/curricula (plural) See FOREIGN PLURALS.
curriculum vitae	(abbreviation: CV)
curtain	See CERTAIN OR CURTAIN?.

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D

daily (*not* dayly)
This is an exception to the -y rule.
See **ADDING ENDINGS** (iii).

dairy or diary? We buy our cream at a local **DAIRY**.
Kate writes in her **DIARY** every day.

dangling participles See **PARTICIPLES.**

dashes Dashes are used widely in informal notes and letters.

(i) A dash can be used to attach an afterthought:

I should love to come – that's if I can get the time off.

(ii) A dash can replace a colon before a list in informal writing:

The thieves took everything – video, television, cassettes, computer, camera, the lot.

(iii) A dash can precede a summary:

Video, television, cassettes, computer, camera – the thieves took the lot.

(iv) A pair of dashes can be used like a pair of commas or a pair of brackets around a parenthesis:

Geraldine is – as you know – very shy with strangers.

(v) A dash can mark a pause before the climax is reached:

There he was at the foot of the stairs – dead.

(vi) Dashes can indicate hesitation in speech:

I – er – don't – um – know what – what to say.

(vii) Dashes can indicate missing letters or even missing words where propriety or discretion require it:

c – – – l (ship of the desert)
Susan L— comes from Exeter.
He swore softly, '——— it'.

data (plural)

datum (singular)
Strictly speaking, **DATA** should be used with a plural verb:

The **DATA** have been collected by research students.

You will, however, increasingly see **DATA** used with a singular verb and this use has now become acceptable.

The **DATA** has been collected by research students.

dates

See NUMBERS for a discussion of how to set out dates.

deceased or diseased?

DECEASED means dead.
DISEASED means affected by illness or infection.

deceit

(*not* -ie)
See EI/IE SPELLING RULE.

deceive

decent or descent?

DECENT means fair, upright, reasonable.
DESCENT means act of coming down, ancestry.

decide

decided, deciding (*not* decied-)

deciet

Wrong spelling. See DECEIT.

decieve Wrong spelling. See DECEIVE.

decision

décolletage (*not* de-)

decrepit (*not* -id)

defective or deficient? **DEFECTIVE** means not working properly (a **DEFECTIVE** machine).
DEFICIENT means lacking something vital (a diet **DEFICIENT** in vitamin C).

defer deferred, deferring, deference
See ADDING ENDINGS (iv).

deffinite Wrong spelling. See DEFINITE.

deficient See DEFECTIVE OR DEFICIENT?.

definate Wrong spelling. See DEFINITE.

definite (*not* -ff-, *not* -ate)

definitely

deisel Wrong spelling. See DIESEL.

delapidated Wrong spelling. See DILAPIDATED.

delusion See ALLUSION, DELUSION OR ILLUSION?.

denouement/ dénouement Both spellings are correct.

dependant or dependent? The adjective (meaning reliant) is always -ent.

She is a widow with five **DEPENDENT** children.
I am absolutely **DEPENDENT** on a pension.

The noun (meaning someone who is dependent) has traditionally been spelt -ant. However, the American practice of writing either -ant or -ent for the noun has now spread here. Either spelling is now considered correct for the noun but

	be aware that some conservative readers would consider this slipshod. She has five **DEPENDANTS/ DEPENDENTS**.
descent	See **DECENT OR DESCENT?**.
describe	(*not* dis-)
description	(*not* -scrib-)
desease	Wrong spelling. See **DISEASE**.
desert or dessert?	A **DESERT** is sandy. A **DESSERT** is a pudding.
desiccated	(*not* dess-)
desirable	(*not* desireable) See **ADDING ENDINGS** (ii).
desperate	(*not* desparate**)** The word is derived from *spes* (Latin word for hope). This may help you to remember the e in the middle syllable.
dessert	See **DESERT OR DESSERT?**.
dessiccated	Wrong spelling. See **DESICCATED**.
destroy	destroyed, destroying (*not* dis-) See **ADDING ENDINGS** (iii).
detached	(*not* detatched)
deter	deterred, deterring See **ADDING ENDINGS** (iv).
deteriorate	(*not* deteriate, as it is often mispronounced)
deterrent	(*not* -ant)
develop	developed, developing (*not* -pp-)
development	**(***not* developement)
device/devise	**DEVICE** is the noun. A padlock is an intriguing **DEVICE**.

	DEVISE is the verb.
	Try to **DEVISE** a simple burglar alarm.
diagnosis (singular)	diagnoses (plural) See **FOREIGN PLURALS**.
diagnosis or prognosis?	**DIAGNOSIS** is the identification of an illness or a difficulty. **PROGNOSIS** is the forecast of its likely development and effects.
diarrhoea	
diary (singular)	diaries (plural) See **PLURALS** (iii). See **DAIRY OR DIARY?**.
dictionary (singular)	dictionaries (plural) (*not* -nn-) See **PLURALS** (iii).
didn't	(*not* did'nt) See **CONTRACTIONS.**
diesel	(*not* deisel) See **EI/IE SPELLING RULE**.
dietician/dietitian	Both spellings are correct.
differcult	Wrong spelling. See **DIFFICULT**.
difference	(*not* -ance)
different	(*not* -ant)
different from/to/than	'Different from' and 'different to' are now both considered acceptable forms.
	My tastes are **DIFFERENT FROM** yours. My tastes are **DIFFERENT TO** yours.
	Conservative users would, however, much prefer the preposition 'from' and this is widely used in formal contexts. 'Different than' is acceptable in American English but is not yet fully acceptable in British English.
difficult	(*not* differcult, *not* difficalt)

dilapidated (*not* delapidated)

dilemma This word is often used loosely to mean 'a problem'. Strictly speaking it means a difficult choice between two possibilities.

dinghy or dingy? A **DINGHY** is a boat (plural – dinghies). See **PLURALS** (iii).
DINGY means dull and drab.

dingo (singular) dingoes or dingos (plural)

dining or dinning? dine + ing = dining (as in dining room)
din + ing = dinning (noise dinning in ears)
See **ADDING ENDINGS** (i) and (ii).

diphtheria (*not* diptheria as it is often mispronounced)

diphthong (*not* dipthong as it is often mispronounced)

direct speech See **INVERTED COMMAS**.

disagreeable dis + agree + able

disappear dis + appear

disappearance (*not* -ence)

disappoint dis + appoint

disapprove dis + approve

disassociate or dissociate? Both are correct, but the second is more widely used and approved.

disaster

disastrous (*not* disasterous, as it is often mispronounced)

disc or disk? Use 'disc' except when referring to computer disks.

disciple (*not* disiple)

discipline

discover or invent? You **DISCOVER** something that has been there all the time unknown to you (e.g. a star).

	You **INVENT** something if you create it for the first time (e.g. a time machine).
discreet or discrete?	You are **DISCREET** if you can keep secrets and behave diplomatically. Subject areas are **DISCRETE** if they are quite separate and unrelated.
discrepancy (singular)	discrepancies (plural)
discribe	Wrong spelling. See DESCRIBE.
discribtion	Wrong spelling. See DESCRIPTION.
discription	Wrong spelling. See DESCRIPTION.
discuss	discussed, discussing
discussion	
disease	
diseased	See DECEASED OR DISEASED?.
dishevelled	
disintegrate	(*not* disintergrate)
disinterested or uninterested?	Careful users would wish to preserve a distinction in meaning between these two words. Use the word **DISINTERESTED** to mean 'impartial, unselfish, acting for the good of others and not for yourself'. My motives are entirely **DISINTERESTED**; it is justice I am seeking. Use **UNINTERESTED** to mean 'bored'. His teachers say he is reluctant to participate and is clearly **UNINTERESTED** in any activities the school has to offer. Originally, **DISINTERESTED** was used in this sense (= having no interest in, apathetic), and it is interesting that this meaning is being revived in popular speech.

	Avoid this use in formal contexts, however, for it is widely perceived as being incorrect.
disiple	Wrong spelling. See DISCIPLE.
disk	See DISC OR DISK?.
displace or misplace?	To displace is to move someone or something from its usual place: A **DISPLACED** hip; a **DISPLACED** person. To misplace something is to put it in the wrong place (and possibly forget where it is): A **MISPLACED** apostrophe; **MISPLACED** kindness.
dissappear	Wrong spelling. See DISAPPEAR.
dissappoint	Wrong spelling. See DISAPPOINT.
dissapprove	Wrong spelling. See DISAPPROVE.
dissatisfied	(dis + satisfied)
dissociate	See DISASSOCIATE OR DISSOCIATE?.
distroy	Wrong spelling. See DESTROY.
divers or diverse	The first is rarely used nowadays except jokingly or in mistake for the second. **DIVERS** means 'several', 'of varying types': **DIVERS** reference books. **DIVERSE** means 'very different': **DIVERSE** opinions, **DIVERSE** interests.
does or dose?	**DOES** he take sugar? He **DOES**. (pronounced 'duz'). Take a **DOSE** of cough mixture every three hours.
doesn't	(*not* does'nt) See CONTRACTIONS.

domino (singular) — dominoes (plural)
See **PLURALS** (iv).

don't — (*not* do'nt)
See **CONTRACTIONS**.

dose — See **DOES OR DOSE?**.

double meaning — See **AMBIGUITY**.

double negatives — The effect of two negatives is to cancel each other out. This is sometimes done deliberately and can be effective:

I am not ungenerous. (= I am very generous.)
He is not unintelligent. (= He is quite intelligent.)

Frequently, however, it is not intentional and the writer ends up saying the opposite of what is meant:

I haven't had no tea. (= I have had tea.)
You don't know nothing. (= You know something.)

Be particularly careful with 'barely', 'scarcely', 'hardly'. These have a negative force.

I wasn't **SCARCELY** awake when you rang. (= I was very awake.)

Be careful too with constructions like this:

I wouldn't be surprised if he didn't come.

Say either: I wouldn't be surprised if he came.
or: I would be surprised if he didn't come.

Sometimes writers put so many negatives in a sentence that the meaning becomes too complicated to unravel:

Mr Brown denied vehemently that it was

unlikely that no one would come to the concert.

Does Mr Brown think that the concert will be popular or not?

Rewrite as either:

Mr Brown was certain the concert would be well attended.
Or: Mr Brown feared that no one would come to the concert.

doubling rule See **ADDING ENDINGS** (i) and (iv).

doubt (*not* dout)
The word is derived from the Latin word *dubitare*, to doubt. It may help you to remember why the silent b is there.

Down's Syndrome (*not* Downe's)

downstairs (one word)

draft or draught? A **DRAFT** is a first or subsequent attempt at a piece of written work before it is finished.
A **DRAUGHT** is a current of cool air in a room.
One also refers to a **DRAUGHT** of ale, a game of **DRAUGHTS** and a boat having a shallow **DRAUGHT**.

drawers or draws? **DRAWS** is a verb.

She **DRAWS** very well for a young child.

DRAWERS is a noun.

The **DRAWERS** of the sideboard are very stiff.

dreamed/dreamt Both spellings are correct.

drier or dryer? **DRIER** is generally used for the comparative form (**DRIER** = more dry).
DRYER is generally used for a drying machine (hair **DRYER**, clothes **DRYER**).

TEAMFLY

	However, both spellings are interchangeable.
drunkenness	drunken + ness
dryness	(exception to the -y rule) See **ADDING ENDINGS** (iii).
dual or duel?	**DUAL** means two (e.g. **DUAL** controls, **DUAL** carriageway). **DUEL** means fight or contest.
duchess	(*not* dutchess)
due to/owing to	Strictly speaking, 'due to' should refer to a noun: His *absence* was **DUE TO** sickness. (noun) The *delay* was **DUE TO** leaves on the line. (noun) 'Owing to', strictly speaking, should refer to a verb: The march *was cancelled* **OWING TO** the storm. (verb) **OWING TO** an earlier injury, he *limped* badly. (verb) However, in recent years, the use of 'due to' where traditionally 'owing to' would be required has become widespread. Nevertheless, some careful writers continue to preserve the distinction and you may wish to do so too in a formal context.
duel	See **DUAL OR DUEL?**.
duly	(*not* duely) This is an exception to the magic -e rule. See **ADDING ENDINGS** (ii).
dutchess	Wrong spelling. See **DUCHESS**.
dwelled/dwelt	Both spellings are correct.

dyeing or dying?

DYEING comes from the verb to dye.
She was **DYEING** all her vests green.
DYING comes from the verb to die.
She cursed him with her **DYING** breath.

E

earnest or Ernest?

EARNEST = serious and sincere
ERNEST = masculine first name

echo (singular)

echoes (plural)
See **PLURALS** (iv).

economic or economical?

ECONOMIC = related to the economy of the country, or industry or business
ECONOMICAL = thrifty, avoiding extravagance

ecstasy (singular)

ecstasies (plural)
See **PLURALS** (iv).

Ecstasy

illegal drug

eczema

-ed or -t?

These can be either:

burned	burnt
dreamed	dreamt
dwelled	dwelt
kneeled	knelt
leaned	leant
leaped	leapt
learned	learnt
smelled	smelt
spelled	spelt
spilled	spilt
spoiled	spoilt

eerie or eyrie?

EERIE = strange, weird, disturbing
EYRIE = an eagle's nest

effect

See **AFFECT OR EFFECT?**.

effective, effectual or efficient?

EFFECTIVE = able to produce a result
an **EFFECTIVE** cure
an **EFFECTIVE** speech

EFFECTUAL = likely to be completely successful:

EFFECTUAL prayer
EFFECTUAL legislation

EFFICIENT = working well without wasting time, money or effort:

an **EFFICIENT** secretary
an **EFFICIENT** engine

ei/ie spelling rule

Remember the jingle:

i before **e**
except after **c**
or when sounded like **a**
as in 'neighbour' and 'weigh'.

Here are some examples which follow the rule. There are plenty of others.

ie	*ei after c*
achieve	ceiling
believe	conceited
chief	conceive
field	perceive
friend	receive
hygiene	*ei sounding like a*
priest	eight
relief	reign
retrieve	reindeer
shield	skein
shriek	sleigh
thief	vein

18 exceptions

caffeine	forfeit	seize
codeine	heifer	sheikh
counterfeit	height	sovereign
either	leisure	surfeit
Fahrenheit	neither	weir
foreign	protein	weird

Proper names (e.g. of people or countries) don't follow the rule: Deirdre, Keith, Neil, Sheila, Madeira, etc.

eighth (*notice* -hth)
See **EI/IE SPELLING RULE**.

either (*not* -ie-) An exception to the **EI/IE SPELLING RULE**.

either . . . or (i) Take care with singular and plural verbs.
Use these exemplar sentences as a guide:

Either Jack or Tom *was* there.
(singular verb to match Jack (singular) and Tom (singular))

Either Jack or his brothers *were* there.
(plural verb to match 'brothers' (plural) which is closer to it than 'Jack' (singular))

Either his brothers or Jack *was* there.
(singular verb this time because 'Jack' (singular) is closer to the verb than 'brothers')

(ii) Be careful to place each part of the 'either . . . or' construction correctly.

⑥ I have decided either that I have to build an extension or I have to move.

② I have decided that either I have to build an extension or I have to move.

In the example above, there are these two possibilities:

I have to build an extension.
I have to move.

'Either' precedes the first one and 'or' precedes the second.

The second one could be shortened:

I have decided that either I have to build an extension or (I have to) move.

② I have decided that either I have to build an extension or move.

It is important that the two constructions following 'either' and 'or' should be parallel ones:

either meat or fish
either green or red
either to love or to hate
either with malice or with kindness.

If the second construction is shortened to avoid repetition, this is fine. The missing words are obvious and can be supplied readily.

elf (singular) — elves (plural)
See **PLURALS** (v).

eligible or legible? — **ELIGIBLE** = suitably qualified
LEGIBLE = able to be read

eloquent

elude — See **ALLUDE OR ELUDE?**.

embargo (singular) — embargoes (plural)
See **PLURALS** (iv).

embarrass — embarrassed, embarrassing (*not* -r-)

embarrassment

emend — See **AMEND OR EMEND?**.

emergency (singular) — emergencies (plural)
See **PLURALS** (iv).

emigrant or immigrant? — An **EMIGRANT** leaves his or her country to live in another.
An **IMMIGRANT** moves into a country to live permanently.

eminent or imminent? **EMINENT** = famous
IMMINENT = about to happen

emperor

emphasise/emphasize Both spellings are correct.

encyclopaedia/ encyclopedia Both spellings are correct.

endeavour

end stops There are three end stops: a full stop (.), an exclamation mark (!), and a question mark (?).

Use a full stop to end a statement.

There are five eggs in the fridge.

Use an exclamation mark with a command or an exclamation.

Get out!

Use a question mark to end a question.

Where do you live?

See **EXCLAMATION MARKS**.
FULL STOPS.
QUESTION MARKS.

endings See **ADDING ENDINGS**.

enemy (singular) enemies (plural)
See **PLURALS** (iv).

enormity This means a grave sin or a crime, or describes something that is a grave sin or a crime or a disaster on a huge scale.

We gradually realised the full **ENORMITY** of the tragedy.

It is often used in popular speech to mean 'enormousness', 'hugeness', 'immensity'. This should be avoided in a formal context.

enquiry or inquiry? Both spellings are correct and there is no difference in meaning. British English favours the first and American English the second.

Some writers reserve the first for a general request for information and the second for a formal investigation, but this is by no means necessary.

enrol enrolled, enrolling
(British English – enrol; American English – enroll)

enrolment (British English – enrolment; American English – enrollment)

ensure or insure? to **ENSURE** = to make sure
to **INSURE** = to arrange for financial compensation in the case of loss, injury, damage or death

enthusiasm (*not* -ou-)

enthusiastic

envelop enveloped, enveloping, envelopment
(stress on second syllable)

envelope (singular) envelopes (plural) (stress on third syllable)

environment (*not* enviroment)

epigram or epitaph? **EPIGRAM** = a short witty saying
EPITAPH = an inscription on a tombstone

equip equipped, equipping, equipment
See **ADDING ENDINGS** (iv).

Ernest See **EARNEST OR ERNEST?**.

erratum (singular) errata (plural)
See **FOREIGN PLURALS**.

erring err + ing (*not* -r-)

erupt (*not* -rr-)

especially or specially? The two words are very close in meaning and sometimes overlap. However, use these exemplar sentences as a guide to exclusive uses:

I bought the car **ESPECIALLY** for you (= for you alone).
We are awaiting a **SPECIALLY** commissioned report (= for a special purpose).

estuary (singular) estuaries (plural)
See **PLURALS** (iv).

etc. (*not* e.t.c. or ect.)

(i) etc. is an abbreviation of the Latin *et cetera* which means 'and other things'. It is therefore incorrect to write 'and etc.'.

(ii) Avoid using 'etc.' in formal writing. Either list all the items indicated by the vague and lazy 'etc.', or introduce the given selection with a phrase like 'including', 'such as' or 'for example'.

eventually eventual + ly (*not* eventully)

exaggerate (*not* exagerate)

examination

exausted Wrong spelling. See **EXHAUSTED**.

excellent (*not* -ant)

except See **ACCEPT OR EXCEPT?**.

exceptionable or exceptional? **EXCEPTIONABLE** = open to objection
EXCEPTIONAL = unusual

excercise Wrong spelling. See **EXERCISE**.

excite excited, exciting, excitement
See **ADDING ENDINGS** (ii).

exclaim exclaimed, exclaiming

exclamation (*not* -claim-)

exclamation mark Use an exclamation mark:

(i) with exclamations
Ouch! Oh! Hey!

(ii) with vehement commands
Stop thief! Help! Jump!

See COMMANDS.

exercise (*not* excercise)

exhausted (*not* exausted)

exhausting or exhaustive? **EXHAUSTING** = tiring
EXHAUSTIVE = thorough, fully comprehensive

exhibition

exhilarated (*not* -er-)

expedition (*not* expidition)
The second syllable is derived from the Latin word *pes*, *pedis* (foot, of the foot). This may help you to remember -ped-. The words pedal, pedestrian, pedometer all come from this same Latin root.

expendable (*not* -ible)

expense

expensive

experience (*not* expierience, *not* -ance)
The second syllable is derived from the Latin word *per*, meaning through. (Experience is what we gain from going 'through' something.)

explain explained, explaining

explanation (*not* -plain-)

explicit or implicit? **EXPLICIT** = stated clearly and openly
IMPLICIT = implied but not actually stated

TEAMFLY

exspense Wrong spelling. See EXPENSE.

exspensive Wrong spelling. See EXPENSIVE.

exstremely Wrong spelling. See EXTREMELY.

extraordinary extra + ordinary

extravagance (*not* -ence)

extravagant (*not* -ent)

extremely extreme + ly

extrordinary Wrong spelling. See EXTRAORDINARY.

exuberance (*not* -ence)

exuberant (*not* -ent)

eyrie See EERIE OR EYRIE?.

F

facetious (All five vowels occur in this word once only and in alphabetical order.)

facilities or faculties? **FACILITIES** = amenities
FACULTIES = mental or physical aptitudes

facinate Wrong spelling. See **FASCINATE.**

factory (singular) factories (plural)
See **PLURALS** (iv).

Fahrenheit (*not* -ie-)
See **EI/IE SPELLING RULE.**

faithfully faithful + ly
See **SINCERELY** for guidelines when punctuating a complimentary close to a letter (fully blocked and also traditional layout).

familiar (*not* fammiliar)

family (singular) families (plural) (*not* -mm-)

farther or further? Both words can be used to refer to physical distance although some writers prefer to keep 'farther' for this purpose.

I can walk **FARTHER** than you.
I can walk **FURTHER** than you.

FURTHER is used in a figurative sense:

Nothing was **FURTHER** from my mind.

FURTHER is also used in certain expressions:

FURTHER education
until **FURTHER** notice

fascinate (*not* facinate)

favourite (*not* -ate)

feasible (*not* -able)

February *Notice* the word has four syllables and not three as it is often mispronounced.

fewer or less? **FEWER** is the comparative form of 'few'. It is used with plural nouns:

FEWER vegetables
FEWER responsibilities
FEWER children

LESS is the comparative form of 'little'. It is used in the sense of 'a small amount' rather than 'a fewer number of':

LESS enthusiasm
LESS sugar
LESS petrol

LESS THAN is used with number alone, and expressions of time and distance:

LESS THAN a thousand
LESS THAN ten seconds
LESS THAN four miles

It is considered incorrect to use 'less' instead of 'fewer' although such confusion is frequent in popular speech.

As a rule of thumb, remember:

FEWER = not so many
LESS = not so much

fiancé or fiancée? **FIANCÉ** = masculine
FIANCÉE = feminine
Note the accent in both words.

fictional or fictitious? **FICTIONAL** = invented for the purpose of fiction, related to fiction

FICTIONAL texts
FICTIONAL writing

FICTITIOUS = false, not true

a **FICTITIOUS** report
a **FICTITIOUS** name and address

Either word can be used to describe a character in a work of fiction: a **FICTIONAL** or **FICTITIOUS** character.

fiery (*not* firey)

fifteen fifteenth

fifth

fifty fiftieth

finally final + ly (*not* -aly)

finish finished, finishing (*not* -nn-)

firey Wrong spelling. See **FIERY**.

flamingo (singular) flamingoes or flamingos (plural)

flammable or inflammable Both words mean 'easily bursting into flame'. People often think that inflammable is the negative form but the prefix 'in' here means 'into'.

The opposite of these two words is non-flammable or non-inflammable.

flee they fled, have fled, are fleeing

flexible (*not* -able)

flu or flue? **FLU** = influenza (*not* 'flu although an abbreviation)
FLUE = a pipe or duct for smoke and gases

fluorescent (*not* flourescent)

fly they flew, have flown, are flying

focus focused or focussed (both correct)
focusing or focussing (both correct)

for- or fore-? A useful rule of thumb is to remember the usual meaning of the prefixes:

FOR- = not, or something negative
(forbid, forfeit, forget, forsake)
FORE- = before
(foreboding, forecast, forefathers)
See individual entries for
FORBEAR OR FOREBEAR?
FOREWORD OR FORWARD?.

forbear or forebear? **FORBEAR** (stress on second syllable) = restrain oneself
FORBEAR or **FOREBEAR** (stress on first syllable) = ancestor

forbid forbad or forbade (both correct), forbidden, forbidding

forcible (*not* -able)

forecast (*not* forcast)

forefend/forfend Either spelling can be used.

foregather/forgather Either spelling can be used.

forego/forgo Either spelling can be used.

foreign An exception to the rule.
See EI/IE SPELLING RULE.

foreign plurals Some foreign words in English have retained their foreign plurals. Some have both foreign and English plurals. Take care, however, with the words that are asterisked below because the foreign plural of these is used in a different sense from the English plural. Check these words under individual entries for the distinction in meaning.

singular -a	*foreign plural*	*English plural*
alga	algae	–
antenna	antennae	antennas*
formula	formulae	formulas*
larva	larvae	–
nebula	nebulae	nebulas
vertebra	vertebrae	vertebras

singular -eau -eu	*foreign plural*	*English plural*
adieu	adieux	adieus
bureau	bureaux	bureaus
chateau	chateaux	–
milieu	milieux	milieus
plateau	plateaux	plateaus
tableau	tableaux	–
singular -ex -ix		
appendix	appendices	appendixes*
index	indices	indexes*
matrix	matrices	matrixes
vortex	vortices	vortexes
singular -is		
analysis	analyses	–
axis	axes	–
crisis	crises	–
diagnosis	diagnoses	–
hypothesis	hypotheses	–
parenthesis	parentheses	–
synopsis	synopses	–
singular -o		
graffito	graffiti	–
libretto	libretti	librettos
tempo	tempi	tempos
virtuoso	virtuosi	virtuosos
singular -on		
automaton	automata	automatons
criterion	criteria	–
ganglion	ganglia	ganglions
phenomenon	phenomena	–
singular -um		
aquarium	aquaria	aquariums
bacterium	bacteria	–
curriculum	curricula	curriculums
datum	data	–
erratum	errata	–
memorandum	memoranda	memorandums
millennium	millennia	millenniums
referendum	referenda	referendums
stratum	strata	–
ultimatum	ultimata	ultimatums

singular -um	*foreign plural*	*English plural*
ovum	ova	–
singular -us		
bacillus	bacilli	–
cactus	cacti	cactuses
fungus	fungi	funguses
hippopotamus	hippopotami	hippopotamuses
nucleus	nuclei	–
radius	radii	radiuses
stimulus	stimuli	–
syllabus	syllabi	syllabuses
terminus	termini	terminuses
tumulus	tumuli	–

The Hebrew plural -im is found in these three words:

cherub	cherubim	cherubs
kibbutz	kibbutzim	–
seraph	seraphim	–

This list is by no means comprehensive but it does contain most of the words that are commonly used.

foresake Wrong spelling. See **FORSAKE**.

forest (*not* forrest)

foreword or forward? Use these exemplar sentences as a guide:

The Poet Laureate had written a **FOREWORD** for the new anthology.
I am looking **FORWARD** to the holiday.
Will you please **FORWARD** this letter?

forfeit (*not* -ie-, exception to the rule)
See **EI/IE SPELLING RULE**.

forfend See **FOREFEND/FORFEND**.

forgather See **FOREGATHER/FORGATHER**.

forgo See **FOREGO/FORGO**.

formally or formerly? **FORMALLY** = in a formal manner
FORMERLY = previously, at an earlier time

formula (singular)
There are two plurals.
Use formulae in a scientific or mathematical context.
Use formulas in all other cases.

forrest Wrong spelling. See **FOREST**.

forsake (*not* fore-)
See **FOR OR FORE?**.

fortunately fortunate + ly (*not* -atly)
See **ADDING ENDINGS** (iii).

forty (*not* fourty)

forward See **FOREWORD OR FORWARD?**.

frantic

frantically frantic + ally (*not* franticly)

freind Wrong spelling. See **FRIEND**.

frequent (*not* -ant)
Use as an adjective (stress on first syllable):

There were **FREQUENT** interruptions.

Use as a verb (stress on second syllable):

They **FREQUENT** the most terrible pubs.

fresco (singular) frescoes or frescos (plural)
See **FOREIGN PLURALS**.

friend (*not* -ei-)

frieze (*not* -ei-)
See **EI/IE SPELLING RULE**.

frighten frightened, frightening
(*not* frightend, frightning)

frolic frolicked, frolicking, frolicsome
See **SOFT C AND SOFT G**.

fuchsia (named after Leonhard Fuchs, German botanist)

-ful When full is used as an ending to a word, it is always spelt -ful:

beautiful
careful
wonderful
hopeful, etc.

fulfil fulfilled, fulfilling, fulfilment
See **ADDING ENDINGS** (iv).

full stops See **END STOPS**.
See **COMMAS** (b).

fungus (singular) fungi or funguses (plural)
See **FOREIGN PLURALS**.

further See **FARTHER OR FURTHER?**.

fuschia Wrong spelling. See **FUCHSIA**.

G

gaiety — gay + ety – an exception to the y rule
See **ADDING ENDINGS** (iii).

gaily — gay + ly – an exception to the y rule
See **ADDING ENDINGS** (iii).

gallop — galloped, galloping (*not* -pp-)
See **ADDING ENDINGS** (iv).

ganglion (singular) — ganglia or ganglions (plural)
See **FOREIGN PLURALS**.

gaol — An alternative spelling is 'jail'.

garage

gastly — Wrong spelling. See **GHASTLY**.

gateau (singular) — gateaus or gateaux (plural)
See **FOREIGN PLURALS**.

gauge — (*not* guage)

genealogical — (*not* geneo-)

generosity — (*not* -ous-)

generous

get — they get, have got, are getting

ghastly — (*not* gastly)

gipsy/gypsy — Both spellings are correct.
gipsies or gypsies (plural)
See **PLURALS** (iii).

glamorous — (*not* -our-)

glamour

good will or goodwill? — Always write as one word when referring to the prestige and trading value of a business.

TEARFLY

	He bought the **GOODWILL** for five thousand pounds.
	Use either two words or one word when referring to general feelings of kindness and support.
	As a gesture of **GOOD WILL**, she cancelled the fine.
gorgeous	(*not* -gous) See **SOFT C AND SOFT G**.
gorilla or guerilla?	A **GORILLA** is an animal. A **GUERILLA** is a revolutionary fighter.
gossip	gossiped, gossiping (*not* -pp) See **ADDING ENDINGS** (iv).
gourmand or gourmet?	A **GOURMAND** is greedy and over-indulges where fine food is concerned. A **GOURMET** is a connoisseur of fine food.
government	(*not* goverment as it is often mispronounced)
governor	(*not* -er)
gradual	
gradually	gradual + ly (*not* gradully)
graffiti	This is increasingly used in a general sense (like the word 'writing') and its plural force is forgotten when it comes to matching it with a verb:
	There *was* **GRAFFITI** all over the wall.
	A few conservative writers would like a plural verb (There were **GRAFFITI** all over the wall).
graffito (singular)	graffiti (plural) See **FOREIGN PLURALS**.

grammar (*not* -er)

gramophone (*not* grama-)

grandad/granddad Both spellings are correct.

grandchild

granddaughter

grandfather

grandma

grandmother

grandparent

grandson

grate or great? Use these exemplar sentences as a guide:

The fire was burning brightly in the **GRATE**.
GRATE the potato coarsely.
Christopher Wren was a **GREAT** architect.

grateful (*not* greatful)

grief (*not* -ei-)

grievance (*not* -ence)

grievous (*not* -ious)

grotto (singular) grottoes or grottos (plural)

guage Wrong spelling. See GAUGE.

guarantee

guardian

guess

guest

guttural (*not* -er-)

H

hadn't (*not* had'nt)

haemorrhage (*not* -rh-)

half (singular) halves (plural)
See **PLURALS** (v).

halo (singular) haloes or halos (plural)
See **PLURALS** (iv).

handkerchief (singular) handkerchiefs (plural) (*not* -nk-)
See **PLURALS** (v).

hanged or hung? People are **HANGED**.
Things like clothes and pictures are **HUNG**.

happen happened, happening (*not* -nn-)

harass (*not* -rr-)

hardly See **DOUBLE NEGATIVES**.

hasn't (*not* has'nt)

haven't (*not* have'nt)

headquarters (*not* headquaters)

hear or here? You **HEAR** with your ear.

Use **HERE** to indicate place:

Come over **HERE**.

heard or herd? We **HEARD** their voices outside.
We photographed the **HERD** of deer.

heifer See **EI/IE SPELLING RULE**.

height See **EI/IE SPELLING RULE**.

heinous See **EI/IE SPELLING RULE**.

herd See **HEARD OR HERD?**.

here — See **HEAR OR HERE?**.

hero (singular) — heroes (plural)
See **PLURALS** (iv).

heroin or heroine? — **HEROIN** is a drug.
A **HEROINE** is a female hero.

hers — No apostrophe is needed.

This is mine; this is **HERS**.
HERS has a yellow handle.

hiccough or hiccup? — Both words are pronounced 'hiccup' and either spelling can be used. The second spelling (hiccup) is more usual.

hiccup — hiccuped, hiccuping (*not* -pp-)

hieroglyphics

high-tech or hi-tec? — Both spellings are correct for the adjective derived from high technology:

A **HI-TEC** factory
A **HIGH-TECH** computer system

Without the hyphen, each word can be used as a noun replacing 'high technology':

A generation familiar with **HIGH TECH**
The latest development in **HI TEC**

hindrance — (*not* hinderance)

hippopotamus (singular) — hippopotami or hippopotamuses (plural)
See **FOREIGN PLURALS**.

historic or historical? — **HISTORIC** means famous in history, memorable, or likely to go down in recorded history:

a **HISTORIC** meeting

HISTORICAL means existing in the past or representing something that could have happened in the past:

a **HISTORICAL** novel
a **HISTORICAL** fact

Note It would not be wrong to say or write *an* historic meeting, *an* historical novel, *an* historical fact. However, this usage of *an* before words like hotel, historic and historical is becoming much less common, now that the h beginning these words is usually voiced.

hoard or horde? To **HOARD** is to save something in a secret place.
A **HOARD** is a secret store.
A **HORDE** is a large group of people, insects or animals.

hoarse or horse? **HOARSE** means croaky, sore or rough (a **HOARSE** whisper).
HORSE is an animal.

hole or whole? Use these exemplar sentences as a guide:

She ate the **WHOLE** cake by herself.
You have a **HOLE** in your sock.

homeoepathy/ homeopathy Both spellings are correct.

honest (*not* onnist or honist)

honorary (*Note*: this word has four syllables not three.)
An **HONORARY** secretary of an association is one who works voluntarily and receives no payment.

honour honourable

hoof (singular) hoofs or hooves (plural)
See **PLURALS** (v).

hoping or hopping? hope + ing = hoping
hop + ing = hopping
See **ADDING ENDINGS** (i) and (ii).

horde See **HOARD OR HORDE?**.

horrible (*not* -able)

horse See **HOARSE OR HORSE?**.

human or humane? **HUMAN** beings are naturally competitive. There must be a more **HUMANE** way of slaughtering animals.

humour humorous (*not* humourous)
humourless

hundred (*not* hundered)

hung See **HANGED OR HUNG?**.

hygiene (*not* -ei-)
See **EI/IE SPELLING RULE**.

hyper- or hypo-? The prefix 'hyper' comes from a Greek word meaning 'over', 'beyond'. Hence we have words like these:

hyperactive (= abnormally active)
hypermarket (= a very large self-service store)
hypersensitive (= unusually sensitive)

The prefix 'hypo' comes from a Greek word meaning 'under'. Hence we have words like these:

hypochondria (the melancholy associated with obsession with one's health was originally believed to originate in the organs beneath the ribs)
hypodermic (= under the skin)

hypercritical or hypocritical? **HYPERCRITICAL** = excessively critical
HYPOCRITICAL = disguising one's true nature under a pretence of being better than you really are
See **HYPER- OR HYPO-?**.

hyperthermia or hypothermia? **HYPERTHERMIA** = having an abnormally high body temperature
HYPOTHERMIA = having an abnormally low body temperature
See **HYPER- OR HYPO-?**.

hyperventilate or hypoventilate

HYPERVENTILATE = to breathe at an abnormally rapid rate
HYPOVENTILATE = to breathe at an abnormally slow rate
See HYPER- OR HYPO-?.

hyphens

(i) Hyphens are used to indicate word-breaks where there is not space to complete a word at the end of a line.

Take care to divide the word at an appropriate point between syllables so that your reader is not confused and can continue smoothly from the first part of the word to the second part.

There are dictionaries of hyphenation available that will indicate sensible places to break words. They don't always agree with each other! You will also notice a difference in practice between British English and American English.

Increasingly, however, the trend is towards American English practice, i.e. being guided by the way the word is pronounced. Break the word in such a way as to preserve the overall pronunciation as far as possible. It is really a matter of common sense. For this reason you will avoid breaking:

father	into	fat-her
legend	into	leg-end
therapist	into	the-rapist
manslaughter	into	mans-laughter
notable	into	not-able
		and so on!

Note: that the hyphen should be placed at the end of the first line (to indicate that the word is to be continued). It is not repeated at the beginning of the next.

The children shouted enthusiastically as they raced towards the sea.

If you are breaking a word that is already hyphenated, break it at the existing hyphen:

Both my parents are extremely absent-minded.

Breaking a word always makes it look temporarily unfamiliar. You will notice that in printed books for very young readers word-breaks are always carefully avoided. Ideally, you also will try to avoid them. Anticipate how much space a word requires at the end of a line and start a new line if necessary. Whatever happens, avoid breaking a word very close to its beginning or its end, and never break a one-syllabled word.

(ii) Hyphens are used to join compound numbers between 21 and 99:

twenty-one twenty-five
fifty-five fifty-fifth
ninety-nine ninety-ninth

Hyphens are also used to join fractions when they are written as words:

three-quarters
five-ninths

(iii) Hyphens are used to join compound words so that they become one word:

my son-in-law
a twenty-pound note
her happy-go-lucky smile

You will sometimes need to check in a dictionary whether a word is



hyphenated or not. Sometimes words written separately in a ten-year-old dictionary will be hyphenated in a more modern one; sometimes words hyphenated in an older dictionary will now be written as one word.

Is it washing machine or washing-machine, wash-basin or washbasin, print-out or printout?

Such words need to be checked individually.

(iv) Hyphens are used with some prefixes:

co-author, ex-wife, anti-censorship

Check individual words in a dictionary If you are in doubt.

Always use a hyphen when you are using a prefix before a word that begins with a capital letter:

pro-British, anti-Christian, un-American

Sometimes a hyphen is used for the sake of clarity. There is a difference in meaning between the words in these pairs:

re-cover and recover
re-form and reform
co-respondent and correspondent

(v) Hyphens are also used to indicate a range of figures or dates:

There were 12 - 20 people in the room.
He was killed in the 1914 - 18 war.

hypocrisy (*not* -asy)

hypocrite

hypocritical See HYPERCRITICAL OR HYPOCRITICAL?.

hypothermia See HYPERTHERMIA OR HYPOTHERMIA?.

hypothesis (singular) hypotheses (plural)
See FOREIGN PLURALS.

hypoventilate See HYPERVENTILATE OR HYPOVENTILATE?.

TEAMFLY

I

I/me/myself

These three words are pronouns and cause a great deal of confusion.

(i) Most people use the pronoun 'I' correctly when it is used on its own:

I love cats.
I like chocolate.
I mow the lawn every Sunday.
I am trying to lose weight.
I have two sisters.

Confusion generally arises with phrases like 'my husband and I' and 'my husband and me'. Which should it be?

The simplest method is to break the sentence into two and see whether 'I' or 'me' sound right:

My husband likes chocolate.
I like chocolate.
MY HUSBAND AND I like chocolate.

(ii) Most people use the pronoun 'me' correctly when it is used on its own:

The burglar threatened **ME**.
It was given to **ME**.

Once again confusion arises when a pair is involved. The advice remains the same. Break the sentence into two and see whether 'I' or 'me' sounds right:

The burglar threatened my husband.
The burglar threatened **ME**.
The burglar threatened **MY HUSBAND AND ME**.

It was given to my husband.
It was given to **ME**.
It was given to **MY HUSBAND AND ME**.

(iii) The pronoun 'myself' has two distinct functions.

▶ It can be used in constructions like this where it is essential to the sense:

I cut **MYSELF** yesterday.
I did it by **MYSELF**.

▶ It can be used to help emphasise a point. In these cases, it can be omitted without changing the overall sense:

I'll wrap the parcel **MYSELF**.
MYSELF, I would disagree.

'Myself' should never be used as a substitute for 'I' or 'me'.

⑥ My friend and myself had a wonderful time in Austria.
② My friend and I had a wonderful time.

⑥ They presented my brother and myself with a silver cup.
② They presented my brother and me with a silver cup.

⑥ This is from Henry and myself.
② This is from Henry and me.

-ible See **-ABLE/-IBLE**.

idea or ideal? Bristolians have particular difficulty distinguishing between these two because of the intrusive Bristol 'l'. These exemplar sentences should help:

Your **IDEA** is brilliant.
This is an **IDEAL** spot for a picnic.
His **IDEALS** prevent him from eating meat.

idiosyncrasy (*not* -cy)

-ie- See **EI/IE SPELLING RULE**.

illegible or ineligible? **ILLEGIBLE** = not able to be read
INELIGIBLE = not properly qualified

illusion See **ALLUSION, DELUSION OR ILLUSION?**.

imaginary or imaginative? **IMAGINARY** = existing only in the imagination
IMAGINATIVE = showing or having a vivid imagination, being creative, original

imformation Wrong spelling. See **INFORMATION**.

immediately (*not* immeadiately or immediatly)

immense immensely (*not* immensly)

immigrant See **EMIGRANT OR IMMIGRANT?**.

imminent See **EMINENT, OR IMMINENT?**.

immoral See **AMORAL OR IMMORAL?**.

implicit See **EXPLICIT OR IMPLICIT?**.

imply or infer? To **IMPLY** something is to hint at it:

She **IMPLIED** that there were strong moral objections to his appointment but didn't say so in so many words.

To **INFER** is to draw a conclusion:

Am I to **INFER** from what you say that he is unsuitable for the post?

impossible (*not* -able)

imposter/impostor Both spellings are correct. The second form (-or) is, however, more common.

impractical or impracticable? **IMPRACTICAL** = could be done but not worth doing
IMPRACTICABLE = incapable of being done

incidentally incidental + ly (*not* incidently)

incredible (*not* -able)

indefensible (*not* -able)

indelible (*not* -able)

independence (*not* -ance)

independent (*not* -ant)

index (singular) indexes or indices (plural)
See **FOREIGN PLURALS**.
See **INDEXES OR INDICES?**.

indexes or indices? Both are acceptable plural forms of 'index' but they are used differently.
Use **INDEXES** to refer to alphabetical lists of references in books.
Use **INDICES** in mathematical, economic and technical contexts.

indirect speech/ reported speech Unlike direct speech where the words actually spoken are enclosed within inverted commas, indirect speech requires no inverted commas.

Direct: 'I am exhausted,' said Sheila.
Indirect: Sheila said that she was exhausted.

Note how direct questions and commands become straightforward statements when they are reported in indirect speech. A full stop at the end is sufficient.

Direct: 'What is your name?' Mr Brown asked the new boy.
Indirect: Mr Brown asked the new boy his name.

Direct: 'Fire!' commanded the officer.
Indirect: The officer commanded his men to fire.

indispensable (*not* -ible)

individual (five syllables)
This noun should correctly be used to distinguish one person from the rest of a group or community:

the rights of the **INDIVIDUAL** in society

Informally it is also used in the sense of 'person':

an untrustworthy **INDIVIDUAL**

Avoid this use in formal contexts.

industrial or industrious? **INDUSTRIAL** = associated with manufacturing
INDUSTRIOUS = hard-working

ineffective or ineffectual? **INEFFECTIVE** = not producing the desired effect

an **INEFFECTIVE** speech

INEFFECTUAL = not capable of producing the desired effect.

an **INEFFECTUAL** speaker

ineligible See **ILLEGIBLE OR INELIGIBLE?**.

inexhaustible

in fact (two words)

infectious See **CONTAGIOUS OR INFECTIOUS?**.

infer See **IMPLY OR INFER?**. See also next entry.

infer inferred, inferring, inference
See **ADDING ENDINGS** (iv).

inflammable See **FLAMMABLE OR INFLAMMABLE?**.
See also next entry.

inflammable or inflammatory? **INFLAMMABLE** = easily bursting into flames
INFLAMMATORY = tending to arouse violent feelings.

information (*not* im-)

in front two words (*not* frount)

ingenious or ingenuous? **INGENIOUS** = skilful, inventive, original
INGENUOUS = innocent, unsophisticated

inhuman or inhumane? **INHUMAN** = lacking all human qualities
INHUMANE = lacking compassion and kindness

innocent innocence

innocuous

innuendo (singular) innuendoes or innuendos (plural)
See **PLURALS** (iv).

inoculate (*not* -nn-)

inquiry See **ENQUIRY OR INQUIRY?**.

instal/install Both spellings are correct.
installed, installing, installment/instalment

insurance See **ASSURANCE OR INSURANCE?**.

intelligence (*not* -ance)

intelligent (*not* -ant)

intentions (*not* intensions)

inter-/intra- The prefix **INTER-** means between or among (e.g. international).
The prefix **INTRA-** means within, on the inside (e.g. intravenous).

interesting (four syllables, *not* intresting)

interrogate (*not* -r-)

interrupt (*not* -r-)

invent See **DISCOVER OR INVENT?**.

inverted commas Inverted commans can be double (“ ”) or single (‘ ’). Use whichever you wish as long as you are consistent, In print, single inverted commas are generally used; in handwriting, double inverted commas are frequently used for enclosing direct speech



and single inverted commas for enclosing titles and quotations. There are no hard-and-fast rules.

Direct speech
Inverted commas should enclose the actual words of speech that are being quoted.

'You are very welcome,' she said.
She said, 'You are very welcome.'
'You are,' she said, 'very welcome.'

Note the punctuation conventions in the sentences above. These will be examined more closely now.

- Speech first and narrative second.

  'You are very welcome,' she said.
  'Are you tired?' she asked.
  'Not at all!' he exclaimed.

  Notice that the appropriate punctuation is enclosed with the words spoken.

  Note that the narrative continues with an initial small letter: she/he.

- Narrative first and speech second.

  Brian said, 'You're very late.'
  Brian asked, 'What kept you?'
  Sarah snapped, 'Don't cross-question me!'

  Notice that a comma always divides the narrative from the direct speech.

  Note that the direct speech always begins with a capital letter.

  Note that the appropriate punctuation mark is enclosed within the inverted commas with the words spoken and no further end stop is required.

- Speech interrupted by narrative.

  'We have all been hoping,' said my mother, 'that you will join us on Christmas Day.'

  Note that the two parts of the interrupted spoken sentence are enclosed by inverted commas.
  Note that a comma (within the inverted commas) marks the break between speech and narrative, and that another comma (after the narrative and before the second set of inverted commas) marks the resumption of the direct speech.
  Note that the interrupted sentence of speech is resumed without the need for a capital letter.

- Longer speeches and the layout of dialogue.

  'I should love to join you on Christmas Day,' said Sean.
  The children were ecstatic. They cried together, 'That's wonderful!'
  'Indeed it is,' said my mother. 'When will you be able to get to us?'
  'By 10 o'clock.'
  'Really? That's splendid!'

  The rule is 'a new line for a new speaker' even if the speech is only a word or two. In addition, each new speech should ideally be indented a little to make it easier for the reader to follow the cut and thrust of dialogue.
  Note how a speech of two or more sentences is punctuated.

  'Indeed it is,' said my mother. 'When will you be able to get to us?'

If this were lengthened further, the close of the second pair of inverted commas would be delayed accordingly:

'Indeed it is,' said my mother. 'When will you be able to get to us? Need I say ''the earlier the better''? You know that we'll be up at the crack of dawn.'

▶ Inverted commas are used to enclose titles.

Have you read 'Angela's Ashes' by Frank McCourt?

Alternatively, the title can be underlined or, in print, italicised. Inverted commas will not then be needed.

▶ Inverted commas are used to enclose quotations.

Like Coriolanus, I often feel that 'there is a life elsewhere'.

Note that the final full stop comes outside the inverted commas enclosing the quotation. Incorporating a quotation in a sentence is different from punctuating direct speech.

See INDIRECT/REPORTED SPEECH.
See TITLES.

invisible (*not* -able)

irational Wrong spelling. See IRRATIONAL.

iridescent (*not* -rr-)

irony or sarcasm? **IRONY** is subtle, amusing, often witty. **SARCASM** is deliberately hurtful and intentionally cruel.

Irony comes from a Greek word meaning 'pretended ignorance'.

Sarcasm comes from a Greek word meaning 'to tear the flesh with one's teeth'.

Irony relies on those with insight realising that what is said is the opposite of what is meant.

Mr Bennet in Jane Austen's *Pride and Prejudice* frequently makes ironical remarks which only his more perceptive listeners will understand. When he tells one of his less musical daughters that she has delighted the company with her piano playing for long enough, she takes his remarks at face value. Jane and Elizabeth, two of her sisters, know exactly what he really meant.

Sarcasm sometimes uses this technique of irony and says in a very cutting way (which will be very clearly understood) the opposite of what is really meant.

When a teacher says, 'Brilliant!', to a pupil who fails yet again, he is being sarcastic and ironical at the same time. When a teacher says, 'Have you lost your tongue?' to a pupil, he is being sarcastic.

irrational (*not* -r-)

irrelevant (*not* irrevelant: think of 'does not relate')

irreparable

irreplaceable See SOFT C AND SOFT G.

irrepressible

irresistible

irresponsible

irrevelant Wrong spelling. See IRRELEVANT.

irreversible

irridescent Wrong spelling. See IRIDESCENT.

TEACHER

-ise or -ize?

Most words ending with this suffix can be spelt -ise or -ize in British English. American English is more prescriptive and insists on -ize whenever there is a choice.

House-styles in Britain vary from publisher to publisher and from newspaper to newspaper. (You may have noticed that in this book I favour -ise.)

When making your choice, bear these two points in mind:

- These nineteen words *have* to be -ise: advertise, advise, apprise, arise, chastise, circumcise, comprise, compromise, despise, devise, disguise, enfranchise, excise, exercise, improvise, revise, supervise, surprise, televise.
- Only one verb of more than one syllable has to be -ize: capsize.
  (One syllabled verbs like 'seize' still need care, of course.)

Whatever you decide, be consistent within one piece of writing and be consistent with derivatives. If you use 'realize' in one paragraph, you must use 'realization' and not 'realisation' at another point in the same piece. If you use 'sympathize', then you must refer to 'sympathizers' and not to 'sympathisers' elsewhere.

Many authorities prefer to use -ize when there is a choice. In practice, many writers prefer to use -ise because this choice is relatively trouble-free.

The decision is yours!

isn't

Place the apostrophe carefully. (*not* is'nt)

itinerary

(five syllables, not four as it is often mispronounced and misspelt)

its or it's?

ITS is a possessive adjective like 'her' and 'his':

The book has lost **ITS** cover.
ITS beauty has faded.

IT'S is a contraction of 'it is' or 'it has':

IT'S very cold today. (= it is)
IT'S been a long winter. (= it has)

If you are ever in doubt, see if you can expand 'its/it's' to 'it is' or 'it has'. If you can, you need an apostrophe. If you can't, you don't.

Remember too that contractions like 'it's' are fine in informal contexts but should be avoided in formal writing. When it's inappropriate to use slang, it is inappropriate to use these contractions. You have to write the forms in full.

J

jealous (*not* jelous)

jealousy

jeopardise/jeopardize Both spellings are correct.

jeopardy

jewelry/jewellery Both spellings are correct.
(*not* jewlery as the word is often mispronounced)

jodhpurs

journey (singular) journeys (plural)
See **PLURALS** (iii).

judgement/judgment Both spellings are correct.

judicial or judicious? **JUDICIAL** = pertaining to courts of law and judges
JUDICIOUS = showing good judgment, wise, prudent
The words are not interchangeable. There is a clear distinction in meaning, as you can see.
A **JUDICIAL** decision is one reached in a law court.
A **JUDICIOUS** decision is a wise and discerning one.

K

keenness — keen + ness

kerb — See **CURB OR KERB?**.

kernel — See **COLONEL OR KERNEL?**.

kibbutz (singular) — kibbutzim (plural)
See **FOREIGN PLURALS**.

kidnap — kidnapped, kidnapping, kidnapper
An exception to the 2-1-1 rule.
See **ADDING ENDINGS** (iv).

kneel — kneeled or knelt, kneeling

knew or new? — Use these exemplar sentences as a guide:

I **KNEW** the answer.
Nanette has **NEW** shoes.

knife (singular) — knives (plural)
See **PLURALS** (v).

know or no? — Use these exemplar sentences as a guide:
I KNOW the answer.
NO, they cannot come.
We have **NO** milk left.

knowledge

knowledgeable/ knowledgable — Both spellings are correct.

L

laboratory (singular) — laboratories (plural)
See **PLURALS** (iii).

labour — laborious

laid — See **ADDING ENDINGS** (iii) (exception to rule).
See **LAY OR LIE?**.

lain — See **LAY OR LIE?**.

lama or llama? — **LAMA** = a Buddhist priest
LLAMA = an animal of the camel family

landscape — (*not* lanscape)

language — (*not* langage)

larva (singular) — larvae (plural)
See **FOREIGN PLURALS**.

later or latter? — **LATER** is the comparative of 'late'.
(late, later, latest)

I will see you **LATER**.
You are **LATER** than I expected.

LATTER is the opposite of 'former'.
Cats and dogs are wonderful pets but the **LATTER** need regular exercise.

Note: use 'latter' to indicate the second of two references; use 'last' to indicate the final one of three or more.

lay or lie? — The various tenses of these verbs cause a great deal of unnecessary confusion. Use these exemplar sentences as a guide:

to lay:
I LAY the table early every morning.
I AM LAYING the table now.
I HAVE LAID it already.

I WAS LAYING the table when you phoned.
I LAID the table before I went to bed.

My hen **LAYS** an egg every morning.
She **IS LAYING** an egg now.
She **HAS LAID** an egg already.
She **WAS LAYING** an egg when you phoned.
She **LAID** an egg every day last week.

to lie (down)
I LIE down every afternoon after lunch.
I AM LYING down now.
I HAVE LAIN down every afternoon this week.
I WAS LYING down when you phoned.
I LAY down yesterday afternoon.

to lie (= tell a lie)
I LIE regularly.
I AM LYING to you now.
I HAVE LIED all my life.
I WAS LYING to you last week.
I LIED to you yesterday as well.

laying — See LAY OR LIE?.

lead or led? — **LEAD** is the present tense.
LED is the past tense.

Go in front and **LEAD** us home.
He went in front and **LED** us home.

leaf (singular) — leaves (plural)
See PLURALS (v).

leaned/leant — Both spellings are correct.

leaped/leapt — Both spellings are correct.

learned/learnt — Both spellings are correct.

leftenant — Wrong spelling. See LIEUTENANT.

legend or myth? — Both are traditional tales but legends usually have some basis in fact (e.g.

Robert the Bruce and the spider, King Alfred and the cakes, Robin Hood and Sherwood Forest). Myths are supernatural tales, often involving gods or giants, which serve to explain natural events or phenomena (e.g. Pandora's Box and the coming of evil into the world, The Seven Pomegranate Seeds and the seasons of the year and so on).

legible — See **ELIGIBLE OR LEGIBLE?**.

leisure — (*not* -ie-)
See **EI/IE SPELLING RULE**.

lend — See **BORROW OR LEND?**.

less — See **FEWER OR LESS?**.

liaise — liaison (*not* liase/liason)

libel or slander? — Both refer to statements damaging to a person's character: **LIBEL** is written; **SLANDER** is spoken.

library — (*not* libary)

libretto (singular) — libretti or librettos (plural)
See **FOREIGN PLURALS**.

licence or license? — **LICENCE** is a noun. We can refer to a licence or the licence or your licence:

Do you have your driving **LICENCE** with you?

LICENSE is a verb:

The restaurant is **LICENSED** for the consumption of alcohol.

licorice/liquorice — Both spellings are correct.

lie — See **LAY OR LIE?**.

lied — See **LAY OR LIE?**.

liesure — Wrong spelling. See **LEISURE**.

lieutenant

life (singular) — lives (plural)
See **PLURALS** (v).

lighted/lit — Both forms are correct.

lightening or lightning? — **LIGHTENING** comes from the verb 'to lighten' and so you can talk about:

LIGHTENING a heavy load or
LIGHTENING the colour of your hair.

LIGHTNING is the flash of light we get in the sky during a thunderstorm.

likable/likeable — Both spellings are correct.

like — See **AS OR LIKE?**.

likelihood

liqueur or liquor? — A **LIQUEUR** is a sweet, very strong, alcoholic drink usually taken in small glasses after a meal.
LIQUOR refers to any alcoholic drink.

liquorice — See **LICORICE/LIQUORICE**.

literally — Beware of using 'literally' to support a fanciful comparison:

⑥ My eyes **LITERALLY** popped out of my head when I saw her in a bikini. (They didn't!)
② My eyes popped out of my head when I saw her in a bikini.

Everybody will understand that you are speaking figuratively (i.e. it was as if . . .).
See **METAPHOR**.
See **SIMILE**.

literati — (*Not* litterari)
This word is used to describe well-read and well-educated people who love literature.

literature — (four syllables)

livelihood

loaf (singular) — loaves (plural)
See **PLURALS** (v).

loath, loathe or loth? — **LOATH** and **LOTH** are interchangeable spellings and mean unwilling or reluctant:

I was **LOATH/LOTH** to hurt his feelings.

LOATHE means to detest:

I **LOATHE** snobbery.

loathsome — loathe + some = loathsome
This word means detestable.

loaves — See **LOAF**.

lonely — (*not* lonley)

loose or lose? — Use these exemplar sentences as a guide:

I have a **LOOSE** tooth. (rhymes with moose)
Don't **LOSE** your temper. (rhymes with snooze)

loping or lopping? — lope + ing = loping

He was **LOPING** along with long strides.

lop + ing = lopping

LOPPING the trees will just encourage them to grow taller.

See **ADDING ENDINGS** (i) and (ii).

a lot — (*never* alot)

Remember that this is a slang expression and should never be used in a formal context. Substitute 'many' or recast the sentence altogether.

lovable/loveable — Both spellings are correct.

luggage — (*not* lugage)

luxuriant or luxurious?

LUXURIANT = growing abundantly
LUXURIANT vegetation

LUXURIOUS = rich and costly, sumptuous
a **LUXURIOUS** hotel

luxury

-ly

Take care when adding this suffix to a word already ending in -l. You will have double -l:

real + ly = really
ideal + ly = ideally
special + ly = specially
usual + ly = usually

lying

See LAY OR LIE?.

TEAMFLY

M

machinery (*not* -ary)

madam or madame? Use **MADAM**:

- ▶ as a polite term of respect:
  Can I help you, madam?
- ▶ in letter writing:
  Dear Madam (note capital letter)
- ▶ as a formal title of respect:
  Thank you, Madam Speaker (note capital letter)

Use **MADAME** as the French equivalent:

- ▶ We are going to Madame Tussaud's.
- ▶ The famous French physicist, Madame Curie, was born in Poland.

magic -e Also known as silent -e and mute -e.
See **ADDING ENDINGS** (ii).

mahogany

maintain

maintenance (*not* maintainance)

manageable See **SOFT C AND SOFT G**.

manager (*not* manger, as is so often written!)

mango (singular) mangoes or mangos (plural)
See **PLURALS** (iv).

manoeuvre

mantelpiece (*not* mantle-)

mantelshelf (*not* mantle-)

margarine (*not* margerine)

marihuana/marijuana Both spellings are correct.

marriage

marvel marvelled, marvelling

marvellous

masterful or masterly? **MASTERFUL** = dominating
MASTERLY = very skilful

mathematics (*not* mathmatics)

mating or matting? mate + ing = mating
mat + ing = matting
See **ADDING ENDINGS** (i) + (ii).

matrix (singular) matrices or matrixes (plural)
See **FOREIGN PLURALS**.

may See **CAN OR MAY?**.

may or might?

(i) Use may/might in a present context and might in a past context:

If I receive a written invitation, I **MAY/MIGHT** accept. (still possible)
If I had received a written invitation, I **MIGHT HAVE** accepted. (possibility over now)
If I don't hurry, I **MAY/MIGHT** miss the bus. (possibility exists)
If I hadn't hurried, I **MIGHT HAVE** missed the bus. (risk now over)

(ii) Convert 'may' to 'might' when changing direct speech to indirect or reported speech:

'**MAY** I come in?' she asked.
She asked if she **MIGHT** come in.
'You **MAY** be lucky,' she said.
She said that I **MIGHT** be lucky.

(iii) There is a slight difference between the meaning of 'may' and 'might' in the present tense when they are used in the sense of 'asking permission':

MAY I suggest that we adjourn the meeting? (agreement assured)
MIGHT I suggest that we adjourn the meeting? (suggestion more tentative)

me See **I/ME/MYSELF**.

meant (*not* ment, *not* mean't)

medal or meddle? **MEDAL** = a small metal disc given as an honour
to **MEDDLE** = to interfere

mediaeval/medieval Both spellings are correct.

medicine (*not* medecine) medicinal

mediocre

Mediterranean

medium (singular) media or mediums (plural)
Note, however, that the two plurals differ in meaning.

The **MEDIA** hounded him to death. (= radio, television, newspaper journalists)
She consulted a dozen **MEDIUMS** in the hope of making contact with her dead husband. (= people through whom the spirits of the dead are said to communicate)

mediums See **MEDIUM**.

meet, meet up, meet up with, or meet with? British English distinguishes between the first and last of these:
You **MEET** a person.
You **MEET WITH** an accident.
Avoid using 'meet up' and 'meet up with'. They are clumsy expressions.

⑥ When shall we **MEET UP**?
② When shall we **MEET**?

⑥ We MET UP with friends in town.
② We MET friends in town.

memento (singular) mementoes or mementos (plural)
See **PLURALS** (iv).

memorandum (singular) memoranda or memorandums (plural)
See **FOREIGN PLURALS**.

memory (singular) memories (plural)
See **PLURALS** (iii).

ment Wrong spelling. See **MEANT.**

mention mentioned, mentioning.

Mesdames (i) Plural of French *Madame***.**

(ii) Used as a plural title before a number of ladies' names:

Mesdames Smith, Green, Brown and Kelly won prizes.
Always used with an initial capital letter.

message

messenger (*not* messanger)

metaphor (*not* metaphore)
A metaphor is a compressed comparison:

He *wolfed* his food. (*note* the apparent identification with a wolf's eating habits)

Compare **SIMILE**.

meteorology (six syllables)

meter or metre? Use these exemplar sentences as a guide:

Put these coins in the parking **METER**.
You'll need a **METRE** of material to make a skirt.
Sonnets are always written in iambic **METRE**.

might See **MAY OR MIGHT?**.

might of This is an incorrect construction.
See **COULD OF**.

milage/mileage Both spellings are correct.

milieu (singular) milieus or milieux (plural)
See **FOREIGN PLURALS**.

militate or mitigate? To **MILITATE** (against) comes from the Latin verb meaning 'to serve as a soldier' and it has the combative sense of having a powerful influence on something.

Despite his excellent qualifications, his youthful criminal record **MILITATED** against his appointment as school bursar.

To **MITIGATE** comes from the Latin adjective meaning 'mild' and it means to moderate, to make less severe.

Don't condemn the young man too harshly. There are **MITIGATING** circumstances.

millennium (singular) millennia or millenniums (plural)
(*not* -n-)
See **FOREIGN PLURALS**.

millepede/millipede Both spellings are correct.

mimic mimicked, mimicking
See **SOFT C AND SOFT G**.

miniature

minuscule (*not* miniscule)

minute (*not* minuit)

miracle

miscellaneous miscellany

mischief See **EI/IE SPELLING RULE**.

mischievous (*not* mischievious, as it is often mispronounced)

misplace See **DISPLACE OR MISPLACE?**.

misrelated participles See **PARTICIPLES**.

misspell — mis + spell

misspelled/misspelt — Both spellings are correct.

mistletoe

moccasin

modern — (*not* modren)

moment — (*not* momment)

momentary or momentous? — **MOMENTARY** = lasting for only a very short time
MOMENTOUS = of great significance

monastery (singular) — monasteries (plural)
(*not* monastry/monastries)
See **PLURALS** (iii).

mongoose (singular) — mongooses (plural)
(*not* mongeese)

monotonous

moping or mopping? — mope + ing = moping
mop + ing = mopping
See **ADDING ENDINGS** (i) + (ii).

moral or morale? — Use these exemplar sentences as a guide:

Denise is guided by strong **MORAL** principles.
My **MORALE** suffered badly when I failed my exams and I lost all faith in myself for years.

Morocco

mortgage — (*not* morgage as it is pronounced)

mosquito (singular) — mosquitoes (plural)
See **PLURALS** (iv).

motto (singular) — mottoes or mottos (plural)
See **PLURALS** (iv).

mould

mouldy

moustache

mucous or mucus? **MUCOUS** is an adjective, as in **MUCOUS** membrane.
The name of the thick secretion of the mucous membrane is called **MUCUS**.

murmur murmured, murmuring (*not* murmer-)

mustn't This is the contracted form of 'must not'. Take care to place the apostrophe carefully.

must of This is an incorrect construction.
See **COULD OF**.

mute -e Also known as magic -e and silent -e.
See **ADDING ENDINGS** (ii).

mutual reciprocal

Our dislike was **MUTUAL**.
Their marriage is based on **MUTUAL** respect.

Some would avoid the use of 'mutual' in expressions such as 'our mutual friend' because a third person is then introduced and the feelings of each person for the other two are not necessarily identical. It might be best here to describe the friend as one 'we have in common'.

myself See **I/ME/MYSELF**.

myth See **LEGEND OR MYTH?**.

N

naive/naïve — Both forms are correct.

naiveté/naïveté/ naivety/naïvety — All these forms are correct.

nationalise or naturalise? — to **NATIONALISE** = to transfer ownership from the private sector to the state
to **NATURALISE** = to confer full citizenship on a foreigner

nebula (singular) — nebulae or nebulas (plural)
See **FOREIGN PLURALS**.

necessary

necessity

negatives — See **DOUBLE NEGATIVES**.

neighbour — See **EI/IE SPELLING RULE.**

neither — See **EI/IE SPELLING RULE.**

neither . . .nor — Compare **EITHER . . .OR.**

nephew

-ness — Take care when adding this suffix to a word already ending in -n. You will have double n:

cleanness
openness
suddenness

neumonia — Wrong spelling. See **PNEUMONIA**.

new — See **KNEW OR NEW?**.

niece — See **EI/IE SPELLING RULE.**

nine — ninth

nineteen nineteenth

ninety ninetieth

no See KNOW OR NO?.

no body or nobody? Use these exemplar sentences as a guide:

It was believed that he had been murdered but **NO BODY** was ever found, and so nothing could be proved. (= no corpse)
NOBODY likes going to the dentist. (= no one)

none The problem with 'none' is deciding whether to use with it a singular or a plural verb.

Strictly speaking, a singular verb should accompany 'none':

NONE of the passengers **WAS** hurt. (= not one)
NONE of the milk **WAS** spilt. (= not any)

Colloquially, a singular verb is always used with expressions of quantity but a plural verb is often used when plural nouns follow the 'none of . . .' construction:

NONE of the passengers **WERE** hurt.
NONE of my friends **LIKE** pop music.
NONE of the children **WANT** an ice-cream.

Some would reserve plural verbs in these cases for informal occasions; others would see them as perfectly acceptable formally as well.

no one 'No one' is singular and requires a singular verb:

NO ONE likes meanness.

'No one' should be written as two words and not hyphenated.

nosey/nosy Both spellings are correct.
Note: for informal use only.

noticeable (*not* noticable)
See **SOFT C AND SOFT G**.

not only . . . but also Take care with the positioning of each part of this pair:

⑥ Denise not only enjoys composing but also conducting.

Denise enjoys two musical activities: composing, conducting.
Put 'not only' in front of the first and 'but also' in front of the second, and let 'enjoys' refer to both.

② Denise enjoys **NOT ONLY** composing **BUT ALSO** conducting.

Compare **BOTH . . . AND**; **EITHER . . . OR**; **NEITHER . . . NOR**.

nouns There are four kinds of nouns: common, proper, abstract and collective.

▶ Take care with the punctuation of *proper nouns*. Because they are the special individual names of people, towns, countries, newspapers, days of the week, businesses, and so on, they require initial capital letters:

Dennis Blakely
Ipswich
Sweden
The Times
Wednesday
Blazing Fireplaces Ltd.

Note that months of the year begin with a capital letter but the seasons generally do not:

April, the spring, but the Spring term.

TEAMFLY

- Do not confuse proper and *common nouns*.
  labrador – common noun
  Tinker – proper noun (needs initial capital)
  There is a certain flexibility in sentences like this:

  Bishop Flynn will be arriving at three o'clock. The bishop/Bishop would like to meet the confirmation candidates before the service begins.

- *Abstract nouns* are the names of ideas, emotions, states of mind, and so on.
  The correct form can sometimes be difficult to remember. Do check in a dictionary when you are uncertain. Abstract nouns can have a huge variety of endings:

  optimism, pride, complexity, failure, diffidence, depth, bravery, kindness, excitement, exhilaration, and so on

  Unsophisticated writers often add -ness to an adjective in the hope that it will then be converted to an abstract noun. Sometimes this works; often it doesn't.

- *Collective nouns* (audience, flock, herd, congregation) are treated as singular nouns if regarded as a single whole:

  The audience **WAS** wildly enthusiastic.
  They are treated as plural nouns when regarded as a number of units making up the whole:

  The jury **WERE** divided over his guilt.

nucleus (singular) nuclei (plural)
See FOREIGN PLURALS.

nuisance

number See SINGULAR OR PLURAL?.

numbers Should numbers be written in figures or in words? In mathematical, scientific, technical and business contexts, figures are used, as you would expect.

The problem arises in straightforward prose (an essay, perhaps, or a short story or a letter).

The rule of thumb is that small numbers are written as words and large numbers are written as figures.

What are small numbers? Some people would say numbers up to ten; others numbers up to twenty; others numbers up to one hundred. If you're not bound by the house-style of a particular organisation, you can make up your own mind. Numbers up to one hundred can be written in one or two words and this is why this particular cut-off point is favoured.

There were eight children at the party.
There were eighty-four/84 people in the audience.

Remember to hyphenate all compound numbers between twenty-one and ninety-nine when they are written as words.

Round numbers over one hundred, like two thousand, five million, and so on, are also usually written in words.

Write dates (21 October 2001) and sums of money (£10.50) and specific measurements (10.5 cm) in figures.

Time can be written in words or figures (three o'clock/3 o'clock) but 24-hour clock

times are always written in figures (08.00).

Centuries can be written in words or figures (the 18th century/the eighteenth century).

It is important to be consistent within one piece of writing.

nursery (singular) nurseries (plural)
See PLURALS (iii).

O

oasis (singular)
oases (plural)
See **FOREIGN PLURALS**.

obedience
(*not* -ance)

obedient
(not -ant)

occasion
occasional (*not* -ss-)

occasionally
occasional + ly

occur
occurred, occurring, occurrence
See **ADDING ENDINGS** (iv).

o'clock
Take care with the punctuation of this contraction. The apostrophe represents the omission of four letters:

o'clock = of the clock

Do *not* write: o'Clock, O'Clock or o,clock.

of or off?
These exemplar sentences may help:

He is the youngest **OF** four children. (pronounced *ov*)
Jump **OFF** the bus. (rhymes with cough)

Avoid the clumsy construction:

⑥ Jump off of the bus.
② Jump off the bus.

official or officious?
OFFICIAL = authorised, formal

an **OFFICIAL** visit
an **OFFICIAL** invitation

OFFICIOUS = fussy, self-important, interfering

an **OFFICIOUS** secretary
an **OFFICIOUS** waiter

often (*not* offen)

omission

omit omitted, omitting
See **ADDING ENDINGS** (iv).

one This can be a useful impersonal pronoun:

ONE never knows.

However, it can be difficult to keep up in a long sentence:

ONE never knows if **ONE'S** husband is likely to approve of **ONE'S** choice but that is a risk **ONE** has to take.

Use 'one' sparingly and beware the risk of pomposity.

only The position of 'only' in a sentence is crucial to meaning.
See **AMBIGUITY** (ii).

onnist Wrong spelling. See **HONEST**.

onto or on to? There are circumstances when the words must always be written separately. We will consider these first.

- Always write the words separately if 'to' is part of an infinitive (e.g. to eat, to speak, to be, to watch, etc.):

  She drove **ON TO** test the brakes.

  As a matter of interest you can double-check the 'separateness' of the two words by separating them further:

  She drove **ON** because she wanted **TO** test the breaks.

- Always write the words separately when 'to' means 'towards':

  We cycled **ON TO** Oxford.

Once again, the two words can be further separated:

We cycled **ON** the few remaining miles **TO** Oxford.

▶ It is permissible to write 'onto' or 'on to' when you mean 'to a position on':

The acrobat jumped **ONTO** the trapeze.
The acrobat jumped **ON TO** the trapeze.

It should be borne in mind, however, that many careful writers dislike 'onto' and always use 'on to'.

'Onto' is more common in American English but with the cautions expressed above.

ophthalmologist (*not* opth-)

opinion (*not* oppinion)

opposite

oral See AURAL OR ORAL?.

organise/organize Both spellings are correct.

original

originally original + ly

ought 'Ought' is always followed by an infinitive (to visit, to read, to do, etc).

We **OUGHT** to write our thank-you letters.

The negative form is 'ought not'

We **OUGHT NOT** to hand our work in late.

The forms 'didn't ought' and 'hadn't ought' are *always* wrong.

⑥ You didn't ought to say this.
② He **OUGHT NOT** to say this.

⑥ He hadn't ought to have hit her.
② He **OUGHT NOT** to have hit her.

ours There are eight possessive pronouns:

mine, thine, his, hers, its, ours, yours, theirs. They never need an apostrophe:

This house is **OURS**.

outfit outfitted, outfitting, outfitter (exception to 2-1-1 rule).
See **ADDING ENDINGS** (iv).

out of Avoid using 'of' unnecessarily:

⑥ He threw it **OUT OF** the window.
② He threw it **OUT** the window.

outrageous (*not* outragous)
See **SOFT C AND SOFT G**.

over- Take care when adding this prefix to a word already beginning with r-. You will have -rr-:

overreact
overripe
overrule, etc.

overreact over + react

ovum (singular) ova (plural)
See **FOREIGN PLURALS**.

owing to See **DUE TO/OWING TO**.

P

packed

⑥ We took a pack lunch with us.
② We took a **PACKED** lunch with us.

paid

(exception to the -y rule; *not* payed)
See **ADDING ENDINGS** (iii).

paiment

Wrong spelling. See **PAYMENT**.

pajamas

American spelling. See **PYJAMAS**.

palate, palette, pallet

PALATE = the top part of the inside of your mouth
PALETTE = a small board with a hole for the thumb which an artist uses when mixing paints
PALLET = a platform used to lift and to carry goods

panic

panicked, panicking, panicky
See **SOFT C AND SOFT G**.

paparazzo (singular)

paparazzi (plural)
See **FOREIGN PLURALS**.

paraffin

paragraphing

There is no mystery about paragraphing although many students find it difficult to know when to end one paragraph and begin another.

A paragraph develops a particular point that is relevant to the overall subject. If you wish to write a letter or an essay that develops five or six points, then each point will have its own paragraph and you will add two more, one by way of an introductory paragraph and another at the end as a conclusion.

There are no rules about how long a paragraph should be. Some paragraphs,

often the introduction or the conclusion, may be a single sentence; other paragraphs may be a page or more long. Too many short paragraphs in succession can be very jerky; too many very long ones can look forbidding. It is best to mix long and short paragraphs, if you can.

You may also find that a paragraph which is becoming very long (a page or more) will benefit from being subdivided. The topic of the paragraph may be more sensibly developed as two or three subsidiary points.

Clear paragraphing is not possible without clear thinking. Think of what you want to say before you begin to write. List the topics or points you want to make in a sensible order. Then develop each one in turn in a separate paragraph.

A paragraph usually contains within it one sentence which sums up its topic. Sometimes the paragraph will begin with this sentence (called a topic sentence) and the rest of the paragraph will elaborate or illustrate the point made. Sometimes the topic sentence occurs during the paragraph. It can be effective, from time to time, to build up to the topic sentence as the last sentence in a paragraph.

Careful writers will try to move smoothly from one paragraph to the next, using link words or phrases such as: on the other hand; however; in conclusion.

In handwriting and in typing, it is usual to mark the beginning of a paragraph either by indenting it by 2cm or so, or by leaving a clear line between paragraphs. The only disadvantage of the latter method is that it is not always clear, when a sentence begins on a new page, whether a new paragraph is also intended.

Compare also the paragraphing of speech.
See **INVERTED COMMAS**.

paralyse/paralyze Both spellings are correct.

paralysis

paraphernalia

parent (*not* perant)

parenthesis (singular) parentheses (plural)
See **FOREIGN PLURALS**.

parliament

parliamentary

parrafin Wrong spelling. See **PARAFFIN**.

partake or participate? **PARTAKE** = to share with others (especially food and drink)
PARTICIPATE = to join in an activity; to play a part in

They **PARTOOK** solemnly of lamb, herbs and salt.
Will you be able to **PARTICIPATE** in the firm's pension scheme?

partener Wrong spelling. See **PARTNER**.

participles Participles help to complete some tenses. Present participles end in -ing:

I am **COOKING**.
They were **WASHING**.
You would have been **CELEBRATING**.

Past participles generally end in -d or -ed but there are many exceptions:

I have **LABOURED**.
You are **AMAZED**.
It was **HEARD**.
We should have been **INFORMED**.

Care needs to be taken with the irregular

TEAMFLY

forms of the past participle. They can be checked with a good dictionary.

to choose chosen
to teach taught
to begin begun

The past participle is the word that completes the construction:

having been . . . .?

Participles can also be used as verbal adjectives (that is, as describing words with a lot of activity suggested):

a **HOWLING** baby
a **DESECRATED** grave

As verbal adjectives, they can begin sentences:

HOWLING loudly, the baby woke everyone up.
DESECRATED with graffiti, the tombstone was a sad sight.

Take care that the verbal adjective describes an appropriate noun or pronoun. A mismatch can result in unintended hilarity.
See **AMBIGUITY** (v).

particle

particular

particularly particular + ly

partner (*not* partener)

passed or past? Use these exemplar sentences as a guide:

You **PASSED** me twice in town yesterday.
In the **PAST**, women had few rights.
In **PAST** times, women had few rights.
I walk **PAST** your house every day.

passenger (*not* passanger)

past See **PASSED OR PAST?**

pastime (*not* -tt-)

payed Wrong spelling. See **PAID**.

payment (*not* paiment)
See **ADDING ENDINGS** (iii).

peace or piece? There were twenty-one years of **PEACE** between the two wars.
Would you like a **PIECE** of pie?

peculiar (*not* perc-)

pedal or peddle? a **PEDAL** = a lever you work with your foot
PEDDLE = to sell (especially drugs)

penicillin

peninsula or peninsular? **PENINSULA** is a noun meaning a narrow piece of land jutting out from the mainland into the sea. It is derived from two Latin words: *paene* (almost) and *insula* (island).

Have you ever camped on the Lizard **PENINSULA**?

PENINSULAR is an adjective, derived from the noun:

The **PENINSULAR** War (1808–1814) was fought on the Iberian **PENINSULA** between the French and the British.
Note: It may be useful in a quiz to know that the P&O shipping line was in 1837 The Peninsular Steam Navigation Company (it operated between Britain and the Iberian Peninsula). In 1840, when its operation was extended to Egypt, it became the Peninsular and Oriental Steam Navigation Company (hence P&O).

people (*not* peple)

perant Wrong spelling. See PARENT.

perculiar Wrong spelling. See PECULIAR.

perhaps (*not* prehaps)

period (*not* pieriod)

permanent (*not* -ant)

permissible

perseverance (*not* perser-)

personal or personnel? Sarah has taken all her **PERSONAL** belongings with her.
She was upset by a barrage of **PERSONAL** remarks.
All the **PERSONNEL** will be trained in first aid.
Write to the **PERSONNEL** office and see if a vacancy is coming up.

(*Note* the spelling of personnel with -nn-)
Note: Personnel Officers are now often called Human Resources Officers.

perspicacity or perspicuity? **PERSPICACITY** = discernment, shrewdness, clearness of understanding
PERSPICUITY = lucidity, clearness of expression

phenomenon (singular) phenomena (plural)
See FOREIGN PLURALS.

physical

physically

physique

Piccadilly

piccalilli

picnic picnicked, picnicking, picnicker
See SOFT C AND SOFT G.

piece See PEACE OR PIECE?.

pieriod Wrong spelling. See PERIOD.

pigmy/pygmy (singular) pigmies/pygmies (plural)

pining or pinning? pine + ing = pining
pin + ing = pinning
See ADDING ENDINGS (i), (ii).

plateau (singular) plateaus or plateaux (plural)
See FOREIGN PLURALS.

plausible

pleasant (*not* plesant)

pleasure

plural See SINGULAR OR PLURAL?.

plurals

(i) Most words form their plural by adding -s:

door doors; word words; bag bags; rainbow rainbows; shop shops; car cars

(ii) Words ending in a sibilant (a hissing sound) add -es to form their plural. This adds a syllable to their pronunciation and so you can always hear when this has happened:

bus buses; box boxes; fez fezes/fezzes; bench benches; bush bushes; hutch hutches.

(iii) Words ending in -y are a special case. Look at the letter that precedes the final -y. If the word ends in vowel + y, just add -s to form the plural (vowels: a, e, i, o, u):

day	days
donkey	donkeys
boy	boys
guy	guys

If the word ends in consonant + y, change the y to i, and add -es:

lobby	lobbies
opportunity	opportunities
body	bodies
century	centuries

This rule is well worth learning by heart. There are no exceptions. Remember an easy example as a key like boy/boys.

(iv) Words ending in -o generally add -s to form the plural:

piano	pianos
banjo	banjos
studio	studios
soprano	sopranos
photo	photos
kimono	kimonos

There are nine exceptions which add -es:

domino	dominoes
echo	echoes
embargo	embargoes
hero	heroes
mosquito	mosquitoes
no	noes
potato	potatoes
tomato	tomatoes
torpedo	torpedoes

About a dozen words can be either -s or -es and so you'll be safe with these. Interestingly, some of these words until recently have required -es (words like cargo, mango, memento, volcano). The trend is towards the regular -s ending and some words are in a transitional stage.

(v) Words ending in -f and -fe generally add -s to form the plural:

roof	roofs
cliff	cliffs
handkerchief	handkerchiefs
carafe	carafes
giraffe	giraffes

There are 13 exceptions which end in -ves in the plural. You can always hear when this is the case, but here is the complete list for reference:

knife/knives; life/lives; wife/wives; elf/elves; self/selves; shelf/shelves; calf/calves; half/halves; leaf/leaves; sheaf/sheaves; thief/thieves; loaf/loaves; wolf/wolves.

Four words can be either -fs or -ves:

hoofs/hooves; scarfs/scarves; turfs/turves; wharfs/wharves.

(vi) Some nouns are quite irregular in the formation of their plural.
Some words don't change:

aircraft, cannon, bison, cod, deer, sheep, trout

Some have a choice about changing or staying the same in the plural:

buffalo or buffaloes
Eskimo or Eskimos

Other everyday words have very peculiar plurals which perhaps we take for granted:

man	men	ox	oxen
woman	women	mouse	mice
child	children	louse	lice
foot	feet	die	dice
goose	geese		

After goose/geese, mongoose/ mongooses seems very strange but is correct.

See also **FOREIGN PLURALS**.

pneumonia

possability Wrong spelling. See **POSSIBILITY**.

possable Wrong spelling. See **POSSIBLE**.

possess possessed, possessing

possession

possessive apostrophes See **APOSTROPHES** (ii), (iii).

possessive pronouns No apostrophes are needed with possessive pronouns:

That is **MINE**. That is **OURS**.
That is **THINE**. That is **YOURS**.
That is **HERS**. That is **THEIRS**.
That is **HIS**.
That is **ITS**.

possessor

possibility

possible (*not* -able)

possible or probable? **POSSIBLE** = could happen
PROBABLE = very likely to happen

potato (singular) potatoes (plural)
See **PLURALS** (iv).

practical or practicable? A **PRACTICAL** person is one who is good at doing and making things.

A **PRACTICAL** suggestion is a sensible, realistic one that is likely to succeed.

A **PRACTICABLE** suggestion is merely one that will work. The word 'practicable' means 'able to be put into practice'. It does not carry all the additional meanings of 'practical'.

practice or practise? Use these exemplar sentences as a guide:

PRACTICE makes perfect.
An hour's **PRACTICE** every day will yield returns.
The young doctor has built up a busy **PRACTICE**.

In the examples above, 'practice' is a noun.

You should **PRACTISE** every day.
PRACTISE now!

In these examples, 'practise' is a verb.

precede or proceed? **PRECEDE** = to go in front of
PROCEED = to carry on, especially after having stopped

prefer preferred, preferring, preference
See **ADDING ENDINGS** (iv).

prehaps Wrong spelling. See **PERHAPS**.

prejudice

preparation

prepositions Prepositions are small words like 'by', 'with', 'for', 'to', which are placed before nouns and pronouns to show how they connect with other words in the sentence:

They gave the flowers **TO** their mother.
Let him sit **NEAR** you.

Two problems can arise with prepositions.

(i) Take care to choose the correct preposition. A good dictionary will help you:

comply with
protest at
deficient in
ignorant of
similar to, and so on.

(ii) Don't take too seriously the oft-repeated advice not to end a sentence with a preposition. Use your discretion, and word your sentence however it sounds best to you.

Do you prefer the first or the second sentence here?

(a) **WITH** whom are you?
(b) Who are you **WITH**?

Which do you prefer here?

(c) She's a politician **FOR** whom I have a great deal of respect.
(d) She's a politician I have a great deal of respect **FOR**.

present (*not* -ant)

presume See ASSUME OR PRESUME?.

priest See EI/IE SPELLING RULE.

primitive (*not* -mat-)

principal or principle? Use these exemplar sentences as a guide:

Rebuilding the school is their **PRINCIPAL** aim. (= chief)
The **PRINCIPAL** announced the results. (= chief teacher)
His guiding **PRINCIPLE** was to judge no one hastily. (= moral rule)

privilege (*not* privelege or priviledge)

probable See POSSIBLE OR PROBABLE?.

probably (*not* propably)

procedure (*not* proceedure)

proceed See PRECEDE OR PROCEED?.

proclaim

proclamation (*not* -claim-)

profession (*not* -ff-)

professional

professor

profit profited, profiting
See **ADDING ENDINGS** (iv).

prognosis See **DIAGNOSIS OR PROGNOSIS?**.

prognosis (singular) prognoses (plural)
See **FOREIGN PLURALS**.

program or programme? Use **PROGRAM** when referring to a computer program.
Use **PROGRAMME** on all other occasions.

prominent (*not* -ant)

pronounceable (not pronouncable)
See **SOFT C AND SOFT G**.

pronouns See **I/ME/MYSELF**.
See **WHO/WHOM**.

pronunciation (*not* pronounciation)

propably Wrong spelling. See **PROBABLY**.

propaganda (*not* propo-)

proper nouns See **NOUNS**.

prophecy or prophesy? These two words look very similar but are pronounced differently.

The last syllable of **PROPHECY** rhymes with 'sea'; the last syllable of **PROPHESY** rhymes with 'sigh'.

Use the exemplar sentences as a guide:

Most of us believed her **PROPHECY** that the world would end on 31 December. (prophecy = a noun)

In the example above, you could substitute the noun 'prediction'.

TEAM-FLY

We all heard him **PROPHESY** that the world would end at the weekend. (prophesy = a verb)

In the example above, you could substitute the verb 'predict'.

propoganda Wrong spelling. See **PROPAGANDA**.

protein See **EI/IE SPELLING RULE**.

psychiatrist

psychiatry

psychologist

psychology

publicly (*not* publically)

punctuation See under individual entries: **APOSTROPHES; BRACKETS; CAPITAL LETTERS; COLONS; COMMAS; DASHES; EXCLAMATION MARKS; HYPHENS; INVERTED COMMAS; SEMICOLONS; QUESTION MARKS.** See also **END STOPS**.

pyjamas (American English: pajamas)

Q

quarrel quarrelled, quarrelling
See **ADDING ENDINGS** (iv).

quarrelsome

quarter

question marks A question mark is the correct end stop for a question. *Note* that it has its own built-in full stop and doesn't require another.

Has anyone seen my glasses?

Note that indirect questions do not require question marks because they have become statements in the process and need full stops.

He asked if anyone had seen his glasses.

See **INDIRECT SPEECH/REPORTED SPEECH**.

questionnaire (*not* -n-)

questions (direct and indirect) See **QUESTION MARKS**.
See **INDIRECT SPEECH/REPORTED SPEECH**.

queue queued, queuing or queueing

quiet or quite? The children were as **QUIET** as mice. (quiet = two syllables)
You are **QUITE** right. (quite = one syllable)

quotation or quote? Use these exemplar sentences as a guide:

② Use as many **QUOTATIONS** as you can.
⑥ Use as many quotes as you can. (quotation = a noun)

② I can **QUOTE** the whole poem. (quote = a verb)

quotation marks See INVERTED COMMAS.

R

radiator (*not* -er)

radically radical + ly

radius (singular) radii or radiuses (plural)
See **FOREIGN PLURALS**.

raise or rise? Let us look at these two words first as verbs (doing words):

My landlord has decided to **RAISE** the rent.
He **RAISED** the rent a year ago.
He has **RAISED** the rent three times in four years.
My expenses **RISE** all the time.
They **ROSE** very steeply last year.
They have **RISEN** steadily this year.

Now let us look at them as nouns (a raise, a rise):

② You should ask your employer for a **RISE**.
⑥ You should ask your employer for a **RAISE**.

An increase in salary is called 'a rise' in the UK and 'a raise' in America.

raping or rapping? rape + ing = raping
rap + ing = rapping
See **ADDING ENDINGS** (i), (ii).

rapt or wrapped? **RAPT** = enraptured (**RAPT** in thought)
WRAPPED = enclosed in paper or soft material

raspberry (*not* rasberry)

ratable/rateable Both spellings are correct.

realise/realize Both spellings are correct.

really real + ly

reason

reasonable

reccomend Wrong spelling. See **RECOMMEND**.

receipt See **EI/IE SPELLING RULE**.

receive See **EI/IE SPELLING RULE**.

recent or resent? **RECENT** = happening not long ago
RESENT = to feel aggrieved and be indignant

recipe

recognise/recognize Both spellings are correct.

recommend

recover or re-cover? Bear in mind the difference in meaning that the hyphen makes:
RECOVER = get better, regain possession
RE-COVER = to cover again
See **HYPHENS** (iv).

rediculous Wrong spelling. See **RIDICULOUS**.

refectory (*not* refrectory)

refer referred, referring, referee, reference
See **ADDING ENDINGS** (iv).

referee or umpire? **REFEREE** = football, boxing
UMPIRE = baseball, cricket, tennis

refrigerator (abbreviation = fridge)

regal or royal? **REGAL** = fit for a king or queen; resembling the behaviour of a king or queen
ROYAL = having the status of a king or queen, or being a member of their family

regret regretted, regretting, regrettable, regretful
See **ADDING ENDINGS** (iv).

rehearsal

rehearse

relevant (*not* revelant)

relief See **EI/IE SPELLING RULE**.

remember (*not* rember)

repellent or repulsive? Both words mean 'causing disgust or aversion'. **REPULSIVE**, however, is the stronger of the two; it has the sense of causing 'intense disgust', even horror in some circumstances.

REPELLENT can also be used in the sense of being able to repel particular pests (a mosquito repellent) and in the sense of being impervious to certain substances (water-repellent).

repetition (*not* -pit-)

repetitious or repetitive? Both words are derived from 'repetition'. Use **REPETITIOUS** when you want to criticise something spoken or written for containing tedious and excessive repetition. 'Repetitious' is a derogatory term.

Use **REPETITIVE** when you want to make the point that speech, writing or an activity involves a certain amount of repetition (e.g. work on an assembly line in a factory). 'Repetitive' is a neutral word.

reported speech See **INDIRECT SPEECH/REPORTED SPEECH**.

representative

repulsive See **REPELLENT OR REPULSIVE?**.

resent See **RECENT OR RESENT?**.

reservoir From 'reserve'. (*not* resevoir)

resistance

reson Wrong spelling. See **REASON**.

resonable Wrong spelling. See **REASONABLE**.

responsibility (*not* -ability)

responsible (*not* -able)

restaurant

restaurateur (*not* restauranteur)

resuscitate (*not* rescusitate)

revelant Wrong spelling. See **RELEVANT**.

revenge See **AVENGE OR REVENGE?**.

reverend or reverent? **REVEREND** = deserving reverence; title for a cleric.

The Revd. C. Benson
The Rev. C. Benson

REVERENT = showing reverence
REVERENT pilgrims

reversible (*not* -able)

rheumatism

rhubarb

rhyme

rhythm

ridiculous (*not* rediculous)
The word comes from the Latin *ridere*, meaning 'to laugh'.

rigorous or vigorous? **RIGOROUS** = exhaustive, very thorough, exacting physically or mentally
VIGOROUS = full of energy

robing or robbing? robe + ing = robing
rob + ing = robbing
See **ADDING ENDINGS** (i) and (ii).

rococo

Romania/Rumania	Both spellings are correct. A third variant, Roumania, is now considered old-fashioned and should be avoided.
roof (singular)	roofs (plural) (*not* rooves)
royal	See REGAL OR ROYAL?.

S

sacrifice (*not* sacra-)

sacrilege (*not* sacra-)

safely safe + ly

said (exception to the -y rule)
See **ADDING ENDINGS** (iii).

salary

salmon

sanatorium (singular) sanatoria or sanatoriums (plural)
See **FOREIGN PLURALS**.

sandwich (*not* sanwich)

sarcasm See **IRONY OR SARCASM?**.

sat See **SIT**.

satellite

Saturday

saucer

scan Scan has a number of meanings in different subject areas:

- ▶ It can mean to analyse the metre of a line of poetry.
- ▶ It can mean 'to look at all parts carefully in order to detect irregularities' (as in radar **SCANNING** and body **SCANNING**).
- ▶ It can mean to read intently and quickly in order to establish the relevant points.

When we talk of 'just **SCANNING** the headlines', we shouldn't mean 'glancing

quickly over them without taking them in'. Scanning is a very intensive and selective process.

scarcely — This word needs care both in spelling and in usage.
See **DOUBLE NEGATIVES**.

scarf (singular) — scarfs or scarves (plural)
See **PLURALS** (v).

scaring or scarring? — scare + ing = scaring
scar + ing = scarring
See **ADDING ENDINGS** (i) and (ii).

scarsly — Wrong spelling. See **SCARCELY**.

scenery — (*not* -ary)

sceptic or septic? — A **SCEPTIC** is one who is inclined to doubt or question accepted truths.
SEPTIC is an adjective meaning 'infected by bacteria' (a **SEPTIC** wound).
It also describes the drainage system in country areas which uses bacteria to aid decomposition (**SEPTIC** drainage, a **SEPTIC** tank).

schedule

scheme

scissors

Scotch, Scots or Scottish? — Use **SCOTCH** only in such phrases as **SCOTCH** broth, **SCOTCH** whisky, **SCOTCH** eggs, **SCOTCH** mist and so on.

When referring to the people of Scotland, call them the **SCOTS** or the **SCOTTISH**. The term **SCOTCH** can cause offence.

The words **SCOTS** is often used in connection with aspects of language:

He has a strong **SCOTS** accent.

TEAMLEY

The **SCOTS** language is quite distinct from English.
What is the **SCOTS** word for 'small'?

We also talk about **SCOTS** law being different from English law.

In connection with people, we have the rather formal terms **Scotsman/Scotsmen** and **Scotswoman/Scotswomen**.
Remember also the **Scots Guards**.

SCOTTISH is used rather more generally to refer to aspects of landscape and culture:

SCOTTISH history, **SCOTTISH** dancing, **SCOTTISH** traditions, **SCOTTISH** universities, the **SCOTTISH** Highlands

search

seasonable or seasonal?

SEASONABLE = normal for the time of year (**SEASONABLE** weather)
SEASONAL = happening at a particular season (**SEASONAL** employment)

secretary (singular)

secretaries (plural) (*not* secer-)
See **PLURALS** (iii).

seize

(*not* -ie-; an exception to the **EI/IE SPELLING RULE**)

self (singular)

selves (plural)
See **PLURALS** (v).

Sellophane

Wrong spelling. See **CELLOPHANE**.

Sellotape

(*not* cellotape)

semicolons

Semicolons have two functions:

(i) They can replace a full stop by joining two related sentences.

Ian is Scottish. His wife is Irish.
Ian is Scottish; his wife is Irish.

(ii) They can replace the commas in a list which separate items. Semicolons are

particularly useful with longer items where commas might be needed for other reasons.

Emily has bought some lovely things for her new flat: five huge, brightly coloured floor cushions; some woven throws, in neutral colours and of wonderful textures; an Afghan rug; a brilliant blue glass vase; and a wine-rack, very elegant, shaped like two Ss on their backs.

sensual or sensuous?

SENSUAL = appealing to the body (especially through food, drink and sex)
SENSUOUS = appealing to the senses aesthetically (especially through music, poetry, art)

sentence

(*not* -ance)

sentiment or sentimentality?

SENTIMENT = a sincere emotional feeling
SENTIMENTALITY = over-indulgent, maudlin wallowing in emotion (sometimes with the suggestion of falseness and exaggeration)

sentimental

This adjective comes from both 'sentiment' and 'sentimentality' and so can be used in a fairly neutral way as well as a pejorative way:

SENTIMENTAL value (from sentiment)
for **SENTIMENTAL** reasons (from sentiment)
sickly **SENTIMENTAL** songs (from sentimentality)

separate

(*not* seperate)
Remember that there is A RAT in sep/A/RAT/e.

separate

separated, separating, separation
See **ADDING ENDINGS** (ii).

septic See SCEPTIC OR SEPTIC?.

sequence of tenses This means that tenses must match within a sentence. You have to keep within a certain time-zone:

⑥ I telephoned everyone on the committee and tell them exactly what I thought.
② I telephoned everyone on the committee and **TOLD** them exactly what I thought.

⑥ He said that he will ask her to marry him.
② He said that he **WOULD** ask her to marry him.

⑥ I should be grateful if you will send me an application form.
② I should be grateful if you **WOULD** send me an application form.

⑥ Fergal smiles at us, waves goodbye and was gone.
② Fergal smiles at us, waves goodbye and **IS** gone.

sergeant (*not* sergant)
See SOFT C AND SOFT G.

serial See CEREAL OR SERIAL?.

servere Wrong spelling. See SEVERE.

serviceable (*not* servicable)
See SOFT C AND SOFT G.

sesonable Wrong spelling. See SEASONABLE OR SEASONAL?.

sesonal Wrong spelling. See SEASONABLE OR SEASONAL?.

several (three syllables)

severe (*not* servere)

severely severe + ly

sew or sow? Use these exemplar sentences as a guide:

Sarah can **SEW** and knit beautifully.
She is **SEWING** her trousseau now.
She **SEWED** my daughter's christening gown by hand.
She has **SEWN** all her life.
The best time to **SOW** broad beans is in the autumn.
He's out now **SOWING** parsley and sage.
He **SOWED** seed that he saved from the year before.
He has **SOWN** the last of the lettuce seed.

sewage or sewerage? **SEWAGE** = the waste products carried off by means of sewers
SEWERAGE = the provision of a drainage system

shall or will? The simple future tense uses 'shall' with I and we and 'will' with the other pronouns:

I shall drive
you (singular) will drive
he/she/it will drive
we shall drive
you (plural) will drive
they will drive

By reversing 'shall' and 'will' you introduce a note of determination.

I will drive
you shall drive
he/she/it shall drive
we will drive
you shall drive
they shall drive

This distinction is lost in the contraction: I'll drive. However, in speech, the tone of voice will indicate which is intended.

shaming or shamming? shame + ing = shaming
sham + ing = shamming
See **ADDING ENDINGS** (i) and (ii).

shan't This contraction for 'shall not' would at one time have been punctuated with two apostrophes to indicate where letters have been omitted (sha'n't).
Use just one apostrophe nowadays (shan't).
See **CONTRACTIONS**.

sheaf (singular) sheaves (plural)
See **PLURALS** (v).

shear or sheer? **SHEAR** is a verb (a doing word) and means to cut off.
SHEER is an adjective and means very thin (**SHEER** material), almost perpendicular (a **SHEER** cliff) or whole-hearted (**SHEER** delight).

sheikh (also sheik, shaikh, shaykh – but these are less usual spellings)

shelf (singular) shelves (plural)
See **PLURALS** (v).

sheriff (*not* -rr-)

shining or shinning? shine + ing = shining
shin + ing = shinning
(See **ADDING ENDINGS (i) and (ii)**.)

shoe These are the tricky tenses of the verb 'to shoe':

The blacksmith **SHOES** the horse.
He is **SHOEING** the horse now.
He **SHOD** the horse last week.
He has **SHOD** the horse regularly.

should or would? 'Should' and 'would' follow the pattern of 'shall' and 'will'.

I should work (if I had the choice)
you (singular) would work

he/she/it would work
we should work
you (plural) would work
they would work

The correct construction often needed in a formal letter is:

I **SHOULD** be grateful if you **WOULD** send me . . .

In the sense of 'ought to', use 'should' in all cases:

I know I **SHOULD** apologise.
You **SHOULD** write to your parents.
She **SHOULD** understand if you explain.
He **SHOULD** understand.
We **SHOULD** repair the shed.
You all **SHOULD** work harder.
They **SHOULD** resign.

shouldn't (*note* the position of the apostrophe)

should of This is an incorrect construction.
See **COULD OF**.

shriek (*not* shreik)
See **EI/IE SPELLING RULE**.

shy shyer, shyest
Follows the -y rule.
See **ADDING ENDINGS** (iii).

shyly (exception to the -y rule)
See **ADDING ENDINGS** (iii).

shyness (exception to the -y rule)
See **ADDING ENDINGS** (iii).

siege (*not* -ei)
See **EI/IE SPELLING RULE**.

sieve See **EI/IE SPELLING RULE**.

sieze Wrong spelling. See **SEIZE**.

sight See **CITE, SIGHT OR SITE?**.

silent -e

Also known as magic -e and mute -e.
See **ADDING ENDINGS** (ii).

silhouette

silicon or silicone?

SILICON = element used in electronics industry (**SILICON** chip)
SILICONE = compound containing silicon and used in lubricants and polishes and in cosmetic surgery (**SILICONE** implants)

similarly

similar + ly

simile

(*not* similie)
A simile is a comparison, usually beginning with 'like' or 'as'/'as if'.

You look *as if you've seen a ghost.*
Her hair was *like silk.*

Compare **METAPHOR**.

sincerely

sincere + ly (*not* sincerly)
Note the punctuation required when 'sincerely' is used as part of a complimentary close to a letter.
Traditional layout:

Yours sincerely,
Aisling Hughes

Fully blocked layout:

Yours sincerely
Aisling Hughes

singeing or singing?

singe + ing = singeing
sing + ing = singing
See **SOFT C AND SOFT G**.

singular or plural?

(i) Always match singular subjects with singular verbs. Always match plural subjects with plural verbs.

The dog (singular) is barking (singular).
The dogs (plural) are barking (plural).

These pronouns are always singular:

everyone, everybody, everything
anyone, anybody, anything
someone, somebody, something
no one, nobody, nothing
either, neither, each

Everybody (singular) loves (singular) a sailor.

Remember that double subjects (compound subjects) are plural.

The Alsatian and the Pekinese (two dogs = plural subject) are barking (plural).

(ii) 'Either . . .or' and 'neither . . .nor' are followed by a singular verb.

Either James or Donal is lying and that's certain. (singular)

(iii) The choice between 'there is' (singular) and 'there are' (plural) will depend on what follows.

There is (singular) a good reason (singular) for his bad behaviour.

(iv) Take care to match nouns and pronouns.

⑥ Ask any teacher (singular) and they (plural) will tell you what they (plural) think (plural) about the new curriculum.

② Ask any teacher (singular) and he or she (singular) will tell you what he or she (singular) thinks (singular) about the new curriculum.

(v) Don't be distracted by any additional details attached to the subject.

⑥ The variety (singular) of courses available at the colleges were (plural) impressive.
② The variety (singular) of courses available at the colleges was (singular) impressive.
② The addition (singular) of so many responsibilities makes (singular) the job very stressful.

(vi) Collective nouns are singular when considered as a whole but plural when considered as combined units.

⑥ The audience (singular) was divided (singular) in its (singular) response.
② The audience (here seen as a crowd of single people) were divided (plural) in their (plural) response.

sirocco/scirocco Both spellings are correct.

sit Don't confuse the grammatical formation of tenses:

We **SIT** by the fire in the evening and relax.
We **ARE SITTING** by the fire now.
We **ARE SEATED** by the fire.
We **HAVE BEEN SITTING** here all evening.
We **HAVE BEEN SEATED** here all evening.
We **SAT** by the fire yesterday.
We **WERE SITTING** by the fire when you phoned.
We **WERE SEATED** by the fire when you phoned.

Never write or say:

⑥ We were sat.
say ② We were sitting/we were seated.

site See CITE, SIGHT OR SITE?.

siting or sitting?
site + ing = siting
sit + ing = sitting
See **ADDING ENDINGS** (i) and (ii).

sizable/sizeable
Both spellings are correct.

skein
See **EI/IE SPELLING RULE.**

skilful

skilfully
skilful + ly

slain
(exception to -y rule)
See **ADDING ENDINGS** (iii).

slander
See **LIBEL OR SLANDER?**.

slily/slyly
Both spellings are correct but the second is more commonly used.

sloping or slopping?
slope + ing = sloping
slop + ing = slopping

sly
slyer, slyest

slyly
See **SLILY/SLYLY**.

slyness

smelled/smelt
Both spellings are correct.

sniping or snipping?
snipe + ing = sniping
snip + ing = snipping

sobriquet/soubriquet
Both spellings are correct.

social or sociable?
SOCIAL = related to society.

a **SOCIAL worker**, a **SOCIAL** problem, **SOCIAL** policy, **SOCIAL** housing

SOCIABLE = friendly

a very **SOCIABLE** person

These two words are quite distinct in meaning even though they may be used with the same noun:

a **SOCIAL** evening = an evening organised for the purpose of recreation

TEAMFLY

a **SOCIABLE** evening = a friendly evening where everyone mixed well

With any luck the social evening was also a sociable one!

soft c and soft g

The letter c has two sounds. It can be hard and sound like k or it can be soft and sound like s.

The letter g has two sounds. It can be hard and sound like g in got and it can be soft and sound like j.

Usually, but not always, c and g sound hard when they precede a, o, u:

cat	cot	cut
gap	got	gut

They are generally soft when they precede e and i (and y):

cell	cider	cyberspace
germ	gin	gyrate

Sometimes an extra e is inserted into a word before a, o, u, so that the c or g in the word can sound soft:

noticeable	(*not* noticable)
manageable	(*not* managable)

Sometimes an extra k is inserted into a word between c and a, o, u, so that c can sound hard:

picnicking	(*not* picnicing)
trafficking	(*not* trafficing)

soldier

Take care with the spelling of this word. (soldiers of the Queen, not soliders!)

soliloquy

somebody

(*not* sombody)

somersault

something (*not* somthing)

some times or sometimes? Use the exemplar sentences as a guide:
There are **SOME TIMES** when I want to leave college. (= some occasions)
SOMETIMES I want to leave college. (= occasionally)

soubriquet See **SOBRIQUET/SOUBRIQUET**.

souvenir

sovereign (exception to the -ie- rule)
See **EI/IE SPELLING RULE**.

sow See **SEW OR SOW?**.

spaghetti

speach Wrong spelling. See **SPEECH**.

speak

specially See **ESPECIALLY OR SPECIALLY?**.

speech (*not* speach)

speech marks See **INVERTED COMMAS**.

spelled/spelt Both spellings are correct.

spilled/spilt Both spellings are correct.

split infinitive The infinitive of a verb is made up of two words:

to eat, to speak, to begin, to wonder

If a word (or a group of words) comes between the two words of an infinitive, the infinitive is said to be 'split'.

It is not a serious matter at all!

You may sometimes find it is effective to split an infinitive. Do so. On other occasions to split the infinitive may seem clumsy. Avoid doing so on those occasions. Use your own judgement.

Here are some examples of split infinitives:

to boldly go where no man has gone before
to categorically and emphatically deny any wrongdoing
to sometimes wonder how much will be achieved

They can easily be rewritten:

to go boldly
to deny categorically and emphatically
to wonder sometimes

spoiled/spoilt Both spellings are correct.

stand Don't confuse the grammatical formation of tenses.

We **STAND** by the window after breakfast.
We **ARE STANDING** now.
We **HAVE BEEN STANDING** for an hour.
We **STOOD** by the window yesterday.
We **WERE STANDING** there when you called.

Never write or say:

⑥ We were stood.
say ② We were standing.

stationary or stationery? **STATIONARY** = standing still (a **STATIONARY** car)
STATIONERY = notepaper and envelopes

stiletto (singular) stilettos (plural)
See **PLURALS** (iv).

stimulant or stimulus? Both words are related to 'stimulate' but there is a difference in meaning:
A **STIMULANT** is a temporary energiser like drink or drugs.
A **STIMULUS** is something that motivates (like competition).

stimulus (singular) — stimuli (plural)
See **FOREIGN PLURALS**.

stomach ache

stood — See **STAND**.

storey (plural **storeys) or story (**plural **stories)?** — **STOREY** = one floor or level in a building

A bungalow is a single-**STOREY** structure.
A tower block can have twenty **STOREYS**.

STORY = a tale

I read a **STORY** each night to my little brother.
Children love **STORIES**.

strategem or strategy? — **STRATEGEM** = a plot, scheme, sometimes a trick, which will outwit an opponent or overcome a difficulty
STRATEGY = the overall plan for conducting a war or achieving a major objective

strategy or tactics? — **STRATEGY** = the overall plan or policy for achieving an objective
TACTICS = the procedures necessary to carry out the strategic policy

stratum (singular) — strata (plural)
See **FOREIGN PLURALS**.

subjunctive — The subjunctive form of the verb is used to express possibilities, recommendations and wishes:

If he **WERE** a gentleman (and he's not) he would apologise on bended knee.
(⑥ If he was a gentleman . . .)

If I **WERE** rich (and I'm not), I would help you.
(⑥ If I was rich . . .)

I wish I **WERE** going with you (and sadly I'm not!).
(⑥ I wish I was going with you.)

I recommend that he **BE** sacked immediately.
(⑥ . . . he is sacked)

I propose that the treasurer **LEAVE** the room.
(⑥ . . . . leaves)

It is vital that these questions **BE** answered.
(⑥ . . . are answered)

The subjunctive is also used in these expressions but there is no change to the verb.

God **SAVE** the Queen.
God **BLESS** you.
Heaven **FORBID**.

submit submitted, submitting
See **ADDING ENDINGS** (iv).

subtle

subtlety

subtly

success (singular) successes (plural)
See **PLURALS** (ii).

successful

successfully successful + ly

sufferance

suffixes See **ADDING ENDINGS**.

suggest (*not* surjest)

superlative See **COMPARATIVE AND SUPERLATIVE**.

supersede (*not* -cede)

supervise (*not* -ize)

surfeit (*not* -ie-, exception to rule)
See **EI/IE SPELLING RULE**.

surjest Wrong spelling. See **SUGGEST**.

surprise (*not* suprise or surprize)

surprising

surreptitious

survivor (*not* -er)

swam or swum? *Note* these tenses of 'to swim':

I **SWAM** the Channel last year.
I have **SWUM** the Channel five times.

swinging or swingeing? swing + ing = swinging
swinge + ing = swingeing
See **SOFT C AND SOFT G**.

swum See **SWAM OR SWUM?**.

syllabus (singular) syllabuses or syllabi (plural)
See **FOREIGN PLURALS**.

synchronise/ synchronize Both spellings are correct.

synonym

synonymous

synopsis (singular) synopses (plural)
See **FOREIGN PLURALS**.

T

tableau (singular) — tableaux (plural)
See **FOREIGN PLURALS**.

tactics — See **STRATEGY OR TACTICS?**.

taping or tapping? — tape + ing = taping
tap + ing = tapping

tariff — (*not* -rr-)

taught or taut? — Use these exemplar sentences as a guide:

Mrs Jenkins **TAUGHT** maths.
Hold the line **TAUT**. Pull it tight.

technical

tee shirt/T-shirt — Both versions are correct.

temperature — (four syllables)

tempo (singular) — tempi or tempos (plural)
See **FOREIGN PLURALS**.

temporarily

temporary — (four syllables)

temprature — Wrong spelling. See **TEMPERATURE**.

tendency — (*not* -ancy)

tenses — See **SEQUENCE OF TENSES**.
See entries for individual verbs.

terminus (singular) — termini or terminuses (plural)
See **FOREIGN PLURALS**.

terrible — (*not* -able)

testimonial or testimony? — **TESTIMONIAL** = formal statement in the form of an open letter bearing witness to someone's character, qualifications and relevant experience

TESTIMONY = formal written or spoken statement of evidence, especially in a court of law

thank you or thank-you? (never thankyou!)
I should like to **THANK YOU** very much for your help.
THANK YOU for your help.
I have written all my **THANK-YOU** letters.

You will see that 'thank you' is NEVER written as one word. It is hyphenated only when used as a compound adjective describing 'letter' or another noun.

Those who care about such things can never bring themselves to buy otherwise attractive thank-you cards that have THANKYOU or THANK-YOU printed on them!

their, there or they're? Use these exemplar sentences as a guide:

They have sold **THEIR** house.
He is waiting for you over **THERE**.
THERE is no point in lying to me.
THEY'RE going to Krakow for Christmas. (= they are)

theirs (no apostrophe)

This is my dog; **THEIRS** has a white patch on his forehead.

theirselves Incorrect formation. See **THEMSELVES**.

themselves They blame **THEMSELVES** for the crash.
They **THEMSELVES** were there.

there See **THEIR, THERE OR THEY'RE?**.

there is/there are See **SINGULAR OR PLURAL?** (iii).

thesis (singular) theses (plural)
See **FOREIGN PLURALS**.

they're See **THEIR, THERE OR THEY'RE?**.

thief (singular) — thieves (plural)
See **PLURALS** (v).

thorough

thoroughly — thorough + ly

threshold — (*not* -hh-)

tingeing — See **SOFT C AND SOFT G**.

tiny — (*not* -ey)

tired — (*not* I am tiered)

I feel very **TIRED** today.

titbit — (*not* tidbit)

titles — When punctuating the title of a book, film, poem, song, etc., take care to begin the first word and all subsequent key words with a capital letter.

Have you read 'To Kill a Mockingbird' by Harper Lee?

Titles can be italicised (in print and word-processing) or underlined or enclosed in inverted commas (single or double).

The film *Schindler's List* is based on the book by Thomas Keneally called *Schindler's Ark*.
I'm so pleased that A Diary of a Nobody is being serialised.
Have you seen the new production of 'Macbeth' at the Barbican?

to, too or two? — You should give this **TO** the police.
Do you know how **TO** swim?
(part of infinitive = to swim)
I was **TOO** embarrassed to say anything.
(= excessively)
Can we come **TOO**? (= also)
They have **TWO** houses, one in London and one in France.

tolerant (*not* tollerant or tolerent)

tomato (singular) tomatoes (plural) (an exception to rule)
See **PLURALS** (iv).

tomorrow (*not* tommorrow)

tonsillitis

tornado (singular) tornadoes or tornados (plural)
See **PLURALS** (iv).

torpedo (singular) torpedoes (plural) (an exception to rule)
See **PLURALS** (iv).

tortuous or torturous? **TORTUOUS** = full of twists and turns, complex, convoluted
TORTUROUS = painful, agonising, excruciating

total

totally total + ly

toupee (*not* toupée)

traffic trafficked, trafficking, trafficker
See **SOFT C AND SOFT G.**

tragedy (*not* tradgedy)

tragic (*not* tradgic)

transfer transferred, transferring, transference
See **ADDING ENDINGS** (iv).

transpire Strictly speaking, this verb has two meanings:

- to give off moisture (of plant or leaf)
- to come slowly to be known, to leak out (of secret information)

It is often used loosely in the sense of 'to happen'.

Why not use 'to happen' instead of this rather pompous word?

TEAMFLY

travel — travelled, travelling, traveller
See **ADDING ENDINGS** (iv).

trivia — This is a plural noun and should be matched with a plural verb.

Such **TRIVIA** are to be condemned.

troop or troupe? — **TROOP** refers to the armed forces or to groups of people or particular animals:

a **TROOP** of scouts
a **TROOP** of children
a **TROOP** of monkeys

TROUPE refers to a group of touring actors, dancers, musicians or other entertainers.

trooper or trouper? — **TROOPER** = cavalry soldier or member of an armoured unit

He swears like a **TROOPER** at nine years old.

TROUPER = a touring entertainer

Jack Densley is a grand old **TROUPER**.

truly — (*not* truely, an exception to the -y rule)
See **ADDING ENDINGS** (ii).

try — tried, trying
See **ADDING ENDINGS** (iii).

tumulus (singular) — tumuli (plural)
See **FOREIGN PLURALS**.

turf (singular) — turfs or turves (plural)
See **PLURALS** (v).

twelfth — (*not* twelth, as it is often mispronounced)

twentieth — See **ADDING ENDINGS** (iii).

twenty

typical

typically — typical + ly

U

ultimatum (singular) — ultimata or ultimatums (plural)
See **FOREIGN PLURALS**.

umbrella — (*not* umberella)

umpire — See **REFEREE OR UMPIRE?**.

un- — Remember that when un- is added to a word beginning with n-, you will have -nn-:

un + natural = unnatural
un + nerve = unnerve

unconscious

under- — Remember that when you add under- to a word beginning with r-, you will have -rr-:

under + rate = underrate

underlay or underlie? — Use these exemplar sentences as a guide:

to **UNDERLAY** = to lay or place under
You should **UNDERLAY** the carpet with felt if your floorboards are very uneven.
I **UNDERLAID** this carpet with very thick felt because the floorboards were so uneven.
This carpet **IS UNDERLAID** with felt.

to **UNDERLIE** = to be situated under (esp. rocks)

Granite **UNDERLIES** the sandstone here.
Granite **UNDERLAY** the sandstone, as we soon discovered.
The sandstone here **IS UNDERLAIN** by granite.

also:

The **UNDERLYING** problem is poverty.

Compare LAY OR LIE?.

underrate under + rate

undoubtedly

unequivocally unequivocal + ly (*not* unequivocably)

unexceptionable or unexceptional? **UNEXCEPTIONABLE** = inoffensive, not likely to cause criticism or objections
UNEXCEPTIONAL = ordinary, run-of-the-mill

Compare EXCEPTIONABLE OR EXCEPTIONAL?.

unget-at-able (*not* un-get-at-able)

uninterested See DISINTERESTED OR UNINTERESTED?.

unique Remember, that 'unique' is absolute. It means 'the only one of its kind'. Something is either unique or it's not. It can't be 'quite unique' or 'very unique'.

unmanageable (*not* unmanagable)
See SOFT C AND SOFT G.

unmistakable/ unmistakeable Both spellings are correct.

unnatural un + natural

unnecessary un + necessary

unparalleled

until (*not* untill)

unusually unusual + ly

upon (*not* apon)

upstairs (one word)

urban or urbane? **URBAN** = relating to a town or city
URBAN population
URBANE = suave, courteous

used to

② I **USED TO** like him very much
The negative form is:

② I **USED NOT TO** like him very much.
⑥ I didn't used to like him.

useful

useless

usurper (*not* -or)

V

vase

vechicle — Wrong spelling. See **VEHICLE**.

vegetable — (*not* vegtable)

vegetation

vehicle — (*not* vechicle)

veil — See **EI/IE SPELLING RULE**.

vengeance — (*not* vengance)
See **SOFT C AND SOFT G**.

ventilation — (*not* venta-)

veracity or voracity? — **VERACITY** = truthfulness
VORACITY = greed

veranda/verandah — Both spellings are correct.

vertebra (singular) — vertebrae (plural)
See **FOREIGN PLURALS**.

veterinary — (five syllables!)

vice versa

vicious

view

vigorous — (*not* vigourous)
See also **RIGOROUS OR VIGOROUS?**.

vigour

villain

violent

virtuoso (singular) — virtuosi or virtuosos (plural)
See **FOREIGN PLURALS**.

visible — (*not* -able)

visitor (*not* -er)

vocabulary (five syllables)

volcano (singular) volcanoes or volcanos (plural)
See PLURALS (iv).

voluntary

volunteer volunteered, volunteering

voracity See VERACITY OR VORACITY?.

vortex (singular) vortexes or vortices (plural)
See FOREIGN PLURALS.

vowels Five letters of the alphabet are always vowels:

a e i o u

The letter y is sometimes a vowel and sometimes a consonant. It is a vowel when it sounds like e or i:

pretty, busy
sly, pylon

Y is a consonant at the beginning of syllables and words and has a different sound:

yellow, beyond

W

waist or waste? Use these exemplar sentences as a guide:

Tie this rope around your **WAIST**.
Don't **WASTE** paper.
What do you do with **WASTE** paper?
Industrial **WASTE** causes pollution.

waive or wave? **WAIVE** = to give something up or not exact it

I shall **WAIVE** the fine on this occasion.

WAVE = to move something to and fro

WAVE to the Queen.

wander or wonder? I love to **WANDER** through the forest.
(rhymes with girl's name, Wanda)
I **WONDER** what has happened to him.
(rhymes with 'under')

wasn't Place the apostrophe carefully.

waste See **WAIST OR WASTE?**.

wave See **WAIVE OR WAVE?**.

weak or week? **WEAK** = feeble
WEEK = seven days

weather or whether? Use these exemplar sentences as a guide:

The **WEATHER** this winter has been awful.
I don't know **WHETHER** I can help.
(= if)

Wednesday (*not* Wensday)

week See **WEAK OR WEEK?**.

weir (exception to the -ie- rule)
See **EI/IE SPELLING RULE**.

weird (exception to the -ie- rule)
See **EI/IE SPELLING RULE**.

Wensday Wrong spelling. See **WEDNESDAY**.

were or where? Use these exemplar sentences as a guide:

We **WERE** walking very fast. (rhymes with 'her')
WHERE are you? (rhymes with 'air')
Do you know **WHERE** he is?
This is the house **WHERE** I was born.

weren't Place the apostrophe carefully.

wharf (singular) wharfs or wharves (plural)
Both spellings are correct.

where See **WERE OR WHERE?**.

whether See **WEATHER OR WHETHER?**.

whilst (exception to magic -e rule)
See **ADDING ENDINGS** (ii).

whiskey or whisky? **WHISKEY** is distilled in Ireland.
WHISKY is distilled in Scotland.

who or whom? The grammatical distinction is that 'who' is a subject pronoun and 'whom' is an object pronoun.

(i) Use this method to double-check whether you need a subject pronoun or an object pronoun when who/whom begins a question:

Ask yourself the question and anticipate the answer. If this could be one of the subject pronouns (I, he, she, we or they), then you need 'who' at the beginning of the question:

Who/whom is there?
The answer could be: *I* am there.
② **WHO** is there?

If the answer could be one of the object pronouns (me, him, her, us or them), then you need 'whom' at the beginning of the question:

Who/whom did you meet when you went to London?
The answer could be: I met *him*.
② **WHOM** did you meet?

(ii) Use this method if who/whom comes in the middle of a sentence:
Break the sentence into two sentences and see whether a subject pronoun (I, he, she, we, they) is needed in the second sentence or an object pronoun (me, him, her, us, them).

Here is the man who/whom can help you.

Divide into two sentences:

Here is the man. *He* can help you.
② Here is the man **WHO** can help you.

He is a writer who/whom I have admired for years.

Divide into two sentences:

He is a writer. I have admired *him* for years.
② He is a writer **WHOM** I have admired for years.

whole See **HOLE OR WHOLE?**.

wholly (exception to the magic e- rule)
See **ADDING ENDINGS** (ii).

who's or whose? Use these exemplar sentences as a guide:

WHO'S been eating my porridge? (= who has)
WHO'S coming to supper? (= who is)

	WHOSE calculator is this? (= belonging to whom) There's a girl **WHOSE** cat was killed.
wierd	Wrong spelling. See **WEIRD**.
wife (singular)	wives (plural) See **PLURALS** (v).
wilful	(*not* willful)
will	See **SHALL OR WILL?**.
wining or winning?	wine + ing = wining win + ing = winning See **ADDING ENDINGS** (i) and (ii).
wisdom	(exception to magic -e rule) See **ADDING ENDINGS** (ii).
withhold	(*not* withold)
wolf (singular)	wolves (plural) See **PLURALS** (v).
woman (singular)	women (plural) See **PLURALS** (vi).
wonder	See **WANDER OR WONDER?**.
won't	See **CONTRACTIONS**.
woollen	(*not* woolen)
worship	worshipped, worshipping, worshipper (exception to 2-1-1 rule) See **ADDING ENDINGS** (iv).
would	See **SHOULD OR WOULD?**.
wouldn't	Take care to place the apostrophe correctly.
would of	Incorrect construction. See **COULD OF**.
wrapped	See **RAPT OR WRAPPED?**.

TEAMFLY

wreath or wreathe? Use these exemplar sentences as a guide:

She lay a **WREATH** of lilies on his grave. (= noun)
Look at him **WREATHED** in cigarette smoke. (verb, rhymes with 'seethed')

write Use these sentences as a guide to tenses:

I **WRITE** to her every day.
I **AM WRITING** a letter now.
I **WROTE** yesterday.
I have **WRITTEN** every day.

writer (*not* writter)

wry wrier or wryer, wriest or wryest

wryly (exception to the y- rule)
See **ADDING ENDINGS** (iii).

wryness (exception to the -y rule)
See **ADDING ENDINGS** (iii).

Y

-y rule

See **ADDINGS ENDINGS** (iii).
See **PLURALS** (iii).

yacht

yield

See **EI/IE SPELLING RULE**.

yoghurt/youghourt/ yougurt

All these spellings are correct.

yoke or yolk?

Use these exemplar sentences as a guide:

The **YOKE** of the christening gown was beautifully embroidered.
The oxen were **YOKED** together.
She will eat only the **YOLK** of the egg.

your or you're?

Use these exemplar sentences as a guide:

YOUR essay is excellent. (= belonging to you)
YOU'RE joking! (= you are)

yours

This is **YOURS**.
No apostrophe needed!

Z

zealot

zealous

zealously

Zimmer frame

zloty (singular) — zloties or zlotys (plural)
See **PLURALS** (iii).

zoological

zoology

Appendix A
Literary Terms

Here are a few of the most widely used literary devices. You will probably be familiar with them in practice but perhaps cannot always put a name to them.

alliteration the repetition of sounds at the beginning of words and syllables.

- ▶ Around the rugged rocks the ragged rascals ran.

climax ▶ I came; I saw; I conquered!

epigram a short pithy saying.

- ▶ Truth is never pure, and rarely simple. (Oscar Wilde)

euphemism an indirect way of referring to distressing or unpalatable facts.

- ▶ I've *lost* both my parents. (= they've died)
- ▶ She's rather *light-fingered*. (= she's a thief)

hyperbole exaggeration.

- ▶ Jack cut his knee rather badly and lost *gallons* of blood.
- ▶ What's for lunch? I'm *starving*.
- ▶ I loved Ophelia. *Forty thousand brothers*
  Could not, with all their quantity of love,
  Make up my sum. (Shakespeare: 'Hamlet')

irony saying one thing while clearly meaning the opposite.

- ▶ For Brutus is an *honourable* man. (Shakespeare: 'Julius Caesar')

litotes understatement.

- ▶ He was *not exactly polite*. (= very rude)
- ▶ I am a citizen of *no mean city*. (= St Paul boasting about Tarsus and hence about himself)

metaphor a compressed comparison.

- ▶ Anna *flew* downstairs. (i.e. her speed resembled the speed of a bird in flight)
- ▶ Sleep that *knits up the ravelled sleeve of care*. (Shakespeare: 'Macbeth')

▶ No man is *an island, entire of itself*. (John Donne)

metonymy the substitution of something closely associated.

▶ The *bottle* has been his downfall. (= alcohol)
▶ The *kettle's* boiling. (= the water in the kettle)
▶ The *pen* is mightier than the *sword*.

onomatopoeia echoing the sound.

▶ Bees *buzz*; sausages *sizzle* in the pan; ice-cubes *tinkle* in the glass.

Frequently, alliteration, vowel sounds and selected consonants come together to evoke the sounds being described:

▶ Only the monstrous anger of the guns
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
(Wilfred Owen: 'Anthem for Doomed Youth')

oxymoron apparently contradictory terms which make sense at a deeper level.

▶ The *cruel mercy* of the executioner bought him peace at last.

paradox a deliberately contradictory statement on the surface which challenges you to discover the underlying truth.

▶ If a thing is worth doing, it's worth doing badly. (G. K. Chesterton)

personification describing abstract concepts and inanimate objects as though they were people.

▶ Death *lays his icy hand* on kings. (James Shirley)

Often human feelings are also attributed. This extension of personification is called the **pathetic fallacy**.

▶ The wind *sobbed* and *shrieked in impotent rage*.

pun a play on words by calling upon two meanings at once.

▶ Is life worth living? It depends on the *liver***.**

rhetorical question no answer needed!

▶ Do you *want* to fail your exam?

simile a comparison introduced by 'like', 'as', 'as if' or 'as though'.

▶ *O, my Luve's like a red red rose*
That's newly sprung in June. (Robert Burns)
▶ I wandered lonely *as a cloud*. (William Wordsworth)

- ▶ You look *as if you've seen a ghost*.

synecdoche referring to the whole when only a part is meant, or vice versa.

- ▶ *England* has lost the Davis Cup. (= one person)
- ▶ *All hands* on deck!

transferred epithet the adjective is moved from the person it describes to an object.

- ▶ She sent an *apologetic* letter.
- ▶ He tossed all night on a *sleepless* pillow.

zeugma grammatical play on two applications of a word.

- ▶ She *swallowed* her pride and three dry sherries.
- ▶ She went straight home *in* a flood of tears and a sedan chair. (Charles Dickens: 'The Pickwick Papers')

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Appendix B
Parts of Speech

Each part of speech has a separate function.

Verbs are 'being' and 'doing' words.
It *seems*.
She *is laughing*.
All the pupils *have tried* hard.
Note also these three verb forms: the infinitive (*to seem*); the present participle (*trying*); the past participle (*spoken*).

Adverbs mainly describe verbs.
He spoke *masterfully*. (= how)
She *often* cries. (= when)
My grandparents live *here*. (= where)

Nouns are names (of objects, people, places, emotions, collections, and so on).
common noun: *table*
proper noun: *Emma*
abstract noun: *friendship*
collective noun: *swarm*

Pronouns take the place of nouns.
He loves me. *This* is *mine*. *Who* cares? *I* do.

Adjectives describe nouns and pronouns.
a *hard* exercise a *noisy* class *red* wine

Conjunctions are joining words.
co-ordinating: fish *and* chips; naughty *but* nice; now *or* never
subordinating: We trusted him *because* he was honest.
She'll accept *if* you ask her.
Everyone knows *that* you are doing your best.

Prepositions show how nouns and pronouns relate to the rest of the sentence.
Put it *in* the box. Phone me *on* Thursday. Give it *to* me. Wait *by* the war memorial. He's the boss *of* Tesco.

Interjections are short exclamations.
Hi! Ouch! Hurray! Ugh! Oh! Shh! Hear, hear!

The articles: definite (*the*)
indefinite (*a*; *an* – singular; *some* – plural)

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Appendix C
Planning, Drafting and Proofreading

PLANNING

Whenever you have an important essay, letter, report or article to write, it's well worth taking time to work out in advance exactly what you want to say. Consider also the response you hope to get from those who read the finished document and decide on the tone and style which would be most appropriate.

- Next, jot down, as they come into your head, all the points that you want to include. Don't try to sort them into any order. Brainstorm. (It's better to have too much material at this stage than too little.)
- Then, read through these jottings critically, rejecting any that no longer seem relevant or helpful.
- Group related points together. These will form the basis of future paragraphs.
- Sequence these groups of points into a logical and persuasive order.
- Decide on an effective introduction and conclusion.

TEAMFLY

DRAFTING

Now you are ready to write the first draft.

- Concentrate on conveying clearly all that you want to say, guided by the structure of your plan.
- Choose your words with care. Aim at the right level of formality or informality.
- Put to one side any doubts about spelling, punctuation, grammar or usage. These can be checked later. (If you wish, you can pencil queries in the margin, or key in a run of question marks – ?????.)
- When you have finished this first draft, read it critically, concentrating initially on content. (It can help to read aloud.) Have you included everything? Is your meaning always clear? Should some points be expanded? Should some be omitted? Have you repeated yourself unnecessarily?

- Read the amended text again, this time checking that you have maintained the appropriate tone. Make any adjustments that may be needed.
- Examine the paragraphing. Does each paragraph deal adequately with each topic? Should any paragraphs be expanded? Should any be divided? Should the order be changed? Does each paragraph link easily with the next? Are you happy with the opening and closing paragraphs? (Sometimes they work better when they are reversed.) Should any paragraphs be jettisoned?
- Are you happy with the layout and the presentation?
- If you have made a lot of alterations, you may wish to make a neat copy at this stage. Read through again, critically, making any adjustments that you feel necessary. You may find third and fourth drafts are needed if you are working on a really important document. Don't begrudge the time and effort. Much may depend on the outcome.

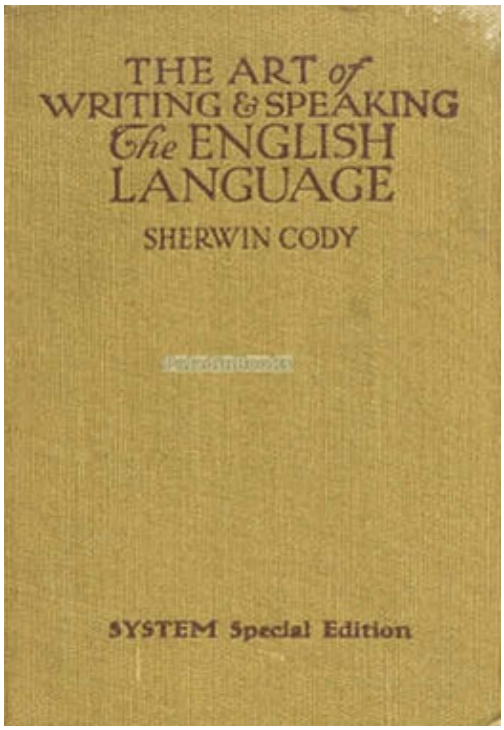
PROOFREADING

When you are happy with the content, style and tone, you are ready to proofread. Proofreading means scrutinising the text for spelling, punctuation, grammar, usage and typographical errors.

- Make yourself read very slowly. Best of all, read aloud. Read sentence by sentence, paragraph by paragraph. Read what is actually there, not what you *meant* to write.
- Check anything that seems doubtful. Check all the queries you tentatively raised earlier. Don't skimp this vital penultimate stage. Don't rely wholly on a computer spellcheck; it will take you only so far (and, in some cases, introduce errors of its own).
- If you know you have a particular weakness (spelling, perhaps, or not marking sentence boundaries – commas are not substitutes for full stops!), then devote one read-through exclusively to this special area.
- When you are satisfied that you have made this important document as good as you possibly can, you are ready to make the final neat version. If, in the process, you make any small errors, don't simply cross them out and don't use correction fluid. Rewrite. When the last word is written, you can be

satisfied that you have done your very best. Good luck!

Note: If you have a form to fill in, it is well worth making a few photocopies before you start. Practise what you want to say on the photocopies. Fit what you want to say carefully in the space available. Then complete the original form. It's well worth the extra time taken.



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The Art Of Writing & Speaking The English by Sherwin Cody

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*** START OF THIS PROJECT GUTENBERG EBOOK THE ART OF WRITING ***

Produced by Andrew Hodson

Transcriber's note: Letters with an extra space before them show those that should be removed & letters with { } around them show those added as there are some mistakes in the book & because plain text is used. (I changed mathematical & meter but it maybe that they are correct and the others are wrong). I did not change *Shak{e}spe{a}re, mortgag eor* & some words in lists. (The N word should have a capital!)

I've used superscript *a* for broad *a* (instead of 2 dots under it). & superscripted *a* & *o* (Spanish ordinals) before *o* for ligatures. A long vowel should have a straight line over it but I've shown them by using a colon : after them. Short vowels are shown by a grave accent mark after instead of a curved line over the letter. An equals sign = after a word shows that the next 1 should start the next column. "Special SYSTEM Edition" brought from frontispiece.

THE ART *of* WRITING & SPEAKING *The* ENGLISH LANGUAGE

SHERWIN CODY

Special S Y S T E M Edition

WORD-STUDY

The Old Greek Press *Chicago New{ }York Boston*

Revised Edition.

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BY SHERWIN CODY.

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The Art of Writing and Speaking the English Language

GENERAL INTRODUCTION

If there is a subject of really universal interest and utility, it is the art of writing and speaking one's own language effectively. It is the basis of culture, as we all know; but it is infinitely more than that: it is the basis of business. No salesman can sell anything unless he can explain the merits of his goods in *effective* English (among our people), or can write an advertisement equally effective, or present his ideas, and the facts, in a letter. Indeed, the way we talk, and write letters, largely determines our success in life.

Now it is well for us to face at once the counter-statement that the most ignorant and uncultivated men often succeed best in business, and that misspelled, ungrammatical advertisements have brought in millions of dollars. It is an acknowledged fact that our business circulars and letters are far inferior in correctness to those of Great Britain; yet they are more effective in getting business. As far as spelling is concerned, we know that some of the masters of literature have been atrocious spellers and many suppose that when one can sin in such company, sinning is, as we might say, a "beauty spot", a defect in which we can even take pride.

Let us examine the facts in the case more closely. First of all, language is no more than a medium; it is like air to the creatures of the land or water to fishes. If it is perfectly clear and pure, we do not notice it any more than we notice pure air when the sun is shining in a clear sky, or the taste of pure cool water when we drink a glass on a hot day. Unless the sun is shining, there is no brightness; unless the water is cool, there is no refreshment. The source of all our joy in the landscape, of the luxuriance of fertile nature, is the sun and not the air. Nature would be more prodigal in Mexico than in Greenland, even if the air in Mexico were as full of soot and smoke as the air of Pittsburg{h}, or loaded with the acid from a chemical factory. So it is with language. Language is merely a medium for thoughts, emotions, the intelligence of a finely wrought brain, and a good mind will make far more out of a bad medium than a poor mind will make out of the best. A great violinist will draw such music from the cheapest violin that the world is astonished. However is that any reason why the great violinist should choose to play on a poor violin; or should one say nothing of the smoke nuisance in Chicago because more light and heat penetrate its murky atmosphere than are to be found in cities only a few miles farther north? The truth is, we must regard the bad spelling nuisance, the bad grammar nuisance, the inártistic and rambling language nuisance, precisely as we would the smoke nuisance, the sewer-gas nuisance, the stock-yards' smell nuisance. Some dainty people prefer pure air and correct language; but we now recognize that purity is something more than an esthetic fad, that it is essential to our health and well-being, and therefore it becomes a matter of universal public interest, in language as well as in air.

There is a general belief that while bad air may be a positive evil influence, incorrect use of language is at most no more than a negative evil: that while it may be a good thing to be correct, no special harm is involved in being incorrect. Let us look into this point.

While language as the medium of thought may be compared to air as the medium of the sun's influence, in other respects it is like the skin of the body; a scurvy skin shows bad blood within, and a scurvy language shows inaccurate thought and a confused mind. And as a disease once fixed on the skin reacts and poisons the blood in turn as it has first been poisoned by the blood, so careless use of language if indulged reacts on the mind to make it permanently and increasingly careless, illogical, and inaccurate in its thinking.

The ordinary person will probably not believe this, because he conceives of good use of language as an accomplishment to be learned from books, a prim system of genteel manners to be put on when occasion demands, a sort of superficial education in the correct thing, or, as the boys would say, "the proper caper." In this, however, he is mistaken. Language which expresses the thought with strict logical accuracy is correct language, and language which is sufficiently rich in its resources to express thought fully, in all its lights and bearings, is effective language. If the writer or speaker has a sufficient stock of words and forms at his disposal, he has only to use them in a strictly logical way and with sufficient fulness to be both correct and effective. If his mind can always be trusted to work accurately, he need not know a word of grammar except what he has imbibed unconsciously in getting his stock of words and expressions. Formal grammar is purely for critical purposes. It is no more than a standard measuring stick by which to try the work that has been done and find out if it is imperfect at any point. Of course constant correction of inaccuracies schools the mind and puts it on its guard so that it will be more careful the next time it attempts expression; but we cannot avoid the conclusion that if the mind lacks material, lacks knowledge of the essential elements of the language, it should go to the original source from which it got its first supply, namely to reading and hearing that which is acknowledged to be correct and sufficient---as the child learns from its mother. All the scholastic and analytic grammar in the world will not enrich the mind in language to any appreciable extent.

And now we may consider another objector, who says, "I have studied grammar for years and it has done me no good." In view of what has just been said, we may easily concede that such is very likely to have been the case. A measuring stick is of little value unless you have something to measure. Language cannot be acquired, only tested, by analysis, and grammar is an analytic, not a constructive science.

We have compared bad use of language to a scurvy condition of the skin. To cure the skin we must doctor the blood; and to improve the language we should begin by teaching the mind to think. But that, you will say, is a large undertaking. Yes, but after all it is the most direct and effective way. All education should be in the nature of teaching the mind to think, and the teaching of language consists in teaching thinking in connection with word forms and expression through language. The unfortunate thing is that teachers of language have failed to go to the root of the trouble, and enormous effort has counted for nothing, and besides has led to discouragement.

The American people are noted for being hasty in all they do. Their manufactures are quickly made and cheap. They have not hitherto had time to secure that perfection in minute details which constitutes "quality." The slow-going Europeans still excel in nearly all fine and high-grade forms of manufacture---fine pottery, fine carpets and rugs, fine cloth, fine bronze and other art wares. In our language, too, we are hasty, and therefore imperfect. Fine logical accuracy requires more time than we have had to give to it, and we read the newspapers, which are very poor models of language, instead of books, which should be far better. Our standard of business letters is very low. It is rare to find a letter of any length without one or more errors of language, to say nothing of frequent errors in spelling made by ignorant stenographers and not corrected by the business men who sign the letters.

But a change is coming over us. We have suddenly taken to reading books, and while they are not always the best books, they are better than newspapers. And now a young business man feels that it is distinctly to his advantage if he can dictate a thoroughly good letter to his superior or to a well informed customer. Good letters raise the tone of a business house, poor letters give the idea that it is a cheapjack concern. In social life, well written letters, like good conversational powers, bring friends and introduce the writer into higher circles. A command of language is the index of culture, and the uneducated man or woman who has become wealthy or has gained any special success is eager to put on this wedding garment of refinement. If he continues to regard a good command of language as a wedding garment, he will probably fail in his effort; but a few will discover the way to self-education and actively follow it to its conclusion adding to their first success this new achievement.

But we may even go farther. The right kind of language-teaching will also give us power, a kind of eloquence,

a skill in the use of words, which will enable us to frame advertisements which will draw business, letters which will win customers, and to speak in that elegant and forceful way so effective in selling goods. When all advertisements are couched in very imperfect language, and all business letters are carelessly written, of course no one has an advantage over another, and a good knowledge and command of language would not be much of a recommendation to a business man who wants a good assistant. But when a few have come in and by their superior command of language gained a distinct advantage over rivals, then the power inherent in language comes into universal demand--the business standard is raised. There are many signs now that the business standard in the use of language is being distinctly raised. Already a stenographer who does not make errors commands a salary from 25 per cent. to 50 per cent. higher than the average, and is always in demand. Advertisement writers must have not only business instinct but language instinct, and knowledge of correct, as well as forceful, expression{.}

Granted, then, that we are all eager to better our knowledge of the English language, how shall we go about it?

There are literally thousands of published books devoted to the study and teaching of our language. In such a flood it would seem that we should have no difficulty in obtaining good guides for our study.

But what do we find? We find spelling-books filled with lists of words to be memorized; we find grammars filled with names and definitions of all the different forms which the language assumes; we find rhetorics filled with the names of every device ever employed to give effectiveness to language; we find books on literature filled with the names, dates of birth and death, and lists of works, of every writer any one ever heard of: and when we have learned all these names we are no better off than when we started. It is true that in many of these books we may find prefaces which say, "All other books err in clinging too closely to mere system, to names; but we will break away and give you the real thing." But they don't do it; they can't afford to be too radical, and so they merely modify in a few details the same old system, the system of names. Yet it is a great point gained when the necessity for a change is realized.

How, then, shall we go about our mastery of the English language?

Modern science has provided us a universal method by which we may study and master any subject. As applied to an art, this method has proved highly successful in the case of music. It has not been applied to language because there was a well fixed method of language study in existence long before modern science was even dreamed of, and that ancient method has held on with wonderful tenacity. The great fault with it is that it was invented to apply to languages entirely different from our own. Latin grammar and Greek grammar were mechanical systems of endings by which the relationships of words were indicated. Of course the relationship of words was at bottom logical, but the mechanical form was the chief thing to be learned. Our language depends wholly (or very nearly so) on arrangement of words, and the key is the logical relationship. A man who knows all the forms of the Latin or Greek language can write it with substantial accuracy; but the man who would master the English language must go deeper, he must master the logic of sentence structure or word relations. We must begin our study at just the opposite end from the Latin or Greek; but our teachers of language have balked at a complete reversal of method, the power of custom and time has been too strong, and in the matter of grammar we are still the slaves of the ancient world. As for spelling, the irregularities of our language seem to have driven us to one sole method, memorizing: and to memorize every word in a language is an appalling task. Our rhetoric we have inherited from the middle ages, from scholiasts, refiners, and theological logicians, a race of men who got their living by inventing distinctions and splitting hairs. The fact is, prose has had a very low place in the literature of the world until within a century; all that was worth saying was said in poetry, which the rhetoricians were forced to leave severely alone, or in oratory, from which all their rules were derived; and since written prose language became a universal possession through the printing press and the newspaper we have been too busy to invent a new rhetoric.

Now, language is just as much a natural growth as trees or rocks or human bodies, and it can have no more irregularities, even in the matter of spelling, than these have. Science would laugh at the notion of memorizing

every individual form of rock. It seeks the fundamental laws, it classifies and groups, and even if the number of classes or groups is large, still they have a limit and can be mastered. Here we have a solution of the spelling problem. In grammar we find seven fundamental logical relationships, and when we have mastered these and their chief modifications and combinations, we have the essence of grammar as truly as if we knew the name for every possible combination which our seven fundamental relationships might have. Since rhetoric is the art of appealing to the emotions and intelligence of our hearers, we need to know, not the names of all the different artifices which may be employed, but the nature and laws of emotion and intelligence as they may be reached through language; for if we know what we are hitting at, a little practice will enable us to hit accurately; whereas if we knew the name of every kind of blow, and yet were ignorant of the thing we were hitting at, namely the intelligence and emotion of our fellow man, we would be forever striking into the air,---striking cleverly perhaps, but ineffectively.

Having got our bearings, we find before us a purely practical problem, that of leading the student through the maze of a new science and teaching him the skill of an old art, exemplified in a long line of masters.

By way of preface we may say that the mastery of the English language (or any language) is almost the task of a lifetime. A few easy lessons will have no effect. We must form a habit of language study that will grow upon us as we grow older, and little by little, but never by leaps, shall we mount up to the full expression of all that is in us.

WORD-STUDY

INTRODUCTION

THE STUDY OF SPELLING.

The mastery of English spelling is a serious under-taking. In the first place, we must actually memorize from one to three thousand words which are spelled in more or less irregular ways. The best that can be done with these words is to classify them as much as possible and suggest methods of association which will aid the memory. But after all, the drudgery of memorizing must be gone through with.

Again, those words called homonyms, which are pronounced alike but spelled differently, can be studied only in connection with their meaning, since the meaning and grammatical use in the sentence is our only key to their form. So we have to go considerably beyond the mere mechanical association of letters.

Besides the two or three thousand common irregular words, the dictionary contains something over two hundred thousand other words. Of course no one of us can possibly have occasion to use all of those words; but at the same time, every one of us may sooner or later have occasion to use any one of them. As we cannot tell before hand what ones we shall need, we should be prepared to write any or all of them upon occasion. Of course we may refer to the dictionary; but this is not always, or indeed very often, possible. It would obviously be of immense advantage to us if we could find a key to the spelling of these numerous but infrequently used words.

The first duty of the instructor in spelling should be to provide such a key. We would suppose, off-hand, that the three hundred thousand school-teachers in the United States would do this immediately and without suggestion--certainly that the writers of school-books would. But many things have stood in the way. It is only within a few years, comparatively speaking, that our language has become at all fixed in its spelling. Noah Webster did a great deal to establish principles, and bring the spelling of as many words as possible to conform with these principles and with such analogies as seemed fairly well established. But other dictionary-makers have set up their ideas against his, and we have a conflict of authorities. If for any reason one finds himself spelling a word differently from the world about him, he begins to say, "Well, that is the spelling given in Worcester, or the Century, or the Standard, or the new Oxford." So the word "authority"

looms big on the horizon; and we think so much about authority, and about different authorities, that we forget to look for principles, as Mr. Webster would have us do.

Another reason for neglecting rules and principles is that the lists of exceptions are often so formidable that we get discouraged and exclaim, "If nine tenths of the words I use every day are exceptions to the rules, what is the use of the rules anyway!" Well, the words which constitute that other tenth will aggregate in actual numbers far more than the common words which form the chief part of everyday speech, and as they are selected at random from a vastly larger number, the only possible way to master them is by acquiring principles, consciously or unconsciously, which will serve as a key to them. Some people have the faculty of unconsciously formulating principles from their everyday observations, but it is a slow process, and many never acquire it unless it is taught them.

The spelling problem is not to learn how to spell nine tenths of our words correctly. Nearly all of us can and do accomplish that. The good speller must spell nine hundred and ninety-nine one thousandths of his word correctly, which is quite another matter. Some of us go even one figure higher.

Our first task is clearly to commit the common irregular words to memory. How may we do that most easily? It is a huge task at best, but every pound of life energy which we can save in doing it is so much gained for higher efforts. We should strive to economize effort in this just as the manufacturer tries to economize in the cost of making his goods.

In this particular matter, it seems to the present writer that makers of modern spelling-books have committed a great blunder in mixing indiscriminately regular words with irregular, and common words with uncommon. Clearly we should memorize first the words we use most often, and then take up those which we use less frequently. But the superintendent of the Evanston schools has reported that out of one hundred first-reader words which he gave to his grammar classes as a spelling test, some were misspelled by all but sixteen per cent{.} of the pupils. And yet these same pupils were studying busily away on *categories, concatenation,* and *amphibious*. The spelling-book makers feel that they must put hard words into their spellers. Their books are little more than lists of words, and any one can make lists of common, easy words. A spelling-book filled with common easy words would not seem to be worth the price paid for it. Pupils and teachers must get their money's worth, even if they never learn to spell. Of course the teachers are expected to furnish drills themselves on the common, easy words; but unfortunately they take their cue from the spelling-book, each day merely assigning to the class the next page. They haven't time to select, and no one could consistently expect them to do otherwise than as they do do.

To meet this difficulty, the author of this book has prepared a version of the story of Robinson Crusoe which contains a large proportion of the common words which offer difficulty in spelling. Unluckily it is not easy to produce classic English when one is writing under the necessity of using a vocabulary previously selected. However, if we concentrate our attention on the word-forms, we are not likely to be much injured by the ungraceful sentence-forms. This story is not long, but it should be dictated to every school class, beginning in the fourth grade, until *every* pupil can spell *every* word correctly. A high percentage is not enough, as in the case of some other studies. Any pupil who misses a single word in any exercise should be marked zero.

But even if one can spell correctly every word in this story, he may still not be a good speller, for there are thousands of other words to be spelled, many of which are not and never will be found in any spelling-book. The chief object of a course of study in spelling is to acquire two habits, the habit of observing articulate sounds, and the habit of observing word-forms in reading.

1. Train the Ear. Until the habit of observing articulate sounds carefully has been acquired, the niceties of pronunciation are beyond the student's reach, and equally the niceties of spelling are beyond his reach, too. In ordinary speaking, many vowels and even some consonants are slurred and obscured. If the ear is not trained to exactness, this habit of slurring introduces many inaccuracies. Even in careful speaking, many obscure

sounds are so nearly alike that only a finely trained ear can detect any difference. Who of us notices any difference between *er* in *pardoner* and *or* in *honor*? Careful speakers do not pass over the latter syllable quite so hastily as over the former, but only the most finely trained ear will detect any difference even in the pronunciation of the most finely trained voice.

In the lower grades in the schools the ear may be trained by giving separate utterance to each sound in a given word, as f-r-e-n-d, *friend,* allowing each letter only its true value in the word. Still it may also be obtained by requiring careful and distinct pronunciation in reading, not, however, to the extent of exaggerating the value of obscure syllables, or painfully accentuating syllables naturally obscure.

Adults (but seldom children) may train the ear by reading poetry aloud, always guarding against the sing-song style, but trying to harmonize nicely the sense and the rhythm. A trained ear is absolutely necessary to reading poetry well, and the constant reading aloud of poetry cannot but afford an admirable exercise.

For children, the use of diacritical marks has little or no value, until the necessity arises for consulting the dictionary for pronunciation. They are but a mechanical system, and the system we commonly use is so devoid of permanence in its character that every dictionary has a different system. The one most common in the schools is that introduced by Webster; but if we would consult the Standard or the Century or the Oxford, we must learn our system all over again. To the child, any system is a clog and a hindrance, and quite useless in teaching him phonetic values, wherein the voice of the teacher is the true medium.

For older students, however, especially students at home, where no teacher is available, phonetic writing by means of diacritical marks has great value.* It is the only practicable way of representing the sounds of the voice on paper. When the student writes phonetically he is obliged to observe closely his own voice and the voices of others in ordinary speech, and so his ear is trained. It also takes the place of the voice for dictation in spelling tests by mail or through the medium of books.

*There should be no more marks than there are sounds. When two vowels have the same sound one should be written as a substitute for the other, as we have done in this book.

2. Train the Eye. No doubt the most effective way of learning spelling is to train the eye carefully to observe the forms of the words we read in newspapers and in books. If this habit is formed, and the habit of general reading accompanies it, it is sufficient to make a nearly perfect speller. The great question is, how to acquire it.

Of course in order to read we are obliged to observe the forms of words in a general way, and if this were all that is needed, we should all be good spellers if we were able to read fluently. But it is not all. The observation of the general form of a word is not the observation that teaches spelling. We must have the habit of observing every letter in every word, and this we are not likely to have unless we give special attention to acquiring it.

The "visualization" method of teaching spelling now in use in the schools is along the line of training the eye to observe every letter in a word. It is good so far as it goes; but it does not go very far. The reason is that there is a limit to the powers of the memory, especially in the observation of arbitrary combinations of letters. What habits of visualization would enable the ordinary person to glance at such a combination as the following and write it ten minutes afterward with no aid but the single glance: *hwgufhtbizwskoplmne?* It would require some minutes' study to memorize such a combination, because there is nothing to aid us but the sheer succession of forms. The memory works by association. We build up a vast structure of knowledge, and each new fact or form must be as securely attached to this as the new wing of a building; and the more points at which attachment can be formed the more easily is the addition made.

The Mastery of Irregular Words.

Here, then, we have the real reason for a long study of principles, analogies, and classifications. They help us to remember. If I come to the word *colonnade* in reading, I observe at once that the double *n* is an irregularity. It catches my eye immediately. "Ah!" I reflect almost in the fraction of a second as I read in continuous flow, "here is another of those exceptions." Building on what I already know perfectly well, I master this word with the very slightest effort. If we can build up a system which will serve the memory by way of association, so that the slight effort that can be given in ordinary reading will serve to fix a word more or less fully, we can soon acquire a marvellous power in the accurate spelling of words.

Again: In a spelling-book before me I see lists of words ending in *ise, ize,* and *yse,* all mixed together with no distinction. The arrangement suggests memorizing every word in the language ending with either of these terminations, and until we have memorized any particular word we have no means of knowing what the termination is. If, however, we are taught that *ize* is the common ending, that *ise* is the ending of only thirty-one words, and *yse* of only three or four, we reduce our task enormously and aid the memory in acquiring the few exceptions. When we come to *franchise* in reading we reflect rapidly, "Another of those verbs in *ise*!" or to *paralyse,* "One of those very few verbs in *yse*!" We give no thought whatever to all the verbs ending in *ize,* and so save so much energy for other acquirements.

If we can say, "This is a violation of such and such a rule," or "This is a strange irregularity," or "This belongs to the class of words which substitutes *ea* for the long sound of *e,* or for the short sound of *e*."

We have an association of the unknown with the known that is the most powerful possible aid to the memory. The system may fail in and of itself, but it more than serves its purpose thus indirectly in aiding the memory.

We have not spoken of the association of word forms with sounds, the grouping of the letters of words into syllables, and the aid that a careful pronunciation gives the memory by way of association; for while this is the most powerful aid of all, it does not need explanation.

The Mastery of Regular Words.

We have spoken of the mastery of irregular words, and in the last paragraph but one we have referred to the aid which general principles give the memory by way of association in acquiring the exceptions to the rules. We will now consider the great class of words formed according to fixed principles.

Of course these laws and rules are little more than a string of analogies which we observe in our study of the language. The language was not and never will be built to fit these rules. The usage of the people is the only authority. Even clear logic goes down before usage. Languages grow like mushrooms, or lilies, or bears, or human bodies. Like these they have occult and profound laws which we can never hope to penetrate,---which are known only to the creator of all things existent. But as in botany and zoology and physiology we may observe and classify our observations, so we may observe a language, classify our observations, and create an empirical science of word-formation. Possibly in time it will become a science something more than empirical.

The laws we are able at this time to state with much definiteness are few (doubling consonants, dropping silent e's, changing y's to i's, accenting the penultimate and antepenultimate syllables, lengthening and shortening vowels). In addition we may classify exceptions, for the sole purpose of aiding the memory.

Ignorance of these principles and classifications, and knowledge of the causes and sources of the irregularities, should be pronounced criminal in a teacher; and failure to teach them, more than criminal in a spelling-book. It is true that most spelling-books do give them in one form or another, but invariably without due emphasis or special drill, a lack which renders them worthless. Pupils and students should be drilled upon them till they are as familiar as the multiplication table.

We know how most persons stumble over the pronunciation of names in the Bible and in classic authors. They are equally nonplussed when called upon to write words with which they are no more familiar. They cannot even pronounce simple English names like *Cody,* which they call "Coddy," in analogy with *body,* because they do not know that in a word of two syllables a single vowel followed by a single consonant is regularly long when accented. At the same time they will spell the word in all kinds of queer ways, which are in analogy only with exceptions, not with regular formations. Unless a person knows what the regular principles are, he cannot know how a word should regularly be spelled. A strange word is spelled quite regularly nine times out of ten, and if one does not know exactly how to spell a word, it is much more to his credit to spell it in a regular way than in an irregular way.

The truth is, the only possible key we can have to those thousands of strange words and proper names which we meet only once or twice in a lifetime, is the system of principles formulated by philologists, if for no other reason, we should master it that we may come as near as possible to spelling proper names correctly.

CHAPTER I.

LETTERS AND SOUNDS.

We must begin our study of the English language with the elementary sounds and the letters which represent them.

Name the first letter of the alphabet---*a*. The mouth is open and the sound may be prolonged indefinitely. It is a full, clear sound, an unobstructed vibration of the vocal chords.

Now name the second letter of the alphabet---*b*. You say *bee* or *buh*. You cannot prolong the sound. In order to give the real sound of *b* you have to associate it with some other sound, as that of *e* or *u*. In other words, *b* is in the nature of an obstruction of sound, or a modification of sound, rather than a simple elementary sound in itself. There is indeed a slight sound in the throat, but it is a closed sound and cannot be prolonged. In the case of *p,* which is similar to *b,* there is no sound from the throat.

So we see that there are two classes of sounds (represented by two classes of letters), those which are full and open tones from the vocal chords, pronounced with the mouth open, and capable of being prolonged indefinitely; and those which are in the nature of modifications of these open sounds, pronounced with or without the help of the voice, and incapable of being prolonged. The first class of sounds is called vowel sounds, the second, consonant sounds. Of the twenty-six letters of the alphabet, *a, e, i, o,* and *u* (sometimes *y* and *w*) represent vowel sounds and are called vowels; and the remainder represent consonant sounds, and are called consonants.

A syllable is an elementary sound, or a combination of elementary sounds, which can be given easy and distinct utterance at one effort. Any vowel may form a syllable by itself, but as we have seen that a consonant must be united with a vowel for its perfect utterance, it follows that every syllable must contain a vowel sound, even if it also contains consonant sounds. With that vowel sound one or more consonants may be united; but the ways in which consonants may combine with a vowel to form a syllable are limited. In general we may place any consonant before and any consonant after the vowel in the same syllable: but *y* for instance, can be given a consonant sound only at the beginning of a syllable, as in *yet*; at the end of a syllable *y* becomes a vowel sound, as in *they* or *only*. In the syllable *twelfths* we find seven consonant sounds; but if these same letters were arranged in almost any other way they could not be pronounced as one syllable---as for instance *wtelthfs*.

A word consists of one or more syllables to which some definite meaning is attached.

The difficulties of spelling and pronunciation arise largely from the fact that in English twenty-six letters must do duty for some forty-two sounds, and even then several of the letters are unnecessary, as for instance *c,* which has either the sound of *s* or of *k*; *x,* which has the sound either of *ks, gs,* or *z*; *q,* which in the combination *qu* has the sound of *kw*. All the vowels represent from two to seven sounds each, and some of the consonants interchange with each other.

The Sounds of the Vowels.---(1) Each of the vowels has what is called a long sound and a short sound. It is important that these two sets of sounds be fixed clearly in the mind, as several necessary rules of spelling depend upon them. In studying the following table, note that the long sound is marked by a s t r a i g h t l i n e o v{colon : aft}er the letter, and the short sound by a c u{g}r{a}ve {accent mark ` }.

Long Short a:te a`t ga:ve ma`n na:me ba`g

the:se pe`t m:e te`n (com)ple:te bre`d

ki:te si`t ri:ce mi`ll li:me ri`p

no:te no`t ro:de ro`d so:le To`m

cu:re bu`t cu:te ru`n (a)bu:se cru`st

scy:the (like)ly`

If we observe the foregoing list of words we shall see that each of the words containing a long vowel followed by a single consonant sound ends in silent *e*. After the short vowels there is no silent *e*. In each case in which we have the silent *e* there is a single long vowel followed by a single consonant, or two consonants combining to form a single sound, as *th* in *scythe*. Such words as *roll, toll,* etc., ending in double *l* have no silent *e* though the vowel is long; and such words as *great, meet, pail,* etc., in which two vowels combine with the sound of one, take no silent *e* at the end. We shall consider these exceptions more fully later; but a *single long* vowel followed by a *single* consonant *always* takes silent *e* at the end. As carefully stated in this way, the rule has no exceptions. The reverse, however, is not always true, for a few words containing a short vowel followed by a single consonant do take silent *e*; but there are very few of them. The principal are *have, give, {*(I) *}live, love, shove, dove, above;* also *none, some, come,* and some words in three or more syllables, such as *domicile*.

2. Beside the long and short sounds of the vowels there are several other vowel sounds.

A has two other distinct sounds:

ª broad, like *aw,* as in *all, talk,* etc.

ä Italian, like *ah,* as in *far, father,* etc.

Double o has two sounds different from long or short *o* alone:

long ºo: as in *room, soon, mood,* etc.

short ºo`, as in *good, took, wood,* etc.

Ow has a sound of its own, as in *how, crowd, allow,* etc.; and *ou* sometimes has the same sound, as in *loud, rout, bough,* etc.

(*Ow* and *ou* are also sometimes sounded like long *o,* as in *own, crow, pour,* etc., and sometimes have still other sounds, as *ou* in *bought*).

Oi and oy have a distinct sound of their own, as in *oil, toil, oyster, void, boy, employ,* etc.

Ow and *oi* are called proper diphthongs, as the two vowels combine to produce a sound different from either, while such combinations as *ei, ea, ai,* etc., are called improper diphthongs (or digraphs), because they have the sound of one or other of the simple vowels.

3. In the preceding paragraphs we have given all the distinct vowel sounds of the language, though many of them are slightly modified in certain combinations. But in many cases one vowel will be given the sound of another vowel, and two or more vowels will combine with a variety of sounds. These irregularities occur chiefly in a few hundred common words, and cause the main difficulties of spelling the English language. The following are the leading substitutes:

ew with the sound of *u* long, as in *few, chew,* etc. (perhaps this may be considered a proper diphthong);

e (*ê, é*) with the sound of *a* long, as in *fête, abbé,* and all foreign words written with an accent, especially French words;

i with the sound of *e* long, as in *machine,* and nearly all French and other foreign words;

o has the sound of double *o* long in *tomb, womb, prove, move,* etc., and of double *o* short in *wolf, women,* etc.;

o also has the sound of *u* short in *above, love, some, done,* etc.;

u has the sound of double *o* long after *r,* as in *rude, rule*;

it also has the sound of double *o* short in *put, pull, bull, sure,* etc.;

ea has the sound of *a* long, as in *great*; of *e* long, as in *heat*; of *e* short, as in *head*; of *a* Italian (ah), as in *heart, hearth,* etc.;

ei has the sound of *e* long, as in *receive*; of *a* long, as in *freight, weight*; sometimes of *i* long, as in *either* and *neither,* pronounced with either the sound of *e* long or *i* long, the latter being the English usage;

ie has the sound of *i* long, as in *lie,* and of *e* long, as in *belief,* and of *i* short, as in *sieve*;

ai has the sound of *a* long, as in *laid, bail, train,* etc., and of *a* short, as in *plaid;*

ay has the sound of *a* long, as in *play, betray, say,* etc.;

oa has the sound of *o* long, as in *moan, foam, coarse,* etc.

There are also many peculiar and occasional substitutions of sounds as in *any* and *many* (a as e), *women* (o as i), *busy* (u as i), *said* (ai as e), *people* (eo as e:), *build* (u as i), *gauge* (au as a:), *what* (a as o), etc.

When any of these combinations are to be pronounced as separate vowels, in two syllables, two dots should be placed over the second, as in *naïve*.

4. The chief modifications of the elementary sounds are the following:

before *r* each of the vowels *e, i, o, u,* and *y* has almost the same sound (marked like the Spanish ñ) as in *her, birth, honor, burr,* and *myrtle; o* before *r* sometimes has the sound of *aw,* as in *or, for,* etc.;

in unaccented syllables, each of the long vowels has a slightly shortened sound, as in f*a*tality, n*e*gotiate, int*o*nation, ref*u*tation, indicated by a dot above the sign for the long sound; (in a few words, such as d*i*gress, the sound is not shortened, however);

long *a* (â) is slightly modified in such words as *care, fare, bare,* etc., while *e* has the same sound in words like *there, their,* and *where*; (New Englan{d} g people give *a* the short sound in such words as *care,* etc., and pronounce *there* and *where* with the short sound of *a,* while *their* is pronounced with the short sound of *e*: this is not the best usage, however);

in *pass, class, command, laugh,* etc., we have a sound of a between Italian *a* and short *a* (indicated by a single dot over the *a*), though most Americans pronounce it as short, and most English give the Italian sound: the correct pronunciation is between these two.

The Sounds of the Consonants. We have already seen that there are two classes of consonant sounds, those

which have a voice sound, as *b,* called *sonant,* and those which are mere breath sounds, like *p,* called *surds* or aspirates. The chief difference between *b* and *p* is that one has the voice sound and the other has not. Most of the other consonants also stand in pairs. We may say that the sonant consonant and its corresponding surd are the hard and soft forms of the same sound. The following table contains also simple consonant sounds represented by two letters: *Sonant Surd* b p d t v f g (hard) k j ch z s th (in *thine*) th (in *thin*) zh (or z as in *azure*) sh w y l m n r h

If we go down this list from the top to the bottom, we see that *b* is the most closed sound, while *h* is the most slight and open, and the others are graded in between (though not precisely as arranged above). These distinctions are important, because in making combinations of consonants in the same syllable or in successive syllables we cannot pass abruptly from a closed sound to an open sound, or the reverse, nor from a surd sound to a sonant, or the reverse. *L, m, n,* and *r* are called liquids, and easily combine with other consonants; and so do the sibilants (*s, z,* etc.). In the growth of the language, many changes have been made in letters to secure harmony of sound (as changing *b* to *p* in *sub-port---support,* and *s,* to *f* in *differ*---from *dis* and *fero*). Some combinations are not possible of pronunciation, others are not natural or easy; and hence the alterations. The student of the language must know how words are built; and then when he comes to a strange word he can reconstruct it for himself. While the short, common words may be irregular, the long, strange words are almost always formed quite regularly.

Most of the sonants have but one sound, and none of them has more than three sounds. The most important variations are as follows:

C and G have each a soft sound and a hard sound. The soft sound of *c* is the same as *s,* and the hard sound the same as *k*. The soft sound of *g* is the same as *j,* and the hard sound is the true sound of *g* as heard in *gone, bug, struggle*.

Important Rule. *C* and *G* are soft before *e, i,* and *y,* and hard before all the other vowels, before all the other consonants, and at the end of words.

The chief exceptions to this rule are a few common words in which *g* is hard before *e* or *i*. They include---*give, get, gill, gimlet, girl, gibberish, gelding, gerrymander, gewgaw, geyser, giddy, gibbon, gift, gig, giggle, gild, gimp, gingham, gird, girt, girth, eager,* and *begin*. G is soft before a consonant in *judgment{,} lodgment, acknowledgment,* etc. Also in a few words from foreign languages *c* is soft before other vowels, though in such cases it should always be written with a cedilla (ç).

N when marked ñ in words from the Spanish language is pronounced *n-y* (cañon like *canyon*).

Ng has a peculiar nasal sound of its own, as heard in the syllable *ing*.

N alone also has the sound of *ng* sometimes before *g* and *k,* as in *angle, ankle, single,* etc. (pronounced *ang-gle, ang-kle, sing-gle*).

Ph has the sound of *f,* as in prophet.

Th has two sounds, a hard sound as in *the, than, bathe, scythe,* etc., and a soft sound as in *thin, kith, bath, Smith,* etc. Contrast *breathe* and *breath, lath* and *lathe*; and *bath* and *baths, lath* and *laths,* etc.

S has two sounds, one its own sound, as in *sin, kiss, fist* (the same as *c* in *lace, rice,* etc.), and the sound of *z,* as in *rise* (contrast with *rice*), *is, baths, men's,* etc.

X has two common sounds, one that of *ks* as in *box, six,* etc., and the other the sound of *gs,* as in *exact, exaggerate* (by the way, the first *g* in this word is silent). At the beginning of a word *x* has the sound of *z* as in

Xerxes.

Ch has three sounds, as heard first in *child,* second in *machine,* and third in *character*. The first is peculiar to itself, the second is that of *sh,* and the third that of *k*.

The sound of *sh* is variously represented:

by *sh{,}* as in *share, shift, shirt,* etc.

by *ti,* as in *condition, mention, sanction,* etc.

by *si,* as in *tension, suspension, extension,* etc.

by *ci,* as in *suspicion*. (Also, *crucifixion*.)

The kindred sound of *zh* is represented by *z* as in *azure,* and *s* as in *pleasure,* and by some combinations.

Y is always a consonant at the beginning of a word when followed by a vowel, as in *yet, year, yell,* etc.; but if followed by a consonant it is a vowel, as in *Ypsilanti*. At the end of a word it is {al}ways a vowel, as in all words ending in the syllable *ly*.

Exercises. It is very important that the student should master the sounds of the language and the symbols for them, or the diacritical marks, for several reasons:

First, because it is impossible to find out the true pronunciation of a word from the dictionary unless one clearly understands the meaning of the principal marks;

Second, because one of the essentials in accurate pronunciation and good spelling is the habit of analyzing the sounds which compose words, and training the ear to detect slight variations;

Third, because a thorough knowledge of the sounds and their natural symbols is the first step toward a study of the principles governing word formation, or spelling and pronunciation.

For purposes of instruction through correspondence or by means of a textbook, the diacritical marks representing distinct sounds of the language afford a substitute for the voice in dictation and similar exercises, and hence such work requires a mastery of what might at first sight seem a purely mechanical and useless system.

One of the best exercises for the mastery of this system is to open the unabridged dictionary at any point and copy out lists of words, writing the words as they ordinarily appear in one column, and in an adjoining column the phonetic form of the word. When the list is complete, cover one column and reproduce the other from an application of the principles that have been learned. After a few days, reproduce the phonetic forms from the words as ordinarily written, and again the ordinary word from the phonetic form. Avoid memorizing as much as possible, but work solely by the application of principles. Never write down a phonetic form without fully understanding its meaning in every detail. A key to the various marks will be found at the bottom of every page of the dictionary, and the student should refer to this frequently. In the front part of the dictionary there will also be found an explanation of all possible sounds that any letter may have; and every sound that any letter may have may be indicated by a peculiar mark, so that since several letters may represent the same sound there are a variety of symbols for the same sound. For the purposes of this book it has seemed best to offer only one symbol for each sound, and that symbol the one most frequently used. For that reason the following example will not correspond precisely with the forms given in the dictionary, but a study of the differences will afford a valuable exercise.

Illustration.*

*In this exercise, vowels before r marked in webster with the double curve used over the Spanish n, are left unmarked. Double o with the short sound is also left unmarked.

The first place that I can well remember was a large, The` first pla:s tha`t I ka`n we`l re:me`mber wo`z a: lärj,

pleasant meadow with a pond of clear water in it. Some ple`s'nt me`do: with a: po`nd o`v kle:r wo`ter in it. Su`m

shady trees leaned over it, and rushes and water-lilies sha:di` tre:z le:nd o:ver i`t, a`nd ru`she:z a`nd wo`ter-li`li`z

grew at the deep end. Over the hedge on one side we looked gru: a`t the` de:p e`nd. Over the: he`j o`n wu`n si:d we: lookt

into a plowed field, and on the other we looked over a intº o: a: plowd fe:ld a`nd o`n the: o`ther we: lookt o:ver a:

gate at our master's house, which stood by the roadside. ga:t a`t owr ma`ster'z hows, hwich stood bi: the: ro:dsi:d.

At the top of the meadow was a grove of fir-trees, A`t the: to`p o`v the: me`do: wo`z a: gro:v o`v fir-tre:z,

and at the bottom a running brook overhung by a steep bank. and a`t the: bo`t'm a ru`ning brook o:verhu`ng bi: a: ste:p ba`nk.

Whilst I was young I lived upon my mother's milk, as I could Hwi:lst I wo`z yu`ng I livd u`po`n mi: mu`ther'z milk, a`z I kood

not eat grass. In the daytime I ran by her side, and at night no`t e:t gra`s. In the: da:ti:m I ra`n bi: her si:d, a`nd a`t ni:t

I lay down close by her. When it was hot we used to stand I la: down klo:s bi: her. Hwe`n it wo`z ho`t we: u:zd tº o: sta`nd

by the pond in the shade of the trees, and when it was cold bi: the: po`nd in the: sha:d o`v the: tre:z a`nd hwe`n it wo`z ko:ld

we had a nice, warm shed near the grove. we: ha`d a: ni:s, wawrm she`d ne:r the: gro:v.

Note. In Webster's dictionary letters which are unmarked have an obscure sound often not unlike uh, or are silent, and letters printed in italics are nearly elided, so very slight is the sound they have if it can be said to exist at all. In the illustration above, all very obscure sounds have been replaced by the apostrophe, while no distinction has been made between short vowels in accented and unaccented syllables.

Studies from the Dictionary.

The following are taken from Webster's Dictionary:

Ab-do`m'-i-nou`s: The *a* in *ab* is only a little shorter than *a* in *at,* and the *i* is short being unaccented, while the *o* is silent, the syllable having the sound nus as indicated by the mark over the *u*.

Le`ss'*e*n, (le`s'n), le`s's*o*n, (le`s'sn), le`ss'er, le`s'sor: Each of these words has two distinct syllables, though there is no recognizable vowel sound in the last syllables of the first two. This eliding of the vowel is shown by printing the *e* and the *o* of the final syllables in italics. In the last two words the vowels of the final syllables are not marked, but have nearly the sound they would have if marked in the usual way for *e* and *o* before *r*. As the syllables are not accented the vowel sound is slightly obscured. Or in *lessor* has the sound of the word *or* (nearly), not the sound of *or* in *honor,* which will be found re-spelled (o`n'ur). It will be noted that the double s is divided in two of the words and not in the other two. In *lesser* and *lessen* all possible stress is placed on the first syllables, since the terminations have the least possible value in speaking; but in *lesson* and *lessor* we put a little more stress on the final syllables, due to the greater dignity of the letter *o,* and this draws over a part of the s sound.

Hon'-ey-co:mb (hu`n'y-ko:m): The heavy{ second} hyphen indicates that this is a compound word and the hyphen must always be written. The hyphens printed lightly in the dictionary merely serve to separate the syllables and show how a word may be divided at the end of a line. The student will also note that the *o* in *-comb* has its full long value instead of being slighted. This slight added stress on the *o* is the way we have in speaking of indicating that *-comb* was once a word by itself, with an accent of its own.

Exercise. Select other words from the dictionary, and analyse as we have done above, giving some explanation for every peculiarity found in the printing and marks. Continue this until there is no doubt or hesitation in regard to the meaning of any mark that may be found.

CHAPTER II.

WORD-BUILDING.

English speaking peoples have been inclined to exaggerate the irregularities of the English word-formation. The fact is, only a small number of common words and roots are irregular in formation, while fully nine tenths of all the words in the language are formed according to regular principles, or are regularly derived from the small number of irregular words. We use the irregular words so much more frequently that they do indeed constitute the greater part of our speech, but it is very necessary that we should master the regular principles of word-building, since they give us a key to the less frequently used, but far more numerous, class which fills the dictionary, teaching us both the spelling of words of which we know the sound, and the pronunciation of words which we meet for the first time in reading.

Accent. In English, accent is an essential part of every word. It is something of an art to learn to throw it on to any syllable we choose, for unless we are able to do this we cannot get the true pronunciation of a word from the dictionary and we are helpless when we are called on to pronounce a word we have never heard.

Perhaps the best way to learn the art of throwing accent is by comparing words in which we are in the habit of shifting the accent to one syllable or another according to the meaning, as for instance the following:

1. Accent.

a. What *ac'cent* has this word?

b. With what *accent'uation* do you *accent'* this word?

2. Concert.

a. Did you go to the *con'cert* last night?

b. By *concert'ed* action we can do anything.

3. Contrast.

{a} b. What a *con'trast* between the rich man and the poor man!

b. *Contrast'* good with bad, black with white, greatness with littleness.

4. Permit.

a. I have a building-*per'mit*.

b. My mother will not *permit'* me to go.

5. Present.

a. He received a beautiful Christmas *pres'ent*.

b. She was *present'ed* at court.

6. Prefix.

a. Sub is a common *pre'fix*.

b. *Prefix'* sub to port and you get support.

7. Compound.

a. He can *compound'* medicine like a druggist.

b. Nitroglycerine is a dangerous *com'pound*.

As a further illustration, read the following stanza of poetry, especially accenting the syllables as marked:

Tell' me not' in mourn'ful num'bers, "Life' is but' an emp'ty dream'!" For' the soul' is dead' that slum'bers, And' things are' not what' they seem'.

This is called scanning, and all verse may be scanned in the same way. It is an excellent drill in learning the art of throwing the stress of the voice on any syllable that may be desired.

Two Laws of Word-Formation.

We are now prepared to consider the two great laws governing word-formation. These are:

1. Law: All vowels in combination with consonants are naturally short unless the long sound is given by combination with other vowels, by accent, or by position in the syllable with reference to consonants.

2. Law: Words derived from other words by the addition of prefixes or suffixes always retain the original form as far as possible.

1. We are likely to suppose that the natural or original sound of a vowel is the long sound, because that is the sound we give it when naming it in the alphabet. If we will examine a number of words, however, we shall soon see that in combination with consonants all vowels have a tendency to a short or obscure pronunciation. The sounds of the consonants are naturally obscure, and they draw the vowels to a similar obscurity.

Since such is the case, when a vowel is given its long sound there is always a special reason for it. In the simple words *not, pin, her, rip, rid, cut, met,* we have the short sounds of the vowels; but if we desire the long sounds we must add a silent *e,* which is not pronounced as *e,* but has its sound value in the greater stress put upon the vowel with which it is connected. By adding silent *e* to the above words we have *note, pine, here, ripe, ride, mete*. In each of these cases the *e* follows the consonant, though really combining with the vowel before the consonant; but if we place the additional *e* just after the first *e* in *met* we have *meet,* which is a word even more common than *mete. E* is the only vowel that may be placed after the consonant and still combine with the vowel before it {while being silent}; but nearly all the other vowels may be placed beside the vowel that would otherwise be short in order to make it long, and sometimes this added vowel is placed before as well as after the vowel to be lengthened. Thus we have *boat, bait, beat, field, chief,* etc. There are a very, very few irregular words in which the vowel sound has been kept short in spite of the added vowel, as for instance, *head, sieve,* etc. It appears that with certain consonants the long sound is especially difficult, and so in the case of very common words the wear of common speech has shortened the vowels in spite of original efforts to strengthen them. This is peculiarly true of the consonant *v,* and the combination *th,* and less so of *s* and *z*. So in {(I)}*live, have, give, love, shove, move,* etc., the vowel sound is more or less obscured even in spite of the silent *e,* though in the less common words *alive, behave,* etc., the long sound strengthened by accent has not been lost. So as a rule two silent vowels are now used to make the vowel before the *v* long, as in *leave, believe, receive, beeves, weave,* etc. In the single word *sieve* the vowel remains short in spite of two silent vowels added to strengthen it. Two vowels are also sometimes required to strengthen a long vowel before *th,*

as in *breathe,* though when the vowel itself is a strong one, as *a* in *bathe,* the second vowel is not required, and *o* in *both* is so easily increased in sound that the two consonants alone are sufficient. It will be seen, therefore, that much depends on the quality of the vowel. *A* and *o* are the strongest vowels, *i* the weakest (which accounts for sieve). After *s* and *z* we must also have a silent *e* in addition to the silent vowel with which the sounded vowel is combined, as we may see in *cheese, increase, freeze,* etc. The added vowel in combination with the long vowel is not always needed, however, as we may see in contrasting *raise* and *rise*.

Not only vowels but consonants may serve to lengthen vowel sounds, as we see in *right, night, bright,* and in *scold, roll,* etc. Only *o* is capable of being lengthened by two simple consonants such as we have in *scold* and *roll*. In *calm* and *ball,* for instance, the *a* has one of its extra values rather than its long sound. The *gh* is of course a powerful combination. Once it was pronounced; but it became so difficult that we have learned to give its value by dwelling a little on the vowel sound.

Another powerful means of lengthening a vowel is accent. When a vowel receives the full force of the accent by coming at the end of an accented syllable it is almost invariably made long. We see this in monosyllables such as *he, no,* etc. It is often necessary to strengthen by an additional silent vowel, however, as in *tie, sue, view,* etc., and *a* has a peculiarity in that when it comes at the end of a syllable alone it has the sound of *ah,* or *a* Italian, rather than that of *a* long, and we have *pa, ma,* etc., and for the long sound *y* is added, as in *say, day, ray. I* has a great disinclination to appear at the end of a word, and so is n usually changed to *y* when such a position is necessary, or it takes silent *e* as indicated above; while this service on the part of *y* is reciprocated by *i*'s taking the place of *y* inside a word, as may be illustrated by *city* and *cities*.

When a vowel gets the *full force* of the accent in a word of two or more syllables it is bound to be long, as for instance the first *a* in *ma'di a*. Even the stress necessary to keep the vowel from running into the next syllable will make it long, though the sound is somewhat obscured, some other syllable receiving the chief accent, as the first *a* in *ma gi'cian*. In this last word *i* seems to have the full force of the accent, yet it is not long; and we note the same in such words as *condi'tion,* etc. The fact is, however, that *i* being a weak vowel easily runs into the consonant sound of the next syllable, and if we note the sounds as we pronounce *condition* we shall see that the *sh* sound represented by *ti* blends with the *i* and takes the force of the accent. We cannot separate the *ti* or *ci* from the following portion of the syllable, since if so separated they could not have their *sh* value; but in pronunciation this separation is made in part and the *sh* sound serves both for the syllable that precedes and the syllable that follows. In a word like *di men'sion* we find the *i* of the first syllable long even without the accent, since the accent on *men* attaches the *m* so closely to it that it cannot in any way relieve the *i*. So we see that in an accented syllable the consonant before a short vowel, as well as the consonant following it, receives part of the stress. This is especially noticeable in the word *ma gi'cian* as compared with *mag'ic*. In magic the syllable *ic* is in itself so complete that the *g* is kept with the *a* and takes the force of the accent, leaving the *a* short. In *magician* the *g* is drawn away from the *a* to help out the short *i* followed by an *sh* sound, and the *a* is lengthened even to altering the form of the simple word. In the word *ma'gi an,* again, we find *a* long, the *g* being needed to help out the *i*.

Since accent makes a vowel long if no consonant intervenes at the end of a syllable, and as a single consonant following such a vowel in a word of two syllables (though not in words of three or more) is likely to be drawn into the syllable following, a single consonant following a single short vowel must be doubled. If two or more consonants follow the vowel, as in *masking, standing, wilting,* the vowel even in an accented syllable remains short. But in *pining* with one *n* following the *i* in the accented syllable, we know that the vowel must be long, for if it were short the word would be written *pinning*.

Universal Rule: *Monosyllables* in which, a single vowel is followed by a single consonant (except *v* and *h* never doubled) *double the final consonant* when a single syllable beginning with a vowel is added, and *all words* so ending double the final consonant on the addition of a syllable beginning with a vowel *if the syllable containing the single vowel* followed by a single consonant *is to be accented*.

Thus we have *can---canning, run---running, fun---funny, flat---flattish*; and also *sin---sinned* (for the *ed* is counted a syllable though not pronounced as such nowadays); *preferred,* but *preference,* since the accent is thrown back from the syllable containing the single vowel followed by a single consonant in the word *preference,* though not in *preferred*; and of course the vowel is not doubled in *murmured, wondered, covered,* etc.

If, however, the accented syllable is followed by two or more syllables, the tendency of accent is to shorten the vowel. Thus we have *grammat'ical,* etc., in which the short vowel in the accented syllable is followed by a single consonant not doubled. The word *na'tion* (with a long a) becomes *na'tional* (short *a*) when the addition of a syllable throws the accent on to the antepenult. The vowel *u* is never shortened in this way, however, and we have *lu'bricate,* not *lub'ricate*. We also find such words as *no'tional* (long *o*). While accented syllables which are followed by two or more syllables seldom if ever double the single consonant, in pronunciation we often find the vowel long if the two syllables following contain short and weak vowels. Thus we have *pe'riod* (long *e*), *ma'niac* (long *a*), and *o'rient'al* (long *o*).

In words of two syllables and other words in which the accent comes on the next to the last syllable, a short vowel in an accented syllable should logically always be followed by more than one consonant or a double consonant. We find the double consonant in such words as *summer, pretty, mammal,* etc. Unfortunately, our second law, which requires all derived words to preserve the form of the original root, interferes with this principle very seriously in a large number of English words. The roots are often derived from languages in which this principle did not apply, or else these roots originally had very different sound values from those they have with us. So we have *body,* with one *d,* though we have *shoddy* and *toddy* regularly formed with two *d*'s, and we have *finish, exhibit,* etc.; in *col'onnade* the *n* is doubled in a syllable that is not accented.

The chief exception to the general principle is the entire class of words ending in *ic,* such as *colic, cynic, civic, antithetic, peripatetic,* etc. If the root is long, however, it will remain long after the addition of the termination *ic,* as *music* (from *muse*), *basic* (from *base*), etc.

But in the case of words which we form ourselves, we will find practically no exceptions to the rule that a short vowel in a syllable *next* to the last *must* be followed by a *double consonant* when accented, while a short vowel in a syllable *before* the next to the last is *not* followed by a double consonant when the syllable is accented.

2. Our second law tells us that the original form of a word or of its root must be preserved as far as possible. Most of the words referred to above in which single consonants are doubled or not doubled in violation of the general rule are derived from the Latin, usually through the French, and if we were familiar with those languages we should have a key to their correct spelling. But even without such thorough knowledge, we may learn a few of the methods of derivation in those languages, especially the Latin, as well as the simpler methods in use in the English.

Certain changes in the derived words are always made, as, for instance, the dropping of the silent *e* when a syllable beginning with a vowel is added.

Rule. Silent *e* at the end of a word is dropped whenever a syllable beginning with a vowel is added.

This rule is not quite universal, though nearly so. The silent *e* is always retained when the vowel at the beginning of the added syllable would make a soft *c* or *g* hard, as in *serviceable, changeable,* etc. In *changing, chancing,* etc., the *i* of the added syllable is sufficient to make the *c* or *g* retain its soft sound. In such words as *cringe* and *singe* the silent *e* is retained even before *i* in order to avoid confusing the words so formed with other words in which the *ng* has a nasal sound; thus we have *singeing* to avoid confusion with *singing,* though we have *singed* in which the *e* is dropped before *ed* because the dropping of it causes no confusion. Formerly the silent *e* was retained in *moveable*; but now we write *movable,* according to the rule.

Of course when the added syllable begins with a consonant, the silent *e* is not dropped, since dropping it would have the effect of shortening the preceding vowel by making it stand before two consonants.

A few monosyllables ending in two vowels, one of which is silent *e,* are exceptions: *duly, truly*; also *wholly*.

Also final *y* is changed to *i* when a syllable is added, unless that added syllable begins with *i* and two *i*'s would thus come together. *I* is a vowel never doubled. Th{u} is we have *citified,* but *citifying*.

We have already seen that final consonants may be doubled under certain circumstances when a syllable is added.

These are nearly all the changes in spelling that are possible when words are formed by adding syllables; but changes in pronunciation and vowel values are often affected, as we have seen in *nation* (*a* long) and *national* (*a* short).

Prefixes. But words may be formed by prefixing syllables, or by combining two or more words into one. Many of these formations were effected in the Latin before the words were introduced into English; but we can study the principles governing them and gain a key to the spelling of many English words.

In English we unite a preposition with a verb by placing it after the verb and treating it as an adverb. Thus we have "breaking in," "running over," etc. In Latin the preposition in such cases was prefixed to the word; and there were particles used as prefixes which were never used as prepositions. We should become familiar with the principal Latin prefixes and always take them into account in the spelling of English words. The principal Latin prefixes are:

ab (abs)---from ad---to ante---before bi (bis)---twice circum (circu)---around con---with contra(counter)---against de---down, from dis---apart, not ex---out of, away from extra---beyond in---in, into, on; *also* not (another word) inter---between= non---not ob---in front of, in the way of per---through post---after pre---before pro---for, forth re---back or again retro---backward se---aside semi---half sub---under super---above, over trans---over, beyond ultra---beyond vice---instead of.

Of these prefixes, those ending in a single consonant are likely to change that consonant for euphony to the consonant beginning the word to which the prefix is attached. Thus *ad* drops the *d* in *ascend,* becomes *ac* in *accord, af* in *affiliate, an* in *annex, ap* in *appropriate, at* in *attend; con* becomes *com* in *commotion,* also in *compunction* and *compress, cor* in *correspond, col* in *collect, co* in *co-equal*; *dis* becomes *dif* in *differ*; *ex* becomes *e* in *eject, ec* in *eccentric, ef* in *effect*; *in* becomes *il* in *illuminate, im* in *import, ir* in *irreconcilable; ob* becomes *op* in *oppress, oc* in *occasion, of* in *offend*; and *sub* becomes *suc* in *succeed, sup* in *support, suf* in *suffix, sug* in *suggest, sus* in *sustain*. The final consonant is changed to a consonant that can be easily pronounced before the consonant with which the following syllable begins. Following the rule that the root must be changed as little as possible, it is always the prefix, not the root, which is compelled to yield to the demands of euphony.

A little reflection upon the derivation of words will thus often give us a key to the spelling. For instance, suppose we are in doubt whether *irredeemable* has two *r*'s or only one: we now that *redeem* is a root, and therefore the *ir* must be a prefix, and the two *r*'s are accounted for,--- indeed are necessary in order to prevent our losing sight of the derivation and meaning of the word. In the same way, we can never be in doubt as to the two *m*'s in *commotion, commencement,* etc.

We have already noted the tendency of *y* to become *i* in the middle of a word. The exceptional cases are chiefly derivatives from the Greek, and a study of the Greek prefixes will often give us a hint in regard to the spelling of words containing *y*. These prefixes, given here in full for convenience, are:

a (an)---without, not amphi---both, around ana---up, back, through= anti---against, opposite apo (ap)---from cata---down

dia---through en (em)---in epi (ep)---upon hyper---over, excessive hypo---under= meta (met)---beyond, change syn (sy, syl, sym)---with, together

In Greek words also we will find *ph* with the sound of *f*. We know that *symmetrical, hypophosphite, metaphysics, emphasis,* etc., are Greek because of the key we find in the prefix, and we are thus prepared for the *y*'s and *ph*'s. *F* does not exist in the Greek alphabet (except as ph) and so we shall never find it in words derived from the Greek.

The English prefixes are not so often useful in determining peculiar spelling, but for completeness we give them here:

a---at, in, on (ahead) be---to make, by (benumb) en (em)---in, on, to make (encircle, empower) for---not, from (forbear) fore---before (forewarn) mis---wrong, wrongly (misstate) out---beyond (outbreak) over---above (overruling) to---the, this (to-night) un---not, opposite act (unable, undeceive) under---beneath (undermine) with---against, from (withstand)

CHAPTER III.

WORD-BUILDING---RULES AND APPLICATIONS.

There are a few rules and applications of the principles of word-formation which may be found fully treated in the chapter on "Orthography" at the beginning of the dictionary, but which we present here very briefly, together with a summary of principles already discussed.

Rule 1. *F, l,* and *s* at the end of a monosyllable after a single vowel are commonly doubled. The exceptions are the cases in which *s* forms the plural or possessive case of a noun, or third person singular of the verb, and the following words: *clef, if, of, pal, sol, as, gas, has, was, yes, gris, his, is, thus, us. L* is not doubled at the end of words of more than one syllable, as *parallel, willful,* etc.

Rule 2. No other consonants thus situated are doubled. Exceptions: *ebb, add, odd, egg, inn, bunn, err, burr, purr, butt, fizz, fuzz, buzz,* and a few very uncommon words, for which see the chapter in the dictionary above referred to.

Rule 3. A consonant standing at the end of a word immediately after a diphthong or double vowel is never doubled. The word *guess* is only an apparent exception, since *u* does not form a combination with *e* but merely makes the *g* hard.

Rule 4. Monosyllables ending in the sound of *ic* represented by *c* usually take *k* after the *c*, as in *back, knock,* etc. Exceptions: *talc, zinc, roc, arc,* and a few very uncommon words. Words of more than one syllable ending in *ic* or *iac* do not take *k* after the *c* (except *derrick*), as for example *elegiac, cubic, music,* etc. If the *c* is preceded by any other vowel than *i* or *ia, k* is added to the *c*, as in *barrack, hammock, wedlock*. Exceptions: *almanac, havoc,* and a very few uncommon words.

Rule 5. To preserve the hard sound of *c* when a syllable is added which begins with *e, i,* or *y, k* is placed after final *c*, as in *trafficking, zincky, colicky*.

Rule 6. *X* and *h* are never doubled, *v* and *j* seldom. *G* with the soft sound cannot be doubled, because then the first *g* would be made hard. Example: *mag'ic. Q* always appears with *u* following it, and here *u* has the value of the consonant *w* and in no way combines or is counted with the vowel which may follow it. For instance *squatting* is written as if *squat* contained but one vowel.

Rule 7. In simple derivatives a single final consonant following a single vowel in a syllable that receives an accent is doubled when another syllable beginning with a vowel is added.

Rule 8. When accent comes on a syllable standing next to the last, it has a tendency to lengthen the vowel; but on syllables farther from the end, the tendency is to shorten the vowel without doubling the consonant. For example, *na'tion* (*a* long), but *na'tional* (*a* short); *gram'mar,* but *grammat'ical*.

Rule 9. Silent *e* at the end of a word is usually dropped when a syllable beginning with a vowel is added. The chief exceptions are words in which the silent *e* is retained to preserve the soft sound of *c* or *g*.

Rule 10. Plurals are regularly formed by adding *s*; but if the word end in a sibilant sound (*sh, zh, z, s, j, ch, x*), the plural is formed by adding *es,* which is pronounced as a separate syllable. If the word end{s} in a sibilant sound followed by silent *e,* that *e* unites with the *s* to form a separate syllable. Examples: *seas, cans; boxes, churches, brushes; changes, services*.

Rule 11. Final *y* is regularly changed to *i* when a syllable is added. In plurals it is changed to *ies,* except when preceded by a vowel, when a simple *s* is added without change of the *y*. Examples: *clumsy, clumsily*; *city,*

cities; *chimney, chimneys*. We have *colloquies* because *u* after *q* has the value of the consonant *w*. There are a few exceptions to the above rule. When two *i*'s would come together, the *y* is not changed, as in *carrying*.

Rule 12. Words ending, in a double consonant commonly retain the double consonant in derivatives. The chief exception is *all,* which drops one *l,* as in *almighty, already, although,* etc. According to English usage other words ending in double *l* drop one *l* in derivatives, and we have *skilful* (for *skillful*), *wilful* (for *willful*), etc., but Webster does not approve this custom. *Ful* is an affix, not the word *full* in a compound.

EXCEPTIONS AND IRREGULARITIES.

1. Though in the case of simple words ending in a double consonant the derivatives usually retain the double consonant, *pontific* and *pontifical* (from *pontiff*) are exceptions, and when three letters of the same kind would come together, one is usually dropped, as in *agreed* (*agree* plus *ed*), *illy* (*ill* plus *ly*), *belless,* etc. We may write *bell-less,* etc., however, in the case of words in which three *l*'s come together, separating the syllables by a hyphen.

2. To prevent two *i*'s coming together, we change *i* to *y* in *dying, tying, vying,* etc., from *die, tie,* and *vie*.

3. Derivatives from *adjectives* ending in *y* do not change *y* to *i*, and we have *shyly, shyness, slyly,* etc., though *drier* and *driest* from *dry* are used. The *y* is not changed before *ship,* as in *secretaryship, ladyship,* etc., nor in *babyhood* and *ladykin*.

4. We have already seen that *y* is not changed in derivatives when it is preceded by another vowel, as in the case of *joyful,* etc.; but we find exceptions to this principle in *daily, laid, paid, said, saith, slain,* and *staid*; and many write *gaily* and *gaiety,* though Webster prefers *gayly* and *gayety*.

5. Nouns of one syllable ending in *o* usually take a silent *e* also, as *toe, doe, shoe,* etc, but other parts of speech do not take the *e,* as *do, to, so, no,* and the like, and nouns of more than one syllable, as *potato, tomato,* etc., omit the *e*. Monosyllables ending in *oe* usually retain the silent *e* in derivatives, and we have *shoeing, toeing,* etc. The commoner English nouns ending in *o* also have the peculiarity of forming the plural by adding *es* instead of *s,* and we have *potatoes, tomatoes, heroes, echoes, cargoes, embargoes, mottoes*; but nouns a trifle more foreign form their plurals regularly, as *solos, zeros, pianos,* etc. When a vowel precedes the *o,* the plural is always formed regularly. The third person singular of the verb *woo* is *wooes,* of *do does,* of *go goes,* etc., in analogy with the plurals of the nouns ending in *o*.

6. The following are exceptions to the rule that silent *e* is retained in derivatives when the added syllable begins with a consonant: *judgment, acknowledgment, lodgment, wholly, abridgment, wisdom,* etc.

7. Some nouns ending in *f* or *fe* change those terminations to *ve* in the plural, as *beef---beeves, leaf---leaves, knife---knives, loaf---loaves, life---lives, wife---wives, thief---thieves, wolf---wolves, self---selves, shelf---shelves, calf---calves, half---halves, elf---elves, sheaf---sheaves*. We have *chief---chiefs* and *handkerchief---handkerchiefs,* however, and the same is true of all nouns ending in *f* or *fe* except those given above.

8. A few nouns form their plurals by changing a single vowel, as *man---men, woman---women, goose---geese, foot---feet, tooth---teeth,* etc. Compounds follow the rule of the simple form, but the plural of *talisman* is *talismans,* of *German* is *Germans,* of *musselman* is *musselmans,* because these are not compounds of *men*.

9. A few plurals are formed by adding *en,* as *brother---brethren, child---children, ox---oxen*.

10. *Brother, pea, die,* and *penny* have each two plurals, which differ in meaning. *Brothers* refers to male children of the same parents, *brethren* to members of a religious body or the like; *peas* is used when a definite

number is mentioned, *pease* when bulk is referred to; *dies* are instruments used for stamping, etc., *dice* cubical blocks used in games of chance; *pennies* refer to a given number of coins, *pence* to an amount reckoned by the coins. *Acquaintance* is sometimes used in the plural for *acquaintances* with no difference of meaning.

11. A few words are the same in the plural as in the singular, as *sheep, deer, trout,* etc.

12. Some words derived from foreign languages retain the plurals of those languages. For example: datum---data criterion---criteria genus---genera larva---larvæ= crisis---crises matrix---matrices focus---foci monsieur---messieurs

13. A few allow either a regular plural or the plural retained from the foreign language: formula---formulæ or formulas beau---beaux or beaus index---indices or indexes stratum---strata or stratums bandit---banditti or bandits cherub---cherubim or cherubs seraph---seraphim or seraphs

14. In very loose compounds in which a noun is followed by an adjective or the like, the noun commonly takes the plural ending, as in *courts-martial, sons-in-law, cousins-german*. When the adjective is more closely joined, the plural ending must be placed at the end of the entire word. Thus we have *cupfuls, handfuls,* etc.

Different Spellings for the same Sound.

Perhaps the greatest difficulty in spelling English words arises from the fact that words and syllables pronounced alike are often spelled differently, and there is no rule to guide us in distinguishing. In order to fix their spelling, in mind we should know what classes of words are doubtful, and when we come to them constantly refer to the dictionary. To try to master these except in the connections in which we wish to use them the writer believes to be worse than folly. By studying such words in pairs, confusion is very likely to be fixed forever in the mind. Most spelling-books commit this error, and so are responsible for a considerable amount of bad spelling, which their method has actually introduced and instilled into the child's mind.

Persons who read much are not likely to make these errors, since they remember words by the form as it appeals to the eye, not by the sound in which there is no distinction. The study of such words should therefore be conducted chiefly while writing or reading, not orally.

While we must memorize, one at a time as we come to them in reading or writing, the words or syllables in which the same sound is represented by different spellings, still we should know clearly what classes of words to be on the lookout for. We will now consider some of the classes of words in which a single syllable may be spelled in various ways.

Vowel Substitutions in Simple Words.

ea for e` short or e obscure before r.

already bread breakfast breast breadth death earth dead deaf dread= early earn earnest earth feather head health heaven heavy= heard lead learn leather meadow measure pearl pleasant read= search sergeant spread steady thread threaten tread wealth weather

ee for e: long.

agree beef breed cheek cheese creek creep cheer deer deed deep feed= feel feet fleece green heel heed indeed keep keel keen kneel meek= need needle peel peep queer screen seed seen sheet sheep sleep sleeve= sneeze squeeze street speech steeple steet sweep sleet teeth weep weed week

ea for e: long.

appear bead beach bean beast beat beneath breathe cease cheap cheat clean clear congeal cream crease creature dear deal dream defeat= each ear eager easy east eaves feast fear feat grease heap hear heat increase knead lead leaf leak lean least leave= meat meal mean neat near peas (pease) peal peace peach please preach reach read reap rear reason repeat scream= seam seat season seal speak steam streak stream tea team tear tease teach veal weave weak wheat wreath (wreathe) year yeast

ai for a: long.

afraid aid braid brain complain daily dairy daisy drain dainty explain fail fain= gain gait gaiter grain hail jail laid maid mail maim nail paid= pail paint plain prairie praise quail rail rain raise raisin remain sail= saint snail sprain stain straight strain tail train vain waist wait waive

ai for i or e obscure.

bargain captain certain curtain mountain

oa for o: long.

board boat cloak coax coal coast coarse= float foam goat gloam groan hoarse load= loan loaf oak oar oats roast road= roam shoal soap soar throat toad toast

ie for e: long.

believe chief= fierce grief= niece priest= piece thief

ei for e long.

neither receipt receive

In *sieve, ie* has the sound of *i* short.

In *eight, skein, neighbor, rein, reign, sleigh, vein, veil, weigh,* and *weight, ei* has the sound of *a* long.

In *height, sleight,* and a few other words *ei* has the sound of *i* long.

In *great, break,* and *steak ea* has the sound of *a* long; in *heart* and *hearth* it has the sound of *a* Italian, and in *tear* and *bear* it has the sound of *a* as in *care*.

Silent Consonants etc.

although answer bouquet bridge calf calm catch castle caught chalk climb ditch dumb edge folks comb daughter debt depot forehead gnaw hatchet hedge hiccough= hitch honest honor hustle island itch judge judgment knack knead kneel knew knife knit knuckle knock knot know knowledge lamb latch laugh limb listen= match might muscle naughty night notch numb often palm pitcher pitch pledge ridge right rough scene scratch should sigh sketch snatch soften stitch switch= sword talk though through thought thumb tough twitch thigh walk watch whole witch would write written wrapper wring wrong wrung wrote wrestle yacht

Unusual Spellings.

The following words have irregularities peculiar to themselves.

ache any air apron among again aunt against biscuit build busy business bureau because carriage coffee collar

color country couple cousin cover does dose= done double diamond every especially February flourish flown fourteen forty fruit gauge glue gluey guide goes handkerchief honey heifer impatient iron juice liar lion= liquor marriage mayor many melon minute money necessary ninety ninth nothing nuisance obey ocean once onion only other owe owner patient people pigeon prayer= pray prepare rogue scheme scholar screw shoe shoulder soldier stomach sugar succeed precede proceed procedure suspicion they tongue touch trouble wagon were where wholly

C with the sound of s.

In the following words the sound of *s* is represented by *c* followed by a vowel that makes this letter soft:

city face ice juice lace necessary nuisance once pencil police policy pace race rice space trace twice trice thrice nice price slice= lice spice circus citron circumstance centre cent cellar certain circle concert concern cell dunce decide December dance disgrace exercise excellent except force= fleece fierce furnace fence grocer grace icicle instance innocent indecent decent introduce juice justice lettuce medicine mercy niece ounce officer patience peace= piece place principal principle parcel produce prejudice trace voice receipt recite cite sauce saucer sentence scarcely since silence service crevice novice

Words ending in cal and cle.

Words in *cal* are nearly all derived from other words ending in *ic,* as *classical, cubical, clerical,* etc. Words ending in *cle* are (as far as English is concerned) original words, as *cuticle, miracle, manacle,* etc. When in doubt, ask the question if, on dropping the *al* or *le,* a complete word ending in *ic* would be left. If such a word is left, the ending is *al,* if not, it is probably *le*.

Er and re.

Webster spells *theater, center, meter,* etc., with the termination *er,* but most English writers prefer *re. Meter* is more used to denote a device for measuring (as a "gas meter"), *meter* as the French unit of length (in the "Metric system"). In words like *acre* even Webster retains *re* because *er* would make the *c* (or *g*) soft.

Words ending in er, ar, or.

First, let it be said that in most words these three syllables (*er, ar, or*), are pronounced very nearly if not exactly alike (except a few legal terms in or, like *mort'gageor*), and we should not try to give an essentially different sound to *ar* or *or** from that we give to *er*. The ending *er* is the regular one, and those words ending in *ar* or *or* are very few in number. They constitute the exceptions.

*While making no especial difference in the vocalization of these syllables, careful speakers dwell on them a trifle longer than they do on *er*.

Common words ending in *ar* with the sound of *er*:

liar collar beggar burglar solar cedar jugular scholar= calendar secular dollar grammar tabular poplar pillar sugar= jocular globular mortar lunar vulgar popular insular Templar= ocular muscular nectar similar tubular altar (for worship) singular

In some words we have the same syllable with the same sound in the next to the last syllable, as in *solitary, preliminary, ordinary, temporary*. etc. The syllable *ard* with the sound of *erd* is also found, as in *standard, wizard, mustard, mallard,* etc.

Common words ending in *or* with the sound of *er*:

honor valor mayor sculptor prior ardor clamor labor tutor warrior razor flavor auditor juror favor tumor editor vigor actor author conductor savior visitor elevator parlor ancestor captor creditor victor= error proprietor arbor chancellor debtor doctor instructor successor rigor senator suitor traitor donor inventor odor conqueror senior tenor tremor bachelor junior oppressor possessor liquor surveyor vapor governor languor professor= spectator competitor candor harbor meteor orator rumor splendor elector executor factor generator impostor innovator investor legislator narrator navigator numerator operator originator perpetrator personator predecessor protector prosecutor projector reflector regulator= sailor senator separator solicitor supervisor survivor tormentor testator transgressor translator divisor director dictator denominator creator counsellor councillor administrator aggressor agitator arbitrator assessor benefactor collector compositor conspirator constructor contributor tailor

The *o* and *a* in such words as the above are retained in the English spelling because they were found in the Latin roots from which the words were derived. Some, though not all, of the above words in or are usually spelled in England with our, as *splendour, saviour,* etc., and many books printed in this country for circulation in England retain this spelling. See {end of a}p{pendix} ..

Words ending in able and ible.

Another class of words in which we are often confused is those which end in *able* or *ible*. The great majority end in *able,* but a few derived from Latin words in *ibilis* retain the *i*. A brief list of common words ending in *ible* is subjoined:

compatible compressible convertible forcible enforcible gullible horrible sensible terrible possible visible= perceptible susceptible audible credible combustible eligible intelligible irascible inexhaustible reversible= plausible permissible accessible digestible responsible admissible fallible flexible incorrigible irresistible= ostensible tangible contemptible divisible discernible corruptible edible legible indelible indigestible

Of course when a soft *g* precedes the doubtful letter, as in *legible,* we are always certain that we should write *i,* not *a*. All words formed from plain English words add *able*. Those familiar with Latin will have little difficulty in recognizing the *i* as an essential part of the root.

Words ending in ent and ant, and ence and ance.

Another class of words concerning which we must also feel doubt is that terminating in *ence* and *ance,* or *ant* and *ent*. All these words are from the Latin, and the difference in termination is usually due to whether they come from verbs of the first conjugation or of other conjugations. As there is no means of distinguishing, we must continually refer to the dictionary till we have learned each one. We present a brief list:

ent confident belligerent independent transcendent competent insistent consistent convalescent correspondent corpulent dependent despondent expedient impertinent inclement insolvent intermittent prevalent superintendent recipient proficient efficient eminent excellent fraudulent latent opulent convenient corpulent descendent different=

ant abundant accountant arrogant assailant assistant attendant clairvoyant combatant recreant consonant conversant defendant descendent discordant elegant exorbitant important incessant irrelevant luxuriant malignant petulant pleasant poignant reluctant stagnant triumphant vagrant warrant attendant repentant

A few of these words may have either termination according to the meaning, as *confident* (adj.) and *confidant* (noun). Usually the noun ends in *ant,* the adjective in *ent*. Some words ending in *ant* are used both as noun and as adjective, as *attendant*. The abstract nouns in *ence* or *ance* correspond to the adjectives. But there are several of which the adjective form does not appear in the above list:

ence abstinence existence innocence diffidence diligence essence indigence negligence obedience occurrence reverence vehemence residence violence reminiscence intelligence presence prominence prudence reference reverence transference turbulence consequence indolence patience beneficence preference=

ance annoyance cognizance vengeance compliance conveyance ignorance grievance fragrance pittance alliance defiance acquaintance deliverance appearance accordance countenance sustenance remittance connivance resistance nuisance utterance variance vigilance maintenance forbearance temperance repentance

Vowels e and i before ous.

The vowels *e* and *i* sometimes have the value of the consonant *y,* as *e* in *righteous*. There is also no clear distinction in sound between *eous* and *ions*. The following lists are composed chiefly of words in which the *e* or the *i* has its usual value.* In which words does *e* or *i* have the consonant value of *y?*

eons aqueous gaseous hideous courteous instantaneous miscellaneous simultaneous spontaneous righteous gorgeous nauseous outrageous=

ious. copious dubious impious delirious impervious amphibious ceremonious deleterious supercilious punctilious religious sacrilegious

Notice that all the accented vowels except *i* in antepenultimate syllables are long before this termination.

Words ending in ize, ise, and yse.

In English we have a few verbs ending in *ise,* though *ize* is the regular ending of most verbs of this class, at least according to the American usage. In England *ise* is often substituted for *ize*. The following words derived through the French must always be written with the termination *ise*:

advertise catechise compromise devise divertise exercise misprise supervise advise chastise= criticise disfranchise emprise exorcise premise surmise affranchise circumcise demise disguise= enfranchise franchise reprise surprise apprise comprise despise disenfranchise enterprise manumise

A few words end in *yse* (yze): *analyse, paralyse*. They are all words from the Greek.

Words ending in cious, sion, tion, etc.

The common termination is *tious,* but there are a few words ending in *cious,* among them the following:

avaricious pernicious tenacious= capricious suspicious precocious= judicious vicious sagacious= malicious conscious

The endings *tion* and *sion* are both common; *sion* usually being the termination of words originally ending in *d, de, ge, mit, rt, se,* and *so,* as *extend---extension*.

Cion and *cian* are found only in a few words, such as *suspicion, physician*. Also, while *tial* is most common by far, we have *cial,* as in *special, official,* etc.

Special words with c sounded like s.

We have already given a list of simple words in which *c* is used for *s,* but the following may be singled out because they are troublesome:

acquiesce paucity reticence vacillate coincidence= publicity license tenacity crescent prejudice= scenery condescend effervesce proboscis scintillate= oscillate rescind transcend

Words with obscure Vowels.

The following words are troublesome because some vowel, usually in the next to the last syllable unaccented, is so obscured that the pronunciation does not give us a key to it:

a almanac apathy avarice cataract citadel dilatory malady ornament palatable propagate salary separate extravagant=

e celebrate desecrate supplement liquefy petroleum rarefy skeleton telescope tragedy gayety lineal renegade secretary deprecate execrate implement maleable promenade recreate stupefy tenement vegetate academy remedy revenue serenade=

i expiate privilege rarity stupidity verify epitaph retinue nutriment vestige medicine impediment prodigy serenity terrify edifice orifice sacrilege specimen

Words ending in cy and sy.

Cy is the common termination, but some words are troublesome because they terminate in *sy. Prophecy* is the noun, *prophesy* the verb, distinguished in pronunciation by the fact that the final *y* in the verb is long, in the noun it is short. The following are a few words in *sy* which deserve notice:

controversy

ecstasy=

embassy

heresy=

hypocrisy

courtesy=

fantasy

The above lists are for reference and for review. No one, in school or out, should attempt to memorize these words offhand. The only rational way to learn them is by reference to the dictionary when one has occasion to write them, and to observe them in reading. These two habits, the use of the dictionary and observing the formation of words in reading, will prove more effective in the mastery of words of this character than three times the work applied in any other way. The usual result of the effort to memorize in lists is confusion so instilled that it can never be eradicated.

By way of review it is often well to look over such lists as those above, and common words which one is likely to use and which one feels one ought to have mastered, may be checked with a pencil, and the attention concentrated upon them for a few minutes. It will be well also to compare such words as *stupefy* and *stupidity, rarity* and *rarefy*.

Homonyms.

The infatuation of modern spelling-book makers has introduced the present generation to a serious difficulty in spelling which was not accounted great in olden times. The pupil now has forced upon him a large number of groups of words pronounced alike but spelled differently.

The peculiar trouble with these words is due to the confusion between the two forms, and to increase this the writers of spelling-books have insisted on placing the two forms side by side in black type or italic so that the pupil may forever see those two forms dancing together before his eyes whenever he has occasion to use one of them. The attempt is made to distinguish them by definitions or use in sentences; but as the mind is not governed by logical distinctions so much as by association, the pupil is taught to associate each word with the word which may cause him trouble, not especially with the meaning to which the word ought to be so wedded that there can be no doubt or separation.

These words should no doubt receive careful attention; but the association of one with the other should never be suggested to the pupil: it is time enough to distinguish the two when the pupil has actually confused them. The effort should always be made to fix in the pupil's mind from the beginning an association of each word with that which will be a safe key at all times. Thus *hear* may be associated (should always be associated) with *ear, their* (*theyr*) with *they, here* and *there* with each other and with *where,* etc. It will also be found that in most cases one word is more familiar than the other, as for instances *been* and *bin*. We learn *been* and never would think of confusing it with *bin* were we not actually taught to do so. In such cases it is best to see that the common word is quite familiar; then the less common word may be introduced, and nine chances out of ten the pupil will not dream of confusion. In a few cases in which both words are not very often used, and are equally common or uncommon, as for instance *mantle* and *mantel,* distinction may prove useful as a method of teaching, but generally it will be found best to drill upon one of the words, finding some helpful association for it, until it is thoroughly mastered; then the pupil will know that the other word is spelled in the other way, and think no more about it.

The following quotations contain words which need special drill. This is best secured by writing ten or twenty sentences containing each word, an effort being made to use the word in as many different ways and connections as possible. Thus we may make sentences containing *there,* as follows:

There, where his kind and gentle face looks down upon me, I used to stand and gaze upon the marble form of Lincoln.

Here and there we found a good picture.

There was an awful crowd.

I stopped there a few moments.

Etc., etc.

Quotations.

Heaven's *gate* is shut to him who comes alone. ---*Whittier*.

Many a *tale* of former day Shall wing the laughing hours away. ---*Byron*.

Fair hands the broken grain shall sift, And *knead* its meal of gold. ---*Whittier*.

They are slaves who fear to speak For the fallen and the *weak.* ---*Lowell*.

If any man hath ears to *hear,* let him hear. And he saith unto them, Take heed what ye *hear. ---Bible*.

Hark! I *hear* music on the zephyr's wing. ---*Shelley*.

Row, brothers, *row,* the stream runs fast, The rapids are near, and the daylight's past! ---*Moore*.

Each boatman bending to his *oar,* With measured sweep the burden bore. ---*Scott*.

The visions of my youth are past, *Too* bright, *too* beautiful to last. ---*Bryant*.

(We seldom err in the use of *to* and *two*; but in how many different ways may *too* properly be used?)

With kind words and kinder looks he *bade* me go my way. ---*Whittier*. (The *a* in *bade* is short.)

Then, as to greet the sunbeam's birth, Rises the choral *hymn* of earth. ---*Mrs. Hemans*.

Come thou with me to the vineyards nigh, And we'll pluck the grapes of the richest *dye. ---Mrs. Hemans*.

If any one attempts to *haul* down the American flag, shoot him on the spot. ---*John A. Dix*.

In all the trade of war, no *feat* Is nobler than a brave retreat. ---*Samuel Butler*.

His form was bent, and his *gait* was slow, His long thin hair was white as snow. ---*George Arnold*.

Green pastures she views in the midst of the dale, Down which she so often has tripped with her *pail.* ---*Wordsworth*.

Like Aesop's fox when he had lost his *tail*, would have all his fellow-foxes cut off theirs. ---*Robert Burton*.

He that is thy friend indeed, He will help thee in thy *need. ---Shakspere*.

Flowery May, who from her green lap throws The yellow cowslip, and the *pale* primrose. ---*Milton*.

What, keep a *week* away? Seven days and seven nights? Eight score and eight hours? ---*Shakspere*.

Spring and Autumn *here* Danc'd hand in hand. ---*Milton*.

Chasing the wild *deer,* and following the *roe,* My heart's in the Highlands wherever I go. ---*Burns*.

Th' allotted hour of daily sport is *o'er,* And Learning beckons from her temple's door? ---*Byron*.

To know, to esteem, to love, and then to part, Makes up life's tale to many a feeling heart. ---*Coleridge*.

Bad men excuse their faults, good men will leave them. ---*Ben Jonson*. He was a man, take *him* for all in all, I shall not look upon his like again. ---*Shakspere*.

There will little learning *die* then, that day thou art hanged. ---*Shakspere*.

Be merry all, be merry all, With holly dress the festive *hall. ---W. R. Spencer*.

When youth and pleasure meet, To chase the glowing hours with flying *feet. ---Byron*.

Quotations containing words in the following list may be found in "Wheeler's Graded Studies in Great Authors: A Complete Speller," from which the preceding quotations were taken. Use these words in sentences, and if you are not sure of them, look them up in the dictionary, giving especial attention to quotations containing them.

ale dear rode ore blew awl thyme new ate lief cell dew sell won praise high prays hie be inn ail road rowed by blue tier so all two time knew ate leaf one due sew tear buy lone hare night clime sight tolled site knights maid cede beech waste bred piece sum plum e'er cent son weight tier rein weigh heart wood paws through fur fare main pare beech meet wrest led bow seen earn plate wear rote peel you berry flew know dough groan links see lye bell= great aught foul mean seam moan knot rap bee wrap not loan told cite hair seed night knit made peace in waist bread climb heard sent sun some air tares rain way wait threw fir hart pause would pear fair mane lead meat rest scent bough reign scene sail bier pray right toe yew sale prey rite rough tow steal done bare their creek soul draught four base beet heel but steaks coarse choir cord chaste boar butt stake waive choose stayed cast maze ween hour birth horde aisle core= rice male none plane pore fete poll sweet throe borne root been load feign forte vein kill rime shown wrung hew ode ere wrote wares urn plait arc bury peal doe grown flue know sea lie mete lynx bow stare belle read grate ark ought slay thrown vain bin lode fain fort fowl mien write mown sole drafts fore bass beat seem steel dun bear there creak bore ball wave chews staid caste maize heel bawl course quire chord chased tide sword mail nun plain pour fate wean hoard berth= isle throne vane seize sore slight freeze knave fane reek Rome rye style flea faint peak throw bourn route soar sleight frieze nave reck sere wreak roam wry flee feint pique mite seer idle pistol flower holy serf borough capital canvas indict martial kernel carat bridle lesson council collar levy accept affect deference emigrant prophesy sculptor plaintive populous ingenious lineament desert extent pillow stile descent incite pillar device patients lightening proceed plaintiff prophet immigrant fisher difference presents effect except levee choler counsel lessen bridal carrot colonel marshal indite assent sleigh= our stair capitol alter pearl might kiln rhyme shone rung hue pier strait wreck sear Hugh lyre whorl surge purl altar cannon ascent principle mantle weather barren current miner cellar mettle pendent advice illusion assay felicity genius profit statute poplar precede lightning patience devise disease insight dissent decease extant dessert ingenuous liniment stature sculpture fissure facility essay allusion advise pendant metal seller minor complement currant baron wether mantel principal burrow canon surf wholly serge whirl liar idyl flour pistil idol rise rude team corps peer straight teem reed beau compliment

The preceding list contains several pairs of words often confused with each other though they are not pronounced exactly alike.

Of course when confusion actually exists in a person's mind, a drill on distinctions is valuable. But in very many cases no confusion exists, and in such cases it is worse than unfortunate to introduce it to the mind. In any case it is by far the better way to drill upon each word separately, using it in sentences in as many different ways as possible; and the more familiar of two words pronounced alike or nearly alike should be taken up first. When that is fixed, passing attention may be given to the less familiar; but it is a great error to give as much attention to the word that will be little used as to the word which will be used often. In the case of a few words such as *principle* and *principal, counsel* and *council,* confusion is inevitable, and the method of distinction and contrast must be used; but even in cases like this, the method of studying each word exhaustively by itself will undoubtedly yield good results.

Division of Words into Syllables.

In writing it is often necessary to break words at the ends of lines. This can properly be done only between syllables, and this is the usage in the United States for the most part, though in Great Britain words are usually divided so as to show their etymological derivation.

The following rules will show the general usage in this country:

1. All common English prefixes and suffixes are kept undivided, even if the pronunciation would seem to require division. Thus, *tion,* and similar endings, *ble, cions,* etc., are never divided. The termination *ed* may be carried over to the next line even when it is not pronounced, as in *scorn-ed,* but this is objectionable and should be avoided when possible. When a Latin or other foreign prefix appears in English as an essential part of the root of the word, and the pronunciation requires a different division from that which would separate the original parts, the word is divided as pronounced, as *pref'ace* (because we pronounce the *e* short), *prog'-ress,* etc. (The English divide thus: *pre-face, pro-gress*.)

2. Otherwise, words are divided as pronounced, and the exact division may be found in the dictionary. When a vowel is followed by a single consonant and is short, the consonant stands with the syllable which precedes it, especially if accented. Examples: *gram-mat'-ic-al, math-e-mat'-ics*. (The people of Great Britain write these words *gram-ma-ti-cal, ma-the-ma-ti -c{s} a l,* etc.)

3. Combinations of consonants forming digraphs are never divided. Examples: ng, th, ph.

4. Double consonants are divided. Examples: *Run-ning, drop-ped* (if absolutely necessary to divide this word), *sum-mer*.

5. Two or more consonants, unless they are so united as to form digraphs or fixed groups, are usually divided according to pronunciation. Examples: *pen-sive, sin-gle* (here the *n* has the *ng* nasal sound, and the *g* is connected with the *l*), *doc-tor, con-ster-nation, ex-am.-ple, sub-st an-tive*.

6. A vowel sounded long should as a rule close the syllable, except at the end of a word. Examples: *na'-tion* (we must also write *na'-tion-al,* because *tion* cannot be divided), *di-men'-sion, deter'min-ate, con-no-ta'-tion*.

Miscellaneous examples: *ex-haust'-ive, pre-par'a-tive, sen-si-bil'-i-ty, joc'-u-lar-y, pol-y-phon'-ic, op-po'-nent*.

CHAPTER IV.

PRONUNCIATION.

This chapter is designed to serve two practical objects: First, to aid in the correction and improvement of the pronunciation of everyday English; second, to give hints that will guide a reader to a ready and substantially correct pronunciation of strange words and names that may occasionally be met with.

Accent.

Let us first consider accent. We have already tried to indicate what it is. We will now attempt to find out what principles govern it.

Accent is very closely associated with rhythm. It has already been stated that a reading of poetry will cultivate an ear for accent. If every syllable or articulation of language received exactly the same stress, or occupied exactly the same time in pronunciation, speech would have an intolerable monotony, and it would be impossible to give it what is called "expression." Expression is so important a part of language that the arts of the orator, the actor, and the preacher depend directly upon it. It doubles the value of words.

The foundation of expression is rhythm, or regular succession of stress and easy gliding over syllables. In Latin it was a matter of "quantity," or long and short vowels. In English it is a mixture of "quantity" (or length and shortness of vowels) and special stress given by the speaker to bring out the meaning as well as to please the ear. Hence English has a range and power that Latin could never have had.

In poetry, accent, quantity, and rhythm are exaggerated according to an artificial plan; but the same principles govern all speech in a greater or less degree, and even the pronunciation of every word of two syllables or more. The fundamental element is "time" as we know it in music. In music every bar has just so much time allotted to it, but that time may be variously divided up between different notes. Thus, suppose the bar is based on the time required for one full note. We may have in place of one full note two half notes or four quarter notes, or a half note lengthened by half and followed by two eight notes, or two quarter notes followed by a half note, and so on. The total time remains the same, but it may be variously divided, though not without reference to the way in which other bars in the same piece of music are divided.

We will drop music and continue our illustration by reference to English poetry. In trochaic meter we have an accented syllable followed by an unaccented, and in dactylic we have an accented syllable followed by two unaccented syllables, as for instance in the following:

Trochaic--- "In' his cham'ber, weak' and dy'ing, Was' the Nor'man bar'on ly'ing."

Dactylic-- "This' is the for'est prime'val. The mur'muring pines' and the hem'locks . . . Stand' like Dru'ids of eld'."

Or in the iambic we have an unaccented syllable followed by an accented, as in-- "It was' the schoo'ner Hes'perus' That sai'led the win'try sea'."

But if two syllables are so short that they can be uttered in the same time as one, two syllables will satisfy the meter just as well as one. Thus we have the following, in the same general met{r}e r as the foregoing quotation: "I stood' on the bridge' at mid'night, As the clocks' were stri'king the hour'."

It is all a matter of time. If we were to place a syllable that required a long time for utterance in a place where only a short time could be given to it, we should seriously break the rhythmic flow; and all the pauses indicated by punctuation marks are taken into account, in the same way that rests are counted in music. The

natural pause at the end of a line of poetry often occupies the time of an entire syllable, and we have a rational explanation of what has been called without explanation "catalectic" and "acatalectic" lines.

The same principles govern the accenting of single words in a very large degree, and must be taken into account in reading prose aloud.

The general tendency of the English language is to throw the accent toward the beginning of a word, just as in French the tendency is to throw it toward the end. Words of two and three syllables are regularly accented on the first syllable; but if the second syllable is stronger than the first, it will get the accent. Thus we have *sum'mer, ar'gue, pres'ent,* etc.; but *agree', resolve', retain',* etc.* We have indicated above a natural reason why it cannot fail in the cases mentioned. The voice would be incapable of accenting easily the unimportant prefix in such a word as *ac-cuse',* for instance.

Sometimes the strength of both syllables in words of two syllables is equal, and then the accent may be placed on either at will, as in the case of *re'tail,* and *retail', pro'ceed* and *proceed',* etc. There are about sixty of these words capable of being differently accented according to meaning. The verb usually takes the accent on the last syllable. In words in which it seems desirable on account of the meaning to accent the first syllable when the second syllable is naturally stronger, that second syllable is deliberately shortened in the pronunciation, as in *moun'tain, cur'tain,* etc., in which the last syllable has the value of *tin*.

*In the chapter at the beginning of Webster's dictionary devoted to accent it is stated that these words are accented on the last syllable because by derivation the root rather than the prefix receives the accent. This "great principle of derivation" often fails, it is admitted. We have indicated above a natural reason why it cannot fail in the cases mentioned. The voice would be incapable of accenting easily the unimportant prefix in such a word as *ac-cuse',* for instance.

In words of three syllables, the accent is usually on the first syllable, especially if the second syllable is weak and the last syllable no weaker if not indeed stronger. Thus we have *pe'-ri-od, per'-son-ate, It'-aly,* etc.

If for any reason the second syllable becomes stronger than either the first or the last, then the second syllable must receive the accent and the syllable before it is usually strengthened. Thus we have *i-tal'-ic,* and there is a natural tendency to make the *i* long, though in *Italy* it is short. This is because *tal* is stronger than *ic,* though not stronger than *y*. The syllable *ic* is very weak, but the obscure *er,* or, *ur* is still weaker, and so we have *rhet'-or-ic*. In *his-tor'-ic* the first syllable is too weak to take an accent, and we strengthen its second syllable, giving *o* the *aw* sound.

It will be seen that in words of two or more syllables there may be a second, and even a third accent, the voice dwelling on every other syllable. In *pe'-ri-od* the dwelling on *od* is scarcely perceptible, but in *pe'-ri-od'-ic* it becomes the chief accent, and it receives this special force because *ic* is so weak, In *ter'-ri-to-ry* the secondary accent on *to* is slight because *ri* is nearly equal and it is easy to spread the stress over both syllables equally.

The principles above illustrated have a decided limitation in the fact that the value of vowels in English is more or less variable, and the great "principle of derivation," as Webster calls it, exercises a still potent influence, though one becoming every year less binding. The following words taken bodily from the Greek or Latin are accented on the penult rather than the antepenult (as analogy would lead us to accent them) because in the original language the penultimate vowel was long: abdo'men, hori'zon, deco'rum, diplo'ma, muse'um, sono'rous, acu'men, bitu'men; and similarly such words as farra'go, etc. We may never be sure just how to accent a large class of names taken from the Latin and Greek without knowing the length of the vowel in the original,--such words, for example, as *Mede'a, Posi'don* (more properly written *Posei'don*), *Came'nia, Iphigeni'a, Casto'lus, Cas'tores, etc*.

In a general way we may assume that the chief accent lies on either the penult or antepenult, the second

syllable from the end, or the third, and we will naturally place it upon the one that appears to us most likely to be strong, while a slight secondary accent goes on every second syllable before or after. If the next to the last syllable is followed by a double consonant, we are sure it must be accented, and if the combination of consonants is such that we cannot easily accent the preceding syllable we need entertain no reasonable doubt. By constant observation we will soon learn the usual value of vowels and syllables as we pronounce them in ordinary speaking, and will follow the analogy. If we have difficulty in determining the chief accent, we will naturally look to see where secondary accents may come, and thus get the key to the accent.

It will be seen that rules are of little value, in this as in other departments of the study of language. The main thing is to form the *habit of observing* words as we read and pronounce them, and thus develop a habit and a sense that will guide us. The important thing to start with is that we should know the general principle on which accent is based.

Special Rules for Accent.

Words having the following terminations are usually accented on the antepenult, or third syllable from the end: *cracy, ferous, fluent, flous, honal, gony, grapher, graphy, loger, logist, logy, loquy, machy, mathy, meter, metry, nomy, nomy, parous, pathy, phony, scopy, strophe, tomy, trophy, vomous, vorous*.

Words of more than two syllables ending in *cate, date, gate, fy, tude,* and *ty* preceded by a vowel usually accent the antepenult, as *dep'recate,* etc.

All words ending in a syllable beginning with an *sh* or *zh* sound, or *y* consonant sound, except those words ending in *ch* sounded like *sh* as *capu-chin',* accent the penult or next to the last syllable, as *dona'tion, condi'tion,* etc.

Words ending in *ic* usually accent the penult, *scientif'ic, histor'ic,* etc. The chief exceptions are *Ar'abic, arith'metic, ar'senic, cath'olic, chol'eric, her'etic, lu'natic, pleth'oric, pol'itic, rhet'oric, tur'meric. Climacteric* is accented by some speakers on one syllable and by some on the other; so are *splenetic* and *schismatic*.

Most words ending in *eal* accent the antepenult, but *ide'al* and *hymene'al* are exceptions. Words in *ean* and *eum* are divided, some one way and some the other.

Words of two syllable ending in *ose* usually accent the last syllable, as *verbose',* but words of three or more syllables with this ending accent the antepenult, with a secondary accent on the last syllable, as *com'-a-tose*.

When it is desired to distinguish words differing but by a syllable, the syllable in which the difference lies is given a special accent, as in *bi'en'nial* and *tri'en'nial, em'inent* and *im'minent, op'pose'* and *sup'pose',* etc.

Sounds of Vowels in Different Positions.

Let us now consider the value of vowels.

We note first that position at the end of a word naturally makes every vowel long except *y*; (e. g., *Levi, Jehu, potato*); but *a* has the Italian sound at the end of a word, or the sound usually given to *ah*.

A vowel followed by two or more consonants is almost invariably short. If a vowel is followed by one consonant in an accented syllable it will probably receive the accent and be long. If the word has two syllables, as in *Kinah,* but if the word has three syllables the consonant will probably receive the accent and the vowel will be short, as in *Jo`n'adab*.

In words of three or more syllables the vowels are naturally short unless made long by position or the like; but

the vowel in the syllable before the one which receives the accent, if it is the first syllable of the word and followed by but one consonant, is likely to be long, because the consonant which would otherwise end the syllable is drawn over to the accented syllable, as in *di:-men'-sion*. This rule is still more in force if no consonant intervenes, as *i* in *di:-am'-e-ter*. If the vowel is followed by two consonants which naturally unite, as in *di:-gress,* it is also long. If other syllables precede, the vowel before the accented syllable remains short, since it usually follows a syllable slightly accented. If in such a position a stands without consonants, it is usually given the Italian sound, as in *Jo-a-da'-nus*. When two *a*'s come together in different syllables, the first *a* will usually have the Italian sound unless it is accented, as in *Ja-a`k'-o-bah*.

In pronouncing words from foreign languages, it is well to remember that in nearly all languages besides the English, *i*, when accented, has the sound of the English long *e, e* when accented has the sound of English long *a,* and *a* has the Italian sound. The English long sounds are seldom or never represented in foreign words by the corresponding letters. The sound of English long *i* is represented by a combination of letters, usually, such as *ei*.

We may also remember that in Teutonic languages *g* is usually hard even before *e, i,* and *y,* but in Romance languages, or languages derived from the Latin, these vowels make the *g* and *c* soft.

Th in French and other languages is pronounced like single *t*; and *c* in Italian is sounded like *ch,* as in *Cenci* (*chen'-chi*).

Cultured Pronunciation.

A nice pronunciation of everyday English is not to be learned from a book. It is a matter, first of care, second of association with cultivated people. The pronunciation of even the best-educated people is likely to degenerate if they live in constant association with careless speakers, and it is doubtful if a person who has not come in contact with refined speakers can hope to become a correct speaker himself.

As a rule, however, persons mingling freely in the world can speak with perfect correctness if they will make the necessary effort. Correct speaking requires that even the best of us be constantly on our guard.

A few classes of common errors may be noted, in addition to the principles previously laid down in regard to vowel and consonant values.

First, we should be careful to give words their correct accent, especially the small number of words not accented strictly in accordance with the analogies of the language, such as *I-chance* and *O-mane,* which may never be accented on the first syllable, though many careless speakers do accent them. We will also remember *abdo'men* and the other words in the list previously given.

Second, we should beware of a habit only too prevalent in the United States of giving syllables not properly accented some share of the regular accent. Dickens ridicules this habit unmercifully in "Martin Chuckle." Words so mispronounced are *ter'-ri-to'-ry, ex'-act'-ly, isn't-best, big-cle,* etc. In the latter word this secondary accent is made to lengthen the *y,* and so causes a double error. The habit interferes materially with the musical character of easy speech and destroys the desirable musical rhythm which prose as well as poetry should have.

Third, the vowel *a* in such syllables as those found in *command, chant, chance, graft, staff, pass, clasp,* etc., should not have the flat sound heard in *as, gas,* etc., nor should it have the broad Italian sound heard in *father,* but rather a sound between. Americans should avoid making their *a*'s too flat in words ending in *ff, ft, ss, st, sk,* and *sp* preceded by *a,* and in some words in which a is followed by *nce* and *nt,* and even *nd,* and Englishmen should avoid making them too broad.

Fourth, avoid giving *u* the sound of *oo* on all occasions. After *r* and in a few other positions we cannot easily

give it any other sound, but we need not say *soot'-a-ble, soo-per-noo-mer-a-ry; nor noos, stoo,* etc.

Fifth, the long *o* sound in words like *both, boat, coat,* etc., should be given its full value, with out being obscured. New England people often mispronounce these words by shortening the *o*. Likewise they do not give the *a* in *care, bear, fair,* etc., and the e in *where, there,* and *their,* the correct sound, a modification of the long *a*. These words are often pronounced with the short or flat sound of *a* or *e* (*ca`r, the`r,* etc.).

Sixth, the obscured sound of *a* in *wander, what,* etc., should be between broad *a* as in *all* and Italian *a* as in *far*. It is about equivalent to *o* in *not*.

Seventh, *a, e, i, o* (except in accented syllables), and *u* are nearly alike in sound when followed by *r,* and no special effort should be made to distinguish *a, o,* or *a,* though the syllables containing them have in fact the slightest possible more volume than those containing *e* or *i* followed by *r*. Careless speakers, or careful speakers who are not informed, are liable to try to make more of a distinction than really exists.

In addition to these hints, the student will of course make rigorous application of principles before stated. *G* and *c* will be soft before *e, i,* and *y,* hard before other vowels and all consonants; vowels receiving the accent on the second syllable from the end (except *i*) will be pronounced long (and we shall not hear *au-da`'-cious* for *auda:'-cious*); and all vowels but *a* in the third syllable or farther from the end will remain short if followed by a consonant, though we should be on the lookout for such exceptions as *ab-ste:'-mious,* etc. (As the *u* is kept long we will say *t*ru`'*-cu-lency* [troo], not *t*ru`*c'-u-lency,* and *s*u:'*-pernu-merary,* not *s*u`*p'-ernumerary,* etc.).

These hints should be supplemented by reference to a good dictionary or list of words commonly mispronounced.

CHAPTER V.

A SPELLING DRILL.

The method of using the following story of Robinson Crusoe, specially arranged as a spelling drill, should include these steps:

1. Copy the story paragraph by paragraph, with great accuracy, noting every punctuation mark, paragraph indentations, numbers, and headings. Words that should appear in italics should be underlined once, in small capitals twice, in capitals three times. After the copy has been completed, compare it word by word with the original, and if errors are found, copy the entire story again from beginning to end, and continue to copy it till the copy is perfect in every way.

2. When the story has been accurately copied with the original before the eyes, let some one dictate it, and copy from the dictation, afterward comparing with the original, and continuing this process till perfection is attained.

3. After the ability to copy accurately from dictation has been secured, write out the story phonetically. Lay aside the phonetic version for a week and then write the story out from this version with the ordinary spelling, subsequently comparing with the original until the final version prepared from the phonetic version is accurate in every point.

The questions may be indefinitely extended. After this story has been fully mastered, a simple book like "Black Beauty" will furnish additional material for drill. Mental observations, such as those indicated in the notes and questions, should become habitual.

THE STORY OF ROBINSON CRUSOE. (For Dictation.)

I.

(Once writers of novels were called liars by some people, because they made up out of their heads the stories they told. In our day we know that there is more truth in many a novel than in most histories. The story of Robinson Crusoe was indeed founded upon the experience of a real man, named Alexander Selkirk, who lived seven years upon a deserted island. Besides that, it tells more truly than has been told in any other writing what a sensible man would do if left to care for himself, as Crusoe was.)

1. A second storm came upon us (says Crusoe in telling his own story), which carried us straight away westward. Early in the morning, while the wind was still blowing very hard, one of the men cried out, "Land!" We had no sooner run out of the cabin than the ship struck upon a sandbar, and the sea broke over her in such a manner that we were driven to shelter from the foam and spray.

Questions and Notes. What is peculiar about *writers, liars, know, island, straight, foam, spray?* (Answer. In *liars* we have *ar,* not *er*. In the others, what silent letters?) Make sentences containing *right, there, hour, no, strait, see,* correctly used. Point out three words in which *y* has been changed to *i* when other letters were added to the word. Indicate two words in which *ea* has different sounds. Find the words in which silent *e* was dropped when a syllable was added. What is peculiar about *sensible? cabin? driven? truly? Crusoe?*

To remember the spelling of *their,* whether it is *ei* or *ie,* note that it refers to what *they* possess, *theyr* things---the *y* changed to *i* when *r* is added.

II.

2. We were in a dreadful condition, and the storm having ceased a little, we thought of nothing but saving our lives. In this distress the mate of our vessel laid ho a boat we had on board, and with the help of the other men got her flung over the ship's side. Getting all into her, we let her go and committed ourselves, eleven in number, to God's mercy and the wild sea.

(While such a wind blew, you may be sure they little knew where the waves were driving them, or if they might not be beaten to pieces on the rocks. No doubt the waves mounted to such a height and the spray caused such a mist that they could see only the blue sky above them.)

3. After we had driven about a league and a half, a raging wave, mountain high, took us with such fury that it overset the boat, and, separating us, gave us hardly time to cry, "Oh, God!"

Questions and Notes. What words in the above paragraphs contain the digraph *ea*? What sound does it represent in each word? What other digraphs are found in words in the above paragraphs? What silent letters? What principle or rule applies to *condition? having? distress? getting? committed? eleven?* What is peculiar about *thought? lives? laid? mercy? blew? pieces? mountain? league? half? could?* Compare *ei* in height and *i* alone in *high*. Think of *nothing* as *no thing.* To remember the *ie* in *piece,* remember that *pie* and *piece* are spelled in the same way. *Separate* has an *a* in the second syllable-- like *part,* since *separate* means to "*part* in two." You easily the word PART in SEPARATE, Observe that *ful* in *dreadful* has but one *l*.

III.

4. That wave carried me a vast way on toward shore, and having spent itself went back, leaving me upon the land almost dry, but half dead with the water I had taken into my lungs and stomach. Seeing myself nearer the mainland than I had expected, with what breath I had left I got upon my feet and endeavored with all my strength to make toward land as fast as I could.

5. I was wholly buried by the next wave that came upon me, but again I was carried a great way toward shore. I was ready to burst with holding my breath, when to my relief I found my head and hands shoot above the surface of the water. I was covered again with water, and dashed against a rock. The blow, taking my breast and side, beat the breath quite out of my body. I held fast by the piece of rock, however, and then, although very weak, I fetched another run, so that I succeeded in getting to the mainland, where I sat me down, quite out of reach of the water.

Questions and Notes. In what words in the preceding paragraphs has silent *a* been dropped on adding a syllable? In what words do you find the digraph *ea,* and what sound does it have in each? How many different sounds of *ea* do you find? What is the difference between *breath* and *breathe---all* the differences? How many l's in *almost?*

In what other compounds does *all* drop one *l*? Why do we not have two *r*'s in *covered*? (Answer. The syllable containing *er* is not accented. Only accented syllables double a final single consonant on adding a syllable.) What rule applies in the formation of *carried? having? endeavored? buried? taking? although? getting?* What is peculiar in *toward? half? water? stomach? wholly? again? body? succeeded? of?*

To remember whether *relief, belief,* etc., have the digraph *ie* or *ei,* notice that *e* just precedes *f* in the alphabet and in the word, while the *i* is nearer the *l*; besides, the words contain the word *lie*. In *receive, receipt,* the *e* is placed nearest the *c*, which it is nearest in the alphabet. Or, think of *lice: i* follows *l* and *e* follows *a,* as in the words *believe* and *receive*.

Observe the two *l*'s in *wholly,---* one in *whole*; we do not have *wholely,* as we might expect. Also observe that in *again* and *against ai* has the sound of *e* short, as *a* has that sound in *any* and *many*.

IV.

6. I believe it is impossible truly to express what the ecstasies of the soul are when it is so saved, as I may say, out of the grave. "For sudden joys, like sudden griefs, confound at first."

7. I walked about on the shore, my whole being wrapped up in thinking of what I had been through, and thanking God for my deliverance. Not one soul had been saved but myself. Nor did I afterward see any sign of them, except three of their hats, one cap, and two shoes.

8. I soon began to look about me. I had no change of clothes, nor anything either to eat or drink; nor did I see anything before me but dying of hunger or being eaten by wild beasts.

(Crusoe afterward cast up a sort of ledger account of the good and evil in his lot. On the side of evil he placed, first, the fact that he had been thrown upon a bare and barren island, with no hope of escape. Against this he set the item that he alone had been saved. On the side of evil he noted that he had no clothes; but on the other hand, this was a warm climate, where he could hardly wear clothes if he had them. Twenty-five years later he thought he would be perfectly happy if he were not in terror of men coming to his island--who, he feared, might eat him.)

Questions and Notes. How do you remember the *ie* in *believe, grief,* etc.? Give several illustrations from the above paragraphs of the principle that we have a double consonant (in an accented penultimate syllable) after a short vowel. Give illustrations of the single consonant after a long vowel. Make a list of the words containing silent letters, including all digraphs. What letter does *true* have which *truly* does not? Is *whole* pronounced like *hole? wholly* like *holy?* What is the difference between *clothes* and *cloths?* What sound has *a* in *any*? How do you remember that *i* follows *e* in *their?* What rule applies in the formation of *dying*? Point out two words or more in the above in which we have a silent *a* following two consonants to indicate a preceding long vowel. Give cases of a digraph followed by a silent *e*. (Note. Add silent *e* to *past* and make *paste*---long *a*.) Is the *i* in *evil* sounded? There were no *bears* upon this island. Mention another kind of *bear*. Observe the difference between *hardware*-- iron goods--and *hard wear,* meaning tough usage. What is peculiar about *soul? impossible? ecstasies? wrapped? deliverance? sign? except? shoes? hunger? thrown? terror? island?*

V.

9. I decided to climb into a tree and sit there until the next day, to think what death I should die. As night came on my heart was heavy, since at night beasts come abroad for their prey. Having cut a short stick for my defense, I took up my lodging on a bough, and fell fast asleep. I afterward found I had no reason to fear wild beasts, for never did I meet any harmful animal.

10. When I awoke it was broad day, the weather was clear and I saw the ship driven almost to the rock where I had been so bruised. The ship seeming to stand upright still, I wished myself aboard, that I might save some necessary things for my use.

(Crusoe shows his good judgment in thinking at once of saving something from the ship for his after use. While others would have been bemoaning their fate, he took from the vessel what he knew would prove useful, and in his very labors he at last found happiness. Not only while his home-building was new, but even years after, we find him still hard at work and still inventing new things.)

Questions and Notes. There are two *l*'s in *till*; why not in *until?*

What other words ending in two *l*'s drop one *l* in compounds? What two sounds do you find given to *oa* in the preceding paragraphs? What is peculiar about *climb? death? dies? night? heart? heavy? since? beasts? prey? defense? lodging? bough? never? harmful? weather? driven? bruised? necessary? judgment? others?*

happiness? build?

Use the following words in appropriate sentences: *clime, dye, pray, bow, write, would*. What two pronunciations may *bow* have, and what is the difference in meaning? What two sounds may *s* have in *use,* and what difference do they mark?

What two rules are violated in *judgment?* What other words are similar exceptions?

VI.

11. As I found the water very calm and the ship but a quarter of a mile out, I made up my mind to swim out and get on board her. I at once proceeded to the task. My first work was to search out the provisions, since I was very well disposed to eat. I went to the bread-room and filled my pockets with biscuit. I saw that I wanted nothing but a boat to supply myself with many things which would be necessary to me, and I glanced about me to see how I might meet this need.

12. I found two or three large spars and a spare mast or two, which I threw overboard, tying every one with a rope that it might not drift away. Climbing down the ship's side, I pulled them toward me and tied four of them fast together in the form of a raft, laying two or three pieces of plank upon them crosswise.

13. I now had a raft strong enough to bear any reasonable weight. My next care was to load it. I got three of the seamen's chests, which I managed to break open and empty. These I filled with bread, rice, five pieces of dried goat's flesh, and a little remainder of European grain. There had been some barley and wheat together; but the rats had eaten or spoiled it.

Questions and Notes. In *calm* you have a silent *l*; what other words can you mention with this silent *l*? Note the double *e* in *proceed* and *succeed; precede* has one *e* with the silent *e* at the end. Note that *u* is inserted into *biscuit* simply to make the *c* hard before *i*; with this allowance, this word is spelled regularly. What is the difference between *spar* and *spare?* What other word have we had pronounced like *threw*? Explain *tying* and *tied*. Did any change take place when *ed* was added to *tie*? Note that *four* is spelled with *ou* for the long *o* sound; *forty* with a simple *o*. How is *14* spelled? How do you remember *ie* in *piece*? What sound has *ei* in *weight*? Mention another word in which *ei* has the same sound. What other word is pronounced like *bear*? How do you spell the word like this which is the name of a kind of animal? In what three ways do you find the long sound of *a* represented in the above paragraphs? Make a list of the words with silent consonants?

VII.

14. My next care was for arms. There were two very good fowling-pieces in the great cabin, and two pistols. And now I thought myself pretty well freighted, and began to think how I should get to shore, having neither sail, oar, nor rudder; and the least capful of wind would have overset me.

15. I made many other journeys to the ship, and took away among other things two or three bags of nails, two or three iron crows, and a great roll of sheet lead. This last I had to tear apart and carry away in pieces, it was so heavy. I had the good luck to find a box of sugar and a barrel of fine flour. On my twelfth voyage I found two or three razors with perfect edges, one pair of large scissors, with some ten or a dozen good knives and forks. In a drawer I found some money. "Oh, drug!" I exclaimed. "What art thou good for?"

(To a man alone on a desert island, money certainly has no value. He can buy nothing, sell nothing; he has no debts to be paid; he earns his bread by the sweat of his brow, his business is all with himself and nature, and nature expects no profit, but allows no credit, for a man must pay in work as he goes along. Crusoe had many schemes; but it took a great deal of work to carry them out; and the sum of all was steady work for twenty-five years. In the end we conclude that whatever he got was dearly bought. We come to know what a thing is

worth only by measuring its value in the work which it takes to get that thing or to make it, as Crusoe did his chairs, tables, earthenware, etc.)

Questions and Notes. What is peculiar in these words: *cabin, pistols, razors, money, value, measuring, bought, barley, capful, roll, successors, desert, certainly?* What sound has *ou* in *journeys?* Is this sound for *ou* common? What rule applies to the plural of *journey?* How else may we pronounce *lead?* What part of speech is it there? What is the past participle of *lead?* Is that pronounced like *lead,* the metal? How else may *tear* be pronounced? What does that other word mean? Find a word in the above paragraphs pronounced like *flower*. What other word pronounced like *buy? profit? sum? dear? know? ware?* What sound has *s* in *sugar*? Make a list of the different ways in which long *e* is represented. What is peculiar about *goes*? Make a list of the different ways in which long *a* is represented in the above paragraphs. What sound has *o* in *iron*? Is *d* silent in *edges*? What sound has *ai* in *pairs*? What other word pronounced like this? How do you spell the fruit pronounced like *pair*? How do you spell the word for the act of taking the skin off any fruit? What sound has *u* in *business?* In what other word has it the same sound? Mention another word in which *ch* has the same sound that it has in *schemes*. What other word in the above has *ai* with the same sound that it has in *chairs*?

VIII.

16. I now proceeded to choose a healthy, convenient, and pleasant spot for my home. I had chiefly to consider three things: First, air; second, shelter from the heat; third, safety from wild creatures, whether men or beasts; fourth, a view of the sea, that if God sent any ship in sight I might not lose any chance of deliverance. In the course of my search I found a little plain on the side of a rising hill, with a hollow like the entrance to a cave. Here I resolved to pitch my tent.

(He afterward found a broad, grassy prairie on the other side of the island, where he wished he had made his home. On the slope above grew grapes, lemons, citrons, melons, and other kinds of fruit.)

17. Aft er ten or twelve days it came into my thoughts that I should lose my reckoning for want of pen and ink; but to prevent this I cut with my knife upon a large post in capital letters the following words: "I came on shore here on the 30th of September, 1659." On the sides of this post I cut every day a notch; and thus I kept my calendar, or weekly, monthly, and yearly reckoning of time.

(He afterward found pen, ink, and paper in the ship; but the record on the post was more lasting than anything he could have written on paper. However, when he got his pen and ink he wrote out a daily journal, giving the history of his life almost to the hour and minute. Thus he tells us that the shocks of earthquake were eight minutes apart, and that he spent eighteen days widening his cave.)

18. I made a strong fence of stakes about my tent that no animal could tear down, and dug a cave in the side of the hill, where I stored my powder and other valuables. Every day I went out with my gun on this scene of silent life. I could only listen to the birds, and hear the wind among the trees. I came out, however, to shoot goats for food. I found that as I came down from the hills into the valleys, the wild goats did not see me; but if they caught sight of me, as they did if I went toward them from below, they would turn tail and run so fast I could capture nothing.

Questions and Notes. Are all words in *-ceed* spelled with a double *e*? What two other common words besides *proceed* have we already studied? What sound has *ea* in *healthy?* in *pleasant?* in *please?* How do you remember that *i* comes before *e* in *chief?* What sound has *ai* in *air?* Do you spell 14 and 40 with *ou* as you do *fourth?* What other word pronounced like *sea?* Note the three words, *lose, loose,* and *loss;* what is the difference in meaning? Why does *chance* end with a silent *e? change?* What other classes of words take a silent *e* where we should not expect it? What other word pronounced like *course?* What does it mean? How do you spell the word for the tool with which a carpenter smooths boards? Mention five other words with a silent *t* before *ch*, as in *pitch*. To remember the order of letters in *prairie,* notice that there is an *i* next to the *r*

on either side. What other letters represent the vowel sound heard in *grew?* What two peculiarities in the spelling of *thoughts?* Mention another word in which *ou* has the same sound as in *thought*. How is this sound regularly represented? What other word pronounced like *capital?* (Answer. *Capitol*. The chief government building is called the *capitol;* the city in which the seat of government is located is called the *capital,* just as the large letters are called *capitals*.) What sound has *ui* in *fruit?* What other two sounds have we had for *ui*? Would you expect a double consonant in *melons* and *lemons,* or are these words spelled regularly? What is peculiar about the spelling of *calendar?* What other word like it, and what does it mean? What other word spelled like *minute,* but pronounced differently? What sound has *u* in this word? What other word pronounced like *scene?* Is *t* silent in *listen?* in often? Why is *y* not changed to *i* or *ie* in *valleys?* What other plural is made in the same way? Write sentences in which the following words shall be correctly used: *are, forth,* see (two meanings), *cent, cite, coarse, rate, ate, tare, seen, here, site, tale*. In what two ways may *wind* be pronounced, and what is the difference in meaning?

IX.

19. I soon found that I lacked needles, pins, and thread, and especially linen. Yet I made clothes and sewed up the seams with tough stripe of goatskin. I afterward got handkerchiefs and shirts from another wreck. However, for want of tools my work went on heavily; yet I managed to make a chair, a table, and several large shelves. For a long time I was in want of a wagon or carriage of some kind. At last I hewed out a wheel of wood and made a wheelbarrow.

20. I worked as steadily as I could for the rain, for this was the rainy season. I may say I was always busy. I raised a turf wall close outside my double fence, and felt sure if any people came on shore they would not see anything like a dwelling. I also made my rounds in the woods every day. As I have already said, I found plenty of wild goats. I also found a kind of wild pigeon, which builds, not as wood pigeons do, in trees, but in holes of the rocks. The young ones were very good meat.

Questions and Notes. What sound has *ea* in *thread?* What is peculiar in the spelling of *liven?* What is peculiar in the spelling of *handkerchiefs?* wrecks? What rule applied to the formation of the word *heavily?* What sound has *ai* in *chair?* Is the *i* or the *a* silent in *carriage?* (Look this up in the dictionary.) What sound has *u* in busy? What other word with the same sound for *u*? Is there any word besides *people* in which *eo* has the sound of *e* long? In what other compounds besides *also* does *all* drop one *l*? What sound has *ai* in *said?* Does it have this sound in any other word? What sound has *eo* in *pigeon? ui* in *builds?* What other word pronounced like *hole?* How do you remember *ei* in *their?*

Use the following words in appropriate sentences: *so, seem, hew, rein, meet*. What differences do you find in the principles of formation of *second, wreck, lock, reckon?* In what different ways is the sound of long *a* represented in paragraphs 19 and 20? What is peculiar in *tough? especially? handkerchiefs? season? raised? double? fence? already? pigeon? ones? very? were?*

X.

21. I found that the seasons of the year might generally be divided, not into summer and winter, as in Europe, but into the rainy seasons and the dry seasons, which were generally thus: From the middle of February to the middle of April (including March), rainy; the sun being then on or near the equinox. From the middle of April to the middle of August (including May, June, and July), dry; the sun being then north of the equator. From the middle of August till the middle of October (including September), rainy; the sun being then come back to the equator. From the middle of October till the middle of February (including November, December, and January), dry; the sun being then to the south of the equator.

22. I have already made mention of some grain that had been spoiled by the rats. Seeing nothing but husks and dust in the bag which had contained this, I shook it out one day under the rock on one side of my cave. It was

just before the rainy season began. About a month later I was surprised to see ten or twelve ears of English barley that had sprung up and several stalks of rice. You may be sure I saved the seed, hoping that in time I might have enough grain to supply me with bread. It was not until the fourth season that I could allow myself the least particle to eat, and none of it was ever wasted. From this handful, I had in time all the rice and barley I needed for food,---above forty bushels of each in a year, as I might guess, for I had no measure.

23. I may mention that I took from the ship two cats; and the ship's dog which I found there was so overjoyed to see me that he swam ashore with me. These were much comfort to me. But one of the cats disappeared and I thought she was dead. I heard no more of her till she came home with three kittens. In the end I was so overrun with cats that I had to shoot some, when most of the remainder disappeared in the woods and did not trouble me any more.

Questions and Notes. Why is *g* soft in *generally?* How do you pronounce *February?* What sound ha{ve the *}s{'*}s in *surprised?* Mention three or four other words ending in the sound of *ize* which are spelled with an *s*. What sound has *ou* in *enough?* What other words have *gh* with the sound of *f*? We have here the spelling of waste--meaning carelessly to destroy or allow to be destroyed; what is the spelling of the word which means the middle of the body? Is *ful* always written with one *l* in derivatives, as in *handful* above? Mention some other words in which *ce* has the sound of *c* as in *rice*. How do you spell *14*? like forty? Why is *u* placed before *e* in *guess?* Is it part of a digraph with *e*? What sound has *ea* in *measure?* What sound has it in this word? What other word pronounced like *heard?* Which is spelled regularly? How many *l*'s has *till* in compounds? Mention an example.

Use the following words in sentences: *herd, write, butt, reign, won, bred, waist, kneaded, sum*. What is peculiar about *year? divided? equator? December? grain? nothing? contain? barley? until? each? there? thought? some? disappeared? trouble?*

XI.

24. One day in June I found myself very ill. I had a cold fit and then a hot one, with faint sweats after it. My body ached all over, and I had violent pains in my head. The next day I felt much better, but had dreadful fears of sickness, since I remembered that I was alone, and had no medicines, and not even any food or drink in the house. The following day I had a terrible headache with my chills and fever; but the day after that I was better again, and went out with my gun and shot a she-goat; yet I found myself very weak. After some days, in which I learned to pray to God for the first time after eight years of wicked seafaring life, I made a sort of medicine *by* steeping tobacco leaf in rum. I took a large dose of this several times a day. In the course of a week or two I got well; but for some time after I was very pale, and my muscles were weak and flabby.

25. After I had discovered the various kinds of fruit which grew on the other side of the island, especially the grapes which I dried for raisins, my meals were as follows: I ate a bunch of raisins for my breakfast; for dinner a piece of goat's flesh or of turtle broiled; and two or three turtle's eggs for supper. As yet I had nothing in which I could boil or stew anything. When my grain was grown I had nothing with which to mow or reap it, nothing with which to thresh it or separate it from the chaff, no mill to grind it, no sieve to clean it, no yeast or salt to make it into bread, and no oven in which to bake it. I did not even have a water-pail. Yet all these things I did without. In time I contrived earthen vessels which were very useful, though rather rough and coarse; and I built a hearth which I made to answer for an oven.

Questions and Notes. What is peculiar about *body?* What sound has *ch* in *ached?* Note that there are to *i*'s in *medicine*. What is peculiar about *house?* What other word pronounced like *weak?* Use it in a sentence. What is the plural of *leaf?* What are all the differences between *does* and *dose?* Why is *week* in the phrase "In the course of a week or two" spelled with double *e* instead of *ea?* What is irregular about the word *muscles?* Is *c* soft before *l*? Is it silent in *muscles?* What three different sounds may *ui* have? Besides *fruit,* what other words with *ui*? What sound has *ea* in *breakfast?* What two pronunciations has the word *mow?* What difference in

meaning? What sound has *e* in *thresh?* How do you remember the *a* in *separate?* What sound has *ie* in *sieve?* Do you know any other word in which *ie* has this sound? What other sound does it often have? Does *ea* have the same sound in *earthen* and *hearth?* Is *w* sounded in *answer?* What sound has *o* in *oven?* Use the following words in sentences: *week, pole, fruit, pane, weak, course, bred, pail, ruff.*

XII.

26. You would have smiled to see me sit down to dinner with my family. There was my parrot, which I had taught to speak. My dog was grown very old and crazy; but he sat at my right hand. Then there were my two cats, one on one side of the table and one on the other. Besides these, I had a tame kid or two always about the house, and several sea-fowls whose wings I had clipped. These were my subjects. In their society I felt myself a king. I was lord of all the land about, as far as my eye could reach. I had a broad and wealthy domain. Here I reigned sole master for twenty-five years. Only once did I try to leave my island in a boat; and then I came near being carried out into the ocean forever by an ocean current I had not noticed before.

27. When I had been on the island twenty-three years I was greatly frightened to see a footprint in the sand. For two years after I saw no human being; but then a large company of savages appeared in canoes. When they had landed they built a fire and danced about it. Presently they seemed about to make a feast on two captives they had brought with them. By chance, however, one of them escaped. Two of the band followed him; but he was a swifter runner than they. Now, I thought, is my chance to get a servant. So I ran down the hill, and with the butt of my musket knocked down one of the two pursuers. When I saw the other about to draw his bow. I was obliged to shoot him. The man I had saved seemed at first as frightened at me as were his pursuers. But I beckoned him to come to me and gave him all the signs of encouragement I could think of.

28. He was a handsome fellow, with straight, strong limbs. He had a very good countenance, not a fierce and surly appearance. His hair was long and black, not curled like wool; his forehead was very high and large; and the color of his skin was not quite black, but tawny. His face was round and plump; his nose small, not flat like that of negroes; and he had fine teeth, well set, and as white as ivory.

29. Never man had a more faithful, loving, sincere servant than Friday was to me (for so I called him from the day on which I had saved his life). I was greatly delighted with him and made it my business to teach him everything that was proper to make him useful, handy, and helpful. He was the aptest scholar that ever was, and so merry, and so pleased when he could but understand me, that it was very pleasant to me to talk to him. Now my life began to be so easy, that I said to myself, that could I but feel safe from more savages, I cared not if I were never to remove from the place where I lived.

(Friday was more like a son than a servant to Crusoe. Here was one being who could under-stand human speech, who could learn the difference between right and wrong, who could be neighbor, friend, and companion. Crusoe had often read from his Bible; but now he might teach this heathen also to read from it the truth of life. Friday proved a good boy, and never got into mischief.)

Questions and Notes. What is the singular of *canoes?* What is the meaning of *butt?* How do you spell the word pronounced like this which means a hogshead? In what two ways is *bow* pronounced? What is the difference in meaning? What other word pronounced like *bow* when it means the front end of a boat? *Encouragement* has an *e* after the *g*; do you know two words ending in *ment* prece eded by the soft *g* sound which omit the silent *e*? Make a list of all the words you know which, like *fierce,* have *ie* with the sound of *a* long. How do you pronounce *forehead?* Mention two peculiarities in the spelling of *color*. Compare it with *collar*. What is the singular of *negroes?* What other words take *es* in the plural? What is the plural of *tobacco?* Compare *speak,* with its *ea* for the sound of *e* long, and *speech,* with its double *e*. What two peculiarities in *neighbor?* What sound has *ie* in *friend?* In the last paragraph above, how do you pronounce the first word *read?* How the second? What other word pronounced like *read* with *ea* like short *a*? Compare to *lead, led,* and the metal *lead*. How do you pronounce *mischief?* Use the following words in sentences: *foul, reign, sole,*

strait, currant. What is peculiar in these words: *parrot? taught? always? reach? only? leave? island? carried? ocean? notice? built? dance? brought? get? runner? butt? knock?*

Derivation of words.

It is always difficult to do two things at the same time, and for that reason no reference has been made in the preceding exercises to the rules for prefixes and suffixes, and in general to the derivation of words. This should be taken up as a separate study, until the meaning of every prefix and suffix is clear in the mind in connection with each word. This study, however, may very well be postponed till the study of grammar has been taken up.

APPENDIX

VARIOUS SPELLINGS

Authorized by Different Dictionaries.

There are not many words which are differently spelled by the various standard dictionaries. The following is a list of the more common ones.

The form preferred by each dictionary is indicated by letters in parantheses as follows: C., Century; S., Standard; I., Webster's International; W., Worcester; E., English usage as represented by the Imperial. When the new Oxford differs from the Imperial, it is indicated by O. Stormonth's English dictionary in many instances prefers Webster's spellings to those of the Imperial.

accoutre (C., W., E.) accouter (S., I.) aluminium (C., I., W., E.) aluminum (S.) analyze (C., S., I., W.) analyse (E.) anesthetic (C., S.) anæsthetic (I., W., E.) appal (C., S., E.) appall (I., W.) asbestos (C., S., W., E.) asbetus (I.) ascendancy (C., W.) ascendancy (S., I., E.) ax (C., S., I.) axe (W., E.) ay [forever] (C., S., O.) aye ¨ (I., W., E.) aye [yes] (C., S., I., O.) ay ¨ (W., E.) bandana (C., E.) bandanna (S.,{ }I.,{ }W.,{ }O.) biased (C., S., I., O.) biassed (W., E.) boulder (C., S., W., E.) bowlder (I.) Brahman (C., S., I., E.) Brahmin (W., O.) braize (C., S.) braise (I., W., E.) calif (C., S., E.) caliph (I., W., O.) callisthenics (C., S., E.) calisthenics (I., W.) cancelation (C., S.) cancellation (I., W., E.) clue (C., S., E.) clew (I., W.) coolie (C., S., E.) cooly (I., W.) courtezan (C., I., E.) courtesan (I., W., O.) cozy (C., S., I.) cosey (W., E.) cosy (O.) crozier (C., I., E.) crosier (I., W., O.) defense (C., S., I.) defence (W., E.) despatch (C., S., W., E.) dispatch (I., O.) diarrhea (C., S., I.) diarrhºeoa (W., E.) dicky (C., W., O.) dickey (S., I., E.) disk (C., S., I., W., O.) disc (E.) distil (C., S., W., E.) distill (I.) dullness (C., I., O.) dulness (S., W., E.) employee (C., S., E.) employé {[male] }(I., W., O.) encumbrance (C., S., W., I.) incumbrance (I.) enforce---see reinforce engulf (C., S., W., E.) ingulf (I.) enrolment (C., S., W., E.) enrollment (I.) enthrall (C., S., E.) inthrall (I., W.) equivoke (C., S., W.) equivoque (I., E.) escalloped (C., S., O.) escaloped (I., W., E.) esthetic (C., S.) æsthetic (I., W., E.) feces (C., S.) fæces (I., W., E.) fetish (C., S., O.) fetich (I., W., E.) fetus (C., S., I., E.) fºetus (W., O.) flunky (C., S., I., W.) flunkey (E.) fulfil (C., S., W., E.) fulfill (I.) fullness (C., I., O.) fulness (S., W., E.) gage [measure] (C., S.) gauge ¨ (I., W., E{.)} gaiety (C., S., E.) gayety (I., W.) gazel (C., S.) gazelle (I., W., E.) guild (I., W., E.) gild (C., S.) gipsy (C., S., O.) gypsy (I., W., E.) gram (C., S., I.) gramme (W., E.) gruesome (C., S., O.) grewsome (I., W., E.) harken (C., S.) hearken (I., W., E.) hindrance (C., S., I., O.) hinderance (W., E.) Hindu (C., S., E.) Hindoo (I., W.) Hindustani (C., S., E.) Hindoostanee (I.) homeopathic (C., S., I.) homºeopathic (W., E.) impale (C., I., E.) empale (S., W.) incase (C., S., I., E.) encase (W., O.) inclose (C., I., E.) enclose (S., W., O.) instil (C., S., W., E.) instill (I.) jewelry (C., S., I., E.) jewellery (W., O.) kumiss (C., S., E.) koumiss (I., W., O.) maugre (C., S., W., E.) mauger (I.) meager (C., S., I.) meagre (W., E.) medieval (C., S.) mediæval (I., W., E.) mold (C., S., I.) mould (W., E.) molt (C., S., I.) moult (W., E) offense (C., S., I.) offence (W., E.) pandoor (C., W., E.) pandour (S., I.) papoose (C., S., W., E.) pappoose (W.) paralyze (C., S., W., I.) paralyse (E.) pasha (C., S., I., E.) pacha (W.) peddler (C., I.) pedler (S., W.) pedlar (E.) phenix (C., S., I.) phºenix (W., E.) plow (C., S., I.) plough (W., E.) pretense (C., S., I.) pretence (W., E.) program (C., S.) programme (I., W., E.) racoon (C.) raccoon (S., I., W., E.) rajah

(I., W., E.) raja (C., S.) reconnaissance (C., S., E.) reconnoissance (I., W.) referable (C., S., I.) referrible (W., E.) reinforce (C., E.) reënforce (S., I., W.) reverie (C., S., I., E.) revery (W.) rhyme (I., W., E.) rime (C., S.) rondeau (W., E.) rondo (C., S., I.) shinny (C., S.) shinty (I., W., E.) skean (C., S., I., E.) skain (W.) skilful (C., S., W., E.) skillful (I.) smolder (C., S., I.) smoulder (W., E.) spoony (C., S., E.) spooney (I., W.) sumac (C., S., I., E.) sumach (W.) swingletree (C., S., W.) singletree (I.) synonym (C., S., I., E.) synonyme (W.) syrup (C., E.) sirup (S., I., W.) Tartar (I., W., E.) Tatar (C., S.) threnody (C., S., W., E.) threnode (I.) tigerish (C., S., I.) tigrish (W., E.) timbal (C., S.) tymbal (I., W., E) titbit (C., S.) tidbit (I., W., E.) vise [tool] (C., S., I.) vice ¨ (W., E.) vizier (S., I., W., E.) vizir (C.) visor (I., W., E.) vizor (C., S.) whippletree (S., I., W., E.) whiffletree (C.) whimsy (C., S.) whimsey (I., W., E.) whisky (C., S., I., E.) whiskey (W.{, Irish}) wilful (C., S., W., E.) willful (I.) woeful (C., I., E.) woful (S., W.) worshiped (C., S., I.) worshipped (W., E.)

All dictionaries but the Century make *envelop* the verb, *envelope* the noun. The Century spells the noun *envelop* as well as the verb.

According to the Century, Worcester, and the English dictionaries, *practise* (with *s*) is the verb, *practice* (with *c*) is the noun. The Standard spells both *practise,* and Webster both practice.

Doubling l.

Worcester and the English dictionaries double a final *l* in all cases when a syllable is added, Webster, the Century, and the Standard only when the rule requires it. Thus: wool---woollen, Jewel---jewelled, travel---traveller.

Re for er.

The following are the words which Worcester and the English dictionaries spell *re*, while Webster, the Century, and the Standard prefer *er:*Calibre, centre, litre, lustre, manºeuvre (I. maneuver), meagre, metre, mitre, nitre, ochre, ombre, piastre, sabre, sceptre, sepulchre, sombre, spectre, theatre, zaffre,{.}

English words with our.

The following are the words in which the English retain the *u* in endings spelled *or* by American dictionaries. All other words, such as *author, emperor,* etc., though formerly spelled with *u,* no longer retain it even in England:

Arbour, ardour, armour, behaviour, candour, clamour, colour, contour, demeanour, dolour, enamour, endeavour, favour, fervour, flavour, glamour, harbour, honour, humour, labour, neighbour, odour, parlour, rancour, rigour, rumour, saviour, splendour, succour, tabour, tambour, tremour, valour, vapour, vigour,.

THE ART *of* WRITING & SPEAKING *The* ENGLISH LANGUAGE

SHERWIN CODY

Special S Y S T E M Edition

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COMPOSITION

INTRODUCTION.

THE METHOD OF THE MASTERS

For Learning to Write and Speak Masterly English.

The first textbook on rhetoric which still remains to us was written by Aristotle. He defines rhetoric as the art of writing effectively, viewing it primarily as the art of persuasion in public speaking, but making it include all the devices for convincing or moving the mind of the hearer or reader.

Aristotle's treatise is profound and scholarly, and every textbook of rhetoric since written is little more than a restatement of some part of his comprehensive work. It is a scientific analysis of the subject, prepared for critics and men of a highly cultured and investigating turn of mind, and was not originally intended to instruct ordinary persons in the management of words and sentences for practical purposes.

While no one doubts that an ordinary command of words may be learned, there is an almost universal impression in the public mind, and has been even from the time of Aristotle himself, that writing well or ill is almost purely a matter of talent, genius, or, let us say, instinct. It has been truly observed that the formal study of rhetoric never has made a single successful writer, and a great many writers have succeeded preëminently without ever having opened a rhetorical textbook. It has not been difficult, therefore, to come to the conclusion that writing well or ill comes by nature alone, and that all we can do is to pray for luck,---or, at the most, to practise incessantly. Write, write, write; and keep on writing; and destroy what you write and write again; cover a ton of paper with ink; some day perhaps you will succeed---says the literary adviser to the young author. And to the business man who has letters to write and wishes to write them well, no one ever says anything. The business man himself has begun to have a vague impression that he would like to improve his command of language; but who is there who even pretends to have any power to help him? There is the school grind of "grammar and composition," and if it is kept up for enough years, and the student happens to find any point of interest in it, some good may result from it. That is the best that anyone has to offer.

Some thoughtful people are convinced that writing, even business letters, is as much a matter for professional training as music or painting or carpentry or plumbing. That view certainly seems reasonable. And against that is the conviction of the general public that use of language is an art essentially different from any of the other arts, that all people possess it more or less, and that the degree to which they possess it depends on their general education and environment; while the few who possess it in a preëminent degree, do so by reason of peculiar endowments and talent, not to say genius. This latter view, too, is full of truth. We have only to reflect a moment to see that rhetoric as it is commonly taught can by no possibility give actual skill. Rhetoric is a system of scientific analysis. Aristotle was a scientist, not an artist. Analysis tears to pieces, divides into parts, and so destroys. The practical art of writing is wholly synthesis,---building up, putting together, creating,---and so, of course, a matter of instinct. All the dissection, or vivisection, in the world, would never teach a man how to bring a human being into the world, or any other living thing; yet the untaught instinct of all animals solves the problem of creation every minute of the world's history. In fact, it is a favorite comparison to speak of poems, stories, and other works of literary art as being the children of the writer's brain; as if works of literary art came about in precisely the same simple, yet mysterious, way that children are conceived and brought into the world.

Yet the comparison must not be pushed too far, and we must not lose sight of the facts in the case. You and I were not especially endowed with literary talent. Perhaps we are business men and are glad we are not so endowed. But we want to write and speak better than we do, ---if possible, better than those with whom we have to compete. Now, is there not a practical way in which we can help ourselves? There is no thought that we shall become geniuses, or anything of the kind. For us, why should there be any difference between plumbing and writing? If all men were born plumbers, still some would be much better than others, and no doubt the poor ones could improve their work in a great measure, simply by getting hints and trying. However, we all know that the trying will not do *very* much good without the hints. Now, where are the master-plumber's hints--- or rather, the master-writer's hints, for the apprentice writer?

No doubt some half million unsuccessful authors will jump to their feet on the instant and offer their services. But the business man is not convinced of their ability to help him. Nor does he expect very much real help from the hundred thousand school teachers who teach "grammar and composition" in the schools. The fact is, the rank and file of teachers in the common schools have learned just enough to know that they want help themselves. Probably there is not a more eager class in existence than they.

The stock advice of successful authors is, Practise. But unluckily I have practised, and it does not seem, to do any good. "I write one hundred long letters (or rather dictate them to my stenographer) every day," says the business man. "My newspaper reports would fill a hundred splendid folios," says the newspaper man, "and yet---and yet---I can't seem to hit it when I write a novel." No, practice without guidance will not do very much, especially if we happen to be of the huge class of the uninspired. Our lack of genius, however, does not seem to be a reason why we should continue utterly ignorant of the art of making ourselves felt as well as heard when we use words. Here again use of language differs somewhat from painting or music, for unless we had some talent there would be no reason for attempting those arts.

Let us attack our problem from a common-sense point of view. How have greater writers learned to write? How do plumbers learn plumbing?

The process by which plumbers learn is simple. They watch the master-plumber, and then try to do likewise, and they keep at this for two or three years. At the end they are themselves master-plumbers, or at least masters of plumbing.

The method by which great writers, especially great writers who didn't start with a peculiar genius, have learned to write is much the same. Take Stevenson, for instance: he says he "played the sedulous ape." He studied the masterpieces of literature, and tried to imitate them. He kept at this for several years. At the end he was a master himself. We have reason to believe that the same was true of Thackeray, of Dumas, of Cooper, of Balzac, of Lowell. All these men owe their skill very largely to practice in imitation of other great writers, and often of writers not as great as they themselves. Moreover, no one will accuse any of these writers of not being original in the highest degree. To imitate a dozen or fifty great writers never makes imitators; the imitator, so called, is the person who imitates one. To imitate even two destroys all the bad effects of imitation.

Franklin, himself a great writer, well describes the method in his autobiography:

How Franklin Learned to Write.

"A question was once, somehow or other, started between Collins and me, of the propriety of educating the female sex in learning, and their abilities for study. He was of the opinion that it was improper, and that they were naturally unequal to it. I took the contrary side, perhaps a little for dispute's sake. He was naturally more eloquent, having a ready plenty of words, and sometimes, as I thought, I was vanquished more by his fluency than by the strength of his reasons. As we parted without settling the point, and were not to see one another again for some time, I sat down to put my arguments in writing, which I copied fair and sent to him. He

answered, and I replied. Three or four letters on a side had passed, when my father happened to find my papers and read them. Without entering into the subject in dispute, he took occasion to talk to me about the manner of my writing; observed that, though I had the advantage of my antagonist in correct spelling and pointing (which I owed to the printing-house), I fell far short in elegance of expression, in method, and in perspicuity, of which he convinced me by several instances. I saw the justice of his remarks, and thence grew more attentive to the manner in writing, and determined to endeavor an improvement.

"About this time I met with an odd volume of the *Spectator*. It was the third. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished it possible to imitate it. With this view I took some of the papers, and making short hints of the sentiments in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses, since the continued search for words of the same import, but of different length to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in mind, and make me master of it. Therefore I took some of the tales and turned them into verse; and, after a time, when I had pretty well forgotten the prose, turned them back again.

"I also sometimes jumbled my collection of hints into confusion, and after some weeks endeavored to reduce them into the best order before I began to form the full sentences and complete the subject. This was to teach me method in the arrangement of the thoughts. By comparing my work with the original, I discovered my faults and amended them; but I sometimes had the pleasure of fancying, that, in certain particulars of small import, I had been fortunate enough to improve the method or the language, and this encouraged me to think that I might possibly in time come to be a tolerable English writer; of which I was extremely ambitious. My time for these exercises and for reading was at night, after work, or before it began in the morning, or on Sundays, when I contrived to be in the printing-house alone, evading as much as I could the common attendance on public worship which my father used to exact of me when I was under his care, and which indeed I still continued to consider a duty, though I could not, as it seemed to me, afford time to practise it."

A Practical Method.

Aristotle's method, though perfect in theory, has failed in practice. Franklin's method is too elementary and undeveloped to be of general use. Taking Aristotle's method (represented by our standard textbooks on rhetoric) as our guide, let us develop Franklin's method into a system as varied and complete as Aristotle's. We shall then have a method at the same time practical and scholarly.

We have studied the art of writing words correctly (spelling) and writing sentences correctly (grammar).* Now we wish to learn to write sentences, paragraphs, and entire compositions *effectively*.

*See the earlier volumes in this series.

First, we must form the habit of observing the meanings and values of words, the structure of sentences, of paragraphs, and of entire compositions as we read standard literature---just as we have been trying to form the habit of observing the spelling of words, and the logical relationships of words in sentences. In order that we may know what to look for in our observation we must analyse a *little,* but we will not imagine that we shall learn to do a thing by endless talk about doing it.

Second, we will practise in the imitation of selections from master writers, in every case fixing our attention on the rhetorical element each particular writer best illustrates. This imitation will be continued until we have mastered the subject toward which we are especially directing our attention, and all the subjects which go to

the making of an accomplished writer.

Third, we will finally make independent compositions for ourselves with a view to studying and expressing the stock of ideas which we have to express. This will involve a study of the people on whom we wish to impress our ideas, and require that we constantly test the results of our work to see what the actual effect on the mind of our audience is.

Let us now begin our work.

CHAPTER I.

DICTION.

"Diction" is derived from the Latin *dictio,* a word, and in rhetoric it denotes choice of words. In the study of grammar we have learned that all words have logical relationships in sentences, and in some cases certain forms to agree with particular relationships. We have also taken note of "idioms," in which words are used with peculiar values.

On the subject of Idiom Arlo Bates in his book "On Writing English" has some very forcible remarks. Says he, "An idiom is the personal---if the word may be allowed---the personal idiosyncrasy of a language. It is a method of speech wherein the genius of the race making the language shows itself as differing from that of all other peoples. What style is to the man, that is idiom to the race. It is the crystalization in verbal forms of peculiarities of race temperament--- perhaps even of race eccentricities . . . . . English which is not idiomatic becomes at once formal and lifeless, as if the tongue were already dead and its remains embalmed in those honorable sepulchres, the philological dictionaries. On the other hand, English which goes too far, and fails of a delicate distinction between what is really and essentially idiomatic and what is colloquial, becomes at once vulgar and utterly wanting in that subtle quality of dignity for which there is no better term than *distinction*."*

*As examples of idioms Mr. Bates gives the following: A ten-foot (instead of ten-feet) pole; the use of the "flat adverb" or adjective form in such expressions as "speak loud." "walk fast," "the sun shines hot," "drink deep;" and the use of prepositions adverbially at the end of a sentence, as in "Where are you going to?" "The subject which I spoke to you about," etc.

We therefore see that idiom is not only a thing to justify, but something to strive for with all our might. The use of it gives character to our selection of words, and better than anything else illustrates what we should be looking for in forming our habit of observing the meanings and uses of words as we read.

Another thing we ought to note in our study of words is the *suggestion* which many words carry with them in addition to their obvious meaning. For instance, consider what a world of ideas the mere name of Lincoln or Washington or Franklin or Napoleon or Christ calls up. On their face they are but names of men, or possibly sometimes of places; but we cannot utter the name of Lincoln without thinking of the whole terrible struggle of our Civil War; the name of Washington, without thinking of nobility, patriotism, and self-sacrifice in a pure and great man; Napoleon, without thinking of ambition and blood; of Christ, without lifting our eyes to the sky in an attitude of worship and thanksgiving to God. So common words carry with them a world of suggested thought. The word *drunk* calls up a picture horrid and disgusting; *violet* suggests blueness, sweetness, and innocence; *oak* suggests sturdy courage and strength; *love* suggests all that is dear in the histories of our own lives. Just what will be suggested depends largely on the person who hears the word, and in thinking of suggestion we must reflect also on the minds of the persons to whom we speak.

The best practical exercise for the enlargement of one's vocabulary is translating, or writing verses. Franklin commends verse-writing, but it is hardly mechanical enough to be of value in all cases. At the same time, many people are not in a position to translate from a foreign language; and even if they were, the danger of acquiring foreign idioms and strange uses of words is so great as to offset the positive gain. But we can easily exercise ourselves in translating one kind of English into another, as poetry into prose, or an antique style into modern. To do this the constant use of the English dictionary will be necessary, and incidentally we shall learn a great deal about words.

As an example of this method of study, we subjoin a series of notes on the passage quoted from Franklin in the last chapter. In our study we constantly ask ourselves, "Does this use of the word sound perfectly natural?" At every point we appeal to our *instinct,* and in time come to trust it to a very great extent. We even train it. To train our instinct for words is the first great object of our study.

Notes on Franklin. (See "How Franklin Learned to Write" in preceding chapter.)

1. "The female sex" includes animals as well as human beings, and in modern times we say simply "women," though when Franklin wrote "the female sex" was considered an elegant phrase.

2. Note that "their" refers to the collective noun "sex."

3. If we confine the possessive case to persons we would not say "for dispute's sake," and indeed "for the sake of dispute" is just as good, if not better, in other respects.

4. "Ready plenty" is antique usage for "ready abundance." Which is the stronger?

5. "Reasons" in the phrase "strength of his reasons" is a simple and forcible substitute for "arguments."

6. "Copied fair" shows an idiomatic use of an adjective form which perhaps can be justified, but the combination has given way in these days to "made a fair copy of."

7. Observe that Franklin uses "pointing" for *punctuation,* and "printing-house" for *printing-office*.

8. The old idiom "endeavor at improvement" has been changed to *endeavor to improve,* or *endeavor to make improvement*.

9. Note how the use of the word *sentiment* has changed. We would be more likely to say *ideas* in a connection like this.

10. For "laid them by," say *laid them away*.

11. For "laid me under . . . . . necessity" we might say *compelled me,* or *made it necessary that I should*.

12. "Amended" is not so common now as *corrected*.

13. For "evading" (attendance at public worship) we should now say *avoiding*. We "evade" more subtle things than attendance at church.

There are many other slight differences in the use of words which the student will observe. It would be an excellent exercise to write out, not only this passage, but a number of others from the Autobiography, in the most perfect of simple modern English.

We may also take a modern writer like Kipling and translate his style into simple, yet attractive and good prose; and the same process may be applied to any of the selections in this book, simply trying to find equivalent and if possible equally good words to express the same ideas, or slight variations of the same ideas. Robinson Crusoe, Bacon's Essays, and Pilgrim's Progress are excellent books to translate into modern prose. The chief thing is to do the work slowly and thoughtfully.

CHAPTER II.

FIGURES OF SPEECH.

It is not an easy thing to pass from the logical precision of grammar to the vague suggestiveness of words that call up whole troops of ideas not contained in the simple idea for which a word stands. Specific idioms are themselves at variance with grammar and logic, and the grammarians are forever fighting them; but when we go into the vague realm of poetic style, the logical mind is lost at once. And yet it is more important to use words pregnant with meaning than to be strictly grammatical. We must reduce grammar to an instinct that will guard us against being contradictory or crude in our construction of sentences, and then we shall make that instinct harmonize with all the other instincts which a successful writer must have. When grammar is treated (as we have tried to treat it) as "logical instinct," then there can be no conflict with other instincts.

The suggestiveness of words finds its specific embodiment in the so called "figures of speech." We must examine them a little, because when we come to such an expression as "The kettle boils" after a few lessons in tracing logical connections, we are likely to say without hesitation that we have found an error, an absurdity. On its face it is an absurdity to say "The kettle boils" when we mean "The water in the kettle boils." But reflection will show us that we have merely condensed our words a little. Many idioms are curious condensations, and many figures of speech may be explained as natural and easy condensations. We have already seen such a condensation in "more complete" for "more nearly complete."

The following definitions and illustrations are for reference. We do not need to know the names of any of these figures in order to use them, and it is altogether probable that learning to name and analyse them will to some extent make us too self-conscious to use them at all. At the same time, they will help us to explain things that otherwise might puzzle us in our study.

1. Simile. The simplest figure of speech is the *simile*. It is nothing more or less than a direct comparison by the use of such words as *like* and *as*.

Examples: Unstable as water, thou shalt not excel. How often would I have gathered my children together, as a hen doth gather her broodunder her wings! The Kingdom of God is like a grain of mustard seed, is like leaven hidden in three measures of meal. Their lives glide on like rivers that water the woodland. Mercy droppeth as the gentle rain from heaven upon the place beneath.

2. Metaphor. A *metaphor* is an implied or assumed comparison. The words *like* and *as* are no longer used, but the construction of the sentence is such that the comparison is taken for granted and the thing to which comparison is made is treated as if it were the thing itself.

Examples: The valiant taste of death but once. Stop my house's ears. His strong mind reeled under the blow. The compressed passions of a century exploded in the French Revolution. It was written at a white heat. He can scarcely keep the wolf from the door. Strike while the iron is hot. Murray's eloquence never blazed into sudden flashes, but its clear, placid, and mellow splendor was never overclouded.

The metaphor is the commonest figure of speech. Our language is a sort of burying-ground of faded metaphors. Look up in the dictionary the etymology of such words as *obvious, ruminating, insuperable, dainty, ponder,* etc., and you will see that they got their present meanings through metaphors which have now so faded that we no longer recognize them.

Sometimes we get into trouble by introducing two comparisons in the same sentence or paragraph, one of which contradicts the other. Thus should we say "Pilot us through the wilderness of life" we would introduce two figures of speech, that of a ship being piloted and that of a caravan in a wilderness being guided, which would contradict each other. This is called a "mixed metaphor."

3. Allusion. Sometimes a metaphor consists in a reference or allusion to a well known passage in literature or a fact of history. *Examples*: Daily, with souls that cringe and plot, we Sinais climb and know it not. (Reference to Moses on Mt. Sinai). He received the lion's share of the profits. (Reference to the fable of the lion's share). Suffer not yourselves to be betrayed by a kiss. (Reference to the betrayal of Christ by Judas).

4. Personification. Sometimes the metaphor consists in speaking of inanimate things or animals as if they were human. This is called the figure of *personification*. It raises the lower to the dignity of the higher, and so gives it more importance.

Examples: Earth felt the wound. Next Anger rushed, his eyes on fire. The moping Owl doth to the Moon complain. True Hope is swift and flies with swallow's wings. Vice is a monster of so frightful mien, as to be hated needs but to be seen. Speckled Vanity will sicken soon and die.

(Note in the next to the last example that the purely impersonal is raised, not to human level, but to that of the brute creation. Still the figure is called personification).

5. Apostrophe. When inanimate things, or the absent, whether living or dead, are addressed as if they were living and present, we have a figure of speech called *apostrophe*. This figure of speech gives animation to the style. *Examples*: O Rome, Rome, thou hast been a tender nurse to me. Blow, winds, and crack your cheeks. Take her, O Bridegroom, old and gray!

6. Antithesis. The preceding figures have been based on likeness. *Antithesis* is a figure of speech in which opposites are contrasted, or one thing is set against another. Contrast is almost as powerful as comparison in making our ideas clear and vivid.

Examples: (Macaulay, more than any other writer, habitually uses antitheses). Saul, seeking his father's asses, found himself turned into a king. Fit the same intellect to a man and it is a bowstring; to a woman and it is a harp-string. I thought that this man had been a lord among wits, but I find that he is only a wit among lords. Better to reign in hell than to serve in heaven. For fools rush in where angels fear to tread.

7. Metonymy. Besides the figures of likeness and unlikeness, there are others of quite a different kind. *Metonymy* consists in the substitution for the thing itself of something closely associated with it, as the sign or symbol for the thing symbolized, the cause for the effect, the instrument for the user of it, the container for the thing contained, the material for the thing made of it, etc.

Examples: He is a slave to the *cup*. Strike for your *altars* and your *fires*. The *kettle boils,* He rose and addressed the *chair*. The *palace* should not scorn the *cottage*. The watched *pot* never boils. The red *coats* turned and fled. *Iron* bailed and *lead* rained upon the enemy. The *pen* is mightier than the *sword*.

8. Synecdoche. There is a special kind of metonymy which is given the dignity of a separate name. It is the substitution of the part for the whole or the whole for the part. The value of it consists in putting forward the thing best known, the thing that will appeal most powerfully to the thought and feeling.

Examples: Come and trip it as you go, on the light fantastic *toe*. American commerce is carried in British *bottoms*. He bought a hundred *head* of cattle. It is a village of five hundred *chimneys*. He cried, "A sail, a sail!" The busy *fingers* toll on.

Exercise.

Indicate the figure of speech used in each of the following sentences:

1. Come, seeling Night, scarf up the tender eye of pitiful Day.

2. The coat does not make the man.

3. From two hundred observatories in Europe and America, the glorious artillery of science nightly assaults the skies.

4. The lamp is burning.

5. Blow, blow, thou winter wind, thou art not so unkind as man's ingratitude.

6. His reasons are as two grains of wheat hid in two bushels of chaff.

7. Laughter and tears are meant to turn the wheels of the machinery of sensibility; one is wind power, the other water power.

8. When you are an anvil, hold you still; when you are a hammer, strike your fill.

9. Save the ermine from pollution.

10. There is a tide in the affairs of men, which, taken at the flood, leads on to fortune; omitted, all the voyage of their lives is bound in shallows and in miseries.

Turn each of the above sentences into plain language. Key: (the numbers in parantheses indicate the figure of speech in the sentences as numbered above). 1. (4); 2. (7); 3. (2); 4. (7); 5. (5); 6. (1); 7. (2 and 6); 8. (2 and 6); 9. (7); 10. (2).

CHAPTER III.

STYLE.

There have been many definitions of style; but the disputes of the rhetoricians do not concern us. *Style,* as the word is commonly understood, is the choice and arrangement of words in sentences and of sentences in paragraphs as that arrangement is effective in expressing our meaning and convincing our readers or hearers. A *good style* is one that is effective, and a *bad style* is one which fails of doing what the writer wishes to do. There are as many ways of expressing ideas as there are ways of combining words (that is, an infinite number), and as many styles as there are writers. None of us wishes precisely to get the style of any one else; but we want to form a good one of our own.

We will briefly note the elements mentioned by those who analyse style, and then pass on to concrete examples.

Arrangement of words in a sentence. The first requirement is that the arrangement of words should be logical, that is grammatical. The rhetorical requirements are that---

1. One sentence, with one principal subject and one principal predicate, should try to express one thought and no more. If we try to mix two thoughts in the same sentence, we shall come to grief. Likewise, we shall fail if we attempt to mix two subjects in the same paragraph or composition.

2. The words in the sentence should be arranged that those which are emphatic will come in the emphatic places. The beginning and the end of a sentence are emphatic positions, the place before any mark of punctuation is usually emphatic, and any word not in its usual place with relation to the word it modifies grammatically is especially emphatic. We must learn the emphatic positions by experience, and then our instinct will guide us. The whole subject is one of the relative values of words.

3. The words in a sentence should follow each other in such a simple, logical order that one leads on to another, and the whole meaning flows like a stream of water. The reader should never be compelled to stop and look back to see how the various ideas "hang together." This is the rhetorical side of the logical relationship which grammar requires. Not only must grammatical rules be obeyed, but logical instinct must be satisfied with the linking of idea to idea to make a complete thought. And the same law holds good in linking sentences into paragraphs and paragraphs into whole compositions.

These three requirements have been named Unity, Mass, and Coherence.

The variations in sentences due to emphasis have given rise to a rhetorical division of sentences into two classes, called loose and periodic.

A loose sentence is one in which words follow each other in their natural order, the modifiers of the verb of course following the verb. Often many of these modifiers are not strictly necessary to complete the sense and a period may be inserted at some point before the close of the sentence without destroying its grammatical completeness. The addition of phrases and clauses not strictly required constitutes *looseness* of sentence structure.

A periodic sentence is one which is not grammatically or logically complete till the end. If the sentence is somewhat long, the mind is held in suspense until the last word is uttered.

Example. The following is a loose sentence: "I stood on the bridge at midnight, as the clocks were striking the hour." The same sentence becomes periodic by transposition of the less important predicate modifiers, thus---"At midnight, as the clocks were striking the hour, I stood on the bridge."

It will be observed that the periodic form is adapted to oratory and similar forms of eloquent writing in which the mind of the reader or hearer is keyed up to a high pitch of expectancy; while the loose sentence is the one common in all simple narrative and unexcited statement.

Qualities of Style. Writers on rhetoric note three essential qualities of style, namely *clearness, force,* and *elegance*.

Clearness of style is the direct result of clearness and simplicity of thought. Unless we have mastered our thought in every particular before trying to express it, confusion is inevitable. At the same time, if we have mastered our thought perfectly, and yet express it in language not understood by the persons to whom and for whom we write or speak, our style will not be clear to them, and we shall have failed in conveying our thoughts as much as if we had never mastered them.

Force is required to produce an effect on the mind of the hearer. He must not only understand what we say, but have some emotion in regard to it; else he will have forgotten our words before we have fairly uttered them. Force is the appeal which words make to the feeling, as clearness is the appeal they make to the understanding.

Elegance is required only in writing which purports to be good literature. It is useful but not required in business letters, or in newspaper writing; but it is absolutely essential to higher literary art. It is the appeal which the words chosen and the arrangement selected make to our sense of beauty. That which is not beautiful has no right to be called "literature," and a style which does not possess the subtle elements of beauty is not a strictly "literary" style.

Most of us by persistent effort can conquer the subject of clearness. Even the humblest person should not open his mouth or take up his pen voluntarily unless he can express himself clearly; and if he has any thought to express that is worth expressing, and wants to express it, he will sooner or later find a satisfactory way of expressing it.

The thing that most of us wish to find out is, how to write with force. Force is attained in various ways, summarized as follows:

1. By using words which are in themselves expressive.

2. By placing those words in emphatic positions in the sentence.

3. By varying the length and form of successive sentences so that the reader or hearer shall never be wearied by monotony.

4. By figures of speech, or constant comparison and illustration, and making words suggest ten times as much as they say.

5. By keeping persistently at one idea, though from every possible point of view and without repetition of any kind, till that idea has sunk into the mind of the hearer and has been fully comprehended.

Force is destroyed by the---Vice of repetition with slight change or addition; Vice of monotony in the words, sentences or paragraphs; Vice of over-literalness and exactness; Vice of trying to emphasize more than one thing at a time; Vice of using many words with little meaning; or words barren of suggestiveness and destitute of figures of speech; and its opposite, the Vice of overloading the style with so many figures of speech and so much suggestion and variety as to disgust or confuse. These vices have been named tautology, dryness, and "fine writing." Without doubt the simplest narration is the hardest kind of composition to write, chiefly because we do not realize how hard it is. The first necessity for a student is to realize the enormous

requirements for a perfect mastery of style. The difficulties will not appear to the one who tries original composition by way of practice, since there is no way of "checking up" his work. He may (or may not) be aware that what he is doing does not produce the effect that the writing of a master produces; but if he does realize it, he will certainly fail to discover wherein his own weakness consists.

The only effective way of making the discovery is that described by Franklin, and there is no masterpiece of literature better to practise upon than Ruskin's "The King of the Golden River." Unlike much beautiful and powerful writing, it is so simple that a child can understand it. Complete comprehension of the meaning is absolutely necessary before any skill in expressing that meaning can be looked for, and an attempt to imitate that which is not perfectly clear will not give skill. And with this simplicity there is consummate art. Ruskin uses nearly all the devices described in the preceding pages. Let us look at some of these in the first three paragraphs of Ruskin's story:

In a secluded and mountainous part of Styria, there was, in old time, a valley of most surprising and luxuriant fertility. It was surrounded on all sides by steep and rocky mountains rising into peaks which were always covered with snow and from which a number of torrents descended in constant cataracts. One of these fell westward, over the face of a crag so high that, when the sun had set to everything else, and all below was darkness, his beams still shone full upon this waterfall, so that it looked like a shower of gold. It was, therefore, called by the people of the neighborhood the Golden River{.} It was strange that none of these streams fell into the valley itself. They all descended on the other side of the mountains, and wound through broad plains and by populous cities. But the clouds were drawn so constantly to the snowy hills, and rested so softly in the circular hollow, that, in time of drought and heat, when all the country round was burnt up, there was still rain in the little valley; and its crops were so heavy, and its hay so high, and its apples so red, and its grapes so blue, and its wine so rich, and its honey so sweet, that it was a marvel to every one who beheld it, and was commonly called the Treasure Valley.

The whole of this little valley belonged to three brothers, called Schwartz, Hans, and Gluck. Schwartz and Hans, the two elder brothers, were very ugly men, with overwhelming eyebrows and small, dull eyes, which were always half shut, so that you couldn't see into them, and always fancied they saw very far into *you*. They lived by farming the Treasure Valley, and very good farmers they were. They killed everything that did not pay for its eating. They shot the blackbirds, because they pecked the fruit; and killed the hedge-hogs, lest they should suck the cows; they poisoned the crickets for eating the crumbs in the kitchen; and smothered the cicadas, which used to sing all summer in the lime-trees. They worked their servants without any wages, till they could not work any more, and then quarrelled with them and turned them out of doors without paying them. It would have been very odd, if, with such a farm, and such a system of farming, they hadn't got very rich; and very rich they did get.

They generally contrived to keep their corn by them till it was very dear, and then sell it for twice its value; they had heaps of gold lying about on their floors, yet it was never known that they had given so much as a penny or a crust in charity; they never went to mass; grumbled perpetually at paying tithes; and were, in a word, of so cruel and grinding a temper, as to receive from all those with whom they had any dealings, the nickname of the "Black Brothers."

The youngest brother, Gluck, was as completely opposed, in both appearance and character, to his seniors as could possibly be imagined or desired. He was not above twelve years old, fair, blue-eyed, and kind in temper to every living thing. He did not, of course, agree particularly well with his brothers, or rather they did not agree with him. He was usually appointed to the honorable office of turnspit, when there was anything to roast, which was not often; for, to do the brothers justice, they were hardly less sparing upon themselves than upon other people. At other times he used to clean the shoes, the floors, and sometimes the plates, occasionally getting what was left on them, by way of encouragement, and a wholesome quantity of dry blows, by way of education.

The author starts out with a periodic sentence, beginning with a predicate modifier and placing the subject last. This serves to fix our attention from the first. The arrangement also throws the emphasis on "surprising and luxuriant fertility." The last word is the essential one in conveying the meaning, though a modifier of the simple subject noun "valley." The next sentence is a loose one. After catching the attention of the reader, we must not burden his mind too much till he gets interested. We must move along naturally and easily, and this Ruskin does. The third sentence is periodic again. We are now awake and able to bear transposition for the sake of emphasis. Ruskin first emphasizes "so high," the adjective being placed after its noun, and then leads the way to the chief emphasis, which comes on the word "gold," the last in the sentence. There is also an antithesis between the darkness below and the light on the peak which is bright enough to turn the water into gold. This also helps to emphasize "gold." We have now had three long sentences and the fourth sentence, which concludes this portion of the subject, is a short one. "Golden River" is emphasized by being thrown quite to the end, a little out of its natural order, which would have been immediately after the verb. The emphasis on "gold" in the preceding sentence prepared the way for the emphasis on "Golden River;" and by looking back we see how every word has been easily, gracefully leading up to this conclusion.

Ordinarily this would be the end of a paragraph. We may call the first four sentences a "sub-paragraph." The capital letters in "Golden River" mark the division to the eye, and the emphasis marks the division to the mind. We do not begin with a new paragraph, simply because the subject that follows is more closely connected with the first four sentences than with the paragraph which follows.

Beginning with "It was strange that none of these streams" etc., we have two rather short, simple, loose sentences, which introduce us in a most natural manner to the subject to be presented, and prepare the way for a very long, somewhat complicated sentence, full of antitheses, ending with the emphatic words "Treasure Valley." These two words are to this part of the paragraph what the words "Golden River" were to the first part; and besides, we see before us the simple, beautiful picture of the Golden River above the Treasure Valley, presented in words whose power and grace we cannot fail to appreciate.

The second paragraph goes forward in the most matter-of-course and easy way. The first sentence is short, but the second is longer, with a pleasing variation of long and short phrases, and it ends with a contrast marked to the eye by the italic words "them" and "you." The next two sentences are quite short, and variety is given by the simple transposition in "and very good farmers they were." This is no more than a graceful little twirl to relieve any possible monotony. The fourth sentence in the paragraph is also very short, purposely made so for emphasis. It gives in a word what the following long sentence presents in detail. And observe the constant variation in the form of this long sentence: in the first clause we have "They shot . . . . because," in the second, "and killed . . . . lest" (the subject of killed being implied, but its place supplied by and), while in the third, the subject of the verb is again expressed, and then we have the prepositional form "for eating" instead of the conjunction and verb in a subordinate sentence. Moreover we have three different verbs meaning the same thing---shot, killed, poisoned. By the variation Ruskin avoids monotony; yet by the similarity he gains emphasis. The likeness of the successive clauses is as important as their difference. There is also in each an implied contrast, between the severe penalty and the slight offense. By implication each word gives an added touch to the picture of hardness and cruelty of the two brothers. Ruskin finds a dozen different ways of illustrating the important statement he made in the second sentence (the first sentence being merely introductory). And at the end of the paragraph we have the whole summed up in a long sentence full of deliberate rather than implied contrasts, which culminate in the two words "Black Brothers."

It is easy to see that much of the strength of these two paragraphs lies in the continued and repeated use of contrast. The first paragraph, with its beautiful description of the "Golden River" and the "Treasure Valley," is itself a perfect contrast to the second, with its "Black Brothers" and all their meanness; and we have already seen that the second paragraph itself is filled with antitheses.

In these two paragraphs we have but two simple ideas, that of the place with all its beauty, and that of the brothers with all their ugliness. Ruskin might have spoken of them in two sentences, or even in one; but as a

matter of fact, in order to make us think long enough about these two things, he takes them one at a time and gives us glints, like the reflections from the different facets of a diamond slowly turned about in the light. Each is almost like the preceding, yet a little different; and when we have seen all in succession, we understand each better, and the whole subject is vividly impressed on our minds.

In the third paragraph we have still another contrast in the description of little Gluck. This paragraph is shorter, but the same devices are used that we found in the preceding.

In these three paragraphs the following points are well illustrated:

1. Each paragraph develops one subject, which has a natural relation to what precedes and what follows;

2. Each idea is presented in a succession of small details which follow in easy, logical order one after the other;

3. There is constant variety and contrast, difference with likeness and likeness with difference.

CHAPTER IV.

HUMOR:

Addison, Stevenson, Lamb.

Mere correctness in sentence structure (grammar) may be purely scientific; but the art of rhetoric is so wrapped up with human emotion that the study of human nature counts for infinitely more than the theory of arrangement, figures of speech, etc., Unless the student has some idea how the human mind works (his own mind and the minds of his readers), he will make little or no progress in his study of this subject. Professional teachers ignore this almost completely, and that is one reason why they so often fail; and it is also a reason why persons who do not go to them for training so often succeed: the latter class finds that knowledge of the human heart makes up for many deficiencies.

The first important consideration is *good nature*. It is not often that we can use words to compel; we must win; and it is an old proverb that "more flies are caught with molasses than with vinegar." The novice in writing is always too serious, even to morbidness, too "fierce," too arrogant and domineering in his whole thought and feeling. Sometimes such a person compels attention, but not often. The universal way Is to attract, win over, please. Most of the arts of formal rhetoric are arts of making language pleasing; but what is the value of knowing the theory in regard to these devices when the spirit of pleasing is absent?

We must go at our work gently and good-naturedly, and then there will be no straining or morbidness or repulsiveness of manner. But all this finds its consummation in what is called *humor*.

Humor is a thing that can be cultivated, even learned; and it is one of the most important things in the whole art of writing.

We will not attempt to say just what humor is. The effort could bring no results of value. Suffice it to say that there is implanted in most of us a sense of the ridiculous---of the incongruous. If a thing is a little too big or a little too small for the place it is intended to fill, for some occult reason we regard it as funny. The difference of a hair seems to tickle us, whereas a great difference does not produce that kind of effect at all.

We may secure humor by introducing into our writing the slightest possible exaggeration which will result in the slightest possible incongruity. Of course this presupposes that we understand the facts in a most thorough and delicate way. Our language is not precisely representative of things as they are, but it proves better than any other language that we know just what the truth is.

Humor is the touchstone by which we ought to try ourselves and our work.

It will prevent our getting very far away from what is normal and natural.

So much for its effect on ourselves. To our readers it proves that we are good-natured, honest, and determined to be agreeable. Besides, it makes an appeal to them on their weakest side. Few people can resist a joke. There is never any occasion for them to cultivate resistance. So there is no more certain way by which we can get quickly and inevitably into their confidence and fellowship. When once we are on good terms with them they will listen to us while we say anything we may have to say. Of course we shall often have many serious things to say; but humor will open the way for us to say them better than any other agency.

It is to be noted that humor is slighter and more delicate than any other form of wit, and that it is used by serious and accomplished writers. It is the element of success in nearly all essay-writing, especially in letters; and the business man will find it his most powerful weapon in advertising. Its value is to be seen by uses so various.

The student is invited to study three examples of humor. The first is Addison's "Advice in Love." It is obvious that this subject could not very well be treated in any other way. It is too delicate for anything but delicate humor, for humor can handle subjects which would be impossible for any other kind of language. Besides, the sentiment would be likely to nauseate us by its excess or its morbidity, except for the healthy salt of humor. Humor makes this essay instructive and interesting.

Next we present two letters from Stevenson. Here we see that humor makes commonplace things interesting. How deadly dull would be the details Stevenson gives in these letters but for the enlivenment of humor! By what other method could anything worth reading have been gotten out of the facts?

The selection from Charles Lamb is an illustration of how humor may save the utterly absurd from being unreadable. Lamb had absolutely nothing to say when he sat down to write this letter; and yet he contrived to be amusing, if not actually interesting.

The master of humor can draw upon the riches of his own mind, and thereby embellish and enliven any subject he may desire to write upon.

Of these three selections, the easiest to imitate is Addison. First, we should note the old-fashioned phrasing and choice of words, and perhaps translate Addison into simple, idiomatic, modern English, altering as little as possible. We note that the letter offered by Addison is purposely filled with all the faults of rhetoric which we never find in his own writing. Addison's humorous imitation of these faults gives us twice as good a lesson as any possible example of real faults made by some writer unconsciously.

In Stevenson's letters we see the value of what has been called "the magic word." Nearly the whole of his humor consists in selecting a word which suggests ten times as much as it expresses on its face. There is a whole world of fun in this suggestion. Sometimes it is merely commonplace punning, as when he speaks of the "menial" of "high Dutch extraction" as yet "only partially extracted;" and again it is the delicate insinuation contained in spelling "Parc" with a *c,* for that one letter gives us an entire foreign atmosphere, and the disproportion between the smallness of the letter and the extent of the suggestiveness touches our sense of the ridiculous.

The form of study of these passages may be slightly altered. Instead of making notes and rewriting exactly as the original authors wrote, we should keep the original open before us and try to produce something slightly different in the same vein. We may suppose the letter on love written by a man instead of by a woman. Of course its character will be quite different, though exactly the same characteristics will be illustrated. This change will require an alteration in almost every sentence of the essay. Our effort should be to see how little change in the wording will be required by this one change in subject; though of course we should always modernize the phrasing. In the case of Stevenson, we may suppose that we are writing a similar letter to friends, but from some other city than San Francisco. We may imitate Lamb by describing our feelings when afflicted by some other ailment than a cold.

ADVICE IN LOVE.

By Joseph Addison.

It is an old observation, which has been made of politicians who would rather ingratiate, themselves with their sovereign, than promote his real service, that they accommodate their counsels to his inclinations, and advise him to such actions only as his heart is naturally set upon. The privy-counsellor of one in love must observe the same conduct, unless he would forfeit the friendship of the person who desires his advice. I have known several odd cases of this nature. Hipparchus was going to marry a common woman, but being resolved to do nothing without the advice of his friend Philander, he consulted him upon the occasion. Philander told him his mind freely, and represented his mistress to him in such strong colors, that the next morning he received a

challenge for his pains, and before twelve o'clock was run through the body by the man who had asked his advice. Celia was more prudent on the like occasion; she desired Leonilla to give her opinion freely upon a young fellow who made his addresses to her. Leonilla, to oblige her, told her with great frankness, that she looked upon him as one of the most worthless--- Celia, foreseeing what a character she was to expect, begged her not to go on, for that she had been privately married to him above a fortnight.

The truth of it is a woman seldom asks advice before she has bought her wedding clothes. When she has made her own choice, for form's sake she sends a *congé d'élire* to her friends.

If we look into the secret springs and motives that set people at work on these occasions, and put them upon asking advice, which they never intend to take; I look upon it to be none of the least, that they are incapable of keeping a secret which is so very pleasing to them. A girl longs to tell her confidant that she hopes to be married in a little time, and, in order to talk of the pretty fellow that dwells so much in her thoughts, asks her gravely, what she would advise her to in a case of so much difficulty. Why else should Melissa, who had not a thousand pounds in the world, go into every quarter of the town to ask her acquaintance whether they would advise her to take Tom Townly, that made his addresses to her with an estate of five thousand a year? 'Tis very pleasant on this occasion to hear the lady propose her doubts, and to see the pains she is at to get over them.

I must not here omit a practice that is in use among the vainer part of our own sex, who will often ask a friend's advice, in relation to a fortune whom they are never likely to come at. Will Honeycomb, who is now on the verge of threescore, took me aside not long since, and ask me in his most serious look, whether I would advise him to marry my Lady Betty Single, who, by the way, is one of the greatest fortunes about town. I stared him full in the face upon so strange a question; upon which he immediately gave me an inventory of her jewels and estate, adding, that he was resolved to do nothing in a matter of such consequence without my approbation. Finding he would have an answer, I told him, if he could get the lady's consent, he had mine. This is about the tenth match which, to my knowledge, Will has consulted his friends upon, without ever opening his mind to the party herself.

I have been engaged in this subject by the following letter, which comes to me from some notable young female scribe, who, by the contents of it, seems to have carried matters so far that she is ripe for asking advice; but as I would not lose her good-will, nor forfeit the reputation which I have with her for wisdom, I shall only communicate the letter to the public, without returning any answer to it.

"Mr. Spectator, Now, sir, the thing is this: Mr. Shapely is the prettiest gentleman about town. He is very tall, but not too tall neither. He dances like an angel. His mouth is made I do not know how, but it is the prettiest that I ever saw in my life. He is always laughing, for he has an infinite deal of wit. If you did but see how he rolls his stockings! He has a thousand pretty fancies, and I am sure, if you saw him, you would like him, he is a very good scholar, and can talk Latin as fast as English. I wish you could but see him dance. Now you must understand poor Mr. Shapely has no estate; but how can he help that, you know? And yet my friends are so unreasonable as to be always teasing me about him, because he has no estate: but I am sure he has that that is better than an estate; for he is a good-natured, ingenious, modest, civil, tall, well-bred, handsome man, and I am obliged to him for his civilities ever since I saw him. I forgot to tell you that he has black eyes, and looks upon me now and then as if he had tears in them. And yet my friends are so unreasonable, that they would have me be uncivil to him. I have a good portion which they cannot hinder me of, and I shall be fourteen on the 29th day of August next, and am therefore willing to settle in the world as soon as I can, and so is Mr. Shapely. But everybody I advise with here is poor Mr. Shapely's enemy. I desire, therefore, you will give me your advice, for I know you are a wise man: and if you advise me well, I am resolved to follow it. I heartily wish you could see him dance, and am, "Sir, your most humble servant. B. D." "He loves your Spectator mightily."

Notes.

Addison's object in writing this paper is largely serious: he wishes to criticise and correct manners and morals. He is satirical, but so good-humored in his satire that no one could be offended. He also contrives to give the impression that he refers to "the other fellow," not to you. This delicacy and tact are as important in the writer as in the diplomat, for the writer quite as much as the diplomat lives by favor.

Addison is not a very strict writer, and his works have given examples for the critics by the score. One of these is seen in "begged her not to go on, *for-that* she had been privately married:" "begged" and "for that" do not go well together. To a modern reader such a phrasing as "If we look into . . . . . I look upon it to be" etc., seems a little awkward, if not crude; but we may excuse these seeming discrepancies as "antique usage," along with such phrases as "advise her to in a case of such difficulty" and "to hear the lady *propose* her doubts, and to see the pains she is *at* to get over them."

"Fortune whom" is evidently a personification. The use of *party* in "to the party herself" is now reckoned an Americanism (!) "Engaged *in* this subject" is evidently antiquated.

We miss in Addison the variety which we found in Ruskin. He does not seem to understand the art of alternating long and short sentences, and following one sentence form by another in quick succession. The fact is, English prose style has made enormous advances since the time of Addison, and we learn more by comparing him with a writer like Ruskin than by deliberately imitating him. At the same time his method is simpler, and since it is so we may find him a good writer to begin our study with. In spite of any little faults we may find with him, he was and is a great writer, and we should be sure we can write as *well* as he before we reject him.

LETTERS.

By Robert Louis Stevenson.

I.

My Dear Mother,---I am here at last, sitting in my room, without coat or waistcoat, and with both window and door open, and yet perspiring like a terra-cotta jug or a Gruy{Š} ere cheese:

We had a very good passage, which we certainly deserved no compensation for having to sleep on the cabin floor and finding absolutely nothing fit for human food in the whole filthy embarkation. We made up for lost time by sleeping on deck a good part of the forenoon. When I awoke, Simpson was still sleeping the sleep of the just, on a coil of ropes and (as appeared afterwards) his own hat; so I got a bottle of Bass and a pipe and laid hold of an old Frenchman of somewhat filthy aspect (fiat experimentum in corpora vii) to try my French upon. I made very heavy weather of it. The Frenchman had a very pretty young wife; but my French always deserted me entirely when I had to answer her, and so she soon drew away and left me to her lord, who talked of French politics, Africa, and domestic economy with great vivacity. From Ostend a smoking hot journey to Brussels! At Brussels we went off after dinner to the Pare. If any person wants to be happy, I should advise the Pare. You sit drinking iced drinks and smoking penny cigars under great old trees.

The band place, covered walks, etc., are all lit up; and you can't fancy how beautiful was the contrast of the great masses of lamplit foliage and the dark sapphire night sky with just one blue star set overhead in the middle of the largest patch. In the dark walks, too, there are crowds of people whose faces you cannot see, and here and there a colossal white statue at the corner of an alley that gives the place a nice, *artificial,* eighteenth-century sentiment. There was a good deal of summer lightning blinking overhead, and the black avenues and white statues leapt out every minute into short-lived distinctness.

II.

My dear Colvin,---Any time between eight and half-past nine in the morning, a slender gentleman in an ulster, with a volume buttoned into the breast of it, may be observed leaving No. 608 Bush and descending Powell with an active step. The gentleman is R. L. S.; the volume relates to Benjamin Franklin, on whom he meditates one of his charming essays. He descends Powell, crosses Market, and descends in Sixth on a branch of the original Pine Street Coffee House, no less; I believe he would be capable of going to the original itself, if he could only find it. In the branch he seats himself at a table covered with waxcloth, and a pampered menial, of high Dutch extraction and, indeed, as yet only partially extracted, lays before him a cup of coffee, a roll, and a pat of butter, all, to quote the deity, very good. Awhile ago, and H. L. S. used to find the supply of butter insufficient; but he has now learned the art to exactitude, and butter and roll expire at the same moment. For this refection he pays ten cents, or five pence sterling (£0 0s 5d).

Half an hour later, the inhabitants of Bush Street observe the same slender gentleman armed, like George Washington, with his little hatchet, splitting kindling, and breaking coal for his fire. He does this quasi-publicly upon the window-sill; but this is not to be attributed to any love of notoriety, though he is indeed vain of his prowess with the hatchet (which he persists in calling an axe), and daily surprised at the perpetuation of his fingers. The reason is this: that the sill is a strong, supporting beam, and that blows of the same emphasis in other parts, of his room might knock the entire shanty into hell. Thenceforth, for from three to four hours, he is engaged darkly with an ink-bottle. Yet he is not blacking *his* boots, for the only pair that he possesses are innocent of lustre and wear the natural hue of the material turned up with caked and venerable slush. The youngest child of his landlady remarks several times a day, as this strange occupant enters or quits the house, "Dere's de author." Can it be that this bright-haired innocent has found the true clue to the mystery? The being in question is, at least, poor enough to belong to that honorable craft.

Notes.

The first of these two letters by Stevenson was written very early in his literary career, the second when he may be supposed to have been at the height of his powers. It is interesting to see to what extent he had improved his style.

Note now much suggestiveness (apart from the apparent meaning) is contained in such words and phrases as "the whole filthy embarkation;" "made very heavy weather of it" (speaking French); "Parc"; "*artificial*" (the peculiar meaning being indicated by italicizing); "pampered menial" (the reference being to just the opposite).

There is a peculiar mechanical sort of humor in omitting the word *street* after "Bush," "Powell," etc., and in giving the cost of his meal so elaborately---"ten cents, or fivepence sterling (£0 0s 5d)."

The chief source of fun is in giving small things an importance they do not deserve. The author is making fun at himself. Of course since he makes fun at himself it is good-natured; but it must be just as good-natured if one is to make fun of any one else. Addison was so successful because no suggestion of malice ever crept into his satire.

A LETTER TO BERNARD BARTON.

By Charles Lamb.

January 9, 1824.

Dear B. B.,---Do you know what it is to succumb under an insurmountable day-mare,---a "whoreson lethargy," Falstaff calls it,---an indisposition to do anything or to be anything; a total deadness and distaste; a suspension of vitality; an indifference to locality; a numb, soporifical good-for-nothingness; an ossification all over; an oyster-like insensibility to the passing events; a mind-stupor; a brawny de---fiance to the needles of a thrust-in conscience? Did you ever have a very bad cold with a total irresolution to submit to water-gruel

processes? This has been for many weeks my lot and my excuse. My fingers drag heavily over this paper, and to my thinking it is three-and-twenty furlongs from here to the end of this demi-sheet. I have not a thing to say, nothing is of more importance than another. I am flatter than a denial or a pancake; emptier than Judge Parke's wig when the head is in it; duller than a country stage when the actors are off it,---a cipher, an o! I acknowledge life at all only by an occasional convulsional cough, and a permanent phlegmatic pain in the chest. I am weary of the world; life is weary of me. My day is gone into twilight, and I don't think it worth the expense of candles. My wick bath a thief in it, but I can't muster courage to snuff it. I inhale suffocation; I can't distinguish veal from mutton; nothing interests me. 'Tis twelve o'clock, and Thurtell* is just now coming out upon the new drop, Jack Ketch alertly tucking up his greasy sleeves to do the last office of mortality; yet cannot I elicit a groan or a moral reflection. If you told me the world will be at an end tomorrow, I should say "Will it?" I have not volition enough left to dot my i's, much less to comb my eyebrows; my eyes are set in my head; my brains are gone out to see a poor relation in Moorfields, and they did not say when they'd come back again; my skull is a Grub-street attic to let,---not so much as a joint-stool left in it; my hand writes, not I, from habit, as chickens run about a little when their heads are cut off. Oh for a vigorous fit of gout, colic, toothache---an earwig{#} * in my auditory, a fly in my visual organs; pain is life,---the sharper the more evidence of life; but this apathy, this death! Did you ever have an obstinate cold, a six or seven weeks' unintermitting chill and suspension of hope, fear, conscience, and everything? Yet do I try all I can to cure it. I try wine, and spirits, and smoking, and snuff in unsparing quantities; but they all only seem to make me worse, instead of better. I sleep in a damp room, but it does no good; I come home late o' nights, but do not find any visible amendment! Who shall deliver me from the body of this death?

*Hanged that day for the murder of Weare.

{#} *An ant

It is just fifteen minutes after twelve. Thurtell is by this time a good way on his journey, baiting at Scorpion, perhaps. Ketch is bargaining for his cast coat and waistcoat; and the Jew demurs at first at three half-crowns, but on consideration that he may get somewhat by showing 'em in the town, finally closes. C. L.

Notes.

The danger of not adapting your method to your auditor is well illustrated by the beginning of Lamb's next letter to the same person:

"My dear sir,---That peevish letter of mine, which was meant to convey an apology for my incapacity to write, seems to have been taken by you in too serious a light,---it was only my way of telling you I had a severe cold."

Lamb's letter is filled with about every figure of speech known to rhetoricians: It will be a useful exercise to pick them out.

Any person who does not have a well developed sense of humor will hardly see the force of the reference to Thurtell, the murderer. It is a whimsical way of indicating by a specific example how empty the writer's brain was, forcing him to reflect on such a subject in so trivial a manner.

Observe the occasional summing up of the meaning, curiously repeating exactly the same thing---"Did you ever have a very bad cold---?" "Did you ever have an obstinate cold---?" The very short sentences summarize the very long ones. The repetition is meant to give the impression of being clumsy and stupid. In describing harshness we use words that are harsh, in describing awkwardness we use words that are awkward, in describing brightness and lightness we use words that are bright and light, in the very words themselves giving a concrete illustration of what we mean.

CHAPTER V.

RIDICULE:

Poe.

I have said that humor is good-natured and winning. This is always true, though the winning of one reader may be at the expense of some other. Humor used to win one at the expense of another is called *satire* and *sarcasm*. The simplest form of using satire and sarcasm is in direct *ridicule*.

Ridicule, satire, and sarcasm are suitable for use against an open enemy, such as a political opponent, against a public nuisance which ought to be suppressed, or in behalf of higher ideals and standards. The one thing that makes this style of little effect is anger or morbid intensity. While some thing or some one is attacked, perhaps with ferocity, results are to be obtained by winning the reader. So it comes about that winning, good-natured humor is an essential element in really successful ridicule. If intense or morbid hatred or temper is allowed to dominate, the reader is repulsed and made distrustful, and turns away without being affected in the desired way at all.

The following, which opens a little known essay of Edgar Allan Poe's, is one of the most perfect examples of simple ridicule in the English language. We may have our doubts as to whether Poe was justified in using such withering satire on poor Mr. Channing; but we cannot help feeling that the workmanship is just what it ought to be when ridicule is employed in a proper cause. Perhaps the boosting of books into public regard by the use of great names is a proper and sufficient subject for attack by ridicule.

WILLIAM ELLERY CHANNING.

By Edgar Allan Poe.

In speaking of Mr. William Ellery Channing, who has just published a very neat little volume of poems, we feel the necessity of employing the indefinite rather than the definite article. He is *a,* and by no means *the,* William Ellery Channing. He is only the *son** of the great essayist deceased. . . It may be said in his favor that nobody ever heard of him. Like an honest woman, he has always succeeded in keeping himself from being made the subject of gossip. His book contains about sixty-three things, which he calls poems, and which he no doubt seriously supposes to be such. They are full of all kinds of mistakes, of which the most important is that of their having been printed at all.

They are not precisely English---nor will we insult a great nation by calling them Kickapoo; perhaps they are Channingese. We may convey some general idea of them by two foreign terms not in common use---the Italian *pavoneggiarsi,* "to strut like a peacock," and the German word for "sky-rocketing," *Schwarmerei*. They are more preposterous, in a word, than any poems except those of the author of "Sam Patch;" for we presume we are right (are we not?) in taking it for granted that the author of "Sam Patch" is the very worst of all the wretched poets that ever existed upon the earth.

In spite, however, of the customary phrase of a man's "making a fool of himself," we doubt if any one was ever a fool of his own free will and accord. A poet, therefore, should not always be taken too strictly to task. He should be treated with leniency, and even when damned, should be damned with respect. Nobility of descent, too, should be allowed its privileges not more in social life than in letters. The son of a great author cannot be handled too tenderly by the critical Jack Ketch. Mr. Channing must be hung, that's true. He must be hung *in terrorem --and* for this there is no help under the sun; but then we shall do him all manner of justice, and observe every species of decorum, and be especially careful of his feelings, and hang him gingerly and gracefully, with a silken cord, as Spaniards hang their grandees of the blue blood, their nobles of the *sangre azul*.

*Really the *nephew*.

To be serious, then, as we always wish to be, if possible, Mr. Channing (whom we suppose to be a *very* young man, since we are precluded from supposing him a *very* old one), appears to have been inoculated at the same moment with *virus* from Tennyson and from Carlyle, etc.

Notes.

The three paragraphs which we have quoted illustrate three different methods of using ridicule. The first is the simple one of contemptuous epithets--"calling names," as we put it in colloquial parlance. So long as it is good-humored and the writer does not show personal malice, it is a good way; but the reader soon tires of it. A sense of fairness prevents him from listening to mere calling of names very long. So in the second paragraph Poe changes his method to one more subtile: he pretends to apologize and find excuses, virtually saying to the reader, "Oh, I'm going to be perfectly fair," while at the same time the excuses are so absurd that the effect is ridicule of a still more intense and biting type. In the third paragraph Poe seems to answer the reader's mental comment to the effect that "you are merely amusing us by your clever wit" by asserting that he means to be extremely serious. He then proceeds about his business with a most solemn face, which is as amusing in literature as it is in comic representations on the stage.

In practising upon this type of writing one must select a subject that he feels to be decidedly in need of suppression. Perhaps the most impersonal and easy subject to select for practice is a popular novel in which one can see absurdities, or certain ridiculous departments in the newspapers, such as the personal-advice column. Taking such a subject, adapt Poe's language to it with as little change as possible.

CHAPTER VI.

THE RHETORICAL, IMPASSIONED AND LOFTY STYLES:

Macaulay and De Quincey. The familiar style of the humorist is almost universal in its availability. It is the style of conversation, to a great extent---at least of the best conversation,---of letter-writing, of essay-writing, and, in large part, of fiction. But there are moments when a different and more, hard and artificial style is required. These moments are few, and many people never have them at all. Some people try to have them and thereby fall into the fault of "fine writing." But it is certainly very important that when the great moment comes we should be prepared for it. Then a lofty and more or less artificial style is demanded as imperatively as the key-stone of an arch when the arch is completed except for the key-stone. Without the ability to write one lofty sentence, all else that we have said may completely fail of its effect, however excellent in itself.

There are three kinds of prose which may be used on such occasions as we have described. The lowest and most common of these, as it is the most artificial and most easily acquired, is the rhetorical, or oratorical, style, the style of all orators, the style which is called eloquence. Of course we may find specimens of it in actual oratory, but it is best illustrated in its use for written compositions in Macaulay. The next variety, more rarely used, was especially developed if not actually invented by De Quincey and was called by him impassioned prose.

It would seem at first that language could go no higher; but it does mount a little higher simply by trying to do less, and we have loftiness in its plain simplicity, as when man stands bareheaded and humble in the presence of God alone.

Macaulay's style is highly artificial, but its rotundity, its movement, its impressive sweep have made it popular. Almost any one can acquire some of its features; but the ease with which it is acquired makes it dangerous in a high degree, for the writer becomes fascinated with it and uses it far too often. It is true that Macaulay used it practically all the time; but it is very doubtful it Macaulay would have succeeded so well with it to-day, when the power of simplicity is so much better understood.

De Quincey's "impassioned prose" was an attempt on his part to imitate the effects of poetry in prose. Without doubt he succeeded wonderfully; but the art is so difficult that no one else has equalled him and prose of the kind that he wrote is not often written. Still, it is worth while to try to catch some of his skill. He began to write this kind of composition in "The Confessions of an English Opium Eater," but he reached perfection only in some compositions intended as sequels to that book, namely, "Suspiria de Profundis," and "The English Mail Coach," with its "Vision of Sudden Death," and "Dream-Fugue" upon the theme of sudden death.

What we should strive for above all is the mighty effect of simple and bare loftiness of thought. Masters of this style have not been few, and they seem to slip into it with a sudden and easy upward sweep that can be compared to nothing so truly as to the upward flight of an eagle. They mount because their spirits are lofty. No one who has not a lofty thought has any occasion to write the lofty style; and such a person will usually succeed best by paying very little attention to the manner when he actually comes to write of high ideas. Still, the lofty style should be studied and mastered like any other.

It is to be noted that all these styles are applicable chiefly if not altogether to description. Narration may become intense at times, but its intensity demands no especial alteration of style. Dialogue, too, may be lofty, but only in dramas of passion, and very few people are called upon to write these. But it is often necessary to indicate a loftier, a more serious atmosphere, and this is effected by description of surrounding details in an elevated manner.

One of the most natural, simple, and graceful of lofty descriptions may be found in Ruskin's "King of the Golden River," Chapter III, where he pictures the mountain scenery:

It was, indeed, a morning that might have made any one happy, even with no Golden River to seek for. Level lines of dewy mist lay stretched along the valley, out of which rose the massy mountains,---their lower cliffs in pale gray shadow, hardly distinguishable from the floating vapor, but gradually ascending till they caught the sunlight, which ran in sharp touches of ruddy color along the angular crags, and pierced in long, level rays, through their fringes of spear-like Pine. Far above, shot up splintered masses of castellated rock, jagged and shivered into myriads of fantastic forms, with here and there a streak of sunlit snow, traced down their chasms like a line of forked lightning; and, far beyond, and far above all these, fainter than the morning cloud, but purer and changeless, slept in the blue sky, the utmost peaks of the eternal snow.

If we ask how this loftiness is attained, the reply must be, first, that the subject is lofty and deserving of lofty description. Indeed, the description never has a right to be loftier than the subject. Then, examining this passage in detail, we find that the words are all dignified, and in their very sound they are lofty, as for instance "massy," "myriads," "castellated," "angular crags." The very sound of the words seems to correspond to the idea. Notice the repetition of the letter *i* in "Level lines of dewy mist lay stretched along the valley." This repetition of a letter is called alliteration, and here it serves to suggest in and of itself the idea of the level. The same effect is produced again in "streak of sunlit snow" with the repetition of *s*. The entire passage is filled with *alliteration,* but it is used so naturally that you would never think of it unless your attention were called to it.

Next, we note that the structure rises gradually but steadily upward. We never jump to loftiness, and always find it necessary to climb there.

"Jumping to loftiness" is like trying to lift oneself by one's boot-straps: it is very ridiculous to all who behold it. Ruskin begins with a very ordinary sentence. He says it was a fine morning, just as any one might say it. But the next sentence starts suddenly upward from the dead level, and to the end of the paragraph we rise, terrace on terrace, by splendid sweeps and jagged cliffs, till at the end we reach "the eternal snow."

Exercise.

The study of the following selections from Macaulay and De Quincey may be conducted on a plan a trifle different from that heretofore employed.

The present writer spent two hours each day for two weeks reading this passage from Macaulay over and over: then he wrote a short essay on "Macaulay as a Model of Style," trying to describe Macaulay's style as forcibly and skillfully as Macaulay describes the Puritans. The resulting paper did not appear to be an imitation of Macaulay, but it had many of the strong features of Macaulay's style which had not appeared in previous work. The same method was followed in the study of De Quincey's "English Mail Coach," with even better results. The great difficulty arose from the fact that these lofty styles were learned only too well and were not counterbalanced by the study of other and more universally useful styles. It is dangerous to become fascinated with the lofty style, highly useful as it is on occasion.

If the student does not feel that he is able to succeed by the method of study just described, let him confine himself to more direct imitation, following out Franklin's plan.

THE PURITANS.

(From the essay on Milton.)

By T. B. Macaulay.

We would speak first of the Puritans, the most remarkable body of men, perhaps, which the world has ever produced. The odious and ridiculous parts of their character lie on the surface. He that runs may read them; nor have there been wanting attentive and malicious observers to point them out. For many years after the Restoration, they were the theme of unmeasured invective and derision. They were exposed to the utmost licentiousness of the press and of the stage, when the press and the stage were most licentious. They were not men of letters; they were, as a body, unpopular; they could not defend themselves; and the public would not take them under its protection. They were therefore abandoned, without reserve, to the tender mercies of the satirists and dramatists. The ostentatious simplicity of their dress, their sour aspect, their nasal twang, their stiff posture, their long graces, their Hebrew names, the Scriptural phrases which they introduced on every occasion, their contempt of human learning, their destestation of polite amusements, were indeed fair game for the laughers. But it is not from the laughers alone that the philosophy of history is to be learnt. And he who approaches this subject should carefully guard against the influence of that potent ridicule which has already misled so many excellent writers.

. . . . . .

Those who roused the people to resistance, who directed their measures through a long series of eventful years, who formed out of the most unpromising materials, the finest army that Europe has ever seen, who trampled down King, Church, and Aristocracy, who, in the short intervals of domestic sedition and rebellion, made the name of England terrible to every nation on the face of the earth, were no vulgar fanatics. Most of their absurdities were mere external badges, like the signs of freemasonry, or the dress of the friars. We regret that these badges were not more attractive. We regret that a body to whose courage and talents mankind has owed inestimable obligations had not the lofty elegance which distinguished some of the adherents of Charles the First, or the easy good-breeding for which the court of Charles the Second was celebrated. But, if we must make our choice, we shall, like Bassanio in the play, turn from the specious caskets which contain only the Death's head and the Fool's head and fix on the plain leaden chest which conceals the treasure.

The Puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. Not content with acknowledging in general terms an overruling Providence, they habitually ascribed every event to the will of the Great Being, for whose power nothing was too vast, for whose inspection nothing was too minute. To know him, to serve him, to enjoy him, was with them the great end of existence. They rejected with contempt the ceremonious homage which other sects substituted for the pure worship of the soul. Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on his intolerable brightness, and to commune with him face to face. Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish, when compared with the boundless intervals which separated the whole race from him on whom their eyes were constantly fixed. They recognized no title to superiority but his favor; and, confident of that favor, they despised all the accomplishments and all the dignities of the world. If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them. Their palaces were houses not made with hands; their diadems crowns of glory which should never fade away. On the rich and the eloquent, on nobles and priests, they looked down with contempt: for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language, nobles' by the right of an earlier creation, and priests by the imposition of a mightier hand. The very meanest of them was a being to whose fate a mysterious and terrible importance belonged, on whose slightest action the spirits of light and darkness looked with anxious interest, who had been destined, before heaven and earth were created, to enjoy a felicity which should continue when heaven and earth should have passed away. Events which shortsighted politicians ascribed to earthly causes, had been ordained on his account. For his sake empires had risen, and flourished, and decayed. For his sake the Almighty had proclaimed his will by the pen of the Evangelist, and the harp of the prophet. He had been wrested by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had

been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the suffering of her expiring God.

Thus the Puritans were made up of two different men, the one all self-abasement, penitence, gratitude, passion, the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker: but he set his foot on the neck of his king. In his devotional retirement, he prayed with convulsions, and groans, and tears. He was half maddened by glorious or terrible illusions. He heard the lyres of angels or the tempting whispers of fiends. He caught a gleam of the Beatific Vision, or woke screaming from dreams of everlasting fire. Like Vane, he thought himself intrusted with the sceptre of the millienial year. Like Fleetwood he cried in the bitterness of his soul that God had hid his face from him. But when he took his seat in the council, or girt on his sword for war, these tempestuous works of the soul had left no perceptible trace behind them.

People who saw nothing of the godly but their uncouth visages, and heard nothing from them but their groans and their whining hymns, might laugh at them. But those had little reason to laugh who encountered them in the hall of debate or in the field of battle. These fanatics brought to civil affairs a coolness of judgment and an immutability of purpose which some writers have thought inconsistent with their religious zeal, but which were in fact the necessary effects of it. The intensity of their feelings on one subject made them tranquil on every other. One overpowering sentiment had subjected to itself pity and hatred, ambition and fear. Death had lost its terrors, and pleasure its charms.

They had their smiles and their tears, their raptures and their sorrows, but not for the things of this world. Enthusiasm had made them Stoics, had cleared their minds from every vulgar passion and prejudice, and raised them above the influence of danger and of corruption. It sometimes might lead them to pursue unwise ends, but never to choose unwise means. They went through the world like Sir Artegal's iron man Talus with his flail, crushing and trampling down oppressors, mingling with human beings, but having neither part nor lot in human infirmities, insensible to fatigue, to pleasure, and to pain, not to be pierced by any weapon, not to be withstood by a n barrier.

Such we believe to have been the character of the Puritans. We perceive the absurdity of their manners. We dislike the sullen gloom of their domestic habits. We acknowledge that the tone of their minds was often injured by straining after things too high for mortal reach: and we know that, in spite of their hatred of Popery, they too often fell into the worst vices of that bad system, intolerance and extravagant austerity, that they had their anchorites and their crusades, their Dunstans and their De Montforts, their Dominics and their Escobars. Yet, when all circumstances are taken into consideration, we do not hesitate to pronounce them a brave, a wise, an honest, and a useful body.

Notes.

The most casual examination of Macaulay's style shows us that the words, the sentences, and the paragraphs are all arranged in rows, one on this side, one on that, a column here, another just like it over there, a whole row of columns above this window, and a whole row of columns above that window, just as bricks are built up in geometrical design. Almost every word contains an antithesis. The whole constitutes what is called the *balanced structure*.

We see also that Macaulay frequently repeats the same word again and again, and the repetition gives strength. Indeed, repetition is necessary to make this balanced structure: there must always be so much likeness and so much unlikeness---and the likeness and unlikeness must just balance.

We have shown the utility of variation: Macaulay shows the force there is in monotony, in repetition. In one sentence after another through an entire paragraph he repeats the same thing over and over and over. There is no rising by step after step to something higher in Macaulay: everything is on the dead level; but it is a powerful, heroic level.

The first words repeated and contrasted are press and stage. The sentence containing these words is balanced nicely. In the following sentence we have four short sentences united into one, and the first clause contrasts with the second and the third with the fourth. The sentence beginning "The ostentatious simplicity of their dress" gives us a whole series of subjects, all resting on a single short predicate---"were fair game for the laughers." The next sentence catches up the, word "laughers" and plays upon it.

In the second paragraph we have as subject "those" followed by a whole series of relative clauses beginning with "who," and this series again rests on a very short predicate---"were no vulgar fanatics."

And so on through the entire description, we find series after series, contrast after contrast; now it is a dozen words all in the same construction, now a number of sentences all beginning in the same way and ending in the same way.

The first paragraph takes up the subject of the contrast of those who laughed and those who were laughed at. The second paragraph enlarges upon good points in the objects of the examination. The third paragraph describes their minds, and we perceive that Macaulay has all along been leading into this by his series of contrasts. In the fourth paragraph he brings the two sides into the closest possible relations, so that the contrast reaches its height. The last short paragraph sums up the facts.

This style, though highly artificial, is highly useful when used in moderation. It is unfortunate that Macaulay uses it so constantly. When he cannot find contrasts he sometimes makes them, and to make them he distorts the truth. Besides, he wearies us by keeping us too monotonously on a high dead level. In time we come to feel that he is making contrasts merely because he has a passion for making them, not because they serve any purpose. But for one who wishes to learn this style, no better model can be found in the English language.

DREAM-FUGUE

On the Theme of Sudden Death.*

By Thomas De Quincey.

*"The English Mail-Coach" consists of three sections, "The Glory of Motion," "vision of Sudden Death," and "Dream-Fugue." De Quincey describes riding on the top of a heavy mail-coach. In the dead of night they pass a young couple in a light gig, and the heavy mail-coach just escapes shattering the light gig and perhaps killing the young occupants. De Quincey develops his sensations in witnessing this "vision of sudden death," and rises step by step to the majestic beauty and poetic passion of the dream-fugue.

"Whence the sound Of instruments, that made melodious chime, Was heard, of harp and organ; and who moved Their stops and chords, was seen; his volant touch Instinct through all proportions, low and high, Fled and pursued transverse the resonant fugue."

Paradise Lost, Book XI.

Tumultuosissimamente.

Passion of sudden death! that once in youth I read and interpreted by the shadows of thy averted signs!---rapture of panic taking the shape (which amongst tombs in churches I have seen) of woman bursting her selpuchral bonds---of woman's ionic form bending forward from the ruins of her grave with arching foot, with eyes upraised, with clasped, adoring hands---waiting, watching, trembling, praying for the trumpet's call to rise from dust forever! Ah, vision too fearful of shuddering humanity on the brink of mighty abysses!---vision that didst start back, that didst reel away, like a shivering scroll before the wrath of fire racing on the wings of the wind! Epilepsy so brief of horror, wherefore is it that thou canst not die? Passing so

suddenly into darkness, wherefore is it that still thou sheddest thy sad funeral blights upon the gorgeous mosaic of dreams? Fragments of music too passionate, heard once and heard no more, what aileth thee, that thy deep rolling chords come up at intervals through all the worlds of sleep, and after forty years, have lost no element of horror?

I.

Lo, it is summer---almighty summer! The everlasting gates of life and summer are thrown open wide; and on the ocean tranquil and verdant as a savannah, the unknown lady from the dreadful vision and I myself are floating---she upon a fairy pinnace, and I upon an English three-decker.

Both of us are wooing gales of festive happiness within the domain of our common country, within that ancient watery park, within that pathless chase of ocean, where England takes her pleasure as a huntress through winter and summer, from the rising to the setting sun. Ah, what a wilderness of floral beauty was hidden, or was suddenly revealed, upon the tropic islands through which the pinnace moved! And upon her deck what a bevy of human flowers---young women how lovely, young men bow noble, that were dancing together, and slowly drifting toward us amidst music and incense, amidst blossoms from forests and gorgeous corymbi from vintages, amidst natural carolling, and the echoes of sweet girlish laughter. Slowly the pinnace nears us, gaily she hails us, and silently she disappears beneath the shadow of our mighty bows. But then, as at some signal from heaven, the music, and the carols, and the sweet echoing of girlish laughter,---all are hushed. What evil has smitten the pinnace, meeting or overtaking her? Did ruin to our friends couch within our own dreadful shadow? Was our shadow the shadow of death? I looked over the bow for an answer, and, behold! the pinnace was dismantled; the revel and the revellers were found no more; the glory of the vintage was dust; and the forests with their beauty were left without a witness upon the seas. "But where," and I turned to our crew---"where are the lovely women that danced beneath the awning of flowers and clustering corynibi? Whither have fled the noble young men that danced with *them?*" Answer there was none. But suddenly the man at the masthead, whose countenance darkened with alarm, cried out, "Sail on the weather beam! Down she comes upon us; in seventy seconds she also will founder,"

II.

I looked to the weather side, and the summer had departed. The sea was rocking, and shaking with gathering wrath. Upon its surface sat mighty mists, which grouped themselves into arches and long cathedral aisles. Down one of these, with the fiery pace of a quarrel from a crossbow, ran a frigate right athwart our course. "Are they mad?" some voice exclaimed from our deck. "Do they woo their ruin?" But in a moment, as she was close upon us, some impulse of a heady current or local vortex gave a wheeling bias to her course, and off she forged without a shock. As she ran past us, high aloft amongst the shrouds stood the lady of the pinnace. The deeps in malice opened ahead to receive her, the billows were fierce to catch her. But far away she was borne upon the desert spaces of the sea: whilst still by sight I followed her, she ran before the howling gale, chased by angry sea-birds and by maddening billows: still I saw her, as at the moment when she ran past us, standing amongst the shrouds, with her white draperies streaming before the wind. There she stood, with hair dishevelled, one hand clutched amongst the tackling---rising, sinking, fluttering, trembling, praying---there for leagues I saw her as she stood, raising at intervals one hand to heaven, amidst the fiery crests of the pursuing waves and the raving of the storm; until at last, upon a sound from afar of malicious laughter and mockery, all was hidden forever in driving showers; and afterwards, but when I know not, nor how.

Notes.

De Quincey's "Dream-Fugue" is as luxuriant and extravagant a use of metaphor as Macaulay's "Puritans" is of the use of antithesis and the balanced structure. The whole thing is a metaphor, and every part is a metaphor within a metaphor.

This is much more than mere fine writing. It is a metaphorical representation of the incident he has previously described. In that incident he was particular struck by the actions of the lady. The young man turned his horse out of the path of the coach, but some part of the coach struck one of the wheels of the gig, and as it did so, the lady involuntarily started up, throwing up her arms, and at once sank back as in a faint. De Quincey did not see her face, and hence he speaks in this description of "averted signs?" The "woman bursting her sepulchral bonds" probably refers to a tomb in Westminster Abbey which represents a woman escaping from the door of the tomb, and Death, a skeleton, is just behind her, but too late to catch her "arching foot" as she flies upward---presumably as a spirit.

So every image corresponds to a reality, either in the facts or in De Quincey's emotion at the sight of them. The novice fails in such writing as this because he becomes enamored of his beautiful images and forgets what he is trying to illustrate. The relation between reality and image should be as invariable as mathematics. If such startling images cannot be used with perfect clearness and vivid perception of their usefulness and value, they should not be used at all. De Quincey is so successful because his mind comprehends every detail of the scene, and through the images we see the bottom truth as through a perfect crystal. A clouded diamond is no more ruined by its cloudiness than a clouded metaphor.

As in Ruskin's description of the mountain, we see in this the value of the sounds of words, and how they seem to make music in themselves. A Word lacking in dignity in the very least would have ruined the whole picture, and so would a word whose rotund sound did not correspond to the loftiness of the passage. Perhaps the only word that jars is "English three-decker"---but the language apparently afforded De Quincey no substitute which would make his meaning clear.

CHAPTER VII.

RESERVE:

Thackeray.

It has been hinted that the rhetorical, impassioned, and lofty styles are in a measure dangerous. The natural corrective of that danger is artistic *reserve*.

Reserve is a negative quality, and so it has not been emphasized by writers on composition as it ought to be. But if it is negative, it is none the less real and important, and fortunately we have in Thackeray a masterly example of its positive power.

Originally reserve is to be traced to a natural reticence and modesty in the character of the author who employs it. It may be studied, however, and cultivated as a characteristic of style. As an artistic quality it consists in saying exactly what the facts demand, no more, no less---and to say no more especially on those occasions when most people employ superlatives. Macaulay was not characterized by reserve. He speaks of the Puritans as "the most remarkable body of men the world ever produced." "Most" is a common word in his vocabulary, since it served so well to round out the phrase and the idea. Thackeray, on the other hand, is almost too modest. He is so afraid of saying too much that sometimes he does not say enough, and that may possibly account for the fact that he was never as popular as the overflowing Dickens. The lack of reserve made Dickens "slop over" occasionally, as indelicate critics have put it; and the presence of reserve did more than any other one thing to give Thackeray the reputation for perfect style which all concede to him.

One of the most famous passages in all of Thackeray's works is the description of the battle of Waterloo in "Vanity Fair," ch. XXXII:

All that day, from morning till past sunset, the cannon never ceased to roar. It was dark when the cannonading stopped all of a sudden.

All of us have read of what occurred during that interval. The tale is in every Englishman's mouth; and you and I, who were children when the great battle was won and lost, are never tired of hearing and recounting the history of that famous action. Its remembrance rankles still in the bosoms of millions of the countrymen of those brave men who lost the day. They pant for an opportunity of revenging that humiliation; and if a contest, ending in a victory on their part, should ensue, elating them in their turn, and leaving its cursed legacy of hatred and rage behind to us, there is no end to the so called glory and shame, and to the alternation of successful and unsuccessful murder, in which two high-spirited nations might engage. Centuries hence, we Frenchmen and Englishmen might be boasting and killing each other still, carrying out bravely the Devil's code of honor.

All our friends took their share, and fought like men in the great field. All day long, while the women were praying ten miles away, the lines of the dauntless English infantry were receiving and repelling the furious charges of the French horsemen. Guns which were heard in Brussels were ploughing up their ranks, and comrades falling, and the resolute survivors closing in. Towards evening, the attack of the French, repeated and resisted so bravely, slackened in its fury. They had other foes besides the British to engage, or were preparing for a final onset. It came at last; the columns of the Imperial Guard marched up the hill of Saint Jean, at length and at once to sweep the English from the height which they had maintained all day and spite of all; unscared by the thunder of the artillery, which hurled death from the English line,---the dark rolling column pressed on and up the hill. It seemed almost to crest the eminence, when it began to wave and falter. Then it stopped, still facing the shot. Then, at last, the English troops rushed from the post from which no enemy had been able to dislodge them, and the Guard turned and fled.

No more firing was heard at Brussels,---the pursuit rolled miles away. Darkness came down on the field and city; and Amelia was praying for George, who was lying on his face, dead, with a bullet through his heart.

Who before ever began the description of a great victory by praising the enemy! And yet when we consider it, there is no more artistically powerful method than this, of showing how very great the enemy was, and then saying simply, "The English defeated them."

But Thackeray wished to do more than this. He was preparing the reader for the awful presence of death in a private affliction, Amelia's loss of her husband George. To do this he lets his heart go out in sympathy for the French, and by that sympathy he seems to rise above all race, to a supreme height where exist the griefs of the human heart and God alone.

With all this careful preparation, the short, simple closing paragraph--- the barest possible statement of the facts---produces an effect unsurpassed in literature. The whole situation seems to cry out for superlatives; yet Thackeray uses none, but remains dignified, calm, and therefore grand.

The following selection serves as a sort of preface to the novel "Vanity Fair." It is quite as remarkable for the things it leaves unsaid as for the things it says. Of course its object is to whet the reader's appetite for the story that is to follow; but throughout the author seems to be laughing at himself. In the last paragraph we see one of the few superlatives to be found In Thackeray---he says the show has been "most favorably noticed" by the "conductors of the Public Press, and by the Nobility and Gentry." Those capital letters prove the humorous intent of the superlative, which seems to be a burlesque on other authors who praise themselves. One of the criticisms had been that Amelia was no better than a doll; and Thackeray takes the critics at their word and refers to the "Amelia Doll," merely hinting gently that even a doll may find friends.

BEFORE THE CURTAIN.

(Preface to "Vanity Fair.")

By W. M. Thackeray.

As the Manager of the Performance sits before the curtain on the boards, and looks into the Fair, a feeling of profound melancholy comes over him in his survey of the bustling place. There is a great quantity of eating and drinking, making love and jilting, laughing and the contrary, smoking, cheating, fighting, dancing, and fiddling: there are bullies pushing about, bucks ogling the women, knaves picking pockets, policemen on the lookout, quacks (other quacks, plague take them!) bawling in front of their booths, and yokels looking up at the tinselled dancers and poor old rouged tumblers, while the light-fingered folk are operating upon their pockets behind. Yes, this is Vanity Fair; not a moral place certainly; nor a merry one, though very noisy. Look at the faces of the actors and buffoons when they come off from their business; and Tom Fool washing the paint off his cheeks before he sits down to dinner with his wife and the little Jack Puddings behind the canvas. The curtain will be up presently, and he will be turning over head and heels, and crying, "How are you?"

A man with a reflective turn of mind, walking through an exhibition of this sort, will not be oppressed, I take it, by his own or other people's hilarity. An episode of humor or kindness touches and amuses him here and there,---a pretty child looking at a gingerbread stall; a pretty girl blushing whilst her lover talks to her and chooses her fairing; poor Tom Fool, yonder behind the wagon mumbling his bone with the honest family which lives by his tumbling; but the general impression is one more melancholy than mirthful. When you come home, you sit down, in a sober, contemplative, not uncharitable frame of mind, and apply yourself to your books or your business.

I have no other moral than this to tag to the present story of "Vanity Fair." Some people consider Fairs immoral altogether, and eschew such, with their servants and families; very likely they are right. But persons

who think otherwise, and are of a lazy, or a benevolent, or a sarcastic mood, may perhaps like to step in for half an hour, and look at the performances. There are scenes of all sorts; some dreadful combats, some grand and lofty horse-riding, some scenes of high life, and some of very middling indeed; some love-making for the sentimental, and some light comic business; the whole accompanied by appropriate scenery, and brilliantly illuminated with the Author's own candles.

What more has the Manager of the Performance to say?---To acknowledge the kindness with which it has been received in all the principal towns of England through which the show has passed, and where it has been most favorably noticed by the respected conductors of the Public Press, and by the Nobility and Gentry. He is proud to think that his Puppets have given satisfaction to the very best company in this empire. The famous little Becky Puppet has been pronounced to be uncommonly flexible in the joints, and lively on the wire: the Amelia Doll, though it has had a smaller circle of admirers, has yet been carved and dressed with the greatest care by the artist: the Dobbin Figure, though apparently clumsy, yet dances in a very amusing and natural manner: the Little Boy's Dance has been liked by some; and please to remark the richly dressed figure of the Wicked Nobleman, on which no expense has been spared, and which Old Nick will fetch away at the end of this singular performance.

And with this, and a profound bow to his patrons, the Manager retires, and the curtain rises.

London, June 28, 1848.

CHAPTER VIII.

CRITICISM:

Matthew Arnold and Ruskin.

The term "criticism" may appropriately be used to designate all writing in which logic predominates over emotion. The style of criticism is the style of argument, exposition, and debate, as well as of literary analysis; and it is the appropriate style to be used in mathematical discussions and all scientific essays.

Of course the strictly critical style may be united with almost any other. We are presenting pure types; but very seldom does it happen that any composition ordinarily produced belongs to any one pure type. Criticism would be dull without the enlivening effects of some appeal to the emotions. We shall Illustrate this point in a quotation from Ruskin.

The critical style has just one secret: It depends on a very close definition of work in ordinary use, words do not have a sufficiently definite meaning for scientific purposes. Therefore in scientific writing it is necessary to define them exactly, and so change common words into technical terms. To these may be added the great body of words used in no other way than as technical terms.

Of course our first preparation for criticism is to master the technical terms and technical uses of words peculiar to the subject we are treating. Then we must make it clear to the reader that we are using words in their technical senses so that he will know how to interpret them.

But beyond that we must make technical terms as we go along, by defining common words very strictly. This is nicely illustrated by Matthew Arnold, one of the most accomplished of pure critics. The opening paragraphs of the first chapter of "Culture and Anarchy"---the chapter entitled "Sweetness and Light"---will serve for illustration, and the student is referred to the complete work for material for further study and imitation.

From "Sweetness and Light."

The disparagers of culture, [says Mr. Arnold], make its motive curiosity; sometimes, indeed, they make its motive mere exclusiveness and vanity. The culture which is supposed to plume itself on a smattering of Greek and Latin is a culture which is begotten by nothing so intellectual as curiosity; it is valued either out of sheer vanity and ignorance, or else as an engine of social and class distinction, separating its holder, like a badge or title, from other people who have not got it. No serious man would call this *culture,* or attach any value to it, as culture, at all. To find the real ground for the very different estimate which serious people will set upon culture, we must find some motive for culture in the terms of which may lie a real ambiguity; and such a motive the word *curiosity* gives us.

I have before now pointed out that we English do not, like the foreigners, use this word in a good sense as well as in a bad sense. A liberal and intelligent eagerness about the things of the mind may be meant by a foreigner when he speaks of curiosity, but with us the word always conveys a certain notion of frivolous and unedifying activity. In the *Quarterly Review,* some little time ago, was an estimate of the celebrated French critic, M. Sainte-Beuve, and a very inadequate estimate it in my judgment was. And its inadequacy consisted chiefly in this: that in our English way it left out of sight the double sense really involved in the word *curiosity,* thinking enough was said to stamp M. Sainte-Beuve with blame if it was said that he was impelled in his operations as a critic by curiosity, and omitting either to perceive that M. Sainte-Beuve himself, and many other people with him, would consider that this was praiseworthy and not blameworthy, or to point out why it ought really to be accounted worthy of blame and not of praise. For as there is a curiosity about intellectual matters which is futile, and merely a disease, so there is certainly a curiosity,---a desire after the things of the mind simply for their own sakes and for the pleasure of seeing them as they are,---which is, in an

intelligent being, natural and laudable. Nay, and the very desire to see things as they are implies a balance and regulation of mind which is not often attained without fruitful effort, and which is the very opposite of the blind and diseased impulse of mind which is what we mean to blame when we blame curiosity. Montesquieu says: 'The first motive which ought to impel us to study is the desire to augment the excellence of our nature, and to render an intelligent being yet more intelligent.' This is the true ground to assign for the genuine scientific passion, however manifested, and for culture, viewed simply as a fruit of this passion; and it is a worthy ground, even though we let the term *curiosity* stand to describe it.

Starting with exact definitions of words, it is easy to pass to exact definitions of ideas, which is the thing we should be aiming at all the time. The logical accuracy of our language, however, is apparent throughout.

Matthew Arnold does not embellish his criticism, nor does he make any special appeal to the feelings or emotions of his readers. Not so Ruskin. He discovers intellectual emotions, and makes pleasant appeals to those emotions. Consequently his criticism has been more popular than Matthew Arnold's. As an example of this freer, more varied critical style, let us cite the opening paragraphs of the lecture "Of Queens' Gardens"--in "Sesame and Lilies":

From "Sesame and Lilies."

It will be well . . that I should shortly state to you my general intention. . . The questions specially proposed to you in my former lecture, namely How and What to Read, rose out of a far deeper one, which it was my endeavor to make you propose earnestly to yourselves, namely, Why to Read I want you to feel, with me, that whatever advantage we possess in the present day in the diffusion of education and of literature, can only be rightly used by any of us when we have apprehended clearly what education is to lead to, and literature to teach. I wish you to see that both well directed moral training and well chosen reading lead to the possession of a power over the ill-guided and illiterate, which is, according to the measure of it, in the truest sense kingly;* conferring indeed the purest kingship that can exist among men. Too many other kingships (however distinguished by visible insignia or material power) being either spectral, or tyrannous; spectral---that is to say, aspects and shadows only of royalty, hollow as death, and which only the "likeness of a kingly crown have on;" or else tyrannous---that is to say, substituting their own will for the law of justice and love by which all true kings rule.

*The preceding lecture was entitled "Of Kings's Treasures."

There is then, I repeat (and as I want to leave this idea with you, I begin with it, and shall end with it) only one pure kind of kingship, ---an inevitable or eternal kind, crowned or not,---the kingship, namely, which consists in a stronger moral state and truer thoughtful state than that of others, enabling you, therefore, to guide or to raise them. Observe that word "state :" we have got into a loose way of using it. It means literally the standing and stability of a thing; and you have the full force of it in the derived word "statue"---"the immovable thing." A king's majesty or "state," then, and the right of his kingdom to be called a State, depends on the movelessness of both,---without tremor, without quiver of balance, established and enthroned upon a foundation of eternal law which nothing can alter or overthrow.

Believing that all literature and all education are only useful so far as they tend to confirm this calm, beneficent, and therefore kingly, power,---first over ourselves, and, through ourselves, over all around us,--- I am now going to ask you to consider with me further, what special portion or kind of this royal authority, arising out of noble education, may rightly be possessed by women; and how far they also are called to a true queenly power,---not in their households merely, but over all within their sphere. And in what sense, if they rightly understood and exercised this royal or gracious influence, the order and beauty induced by such benignant power would justify us in speaking of the territories over which each of them reigned as 'Queens' Gardens.'

Here still is the true critical style, with exact definitions; but the whole argument is a metaphor, and the object of the criticism is to rouse feelings that will lead to action.

It will be observed that words which by definition are to be taken in some sort of technical sense are distinguished to the eye in some way. Matthew Arnold used italics. Ruskin first places "state" within quotation marks, and then, when he uses the word in a still different sense, he writes it with a capital letter---State. Capitalization is perhaps the most common way for designating common words when used in a special sense which is defined by the writer---or defined by implication. This is the explanation of the capital letters with which the writings of Carlyle are filled. He constantly endeavors to make words mean more than, or something different from, the meaning they usually have.

The peculiar embellishments of the critical writer are epigram, paradox, and satire. An *epigram* is a very short phrase or sentence which is so full of implied meaning or suggestion that it catches the attention at once, and remains in the memory easily. The *paradox* is something of the same sort on a larger scale. It is a statement that we can hardly believe to be true, since it seems at first sight to be self-contradictory, or to contradict well known truths or laws; but on examination we find that in a peculiar sense it is strictly true. *Satire* is a variation of humor peculiarly adapted to criticism, since it is intended to make the common idea ridiculous when compared with the ideas which the critic is trying to bring out: it is a sort of argument by force of stinging points. We may find an example of satire in its perfection in Swift, especially in his "Gulliver's Travels"---since these are satires the point of which we can appreciate to-day. Oscar Wilde was peculiarly given to epigram, and in his plays especially we may find epigram carried to the same excess that the balanced structure is carried by Macaulay. More moderate epigram may be found in Emerson and Carlyle. Paradox is something that we should use only on special occasion.

CHAPTER IX.

THE STYLE OF FICTION:

Narrative, Description, and Dialogue.

Dickens.

In fiction there are three different kinds of writing which must be blended with a fine skill, and this fact makes fiction so much the more difficult than any other sort of writing. History is largely narrative, pure and simple, newspaper articles are description, dramas are dialogue, but fiction must unite in a way peculiar to itself the niceties of all three.

We must take each style separately and master it thoroughly before trying to combine the three in a work of fiction. The simplest is narrative, and consists chiefly in the ability to tell a plain story straight on to the end, just as in conversation Neighbor Gossip comes and tells a long story to her friend the Listener. A writer will gain this skill if he practise on writing out tales or stories just as nearly as possible as a child would do it, supposing the child had a sufficient vocabulary. Letter-writing, when one is away from home and wishes to tell his intimate friends all that has happened to him, is practice of just this sort, and the best practice.

Newspaper articles are more descriptive than any other sort of writing. You have a description of a new invention, of a great fire, of a prisoner at the bar of justice. It is not quite so spontaneous as narrative. Children seldom describe, and the newspaper man finds difficulty in making what seems a very brief tale into a column article until he can weave description as readily as he breathes.

Dialogue in a story is by no means the same as the dialogue of a play: it ought rather to be a description of a conversation, and very seldom is it a full report of what is said on each side.

Description is used in its technical sense to designate the presentation of a scene without reference to events; narrative is a description of events as they have happened, a dialogue is a description of conversation. Fiction is essentially a descriptive art, and quite as much is it descriptive in dialogue as in any other part.

The best way to master dialogue as an element by itself is to study the novels of writers like Dickens, Thackeray, or George Eliot. Dialogue has its full development only in the novel, and it is here and not in short stories that the student of fiction should study it. The important points to be noticed are that only characteristic and significant speeches are reproduced. When the conversation gives only facts that should be known to the reader it is thrown into the indirect or narrative form, and frequently when the impression that a conversation makes is all that is important, this impression is described in general terms instead of in a detailed report of the conversation itself.

So much for the three different modes of writing individually considered. The important and difficult point comes in the balanced combination of the three, not in the various parts of the story, but in each single paragraph. Henry James in his paper on "The Art of Fiction," says very truly that every descriptive passage is at the same time narrative, and every dialogue is in its essence also descriptive. The truth is, the writer of stories has a style of his own, which we may call the narrative-descriptive-dialogue style, which is a union in one and the same sentence of all three sorts of writing. In each sentence, to be sure, narrative or description or dialogue will predominate; but still the narrative is always present in the description, and the description in the dialogue, as Mr. James says; and if you take a paragraph this fact will appear more clearly, and if you take three or four paragraphs, or a whole story, the fusion of all three styles in the same words is clearly apparent.

It is impossible to give fixed rules for the varying proportion of description, narration, or dialogue in any given passage. The writer must guide himself entirely by the impression in his own mind. He sees with his

mind's eye a scene and events happening in it. As he describes this from point to point he constantly asks himself, what method of using words will be most effective here? He keeps the impression always closely in mind. He does not wander from it to put in a descriptive passage or a clever bit of dialogue or a pleasing narrative: he follows out his description of the impression with faithful accuracy, thinking only of being true to his own conception, and constantly ransacking his whole knowledge of language to get the best expression, whatever it may be. Now it may be a little descriptive touch, now a sentence or two out of a conversation, now plain narration of events. Dialogue is the most expansive and tiring, and should frequently be relieved by the condensed narrative, which is simple and easy reading. Description should seldom be given in chunks, but rather in touches of a brief and delicate kind, and with the aim of being suggestive rather than full and detailed.

Humor, and especially good humor, are indispensable to the most successful works of fiction. Above all other kinds of writing, fiction must win the heart of the reader. And this requires that the heart of the writer should be tender and sympathetic. Harsh critics call this quality sentiment, and even sentimentality. Dickens had it above all other writers, and it is probable that this popularity has never been surpassed. Scott succeeded by his splendid descriptions, but no one can deny that he was also one of the biggest hearted men in the world. And Thackeray, with all his reserve, had a heart as tender and sympathetic as was ever borne by so polished a gentleman.

As an almost perfect example of the blending of narrative, description, and dialogue, all welded into an effective whole by the most delicate and winning sentiment, we offer the following selection from Barbox Bros. & Co., in "Mugby Junction."

POLLY.

By Charles Dickens.

Although he had arrived at his journey's end for the day at noon, he had since insensibly walked about the town so far and so long that the lamplighters were now at their work in the streets, and the shops were sparkling up brilliantly. Thus reminded to turn towards his quarters, he was in the act of doing so, when a very little hand crept into his, and a very little voice said:

"O! If you please, I am lost!"

He looked down, and saw a very little fair-haired girl.

"Yes," she said, confirming her words with a serious nod. "I am, indeed. I am lost."

Greatly perplexed, he stopped, looked about him for help, descried none, and said, bending low:

"Where do you live, my child?"

"I don't know where I live," she returned. "I am lost."

"What is your name?"

"Polly."

"What is your other name?"

The reply was prompt, but unintelligible.

Imitating the sound, as he caught it, he hazarded the guess, "Trivits?"

"O no!" said the child, shaking her head. "Nothing like that."

"Say it again, little one"

An unpromising business. For this time it had quite a different sound.

He made the venture: "Paddens?"

"O no!" said the child. "Nothing like that."

"Once more. Let us try it again, dear."

A most hopeless business. This time it swelled into four syllables. "It can't be Tappitarver?" said s a i d Barbox Brothers, rubbing his head with his hat in discomfiture.

"No! It ain't," the child quietly assented.

On her trying this unfortunate name once more, with extraordinary efforts at distinction, it swelled into eight syllables at least.

"Ah! I think," said Barbox Brothers, with a desperate air of resignation, "that we had better give it up."

"But I am lost," said the child nestling her little hand more closely in his, "and you'll take care of me, won't you?"

If ever a man were disconcerted by division between compassion on the one hand, and the very imbecility of irresolution on the other, here the man was. "Lost!" he repeated, looking down at the child. "I am sure I am. What is to be done!"

"Where do *you* live?" asked the child, looking up at him wistfully.

"Over there," he answered, pointing vaguely in the direction of the hotel.

"Hadn't we better go there?" said the child.

"Really," he replied, "I don't know but what we had."

So they set off, hand in hand;---he, through comparison of himself against his little companion, with a clumsy feeling on him as if he had just developed into a foolish giant;---she, clearly elevated in her own tiny opinion by having got him so neatly out of his embarrassment.

"We are going to have dinner when we get there, I suppose?" said Polly.

"Well," he rejoined, "I---yes, I suppose we are."

"Do you like your dinner?" asked the child.

"Why, on the whole," said Barbox Brothers, "yes, I think I do."

"I do mine," said Polly "Have you any brothers and sisters?"

"No, have you?"

"Mine are dead."

"O!" said Barbox Brothers. With that absurd sense of unwieldiness of mind and body weighing him down, he would not have known how to pursue the conversation beyond this curt rejoinder, but that the child was always ready for him.

"What," she asked, turning her soft hand coaxingly in his, "are you going to do to amuse me, after dinner?"

"Upon my soul, Polly," exclaimed Barbox Brothers, very much at a loss, "I have not the slightest idea!"

"Then I tell you what," said Polly. "Have you got any cards at the house?"

"Plenty," said Barbox Brothers, in a boastful vein.

"Very well. Then I'll build houses, and you shall look at me. You mustn't blow, you know."

"O no!" said Barbox Brothers. "No, no, no! No blowing! Blowing's not fair."

He flattered himself that he had said this pretty well for an idiotic monster; but the child, instantly perceiving the awkwardness of his attempt to adapt himself to her level, utterly destroyed his hopeful opinion of himself by saying, compassionately: "What a funny man you are!"

Feeling, after this melancholy failure, as if he every minute grew bigger and heavier in person, and weaker in mind, Barbox gave himself up for a bad job. No giant ever submitted more meekly to be led in triumph by all-conquering Jack, than he to be bound in slavery to Polly.

"Do you know any stories?" she asked him.

He was reduced to the humiliating confession:

"What a dunce you must be, mustn't you?" said Polly.

He was reduced to the humiliating confession:

"Would you like me to teach you a story? But you must remember it, you know, and be able to tell it right to somebody else afterwards?"

He professed that it would afford him the highest mental gratification to be taught a story, and that he would humbly endeavor to retain it in his mind. Whereupon Polly, giving her hand a new little turn in his, expressive of settling down for enjoyment, commenced a long romance, of which every relishing clause began with the words: "So this," or "And so this." As, "So this boy;" or, "So this fairy;" or "And so this pie was four yards round, and two yards and a quarter deep." The interest of the romance was derived from the intervention of this fairy to punish this boy for having a greedy appetite. To achieve which purpose, this fairy made this pie, and this boy ate and ate and ate, and his cheeks swelled and swelled and swelled. There were many tributary circumstances, but the forcible interest culminated in the total consumption of this pie, and the bursting of this boy. Truly he was a fine sight, Barbox Brothers, with serious attentive face, an ear bent down, much jostled on the pavements of the busy town, but afraid of losing a single incident of the epic, lest he should be examined in it by-and-by and found deficient.

Exercise. Rewrite this little story, locating the scene in your own town and describing yourself in the place of

Barbox Bros. Make as few changes in the wording as possible.

CHAPTER X.

THE EPIGRAMMATIC STYLE:

Stephen Crane.

A peculiarly modern style is that in which very short sentences are used for pungent effect. If to this characteristic of short sentences we add a slightly unusual though perfectly obvious use of common words, we have what has been called the "epigrammatic style," though it does not necessarily have any epigrams in it. It is the modern newspaper and advertisement writer's method of emphasis; and if it could be used in moderation, or on occasion, it would be extremely effective. But to use it at all times and for all subjects is a vice distinctly to be avoided.

Stephen Crane's "The Red Badge of Courage" is written almost wholly in this style. If we read three or four chapters of this story we may see how tiring it is for the mind to be constantly jerked along. At the same time, in a brief advertising booklet probably no other style that is sufficiently simple and direct would be as likely to attract immediate attention and hold it for the short time usually required to read an advertisement.

Crane's style has a literary turn and quality which will not be found in the epigrammatic advertisement, chiefly because Crane is descriptive, while the advertiser is merely argumentative. However, the advertisement writer will learn the epigrammatic style most surely and quickly by studying the literary form of it.

From "The Red Badge of Courage."

The blue haze of evening was upon the field. The lines of forest were long purple shadows. One cloud lay along the western sky partly smothering the red.

As the youth left the scene behind him, he heard the guns suddenly roar out. He imagined them shaking in black rage. They belched and howled like brass devils guarding a gate. The soft air was filled with the tremendous remonstrance. With it came the shattering peal of opposing infantry. Turning to look behind him, he could see sheets of orange light illumine the shadowy distance. There were subtle and sudden lightnings in the far air. At times he thought he could see heaving masses of men.

He hurried on in the dusk. The day had faded until he could barely distinguish place for his feet. The purple darkness was filled with men who lectured and jabbered. Sometimes he could see them gesticulating against the blue and somber sky. There seemed to be a great ruck of men and munitions spread about in the forest and in the fields. . .

His thoughts as he walked fixed intently upon his hurt. There was a cool, liquid feeling about it and he imagined blood moving slowly down under his hair. His head seemed swollen to a size that made him think his neck to be inadequate.

The new silence of his wound made much worriment. The little blistering voices of pain that had called out from his scalp were, he thought, definite in their expression of danger. By them he believed that he could measure his plight. But when they remained ominously silent he became frightened and imagined terrible fingers that clutched into his brain.

Amid it he began to reflect upon various incidents and conditions of the past. He bethought him of certain meals his mother had cooked at home, in which those dishes of which he was particularly fond had occupied prominent positions. He saw the spread table. The pine walls of the kitchen were glowing in the warm light from the stove. Too, he remembered how he and his companions used to go from the school-house to the bank

of a shaded pool. He saw his clothes in disorderly array upon the grass of the bank. He felt the swash of the fragrant water upon his body. The leaves of the overhanging maple rustled with melody in the wind of youthful summer.

Exercise.

After reading this passage over a dozen times very slowly and carefully, and copying it phrase by phrase, continue the narrative in Crane's style through two more paragraphs, bringing the story of this day's doing to some natural conclusion.

CHAPTER XI.

THE POWER OF SIMPLICITY:

The Bible, Franklin, Lincoln.

We have all heard that the simplest style is the strongest; and no doubt most of us have wondered how this could be, as we turned over in our minds examples of what seemed to us simplicity, comparing them with the rhetorical, the lofty, and the sublime passages we could call to mind.

Precisely this wonder was in the minds of a number of very well educated people who gathered to attend the dedicatory exercises of the Gettysburg monument, and Abraham Lincoln gave them one of the very finest illustrations in the whole range of the world's history, of how simplicity can be stronger than rhetoric. Edward Everett was the orator of the day, and he delivered a most polished and brilliant oration. When he sat down the friends of Lincoln regretted that this homely countryman was to be asked to "say a few words," since they felt that whatever he might say would be a decided anticlimax. The few words that he did utter are the immortal "Gettysburg speech," by far the shortest great oration on record. Edward Everett afterward remarked, "I wish I could have produced in two hours the effect that Lincoln produced in two minutes." The tremendous effect of that speech could have been produced in no other way than by the power of simplicity, which permits the compression of more thought into a few words than any other style-form. All rhetoric is more or less windy. The quality of a simple style is that in order to be anything at all it must be solid metal all the way through.

The Bible, the greatest literary production in the world as atheists and Christians alike admit, is our supreme example of the wonderful power of simplicity, and it more than any other one book has served to mould the style of great writers. To take a purely literary passage, what could be more affecting, yet more simple, than these words from Ecclesiastes?

From "Ecclesiastes."

Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them; while the sun, or the light, or the moon, or the stars, be not darkened, nor the clouds return after the rain: In the day when the keepers of the house shall tremble, and the strong men shall bow themselves, and the grinders cease because they are few, and those that look out of the windows be darkened; and the doors shall be shut in the streets, when the sound of the grinding is low, and he shall rise up at the voice of the bird, and all the daughters of music shall be brought low; also when they shall be afraid of that which is high, and fears shall be in the way, and the almond tree shall flourish, and the grasshoppers shall be a burden, and desire shall fail: because man goeth to his long home, and the mourners go about the streets: Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern. Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it.

This is the sort of barbaric poetry that man in his natural and original state might be supposed to utter. It lacks the nice logic and fine polish of Greek culture; indeed its grammar is somewhat confused. But there is a higher logic than the logic of grammar, namely the logic of life and suffering. The man who wrote this passage had put a year of his existence into every phrase; and that is why it happens that we can find here more phrases quoted by everybody than we can even in the best passage of similar length in Shak{e}spe{a}re or any other modern writer.

We see in proverbs how by the power of simplicity an enormous amount of thought can be packed into a single line. Some of these have taken thousands of years to grow; and because so much time is required in the making of them, our facile modern writers never produce any. Their fleeting epigrams appear to be spurious coin the moment they are placed side by side with Franklin's epigrams, for instance. Franklin worked his

proverbs into the vacant spaces in his almanac during a period of twenty-five years, and then collected all those proverbs into a short paper entitled, "The Way to Wealth." It may be added, also, that he did not even originate most of these sayings, but only gave a new stamp to what he found in Hindu and Arabic records. For all that, Poor Richard's Almanac is more likely to become immortal than even Franklin's own name and fame.

The history of Bacon's essays is another fine example of what simplicity can effect in the way of greatness. These essays were originally nothing more than single sentences jotted down in a notebook, probably as an aid to conversation. How many times they were worked over we have no means of knowing; but we have three printed editions of the essays, each of which is immensely developed from what went before.

In reading the following lines from Franklin, let us reflect that not less than a year went to the writing of every phrase that can be called great; and that if we could spend a year in writing a single sentence, it might be as well worth preserving as these proverbs. Some men have been made famous by one sentence, usually because it somehow expressed the substance of a lifetime.

From "Poor Richard's Almanac."

Father Abraham stood up and replied, "If you would have my advice, I will give it you in short; *for a word to the wise is enough, and essay words won't fill a bushel,* as POOR RICHARD says."

They all joined him and desired him to speak his mind; and gathering them around him, he proceeded as follows:

Friends, says he, and neighbors! The taxes are indeed very heavy; and if those laid on by the Government were the only ones we had to pay, we might the more easily discharge them; but we have many others, and much more grievous to some of us. We are taxed twice as much by our idleness, three times as much by our Pride, and four times as much by our Folly; and from these taxes the Commissioners cannot ease or deliver us by allowing an abatement. However, let us hearken to good advice, and something may be done for us, *God helps them that helps themselves,* as POOR RICHARD says in his *Almanac* of 1733.

It would be thought a hard government that should tax its people one tenth part of their time, to be employed in its service. But idleness taxes many of us much more; if we reckon all that is spent in absolute sloth, or doing of nothing; with that which is spent in idle employments or amusements that amounts to nothing. Sloth, by bringing on disease, absolutely shortens life. Sloth, *like Rust, consumes faster than Labor* wean; while *the used keg is always bright,* as POOR RICHARD says. *But dost thou love Life? Then do* not *squander time*! for *that's the stuff Life is made of,* as POOR RICHARD says.

How much more time than is necessary do we spend in sleep? forgetting that the *sleeping fox catches no poultry;* and that *there will be sleeping enough in the grave, as* POOR RICHARD says.

If Time be of all things the most precious, wasting *of Time must be* (as POOR RICHARD says) *the greatest prodigality;* and since, as he elsewhere tells us, *Lost time is never found again;* and *what we* call Time enough! always proves little enough, let us then up and be doing, and doing to the purpose: so, by diligence, shall we do more with less perplexity. *Sloth makes all things difficult, but Industry all things easy,* as POOR RICHARD says: and *He* that *riseth late, must trot all day; and shall scarce overtake his business at night. While Laziness travels so slowly, that Poverty soon over-takes him, as we read in* POOR RICHARD who adds, *Drive thy business! Let not that drive thee*! and *Early to bad and early to rise, Makes a man healthy, wealthy, and wise*.

As Franklin extracted these sayings one by one out of the Arabic and other sources, in each case giving the phrases a new turn, and as Bacon jotted down in his notebook every witty word he heard, so we will make reputations for ourselves if we are always picking up the good things of others and using them whenever we

can.

THE GETTYSBURG SPEECH

By Abraham Lincoln.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we, say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us,---that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, ---that we here highly resolve that these dead shall not have died in vain,---that this nation, under God, shall have a new birth of freedom,---and that government of the people, by the people, for the people, shall not perish from the earth.

CHAPTER XII.

HARMONY OF STYLE:

Irving and Hawthorne.

A work of literary art is like a piece of music: one false note makes a discord that spoils the effect of the whole. But it is useless to give rules for writing an harmonious style. When one sits down to write he should give his whole thought and energy to expressing himself forcibly and with the vital glow of an overpowering interest. An interesting thought expressed with force and suggestiveness is worth volumes of commonplaces couched in the most faultless language. The writer should never hesitate in choosing between perfectness of language and vigor. On the first writing verbal perfection should be sacrificed without a moment's hesitation. But when a story or essay has once been written, the writer will turn his attention to those small details of style. He must harmonize his language. He must polish. It is one of the most tedious processes in literature, and to the novice the most difficult on which to make a beginning. Yet there is nothing more surely a matter of labor *and* not of genius. It is for this that one masters grammar and rhetoric, and studies the individual uses of words. Carried to an extreme it is fatal to vitality of style. But human nature is more often prone to shirk, and this is the thing that is passed over from laziness. If you find one who declaims against the utmost care in verbal polish, you will find a lazy man.

The beginner, however, rarely knows how to set to work, and this chapter is intended to give some practical hints. We assume that the student knows perfectly well what good grammar is, as well as the leading principles of rhetoric, and could easily correct his faults in these if he should see them. There are several distinct classes of errors to look for: faults of grammar, such as the mixing of modes and tenses, and the agreement of verbs and particles in number when collective nouns are referred to; faults of rhetoric, such as the mixing of figures of speech; faults of taste, such as the use of words with a disagreeable or misleading atmosphere about them, though their strict meaning makes their use correct enough; faults of repetition of the same word in differing senses in the same sentence or paragraph; faults of tediousness of phrasing or explanation; faults of lack of clearness in expressing the exact meaning; faults of sentimental use of language, that is, falling into fine phrases which have no distinct meaning---the most discordant fault of all; faults of digression in the structure of the composition.

This list is comprehensive of the chief points to look for in verbal revision. Faults of grammar need no explanation here. But we would say, Beware. The most skilled writers are almost constantly falling into errors of this kind, for they are the most subtle and elusive of all, verbal failings. There is, indeed, but one certain way to be sure that they are all removed, and that is by parsing every word by grammatical formula it is a somewhat tedious method, but by practice one may weigh each word with rapidity, and it is only by considering each word alone that one may be sure that nothing is passed over. In the same way each phrase or sentence, or figure of speech, should be weighed separately, for its rhetorical accuracy.

Faults of taste are detected by a much more delicate process than the application of formula+e, but they almost invariably arise (if ones native sense is keen) from the use of a word in a perfectly legitimate and pure sense, when the public attaches to it an atmosphere (let us call it) which is vulgar or disagreeable. In such cases the word should be sacrificed, for the atmosphere of a word carries a hundred times more weight with the common reader than the strict and logical meaning. For instance, the word *mellow* is applied to over-ripe fruit, and to light of a peculiarly soft quality, if one is writing for a class of people who are familiar with the poets, it is proper enough to use the word in its poetic sense; but if the majority of the readers of one's work always associate *mellow* with over-ripe fruit, to use it in its poetic sense would be disastrous.

The repetition of the same word many times in succeeding phrases is a figure of speech much used by certain recognized writers, and is a most valuable one. Nor should one be afraid of repetition whenever clearness makes it necessary. But the repetition of the same word in differing senses in adjoining phrases is a fault to be

strictly guarded against. The writer was himself once guilty of perpetrating the following abomination: "The *form* which represented her, though idealized somewhat, is an actual likeness elevated by the force of the sculptor's love into a *form* of surpassing beauty. It is her *form* reclining on a couch, only a soft, thin drapery covering her transparent *form,* her head slightly raised and turned to one side, and having concentrated in its form and posture the height of the whole figure's beauty." Careful examination will show that form, used five times in this paragraph, has at least three very slightly differing meanings, a fact which greatly adds to the objectionableness of the recurrence of the sound.

A writer who has a high regard for accuracy and completeness of expression is very liable to fall into tediousness in his explanations, he realizes that he is tedious, but he asks, "How can I say what I have to say without being tedious?" Tediousness means that what is said is not worth saying at all, or that it can be said in fewer words. The best method of condensation is the use of some pregnant phrase or comparison which rapidly suggests the meaning without actually stating it. The art of using suggestive phrases is the secret of condensation.

But in the rapid telling of a story or description of a scene, perhaps no fault is so surely fatal as a momentary lapse into meaningless fine phrases, or sentimentality. In writing a vivid description the author finds his pen moving even after he has finished putting down every significant detail. He is not for the moment sure that he has finished, and thinks that to complete the picture, to "round it up," a few general phrases are necessary. But when he re-reads what he has written, he sees that it fails, for some unknown reason, of the power of effect on which he had counted. His glowing description seems tawdry, or overwrought. He knows that it is not possible that the whole is bad:

But where is the difficulty?

Almost invariably the trouble will be found to be in some false phrase, for one alone is enough to spoil a whole production. It is as if a single flat or sharp note is introduced into a symphony, producing a discord which rings through the mind during the whole performance.

To detect the fault, go over the work with the utmost care, weighing each item of the description, and asking the question, Is that an absolutely necessary and true element of the picture I had in mind? Nine times out of ten the writer will discover some sentence or phrase which may be called a "glittering generality," or that is a weak repetition of what has already been well said, or that is simply "fine" language---sentimentality of some sort. Let him ruthlessly cut away that paragraph, sentence, or phrase, and then re-read. It is almost startling to observe how the removal or addition of a single phrase will change the effect of a description covering many pages.

But often a long composition will lack harmony of structure, a fault very different from any we have mentioned, Hitherto we have spoken of definite faults that must be cut out. It is as often necessary to make additions.

In the first place, each paragraph must be balanced within itself. The language must be fluent and varied, and each thought or suggestion must flow easily and smoothly into the next, unless abruptness is used for a definite purpose. Likewise each successive stage of a description or dialogue must have its relative as well as its intrinsic value. The writer must study carefully the proportions of the parts, and nicely adjust and harmonize each to the other. Every paragraph, every sentence, every phrase and word, should have its own distinct and clear meaning, and the writer should never allow himself to be in doubt as to the need or value of this or that.

To secure harmony of style and structure is a matter of personal judgment and study. Though rules for it cannot be given, it will be found to be a natural result of following all the principles of grammar, rhetoric, and composition. But the hard work involved in securing this proportion and harmony of structure can never be

avoided or evaded without disastrous consequences. Toil, toil, toil! That should be every writer's motto if be aspires to success, even in the simplest forms of writing.

The ambitious writer will not learn harmony of style from any single short selection, however perfect such a composition may be in itself. It requires persistent reading, as well as very thoughtful reading, of the masters of perfect style. Two such masters are especially to be recommended,---Irving and Hawthorne. And among their works, the best for such study are "The Sketchbook," especially Rip Van Winkle and Legend of Sleepy Hollow, by Irving, and "The Scarlet Letter" and such short stories as "The Great Stone Face," by Hawthorne. To these may be added Thackeray's "Vanity Fair," Scott's "Ivanhoe," and Lamb's "Essays of Elia." These books should be read and re-read many times; and whenever any composition is to be tested, it may conveniently be compared as to style to some part of one or other of these books.

In conclusion we would say that the study of too many masterpieces is an error. It means that none of them are fully absorbed or mastered. The selections here given,* together with the volumes recommended above, may of course be judiciously supplemented if occasion requires; but as a rule, these will be found ample. Each type should be studied and mastered, one type after another. It would be a mistake to omit any one, even if it is a type that does not particularly interest the student, and is one he thinks he will never wish to use in its purity: mastery of it will enrich any other style that may be chosen: If it is found useful for shaping no more than a single sentence, it is to be remembered that that sentence may shape the destinies of a life.

*A fuller collection of the masterpieces of style than the present volume contains may be found in "The Best English Essays," edited by Sherwin Cody.

CHAPTER XIII.

IMAGINATION AND REALITY.---THE AUDIENCE.

So far we have given our attention to style, the effective use of words.

We will now consider some of those general principles of thought end expression which are essential to distinctively literary composition; and first the relation between imagination and reality, or actuality.

In real life a thousand currents cross each other, and counter cross, and cross again. Life is a maze of endless continuity, to which, nevertheless, we desire to find some key. Literature offers us a picture of life to which there is a key, and by some analogy it suggests explanations of real life. It is of far more value to be true to the principles of life than to the outer facts. The outer facts are fragmentary and uncertain, mere passing suggestions, signs in the darkness. The principles of life are a clew of thread which may guide the human judgment through many dark and difficult places. It is to these that the artistic writer must be true.

In the real incident the writer sees an idea which he thinks may illustrate a principle he knows of. The observed fact must illustrate the principle, but he must shape it to that end. A carver takes a block of wood and sets out to make a vase. First he cuts away all the useless parts: The writer should reject all the useless facts connected with his story and reserve only what illustrates his idea. Often, however, the carver finds his block of wood too small, or imperfect. Perfect blocks of wood are rare, and so are perfect stories in real life. The carver cuts out the imperfect part and fits in a new piece of wood. Perhaps the whole base of his vase must be made of another piece and screwed on.

It is quite usual that the whole setting of a story must come from another source. One has observed life in a thousand different phases, just as a carver has accumulated about him scores of different pieces of wood varying in shape and size to suit almost any possible need. When a carver makes a vase he takes one block for the main portion, the starting point in his work, and builds up the rest from that. The writer takes one real incident as the chief one, and perfects it artistically by adding dozens of other incidents that he has observed. The writer creates only in the sense that the wood carver creates his vase. He does not create ideas cut of nothing, any more than the carver creates the separate blocks of wood. The writer may coin his own soul into substance for his stories, but creating out of one's mind and creating out of nothing are two very different things. The writer observes himself, notices how his mind works, how it behaves under given circumstances, and that gives him material exactly the same in kind as that which he gains from observing the working of other people's mind.

But the carver in fashioning a vase thinks of the effect it will produce when it is finished, on the mind of his customer or on the mind of any person who appreciates beauty; and his whole end and aim is for this result. He cuts out what he thinks will hinder, and puts in what he thinks will help. He certainly does a great deal more than present polished specimens of the various kinds of woods he has collected. The creative writer---who intends to do something more than present polished specimens of real life---must work on the same plan. He must write for his realer, for his audience.

But just what is it to write for an audience? The essential element in it is some message a somebody. A message is of no value unless it is to somebody be particular. Shouting messages into the air when you do not know whether any one is at hand to hear would be equally foolish whether a writer gave forth his message of inspiration in that way, or a telegraph boy shouted his message in front of the telegraph off{i}ce in the hope that the man to whom the message was addressed might be passing, or that some of him friends might overhear it.

The newspaper reporter goes to see a fire, finds out all about it, writes it up, and sends it to his paper. The paper prints it for the readers, who are anxious to know what the fire was and the damage it did. The reporter

does not write it up in the spirit of doing it for the pleasure there is in nor does he allow himself to do it in the manner his mood dictates. He writes so that certain people will get certain facts and ideas. The facts he had nothing to do with creating, nor did he make the desire of the people. He was simply a messenger, a purveyor.

The producer of literature, we have said, must write for an audience; but he does not go and hunt up his audience, find out its needs, and then tell to it his story. He simple writes for the audience that he knows, which others have prepared for him. To know human life, to know what people really need, is work for a genius. It resembles the building up of a daily paper, with its patronage and its study of the public pulse. But the reporter has little or nothing to do with that. Likewise the ordinary writer should not trouble himself about so large a problem, at least until he has mastered the simpler ones. Writing for an audience if one wants to get printed in a certain magazine is writing those things which one finds by experience the readers of that magazine, as represented in the editor, want to read. Or one may write with his mind on those readers of the magazine whom he knows personally. The essential point is that the effective writer must cease to think of himself when he begins to write, and turn his mental vision steadily upon the likes or needs of his possible readers, selecting some definite reader in particular if need be. At any rate, he must not write vaguely for people he does not know. If he please these he does know, he may also please many he does not know. The best he can do is to take the audience he thoroughly understands, though it be an audience of one, and write for that audience something that will be of value, in the way of amusement or information or inspiration.

CHAPTER XIV.

THE USE OF MODELS IN WRITING FICTION.

We have seen how a real incident is worked over into the fundamental idea for a composition. The same principle ought to hold in the use of real persons in making the characters in, a novel, or any story where character-drawing is an important item. In a novel especially, the characters must be drawn with the greatest care. They must be made genuine personages. Yet the ill-taste of "putting your friends into a story" is only less pronounced than the bad art or drawing characters purely out of the imagination. There is no art in the slavish copying of persons in real life. Yet it is practically impossible to create genuine characters in the mind without reference to real life. The simple solution would seem to be to follow the method of the painter who uses models, though in so doing he does not make portraits. There was a time in drawing when the school of "out-of-the-headers" prevailed, but their work was often grotesque, imperfect, and sometimes utterly futile in expressing even the idea the artist had in mind. The opposite extreme in graphic art is photography. The rational use of models is the happy mean between the two. But the good artist always draws with his eye on the object, and the good writer should write with his eye on a definite conception or some real thing or person, from which he varies consciously and for artistic purpose.

The ordinary observer sees first the peculiarities of a thing. If he is looking at an old gentleman he sees a fly sitting upon the bald spot on his head, a wart on his nose, his collar pulled up behind. But the trained and artistic observer sees the peculiarly perfect outline of the old man's features and form, and in the tottering, gait bent shoulders, and soiled senility a straight, handsome youth, fastidious in his dress and perfect in his form. Such the old man was once, and all the elements of his broken youth are clearly visible under the hapless veneer of time for the one who has an eye to see. This is but one illustration of many that might be offered. A poor shop girl may have the bearing of a princess. Among New York illustrators the typical model for a society girl is a young woman of the most ordinary birth and breeding, misfortunes which are clearly visible in her personal appearance. But she has the bearing, the air of the social queen, and to the artist she is that alone. He does not see the veneer of circumstances, though the real society girl would see nothing else in her humble artistic rival.

In drawing characters the writer has a much larger range of models from which to choose, in one sense. His models are the people he knows by personal association day by day during various periods of his life, from childhood up. Each person he has known has left an impression on his mind, and that impression is the thing he considers. The art of painting requires the actual presence in physical person of the model, a limitation the writer fortunately does not have. At the same time, the artist of the brush can seek new models and bring them into his studio without taking too much time or greatly inconveniencing himself. The writer can get new models only by changing his whole mode of life. Travel is an excellent thing, yet practically it proves inadequate. The fleeting impressions do not remain, and only what remains steadily and permanently in the mind can be used as a model by the novelist.

But during a lifetime one accumulates a large number of models simply by habitually observing everything that comes in one's way. When the writer takes up {the} pen to produce a story, he searches through his mental collection for a suitable model. Sometimes it is necessary to use several models in drawing the same character, one for this characteristic, and another for that. But in writing the novelist should have his eye on his model just as steadily and persistently as the painter, for so alone can he catch the spirit and inner truth of nature; and art. If it is anything, is the interpretation of nature. The ideal character must be made the interpretation of the real one, not a photographic copy, not idealization or glorification or caricature, unless the idealization or glorification or caricature has a definite value in the interpretation.

CHAPTER XV.

CONTRAST.

In all effective writing contrast is far more than a figure of speech: it is an essential element in making strength. A work of literary art without contrast may have all the elements of construction, style, and originality of idea, but it will be weak, narrow, limp. The truth is, contrast is the measure of the breadth of one's observation. We often think of it as a figure of speech, a method of language which we use for effect. A better view of it is as a measure of breadth. You have a dark, wicked man on one side, and a fair, sunny, sweet woman on the other. These are two extremes, a contrast, and they include all between. If a writer understands these extremes he understands all between, and if in a story he sets up one type against another he in a way marks out those extremes as the boundaries of his intellectual field, and he claims all within them. If the contrast is great, he claims a great field; if feeble, then he has only a narrow field.

Contrast and one's power of mastering it indicate one's breadth of thought and especially the breadth of one's thinking in a particular creative attempt. Every writer should strive for the greatest possible breadth, for the greater his breadth the more people there are who will be interested in his work. Narrow minds interest a few people, and broad minds interest correspondingly many. The best way to cultivate breadth is to cultivate the use of contrast in your writing.

But to assume a breadth which one does not have, to pass from one extreme to another without perfect mastery of all that lies between, results in being ridiculous. It is like trying to extend the range of the voice too far. One desires a voice with the greatest possible range; but if in forcing the voice up one breaks into a falsetto, the effect is disastrous. So in seeking range of character expression one must be very careful not to break into a falsetto, while straining the true voice to its utmost in order to extend its range.

Let us now pass from the contrast of characters and situations of the most general kind to contrasts of a more particular sort. Let us consider the use of language first. Light conversation must not last too long or it becomes monotonous, as we all know. But if the writer can pass sometimes rapidly from tight conversation to serious narrative, both the light dialogue and the serious seem the more expressive for the contrast. The only thing to be considered is, can you do it with perfect ease and grace? If you cannot, better let it alone. Likewise, the long sentence may be used in one paragraph, and a fine contrast shown by using very short sentences in the next.

But let us distinguish between variety and contrast. The writer may pass from long sentences to short ones when the reader has tired of long ones, and *vice versa,* he may pass from a tragic character to a comic one in order to rest the mind of the reader. In this there will be no very decided contrast. But when the two extremes are brought close together, are forced together perhaps, then we have an electric effect. To use contrast well requires great skill in the handling of language, for contrast means passing from one extreme to another in a very short space, and if this, passing is not done gracefully, the whole effect is spoiled.

What has been said of contrast in language, character, etc., may also be applied to contrasts in any small detail, incident, or even simile. Let us examine a few of the contrasts in Maupassant, for he is a great adept in their use.

Let us take the opening paragraph of "The Necklace" and see what a marvel of contrast it is: "She was one of those pretty and charming girls who are sometimes, as if by a mistake of destiny, born in a family of clerks. She had no dowry, no expectations, no means of being known, understood, loved, wedded, by any rich and distinguished man; and she had let herself be married to a little clerk in the Ministry of Public Instruction." Notice "pretty and charming"--- "family of clerks." These two contrasted ideas (implied ideas, of course) are gracefully linked by "as if by a mistake of destiny." Then the author goes on to mention what the girl did not have in a way that implies that she ought to have had all these things. She could not be wedded to "any rich

and distinguished man"; "she let herself be married to a little clerk."

The whole of the following description of Madam Loisel is one mass of clever contrasts of the things she might have been, wanted to be, with what she was and had. A little farther on, however, we get a different sort of contrast. Though poor, she has a rich friend. Then her husband brings home an invitation at which he is perfectly delighted. Immediately she is shown wretched, a striking contrast. He is shown patient; she is irritated. She is selfish in wishing a dress and finery; he is unselfish in giving up his gun and the shooting.

With the ball the author gives us a description of Madam Loisel having all she had dreamed of having. Her hopes are satisfied completely, it appears, until suddenly, when she is about to go away, the fact of her lack of wraps contrasts tellingly with her previous attractiveness. These two little descriptions---one of the success of the ball, one of hurrying away in shame, the wretched cab and all---are a most forcible contrast, and most skilfully and naturally represented. The previous happiness is further set into relief by the utter wretchedness she experiences upon discovering the loss of the necklace.

Then we have her new life of hard work, which we contrast in mind not only with what she had really been having, but with that which she had dreamed of having, had seemed about to realize, and had suddenly lost for ever.

Then at last we have the contrast, elaborate, strongly drawn and telling, between Madam Loisel after ten years and her friend, who represents in flesh and blood what she might have been. Then at the end comes the short, sharp contrast of paste and diamonds.

In using contrast one does not have to search for something to set up against something else. Every situation has a certain breadth, it has two sides, whether they are far apart or near together. To give the real effect of a conception it is necessary to pass from one side to the other very rapidly and frequently, for only in so doing can one keep the whole situation in mind. One must see the whole story, both sides and all in between, at the same time. The more one sees at the same time, the more of life one grasps and the more invigorating is the composition. The use of contrast is eminently a matter of acquired skill, and when one has become skilful he uses contrast unconsciously and with the same effort that he makes his choice of words.

APPENDIX

Errors in the Use of Words.

All of. Omit the *of*.

Aggravate. Does not mean *provoke* or *irritate*.

Among one another. This phrase is illogical.

And who. Omit the *and* unless there is a preceding *who* to which this is an addition.

Another from. Should be *another then*.

Anyhow, meaning *at any rate,* is not to be used in literary composition.

Any place. Incorrect for *anywhere*.

At. We live *at* a small place, *in* a large one, and usually *arrive at,* not *in*.

Avocation. Not to be confused with *vocation,* a main calling, since *avocation* is a side calling.

Awful does not mean *very*.

Back out. An Americanism for *withdraw*.

Balance. Not proper for *remainder,* but only for *that which makes equal*.

Beginner. Never say *new beginner*.

Beside; besides. The first means *by the side of,* the second *in addition to*.

Be that as it will. Say, *be that as it may*.

Blame on. We may lay the *blame on,* but we cannot *blame it on* any one.

But what. Should be *but that*.

Calculate. Do not use for *intend*.

Can. Do not use for *may*. "*May* I go with you?" not "*Can* I go with you?"

Clever. Does not mean *good-natured,* but *talented*.

Demean. Means to *behave,* not to *debase* or *degrade*.

Disremember. Now obsolete.

Don't. Not to be used for *doesn't,* after a singular subject such as he.

Else. Not follow by *but*; say, "nothing else *than* pride."

Expect. Do not use for *think,* as in "I *expect* it is so."

Fetch. Means to *go and bring,* hence *go and fetch* is wrong.

Fix. Not used for *arrange* or the like, as "fix the furniture."

From. Say, "He died of cholera," not *from*.

Got. Properly you "have *got*" what you made an effort to get, not what you merely "have."

Graduate. Say, "The man *is graduated* from college," and "The college *graduates* the man."

Had ought. Ought never requires any part of the verb *to have*.

Had rather, had better. Disputed, but used by good writers.

Handy. Does not mean near *by*.

In so far as. Omit the *in*.

Kind of. After these two words omit *a,* and say, "What kind of man," not "What kind of *a* man." Also, do not say, "*kind* of tired."

Lady. Feminine for *lord,* therefore do not speak of a "sales-lady," "a man and his lady," etc.

Last; latter. We say *latter* of two, in preference to *last;* but *last* of three.

Lay; lie. We *lay* a thing down, but we ourselves *lie* down; we say, "He laid the Bible on the table," but "He lay down on the couch;" "The coat has been laid away," and "It has lain in the drawer." *Lay, laid, laid*--takes an object; *lie, lay, lain*--does not.

Learn. Never used as an active verb with an object, a in "I *learned* him his letters." We say, "He *learned* his letters," and "I *taught* him his letters."

Learned. "A *learned* man"--pronounce *learn-ed* with two syllables; but "He has *learned* his lesson"--one syllable.

Like. Do not say, "Do *like* I do." Use *as* when a conjunction is required.

Lives. Do not say, "I had just as *lives* as not," but "I had just as *Lief*."

Lot. Does not mean *many,* as in "a *lot* of men," but one *division,* as, "in that lot."

Lovely. Do not overwork this word. A rose may be *lovely,* but hardly a plate of soup.

Mad. We prefer to say *angry* if we mean out *of temper*.

Mistaken. Some critics insist that it is wrong to say "I am mistaken" when we mean "I mistake."

Love. We *like* candy rather than *love* it. Save Love for something higher.

Most. In writing, do not use *'most* for *almost*.

Mutual friend. Though Dickens used this expression in one of his titles in the sense of common *friend,* it is considered incorrect by many critics. The proper meaning of *mutual* is reciprocal.

Nothing Like. Do not say, "Nothing *like* as handsome."

Of all others. Not proper after a superlative; as, "greatest of all others," the meaning being "the greatest of all," or "great above all others."

Only. Be careful not to place this word so that its application will be doubtful, as in "His mother only spoke to him," meaning "Only his mother."

On to. Not one word like *into*. Use it as you would on and to together.

Orate. Not good usage.

Plenty. Say, "Fruit was plentiful," not "plenty."

Preventative. Should be *preventive*.

Previous. Say, "previously to," not "previous to." Also, do not say, "He was too previous"--it is a pure vulgarism.

Providing. Say, "*Provided* he has money," not "Providing."

Propose. Do not confuse with *purpose*. One proposes a plan, but *purposes* to do something, though it is also possible a *propose,* or make a proposition, to do something.

Quite. Do not say, "Quite a way," or "Quite a good deal," but reserve the word for such phrases as "Quite sure," "Quite to the edge," etc.

Raise; rise. Never tell a person to "raise up," meaning "raise himself up," but to "rise up." Also, do not speak of "raising children," though we may "raise horses."

Scarcely. Do not say, "I shall scarcely (hardly) finish before night," though it is proper to use it of time, as in "I saw him scarcely an hour ago."

Seldom or ever. Incorrect for "seldom if ever."

Set; sit. We *set* the cup down, and sit down ourselves. The hen *sits;* the sun *sets*; a dress *sits*.

Sewerage; sewage. The first means the system of sewers, the second the waste matter.

Some. Do not say, "I am *some* tired," "I like it *some,*" etc.

Stop. Say, "Stay in town," not "*Stop in town*."

Such another. Say "another such."

They. Do not refer to *any one,* by *they, their,* or *them;* as in "If any one wishes a cup of tea, they may get it in the next room." Say, "If any one . . he may . . ."

Transpire. Does not mean "occur," and hence we do not say "Many events transpired that year." We may say, "It transpired that he had been married a year."

Unique. The word means *single, alone, the only one* so we cannot say, "very unique," or the like.

Very. Say, "*very* much pleased," not "*very* pleased," though the latter usage is sustained by some authorities.

Ways. Say, "a long *way,*" not "a long *ways*."

Where. A preposition of place is not required with where, and it is considered incorrect to say, "Where is he gone to?"

Whole of. Omit the *of*.

Without. Do not say, "Without it rains," etc., in the sense of unless, except.

Witness. Do not say, "He witnessed a bull-fight"; reserve it for "witnessing a signature," and the like.

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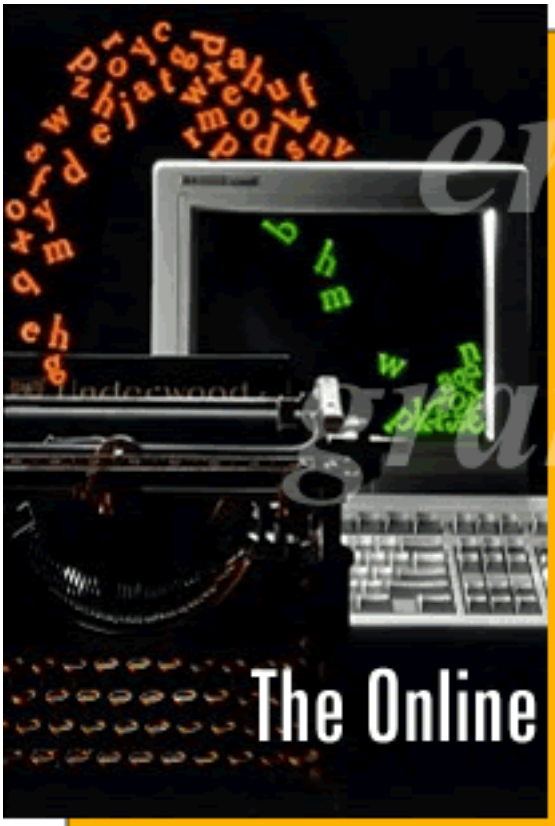
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possessives
pre-determiners
quantifiers 1 - determiners,a few,few,a little,little
quantifiers 2 - many,much,more,most etc.
quantifiers 3 - how,much,many,few,lot etc.
quantifiers 4 - numbers
quantifiers 5 - some and any
quantifiers 6 - something,somebody,someone etc.
quantifiers 7 - enough
question words - which,what,whose
the definite article
the indefinite article
the,a,an

Direct and Indirect Speech

changes of time and place reference
introduction - reported speech, 'that', say, tell, talk, speak
reporting hopes and intentions
reporting orders, requests, suggestions
reporting questions
summary of reporting verbs
tense changes

-ING Form

as present participle
gerund or infinitive?
gerund/infinitive - difference in meaning
gerunds
introduction - present participle, gerund
verbs followed by gerund

Irregular Verbs

common irregular verbs - group 1
common irregular verbs - group 2
common irregular verbs - group 3
introduction - irregular verbs
list of common irregular verb

Nouns

compound nouns
countable & uncountable
menu - nouns
nationalities
noun gender
plurals
use of capital letters

Passive

active/passive equivalents
form -past
function
get/have something done, x needs doing

Possessive with 's and '

possessive

Relative Clauses

defining relative clauses
introduction - defining relative clauses, non-defining relative clauses
non-defining relative clauses
prepositions in relative clauses

The Infinitive

form, with or without 'to'
function
infinitive after question words
negative infinitive
other forms of infinitive
verbs + infinitive with/without noun
verbs followed by infinitive
verbs followed by noun + infinitive
zero infinitive

To Get

examples
get,got,getting

Verbs and Verb Tenses

future continuous
future forms - introduction
future forms - simple future
future perfect
future perfect continuous
future with 'going to'
if sentences with conditional perfect continuous
if sentences with if + past,would,present condtional
if sentences with if,condtional tenses
if sentences with if+not,unless,verbs
if sentences with mixed conditionals
if sentences with perfect conditional,if + past perfect
if sentences with wish, would rather, suppose, what if, if only
if setences with present continuous conditional
menu / introduction
other forms of future
past continuous
past perfect
past perfect continuous
present continuous

present continuous for future events
present perfect 1
present perfect 2
present perfect 3
present perfect 4
present perfect continous
simple past
simple present
simple present for future events
summary
type 1 conditional
zero conditional

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SEARCH BY ALPHABETICAL LETTER

A

Your search for items starting with the letter ***'A'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

irregular comparatives & superlatives *Keywords*: irregular comparatives, superlatives, adjectives
main menu - adjectives *Keywords*: adjectives
comparisons of quantity - menu *Keywords*: quantity, comparison, adjective
not as + adjective + as *Keywords*: not, as, so, not as, not so, adjective
as + adjective + as *Keywords*: as, adjective
the + superlative *Keywords*: the, superlative, adjectives
comparisons of quantity - showing difference *Keywords*: quantity, comparison, adjective, difference
comparisons of quantity - showing no difference *Keywords*: quantity, comparison, adjective, difference
comparatives & superlatives *Keywords*: comparatives, superlatives, adjectives
order of adjectives *Keywords*: order, adjectives
function *Keywords*: order, adjectives, function
form - adjectives *Keywords*: gender, position, form, adjective
comparative + than *Keywords*: comparative , than, adjective

Adverbs

comparative form *Keywords*: comparative, adverbs
manner - adverbs *Keywords*: adverbs, manner
form - adverb *Keywords*: adverb, form
certainty *Keywords*: certainly, definitely, probably, surely
time, adverbs of *Keywords*: adverbs, time
relative adverbs - which,what,whose *Keywords*: where, when, why
interrogative - why, where, how, when *Keywords*: why, where, how, when
function *Keywords*: adverb, function
viewpoint, commenting *Keywords*: adverbs, viewpoint, commenting
place, adverbs of place *Keywords*: adverbs, place
degree - enough,very,too,extremely,almost etc *Keywords*: enough, very, too, extremely, almost, nearly, completely
menu - kinds of adverbs *Keywords*: kinds, adverbs
main menu - adverbs *Keywords*: adverbs

Determiners

possessives *Keywords*: possessive adjectives, possessive pronouns, my, mine, your, yours, his, her, hers, our, ours, their, theirs

exceptions to using the definite article *Keywords*: no definite article, determiner, exceptions
the,a,an *Keywords*: the, a, an, indefinite article, exceptions
distributives - menu *Keywords*: all, both, half, each, every, either, neither
difference words - other,another *Keywords*: other, another
distributives - all, both, half *Keywords*: all, both, half, distributives, determiners
the indefinite article *Keywords*: the, indefinite article, a, an
quantifiers 5 - some and any *Keywords*: determiners, quantifiers, some, any
quantifiers 6 - something,somebody,someone etc. *Keywords*: something, somebody, someone, somewhere, anything, anybody, anyone, anywhere, nothing, nobody, noone, nowhere,
the definite article *Keywords*: the, definite article

-ING Form

as present participle *Keywords*: present participle , with verbs of movement with verbs of perception, as adjective with spend, with waste, with catch, with find, replacing time clause, replacing reason clause

Passive

active/passive equivalents *Keywords*: active, passive equivalent

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B

Your search for items starting with the letter ***'B'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Determiners

distributives - all, both, half *Keywords*: all, both, half, distributives, determiners
distributives - menu *Keywords*: all, both, half, each, every, either, neither

Passive

form -past *Keywords*: be + past participle

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C

Your search for items starting with the letter ***'C'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

irregular comparatives & superlatives *Keywords*: irregular comparatives, superlatives, adjectives
comparatives & superlatives *Keywords*: comparatives, superlatives, adjectives
comparative + than *Keywords*: comparative , than, adjective
comparisons of quantity - showing difference *Keywords*: quantity, comparison, adjective, difference
comparisons of quantity - showing no difference *Keywords*: quantity, comparison, adjective, difference
comparisons of quantity - menu *Keywords*: quantity, comparison, adjective

Adverbs

comparative form *Keywords*: comparative, adverbs
certainty *Keywords*: certainly, definitely, probably, surely
viewpoint, commenting *Keywords*: adverbs, viewpoint, commenting

Determiners

quantifiers 6 - something,somebody,someone etc. *Keywords*: something, somebody, someone, somewhere, anything, anybody, anyone, anywhere, nothing, nobody, noone, nowhere,
menu - function and class *Keywords*: determiners, function, class, pre-determiners
quantifiers 4 - numbers *Keywords*: cardinal, ordinal, fractions, decimals, units, years, zero
quantifiers 3 - how,much,many,few,lot etc. *Keywords*: how, much, many, few, lot, number, several, countable, uncountable

Direct and Indirect Speech

changes of time and place reference *Keywords*: time reference, place reference

Irregular Verbs

common irregular verbs - group 3 *Keywords*: irregular verbs
common irregular verbs - group 1 *Keywords*: irregular verbs
common irregular verbs - group 2 *Keywords*: irregular verbs

Nouns

nationalities *Keywords*: nationalities, country, nouns
use of capital letters *Keywords*: capital letters, names, months, days, holidays, seasons, geographical, names, streets, buildings, titles of books, nouns
countable & uncountable *Keywords*: countable, uncountable, noun
compound nouns *Keywords*: compound nouns, phrasal verbs

Relative Clauses

introduction - defining relative clauses, non-defining relative clauses *Keywords*: defining relative clauses, non-defining relative clauses
prepositions in relative clauses *Keywords*: prepositions, relative clauses
non-defining relative clauses *Keywords*: relative clauses, non-defining

Verbs and Verb Tenses

type 1 conditional *Keywords*: if + present + future, fact
present continuous *Keywords*: -ing, verbs, tenses, present participle, verbs not used in continuous form
future continuous *Keywords*: future, actions in progress
zero conditional *Keywords*: if + present, general truths, instructions
if sentences with if + past,would,present condtional *Keywords*: if + past, would, present condtional
if setences with present continuous conditional *Keywords*: present continuous conditional
if sentences with perfect conditional,if + past perfect *Keywords*: perfect conditional, if + past perfect
if sentences with conditional perfect continuous *Keywords*: conditional perfect continuous
if sentences with mixed conditionals *Keywords*: mixed conditionals
if sentences with if,condtional tenses *Keywords*: if, condtional tenses

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D

Your search for items starting with the letter ***'D'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adverbs

degree - enough,very,too,extremely,almost etc *Keywords*: enough, very, too, extremely, almost, nearly, completely

Determiners

quantifiers 2 - many,much,more,most etc. *Keywords*: many, much, more, most, little, less, least, few, fewer, fewest
defining words - which,whose *Keywords*: which, whose
question words - which,what,whose *Keywords*: which, what, whose
difference words - other,another *Keywords*: other, another
distributives - each, every, either, neither *Keywords*: each, every, either, neither
distributives - menu *Keywords*: all, both, half, each, every, either, neither
menu - function and class *Keywords*: determiners, function, class, pre-determiners
quantifiers 7 - enough *Keywords*: enough, quantifiers, determiners
menu - quantifiers *Keywords*: much, many, a little, a few, some, any
possessives *Keywords*: possessive adjectives, possessive pronouns, my, mine, your, yours, his, her, hers, our, ours, their, theirs
demonstratives - this,that,these,those etc *Keywords*: this, that, these, those, determiners
exceptions to using the definite article *Keywords*: no definite article, determiner, exceptions
the,a,an *Keywords*: the, a, an, indefinite article, exceptions
the definite article *Keywords*: the, definite article
quantifiers 4 - numbers *Keywords*: cardinal, ordinal, fractions, decimals, units, years, zero
distributives - all, both, half *Keywords*: all, both, half, distributives, determiners
quantifiers 6 - something,somebody,someone etc. *Keywords*: something, somebody, someone, somewhere, anything, anybody, anyone, anywhere, nothing, nobody, noone, nowhere,
quantifiers 5 - some and any *Keywords*: determiners, quantifiers, some, any
quantifiers 1 - determiners,a few,few,a little,little *Keywords*: determiners, a few, few, a little, little
quantifiers 3 - how,much,many,few,lot etc. *Keywords*: how, much, many, few, lot, number, several, countable, uncountable
the indefinite article *Keywords*: the, indefinite article, a, an
pre-determiners *Keywords*: such, what, rather, quite

Direct and Indirect Speech

reporting hopes and intentions *Keywords*: hopes, intentions, to-infinitive, that-clause
summary of reporting verbs *Keywords*: summary, reporting verbs, to-infintive, that-clause
reporting orders, requests, suggestions *Keywords*: orders, requests, suggestions, should - omission, that-clause
reporting questions *Keywords*: reporting yes/no questions, reporting questions with question words
changes of time and place reference *Keywords*: time reference, place reference
tense changes *Keywords*: reported speech, tense changes
introduction - reported speech, 'that', say, tell, talk, speak *Keywords*: reported speech, 'that', say, tell, talk, speak

Passive

get/have something done, x needs doing *Keywords*: get, need

Relative Clauses

non-defining relative clauses *Keywords*: relative clauses, non-defining
defining relative clauses *Keywords*: defining relative clauses

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E

Your search for items starting with the letter ***'E'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adverbs

degree - enough,very,too,extremely,almost etc *Keywords*: enough, very, too, extremely, almost, nearly, completely

Determiners

distributives - each, every, either, neither *Keywords*: each, every, either, neither
quantifiers 7 - enough *Keywords*: enough, quantifiers, determiners
exceptions to using the definite article *Keywords*: no definite article, determiner, exceptions
the,a,an *Keywords*: the, a, an, indefinite article, exceptions

To Get

examples *Keywords*: get, got, getting

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F

Your search for items starting with the letter ***'F'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

form - adjectives *Keywords*: gender, position, form, adjective
function *Keywords*: order, adjectives, function

Adverbs

function *Keywords*: adverb, function
form - adverb *Keywords*: adverb, form
comparative form *Keywords*: comparative, adverbs

Determiners

quantifiers 4 - numbers *Keywords*: cardinal, ordinal, fractions, decimals, units, years, zero
quantifiers 2 - many,much,more,most etc. *Keywords*: many, much, more, most, little, less, least, few, fewer, fewest
menu - function and class *Keywords*: determiners, function, class, pre-determiners
quantifiers 1 - determiners,a few,few,a little,little *Keywords*: determiners, a few, few, a little, little

-ING Form

introduction - present participle, gerund *Keywords*: present participle, gerund

Nouns

noun gender *Keywords*: gender, masculine, feminine, noun

Passive

form -past *Keywords*: be + past participle
function *Keywords*: unknown agent, subject, by formal/scientific texts

The Infinitive

verbs followed by infinitive *Keywords*: verbs + infinitive without a noun
form, with or without 'to' *Keywords*: to-infinitive, zero infinitive
function *Keywords*: function, infinitive of purpose, infinitive as subject,

infinitive after adjectives, infinitive with too/enough
other forms of infinitive *Keywords*: perfect infinitive, continuous infinitive, passive infinitive, perfect continuous infinitive

Verbs and Verb Tenses

future continuous *Keywords*: future, actions in progress
future forms - introduction *Keywords*: future, attitude
future with 'going to' *Keywords*: plans, intentions
future perfect *Keywords*: future, completed actions
future perfect continuous *Keywords*: unfinished, future time
other forms of future *Keywords*: is to, obligation, about to, immediate future
future forms - simple future *Keywords*: will/shall, prediction, decision, future facts, certainty

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G

Your search for items starting with the letter ***'G'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

form - adjectives *Keywords*: gender, position, form, adjective

-ING Form

gerund/infinitive - difference in meaning *Keywords*: gerund/infinitive, difference in meaning
gerund or infinitive? *Keywords*: gerund/infinitive-, no difference in meaning
verbs followed by gerund *Keywords*: verb + gerund
gerunds *Keywords*: gerund, as subject, after prepositions, after phrasal verbs, in compound nouns, can't stand.can't help

Nouns

noun gender *Keywords*: gender, masculine, feminine, noun

Passive

get/have something done, x needs doing *Keywords*: get, need

To Get

examples *Keywords*: get, got, getting
get,got,getting *Keywords*: get, got, getting

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H

Your search for items starting with the letter ***'H'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Determiners

distributives - all, both, half *Keywords*: all, both, half, distributives, determiners
distributives - menu *Keywords*: all, both, half, each, every, either, neither

Direct and Indirect Speech

reporting hopes and intentions *Keywords*: hopes, intentions, to-infinitive, that-clause

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I

Your search for items starting with the letter ***'I'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

irregular comparatives & superlatives *Keywords*: irregular comparatives, superlatives, adjectives

Adverbs

interrogative - why, where, how, when *Keywords*: why, where, how, when

Determiners

the,a,an *Keywords*: the, a, an, indefinite article, exceptions
the indefinite article *Keywords*: the, indefinite article, a, an

Direct and Indirect Speech

summary of reporting verbs *Keywords*: summary, reporting verbs, to-infintive, that-clause
reporting hopes and intentions *Keywords*: hopes, intentions, to-infinitive, that-clause
reporting orders, requests, suggestions *Keywords*: orders, requests, suggestions, should - omission, that-clause
changes of time and place reference *Keywords*: time reference, place reference
tense changes *Keywords*: reported speech, tense changes
introduction - reported speech, 'that', say, tell, talk, speak *Keywords*: reported speech, 'that', say, tell, talk, speak

-ING Form

verbs followed by gerund *Keywords*: verb + gerund
introduction - present participle, gerund *Keywords*: present participle, gerund
gerunds *Keywords*: gerund, as subject, after prepositions, after phrasal verbs, in compound nouns, can't stand.can't help
gerund or infinitive? *Keywords*: gerund/infinitive-, no difference in meaning
gerund/infinitive - difference in meaning *Keywords*: gerund/infinitive, difference in meaning
as present participle *Keywords*: present participle , with verbs of movement with verbs of perception, as adjective with spend, with waste, with catch, with find, replacing time clause, replacing reason clause

Irregular Verbs

introduction - irregular verbs *Keywords*: verbs, irregular
list of common irregular verb *Keywords*: irregular, verbs
common irregular verbs - group 1 *Keywords*: irregular verbs
common irregular verbs - group 3 *Keywords*: irregular verbs
common irregular verbs - group 2 *Keywords*: irregular verbs

Relative Clauses

introduction - defining relative clauses, non-defining relative clauses *Keywords*: defining relative clauses, non-defining relative clauses

The Infinitive

negative infinitive *Keywords*: negative infinitive
infinitive after question words *Keywords*: infinitive, question words
function *Keywords*: function, infinitive of purpose, infinitive as subject, infinitive after adjectives, infinitive with too/enough
other forms of infinitive *Keywords*: perfect infinitive, continuous infinitive, passive infinitive, perfect continuous infinitive
verbs followed by infinitive *Keywords*: verbs + infinitive without a noun
verbs followed by noun + infinitive *Keywords*: verb + noun + infinitive
verbs + infinitive with/without noun *Keywords*: verb with or without noun + infinitive
zero infinitive *Keywords*: zero infinitive
form, with or without 'to' *Keywords*: to-infinitive, zero infinitive

Verbs and Verb Tenses

if sentences with mixed conditionals *Keywords*: mixed conditionals
menu / introduction *Keywords*: menu, introduction, tenses
if sentences with if,condtional tenses *Keywords*: if, condtional tenses
zero conditional *Keywords*: if + present, general truths, instructions
type 1 conditional *Keywords*: if + present + future, fact
if sentences with if + past,would,present condtional *Keywords*: if + past, would, present condtional
if setences with present continuous conditional *Keywords*: present continuous conditional
if sentences with conditional perfect continuous *Keywords*: conditional perfect continuous
if sentences with if+not,unless,verbs *Keywords*: if+not, unless, verbs
if sentences with wish, would rather, suppose, what if, if only *Keywords*: wish, would rather, suppose, what if, if only
if sentences with perfect conditional,if + past perfect *Keywords*: perfect conditional, if + past perfect

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J

Your search for items starting with the letter ***'J'*** has not returned any related items. You may have better luck with a keyword search using the keyword search box.

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K

Your search for items starting with the letter ***'K'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adverbs

menu - kinds of adverbs *Keywords*: kinds, adverbs

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L

Your search for items starting with the letter ***'L'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Determiners

quantifiers 1 - determiners,a few,few,a little,little *Keywords*: determiners, a few, few, a little, little
quantifiers 2 - many,much,more,most etc. *Keywords*: many, much, more, most, little, less, least, few, fewer, fewest

Irregular Verbs

list of common irregular verb *Keywords*: irregular, verbs

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M

Your search for items starting with the letter ***'M'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

main menu - adjectives *Keywords*: adjectives

Adverbs

menu - kinds of adverbs *Keywords*: kinds, adverbs
main menu - adverbs *Keywords*: adverbs
manner - adverbs *Keywords*: adverbs, manner

Determiners

distributives - menu *Keywords*: all, both, half, each, every, either, neither
quantifiers 2 - many,much,more,most etc. *Keywords*: many, much, more, most, little, less, least, few, fewer, fewest
menu - quantifiers *Keywords*: much, many, a little, a few, some, any
menu - function and class *Keywords*: determiners, function, class, pre-determiners

Nouns

menu - nouns *Keywords*: nouns
noun gender *Keywords*: gender, masculine, feminine, noun

Verbs and Verb Tenses

menu / introduction *Keywords*: menu, introduction, tenses
if sentences with mixed conditionals *Keywords*: mixed conditionals

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N

Your search for items starting with the letter ***'N'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

not as + adjective + as *Keywords*: not, as, so, not as, not so, adjective

Determiners

quantifiers 4 - numbers *Keywords*: cardinal, ordinal, fractions, decimals, units, years, zero
quantifiers 3 - how,much,many,few,lot etc. *Keywords*: how, much, many, few, lot, number, several, countable, uncountable
distributives - each, every, either, neither *Keywords*: each, every, either, neither
quantifiers 6 - something,somebody,someone etc. *Keywords*: something, somebody, someone, somewhere, anything, anybody, anyone, anywhere, nothing, nobody, noone, nowhere,

Nouns

plurals *Keywords*: singular plural, irregular plural, noun
countable & uncountable *Keywords*: countable, uncountable, noun
compound nouns *Keywords*: compound nouns, phrasal verbs
use of capital letters *Keywords*: capital letters, names, months, days, holidays, seasons, geographical, names, streets, buildings, titles of books, nouns
noun gender *Keywords*: gender, masculine, feminine, noun
menu - nouns *Keywords*: nouns
nationalities *Keywords*: nationalities, country, nouns

Relative Clauses

non-defining relative clauses *Keywords*: relative clauses, non-defining

The Infinitive

negative infinitive *Keywords*: negative infinitive
verbs followed by noun + infinitive *Keywords*: verb + noun + infinitive
verbs + infinitive with/without noun *Keywords*: verb with or without noun + infinitive

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O

Your search for items starting with the letter ***'O'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

order of adjectives *Keywords*: order, adjectives
function *Keywords*: order, adjectives, function

Determiners

difference words - other,another *Keywords*: other, another
quantifiers 4 - numbers *Keywords*: cardinal, ordinal, fractions, decimals, units, years, zero

Direct and Indirect Speech

reporting orders, requests, suggestions *Keywords*: orders, requests, suggestions, should - omission, that-clause

The Infinitive

other forms of infinitive *Keywords*: perfect infinitive, continuous infinitive, passive infinitive, perfect continuous infinitive

Verbs and Verb Tenses

other forms of future *Keywords*: is to, obligation, about to, immediate future

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P

Your search for items starting with the letter ***'P'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adverbs

place, adverbs of place *Keywords*: adverbs, place

Determiners

menu - function and class *Keywords*: determiners, function, class, pre-determiners
pre-determiners *Keywords*: such, what, rather, quite
possessives *Keywords*: possessive adjectives, possessive pronouns, my, mine, your, yours, his, her, hers, our, ours, their, theirs

-ING Form

as present participle *Keywords*: present participle , with verbs of movement with verbs of perception, as adjective with spend, with waste, with catch, with find, replacing time clause, replacing reason clause
introduction - present participle, gerund *Keywords*: present participle, gerund

Nouns

plurals *Keywords*: singular plural, irregular plural, noun

Passive

form -past *Keywords*: be + past participle
function *Keywords*: unknown agent, subject, by formal/scientific texts
get/have something done, x needs doing *Keywords*: get, need
active/passive equivalents *Keywords*: active, passive equivalent

Possessive with 's and '

possessive *Keywords*: possessive, time expressions, apostrophe, names, possessive

Relative Clauses

prepositions in relative clauses *Keywords*: prepositions, relative clauses
defining relative clauses *Keywords*: defining relative clauses

Verbs and Verb Tenses

past perfect *Keywords*: past perfect, just
present perfect 1 *Keywords*: present perfect, past participle, irregular verbs
present continuous *Keywords*: -ing, verbs, tenses, present participle, verbs not used in continuous form
present perfect 2 *Keywords*: present perfect, ever, never, already, yet
present perfect 3 *Keywords*: present perfect, simple past, time, attitude
present perfect 4 *Keywords*: present perfect, for, since
past continuous *Keywords*: past continuous, description, narrative
past perfect continuous *Keywords*: past perfect continuous, process, reported speech
present continuous for future events *Keywords*: arrangements, future
if sentences with wish, would rather, suppose, what if, if only *Keywords*: wish, would rather, suppose, what if, if only
present perfect continous *Keywords*: present perfect continous, present participle

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Q

Your search for items starting with the letter ***'Q'*** has returned the following list.
The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

comparisons of quantity - showing no difference *Keywords*: quantity, comparison, adjective, difference
comparisons of quantity - showing difference *Keywords*: quantity, comparison, adjective, difference
comparisons of quantity - menu *Keywords*: quantity, comparison, adjective

Determiners

quantifiers 6 - something,somebody,someone etc. *Keywords*: something, somebody, someone, somewhere, anything, anybody, anyone, anywhere, nothing, nobody, noone, nowhere,
quantifiers 5 - some and any *Keywords*: determiners, quantifiers, some, any
quantifiers 1 - determiners,a few,few,a little,little *Keywords*: determiners, a few, few, a little, little
quantifiers 3 - how,much,many,few,lot etc. *Keywords*: how, much, many, few, lot, number, several, countable, uncountable
pre-determiners *Keywords*: such, what, rather, quite
question words - which,what,whose *Keywords*: which, what, whose
quantifiers 4 - numbers *Keywords*: cardinal, ordinal, fractions, decimals, units, years, zero
quantifiers 7 - enough *Keywords*: enough, quantifiers, determiners
quantifiers 2 - many,much,more,most etc. *Keywords*: many, much, more, most, little, less, least, few, fewer, fewest
menu - quantifiers *Keywords*: much, many, a little, a few, some, any

Direct and Indirect Speech

reporting questions *Keywords*: reporting yes/no questions, reporting questions with question words

The Infinitive

infinitive after question words *Keywords*: infinitive, question words

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R

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Adverbs

relative adverbs - which,what,whose *Keywords*: where, when, why

Determiners

pre-determiners *Keywords*: such, what, rather, quite

Direct and Indirect Speech

summary of reporting verbs *Keywords*: summary, reporting verbs, to-infintive, that-clause
reporting hopes and intentions *Keywords*: hopes, intentions, to-infinitive, that-clause
reporting orders, requests, suggestions *Keywords*: orders, requests, suggestions, should - omission, that-clause
reporting questions *Keywords*: reporting yes/no questions, reporting questions with question words
changes of time and place reference *Keywords*: time reference, place reference
tense changes *Keywords*: reported speech, tense changes
introduction - reported speech, 'that', say, tell, talk, speak *Keywords*: reported speech, 'that', say, tell, talk, speak

Relative Clauses

non-defining relative clauses *Keywords*: relative clauses, non-defining
prepositions in relative clauses *Keywords*: prepositions, relative clauses
defining relative clauses *Keywords*: defining relative clauses
introduction - defining relative clauses, non-defining relative clauses *Keywords*: defining relative clauses, non-defining relative clauses

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S

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The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

the + superlative *Keywords*: the, superlative, adjectives
comparatives & superlatives *Keywords*: comparatives, superlatives, adjectives

Determiners

quantifiers 6 - something,somebody,someone etc. *Keywords*: something, somebody, someone, somewhere, anything, anybody, anyone, anywhere, nothing, nobody, noone, nowhere,
quantifiers 5 - some and any *Keywords*: determiners, quantifiers, some, any
pre-determiners *Keywords*: such, what, rather, quite

Direct and Indirect Speech

summary of reporting verbs *Keywords*: summary, reporting verbs, to-infintive, that-clause
introduction - reported speech, 'that', say, tell, talk, speak *Keywords*: reported speech, 'that', say, tell, talk, speak

Verbs and Verb Tenses

simple present for future events *Keywords*: future, facts, timetable, calendar
simple past *Keywords*: simple past, form, function, irregular verbs, irregular verbs, auxiliary 'did', ago
simple present *Keywords*: verbs, tenses, present simple
summary *Keywords*: verb tenses, present tenses, perfect tenses, conditional tenses, past tenses, future tenses

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T

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The item may appear in the top heading, main sub-heading or in the list of keywords.

Adjectives

the + superlative *Keywords*: the, superlative, adjectives
comparative + than *Keywords*: comparative , than, adjective

Adverbs

time, adverbs of *Keywords*: adverbs, time

Determiners

the indefinite article *Keywords*: the, indefinite article, a, an
demonstratives - this,that,these,those etc *Keywords*: this, that, these, those, determiners
the,a,an *Keywords*: the, a, an, indefinite article, exceptions
the definite article *Keywords*: the, definite article

Direct and Indirect Speech

changes of time and place reference *Keywords*: time reference, place reference
tense changes *Keywords*: reported speech, tense changes

The Infinitive

verbs + infinitive with/without noun *Keywords*: verb with or without noun + infinitive
infinitive after question words *Keywords*: infinitive, question words
negative infinitive *Keywords*: negative infinitive
zero infinitive *Keywords*: zero infinitive
other forms of infinitive *Keywords*: perfect infinitive, continuous infinitive, passive infinitive, perfect continuous infinitive
form, with or without 'to' *Keywords*: to-infinitive, zero infinitive
verbs followed by infinitive *Keywords*: verbs + infinitive without a noun
verbs followed by noun + infinitive *Keywords*: verb + noun + infinitive
function *Keywords*: function, infinitive of purpose, infinitive as subject, infinitive after adjectives, infinitive with too/enough

To Get

examples *Keywords*: get, got, getting
get,got,getting *Keywords*: get, got, getting

Verbs and Verb Tenses

present perfect continous *Keywords*: present perfect continous, present participle
simple present *Keywords*: verbs, tenses, present simple
future continuous *Keywords*: future, actions in progress
present continuous *Keywords*: -ing, verbs, tenses, present participle, verbs not used in continuous form
present perfect 1 *Keywords*: present perfect, past participle, irregular verbs
present perfect 2 *Keywords*: present perfect, ever, never, already, yet
present perfect 3 *Keywords*: present perfect, simple past, time, attitude
present perfect 4 *Keywords*: present perfect, for, since
summary *Keywords*: verb tenses, present tenses, perfect tenses, conditional tenses, past tenses, future tenses
simple past *Keywords*: simple past, form, function, irregular verbs, irregular verbs, auxiliary 'did', ago
past continuous *Keywords*: past continuous, description, narrative
past perfect *Keywords*: past perfect, just
past perfect continuous *Keywords*: past perfect continuous, process, reported speech
future forms - introduction *Keywords*: future, attitude
future forms - simple future *Keywords*: will/shall, prediction, decision, future facts, certainty
present continuous for future events *Keywords*: arrangements, future
future with 'going to' *Keywords*: plans, intentions
menu / introduction *Keywords*: menu, introduction, tenses
future perfect *Keywords*: future, completed actions
future perfect continuous *Keywords*: unfinished, future time
other forms of future *Keywords*: is to, obligation, about to, immediate future
type 1 conditional *Keywords*: if + present + future, fact
simple present for future events *Keywords*: future, facts, timetable, calendar

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U

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The item may appear in the top heading, main sub-heading or in the list of keywords.

Determiners

quantifiers 3 - how,much,many,few,lot etc. *Keywords*: how, much, many, few, lot, number, several, countable, uncountable
quantifiers 4 - numbers *Keywords*: cardinal, ordinal, fractions, decimals, units, years, zero

Nouns

use of capital letters *Keywords*: capital letters, names, months, days, holidays, seasons, geographical, names, streets, buildings, titles of books, nouns
countable & uncountable *Keywords*: countable, uncountable, noun

Verbs and Verb Tenses

if sentences with wish, would rather, suppose, what if, if only
Keywords: wish, would rather, suppose, what if, if only

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V

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The item may appear in the top heading, main sub-heading or in the list of keywords.

Adverbs

viewpoint, commenting *Keywords*: adverbs, viewpoint, commenting

Direct and Indirect Speech

summary of reporting verbs *Keywords*: summary, reporting verbs, to-infintive, that-clause

-ING Form

verbs followed by gerund *Keywords*: verb + gerund

Irregular Verbs

common irregular verbs - group 2 *Keywords*: irregular verbs
common irregular verbs - group 1 *Keywords*: irregular verbs
list of common irregular verb *Keywords*: irregular, verbs
introduction - irregular verbs *Keywords*: verbs, irregular
common irregular verbs - group 3 *Keywords*: irregular verbs

The Infinitive

verbs followed by noun + infinitive *Keywords*: verb + noun + infinitive
verbs + infinitive with/without noun *Keywords*: verb with or without noun + infinitive
verbs followed by infinitive *Keywords*: verbs + infinitive without a noun

Verbs and Verb Tenses

present continuous *Keywords*: -ing, verbs, tenses, present participle, verbs not used in continuous form
simple past *Keywords*: simple past, form, function, irregular verbs, irregular verbs, auxiliary 'did', ago
future forms - introduction *Keywords*: future, attitude
past perfect continuous *Keywords*: past perfect continuous, process, reported speech
past perfect *Keywords*: past perfect, just
future forms - simple future *Keywords*: will/shall, prediction, decision, future facts, certainty

past continuous *Keywords*: past continuous, description, narrative
present perfect continous *Keywords*: present perfect continous, present participle
present perfect 4 *Keywords*: present perfect, for, since
present perfect 3 *Keywords*: present perfect, simple past, time, attitude
present continuous for future events *Keywords*: arrangements, future
present perfect 1 *Keywords*: present perfect, past participle, irregular verbs
if sentences with if,condtional tenses *Keywords*: if, condtional tenses
simple present *Keywords*: verbs, tenses, present simple
summary *Keywords*: verb tenses, present tenses, perfect tenses, conditional tenses, past tenses, future tenses
present perfect 2 *Keywords*: present perfect, ever, never, already, yet
if sentences with if + past,would,present condtional *Keywords*: if + past, would, present condtional
menu / introduction *Keywords*: menu, introduction, tenses
if sentences with wish, would rather, suppose, what if, if only *Keywords*: wish, would rather, suppose, what if, if only
if sentences with if+not,unless,verbs *Keywords*: if+not, unless, verbs
if sentences with mixed conditionals *Keywords*: mixed conditionals
if sentences with conditional perfect continuous *Keywords*: conditional perfect continuous
future perfect continuous *Keywords*: unfinished, future time
if setences with present continuous conditional *Keywords*: present continuous conditional
simple present for future events *Keywords*: future, facts, timetable, calendar
type 1 conditional *Keywords*: if + present + future, fact
zero conditional *Keywords*: if + present, general truths, instructions
other forms of future *Keywords*: is to, obligation, about to, immediate future
future perfect *Keywords*: future, completed actions
future continuous *Keywords*: future, actions in progress
future with 'going to' *Keywords*: plans, intentions
if sentences with perfect conditional,if + past perfect *Keywords*: perfect conditional, if + past perfect

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W

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The item may appear in the top heading, main sub-heading or in the list of keywords.

Adverbs

relative adverbs - which,what,whose *Keywords*: where, when, why
interrogative - why, where, how, when *Keywords*: why, where, how, when

Determiners

pre-determiners *Keywords*: such, what, rather, quite
defining words - which,whose *Keywords*: which, whose
question words - which,what,whose *Keywords*: which, what, whose

The Infinitive

verbs + infinitive with/without noun *Keywords*: verb with or without noun + infinitive
form, with or without 'to' *Keywords*: to-infinitive, zero infinitive

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Z

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The item may appear in the top heading, main sub-heading or in the list of keywords.

Determiners

quantifiers 4 - numbers *Keywords*: cardinal, ordinal, fractions, decimals, units, years, zero

The Infinitive

zero infinitive *Keywords*: zero infinitive
form, with or without 'to' *Keywords*: to-infinitive, zero infinitive

Verbs and Verb Tenses

zero conditional *Keywords*: if + present, general truths, instructions

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THE QUANTIFIERS

NUMBERS

The **cardinal** numbers (one, two, three, etc.) are adjectives referring to quantity, and the **ordinal** numbers (first, second, third, etc.) refer to distribution.

Number	Ordinal	Cardinal
1	one	first
2	two	second
3	three	third
4	four	fourth
5	five	fifth
6	six	sixth
7	seven	seventh
8	eight	eighth
9	nine	ninth
10	ten	tenth
11	eleven	eleventh
12	twelve	twelfth
13	thirteen	thirteenth
14	fourteen	fourteenth
15	fifteen	fifteenth
16	sixteen	sixteenth
17	seventeen	seventeenth
18	eighteen	eighteenth
19	nineteen	nineteenth
20	twenty	twentieth
21	twenty-one	twenty-first
22	twenty-two	twenty-second
23	twenty-three	twenty-third
24	twenty-four	twenty-fourth
25	twenty-five	twenty-fifth
26	twenty-six	twenty-sixth
27	twenty-seven	twenty-seventh
28	twenty-eight	twenty-eighth
29	twenty-nine	twenty-ninth
30	thirty	thirtieth
31	thirty-one	thirty-first
40	forty	fortieth
50	fifty	fiftieth
60	sixty	sixtieth
70	seventy	seventieth
80	eighty	eightieth
90	ninety	ninetieth
100	one hundred	hundredth
500	five hundred	five hundredth
1,000	one thousand	thousandth
100,000	one hundred thousand	hundred thousandth
1,000,000	one million	millionth

Examples:

- There are ***twenty-five*** people in the room.
- He was the ***fourteenth*** person to win the award since 1934.
- ***Six hundred thousand*** people were left homeless after the earthquake.
- I must have asked you ***twenty*** times to be quiet.
- He went to Israel for the ***third*** time this year.

Fractions and decimals

Said	Written	Said
half	0.5	point five
a quarter	0.25	point two five
three quarters	0.75	point seven five

Percentages

Written	Said
25%	twenty five percent
50%	fifty percent
75%	seventy five percent
100%	a/one hundred percent

Units

Written	Said
$1,200	one thousand two hundred dollars
£16,486	sixteen thousand four hundred and eighty-six pounds
545kms	five hundred and forty-five kilometres
$25.35	twenty-five dollars thirty-five

Years

Written	Said
1988	Nineteen eighty-eight
1864	Eighteen sixty-four
1999	Nineteen ninety-nine

How to say '0'

nought	**used in mathematical expressions and decimals:** '***nought*** times three equals ***nought***' 0.3 = '***nought*** point three' (or 'point three') 0.03 = 'point ***nought*** three'

zero	**used in scientific expressions, especially temperatures:** 20ºC = minus twenty degrees *or* twenty degrees below ***zero*** **also used to mean 'the lowest point':** 'The heavy rain reduced visibility to ***zero***'
'**o**' (the letter)	**used in telephone numbers:** 0171 390 0062 = '***o*** one seven one three nine ***o*** double ***o*** six two'
nil/nothing	**used to express the score in games such as football:** 2 - 0 = 'two ***nil***' or 'two ***nothing***'

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DETERMINERS

FUNCTION AND CLASSES OF DETERMINERS

Function

Determiners are words placed in front of a noun to make it clear what the noun refers to. The word '*people*' by itself is a general reference to some group of human beings. If someone says '***these** people*', we know which group they are talking about, and if they say '***a lot of** people*' we know how big the group is.

Classes of Determiners

There are several classes of determiners:

Definite and Indefinite articles
the, a, an

Demonstratives
this, that, these, those

Possessives
my, your, his, her, its, our, their

Quantifiers
a few, a little, much, many, a lot of, most, some, any, enough, etc.

Numbers
one, ten, thirty, etc.

Distributives
all, both, half, either, neither, each, every

Difference words
other, another

Question words
Which, what, whose

Defining words
which, whose

The following words are pre-determiners. They go before determiners, such as articles: *such and what, half, rather, quite*

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DEFINITE AND INDEFINITE ARTICLES

THE, A, AN

Definite article: THE
Indefinite article: A/AN
Exceptions to using the definite article

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DEFINITE ARTICLE

THE

Articles in English are invariable. That is, they do not change according to the gender or number of the noun they refer to, e.g. **the boy, the woman, the children**

'The' is used:

1. to refer to something which has already been mentioned.

> Example: An elephant and a mouse fell in love.
> **The mouse** loved **the elephant's** long trunk,
> and **the elephant** loved **the mouse's** tiny nose.

2. when both the speaker and listener know what is being talked about, even if it has not been mentioned before.

> Example: 'Where's **the bathroom?**'
> 'It's on **the first floor**.'

3. in sentences or clauses where we define or identify a particular person or object:

> Examples: **The man** who wrote this book is famous.
> 'Which car did you scratch?' '**The red one**.
> My house is **the** one with a blue door.'

4. to refer to objects we regard as unique:

> Examples: **the sun**, **the moon**, **the world**

5. before superlatives and ordinal numbers: (see Adjectives)

> Examples: **the highest** building, **the first** page, **the last** chapter.

6. with adjectives, to refer to a whole group of people:

> Examples: **the** Japanese (see Nouns - Nationalities), **the** old

7. with names of geographical areas and oceans:

> Examples: **the** Caribbean, **the** Sahara, **the** Atlantic

8. with decades, or groups of years:

> Example: she grew up in **the** seventies

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COMPARISON OF ADJECTIVES

THE + SUPERLATIVE

'the' is placed before the superlative:

For example: He is ***the richest*** man in the world.

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COMPARISON OF ADJECTIVES

IRREGULAR COMPARATIVES AND SUPERLATIVES

These adjectives have completely irregular comparative and superlative forms:

Adjective	Comparative	Superlative
good	*better*	*best*
bad	*worse*	*worst*
little	*less*	*least*
much	*more*	*most*
far	*further / farther*	*furthest / farthest*

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COMPARISON OF ADJECTIVES

FORMING THE COMPARATIVE AND SUPERLATIVE

Number of syllables	Comparative	Superlative
one syllable	**+ -er**	**+ -est**
tall	*taller*	*tallest*
one syllable with the spelling ***consonant + single vowel + consonant*:** double the final consonant:		
fat	*fatter*	*fattest*
big	*bigger*	*biggest*
sad	*sadder*	*saddest*



Number of syllables	Comparative	Superlative
two syllables	**+ -er OR more + adj**	**+ -est OR most + adj**
ending in: *-y, -ly, -ow* ending in: *-le, -er or -ure* these common adjectives - handsome, polite, pleasant, common, quiet		
happy	*happier/ more happy*	*happiest/ most happy*
yellow	*yellower/ more yellow*	*yellowest/ most yellow*
simple	*simpler/ more simple*	*simplest/ most simple*
tender	*tenderer/ more tender*	*tenderest/ most tender*
If you are not sure, use *MORE + OR MOST +* Note: Adjectives ending in *'-y'* like *happy, pretty, busy, sunny, lucky* etc:. replace the *-y* with *-ier* or *-iest* in the comparative and superlative form		
busy	*busier*	*busiest*

Number of syllables	Comparative	Superlative
three syllables or more	**more + adj**	**most + adj**
important	*more important*	*most important*
expensive	*more expensive*	*most expensive*

Examples:

a. A cat is ***fast***, a tiger is ***faster*** but a cheetah is ***the fastest***
b. A car is ***heavy***, a truck is ***heavier***, but a train is ***the heaviest***
c. A park bench is ***comfortable***, a restaurant chair is ***more comfortable***, but a sofa is the ***most comfortable***

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FORM AND FUNCTION OF ADJECTIVES

ORDER

Where a number of adjectives are used together, the order depends on the function of the adjective. The usual order is:

Value/opinion, Size, Age/Temperature, Shape, Colour, Origin, Material

Value/opinion	delicious, lovely, charming
Size	small, huge, tiny
Age/Temperature	old, hot, young
Shape	round, square, rectangular
Colour	red, blonde, black
Origin	Swedish, Victorian, Chinese
Material	plastic, wooden, silver

Examples:

- a ***lovely old red*** post-box
- some ***small round plastic*** tables
- some ***charming small silver*** ornaments

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FORM AND FUNCTION OF ADJECTIVES

FUNCTION

Adjectives tell us more about a noun. They can:

Describe **feelings or qualities**:

He is a ***lonely*** man
They are ***honest*** people

Give **nationality or origin**:

Pierre is ***French***
This clock is ***German***
Our house is ***Victorian***

Tell more about a thing's **characteristics**:

A ***wooden*** table.
The knife is ***sharp***.

Tell us about **age**:

He's a ***young*** man
My coat is very ***old***

Tell us about **size and measurement**:

John is a ***tall*** man.
This is a very ***long*** film.

Tell us about **colour**:

Paul wore a ***red*** shirt.
The sunset was ***crimson*** and *gold*.

Tell us about **material/what something is made of**:

It was a ***wooden*** table
She wore a ***cotton*** dress

Tell us about **shape**:

A ***rectangular*** box
A ***square*** envelope

Express a **judgement or a value**:

A ***fantastic*** film

Grammar is ***boring***.

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FORM AND FUNCTION OF ADJECTIVES

FORM

1. Adjectives are **invariable**:
They do not change their form depending on the gender or number of the noun.

*A **hot** potato*	*Some **hot** potatoes*

2. To **emphasise** or strengthen the meaning of an adjective use '**very**' or '**really**':

*A **very hot** potato*	*Some **really hot** potatoes.*

(**BUT** see also Modifiers/Adverbs)

3. **Position** of adjectives:
a) Usually **in front of** a noun: *A **beautiful** girl.*



b) **After** verbs like "to be", "to seem" , "to look", "to taste":

- *The girl is beautiful*
- *You look tired*
- *This meat tastes funny.*

c) **After** the noun: in some fixed expressions:

- *The Princess Royal*
- *The President elect*
- *a court martial*

the adjectives ***involved, present, concerned***:

1. I want to see the people ***involved/concerned*** (= the people who have something to do with the matter)
2. Here is a list of the people ***present*** (= the people who were in the building or at the meeting)

Be careful! When these adjectives are used before the noun they have a different meaning:

- An ***involved*** discussion = detailed, complex
- A ***concerned*** father = worried, anxious
- The ***present*** situation = current, happening now

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ADVERBS - FUNCTION

Adverbs modify, or tell us more about other words, usually **verbs**:

- The bus moved ***slowly***.
- The bears ate ***greedily***.

Sometimes they tell us more about **adjectives**:

- You look ***absolutely*** fabulous!

They can also modify other **adverbs**:

- She played the violin ***extremely*** well.
- You're speaking ***too*** quietly.

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ADVERBS - MENU

- Function
- Form
- Comparative forms
- Kinds of adverbs

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ADVERBS - FORM

1. In most cases, an **adverb** is formed by adding ***'-ly'*** to an **adjective**:

Adjective	Adverb
cheap	cheaply
quick	quickly
slow	slowly

Examples:

- Time goes ***quickly***.
- He walked ***slowly*** to the door.
- She ***certainly*** had an interesting life.
- He ***carefully*** picked up the sleeping child.

If the adjective ends in ***'-y'***, replace the ***'y'*** with ***'i'*** and add ***'-ly'***:

Adjective	Adverb
easy	easily
angry	angrily
happy	happily
lucky	luckily

If the adjective ends in -***'able', '-ible'***, or ***'-le'***, replace the ***'-e'*** with ***'-y'***:

Adjective	Adverb
probable	probably
terrible	terribly
gentle	gently

If the adjective ends in ***'-ic'***, add ***'-ally'***:

Adjective	Adverb
basic	basically
economic	economically
tragic	tragically

Note: Exception: ***public - publicly***

2. Some adverbs have the **same form** as the adjective:

Adjective / Adverb	
early	late
fast	near
hard	straight
high	wrong

Compare:

- It is a ***fast*** car.
- He drives very ***fast***.
- This is a ***hard*** exercise.
- He works ***hard***.
- We saw many ***high*** buildings.
- The bird flew ***high*** in the sky.

3. '***Well***' and '***good***'

'Well' is the adverb that corresponds to the adjective ***'good'***.

Examples:

- He is a ***good*** student.
- He studies ***well***.
- She is a ***good*** pianist.
- She plays the piano ***well***.
- They are ***good*** swimmers.
- They swim ***well***.

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COMPARATIVE FORMS OF ADVERBS

In general, comparative and superlative forms of adverbs are the same as for adjectives:

- add ***-er*** or ***-est*** to short adverbs:

Adverb	Comparative	Superlative
hard	hard***er***	the hard***est***
late	lat***er***	the lat***est***
fast	fast***er***	the fast***est***

Example:

- Jim works ***harder*** than his brother.
- Everyone in the race ran ***fast***, but John ran ***the fastest*** of all.

with adverbs ending in ***-ly*****,** use ***more*** for the comparative and ***most*** for the superlative:

Adverb	Comparative	Superlative
quietly	***more*** quiet***ly***	***most*** quiet***ly***
slowly	***more*** slow***ly***	***most*** slow***ly***
seriously	***more*** serious***ly***	***most*** serious***ly***

Example:

- The teacher spoke ***more slowly*** to help us to understand.
- Could you sing ***more quietly*** please?

Some adverbs have irregular comparative forms:

Adverb	Comparative	Superlative
badly	***worse***	***worst***
far	***farther/further***	***farthest/furthest***
little	***less***	***least***
well	***better***	***best***

Example:

- The little boy ran ***further*** than his friends.
- You're driving ***worse*** today than yesterday !

BE CAREFUL! Sometimes ***'most***' can mean ***'very'***:

- We were ***most*** grateful for your help

- I am ***most*** impressed by this application.

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KINDS OF ADVERBS

There are several classes or 'kinds' of adverbs that we use for specific functions:

1. Adverbs of manner
2. Adverbs of place
3. Adverbs of time
4. Adverbs of certainty
5. Adverbs of degree
6. Interrogative adverbs
7. Relative adverbs
8. Viewpoint and commenting adverbs

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KINDS OF ADVERBS

ADVERBS OF MANNER

Adverbs of manner tell us **how** something happens. They are usually placed **after the main verb** or **after the object.**

Examples:

- He swims ***well***, (after the main verb)
- He ran... ***rapidly***, ***slowly***, ***quickly***..
- She spoke... ***softly***, ***loudly***, ***aggressively***..
- James coughed ***loudly*** to attract her attention.
- He plays the flute ***beautifully***. (after the object)
- He ate the chocolate cake ***greedily***.

BE CAREFUL! The adverb should **not** be put **between** the verb and the object:

- He ate *greedily* the chocolate cake **[incorrect]**
- He ate the chocolate cake *greedily* **[correct]**

If there is a **preposition** before the object, e.g. ***at***, ***towards***, we can place the adverb either before the preposition or after the object.

Example:

- The child ran *happily* ***towards*** his mother.
- The child ran ***towards*** his mother *happily*.

Sometimes an adverb of manner is placed before a verb + object to add emphasis:

- He ***gently*** woke the sleeping woman.

Some writers put an adverb of manner at the beginning of the sentence to catch our attention and make us curious:

- ***Slowly*** she picked up the knife.

(We want to know ***what*** happened *slowly*, ***who*** did it *slowly*, ***why*** *they did it slowly*)

However, adverbs should always come **AFTER intransitive verbs** (=verbs which have no object).

Example:

- The town grew ***quickly***
- He waited ***patiently***

Also, these common adverbs are almost always placed **AFTER the verb:**

- ***well***
- ***badly***
- ***hard***
- ***fast***

The position of the adverb is important when there is more than one verb in a sentence. If the adverb is placed after a ***clause,*** then it modifies the **whole action** described by the clause.

Notice the difference in meaning between the following pairs of sentences:

- She ***quickly*** agreed to re-type the letter (= her agreement was quick)
- She agreed to re-type the letter ***quickly*** (= the re-typing was quick)
- He ***quietly*** asked me to leave the house (= his request was quiet)
- He asked me to leave the house ***quietly*** (= the leaving was quiet)

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KINDS OF ADVERBS

ADVERBS OF PLACE

Adverbs of place tell us ***where*** something happens.
They are usually placed after the main verb or after the object:

Example:

after the main verb:

- I looked ***everywhere***
- John looked ***away***, ***up***, ***down***, ***around***...
- I'm going ***home***, ***out***, ***back***
- Come ***in***

after the object:

- They built a house ***nearby***
- She took the child ***outside***

'Here' and *'there'*

With verbs of movement, ***here*** means towards or with the speaker:

- Come ***here*** (= towards me)
- It's in ***here*** (= come with me to see it)

There means away from, or not with the speaker:

- Put it ***there*** (= away from me)
- It's in ***there*** (= go by yourself to see it)

Here and ***there*** are combined with prepositions to make many common adverbial phrases:

down here, down there;
over here, over there;
under here, under there;
up here, up there

Here and ***there*** are placed at the beginning of the sentence in exclamations or when emphasis is needed.

They are followed by the **verb** if the subject is a **noun**:

- ***Here*** comes the bus. (followed by the verb)

Or by a **pronoun** if this is the subject (it, she, he etc.):

- ***Here*** it is! (followed by the pronoun)
- ***There*** she goes! (followed by the pronoun)

NOTE: most common adverbs of place also function as **prepositions**.

Examples:

about, across, along, around, behind, by, down, in, off, on, over, round, through, under, up.

Go to **Prepositions** or **Phrasal Verbs**

Other adverbs of place: ending in '***-wards'*****,** expressing movement in a particular direction:

backwards	northwards
forwards	southwards
downwards	eastwards
upwards	westwards
inwards	homewards
outwards	onwards

Example:

- Cats don't usually walk ***backwards***.
- The ship sailed ***westwards***.

BE CAREFUL! 'Towards' is a **preposition**, not an adverb, so it is always followed by a *noun* or a *pronoun*:

- He walked ***towards the car***.
- She ran ***towards me***.

expressing both movement and location:

ahead, abroad, overseas, uphill, downhill, sideways, indoors, outdoors

Example:

- The child went ***indoors***.
- He lived and worked ***abroad***.

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KINDS OF ADVERBS

ADVERBS OF TIME

Adverbs of time tell us ***when*** an action happened, but also ***for how long***, and ***how often***.

Examples:

- **When:** *today, yesterday, later, now, last year*
- **For how long:** *all day, not long, for a while, since last year*
- **How often:** *sometimes, frequently, never, often, yearly*

"When" adverbs are usually placed at the end of the sentence:

- Goldilocks went to the Bears' house ***yesterday***.
- I'm going to tidy my room ***tomorrow***.

This is a "neutral" position, but some ***"when"*** adverbs can be put in other positions to give a different emphasis

Compare:

- ***Later*** Goldilocks ate some porridge. (the time is more important)
- Goldilocks ***later*** ate some porridge. (this is more formal, like a policeman's report)
- Goldilocks ate some porridge ***later***. (this is neutral, no particular emphasis)

"For how long" adverbs are usually placed at the end of the sentence:

- She stayed in the Bears' house ***all day***.
- My mother lived in France ***for a year***.

Notice: ***'for'*** is always followed by an expression of ***duration***:

- ***for three days,***
- ***for a week,***
- ***for several years,***
- ***for two centuries.***

'since' is always followed by an expression of ***a point in time:***

- ***since Monday,***
- ***since 1997,***
- ***since the last war.***

"How often" adverbs expressing the ***frequency*** of an action are usually placed before the main verb but after auxiliary verbs (such as *be, have, may, must)*:

- I ***often*** eat vegetarian food. (before the main verb)
- He ***never*** drinks milk. (before the main verb)
- You must ***always*** fasten your seat belt. (after the auxiliary *must*)
- She is ***never*** sea-sick.(after the auxiliary *is*)
- I have ***never*** forgotten my first kiss. (after the auxiliary *have* and before the main verb *forgotten*)

Some other ***"how often"*** adverbs express the ***exact number of times*** an action happens and are usually placed at the end of the sentence:

- This magazine is published ***monthly***.
- He visits his mother ***once a week***.

When a ***frequency*** adverb is placed at the end of a sentence it is much stronger.

Compare:

- She ***regularly*** visits France.
- She visits France ***regularly***.

Adverbs that can be used in these two positions:

- ***frequently,***
- ***generally,***
- ***normally,***
- ***occasionally,***
- ***often,***
- ***regularly,***
- ***sometimes,***
- ***usually***

'Yet' and ***'still'***

Yet is used in questions and in negative sentences, and is placed **at the end of the sentence** or **after *not*.**

- Have you finished your work ***yet?*** (= a simple request for information) No, ***not yet.*** (= simple negative answer)
- They haven't met him ***yet.*** (= simple negative statement)
- Haven't you finished ***yet?*** (= expressing slight surprise)

Still expresses continuity; it is used in positive sentences and questions, and is placed **before the main verb** and **after auxiliary verbs** (such as *be, have, might, will)*

- I am ***still*** hungry.
- She is ***still*** waiting for you
- Are you ***still*** here?
- Do you ***still*** work for the BBC?

ORDER OF ADVERBS OF TIME

If you need to use more than one adverb of time at the end of a sentence, use them in this order:

1: ***'how long'***
2: ***'how often'***
3: ***'when'*** (think of '**low**')

Example:

- 1 + 2 : I work (1) ***for five hours*** (2) ***every day***
- 2 + 3 : The magazine was published (2) ***weekly*** (3) ***last year***.
- 1 + 3 : I was abroad (1) ***for two months*** (3) ***last year***.
- 1 + 2 + 3 : She worked in a hospital (1) ***for two days*** (2) ***every week*** (3) ***last year***.

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KINDS OF ADVERBS

ADVERBS OF CERTAINTY

These adverbs express how certain or sure we feel about an action or event.

Common adverbs of certainty:

certainly*, *definitely*, *probably*, *undoubtedly*, *surely

Adverbs of certainty go before the main verb but after the verb 'to be':

- He ***definitely*** left the house this morning.
- He is ***probably*** in the park.

With other auxiliary verb, these adverbs go between the auxiliary and the main verb:

- He has ***certainly*** forgotten the meeting.
- He will ***probably*** remember tomorrow.

Sometimes these adverbs can be placed at the beginning of the sentence:

- ***Undoubtedly***, Winston Churchill was a great politician.

BE CAREFUL! with ***surely.*** When it is placed at the beginning of the sentence, it means the speaker thinks something is true, but is looking for confirmation:

Example:

- ***Surely*** you've got a bicycle?

See also ADVERBS OF ATTITUDE

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KINDS OF ADVERBS

VIEWPOINT AND COMMENTING ADVERBS

There are some adverbs and adverbial expressions which tell us about the speaker's viewpoint or opinion about an action, or make some comment on the action.

Viewpoint

Frankly, I think he is a liar. (= this is my frank, honest opinion)
Theoretically, you should pay a fine. (= from a theoretical point of view but there may be another way of looking at the situation)

These adverbs are placed at the **beginning** of the sentence and are separated from the rest of the sentence by a comma.

Some common Viewpoint adverbs:

honestly, seriously, confidentially, personally, surprisingly, ideally, economically, officially, obviously, clearly, surely, undoubtedly.

Examples:

- ***Personally***, I'd rather go by train.
- ***Surprisingly***, this car is cheaper than the smaller model.
- ***Geographically***, Britain is rather cut off from the rest of Europe.

Commenting

- She is ***certainly*** the best person for the job.
- You ***obviously*** enjoyed your meal.

These are very similar to viewpoint adverbs, and often the same words, but they go in a different position - after the verb *to be* and **before** the main verb.

Some common Commenting adverbs:

definitely, certainly, obviously, simply.

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KINDS OF ADVERBS

ADVERBS OF DEGREE

Adverbs of degree tell us about the intensity or degree of an action, an adjective or another adverb.

Common adverbs of degree:

Almost, nearly, quite, just, too, enough, hardly, scarcely, completely, very, extremely.

Adverbs of degree are usually placed:

1. before the adjective or adverb they are modifying:
   e.g. The water was ***extremely cold***.
2. before the main verb:
   e.g. He was ***just*** leaving. She has ***almost*** finished.

Examples:

- She doesn't ***quite*** know what she'll do after university.
- They are ***completely*** exhausted from the trip.
- I am ***too*** tired to go out tonight.
- He ***hardly*** noticed what she was saying.

Enough, very, too

Enough as an adverb meaning 'to the necessary degree' goes *after* adjectives and adverbs.

Example:

- Is your coffee ***hot enough***? (adjective)
- He didn't work ***hard enough***. (adverb)

It also goes before nouns, and means 'as much as is necessary'. In this case it is not an adverb, but a 'determiner'.

Example:

- We have ***enough bread***.
- They don't have ***enough food***.

Too as an adverb meaning 'more than is necessary or useful' goes *before* adjectives and adverbs, e.g.

- This coffee is ***too*** hot. (adjective)
- He works ***too*** hard. (adverb)

Enough and **too** with adjectives can be followed by '*for someone/something*'.

Example:

- The dress was big ***enough*** for me.
- She's not experienced ***enough*** for this job.
- The coffee was ***too*** hot for me.
- The dress was ***too*** small for her.

We can also use *'to + infinitive'* after **enough** and **too** with adjectives/adverb.

Example:

- The coffee was ***too*** hot to drink.
- He didn't work hard ***enough*** to pass the exam.
- She's not old ***enough*** to get married.
- You're ***too*** young to have grandchildren!

Very goes before an adverb or adjective to make it stronger.

Example:

- The girl was ***very*** beautiful. (adjective)
- He worked ***very*** quickly. (adverb)

If we want to make a negative form of an adjective or adverb, we can use a word of opposite meaning, or ***not very***.

Example:

- The girl was ugly **OR** The girl was ***not very*** beautiful
- He worked slowly **OR** He did***n't*** work ***very*** quickly.

BE CAREFUL! There is a big difference between **too** and **very**.

- **Very** expresses a **fact**:
  He speaks ***very*** quickly.
- **Too** suggests there is a **problem**:
  He speaks ***too*** quickly (*for me to understand).*

Other adverbs like *very*

These common adverbs are used like very and not very, and are listed in order of strength, from positive to negative:

extremely, especially, particularly, pretty, rather, quite, fairly, rather, not especially, not particularly.

Note: ***rather*** can be positive or negative, depending on the adjective or adverb that follows:

Positive: The teacher was ***rather*** nice.
Negative: The film was ***rather*** disappointing.

Note on inversion with negative adverbs:

Normally the subject goes before the verb:

SUBJECT	VERB
I	left
She	goes

However, some negative adverbs can cause an **inversion** - the order is reversed and the verb goes before the subject

Example:

I have ***never*** seen such courage. → ***Never*** have I seen such courage.

She ***rarely*** left the house. → ***Rarely*** did she leave the house.

Negative inversion is used in **writing**, not in speaking.

Other adverbs and adverbial expressions that can be used like this:

seldom, scarcely, hardly, not only .....
but also, no sooner .....
than, not until, under no circumstances.

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KINDS OF ADVERBS

INTERROGATIVE ADVERBS

These are:

why, ***where, how***, ***when***

They are usually placed at the ***beginning of a question.***

Examples:

- ***Why*** are you so late?
- ***Where*** is my passport?
- ***How*** are you?
- ***How*** much is that coat?
- ***When*** does the train arrive?

Notice that ***how*** can be used in four different ways:

1. meaning ***'in what way?'***:
How did you make this sauce?
How do you start the car?

2. with ***adjectives***:
How tall are you?
How old is your house?

3. with ***much*** and ***many***:
How much are these tomatoes?
How many people are coming to the party?

4. with other ***adverbs***:
How quickly can you read this?
How often do you go to London?

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KINDS OF ADVERBS

RELATIVE ADVERBS

The following adverbs can be used to join sentences or clauses. They replace the more formal structure of *preposition + which* in a relative clause:

where, when, why

Examples:

- That's the restaurant ***where*** we met for the first time.
  (*where = at/in which*)
- I remember the day ***when*** we first met.
  (*when = on which*)
- There was a very hot summer the year ***when*** he was born.
  (*when = in which*)
- Tell me (the reason) ***why*** you were late home.
  (*why = for which*, but could replace the whole phrase *'the reason for which'*)

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ADJECTIVES

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COMPARISON OF ADJECTIVES

COMPARATIVE + THAN

To compare the difference between two people, things or events.

Examples:

- Mt. Everest is ***higher than*** Mt. Blanc.
- Thailand is ***sunnier than*** Norway.
- A car is ***more expensive than*** a bicycle.
- Albert is ***more intelligent than*** Arthur.

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COMPARISON OF ADJECTIVES

AS + ADJECTIVE + AS

To compare people, places, events or things, when there is **no difference,** use ***as + adjective + as***:

- Peter is 24 years old. John is 24 years old. Peter is ***as old as*** John.

More examples:

- Moscow is ***as cold as*** St. Petersburg in the winter.
- Ramona is ***as happy as*** Raphael.
- Einstein is ***as famous as*** Darwin.
- A tiger is ***as dangerous as*** a lion.

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COMPARISON OF ADJECTIVES

NOT AS + ADJECTIVE + AS

Difference can also be shown by using **not so/as ...as**:

- Mont Blanc is ***not as high as*** Mount Everest
- Norway is ***not as sunny as*** Thailand
- A bicycle is ***not as expensive as*** a car
- Arthur is ***not as intelligent as*** Albert

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COMPARISON OF ADJECTIVES

COMPARISONS OF QUANTITY

To show difference: ***more, less, fewer + than***
To show no difference: ***as much as , as many as, as few as, as little as***

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COMPARISON OF ADJECTIVES

COMPARISONS OF QUANTITY

To show **difference: *more, less, fewer + than***

Examples:

With **countable** nouns: ***more / fewer***

- Eloise has ***more*** children ***than*** Chantal.
- Chantal has ***fewer*** children ***than*** Eloise.
- There are ***fewer*** dogs in Cardiff ***than*** in Bristol
- I have visited ***fewer*** countries ***than*** my friend has.
- He has read ***fewer*** books ***than*** she has.

With **uncountable** nouns: ***more / less***

- Eloise has ***more*** money ***than*** Chantal.
- Chantal has ***less*** money ***than*** Eloise.
- I spend ***less*** time on homework ***than*** you do.
- Cats drink ***less*** water ***than*** dogs.
- This new dictionary gives ***more*** information ***than*** the old one.

So, the rule is:

MORE + nouns that are **countable or uncountable**
FEWER + **countable** nouns
LESS + **uncountable** nouns

To show no difference see next page.

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COMPARISON OF ADJECTIVES

COMPARISONS OF QUANTITY

To show **no difference**: ***as much as , as many as, as few as, as little as***

- *as many as / as few as* + **countable** nouns
- *as much as / as little as* + **uncountable** nouns

Examples:

With **countable nouns**:

- They have ***as many*** children ***as*** us.
- We have ***as many*** customers ***as*** them.
- Tom has ***as few*** books ***as*** Jane.
- There are ***as few*** houses in his village ***as*** in mine.
- You know ***as many*** people ***as*** I do.
- I have visited the States ***as*** many times ***as*** he has.

With **uncountable nouns**:

- John eats ***as much*** food ***as*** Peter.
- Jim has ***as little*** food ***as*** Sam.
- You've heard ***as much*** news ***as*** I have.
- He's had ***as much*** success ***as*** his brother has.
- They've got ***as little*** water ***as*** we have.

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NOUNS

NATIONALITIES

a. **Country**: I live in ***England*.**
b. **Adjective**: He reads ***English*** literature.
c. **Noun**: She is an ***Englishwoman***.

COUNTRY	ADJECTIVE	NOUN
Africa	African	an African
America	American	an American
Argentina	Argentinian	an Argentinian
Austria	Austrian	an Austrian
Autralia	Australian	an Australian
Bangladesh	Bangladesh(i)	a Bangladeshi
Belgium	Belgian	a Belgian
Brazil	Brazilian	a Brazilian
Britain	British	a Briton/Britisher
Cambodia	Cambodian	a Cambodian
Chile	Chilean	a Chilean
China	Chinese	a Chinese
Colombia	Colombian	a Colombian
Croatia	Croatian	a Croat
the Czech Republic	Czech	a Czech
Denmark	Danish	a Dane
England	English	an Englishman/Englishwoman
Finland	Finnish	a Finn
France	French	a Frenchman/Frenchwoman
Germany	German	a German
Greece	Greek	a Greek
Holland	Dutch	a Dutchman/Dutchwoman
Hungary	Hungarian	a Hungarian
Iceland	Icelandic	an Icelander
India	Indian	an Indian
Indonesia	Indonesian	an Indonesian
Iran	Iranian	an Iranian
Iraq	Iraqi	an Iraqi
Ireland	Irish	an Irishman/Irishwoman
Israel	Israeli	an Israeli
Jamaica	Jamaican	a Jamaican

Japan	Japanese	a Japanese
Mexico	Mexican	a Mexican
Morocco	Moroccan	a Moroccan
Norway	Norwegian	a Norwegian
Peru	Peruvian	a Peruvian
the Philippines	Philippine	a Filipino
Poland	Polish	a Pole
Portugal	Portuguese	a Portuguese
Rumania	Rumanian	a Rumanian
Russia	Russian	a Russian
Saudi Arabia	Saudi, Saudi Arabian	a Saudi, a Saudi Arabian
Scotland	Scottish	a Scot
Serbia	Serbian	a Serb
the Slovak Republic	Slovak	a Slovak
Sweden	Swedish	a Swede
Switzerland	Swiss	a Swiss
Thailand	Thai	a Thai
The USA	American	an American
Tunisia	Tunisian	a Tunisian
Turkey	Turkish	a Turk
Vietnam	Vietnamese	a Vietnamese
Wales	Welsh	a Welshman/Welshwoman
Yugoslavia	Yugoslav	a Yugoslav

Note: We use ***the + nationality adjective ending*** in ***-ese*** or ***-ish*** with a plural verb, to refer to all people of that nationality:

The Chinese are very hard-working.
The Spanish often go to sleep in the afternoon.

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INDEFINITE ARTICLE

A / AN

Use ***'a'*** with nouns starting with a ***consonant*** *(letters that are not vowels),*
'an' with nouns starting with a ***vowel*** (*a,e,i,o,u*)

Examples:

A boy
An apple
A car
An orange
A house
An opera

NOTE:
An before an *h* mute - **an** hour, **an** honour.
A before *u* and *eu* when they sound like *'you': a* **eu**ropean, *a* **u**niversity, *a* **u**nit

The indefinite article is used:

- **to refer to something for the first time:**
  An elephant and ***a mouse*** fell in love.
  Would you like ***a drink***?
  I've finally got ***a good job***.
- **to refer to a particular member of a group or class**

  Examples:

  - **with names of jobs:**
    John is ***a doctor***.
    Mary is training to be ***an engineer***.
    He wants to be ***a dancer***.
  - **with nationalities and religions:**
    John is ***an Englishman***.
    Kate is ***a Catholic***.
  - **with musical instruments:**
    Sherlock Holmes was playing ***a violin*** when the visitor arrived.
    (**BUT** to describe the activity we say "He plays the violin.")
  - **with names of days:**
    I was born on ***a Thursday***

- **to refer to a kind of, or example of something:**
  the mouse had ***a tiny nose***
  the elephant had ***a long trunk***
  it was ***a very strange car***
- **with singular nouns, after the words *'what'* and *'such'*:**
  What ***a shame***!
  She's such ***a beautiful girl***.

- **meaning 'one', referring to a single object or person:**
  I'd like ***an orange*** and two lemons please.
  The burglar took ***a diamond necklace*** and ***a valuable painting***.

Notice also that we usually say ***a*** *hundred*, ***a*** *thousand*, ***a*** *million*.

NOTE: that we use ***'one'*** to add emphasis or to contrast with other numbers:
I don't know ***one person*** who likes eating elephant meat.
We've got ***six computers*** but only ***one printer***.

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EXCEPTIONS TO USING THE DEFINITE ARTICLE

There is **no** article:

- with names of **countries** (if singular)
  Germany is an important economic power.
  He's just returned from ***Zimbabwe***.
  (**But:** I'm visiting ***the United States*** next week.)

- with the names of **languages**
  French is spoken in Tahiti.
  English uses many words of ***Latin*** origin.
  Indonesian is a relatively new language.

- with the names of **meals**.
  Lunch is at midday.
  Dinner is in the evening.
  Breakfast is the first meal of the day.

- with people's **names** (if singular):
  John's coming to the party.
  George King is my uncle.
  (**But:** we're having lunch with ***the Morgans*** tomorrow.)

- with **titles** and **names**:
  Prince Charles is ***Queen Elizabeth's*** son.
  President Kennedy was assassinated in Dallas.
  Dr. Watson was Sherlock Holmes' friend.
  (**But:** ***the Queen of England, the Pope***.)

- After the **'s** possessive case:
  His brother's ***car***.
  Peter's ***house***.

- with **professions**:
  Engineering is a useful career.
  He'll probably go into ***medicine***.

- with **names of shops**:
  I'll get the card at ***Smith's***.
  Can you go to ***Boots*** for me?

- with **years**:
  1948 was a wonderful year.
  Do you remember ***1995***?

- With **uncountable nouns:**
  Rice is the main food in Asia.
  Milk is often added to ***tea*** in England.
  War is destructive.

- with the names of **individual mountains, lakes and islands**:
  Mount McKinley is the highest mountain in Alaska.

She lives near ***Lake Windermere***.
Have you visited ***Long Island***?

- with most **names of towns, streets, stations and airports**:
  Victoria Station is in the centre of London.
  Can you direct me to Bond Street?
  She lives in Florence.
  They're flying from Heathrow.

- in some **fixed expressions**, for example:

by car	at school
by train	at work
by air	at University
on foot	in church
on holiday	in prison
on air *(in broadcasting)*	in bed

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THE DEMONSTRATIVES

THIS, THAT, THESE, THOSE

1. Function

The demonstratives ***this, that, these, those*** ,show *where* an object or person is in relation to the speaker.
This (singular) and *these* (plural) refer to an object or person near the speaker. *That* (singular) and *those* (plural) refer to an object or person further away. It can be a ***physical*** closeness or distance as in:

Who owns ***that*** house? (distant)
Is ***this*** John's house? (near)

Or it can be a ***psychological*** distance as in:

That's nothing to do with me.. (distant)
This is a nice surprise*!* (near)

2. Position

a) Before the noun.
b) Before the word *'one'.*
c) Before an adjective + noun.
d) Alone when the noun is 'understood'.

Examples:

This car looks cleaner than ***that*** one.
This old world keeps turning round
Do you remember ***that*** wonderful day in June?
I'll never forget ***this***.

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THE POSSESSIVES

Possessive pronouns and possessive adjectives show who the thing belongs to.

PERSON_		ADJECTIVES	PRONOUNS
1st	(I)	my	mine
2nd	(you)	your	yours
3rd	(he)	his	his
	(she)	her	hers
	(it)	it	its
Plural_			
1st	(we)	our	ours
2nd	(you)	your	yours
3rd	(they)	their	theirs

NOTE: In English, possessive adjectives and pronouns refer to the possessor, not the object or person that is possessed.

Example:

Jane's brother is married to John's sister.
Her brother is married to **his** sister.

Examples:

a. Peter and ***his sister***.
b. Jane and ***her father***.
c. Do you know where ***your books*** are?
d. Is this ***their picnic***? No, it is ***ours***.
e. I think this is ***your*** passport. Yes, it is ***mine***.

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THE QUANTIFIERS

Quantifiers are adjectives and adjectival phrases that give approximate answers to the questions "How much?" and "How many?"

Example:

I've got a ***little*** money.
I've got *a* ***lot of*** friends.

- Quantifiers with countable and uncountable nouns
- A few and few, a little and little
- Some and any
- Compound nouns made with SOME, ANY and NO
- Graded Quantifiers
- Enough + Noun

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THE QUANTIFIERS

Quantifiers with countable and uncountable nouns

Adjectives and adjectival phrases that describe quantity are shown below. Some can only go with *countable* nouns (friends, cups, people), and some can only go with *uncountable* nouns (sugar, tea, money, advice). The words in the middle column can be used with *both* countable and uncountable nouns.

Only with uncountable nouns	With uncountable and countable nouns	Only with countable nouns
How much?	**How much? or How many?**	**How many?**
a little	no/none	a few
a bit (of)	not any	a number (of)
-	some (any)	several
a great deal of	a lot of	a large number of
a large amount of	plenty of	a great number of
-	lots of	-
+ noun		

Note: ***much*** and ***many*** are used in negative and question forms.

Example:

- ***How much*** money have you got?
- ***How many*** cigarettes have you smoked?
- There's ***not much*** sugar in the cupboard.
- There were***n't many*** people at the concert.

They are also used with *too, (not) so, and (not) as :*There were ***too many*** people at the concert - we couldn't see the band.
It's a problem when there are ***so many*** people.
There's ***not so much*** work to do this week.

In positive statements, we use ***a lot of***:

- I've got ***a lot of*** work this week.
- There were ***a lot of*** people at the concert.

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THE QUANTIFIERS

A few and few, a little and little

These expressions show the speaker's **attitude** towards the quantity he/she is referring to.

A few (for countable nouns) and ***a little*** (for uncountable nouns) describe the quantity in a **positive** way:

- "I've got ***a few*** friends" (= maybe not many, but enough)
- "I've got ***a little*** money" (= I've got enough to live on)

Few and ***little*** describe the quantity in a **negative** way:

- ***Few*** people visited him in hospital (= he had almost no visitors)
- He had ***little*** money (= almost no money)

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THE QUANTIFIERS

Some and Any

Some and ***any*** are used with countable and uncountable nouns, to describe an indefinite or incomplete quantity.

Some is used in **positive** statements:

- I had ***some*** rice for lunch
- He's got ***some*** books from the library.

It is also used in questions where we are sure about the answer:

- Did he give you ***some*** tea? (= I'm sure he did.)
- Is there ***some*** fruit juice in the fridge? (= I think there is)

Some is used in situations where the question is not a request for information, but a method of making a request, encouraging or giving an invitation:

- Could I have ***some*** books, please?
- Why don't you take ***some*** books home with you?
- Would you like ***some*** books?

Any is used in questions and with ***not*** in **negative** statements:

- Have you got ***any*** tea?
- He did***n't*** give me ***any*** tea.
- I do***n't*** think we've got ***any*** coffee left.

More examples:

SOME in positive sentences.
a. I will have ***some*** news next week.
b. She has ***some*** valuable books in her house.
c. Philip wants ***some*** help with his exams.
d. There is ***some*** butter in the fridge.
e. We need ***some*** cheese if we want to make a fondue.

SOME in questions:
a. Would you like ***some*** help?
b. Will you have ***some*** more roast beef?

ANY in negative sentences
a. She does***n't*** want ***any*** kitchen appliances for Christmas.
b. They do***n't*** want ***any*** help moving to their new house.
c. No, thank you. I do***n't*** want ***any*** more cake.
d. There is***n't any*** reason to complain.

ANY in interrogative sentences
a. Do you have ***any*** friends in London?

b. Have they got ***any*** children?
c. Do you want ***any*** groceries from the shop?
d. Are there ***any*** problems with your work?

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THE QUANTIFIERS

Compound nouns made with SOME, ANY and NO

Some +				
Any +	-thing	-body	-one	-where
No +				

Compound nouns with ***some***- and ***any***- are used in the same way as ***some*** and ***any***.

Positive statements:

- ***Someone*** is sleeping in my bed.
- He saw ***something*** in the garden.
- I left my glasses ***somewhere*** in the house.

Questions:

- Are you looking for ***someone***? (= I'm sure you are)
- Have you lost ***something***? (= I'm sure you have)
- Is there ***anything*** to eat? (real question)
- Did you go ***anywhere*** last night?

Negative statements:

- She didn't go ***anywhere*** last night.
- He doesn't know ***anybody*** here.

NOTICE that there is a difference in emphasis between ***nothing***, ***nobody*** *etc.* and ***not ... anything***, ***not ... anybody***:

- I do***n't*** know ***anything*** about it. (= neutral, no emphasis)
- I know ***nothing*** about it (= more emphatic, maybe defensive)

More examples:

SOMETHING, SOMEBODY, SOMEWHERE
a. I have ***something*** to tell you.
b. There is ***something*** to drink in the fridge.
c. He knows ***somebody*** in New York
d. Susie has ***somebody*** staying with her.
e. They want to go ***somewhere*** hot for their holidays.
f. Keith is looking for ***somewhere*** to live.

ANYBODY, ANYTHING, ANYWHERE
a. Is there ***anybody*** who speaks English here?
b. Does ***anybody*** have the time?
c. Is there ***anything*** to eat?
d. Have you ***anything*** to say?
e. He doesn't have ***anything*** to stay tonight.

f. I wouldn't eat ***anything*** except at Maxim's.

NOBODY, NOTHING, NOWHERE
a. There is ***nobody*** in the house at the moment
b. When I arrived there was ***nobody*** to meet me.
c. I have learnt ***nothing*** since I began the course.
d. There is ***nothing*** to eat.
e. There is ***nowhere*** as beautiful as Paris in the Spring.
f. Homeless people have ***nowhere*** to go at night.

ANY can also be used in positive statements to mean *'**no matter which**', '**no matter who**', '**no matter what**':*

Examples:

a. You can borrow ***any*** of my books.
b. They can choose ***anything*** from the menu.
c. You may invite ***anybody*** to dinner, I don't mind.

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THE QUANTIFIERS

Graded Quantifiers

They function like comparatives and hold a relative position on a scale of ***increase*** or ***decrease***.

INCREASE From 0% to 100%		
With plural countable nouns:		
many	**more**	**most**
With uncountable nouns:		
much	**more**	**most**

DECREASE From 100% to 0%		
With plural countable nouns:		
few	**fewer**	**fewest**
With uncountable nouns:		
little	**less**	**least**

Examples:

- There are ***many*** people in England, ***more*** in India, but the ***most*** people live in China.
- ***Much*** time and money is spent on education, ***more*** on health services but ***the most*** is spent on national defence.
- ***Few*** rivers in Europe are not polluted.
- ***Fewer*** people die young now than in the seventeenth century.
- The country with ***the fewest*** people per square kilometre must be Australia.
- Scientists have ***little*** hope of finding a complete cure for cancer before the year 2,000.
- She had ***less*** time to study than Paul but had better results.
- Give that dog the ***least*** opportunity and it will bite you.

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THE QUANTIFIERS

Enough + Noun

Enough is placed before the noun, to indicate the quantity required or necessary:

- There is ***enough*** bread for lunch.
- She has ***enough*** money.

Enough is also used with adjectives and adverbs - see these sections.

- We didn't have ***enough*** time to visit London Bridge.
- Are there ***enough*** eggs to make an omelette?
- Richard has ***enough*** talent to become a singing star.

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THE DISTRIBUTIVES

ALL, BOTH, HALF
EACH, EVERY, EITHER, NEITHER

These words refer to a group of people or things, and to individual members of the group. They show different ways of looking at the individuals within a group, and they express how something is distributed, shared or divided.

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THE DISTRIBUTIVES

ALL, BOTH, HALF

These words can be used in the following ways:

ALL +	1	-	Uncountable noun
	2	the	or
	3	my, your, etc.	Countable noun in the plural
	4a	this, that	Uncountable noun
	4b	these, those	Countable noun in the plural

Example:

1. ***All cheese*** contains protein
   All children need affection
2. ***All the people*** in the room were silent.
   Have you eaten ***all the bread***?
3. I've invited ***all my friends*** to the party.
   I've been waiting ***all my life*** for this opportunity.

4a. Who's left ***all this paper*** on my desk?

4b. Look at ***all those*** balloons!

BOTH +	1	-	Countable noun in the plural
	2	the	
	3	my, your, etc.	
	4	these, those	

Example:

1. ***Both children*** were born in Italy.
2. He has crashed ***both (of) the cars***.
3. ***Both (of) my parents*** have fair hair.
4. You can take ***both (of) these books*** back to the library.
   See note below

	1	a	Uncountable
	2	the	or
HALF +	3	my, your, etc.	countable noun
	4	this, that, these, those	

Example:

1. I bought ***half a kilo*** of apples yesterday.
2. You can have ***half (of) the cake***.
   She gave me ***half (of) the apples***.
3. I've already given you ***half (of) my money***.
   Half (of) his books were in French.
4. ***Half (of) these snakes*** are harmless
   You can take ***half (of) this sugar***.

NOTE: ***All, both, half*** **+ OF**: 'OF' must be added when followed by a pronoun:

All of you; both of us; half of them
It is also quite common to add it in most of the above situations except when there is no article (No.1 in all the tables above.)

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THE DISTRIBUTIVES

EACH, EVERY, EITHER, NEITHER

These distributive words are normally used with singular nouns, and are placed before the noun.

Each, either and ***neither*** can be used with plural nouns but must be followed by '***of***':

Each is a way of seeing the members of a group as individuals:

- ***Each*** *child received a present.*
- ***Each of*** *the children received a present.*

Every is a way of seeing a group as a series of members:

- ***Every*** *child in the world deserves affection.*

It can also express different points in a series, especially with time expressions:

- ***Every*** *third morning John goes jogging.*
- *This magazine is published* ***every*** *other week.*

Either and **Neither** are concerned with distribution between two things - ***either*** is positive, ***neither*** is negative:

- *Which chair do you want?* ***Either*** *chair will do.*
- *I can stay at* ***either*** *hotel, they are both good*
- *There are two chairs here. You can take* ***either of*** *them.*
- ***Neither*** *chair is any good, they're both too small.*
- *Which chair do you want?* ***Neither of*** *them - they're both too small.*

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DIFFERENCE WORDS

OTHER, ANOTHER

These words refer to something different, remaining, or additional.

They are placed **before the noun**.

Another is used with singular nouns, ***other*** with singular or plural.

- There are ***other*** jobs you could try.
- Where's the ***other*** packet of cereals?
- Is there any ***other*** bread?
- Have ***another*** cup of tea.

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QUESTION WORDS

WHICH, WHAT, WHOSE

In questions, these words ask which thing or person is being referred to. They are placed before the noun.

- ***Which*** dress are you going to wear tonight?
- ***What*** colour is your dress?
- ***Whose*** car are you going to use?

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DEFINING WORDS

WHICH AND WHOSE

In a statement, these words define or explain which thing or person is referred to:

Example:

- He went back to the house. (Which house?) The house ***which*** stood on the corner. = He went back to the house ***which*** stood on the corner.
- I saw the man. (Which man?) The man ***whose*** car you damaged. = I saw the man ***whose*** car you damaged.

More examples:

- He couldn't remember ***which*** film he had seen.
- That's the man ***whose*** wife works in my office.
- Tell me ***which*** coffee you like.
- The woman ***whose*** dog bit you is at the door.

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PRE-DETERMINERS

SUCH, WHAT, RATHER, QUITE

These words are normally placed before the indefinite article.
Such and **what** are often used to express surprise or other emotions:

Examples:

a. ***What*** a lovely day!
b. She's ***such*** a lovely woman!
c. ***What*** an incredible film!
d. He's ***such*** a fantastic guitarist!

Rather and **quite** are 'commenting' words, referring to the degree of a particular quality. They can express disappointment, pleasure, or other emotions, and are used before *a/an + adjective + noun*:

Examples:

a. It's ***rather*** a small car. (= I'm a bit disappointed because it's small)
b. It was ***quite*** a nice day.(= I was agreeably surprised.)
c. He's had ***quite*** a bad accident. (= I'm worried)
d. I've just met ***rather*** a nice man. (= I'm pleased)

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THE INFINITIVE

The zero infinitive is used:

a. after most auxiliaries (e.g. ***must***, ***can***, ***should***, ***may***, ***might***)

b. after verbs of perception, (e.g. ***see***, ***hear***, ***feel***) with the pattern ***verb + object + zero infinitive***

c. after the verbs *'make'* and *'let'*, with the pattern ***make/let + object + zero infinitive***

d. after the expression *'had better'*

e. after the expression *'would rather'*
when referring to the speaker's **own** actions

Examples:

After auxiliaries:

- She **can't *speak*** to you.
- He **should *give*** her some money.
- **Shall** I ***talk*** to him?
- **Would** you ***like*** a cup of coffee?
- I **might *stay*** another night in the hotel.
- They **must *leave*** before 10.00 a.m.

After verbs of perception:

- He **saw** her ***fall*** from the cliff.
- We **heard** them ***close*** the door.
- They **saw** us ***walk*** toward the lake.
- She **felt** the spider ***crawl*** up her leg.

After the verbs 'make' and 'let':

- Her parents **let** her ***stay*** out late.
- **Let's *go*** to the cinema tonight.
- You **made** me ***love*** you.
- Don't **make** me ***study*** that boring grammar book!

NOTICE that the '***to-infinitive***' is used when '***make***' is in the passive voice:

- I ***am made to sweep*** the floor every day.
- She ***was made to eat*** fish even though she hated it.

After 'had better':

We **had better *take*** some warm clothing.
She **had better *ask*** him not to come.
You**'d better *not smile*** at a crocodile!
We **had better *reserve*** a room in the hotel.
You**'d better *give*** me your address.
They **had better *work*** harder on their grammar!

After 'would rather':

Note: this is **ONLY** when referring to the speaker's own actions - see **'would rather'** in section on **Unreal past**.

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THE INFINITIVE

1. Form
The infinitive is the base form of a verb. It may be preceded by 'to' (the *to-infinitive)* or stand alone (the *base or zero infinitive).*

2. Infinitive with or without *'to'*

The to-infinitive is used:

a. after certain verbs. e.g. ***want, wish, agree, fail, mean, decide, learn***
b. after the auxiliaries ***to be to***, ***to have to***, *and* ***ought to***
c. in the pattern 'it is + adjective + *to-infinitive*'

Examples:

with *'to'*

- The elephant **decided *to marry*** the mouse
- The mouse **agreed *to marry*** the elephant
- You **will have *to ask*** her
- You **are *to leave*** immediately
- He **ought *to relax***
- She **has *to go*** to Berlin next week
- **It's easy *to speak*** English
- **It is hard *to change*** jobs after twenty years
- **It's stupid *to believe*** everything you hear

without *'to'*

- I **would rather *visit*** Rome.
- She **would rather *live*** in Italy.
- **Would you rather *eat*** steak or fish?
- He **would rather *work*** in a bank.
- **I'd rather *be*** a forest than a tree.

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THE 'ZERO' CONDITIONAL

1. Form

In 'zero' conditional sentences, the tense in **both parts** of the sentence is the **simple present:**

'IF' CLAUSE (CONDITION)	MAIN CLAUSE (RESULT)
If + simple present	**simple present**
If you heat ice	it melts.
If it rains	you get wet

NOTE: The order of the clauses is not fixed - the **'if'** clause can be first or second:

- *Ice melts if you heat it.*
- *You get wet if it rains.*

2. Function

In these sentences, the time is ***now or always*** and the situation is ***real and possible***. They are used to make statements about the real world, and often refer to general truths, such as scientific facts.

Examples:

a. If you ***freeze*** water, it ***becomes*** a solid.
b. Plants ***die*** if they ***don't get*** enough water.
c. If my husband ***has*** a cold, I usually ***catch*** it.
d. If public transport ***is*** efficient, people ***stop*** using their cars.
e. If you ***mix*** red and blue, you ***get*** purple.

This structure is often used to give instructions, using the imperative in the main clause:

- If Bill ***phones***, ***tell*** him to meet me at the cinema.
- ***Ask*** Pete if ***you're*** not sure what to do.

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THE INFINITIVE

VERBS NORMALLY FOLLOWED BY THE INFINITIVE

C. These are the most common of the verbs followed by a ***to-infinitive***, with or without a noun.

Example:

- I asked him ***to show*** me the book.
- I asked ***to see*** the book.

ask*	expect*
beg*	help
choose	mean* (=intend)
dare	request*
desire*	want
elect	wish*

The verbs marked * can also be followed by a ***that-clause***

Note:

dare: In negative and interrogative sentences the infinitive with or without *'to'* is possible, though it is more common to omit the *'to'*:

- I never dared tell him what happened.
- Dare you tell him the news?
- Would you dare (to) jump out of a plane?

Examples:

- We've chosen John to represent the company at the conference.
- The elephant didn't mean to tread on the mouse.
- We expect you to do your best in the exam.
- Do you want to go to the beach?
- Do you want me to go with you to the beach?
- You are requested to be quiet in this library.

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REPORTED SPEECH

SUMMARY OF REPORTING VERBS

Note that some reporting verbs may appear in more than one of the following groups.

1. Verbs followed by ***'if'*** or ***'whether' + clause***:

ask	say
know	see
remember	

2. Verbs followed by a ***that-clause***:

add	doubt	reply
admit	estimate	report
agree	explain	reveal
announce	fear	say
answer	feel	state
argue	insist	suggest
boast	mention	suppose
claim	observe	tell
comment	persuade	think
complain	propose	understand
confirm	remark	warn
consider	remember	
deny	repeat	

3. Verbs followed by either a ***that-clause*** or a ***to-infinitive***:

decide	promise
expect	swear
guarantee	threaten
hope	

4. Verbs followed by a ***that-clause containing should***
(but note that it may be omitted, leaving a subject + zero-infinitive):

advise	insist	recommend
beg	prefer	request
demand	propose	suggest

5. Verbs followed by a clause ***starting with a question word***:

decide	imagine	see
describe	know	suggest
discover	learn	teach
discuss	realise	tell
explain	remember	think
forget	reveal	understand
guess	say	wonder

6. Verbs followed by ***object + to-infinitive***

advise	forbid	teach
ask	instruct	tell
beg	invite	warn
command		

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'- ING' FORM

VERBS FOLLOWED BY THE GERUND

The gerund is used after certain verbs.

Example:

> ***miss***: *I miss living in England.*

The most important of these verbs are shown below.
Those marked * can also be followed by a *that-clause*

Example:

VERB	GERUND
She admitted...	breaking the window
	THAT-CLAUSE
She admitted...	that she had broken the window.

acknowledge,*	keep,
admit,*	loathe,
anticipate,* appreciate,*	mean,*(=have as result)**
avoid,	mention,*
celebrate,	mind,
consider, contemplate,	miss,
defer,	pardon,
delay,	postpone,
deny,*	prevent,
detest,	propose,*
dislike,	recall,*
dread,	recollect,*
enjoy,	remember,
entail,	report,*
escape,	resent,
excuse,	resist,
fancy *(=imagine)**,	risk,
finish,	save *(=prevent the wasted effort)*
forgive,	stop,
imagine,*	suggest,*
involve,	understand,*

Notes:

Appreciate is followed by a *possessive adjective* and the gerund when the gerund does not refer to the subject. Compare :
*I appreciate **having** some time off work.* (I'm having the time...)
*I appreciate your **giving** me some time off work.* (You're giving me the time...)

Excuse, forgive, pardon can be followed by *an object* and the gerund or *for + object* and the gerund (both common in spoken English), or a *possessive adjective* + gerund (more formal and less likely to be said):
*Excuse me **interrupting**.*
*Excuse me for **interrupting**.*
*Excuse my **interrupting**.*

Suggest can be used in a number of ways, but **BE CAREFUL**. It is important not to confuse these patterns:

suggest/suggested (+ possessive adjective) + gerund:
He suggests ***going*** to Glastonbury
He suggested ***going*** to Glastonbury
He suggested/suggests my ***going*** to Glastonbury

suggest/suggested + that-clause (where both *that* and *should* may be omitted):
He suggests that I should go to Glastonbury
He suggested that I should go to Glastonbury
He suggested/suggests I should go to Glastonbury
He suggested/suggests I go to Glastonbury
He suggested I went to Glastonbury.

suggest/suggested + question word + infinitive:
He suggested where to go.

Propose is followed by the gerund when it means *'suggest':*
*John proposed **going** to the debate*
but by the infinitive when it means *'intend':*
*The Government proposes **bringing** in new laws*..

Stop can be followed by a gerund or infinitive, but there is a change of meaning - see *GERUND / INFINITIVE?* section.

Dread is followed by the infinitive when used with *'think'*, in the expression *'I dread to think':*
I dread to think what she'll do next.

Prevent is followed

EITHER by a possessive adjective + gerund:
*You can't prevent my **leaving**.*

OR by an object + from + gerund:
*You can't prevent me from **leaving**.*

Examples:

- Normally, a mouse wouldn't contemplate ***marrying*** an elephant.
- Most mice dread ***meeting*** elephants.
- We can't risk ***getting*** wet - we haven't got any dry clothes.
- If you take that job it will mean ***getting*** home late every night.
- I can't imagine ***living*** in that big house.
- If you buy some petrol now, it will save you ***stopping*** on the way to London.
- She couldn't resist ***eating*** the plum she found in the fridge.
- They decided to postpone ***painting*** the house until the weather improved.

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'- ING' FORM

GERUND OR INFINITIVE?

The two groups of verbs below can be followed either by the gerund or by the infinitive. Usually this has no effect on the meaning, but with some verbs there is a clear difference in meaning. Verbs marked * can also be followed by a *that-clause.*

Example: ***to prefer***

I prefer **to live** in an apartment.
I prefer **living** in an apartment.

A. Verbs where there is little or no difference in meaning:

allow	deserve	neglect
attempt	fear*	omit
begin	hate*	permit
bother	intend*	prefer*
cease	like	recommend*
continue	love	start

Notes:

1. ***Allow*** is used in these two patterns:

a. *Allow + object + to-infinitive:*
*Her parents allowed her **to go** to the party.*
b. *Allow + gerund:*
*Her parents don't allow **smoking** in the house.*

2. ***Deserve*** + gerund is not very common, but is mainly used with passive constructions or where there is a passive meaning:

a. *Your proposals deserve **being** considered in detail.*
b. *These ideas deserve discussing.* (= to be discussed).

3. The verbs ***hate, love, like, prefer*** are usually followed by a gerund when the meaning is ***general,*** and by a *to-infinitive* when they refer to a particular time or situation. You must always use the *to-infinitive* with the expressions *'would love to', 'would hate to', etc.*

Compare:

- *I hate **to tell** you, but Uncle Jim is coming this weekend.*
- *I hate **looking** after elderly relatives!*
- *I love **dancing**.*
- *I would love **to dance** with you.*

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COMMON GROUP 2 ENGLISH IRREGULAR VERBS

Two of the three forms are the same.

Examples with 'catch':

- Mary **catches** the bus to work every day.
- Mary **caught** the bus to work yesterday.
- Mary has **caught** the bus to work since her car broke down.

Base	Past	Past Participle	Group	Note
beat	beat	beaten	2	
become	became	become	2	
behold	beheld	beheld	2	
bend	bent	bent	2	
beseech	besought	besought	2	
bet	bet, betted	bet, betted	2	
bind	bound	bound	2	
bleed	bled	bled	2	
breed	bred	bred	2	
bring	brought	brought	2	
build	built	built	2	
burn	burnt, burned	burnt, burned	2	regular in AE
buy	bought	bought	2	
catch	caught	caught	2	
cling	clung	clung	2	
come	came	come	2	
creep	crept	crept	2	
dare	dared	dared	2	
deal	dealt	dealt	2	
dig	dug	dug	2	
dive	dived	dived	2	
dream	dreamt	dreamt	2	regular in AE
dwell	dwelt,dwelled	dwelt,dwelled	2	
feed	fed	fed	2	
feel	felt	felt	2	
fight	fought	fought	2	
find	found	found	2	
fit	fit, fitted	fit, fitted	2	regular in BE
flee	fled	fled	2	
fling	flung	flung	2	
get	got	got, gotten	2	'gotten' in AE
gild	gilt, gilded	gilt, gilded	2	
gird	girt, girded	girt, girded	2	
grind	ground	ground	2	

hang	hung	hung	2	
have	had	had	2	
hear	heard	heard	2	
hold	held	held	2	
keep	kept	kept	2	
kneel	knelt	knelt	2	
lay	laid	laid	2	
lead	led	led	2	
leap	leapt, leaped	leapt, leaped	2	
learn	learnt	learnt	2	regular in AE
leave	left	left	2	
lend	lent	lent	2	
light	lit	lit	2	
lose	lost	lost	2	
make	made	made	2	
mean	meant	meant	2	
meet	met	met	2	
pay	paid	paid	2	
plead	pled, pleaded	pled, pleaded	2	
rend	rent	rent	2	
run	ran	run	2	
say	said	said	2	
seek	sought	sought	2	
sell	sold	sold	2	
send	sent	sent	2	
shine	shone	shone	2	
sit	sat	sat	2	
sleep	slept	slept	2	
slide	slid	slid	2	
sling	slung	slung	2	
slink	slunk	slunk	2	
smell	smelt	smelt	2	regular in AE
sneak	snuck, sneaked	snuck, sneaked	2	
speed	sped, speeded	sped, speeded	2	
spell	spelt	spelt	2	regular in AE
spend	spent	spent	2	
spill	spilt	spilt	2	regular in AE
spin	spun	spun	2	
spit	spat	spat	2	
spoil	spoilt, spoiled	spoilt, spoiled	2	
stand	stood	stood	2	
stick	stuck	stuck	2	
sting	stung	stung	2	
strike	struck	struck	2	
sweep	swept	swept	2	
swing	swung	swung	2	
teach	taught	taught	2	
tell	told	told	2	

think	thought	thought	2	
understand	understood	understood	2	
weep	wept	wept	2	
wet	wet, wetted	wet, wetted	2	regular in BE
win	won	won	2	
wind	wound	wound	2	
withdraw	withdrew	withdraw	2	
wring	wrung	wrung	2	

AE=American English
BE=British English

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ENGLISH IRREGULAR VERBS

Irregular verbs are the bane of students whose mother tongue is not English and who are trying to understand how these verbs are applied in various tenses. They even trip up native English speakers who aren't always sure of the form of these verbs! It isn't made any easier by the fact that some verbs are regular in American English and irregular in British English.

However, there are some general classifications that make it a little easier to remember how these verbs are formed and to remember them when applying them in your sentences.

Irregular verbs in English fall into three categories:

1. GROUP 1: verbs where all three forms are the same - e.g. '*hit, hit, hit*'
2. GROUP 2: verbs where two of the three forms are the same - e.g. '*become, became,become*'
3. GROUP 3: verbs where all three forms are different - e.g. '*choose,chose,chosen*'

Common irregular verbs that differ in American English and British English

- *wake* can be regular in American English but is irregular in British English
- *dive* is irregular in American English but regular in British English
- *get* in American English usually has a past particple of '*gotten*' while in British English the past participle is '*got*'
- *wet,quit,and fit* are regular in British English but irregular in American English
- *learn,lean,smell,burn,dream,spill and spoil* are all regular in American English while in British English they can be regular but is more common to see the past and past participles with *-t* added (e.g. *dreamt,spoilt,spilt,smelt*)

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COMMON GROUP 1 ENGLISH IRREGULAR VERBS

All three forms are the same.

Base	Past	Past Participle	Group	Note
bid	bid	bid	1	
cut	cut	cut	1	
hit	hit	hit	1	
hurt	hurt	hurt	1	
let	let	let	1	
put	put	put	1	
quit	quit	quit	1	regular in BE
read	read	read	1	
rid	rid	rid	1	
shut	shut	shut	1	
split	split	split	1	
spread	spread	spread	1	
thrust	thrust	thrust	1	

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COMMON GROUP 3 ENGLISH IRREGULAR VERBS

All of the three forms are different.

Examples with 'begin':

- I **begin** my day with a glass of organge juice.
- I **began** to study French when I was living in Paris.
- I have **begun** to understand my parents since I have had children of my own.

Base	Past	Past Participle	Group	Note
arise	arose	arisen	3	
awake	awoke, awaked	awoken	3	
be	was	been	3	
bear	bore	borne	3	
befall	befell	befallen	3	
beget	begot	begotten	3	
begin	began	begun	3	
bereave	bereaved	bereft	3	
bestride	bestrode	bestridden	3	
bid	bade	bidden	3	
bite	bit	bitten	3	
blow	blew	blown	3	
blow	blew	blown	3	
break	broke	broken	3	
broadcast	broadcast	broadcast	3	
burst	burst	burst	3	
cast	cast	cast	3	
choose	chose	chosen	3	
cost	cost	cost	3	
dive	dove	dived	3	regular in BE
do	did	done	3	
draw	drew	drawn	3	
drink	drank	drunk	3	
drive	drove	driven	3	
eat	ate	eaten	3	
fall	fell	fallen	3	
fly	flew	flown	3	
forbear	forbore	forborne	3	
forbid	forbade	forbidden	3	
forget	forgot	forgotten	3	
forgive	forgave	forgiven	3	
forsake	forsook	forsaken	3	

freeze	froze	frozen	3	
give	gave	given	3	
go	went	gone	3	
grow	grew	grown	3	
hide	hid	hidden	3	
know	knew	known	3	
lie	lay	lain	3	
melt	melted	melted, molten	3	
mow	mowed	mown, mowed	3	
ride	rode	ridden	3	
ring	rang	rung	3	
rise	rose	risen	3	
rise	rose	risen	3	
see	saw	seen	3	
sew	sewed	sewn	3	
shake	shook	shaken	3	
shear	sheared	shorn, sheared	3	
shed	shed	shed	3	
shoe	shod, shoed	shone	3	
shoot	shot	shone	3	
show	showed	shown	3	
shrink	shrank	shrunk	3	
sing	sang	sung	3	
sink	sank	sunk	3	
slit	slit	slit	3	
smite	smote	smitten	3	
speak	spoke	spoken	3	
spring	sprang	sprung	3	
steal	stole	stolen	3	
stride	strode	stridden	3	
swear	swore	sworn	3	
swim	swam	swum	3	
take	took	taken	3	
tear	tore	torn	3	
throw	threw	thrown	3	
tread	trod	trodden	3	
tread	trod	trodden	3	
undergo	underwent	undergone	3	
undertake	undertook	undertaken	3	
wake	woke	woken	3	can be regular in AE
wear	wore	worn	3	
weave	wove	woven	3	
write	wrote	written	3	

AE=American English
BE=British English

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ENGLISH IRREGULAR VERBS

Base	Past	Past Participle	Group
arise	arose	arisen	3
awake	awoke, awaked	awoken	3
be	was	been	3
bear	bore	borne	3
beat	beat	beaten	2
become	became	become	2
befall	befell	befallen	3
beget	begot	begotten	3
begin	began	begun	3
behold	beheld	beheld	2
bend	bent	bent	2
bereave	bereaved	bereft	3
beseech	besought	besought	2
bestride	bestrode	bestridden	3
bet	bet, betted	bet, betted	2
bid	bade	bidden	3
bid	bid	bid	1
bind	bound	bound	2
bite	bit	bitten	3
bleed	bled	bled	2
blow	blew	blown	3
blow	blew	blown	3
break	broke	broken	3
breed	bred	bred	2
bring	brought	brought	2
broadcast	broadcast	broadcast	3
build	built	built	2
burn	burnt, burned	burnt, burned	2
burst	burst	burst	3
buy	bought	bought	2
cast	cast	cast	3
catch	caught	caught	2
choose	chose	chosen	3
cling	clung	clung	2
come	came	come	2
cost	cost	cost	3
creep	crept	crept	2
cut	cut	cut	1
dare	dared	dared	2
deal	dealt	dealt	2

dig	dug	dug	2
dive	dove	dived	3
dive	dived	dived	2
do	did	done	3
draw	drew	drawn	3
dream	dreamt	dreamt	2
drink	drank	drunk	3
drive	drove	driven	3
dwell	dwelt,dwelled	dwelt,dwelled	2
eat	ate	eaten	3
fall	fell	fallen	3
feed	fed	fed	2
feel	felt	felt	2
fight	fought	fought	2
find	found	found	2
fit	fit, fitted	fit, fitted	2
flee	fled	fled	2
fling	flung	flung	2
fly	flew	flown	3
forbear	forbore	forborne	3
forbid	forbade	forbidden	3
forget	forgot	forgotten	3
forgive	forgave	forgiven	3
forsake	forsook	forsaken	3
freeze	froze	frozen	3
get	got	got, gotten	2
gild	gilt, gilded	gilt, gilded	2
gird	girt, girded	girt, girded	2
give	gave	given	3
go	went	gone	3
grind	ground	ground	2
grow	grew	grown	3
hang	hung	hung	2
have	had	had	2
hear	heard	heard	2
hide	hid	hidden	3
hit	hit	hit	1
hold	held	held	2
hurt	hurt	hurt	1
keep	kept	kept	2
kneel	knelt	knelt	2
know	knew	known	3
lay	laid	laid	2
lead	led	led	2
leap	leapt, leaped	leapt, leaped	2
learn	learnt	learnt	2
leave	left	left	2
lend	lent	lent	2

let	let	let	1
lie	lay	lain	3
light	lit	lit	2
lose	lost	lost	2
make	made	made	2
mean	meant	meant	2
meet	met	met	2
melt	melted	melted, molten	3
mow	mowed	mown, mowed	3
pay	paid	paid	2
plead	pled, pleaded	pled, pleaded	2
put	put	put	1
quit	quit	quit	1
read	read	read	1
rend	rent	rent	2
rid	rid	rid	1
ride	rode	ridden	3
ring	rang	rung	3
rise	rose	risen	3
rise	rose	risen	3
run	ran	run	2
say	said	said	2
see	saw	seen	3
seek	sought	sought	2
sell	sold	sold	2
send	sent	sent	2
sew	sewed	sewn	3
shake	shook	shaken	3
shear	sheared	shorn, sheared	3
shed	shed	shed	3
shine	shone	shone	2
shoe	shod, shoed	shone	3
shoot	shot	shone	3
show	showed	shown	3
shrink	shrank	shrunk	3
shut	shut	shut	1
sing	sang	sung	3
sink	sank	sunk	3
sit	sat	sat	2
sleep	slept	slept	2
slide	slid	slid	2
sling	slung	slung	2
slink	slunk	slunk	2
slit	slit	slit	3
smell	smelt	smelt	2
smite	smote	smitten	3
sneak	snuck, sneaked	snuck, sneaked	2
speak	spoke	spoken	3

speed	sped, speeded	sped, speeded	2
spell	spelt	spelt	2
spend	spent	spent	2
spill	spilt	spilt	2
spin	spun	spun	2
spit	spat	spat	2
split	split	split	1
spoil	spoilt, spoiled	spoilt, spoiled	2
spread	spread	spread	1
spring	sprang	sprung	3
stand	stood	stood	2
steal	stole	stolen	3
stick	stuck	stuck	2
sting	stung	stung	2
stride	strode	stridden	3
strike	struck	struck	2
swear	swore	sworn	3
sweep	swept	swept	2
swim	swam	swum	3
swing	swung	swung	2
take	took	taken	3
teach	taught	taught	2
tear	tore	torn	3
tell	told	told	2
think	thought	thought	2
throw	threw	thrown	3
thrust	thrust	thrust	1
tread	trod	trodden	3
tread	trod	trodden	3
undergo	underwent	undergone	3
understand	understood	understood	2
undertake	undertook	undertaken	3
wake	woke	woken	3
wear	wore	worn	3
weave	wove	woven	3
weep	wept	wept	2
wet	wet, wetted	wet, wetted	2
win	won	won	2
wind	wound	wound	2
withdraw	withdrew	withdraw	2
wring	wrung	wrung	2
write	wrote	written	3

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THE INFINITIVE

VERBS NORMALLY FOLLOWED BY THE INFINITIVE

B. These are the most common of the verbs that are normally followed by a noun + infinitive. The verbs marked ***** may also be followed by a '***that-clause***'.

Example:

VERB	NOUN	INFINITIVE
He reminded	me	to buy some eggs.
		THAT-CLAUSE
He reminded	me	that I had to buy some eggs.

accustom	entitle	order*
aid	entreat	persuade*
appoint	force	press
assist	get	prompt
cause	implore*	provoke
challenge	incite	remind*
command*	induce	require*
defy	inspire	stimulate
direct*	instruct*	summon
drive	invite	teach
empower	lead	tell
enable	leave (make someone responsible)	tempt
encourage	oblige	trust*
entice		warn*

Notes:

command, direct, entreat, implore, order, require, trust:
there is no noun between these verbs and a '*that-clause*':

- The general commanded his men to surrender.
- The general commanded that his men should surrender.

***persuade and remind*:**
there is always a noun between these verbs and a *'that-clause':*

- You can't persuade people to buy small cars.
- You can't persuade people that small cars are better.

***instruct, teach, warn*:**
the noun is optional between these verbs and a '*that-clause*':

- She taught her students to appreciate poetry.
- She taught her students that poetry was valuable.
- She taught that poetry was valuable.

Examples:

- The professor challenged his students to argue with his theory.
- This law empowers the government to charge more taxes.
- You can't force me to do something I don't agree with.
- You are obliged to drive on the left in England.
- I invited the new student to have dinner with me.
- What inspired you to write this poem?
- The elephant told the mouse to climb up his tail.

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THE INFINITIVE

VERBS NORMALLY FOLLOWED BY THE INFINITIVE

A. The *to-infinitive* is used after the verbs in this group, **without** a preceding noun. The verbs marked ***** can also be followed by a '***that-clause***'

Example:

VERB	TO-INFINITIVE
I hope…	to see you next week.
	THAT- CLAUSE
I hope…	that I'll see you next week

afford	fail	promise*
agree*	guarantee*	propose
aim	happen †	prove (= turn out)
appear †	hasten	refuse resolve*
arrange*	have (= be obliged)	seek
bother	hesitate	seem †
care	hope*	strive
claim*	learn	swear*
condescend	long	tend
consent	manage	threaten*
decide*	offer	trouble
demand*	prepare	undertake
determine*	pretend*	volunteer
endeavour	proceed	vow*

† These verbs can only be followed by a *'that-clause'* when they have the subject *'it'*. e.g. *It appeared that no-one had locked the door.*

Examples:

- He claimed to be an expert.
- I managed to reach the top of the hill.
- I know you're only pretending to love me!
- Don't pretend that you know the answer.
- She failed to explain the problem clearly.
- The customs man demanded to search our luggage.
- I can't afford to go out tonight.

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TENSES

PRESENT CONTINUOUS

1. Present continuous, form

The present continuous of any verb is composed of two parts - *the present tense of the verb to be + the present participle of the main verb.*

(The form of the present participle is: *base+ing, e.g. talking, playing, moving, smiling)*

Affirmative		
Subject	+ ***to be***	+ base+***ing***
she	is	talking

Negative		
Subject	***+ to be + not***	+ base+***ing***
she	is not (isn't)	talking

Interrogative		
to be	***+ subject***	+ base+***ing***
is	she	talking?

Example: *to go,* present continuous

Affirmative	**Negative**	**Interrogative**
I am going	I am not going	Am I going?
You are going	You aren't going.	Are you going?
He, she, it is going	He, she, it isn't going	Is he, she, it going?
We are going	We aren't going	Are we going?
You are going	You aren't going	Are you going?
They are going	They aren't going	Are they going?

Note: alternative negative contractions: *I'm not going, you're not going, he's not going etc.*

2. Present continuous, function

As with all tenses in English, the ***speaker's attitude*** is as important as the time of the action or event. When someone uses the present continuous, they are thinking about something that is ***unfinished or incomplete***.

The present continuous is used:

- to describe an action that is going on at this moment e.g. ***You are using*** *the Internet*. ***You are studying*** *English grammar.*
- to describe an action that is going on during this period of time or a trend, e.g. ***Are you still working*** *for the same company? More and more people* ***are becoming*** *vegetarian.*
- to describe an action or event in the future, which has already been planned or prepared (See also 'Ways of expressing the future) e.g. ***We're going*** *on holiday tomorrow*. ***I'm meeting*** *my boyfriend tonight*. ***Are they visiting*** you next winter?
- to describe a temporary event or situation, e.g. *He usually plays the drums, but* ***he's playing*** *bass guitar tonight*. *The weather forecast was good, but* ***it's raining*** *at the moment.*
- with 'always, forever, constantly', to describe and emphasise a continuing series of repeated actions, e.g. *Harry and Sally* ***are always arguing****!* ***You're forever complaining*** *about your mother-in-law!*

BE CAREFUL! Some verbs are not used in the continuous form - see below.

3. Verbs that are not normally used in the continuous form

The verbs in the list below are normally used in the simple form, because they refer to ***states***, rather than actions or processes:

List of common verbs normally used in simple form:

Senses / Perception
feel*****, hear, see***,** smell, taste
Opinion
assume, believe, consider, doubt, feel (= think), find (= consider), suppose, think*****
Mental states
forget, imagine, know, mean, notice, recognise, remember, understand
Emotions / desires
envy, fear, dislike, hate, hope, like, love, mind, prefer, regret, want, wish
Measurement
contain, cost, hold, measure, weigh
Others
look (=resemble), seem, be *(in most cases),* have *(when it means to possess)******

Notes:

1. 'Perception' verbs (see, hear, feel, taste, smell) are often used with *'can':* e.g. *I can see...*

2. ***** These verbs *may* be used in the continuous form but with a different meaning, compare:

a. *This coat* ***feels*** *nice and warm. (= your perception of the coat's qualities)*
b. ***John's feeling*** *much better now (= his health is improving)*

a. *She* ***has*** *three dogs and a cat. (=possession)*
b. ***She's having*** *supper. (= She's eating)*

a. *I can **see** Anthony in the garden (= perception)*
b. ***I'm seeing** Anthony later (= We are planning to meet)*

Examples:

- I ***wish*** I was in Greece now.
- She ***wants*** to see him now.
- I don't ***understand*** why he is shouting.
- I ***feel*** we are making a mistake.
- This glass ***holds*** half a litre.

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TENSES

SIMPLE PAST

BE CAREFUL! The simple past in English may look like a tense in your own language, but the meaning may be different.

1. Simple past, form

Regular verbs: ***base+ed***
e.g. *walked, showed, watched, played, smiled, stopped*

Irregular verbs: see list in verbs

Simple past, *be, have, do*:

Subject	Verb		
	Be	Have	Do
I	was	had	did
You	were	had	did
He, she, it	was	had	did
We	were	had	did
You	were	had	did
They	were	had	did

Affirmative
a. I ***was*** in Japan last year
b. She ***had*** a headache yesterday.
c. We ***did*** our homework last night.

Negative and interrogative
Note: For the negative and interrogative simple past form of *"do"* as an ordinary verb, use the auxiliary *"do"*, e.g. We ***didn't do*** our homework last night. The negative of *"have"* in the simple past is usually formed using the auxiliary *"do"*, but sometimes by simply adding *not* or the contraction *"n't"*. The interrogative form of *"have"* in the simple past normally uses the auxiliary *"do"*.

- They ***weren't*** in Rio last summer.
- We ***hadn't*** any money.
- We ***didn't have*** time to visit the Eiffel Tower.
- We ***didn't do*** our exercises this morning.
- ***Were they*** in Iceland last January?
- ***Did you have*** a bicycle when you were a boy?
- ***Did you do*** much climbing in Switzerland?

Simple past, regular verbs

Affirmative

Subject	verb + ed	
I	washed	
Negative		
Subject	**did not**	**infinitive without *to***
They	didn't	visit …
Interrogative		
Did	**subject**	**infinitive without *to***
Did	she	arrive…?
Interrogative negative		
Did not	**subject**	**infinitive without *to***
Didn't	you	like..?

Example: ***to walk*, simple past.**

Affirmative	Negative	Interrogative
I walked	I didn't walk	Did I walk?
You walked	You didn't walk	Did you walk?
He,she,it walked	He didn't walk	Did he walk?
We walked	We didn't walk	Did we walk?
You walked	You didn't walk	Did you walk?
They walked	They didn't walk	Did they walk?

Note: For the negative and interrogative form of **all** verbs in the simple past, always use the auxiliary ***'did'*".**

Examples: **Simple past, irregular verbs**

to go
a. He ***went*** to a club last night.
b. ***Did he go*** to the cinema last night?
c. He ***didn't go*** to bed early last night.

to give
d. We ***gave*** her a doll for her birthday.
e. *They* ***didn't give*** John their new address.
f. ***Did Barry give*** you my passport?

to come
g. My parents ***came*** to visit me last July.
h. *We* ***didn't come*** because it was raining.
i. ***Did he come*** to your party last week?

2. Simple past, function

The simple past is used to talk about a ***completed action*** in a time ***before now***. Duration is not important. The time of the action can be in the recent past or the distant past.

- John Cabot ***sailed*** to America in 1498.
- My father ***died*** last year.
- He ***lived*** in Fiji in 1976.
- We ***crossed*** the Channel yesterday.

You always use the simple past when you say ***when*** something happened, so it is associated with certain past time expressions

Examples:

- **frequency**:
  often, sometimes, always;
- **a definite point in time**:
  last week, when I was a child, yesterday, six weeks ago.
- **an indefinite point in time**:
  the other day, ages ago, a long time ago etc.

Note: the word ***ago*** is a useful way of expressing the distance into the past. It is placed **after** the period of time e.g. *a week ago, three years ago, a minute ago*.

Examples:

a. *Yesterday*, I ***arrived*** in Geneva.
b. She ***finished*** her work at *seven o'clock*.
c. We ***saw*** a good film *last week*.
d. I ***went*** to the theatre *last night*.
e. She ***played*** the piano *when she was a child*.
f. He ***sent*** me a letter *six months ago.*
g. Peter ***left*** *five minutes ago*.

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TENSES

FUTURE FORMS

Introduction
There are a number of different ways of referring to the future in English. It is important to remember that we are expressing more than simply the **time** of the action or event. Obviously, any 'future' tense will always refer to a time 'later than now', but it may also express our **attitude** to the future event.

All of the following ideas can be expressed using different tenses:

a. Simple prediction
b. Arrangements
c. Plans and intentions
d. Time-tabled events
e. Prediction based on present evidence
f. Willingness
g. An action in progress in the future
h. An action or event that is a matter of routine
i. Obligation
j. An action or event that will take place immediately or very soon
k. Projecting ourselves into the future and looking back at a completed action.

The example sentences below correspond to the ideas above:

a. There ***will be*** snow in many areas tomorrow.
b. ***I'm meeting*** Jim at the airport.
c. ***We're going to spend*** the summer abroad.
d. The plane ***takes off*** at 3 a.m.
e. I think ***it's going to rain***!
f. ***We'll give*** you a lift to the cinema.
g. This time next week ***I'll be sun-bathing***.
h. ***You'll be seeing*** John in the office tomorrow, won't you?
i. You ***are to travel*** directly to London.
j. The train ***is about to leave***.
k. A month from now ***he will have finished*** all his exams.

It is clear from these examples that several tenses are used to express the future. The sections that follow show the form and function of each of these tenses.

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TENSES

PAST PERFECT CONTINUOUS

Past perfect continuous, form

The past perfect continuous is composed of two elements - the past perfect of the verb *to be (=had been)* + the present participle *(base+ing)*.

Examples:

Subject	had been	verb-ing
I	had been	walking

Affirmative		
She_	had been	trying
Negative		
We	hadn't been	sleeping
Interrogative		
Had you	been	eating
Interrogative negative		
Hadn't they	been	living

Example: ***to buy,*** **past perfect continuous**

Affirmative	Negative	Interrogative
I had been buying	I hadn't been buying	Had I been buying?
You had been buying	You hadn't been buying	Had you been buying
He,she,it had been buying	He hadn't been buying	Had she been buying?
We had been buying	We hadn't been buying	Had we been buying?
You had been buying	You hadn't been buying	Had you been buying
They had been buying	They hadn't been buying	Had they been buying

Past perfect continuous, function

The past perfect continuous corresponds to the present perfect continuous, but with reference to a time earlier than 'before now'. Again, we are more interested in the ***process.***

Examples:

a. ***Had you been waiting*** long before the taxi arrived?
b. ***We had been trying*** to open the door for five minutes when Jane found her key.
c. ***It had been raining hard*** for several hours and the streets were very wet.
d. Her friends ***had been thinking*** of calling the police when she walked in.

This form is also used in **reported speech**. It is the equivalent of the past

continuous and the present perfect continuous in direct speech:

Jane said "I have been gardening all afternoon." ⟶ Jane said ***she had been gardening*** all afternoon.

When the police questioned him, John said "I was working late in the office that night." ⟶ When the police questioned him, John told them ***he had been working*** late in the office that night.

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TENSES

PAST PERFECT

Past perfect, form

The Past Perfect tense in English is composed of two parts: the past tense of the verb *to have (had)* + the past participle of the main verb.

Subject	had	past participle
We	had	decided...

Affirmative		
She	had	given.
Negative		
We	hadn't	asked.
Interrogative		
Had	they	arrived?
Interrogative negative		
Hadn't	you	finished?

Example: ***to decide*, Past perfect**

Affirmative	Negative	Interrogative
I had decided	I hadn't decided	Had I decided?
You had decided	You hadn't decided	Had you decided?
He, she, it had decided	He hadn't decided	Had she decided?
We had decided	We hadn't decided	Had we decided?
You had decided	You hadn't decided	Had you decided?
They had decided	They hadn't decided	Had they decided?

Past perfect, function

The past perfect refers to a time ***earlier than*** before now. It is used to make it clear that one event happened before another in the past. It does not matter which event is mentioned first - the tense makes it clear which one happened first.

In these examples, Event A is the first or earliest event, Event B is the second or latest event:

a.	John ***had gone*** out	when I arrived in the office.
	Event A	**Event B**
b.	I ***had saved*** my document	before the computer crashed.
	Event A	**Event B**
c.	When they arrived	we ***had already started*** cooking
	Event B	**Event A**

d.	He was very tired	because he ***hadn't slept*** well.
	Event B	**Event A**

Past perfect + *just*
'Just' is used with the past perfect to refer to an event that was only a short time earlier than before now, e.g.

a. The train ***had just left*** when I arrived at the station.
b. She ***had just left*** the room when the police arrived.
c. I ***had just put*** the washing out when it started to rain.

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TENSES

SIMPLE FUTURE

Simple future, form

The 'simple' future is composed of two parts: *will / shall* + the infinitive without *'to'*

Subject	will	infinitive without *to*
He	will	leave…

Affirmative		
I	will	go
I	shall	go
Negative		
They	will not	see
They	won't	see
Interrogative		
Will	she	ask?
Interrogative negative		
Won't	she	take?

Contractions:	
I will → ***I'll***	We will → ***we'll***
You will → ***you'll***	You will → ***you'll***
He,she, will → ***he'll***, ***she'll***	They will → ***they'll***

NOTE**:** The form *'it will'* is not normally shortened.

Example: ***to see*, simple future**

Affirmative	Negative	Interrogative
I'll see	I won't see/	Will I see?/
***I** will/shall see	I shan't see	Shall I see?
You'll see	You won't see	Will you see?
He, she, it will see	He won't see	Will she see?
We'll see	We won't see/	Will we see?/
***We** will/shall see	We shan't see	Shall we see?
You will see	You won't see	Will you see?
They'll see	They won't see	Will they see?

*NOTE**: *shall*** is slightly dated but can be used instead of ***will*** with ***I / we.***

Simple future, function

The simple future refers to a time later than now, and expresses facts or certainty. In this case there is no 'attitude'.

The simple future is used:

a. to predict a future event: It ***will rain*** tomorrow.

b. (with ***I/we***) to express a spontaneous decision: ***I'll pay*** for the tickets by credit card.

c. to express willingness: ***I'll do*** the washing-up. ***He'll carry*** your bag for you.

d. (in the negative form) to express unwillingness: The baby ***won't eat*** his soup. I ***won't leave*** until I've seen the manager!

e. (with ***I*** in the interrogative form) to make an offer: ***Shall I open*** the window?

f. (with ***we*** in the interrogative form) to make a suggestion: ***Shall we go*** to the cinema tonight?

g. (with ***I*** in the interrogative form) to ask for advice or instructions: What ***shall I tell*** the boss about this money?

h. (with ***you***) to give orders: ***You will do*** exactly as I say.

i. (with ***you***) to give an invitation: ***Will you come*** to the dance with me? ***Will you marry*** me?

NOTE: In modern English ***will*** is preferred to ***shall*.**

Shall is mainly used with ***I*** and ***we*** to make an offer or suggestion (see examples (e) and (f) above, or to ask for advice (example (g) above). With the other persons (*you, he, she, they)* ***shall*** is only used in literary or poetic situations, e.g.

"*With rings on her fingers and bells on her toes,* ***She shall have*** *music wherever she goes."*

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TENSES

PAST CONTINUOUS

1. Past continuous - form.

The past continuous of any verb is composed of two parts : the past tense of the verb *to be (was/were)*, and the base of the main verb *+ing.*

Subject	was/were	base-ing
They	were	watching

Affirmative		
She	was	reading
Negative		
She	wasn't	reading
Interrogative		
Was	she	reading?
Interrogative negative		
Wasn't	she	reading?

Example: ***to play,*** **past continuous**

Affirmative	Negative	Interrogative
I was playing	I was not playing	Was I playing?
You were playing	You were not playing	Were you playing?
He, she, it was playing	She wasn't playing	Was she playing?
We were playing	We weren't playing	Were we playing?
You were playing	You weren't playing	Were you playing?
They were playing	They weren't playing	Were they playing?

2. Past continuous, function

The past continuous describes actions or events in a time ***before now***, which began in the past and was ***still going on*** at the time of speaking. In other words, it expresses an ***unfinished or incomplete*** action in the past.

It is used:

- often, to describe the background in a story written in the past tense, e.g. "The sun ***was shining*** and the birds ***were singing*** as the elephant came out of the jungle. The other animals ***were relaxing*** in the shade of the trees, but the elephant moved very quickly. She ***was looking*** for her baby, and she didn't notice the hunter who ***was watching*** her through his binoculars. When the shot rang out, she *was running* towards the river..."
- to describe an unfinished action that was interrupted by another event or action: "I ***was having*** a beautiful dream when the alarm

clock rang."

- to express a change of mind: e.g. "I ***was going*** to spend the day at the beach but I've decided to go on an excursion instead."
- with *'wonder'*, to make a very polite request: e.g. "I ***was wondering*** if you could baby-sit for me tonight."

More examples:

a. They ***were waiting*** for the bus when the accident happened.
b. Caroline ***was skiing*** when she broke her leg.
c. When we arrived he ***was having*** a bath.
d. When the fire started I ***was watching*** television.

Note: with verbs not normally used in the continuous form, the simple past is used. See list in Present continuous

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TENSES

PRESENT PERFECT CONTINUOUS

Present perfect continuous, form

The present perfect continuous is made up of two elements: (a) the present perfect of the verb *'to be'* (have/has been), and (b) the present participle of the main verb (base+ing).

Subject	has/have been	base+ing
She	has been	swimming

Affirmative	
She has been / She's been	running
Negative	
She hasn't been	running
Interrogative	
Has she been	running?
Interrogative negative	
Hasn't she been	running?

Example: *to live,* present perfect continuous

Affirmative	Negative	Interrogative
I have been living	I haven't been living	Have I been living?
You have been living	You haven't been living	Have you been living?
He, she, it has been living	He hasn't been living	Has she been living?
We have been living	We haven't been living	Have we been living?
You have been living	You haven't been living	Have you been living?
They have been living	They haven't been living	Have they been living?

Present perfect continuous, function

The present perfect continuous refers to an **unspecified time** between 'before now' and 'now'. The speaker is thinking about something that started but perhaps did not finish in that period of time. He/she is interested in the **process as well as the result,** and this process may still be going on, or may have just finished.

Examples:

1. Actions that started in the past and continue in the present.

a. She ***has been waiting*** for you all day (=and she's still waiting now).

b. ***I've been working*** on this report since eight o'clock this morning (=and I still haven't finished it).

c. ***They have been travelling*** since last October (=and they're not home yet).

2. Actions that have just finished, but we are interested in the results:

a. ***She has been cooking*** since last night (=and the food on the table looks delicious).

b. ***It's been raining*** (= and the streets are still wet).

c. ***Someone's been eating*** my chips (= half of them have gone).

Note:

Verbs without continuous forms

With verbs not normally used in the continuous form, use the present perfect simple. See list of these verbs under 'Present Continuous':

- ***I've wanted*** to visit China for years.
- ***She's known*** Robert since she was a child.
- ***I've hated*** that music since I first heard it.
- ***I've heard*** a lot about you recently.
- ***We've understood*** everything ***we've heard*** this morning.

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TENSES

PRESENT PERFECT + *for, since*

Using the present perfect, we can define a period of time before now by considering its **duration,** with ***for* + a period of time,** or by considering its **starting point**, with ***since* + a point in time.**

***For* + a period of time:**

> ***for*** six years, ***for*** a week, ***for*** a month, ***for*** hours, ***for*** two hours.
> I have worked here ***for*** five years.

***Since* + a point in time:**

> since this morning, since last week, since yesterday, since I was a child, since Wednesday, since 2 o'clock.
> I have worked here since 1990.

More examples:

present perfect with *for*:

> a. She has lived here ***for*** twenty years.
> b. We have taught at this school ***for*** a long time.
> c. Alice has been married ***for*** three months.
> d. They have been at the hotel ***for*** a week.

present perfect with *since:*

> a. She has lived here ***since*** 1980.
> b. We have taught at this school ***since*** 1965.
> c. Alice has been married ***since*** March 2nd.
> d. They have been at the hotel ***since*** last Tuesday.

Note:
1. ***For*** and ***since*** can both be used with the past perfect.
2. ***Since*** can only be used with perfect tenses, ***for*** can also be used with the simple past.

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TENSES

PRESENT PERFECT OR SIMPLE PAST?

Always use the **present perfect** when the time is not important, or not specified.

Always use the **simple past** when details about the time or place are specified or asked for.

Compare:

Present perfect	Simple past
I ***have lived*** in Lyon.	I ***lived*** in Lyon *in 1989.*
They ***have eaten*** Thai food.	They ***ate*** Thai food *last night*.
Have you seen 'Othello'?.	Where ***did you see*** 'Othello'?
We ***have been*** to Ireland.	When ***did you go*** to Ireland?

There is also a difference of **attitude** that is often more important than the time factor.

"What did you do at school today?" is a question about **activities**, and considers the school day as **finished**.

"What have you done at school today?" is a question about **results** - "show me", and regards the time of speaking as a **continuation** of the school day.

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TENSES

PRESENT CONTINUOUS FOR FUTURE EVENTS

1. Present continuous for the future, form
See notes on form in section on Present Continuous.

Subject	+ *to be*	+ base-*ing*
She	is	meeting

2. Future: Present continuous for the future, function
The present continuous is used to talk about ***arrangements*** for events at a time later than now.
There is a suggestion that more than one person is aware of the event, and that some preparation has already happened. e.g.

a. *I'm meeting Jim at the airport* = and both Jim and I have discussed this.
b. *I am leaving tomorrow.* = and I've already bought my train ticket.
c. *We're having a staff meeting next Monday* = and all members of staff have been told about it.

More examples:

a. ***Is she seeing*** him tomorrow?
b. ***He isn't working*** next week.
c. ***They aren't leaving*** until the end of next year.
d. ***We are staying*** with friends when we get to Boston.

Note: in example (a), *seeing* is used in a continuous form because it means *meeting.*

BE CAREFUL! The **simple present** is used when a future event is part of a programme or time-table. Notice the difference between:

a. ***We're having*** *a staff meeting next Monday.*
b. *We* ***have*** *a staff meeting next Monday.(*= we have a meeting every Monday, it's on the time-table.)

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TENSES

PRESENT PERFECT

1. Present perfect - form

The present perfect of any verb is composed of two elements : the appropriate form of the auxiliary verb ***to have*** (present tense), plus the past participle of the main verb. The past participle of a regular verb is ***base*+ed**, e.g. *played, arrived, looked*. For irregular verbs, see the **Table of irregular verbs** in the section called **'Verbs'**.

Affirmative		
Subject	to have	past participle
She	*has*	*visited*
Negative_		
Subject	to have + not	past participle
She	*hasn't*	*visited*
Interrogative_		
to have	subject	past participle
Has	*she*	*visited..?*
Interrogative negative_		
to have + not	subject	past participle
Hasn't	*she*	*visited...?*

Example: *to walk,* present perfect

Affirmative	**Negative**	**Interrogative**
I have walked	I haven't walked	Have I walked?
You have walked	You haven't walked	Have you walked?
He, she, it has walked	He, she, it hasn't walked	Has he,she,it walked
We have walked	We haven't walked	Have we walked?
You have walked	You haven't walked	Have you walked?
They have walked	They haven't walked	Have they walked?

2. Present perfect, function

The Present Perfect is used to indicate a link between the present and the past. The time of the action is **before now but not specified**, and we are often more interested in the **result** than in the action itself.

BE CAREFUL! There may be a verb tense in your language with a similar form, but the meaning is probably NOT the same.

The present perfect is used to describe:

1.An action or situation that started in the past and continues in the present.
Example: *I have lived in Bristol since 1984* (= and I still do.)

2. An action performed during a period that has not yet finished. Example: She ***has been*** to the cinema twice this week (= and the week isn't over yet.)

3. A repeated action in an unspecified period between the past and now. Example: We ***have visited*** Portugal several times.

4. An action that was completed in the **very recent** past, (expressed by **'just'**). Example: I ***have just finished*** my work.

5. An action when the time is not important. Example: He ***has read*** 'War and Peace'. (the **result** of his reading is important)

Note: When we want to give or ask details about *when, where, who*, we use the simple past**.** Example: He ***read*** 'War and Peace' ***last week***.

Examples:

1. Actions started in the past and continuing in the present.
a. They ***haven't lived*** here for years.
b. She ***has worked*** in the bank for five years.
c. We ***have had*** the same car for ten years.
d. ***Have you played*** the piano since you were a child?

2. When the time period referred to has not finished.
a. ***I have worked*** hard ***this week***.
b. It ***has rained*** a lot ***this year***.
c. We ***haven't seen*** her ***today***.

3. Actions repeated in an unspecified period between the past and now.
a. They ***have seen*** that film six times.
b. It ***has happened*** several times already.
c. She ***has visited*** them frequently.
d. We ***have eaten*** at that restaurant many times.

4. Actions completed in the very recent past (+*just*).
a. ***Have you just finished*** work?
b. I ***have just eaten***.
c. We ***have just seen*** her.
d. ***Has he just left***?

5. When the precise time of the action is not important or not known.
a. Someone ***has eaten*** *my soup*!
b. ***Have you seen*** 'Gone with the Wind'?
c. ***She's studied*** Japanese, Russian and English.

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'IF' SENTENCES AND THE 'UNREAL' PAST

In this section you will find information on sentences containing the word **'if'**, the use of conditional tenses, and the **'unreal past'**, that is, when we use a past tense but we are not actually referring to past time.

IF AND THE CONDITIONAL

There are four main types of **'if'** sentences in English:

1. **The 'zero' conditional**, where the tense in **both parts** of the sentence is the **simple present:**

'IF' CLAUSE	MAIN CLAUSE
If + simple present	**simple present**
If you heat ice	it melts.
If it rains	you get wet

In these sentences, the time is **now or always** and the situation is **real and possible**. They are often used to refer to general truths.

2. **The Type 1 conditional**, where the tense in the **'if** clause is the **simple present**, and the tense in the main clause is the **simple future**

'IF' CLAUSE	MAIN CLAUSE
If + simple present	**Simple future**
If it rains	you will get wet
If you don't hurry	we will miss the train.

In these sentences, the time is the **present or future** and the situation is **real**. They refer to a **possible condition** and its **probable result**.

3. **The Type 2 conditional**, where the tense in the **'if'** clause is the **simple past**, and the tense in the main clause is the **present conditional**:

'IF' CLAUSE	MAIN CLAUSE
If + simple past	**Present conditional**
If it rained	you would get wet
If you went to bed earlier	you wouldn't be so tired.

In these sentences, the time is **now or any time**, and the situation is **unreal**. They are **not** based on **fact**, and they refer to an **unlikely or hypothetical condition** and its **probable result.**

4. **The Type 3 conditional**, where the tense in the **'if'** clause is the **past perfect**, and the tense in the main clause is the **perfect conditional**:

'IF' CLAUSE	MAIN CLAUSE
If + past perfect	**Perfect conditional**
If it had rained	you would have got wet
If you had worked harder	you would have passed the exam.

In these sentences, the time is **past**, and the situation is **contrary to reality**. The **facts** they are based on are the **opposite** of what is expressed, and they refer to an **unreal past condition** and its **probable past result**.

A further type if **'if'** sentence exists, where Type 2 and Type 3 are mixed. The tense in the **'if'** clause is the past perfect, and the tense in the main clause is the present conditional:

'IF' CLAUSE	MAIN CLAUSE
If + past perfect	**Present conditional**
If I had worked harder at school	I would have a better job now.
If we had looked at the map	we wouldn't be lost.

In these sentences, the time is **past** in the **'if'** clause, and **present** in the main clause. They refer to an **unreal past condition** and its **probable result** in the **present.**

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TYPE 1 CONDITIONAL

1. Form

In a *Type 1* conditional sentence, the tense in the **'if** clause is the **simple present**, and the tense in the main clause is the **simple future**

'IF' CLAUSE (CONDITION)	MAIN CLAUSE (RESULT)
If + simple present	**Simple future**
If it rains	you will get wet
If you don't hurry	we will miss the train.

2. Function

In these sentences, the time is the **present or future** and the situation is **real**. They refer to a **possible condition** and its **probable result**. They are based on facts, and they are used to make statements about the real world, and about particular situations. We often use such sentences to give warnings:

- *If you don't leave, I'll call the police.*
- *If you don't drop the gun, I'll shoot!*

Examples:

- If you ***drop*** that glass, it ***will break***.
- Nobody ***will notice*** if you ***make*** a mistake.
- If I ***have*** time, ***I'll finish*** that letter.
- What ***will you do*** if you ***miss*** the plane?

NOTE: We can use modals to express the degree of certainty of the result:

- *If you **drop** that glass, it **might break**.*
- *I **may finish** that letter if I **have** time.*

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TYPE 2 CONDITIONAL SENTENCES

1. Form

In a *Type 2 conditional sentence*, the tense in the **'if'** clause is the **simple past**, and the tense in the main clause is the **present conditional**:

'IF' CLAUSE	MAIN CLAUSE
If + simple past	**Present conditional**
If it rained	you would get wet
If you went to bed earlier	you wouldn't be so tired.

Present conditional, form

The present conditional of any verb is composed of two parts - the modal auxiliary *would* + the infinitive of the main verb (without 'to'.)

Subject	would	infinitive without *to*
She	would	learn

Affirmative		
I	would	go
Negative		
I	wouldn't	ask
Interrogative		
Would	she	come?
Interrogative negative		
Wouldn't	they	accept?

Would: Contractions of would

In spoken English, **would** is contracted to **'d.**

I'd	We'd
you'd	you'd
he'd, she'd	they'd

The negative contraction = ***wouldn't***.

Example: ***to accept***, **Present conditional**

Affirmative	Negative	Interrogative
I would accept	I wouldn't accept	Would I accept?

You would accept	You wouldn't accept	Would you accept?
He would accept	**She** wouldn't accept	Would he accept?
We would accept	We wouldn't accept	Would we accept?
You would accept	You wouldn't accept	Would you accept?
They would accept	They wouldn't accept	Would they accept?

2. Function

In these sentences, the time is **now or any time**, and the situation is **unreal**. They are **not** based on **fact**, and they refer to an **unlikely or hypothetical condition** and its **probable result.** The use of the past tense after **'if'** indicates **unreality.** We can nearly always add a phrase starting with "but", that expresses the real situation:

- *If the weather **wasn't** so bad, we **would go** to the park (...*but it is bad, so we can't go)
- *If I **was** the Queen of England, I **would give** everyone £100. (...*but I'm not, so I won't)

Examples of use:

1. To make a statement about something that is not real at present, but is possible:

*I **would visit** her if I **had** time. (= I haven't got time but I might have some time)*

2. To make a statement about a situation that is not real now and never could be real:

*If I **were** you, **I'd give up** smoking (but I could never be you)*

Examples:

a. If I ***was*** a plant, I ***would love*** the rain.
b. If you really ***loved*** me, you ***would buy*** me a diamond ring.
c. If I ***knew*** where she lived, I ***would go*** and see her.
d. You ***wouldn't need*** to read this if you ***understood*** English grammar.
e. ***Would he go*** to the concert if I ***gave*** him a ticket?
f. They ***wouldn't invite*** her if they ***didn't like*** her
g. We ***would be able*** to buy a larger house if we ***had*** more money

NOTE**:** It is correct, and very common, to say "If I **were**" instead of "If I **was**".

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TYPE 3 CONDITIONAL SENTENCES

1. Form

In a Type 3 conditional sentence, the tense in the **'if'** clause is the **past perfect**, and the tense in the main clause is the **perfect conditional**:

'IF' CLAUSE	MAIN CLAUSE
If + past perfect If it had rained If you had worked harder	**Perfect conditional** you would have got wet you would have passed the exam.

Perfect conditional - form

The perfect conditional of any verb is composed of two elements: *would* + the perfect infinitive of the main verb (=*have* + *past participle):*

Subject	would	perfect infinitive
He They	would would	have gone… have stayed…
Affirmative		
I	would	have believed …
Negative		
She	wouldn't	have given…
Interrogative		
Would	you	have left…?
Interrogative negative		
Wouldn't	he	have been…?

Example: ***to go***, Past conditional

Affirmative	Negative	Interrogative
I would have gone	I wouldn't have gone	Would I have gone?
You would have gone	You wouldn't have gone	Would you have gone?
He would have gone	**She** wouldn't have gone	Would it have gone?
We would have gone	We wouldn't have gone	Would we have gone?
You would have gone	You wouldn't have gone	Would you have gone?
They would have gone	They wouldn't have gone	Would they have gone?

In these sentences, the time is ***past***, and the situation is ***contrary to reality***. The facts they are based on are the ***opposite*** of what is expressed.

Type 3 conditional sentences, are truly ***hypothetical*** or ***unreal***, because it is now too late for the condition or its result to exist. There is always an unspoken "*but…"* phrase:

- If I ***had worked*** harder I ***would have passed*** the exam
  (but I didn't work hard, and I didn't pass the exam).

- If ***I'd known*** you were coming ***I'd have baked*** a cake
  *(*but I didn't know, and I haven't baked a cake).

NOTE: Both ***would*** and ***had*** can be contracted to ***'d***, which can be confusing. Remember that you **NEVER** use *would* in the ***IF-***clause, so in the example above, "If I'd known" must be *"*If I ***had*** known*"*, and *"*I'd have baked" must be *"*I ***would*** have baked.."

Examples:

a. If ***I'd known*** you were in hospital, I ***would have visited*** you.
b. I ***would have bought*** you a present if ***I'd known*** it was your birthday.
c. If ***they'd had*** a better goalkeeper they ***wouldn't have lost*** the game.
d. If you ***had told*** me you were on the Internet, ***I'd have sent*** you an e-mail.
e. ***Would you have bought*** an elephant if ***you'd known*** how much they eat?

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TENSES

SIMPLE PRESENT

(See also Verbs -'Regular verbs in the simple present')

Simple present, third person singular

Note:

1. **he, she, it:** in the third person singular the verb **always ends in -s**:
   *he want**s**, she need**s**, he give**s**, she think**s**.*
2. Negative and question forms use DOES (=the third person of the auxiliary'DO') + the infinitive of the verb.
   *He want**s**. **Does** he want? He **does** not want.*
3. Verbs ending in **-y** : the third person changes the **-y** to **-ies**:
   *fly → fl**ies**, cry → cr**ies***

   Exception: if there is a vowel before the -**y**:
   *play → play**s**, pray → pray**s***
4. Add **-es** to verbs ending in:**-ss, -x, -sh, -ch**:
   *he pass**es,** she catch**es,** he fix**es,** it push**es***

See also Verbs -'Regular verbs in the simple present', and 'Be, do & have'

Examples:

1. Third person singular with s or -es

a. ***He goes*** to school every morning.
b. ***She understands*** English.
c. ***It mixes*** the sand and the water.
d. ***He tries*** very hard.
e. ***She enjoys*** playing the piano.

2. Simple present, form

Example: ***to think*, present simple**

Affirmative	Interrogative	Negative
I think	Do I think ?	I do not think.
You think	Do you think?	You don't think.
he, she, it thinks	Does he, she, it think?	He, she, it doesn't think.
we think	Do we think?	We don't think.
you think	Do you think?	You don't think.

The simple present is used:

1. to express habits, general truths, repeated actions or unchanging situations, emotions and wishes:
   I smoke (habit); I work in London (unchanging situation); London is a large city (general truth)

2. to give instructions or directions:
   ***You walk** for two hundred metres, then **you turn** left.*

3. to express fixed arrangements, present or future:
   *Your exam **starts** at 09.00*

4. to express future time, after some conjunctions: ***after, when, before, as soon as, until***:
   *He'll give it to you when **you come** next Saturday.*

BE CAREFUL! The simple present is **not used to express actions happening now**. See Present Continuous.

Examples:

1. **For habits**
   He ***drinks*** tea at breakfast.
   She only ***eats*** fish.
   They ***watch*** television regularly.

2. **For repeated actions or events**
   We ***catch*** the bus every morning.
   It ***rains*** every afternoon in the hot season.
   They ***drive*** to Monaco every summer.

3. **For general truths**
   Water ***freezes*** at zero degrees.
   The Earth ***revolves*** around the Sun.
   Her mother ***is*** Peruvian.

4. **For instructions or directions**
   Open the packet and ***pour*** the contents into hot water.
   You ***take*** the No.6 bus to Watney and then the No.10 to Bedford.

5. **For fixed arrangements**
   His mother ***arrives*** tomorrow.
   Our holiday ***starts*** on the 26th March

6. **With future constructions**
   She'll see you before she ***leaves***.
   We'll give it to her when she ***arrives***.

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TENSES

SUMMARY OF VERB TENSES

Present tenses
Simple present: *She **wants** a drink.*
Present continuous: *They **are walking** home.*

Past tenses
Simple past: *Peter **lived** in China in 1965.*
Past continuous: *I **was reading** when she arrived.*

Perfect tenses
Present Perfect: *I **have lived** here since 1987.*
Present perfect continuous: *I **have been living** here for years.*
Past perfect: *We **had been** to see her several times before she visited us.*
Past perfect continuous: *He **had been watching** her for some time when she turned and smiled.*
Future perfect: *We **will have arrived** in the States by the time you get this letter.*
Future perfect continuous: *By the end of your course, you **will have been studying** for five years.*

Future tenses
Simple future: *They **will go** to Italy next week.*
Future continuous: *I **will be travelling** by train.*

Conditional tenses
Present conditional: *If he had the money he **would go***
Present continuous conditional: *He **would be getting up** now if he was in Australia.*
Perfect conditional: *She **would have visited** me if she had had time.*
Perfect continuous conditional: *I **would have been playing** tennis if I hadn't broken my arm.*

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TENSES

FUTURE PERFECT

Future perfect, form

The future perfect is composed of two elements: the simple future of the verb *to have (will have)* + the past participle of the main verb:

Subject	will have	past participle
He	will have	finished

Affirmative
I will have left

Negative
They won't have gone

Interrogative
Will we have seen?

Interrogative negative
Won't he have arrived?

Example: ***to arrive,* future perfect**

Affirmative	Negative	Interrogative
I'll have arrived	I won't have arrived	Will I have arrived?
You'll have arrived	You won't have arrived	Will you have arrived?
He'll have arrived	She won't have arrived	Will it have arrived?
We'll have arrived	We won't have arrived	Will we have arrived?
You'll have arrived	You won't have arrived	Will you have arrived?
They'll have arrived	They won't have arrived	Will they have arrived?

Future perfect, function

The future perfect refers to a completed action in the future. When we use this tense we are projecting ourselves forward into the future and looking back at an action that will be completed some time later than now.
It is often used with a time expression using *by* + a point in future time.

Examples:

a. ***I'll have been*** here for six months on June 23rd.
b. By the time you read this ***I'll have left***.
c. ***You will have finished*** your work by this time next week.

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TENSES

FUTURE PERFECT CONTINUOUS

Future perfect continuous, form

This form is composed of two elements: the future perfect of the verb *to be (will have been)* + the present participle of the main verb (*base+ing)*:

Subject	will have been	base+ing
We	will have been	living

Affirmative		
I	will have been	working
Negative		
I	won't have been	working
Interrogative		
Will	I have been	working?
Interrogative negative		
Won't	I have been	working?

Example: *to live,* Future Perfect continuous

Affirmative	Negative	Interrogative
I'll have been living	I won't have been living	Will I have been living?
You'll have been living	You won't have been living	Will you have been living?
He'll have been living	He won't have been living	Will she have been living?
We'll have been living	We won't have been living	Will we have been living?
You'll have been living	You won't have been living	Will you have been living?
They'll have been living	They won't have been living	Will they have been living?

Future perfect continuous, function

Like the future perfect simple, this form is used to project ourselves forward in time and to look back. It refers to events or actions in a time ***between now and some future time***, that may be ***unfinished***.

Examples:

a. ***I will have been waiting*** here for three hours by six o'clock.
b. By 2001 ***I will have been living*** here for sixteen years.
c. By the time I finish this course, ***I will have been learning*** English for twenty years.
d. Next year ***I will have been working*** here for four years.

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TENSES

FUTURE CONTINUOUS

Future continuous, form

The future continuous is made up of two elements: the simple future of the verb *'to be'* + the present participle (*base+ing*)

Subject	simple future, '*to be*'	base+*ing*
You	will be	watching

Affirmative
I will be asking

Negative
She won't be leaving

Interrogative
Will they be retiring?

Interrogative negative
Won't we be staying?

Example: *to stay,* future continuous

Affirmative	Negative	Interrogative
I will be staying	I won't be staying	Will I be staying?
You will be staying	You won't be staying	Will you be staying?
He, she, it will be staying	He won't be staying	Will she be staying?
We will be staying	We won't be staying	Will we be staying?
You will be staying	You won't be staying	Will you be staying?
They will be staying	They won't be staying	Will they be staying?

Future continuous, function

The future continuous refers to an ***unfinished*** action or event that will be ***in progress*** at a time ***later than now***. It is used:

a. to project ourselves into the future and see something happening: This time next week ***I will be sun-bathing*** in Bali.

b. to refer to actions/events that will happen in the normal course of events: ***I'll be seeing Jim*** at the conference next week.

c. in the interrogative form, especially with 'you', to distinguish between a simple request for information and an invitation: ***Will you be coming*** to the party tonight? (= request for information) Will you come to the party? (= invitation)

d. to predict or guess about someone's actions or feelings, now or in the

future: ***You'll be feeling tired*** after that long walk, I expect.

More examples:

a. events in progress in the future:
When you are in Australia ***will you be staying*** with friends?
This time next week ***you will be working*** in your new job.
At four thirty on Tuesday afternoon I ***will be signing*** the contract.

b. events/actions in normal course of events:
I'll be going into town this afternoon, is there anything you want from the shops?
Will you be using the car tomorrow? - No, you can take it.
I'll be seeing Jane this evening - I'll give her the message.

c. asking for information:
Will you be bringing your friend to the pub tonight?
Will Jim be coming with us?

d. predicting or guessing:
You'll be feeling thirsty after working in the sun.
He'll be coming to the meeting, I expect.
You'll be missing the sunshine now you're back in England.

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TENSES

PRESENT PERFECT + *ever, never, already, yet*

The adverbs ***ever*** and ***never*** express the idea of an unidentified time ***before now*** e.g. *Have you **ever** visited Berlin?*

'Ever' is used

a. **in questions.** e.g.
*Have you **ever** been to England?*
*Has she **ever** met the Prime Minister?*

b. **in negative questions** e.g.
*Haven't they **ever** been to Europe?*
*Haven't you **ever** eaten Chinese food?*

c. **and in negative statements using the pattern *nothing.....ever*, *nobody.....ever*** e.g.
***Nobody** has **ever** said that to me before.*
***Nothing** like this has **ever** happened to us.*

d. ***'Ever'* is also used with *'The first time....*** e.g.
*It's the first time (that) I've **ever** eaten snails.*
This is the first time I've ever been to England.

'Never' means *at no time before now*, and is the same as *not ..... ever*:
*I have **never** visited Berlin*

BE CAREFUL!
You must not use ***never*** and ***not*** together:

~~*I haven't never been to Italy.*~~
I have **never** been to Italy.

Position: ***'Ever'*** and ***'never'*** are always placed **before the main verb (past participle)**.

Already and ***yet:***

Already refers to an action that has happened at an unspecified time before now. It suggests that there is no need for repetition, e.g.
a. *I've **already** drunk three coffees this morning*. (and you're offering me another one!)
b. *Don't write to John, I've **already** done it.*

It is also used in questions:
a. *Have you **already** written to John?*
b. *Has she finished her homework **already**?*

Position: *already* can be placed before the main verb (past participle) or at the end of the sentence:

a. *I have **already** been to Tokyo.*
b. *I have been to Tokyo **already**.*

yet is used in negative statements and questions, to mean *(not) in the period of time between before now and now, (not) up to and including the present.*
e.g.
a. Have you met Judy ***yet?***
b. I haven't visited the Tate Gallery ***yet***.
c. Has he arrived ***yet?***
d. They haven't eaten ***yet***.

Position: ***Yet*** is usually placed at the end of the sentence.

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TENSES

Introduction

It is important to understand the meaning and use of tenses in English. The form may be like that of a tense in your own language, but the meaning may be different, so **be very careful!**

Summary of Verb Tenses

Present tenses

Simple present
Present continuous

Past tenses

Simple past
Past continuous

Perfect tenses

Present Perfect
Present perfect continuous
Past perfect
Past perfect continuous
Future perfect
Future perfect continuous

Future tenses

Simple future
Future continuous

Conditional tenses

Present conditional
Present continuous conditional
Perfect conditional
Perfect continuous conditional

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UNREAL PAST

The past tense is sometimes used in English to refer to an 'unreal' situation. So, although the tense is the past, we are usually talking about the present, e.g. in a Type 2 conditional sentence:

*If an elephant and a mouse **fell** in love, they would have many problems.*

Although ***fell*** is in the past tense, we are talking about a hypothetical situation that might exist now or at any time, but we are **not** referring to the past. We call this use the **unreal past.**

Other situations where this occurs are:

- after other words and expressions like '***if***' (*supposing, if only, what if);*
- after the verb '***to wish***';
- after the expression '***I'd rather..***'

Expressions like '*if*'

The following expressions can be used to introduce hypothetical situations:
- ***supposing, if only, what if***. They are followed by a ***past tense*** to indicate that the condition they introduce is unreal:

- Supposing an elephant and a mouse ***fell*** in love? (= but we know this is unlikely or impossible)
- What if we ***painted*** the room purple? (= that would be very surprising)
- If only ***I had*** more money. (= but I haven't).

These expressions can also introduce hypothetical situations in the past and then they are followed by the ***past perfect.***

Examples:

- If only I ***hadn't kissed*** the frog (= I did and it was a mistake because he turned into a horrible prince, but I can't change it now.)
- What if the elephant ***had trodden*** on the mouse? (She didn't, but we can imagine the result!)
- Supposing I ***had given*** that man my money! (I didn't, so I've still got my money now.)

The verb *to wish*

The verb ***to wish*** is followed by an 'unreal' past tense when we want to talk about situations in the present that we are not happy about but cannot change:

- I wish I ***had*** more money (=but I haven't)
- She wishes she ***was*** beautiful (= but she's not)
- We wish we ***could*** come to your party (but we can't)

When we want to talk about situations in the past that we are not happy about or actions that we regret, we use the verb ***to wish*** followed by the past perfect:

- I wish I ***hadn't said*** that (= but I did)
- He wishes he ***hadn't bought*** the car (= but he did buy it.)
- I wish I ***had taken*** that job in New York (= but I didn't, so I'm stuck in Bristol)

NOTE: When we want to talk about situations we are not happy about and where we want **someone else** to change them, we use ***to wish*** followed by ***would + infinitive:***

- I wish he ***would stop*** smoking. (= I don't like it, I want **him** to change it)
- I wish you ***would go*** away. (= I don't want you here, I want **you** to take some action)
- I wish you ***wouldn't squeeze*** the toothpaste from the middle! (= I want you to change your habits.)

I'd rather and *it's time...*

These two expressions are also followed by an unreal past. The verb is in the past tense, but the situation is in the present.

When we want to talk about a course of action we would prefer someone else to take, we use ***I'd rather + past tense***:

- I'd rather you ***went***
- He'd rather you ***called*** the police
- I'd rather you ***didn't*** hunt elephants.

NOTE: the stress can be important in these sentences, to show what our preference is:

- *I'd rather* ***you*** *went* = not me,
- *I'd rather you* ***went*** = don't stay
- *He'd rather* ***you*** *called the police* = he doesn't want to
- *He'd rather you called the* ***police*** = not the ambulance service

Similarly, when we want to say that ***now*** is a suitable moment to do something, either for ourselves or for someone else, we use ***it's time + past tense***:

- It's (high) time I ***went***.
- It's time you ***paid*** that bill.
- Don't you think it's time you ***had*** a haircut?

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UNLESS

Unless means the same as if...not. Like *if*, it is followed by a present tense, a past tense or a past perfect (**never** by *'would'*). It is used instead of if + not in conditional sentences of all types:

Type 1: (Unless + present)

a. You'll be sick unless you ***stop*** eating. (= You will be sick if you don't stop eating)

b. I won't pay unless you ***provide*** the goods immediately. (= If you don't provide them I won't pay)

c. You'll never understand English unless you ***study*** this grammar carefully. (= You'll never understand if you don't study...)

Type 2: (Unless + past)

a. Unless he ***was*** very ill, he would be at work.

b. I wouldn't eat that food unless I ***was*** really hungry.

c. She would be here by now unless she ***was*** stuck in the traffic.

Type 3: (Unless + past perfect)

a. The elephant wouldn't have seen the mouse unless ***she'd had*** perfect eyesight.

b. I wouldn't have phoned him unless ***you'd suggested*** it.

c. They would have shot her unless ***she'd given*** them the money.

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MIXED CONDITIONAL SENTENCES

It is possible for the two parts of a conditional sentence to refer to different times, and the resulting sentence is a "mixed conditional" sentence. There are two types of mixed conditional sentence:

A. Present result of past condition:

1. Form
The tense in the **'if'** clause is the past perfect, and the tense in the main clause is the present conditional:

'IF' CLAUSE	MAIN CLAUSE
If + past perfect If I had worked harder at school If we had looked at the map	**Present conditional** I would have a better job now. we wouldn't be lost.

2. Function
In these sentences, the time is ***past*** in the ***'if'*** clause, and ***present*** in the main clause. They refer to an ***unreal past condition*** and its ***probable result*** in the ***present.*** They express a situation which is ***contrary to reality*** both in the past and in the present:
'*If I had worked harder at school*' is contrary to past fact - I didn't work hard at school, and '*I would have a better job now*' is contrary to present fact - I haven't got a good job.
If we had looked at the map (we didn't), *we wouldn't be lost* (we are lost).

Examples:

- I ***would be*** a millionaire now if I ***had taken*** that job.
- If ***you'd caught*** that plane ***you'd be dead*** now.
- If ***you hadn't spent*** all your money on CDs, you ***wouldn't be broke***.

B. Past result of present or continuing condition.

1. Form
The tense in the ***If-***clause is the simple past, and the tense in the main clause is the perfect conditional:

'IF' CLAUSE	MAIN CLAUSE
If + simple past If I wasn't afraid of spiders If we didn't trust him	**Perfect conditional** I would have picked it up. we would have sacked him months ago.

2. Function
In these sentences the time in the ***If-***clause is ***now or always***, and the time in the main clause is ***before now***. They refer to an unreal present situation and its probable (but unreal) past result:

'If I wasn't afraid of spiders' is contrary to ***present*** reality - I **am** afraid of spiders, and '*I would have picked it up*' is contrary to ***past*** reality - I **didn't** pick it up.

- *'If we didn't trust him'* is contrary to ***present*** reality - we **do** trust him, and *'we would have sacked him'* is contrary to ***past*** reality - we **haven't** sacked him.

Examples:

a. If she ***wasn't afraid*** of flying she ***wouldn't have travelled*** by boat.
b. ***I'd have been able*** to translate the letter if my Italian ***was better***.
c. If I ***was*** a good cook, ***I'd have invited*** them to lunch.
d. If the elephant ***wasn't*** in love with the mouse, ***she'd have trodden*** on him by now.

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PERFECT CONDITIONAL, CONTINUOUS

1. Perfect conditional, continuous - Form

This tense is composed of two elements: the perfect condtional of the verb 'to be' (*would have been)* + the present participle (*base+ing).*

Subject	would have been	base+ing
I	would have been	sitting
We	would have been	swimming
Affirmative		
I	would have been	studying.
Negative		
You	wouldn't have been	living.
Interrogative		
Would	we have been	travelling?
Interrogative negative		
Wouldn't	it have been	working?

Examples: ***to work***, **Past continuous conditional**

Affirmative	Negative
I would have been working	I wouldn't have been working
You would have been working	You wouldn't have been working.
He would have been working	**She** wouldn't have been working
We would have been working	We wouldn't have been working
You would have been working	You wouldn't have been working
They would have been working	They wouldn't have been working
Interrogative	**Interrogative negative**
Would I have been working?	Wouldn't I have been working?
Would you have been working?	Wouldn't you have been working?
Would he have been working?	Wouldn't she have been working?
Would we have been working?	Wouldn't we have been working?
Would you have been working?	Wouldn't you have been working?
Would they have been working?	Wouldn't they have been working?

2. Function

This tense can be used in Type 3 conditional sentences. It refers to the **unfulfilled result** of the action in the **if**-clause, and expresses this result as an **unfinished or continuous action**. Again, there is always an unspoken "but.." phrase:

- If the weather had been better (but it wasn't), ***I'd have been sitting*** in the garden when he arrived (but I wasn't and so I didn't see him).
- If she hadn't got a job in London (but she did), she ***would have been working*** in Paris (but she wasn't).

Examples:

- If I'd had a ball I ***would have been playing*** football.
- If I'd had any money ***I'd have been drinking*** with my friends in the pub that night.
- If I had known it was dangerous I ***wouldn't have been climbing*** that cliff.
- She ***wouldn't have been wearing*** a seat-belt if her father hadn't told her to.

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PRESENT CONTINUOUS CONDITIONAL

In *type 2 conditional sentences*, the continuous form of the present conditional may be used:

If I were a millionaire, I wouldn't be doing this job!

1. Present continuous conditional - form.

This form is composed of two elements: the present conditional of the verb *'to be' (would be)* + the present participle of the main verb (base+**ing**).

Subject	would be	base+ing
He	would be	going
They	would be	living
Affirmative		
We	would be	coming
Negative		
You	wouldn't be	working
Interrogative		
Would	you be	sharing?
Interrogative negative		
Wouldn't	they be	playing?

Example: ***to live,*** **Present continuous conditional.**

Affirmative_	Negative	Interrogative_
I would be living	I wouldn't be living	Would I be living?
You would be living	You wouldn't be living	Would you be living?
He would be living	**She** wouldn't be living	Would he be living?
We would be living	We wouldn't be living	Would we be living?
You would be living	You wouldn't be living	Would you be living?
They would be living	They wouldn't be living	Would they be living?

2. Present continuous conditional - function

This form is common in Type 2 conditional sentences. It expresses an unfinished or **continuing action** or situation, which is the probable result of an **unreal condition**:

- I ***would be working*** in Italy **if** I spoke Italian.
  (but I don't speak Italian, so I am not working in Italy.
- She ***would be living*** with Jack if she wasn't living with her parents.
  (but she is living with her parents so she's not living with Jack).

More examples:

- I ***wouldn't be eating*** this if I wasn't extremely hungry.
- If I had an exam tomorrow, ***I'd be revising*** now.
- You ***wouldn't be smiling*** if you knew the truth.

NOTE: This form is also found in: mixed conditional sentences (See section on Mixed Conditional Sentences); in indirect speech:

She said "I'll be working in the garden." → *She said she **would be working** in the garden.* (See section on Indirect Speech)

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TENSES

SIMPLE PRESENT FOR FUTURE EVENTS

1. Form - see Simple Present section.
2. Simple present for future events - function

The simple present is used to make statements about events at a ***time later than now***, when the statements are based on ***present facts***, and when these facts are something fixed like a ***time-table, schedule, calendar***.

Examples:

a. The plane ***arrives*** at 18.00 tomorrow.
b. She ***has*** a yoga class tomorrow morning.
c. The restaurant ***opens*** at 19.30 tonight.
d. Next Thursday at 14.00 there ***is*** an English exam.

Note the difference between:

a. The plane ***leaves*** in ten minutes (= statement of fact)
b. The plane's ***going to leave*** in ten minutes (= prediction based on present situation, meaning "...and if you don't hurry up you're going to miss it!")

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TENSES

OTHER WAYS OF TALKING ABOUT THE FUTURE

1. IS TO + INFINITIVE

Form:
This form is composed of two elements: the appropriate form of the verb *to be + to (am to, are to, is to),* and the infinitive of the main verb without 'to'..

Subject	to be *to*	infinitive without *to*
We	are to	leave

Affirmative		
She	is to	travel
Negative		
You	are not (aren't) to	travel
Interrogative		
Am	I to	travel?
Interrogative negative		
Aren't	they to	travel?

Function:
This form refers to an ***obligation*** to do something at a time later than now. It is similar to *'must'*, but there is a suggestion that something has been arranged or organised for us. It is not normally used in spoken English, but might be found in spy stories, e.g.

> "You ***are to leave*** this room at once, and you ***are to travel*** by train to London. In London you ***are to pick up*** your ticket from Mr Smith, and you ***are to fly*** to your destination alone. When you arrive, you ***are to meet*** our agent, Mr X, who will give you further information. You ***are to destroy*** this message now."

2. BE + ABOUT TO + INFINITIVE

Form:
This form is composed of three elements : the appropriate form of the verb to be, present tense, + *'about to'* + the infinitive of the main verb without 'to':

Subject	be	about to	infinitive without *to*
I	am	about to	leave

She	is	about to	arrive

Function:
This form refers to a time ***immediately after the moment of speaking***, and emphasises that the event or action will happen very soon:

Examples:

a. She ***is about to leave***.
b. You ***are about to see*** something very unusual.
c. I ***am about to go*** to a meeting - can I talk to you later?

It is often used with the word *'just'*, which emphasises the immediacy of the action:

We ***are just about to go*** to sleep.
Sally ***is just about to take*** an exam.

This form can also be used in the simple past tense to refer to an action that was imminent, but was interrupted. In such cases it is often followed by a ***'when - clause':***

She ***was about to leave*** when he arrived.
I ***was just about to telephone*** her when she walked into the house.

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TENSES

FUTURE WITH GOING TO

1. Future with Going to - form
This form is composed of three elements: the appropriate form of the verb *'to be'* + *going to* + the *infinitive* of the main verb:

Subject	'to be'	going to	infinitive
She	is	going to	leave

2. Future with Going to - function
The use of 'going to' to refer to future events suggests a very strong association with the present. The ***time*** is not important - it is later than now, but the ***attitude*** is that the event depends on a ***present situation,*** that we know about. So it is used:

a) to refer to our plans and intentions:
We're going to move to London next year. (= the plan is in our minds now.)

b) to make predictions based on present evidence:
Look at those clouds - it's going to pour with rain! (= It's clear from what I can see now.)

Note: In everyday speech, *'going to*' is often shortened to '*gonna*', especially in American English.

More examples:

Plans and intentions:
a. ***Is Freddy going to buy*** a new car soon?
b. ***Are John and Pam going to visit*** Milan when they are in Italy?
c. I think Nigel and Mary ***are going to have*** a party next week.

Predictions based on present evidence:
a. ***There's going to be*** a terrible accident!
b. ***He's going to be*** a brilliant politician.
c. ***I'm going to have*** terrible indigestion.

NOTE: It is unusual to say 'I'm going to go to...'
Instead, we use ***'going to' + a place or event***:

Examples:

We ***are going to the beach*** tomorrow.
She ***is going to the ballet*** tonight.
Are you going to the party tomorrow night?

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NOUNS

USE OF CAPITAL LETTERS WITH NOUNS

Capital letters are used with:

Names and titles of people

a. Winston Churchill
b. Marilyn Monroe
c. the Queen of England
d. the President of the United States
e. the Headmaster of Eton
f. Doctor Mathews
g. Professor Samuels.

Note: The personal pronoun 'I' is always written with a capital letter.

Titles of works, books etc.

a. War and Peace
b. The Merchant of Venice
c. Crime and Punishment
d. Tristan and Isolde

Months of the year

January	July
February	August
March	September
April	October
May	November
June	December

Days of the week

Monday	Friday
Tuesday	Saturday
Wednesday	Sunday
Thursday	

Seasons

Spring
Summer
Autumn
Winter

Holidays

Christmas	Easter	New Year's Day
Boxing Day	May Day	Thanksgiving Day

Geographical names...
names of countries and continents

America	England	Scotland
China	Peru	Albania
Africa	Europe	Asia

names of regions, states, districts etc.

Sussex	California	Queensland
Provence	Tuscany	Vaud
Florida	Costa Brava	Tyrol

names of cities, towns, villages etc.

London	Cape Town	Rome
Florence	Bath	Wagga Wagga
Vancouver	Wellington	Peking

names of rivers, oceans, seas, lakes etc.

the Atlantic	the Dead Sea	the Pacific
Lake Leman	Lake Victoria	Lake Michigan
the Rhine	the Thames	the Nile

names of geographical formations

the Himalayas	the Alps	the Sahara

Adjectives relating to nationality nouns

France - French music
Australia - Australian animals
Germany - German literature
Arabia - Arabic writing
Indonesia - Indonesian poetry
China - Chinese food

Names of streets, buildings, parks etc.

Park Lane	Central Avenue	Pall Mall
George Street	Sydney Opera House	Central Park
Hyde Park	the Empire State Building	Wall Street

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NOUNS

COUNTABLE AND UNCOUNTABLE NOUNS

Countable nouns are for things we can count

Example: ***dog, horse, man, shop, idea.***

They usually have a singular and plural form.

Example: ***two dogs, ten horses, a man, six men, the shops, a few ideas.***

Uncountable nouns are for the things that we cannot count

Example: ***tea, sugar, water, air, rice.***

They are often the names for abstract ideas or qualities.

Example: ***knowledge, beauty, anger, fear, love.***

They are used with a singular verb. They usually do not have a plural form. We cannot say ***sugars, angers, knowledges***.

Examples of common uncountable nouns:

money, furniture, happiness, sadness, research, evidence, safety, beauty, knowledge.

We cannot use *a/an* with these nouns. To express a quantity of one of these nouns, use a word or expression like:
some, a lot of, a piece of, a bit of, a great deal of...

Examples:

- There has been ***a lot of research*** into the causes of this disease.
- He gave me ***a great deal of advice*** before my interview.
- They've got ***a lot of furniture***.
- Can you give me ***some information*** about uncountable nouns?

Some nouns are countable in other languages but uncountable in English. Some of the most common of these are:

accommodation	news
advice	progress
baggage	traffic
behaviour	travel
bread	trouble
furniture	weather
information	work
luggage	

BE CAREFUL with the noun *'hair'* which is normally **uncountable** in English:

She has long blonde hair

It can also be **countable** when referring to individual hairs:

My father's getting a few grey hairs now

See also Adjectives - Comparisons of quantity

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REPORTED SPEECH

CHANGE OF TIME AND PLACE REFERENCE

Time/place references are also changed in reported speech

Examples:
"I will see you **here tomorrow**", she said. → She said that she would see me **there the next day**.

The most common of these changes are shown below:

Today	→	**that day**
*"I saw him **today**", she said.*		*She said that she had seen him **that day**.*
Yesterday	→	**the day before**
*"I saw him **yesterday**", she said.*		*She said that she had seen him **the day before**.*
The day before yesterday	→	**two days before**
*"I met her **the day before yesterday**", he said.*		*He said that he had met her **two days before**.*
Tomorrow	→	**the next/following day**
*"I'll see you **tomorrow**", he said*		*He said that he would see me the next day.*
The day after tomorrow	→	**in two days time/ two days later**
*"We'll come **the day after tomorrow**", they said.*		*They said that they would come **in two days time/ two days later**.*
Next week/month/year	→	**the following week/month/year**
*"I have an appointment **next week**", she said.*		*She said that she had an appointment **the following week**.*
Last week/month/year	→	**the previous/week/month/ye**
*"I was on holiday **last week**", he told us.*		*He told us that he had been on holiday **the previous week**.*
ago	→	**before**
*"I saw her **a week ago**," he said.*		*He said he had seen her **a week before**._*
this (for time)	→	**that**
*"I'm getting a new car **this** week", she said.*		*She said she was getting a new car **that** week.*
this/that (adjectives)	→	**the**
*"Do you like **this** shirt?" he asked*		*He asked if I liked **the** shirt.*
here	→	**there**
*He said, "I live **here**".*		*He told me he lived **there**.*

Other changes:
In general, personal pronouns change to the third person singular or plural, except when the speaker reports his own words:

I/me/my/mine, you/your/yours → him/his/her/hers
we/us/our/ours, you/your/yours → they/their/theirs:

He said: "I like your new car." → He told her that he liked her new car.

I said: "I'm going to my friend's house." → I said that I was going to my friend's house.

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REPORTED SPEECH

TENSE CHANGES

Normally, the tense in reported speech is one tense back in time from the tense in direct speech:

*She said, "I **am** tired."* → *She said that she **was** tired.*

The changes are shown below:

Simple present	→	**Simple past**
*"I always **drink** coffee", she said*		*She said that she always **drank** coffee.*
Present continuous	→	**Past continuous**
*"I **am reading** a book", he explained.*		*He explained that he **was reading** a book*
Simple past	→	**Past perfect**
*"Bill **arrived** on Saturday", he said.*		*He said that Bill **had arrived** on Saturday*
Present perfect	→	**Past perfect**
*"I **have been** to Spain", he told me.*		*He told me that he **had been** to Spain*
Past perfect	→	**Past perfect**
*"I **had just turned** out the light," he explained.*		*He explained that he **had just turned out** the light.*
Present perfect continuous	→	**Past perfect continuous**
*They complained, "We **have been waiting** for hours".*		*They complained that they **had been waiting** for hours.*
Past continuous	→	**Past perfect continuous**
*"We **were living** in Paris", they told me.*		*They told me that they **had been living** in Paris.*
Future	→	**Present conditional**
*"I **will be** in Geneva on Monday", he said*		*He said that he **would be** in Geneva on Monday.*
Future continuous	→	**Conditional continuous**
*She said, "**I'll be using** the car next Friday".*		*She said that she **would be using** the car next Friday.*

NOTE:

1. You do not need to change the tense if the reporting verb is in the present, or if the original statement was about something that is still true, e.g.

*He says **he has missed** the train but **he'll catch** the next one.*
*We explained that **it is** very difficult to find our house.*

2. These modal verbs do not change in reported speech:

might, could, would, should, ought to, e.g.

*We explained that it **could** be difficult to find our house.*
*She said that she **might** bring a friend to the party.*

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THE INFINITIVE

INFINITIVE AFTER QUESTION WORDS

These verbs: ***ask***, ***decide***, ***explain***, ***forget***, ***know***, ***show***, ***tell***, ***understand***, can be followed by a question word such as ***where***, ***how***, ***what***, ***who***, ***when*** or ***'whether'*** **+ the 'to-infinitive'**.

Examples:

- She asked me ***how*** to use the washing machine.
- Do you understand ***what*** to do?
- Tell me ***when*** to press the button.
- I've forgotten ***where*** to put this little screw.
- I can't decide ***whether*** to wear the red dress or the black one.

The question word **Why** is followed by the **zero infinitive** in suggestions:

Examples:

- ***Why wait*** until tomorrow?
- ***Why not ask*** him now?
- ***Why walk*** when we can go in the car?
- ***Why not buy*** a new bed for your bedroom?
- ***Why leave*** before the end of the game?
- ***Why not spend*** a week in Beirut and a week in Baghdad?

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THE INFINITIVE

NEGATIVE INFINITIVE

To form the negative infinitive, place **not** before the ***to-*** or ***zero infinitive***: e.g. ***not to worry:***

It's hard ***not to worry*** about exams.

Examples:

- I decided ***not to go*** to London.
- He asked me ***not to be*** late.
- Elephants ought ***not to marry*** mice.
- You'd better ***not smile*** at the crocodile.
- I'd rather ***not eat*** meat.

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THE INFINITIVE

OTHER FORMS

The infinitive can have the following forms:

- The perfect infinitive
- The continuous infinitive
- The perfect continuous infinitive
- The passive infinitive

NOTE: as with the present infinitive, there are situations where the ***to*** is omitted, e.g. after most modal auxiliaries.

The perfect infinitive:

to have + past participle*, e.g. to have broken, to have seen, to have saved.*

This form is most commonly found in Type 3 conditional sentences, using the conditional perfect, e.g. If I had known you were coming I would have baked a cake.

Examples:

- Someone must have broken the window and climbed in.
- I would like to have seen the Taj Mahal when I was in India.
- He pretended to have seen the film.
- If I'd seen the ball I would have caught it.

The continuous infinitive:

to be + present participle*, e.g.to be swimming, to be joking, to be waiting*

Examples:

- I'd really like to be swimming in a nice cool pool right now.
- You must be joking!
- I happened to be waiting for the bus when the accident happened.

The perfect continuous infinitive:

to have been + present participle

Examples:

to have been crying
to have been waiting
to have been painting

- The woman seemed to have been crying.
- You must have been waiting for hours!
- He pretended to have been painting all day.

The passive infinitive:

***to be + past participle**, e.g. to be given, to be shut, to be opened*

Examples:

- I am expecting to be given a pay-rise next month.
- These doors should be shut.
- This window ought to be opened.

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THE INFINITIVE

FUNCTION

The most common uses of the infinitive are:

To indicate the purpose or intention of an action (where the *'to'* has the same meaning as *'in order to'* or *'so as to'*):

- She's gone to collect her pay cheque.
- The three bears went into the forest to find firewood.

As the subject of the sentence:

- To be or not to be, that is the question.
- To know her is to love her.
  (Note: this is more common in written English than spoken)

With nouns or pronouns, to indicate what something can be used for, or what is to be done with it:

- Would you like something to drink?
- I haven't anything to wear.
- The children need a garden to play in.

After adjectives in these patterns:

- ***It is + adjective +to-infinitive***
  It is good to talk
- ***It is + adjective + infinitive + for someone + to-infinitive.***
  It is hard for elephants to see mice
- ***It is + adjective + infintive + of someone + to-infinitive.***
  It is unkind of her to say that.

After an adjective + noun when a comment or judgement is being made:

- It was a stupid place to park the car.
- This is the right thing to do.
- It was an astonishing way to behave.

With too and enough in these patterns:

too much/many (+ noun) + to-infinitive
There's too much sugar to put in this bowl.
I had too many books to carry.

too + adjective + to-infinitive
This soup is too hot to eat.
She was too tired to work.

too + adverb + to-infinitive
He arrived too late to see the actors.

enough (+ noun) + to-infinitive
I've had enough (food) to eat.

adjective + enough + to-infinitive
She's old enough to make up her own mind.

not enough (+noun) + to-infinitive
There isn't enough snow to ski on.

not + adjective + enough + to-infinitive
You're not old enough to have grand-children!

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TO GET

TO GET + direct object = to obtain, to receive, to buy:

To obtain

- *She **got** her driving license last week.*
- *They **got** permission to live in Switzerland.*

To receive

- *I **got** a letter from my friend in Nigeria.*
- *He **gets** £1,000 a year from his father.*

To buy

- *She **got** a new coat from Zappaloni in Rome.*
- *We **got** a new television for the sitting room.*

TO GET + place expression = reach, arrive at a place:

- *We **got** to London around 6 p.m.*
- *What time will we **get** there?*
- *When did you **get** back from New York?*

TO GET + adjective = to become, show a change of state:

- *It's **getting** hotter.*
- *By the time they reached the house they were **getting** hungry.*
- *I'm **getting** tired of all this nonsense.*
- *My mother's **getting** old and needs looking after.*
- *It **gets** dark very early in the winter.*
- *Don't touch the stove until is **gets** cool.*

TO GET + preposition / adverb is used in many phrasal verbs. Here are some of the most common ones:

Phrasal Verb	Meaning
get at	try to express
get away with	escape punishment for a crime or bad action
get by	manage (financially)
get down	descend; depress

get off	leave a form of transport (train, bus, bicycle, plane)
get on	enter/sit on a form of transport (train, bus, bicycle, plane); have a relationship with someone; manage
get out of	avoid doing something, especially a duty
get over	recover (from an illness, a surprise)
get through	use or finish the supply of something
get up	leave your bed
get up to	do - usually something bad

Examples***:***
a. He ***got on*** his bicycle and rode down the street.
b. He **gets up** at 6.00 a.m. every morning.
c. She **got out of** the washing-up every day, even when it was her turn.
d. We **got off** the train just before the bomb exploded.
e. We've **got through** all the sugar - can you buy some more?
f. The children are very quiet - I wonder what they're **getting up to**.

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TO GET

'**To get**' can be used in a number of patterns and has a number of meanings.

TO GET + direct object = obtain, receive, buy.
Example: *I got my passport last week.*
More Examples

TO GET + place expression = reach, arrive at a place.
Example: *How are you getting home tonight?*
More Examples

TO GET + adjective = become, show a change of state.
Example: *I am getting old.*
More Examples

TO GET + preposition/adverb is used in many phrasal verbs.
Example: *This rain is really getting me down.*
More Examples

TO GET has a number of other meanings:
a. *Do you get it?* (= understand)
b. *He's getting dinner tonight.* (= prepare a meal)
c. *I'll get the bill.* (= pay)
d. *That really gets me!* (= irritate, annoy)

Other expressions with GET:

- To get rid of something means to throw it away.
  Example: *I'm going to get rid of all these old newspapers.*
- To get out of be on the wrong side means to be in a bad mood.
  Example: *He got out of the wrong side of the bed this morning and he's been horrible all day.*
- To get your own back means to have your revenge or punish someone.
  Example: *She's getting her own back for all those rude things you said at the party last night.*

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DIRECT AND REPORTED SPEECH

You can answer the question "What did he/she say?" in two ways:

- by repeating the words spoken (direct speech)
- by reporting the words spoken (indirect or reported speech).

Direct Speech

Direct speech repeats, or quotes, the exact words spoken. When we use direct speech in writing, we place the words spoken between inverted commas ("....") and there is no change in these words. We may be reporting something that's being said NOW (for example a telephone conversation), or telling someone later about a previous conversation

Examples:

She says "What time will you be home?"
She said "What time will you be home?"
and I said "I don't know! "
"There's a fly in my soup!" screamed Simone.
John said, "There's an elephant outside the window."

Reported Speech

Reported speech is usually used to talk about the past, so we normally change the tense of the words spoken. We use reporting verbs like *'say', 'tell', 'ask',* and we may use the word *'that'* to introduce the reported words. Inverted commas are not used.

She said, "I saw him." → *She said **that she had seen him**.*

a. ***'That'*** may be omitted:
She told him that she was happy.
She told him she was happy.

b. ***'Say'*** and ***'tell':***
Use ***'say'*** when there is no indirect object:
He said that he was tired.

Always use ***'tell'*** when you say who was being spoken to (i.e. with an indirect object):
He told me that he was tired.
'Talk' and ***'speak'*** are used:
- to describe the action of communicating:
He talked to us.
She was speaking on the telephone.
- with ***'about'*** to refer to what was said:
He talked (to us) about his parents.

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REPORTED SPEECH

HOPES, INTENTIONS, PROMISES

When we report an intention, hope or promise, we use an appropriate reporting verb followed by a *that-clause* or a *to-infinitive:*

"I'll pay you the money tomorrow." →
He promised to pay me the money the next day.
He promised that he would pay me the money the next day.

Other verbs used in this pattern include:
hope, propose, threaten, guarantee, swear.

Examples:

a. "I'll be back by lunchtime."
   *He **promised to be back** by lunchtime.*
   *He **promised that he would be back** by lunchtime.*
b. "We should arrive in London before nightfall."
   *They **hoped to arrive** in London before nightfall.*
   *They **hoped they would arrive** in London before nightfall.*
c. "Give me the keys to the safe or I'll shoot you!"
   *He **threatened to shoot** me if I didn't give him the keys to the safe.*
   *He **threatened that he would shoot** me if I didn't give him the keys to the safe.*

Note: see also Summary of Reporting Verbs.

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REPORTED SPEECH

ORDERS, REQUESTS, SUGGESTIONS

1. When we want to report an **order or request,** we can use a verb like *'tell'* **with a to-clause**.

Examples:

He told me to go away.
The pattern is ***verb + indirect object + to-clause***.
(The indirect object is the person spoken to.)

Other verbs used to report orders and requests in this way are: ***command, order, warn, ask, advise, invite, beg, teach, forbid***.

Examples:

a. The doctor said to me, "Stop smoking!". ⟶
The doctor **told me to stop smoking**.

b. "Get out of the car!" said the policeman. ⟶
The policeman **ordered him to get out of the car**.

c. "Could you please be quiet," she said. ⟶
She **asked me to be quiet**.

d. The man with the gun said to us, "Don't move!" ⟶
The man with the gun **warned us not to move**.

(See also section on Verbs followed by infinitive and Verbs followed by gerund)

2. **Requests for objects** are reported using the pattern
ask + for + object: Examples:

a. "Can I have an apple?", she asked. ⟶ She ***asked for an apple***.
b. "Can I have the newspaper, please?" ⟶
He **asked for the newspaper**.
c. "May I have a glass of water?" he said. ⟶
He **asked for a glass of water**.
d. "Sugar, please." ⟶
She **asked for the sugar**.
e. "Could I have three kilos of onions?" ⟶
He **asked for three kilos of onions**.

3. **Suggestions** are usually reported with a *that-clause. 'That'* and *'should'* are optional in these clauses:

She said: "Why don't you get a mechanic to look at the car?" ⟶ She suggested that I should get a mechanic to look at the car. **OR** She suggested I get a mechanic to look at the car.

Other reporting verbs used in this way are: ***insist, recommend, demand,***

request, propose.

Examples:

a. "It would be a good idea to see the dentist", said my mother. ⟶ My mother **suggested I see** the dentist.

b. The dentist said, "I think you should use a different toothbrush". ⟶ The dentist **recommended that I should use** a different toothbrush.

c. My manager said, "I think we should examine the budget carefully at this meeting." ⟶ My manager **proposed that we examine** the budget carefully at the meeting.

d. "Why don't you sleep overnight at my house?" she said. ⟶ She suggested **that I sleep** overnight at her house.

Notes:

Suggest can also be followed by a gerund: I *suggested* postponing the visit to the dentist.

See also Summary of Reporting Verbs.

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'- ING' FORM

VERBS FOLLOWED BY THE GERUND

The gerund is used after certain verbs.

Example:

> ***miss***: *I miss living in England.*

The most important of these verbs are shown below.
Those marked * can also be followed by a *that-clause*

Example:

VERB	GERUND
She admitted...	breaking the window
	THAT-CLAUSE
She admitted...	that she had broken the window.

acknowledge,*	keep,
admit,*	loathe,
anticipate,* appreciate,*	mean,*(=have as result)**
avoid,	mention,*
celebrate,	mind,
consider, contemplate,	miss,
defer,	pardon,
delay,	postpone,
deny,*	prevent,
detest,	propose,*
dislike,	recall,*
dread,	recollect,*
enjoy,	remember,
entail,	report,*
escape,	resent,
excuse,	resist,
fancy *(=imagine)**,	risk,
finish,	save *(=prevent the wasted effort)*
forgive,	stop,
imagine,*	suggest,*
involve,	understand,*

Notes:

Appreciate is followed by a *possessive adjective* and the gerund when the gerund does not refer to the subject. Compare :
*I appreciate **having** some time off work.* (I'm having the time...)
*I appreciate your **giving** me some time off work.* (You're giving me the time...)

Excuse, forgive, pardon can be followed by *an object* and the gerund or *for + object* and the gerund (both common in spoken English), or a *possessive adjective* + gerund (more formal and less likely to be said):
*Excuse me **interrupting**.*
*Excuse me for **interrupting**.*
*Excuse my **interrupting**.*

Suggest can be used in a number of ways, but **BE CAREFUL**. It is important not to confuse these patterns:

suggest/suggested (+ possessive adjective) + gerund:
He suggests ***going*** to Glastonbury
He suggested ***going*** to Glastonbury
He suggested/suggests my ***going*** to Glastonbury

suggest/suggested + that-clause (where both *that* and *should* may be omitted):
He suggests that I should go to Glastonbury
He suggested that I should go to Glastonbury
He suggested/suggests I should go to Glastonbury
He suggested/suggests I go to Glastonbury
He suggested I went to Glastonbury.

suggest/suggested + question word + infinitive:
He suggested where to go.

Propose is followed by the gerund when it means *'suggest':*
*John proposed **going** to the debate*
but by the infinitive when it means *'intend':*
*The Government proposes **bringing** in new laws*..

Stop can be followed by a gerund or infinitive, but there is a change of meaning - see *GERUND / INFINITIVE?* section.

Dread is followed by the infinitive when used with *'think'*, in the expression *'I dread to think':*
I dread to think what she'll do next.

Prevent is followed

EITHER by a possessive adjective + gerund:
*You can't prevent my **leaving**.*

OR by an object + from + gerund:
*You can't prevent me from **leaving**.*

Examples:

- Normally, a mouse wouldn't contemplate ***marrying*** an elephant.
- Most mice dread ***meeting*** elephants.
- We can't risk ***getting*** wet - we haven't got any dry clothes.
- If you take that job it will mean ***getting*** home late every night.
- I can't imagine ***living*** in that big house.
- If you buy some petrol now, it will save you ***stopping*** on the way to London.
- She couldn't resist ***eating*** the plum she found in the fridge.
- They decided to postpone ***painting*** the house until the weather improved.

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REPORTED SPEECH

QUESTIONS

1. Normal word order is used in reported questions, that is, the subject comes before the verb, and it is not necessary to use *'do'* or *'did'*:

> "Where does Peter live?" ⟶ She asked him **where Peter lived**.

2. Yes / no questions: This type of question is reported by using **'ask' + *'if / whether* + clause**:

> a. "Do you speak English?" ⟶ He asked me **if I spoke English**.
>
> b. "Are you British or American?" ⟶ He asked me **whether I was British or American.**
>
> c. "Is it raining?" ⟶ She asked **if it was raining**.
>
> d. "Have you got a computer?" ⟶ He wanted to know **whether I had a computer**.
>
> e. "Can you type?" ⟶ She asked **if I could type**.
>
> f. "Did you come by train?" ⟶ He enquired **whether I had come by train**.
>
> g. "Have you been to Bristol before?" ⟶ She asked **if I had been to Bristol before**.

3. Question words:
This type of question is reported by using 'ask' (or another verb like 'ask') + question word + clause. The clause contains the question, in normal word order and with the necessary tense change.

Examples:

> a. "What is your name?" he asked me. ⟶ He asked me **what my name was**.
>
> b. "How old is your mother?", he asked. ⟶ He asked **how old her mother was**.
>
> c. The mouse said to the elephant, "Where do you live?" ⟶ The mouse asked the elephant **where she lived**.
>
> d. "What time does the train arrive?" she asked. ⟶ She asked **what time the train arrived**.
>
> e. "When can we have dinner?" she asked. ⟶ She asked **when they could have dinner**.
>
> f. The elephant said to the mouse, "Why are you so small?" ⟶ The elephant asked the mouse **why she was so small**.

Note: See also Summary of Reporting Verbs

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RELATIVE CLAUSES

NON-DEFINING RELATIVE CLAUSES

The information in these clauses is not essential. It tells us more about someone or something, but it does not help us to identify them or it. Compare:

1. *Elephants **that love mice** are very unusual*. (This tells us which elephants we are talking about).

2. *Elephants, **which are large and grey**, can sometimes be found in zoos*. (This gives us some extra information about elephants - we are talking about all elephants, not just one type or group).

3. *John's mother, **who lives in Scotland**, has 6 grandchildren.* (We know who John's mother is, and he only has one. The important information is the number of grandchildren, but the fact that she lives in Scotland might be followed with the words "by the way" - it is additional information).

Punctuation
Non-defining relative clauses are always separated from the rest of the sentence by commas. The commas have a similar function to brackets:
*My friend John has just written a best-selling novel. (He went to the same school as me) > My friend John, **who went to the same school as me**, has just written a best-selling novel.*

Relative pronouns in non-defining clauses

	Person	Thing	Place
Subject	who	which	
Object	who/whom	which	where
Possessive	whose		

Notes:

1. In non-defining clauses, you cannot use *'that'* instead of *who, whom* or *which*.

2. You cannot leave out the relative pronoun, even when it is the object of the verb in the relative clause:
He gave me the letter, which was in a blue envelope.
He gave me the letter, which I read immediately

3. The preposition in these clauses can go at the end of the clause, e.g. *This is Stratford-on-Avon, which you have all heard about.*

This pattern is often used in spoken English, but in written or formal English you can also put the preposition before the pronoun: e.g. *Stratford-on-Avon, about which many people have written is Shakespeare's birthplace.*

4. Non-defining clauses can be introduced by expressions like *all of, many of* + relative pronoun:

	Person	Thing
all of	*+ whom*	*+ which*
any of	*+ whom*	*+ which*
(a) few of	*+ whom*	*+ which*
both of	*+ whom*	*+ which*
each of	*+ whom*	*+ which*
either of	*+ whom*	*+ which*
half of	*+ whom*	*+ which*
many of	*+ whom*	*+ which*
most of	*+ whom*	*+ which*
much of	*+ whom*	*+ which*
none of	*+ whom*	*+ which*
one of	*+ whom*	*+ which*
two of etc...	*+ whom*	*+ which*

Examples:

a. There were a lot of people at the party, ***many of whom*** I had known for years.

b. He was carrying his belongings, ***many of which*** were broken.

5. The relative pronoun *which* at the beginning of a non-defining relative clause, can refer to all the information contained in the previous part of the sentence, rather than to just one word.

a. Chris did really well in his exams, ***which was a big surprise***. (= the fact that he did well in his exams was a big surprise).

b. An elephant and a mouse fell in love, ***which is most unusual***. (= the fact that they fell in love is unusual).

Examples:

a. My grandmother, ***who is dead now***, came from the North of England.
b. I spoke to Fred, ***who explained the problem***.
c. The elephant looked at the tree, ***under which she had often sat***.
d. We stopped at the museum, ***which we'd never been into***.
e. She's studying maths, ***which many people hate***.
f. I've just met Susan, ***whose husband works in London***.
g. He had thousands of books, ***most of which he had read***.

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RELATIVE CLAUSE

WHERE TO PUT THE PREPOSTITION IN A RELATIVE CLAUSE

There are often prepositions in relative clauses, and the relative pronoun is the *object* of the preposition. This means that the preposition can sometimes be omitted.

1. The preposition is normally placed at the end of the relative clause:

   Is that the man (who) you arrived ***with***?
   Do you know the girl (that) John is talking ***to***?

2. In formal or written English, the preposition is often placed before the relative pronoun, and in this case the pronoun cannot be omitted:

   The person with whom he is negotiating is the Chairman of a large company.

   It is a society to which many important people belong.

   However, this is unusual in spoken English.

Examples:

- The jungle ***the elephant lived in*** was full of strange and unusual animals.
- He was very fond of the mouse ***that he lived with***.
- The tree ***under which they had their home*** was the largest and oldest in the jungle.
- In the middle of the jungle was a river ***that all the animals went to every day***.
- It was the stream ***in which the elephant and the mouse preferred to swim***.

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RELATIVE CLAUSES

DEFINING RELATIVE CLAUSES

As the name suggests, these clauses give essential information to define or identify the person or thing we are talking about. Obviously, this is only necessary if there is more than one person or thing involved.

Example:
Elephants who marry mice are very unusual.
In this sentence we understand that there are many elephants, but it is clear that we are only talking the ones *who marry mice.*

Punctuation
Commas are not used in defining relative clauses.

Relative pronouns
The following relative pronouns are used in defining relative clauses:

	Person	Thing	Place	Time	Reason
Subject	who / that	which / that			
Object	who / whom / that / ø	which / that / ø	where	when	why
Possessive	*whose*	*whose*			

Notes:

1. The relative pronoun stands in place of a noun.

This noun usually appears earlier in the sentence:

The woman	**who/that**	**spoke at the meeting**	**was very knowledgeable.**
Noun, subject of main clause	relative pronoun referring to 'the woman', subject of 'spoke'	verb + rest of relative clause	verb + rest of main clause

2. *Who, whom* and *which* can be replaced by *that.* This is very common in spoken English.

3. The relative pronoun can be omitted *(ø)* when it is the *object* of the clause:

*The mouse **that the elephant loved** was very beautiful.*
*OR The mouse **the elephant loved** was very beautiful.*

Both of these sentences are correct, though the second one is more common in spoken English.

The mouse	**that/ø**	**the elephant loved**	**was very beautiful.**

Noun, subject of main clause	relative pronoun, referring to 'the mouse, object of 'loved'	verb + rest of relative clause	verb + rest of main clause.

(You can usually decide whether a relative pronoun is an object because it is normally followed by another subject + verb.)

4. *Whose* is used for things as well as for people.

Examples:
*The man **whose car was stolen**.*
*A tree **whose leaves have fallen**.*

5. *Whom* is very formal and is only used in written English. You can use *who/that*, or omit the pronoun completely :

The doctor ***whom/who/that/ø I was hoping to see*** wasn't on duty.

6. *That* normally follows words like *something, anything, everything, nothing, all,* and superlatives.

Examples:

- There's something ***that you should know***.
- It was the best film ***that I've ever seen***.

Examples:

- A clown is someone ***who makes you laugh***.
- An elephant is an animal ***that lives in hot countries***.
- The plums ***that were in the fridge*** were delicious. I have eaten them.
- Where are the plums ***(that) I put in the fridge***?
- Has anyone seen ***the book I was reading***?
- Nothing ***that anyone does*** can replace my lost bag.
- Let's go to a country ***where the sun always shines***.
- They live in the house ***whose roof is full of holes***.

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RELATIVE CLAUSES

See also Pronouns.

There are two different types of relative clause:

1. A **"defining"** or identifying clause, which tells us which person or thing we are talking about.
2. A **"non-defining"** or non-essential clause, which gives us more information about the person or thing we are talking about. This kind of clause could often be information included in brackets (...)

Example:

The farmer (his name was Fred) sold us some potatoes. →
The farmer, whose name was Fred, sold us some potatoes.

It is important to see the difference between the two types of clause, as it affects:

a. the choice of pronoun used to introduce the clause,
b. the punctuation - you must use commas with a non-defining clause.

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'- ING' FORM

THE PRESENT PARTICIPLE

The present participle of most verbs has the form *base+ing* and is used in the following ways:

a. as part of the continuous form of a verb

(See continuous tenses in VERB TENSES)

Example:

*I am **working**,*
*he was **singing**,*
*they have been **walking**.*

b. after verbs of movement/position in the pattern: *verb + present participle*

Example:

- She went ***shopping***
- He lay ***looking*** up at the clouds
- She came ***running*** towards me

This construction is particularly useful with the verb '*to go*', as in these common expressions :

to go shopping	to go walking
to go ski-ing	to go swimming
to go fishing	to go running
to go surfing	to go dancing

c. after verbs of perception in the pattern: *verb + object + present participle*

Example:

*I heard someone **singing**.*
*He saw his friend **walking** along the road.*
*I can smell something **burning**!*

NOTE: There is a difference in meaning when such a sentence contains a *zero-infinitive* rather than a participle. The infinitive refers to a **complete** action, but the participle refers to an **incomplete** action, or part of an action.

Compare:

- *I heard Joanna **singing*** (= she had started before I heard her, and probably went on afterwards)
- *I heard Joanna **sing*** (= I heard her complete performance*)*

d. as an adjective

Examples:

amazing, worrying, exciting, boring.

- *It was an **amazing** film.*
- *It's a bit **worrying** when the police stop you*
- *Dark **billowing** clouds often precede a storm.*
- ***Racing** cars can go as fast as 400kph.*
- *He was trapped inside the **burning** house.*
- *Many of his paintings depict the **setting** sun.*

e. with the verbs *spend* and *waste*, in the pattern: *verb + time/money expression + present participle*

Example:

- *My boss spends two hours a day **travelling** to work.*
- *Don't waste time **playing** computer games!*
- *They've spent the whole day **shopping**.*

f. with the verbs *catch* and *find*, in the pattern: *verb + object + present participle:*

With *catch,* the participle always refers to an action which causes annoyance or anger:

- *If I catch you **stealing** my apples again, there'll be trouble!*
- *Don't let him catch you **reading** his letters.*

This is not the case with *find*, which is unemotional:

- *We found some money **lying** on the ground.*
- *They found their mother **sitting** in the garden.*

g. to replace a sentence or part of a sentence:

When two actions occur at the same time, and are done by the same person or thing, we can use a present participle to describe one of them:

- *They went out into the snow. They laughed as they went.* → *They went **laughing** out into the snow.*
- *He whistled to himself. He walked down the road.* → ***Whistling** to himself, he walked down the road.*

When one action follows very quickly after another done by the same person or thing, we can express the first action with a present participle:

- *He put on his coat and left the house.* → ***Putting** on his coat, he left the house.*
- *She dropped the gun and put her hands in the air.* → ***Dropping** the*

gun, she put her hands in the air.

The present participle can be used instead of a phrase starting ***as, since, because*****,** and it explains the cause or reason for an action:

- ***Feeling*** *hungry, he went into the kitchen and opened the fridge. (= because he felt hungry...)*
- ***Being*** *poor, he didn't spend much on clothes.*
- ***Knowing*** *that his mother was coming, he cleaned the flat.*

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'- ING' FORM

INTRODUCTION

The **'-ing'** form of the verb may be a present participle or a gerund.

The form is identical, the difference is in the function, or the job the word does in the sentence.

The present participle:
This is most commonly used:

- as part of the continuous form of a verb,
  *he is **painting**; she has been **waiting***
- after verbs of movement/position in the pattern:
  verb + present participle,
  *She sat **looking** at the sea*
- after verbs of perception in the pattern:
  verb + object + present participle,
  *We saw him **swimming***
- as an adjective, e.g. ***amazing***, ***worrying***, ***exciting***, ***boring***

The gerund:
This always has the same function as a noun (although it looks like a verb), so it can be used:

- as the subject of the sentence:
  ***Eating** people is wrong.*
- after prepositions:
  *Can you sneeze without **opening** your mouth?*
  *She is good at **painting***
- after certain verbs,
  e.g. ***like***, ***hate***, ***admit***, ***imagine***
- in compound nouns,
  e.g. *a **driving** lesson, a **swimming** pool, bird-**watching**, train-**spotting***

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NOUNS

THE PLURAL OF NOUNS

Most nouns form the plural by adding ***-s*** or ***-es.***

Singular	Plural
boat	boats
hat	hats
house	houses
river	rivers

A noun ending in ***-y*** preceded by a consonant makes the plural with ***-ies.***

Singular	Plural
a cry	cries
a fly	flies
a nappy	nappies
a poppy	poppies
a city	cities
a lady	ladies
a baby	babies

There are some ***irregular*** formations for noun plurals. Some of the most common ones are listed below.

Examples of irregular plurals:

Singular	Plural
woman	women
man	men
child	children
tooth	teeth
foot	feet
person	people
leaf	leaves
half	halves
knife	knives
wife	wives
life	lives
loaf	loaves
potato	potatoes

cactus	cacti
focus	foci
fungus	fungi
nucleus	nuclei
syllabus	syllabi/syllabuses
analysis	analyses
diagnosis	diagnoses
oasis	oases
thesis	theses
crisis	crises
phenomenon	phenomena
criterion	criteria
datum	data

Some nouns have the same form in the singular and the plural.

Examples:

Singular	Plural
sheep	sheep
fish	fish
species	species
aircraft	aircraft

Some nouns have a plural form but take a singular verb.

Examples:

news → The ***news is*** on at 6.30 p.m.
athletics → ***Athletics is*** good for young people.
linguistics → ***Linguistics is*** the study of language.
darts → ***Darts is*** a popular game in England**.**
billiards → ***Billiards is*** played all over the world.

Some nouns have a plural form and take a plural verb.

Examples:

trousers → My ***trousers are*** too tight.
jeans → Her ***jeans are*** black.
glasses → Those ***glasses are*** his.

others include:

savings, thanks, steps, stair, customs, congratulations, tropics, wages, spectacles, outskirts, goods, wits

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THE PASSIVE VOICE

PASSIVE, FORM

The passive voice in English is composed of two elements : the appropriate form of the verb ***'to be'*** + the past participle of the verb in question:

Subject	verb 'to be'	past participle
The house	was	built ...

Example: ***to clean***

Subject	verb 'to be'	past participle
Simple present:		
The house	is	cleaned every day.
Present continuous:		
The house	is being	cleaned at the moment.
Simple past:		
The house	was	cleaned yesterday.
Past continuous:		
The house	was being	cleaned last week.
Present perfect:		
The house	has been	cleaned since you left.
Past perfect:		
The house	had been	cleaned before their arrival.
Future:		
The house	will be	cleaned next week.
Future continuous:		
The house	will be being	cleaned tomorrow.
Present conditional:		
The house	would be	cleaned if they had visitors.
Past conditional:		
The house	would have been	cleaned if it had been dirty.

NOTE: '*to be born*' is a passive form and is most commonly used in the past tense:

> *I **was born** in 1976. When **were you born**?*
> BUT: *Around 100 babies **are born** in this hospital every week.*

Infinitive form: infinitive of 'to be' + past participle: *(to) be cleaned*

This form is used after modal verbs and other verbs normally followed by an infinitive, e.g.

You have ***to be tested*** on your English grammar
John might ***be promoted*** next year.
She wants to ***be invited*** to the party.

Gerund or -ing form: being + past participle: *being cleaned*

This form is used after prepositions and verbs normally followed by a gerund

Examples:

a. Most film stars hate ***being interviewed***.
b. I remember ***being taught*** to drive.
c. The children are excited about ***being taken*** to the zoo.

NOTE: Sometimes the passive is formed using the verb *to get* instead of the verb *to be:*

a. He ***got arrested*** for dangerous driving.
b. ***They're getting married*** later this year.
c. I'm not sure how the window ***got broken***.

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THE PASSIVE VOICE

PASSIVE, FUNCTION

The passive voice is used to show interest in the person or object that experiences an action rather than the person or object that performs the action, e.g.

- *The passive is used ...*:
  We are interested in the passive, not who uses it.
- *The house **was built** in 1654*:
  We are interested in the house, not the builder.
- *The road **is being repaired***:
  We are interested in the road, not the people repairing it.

In other words, the most important thing or person becomes the subject of the sentence.

Sometimes we use the passive voice because we don't know or cannot express who or what performed the action:

- *I noticed that a window **had been left** open*
- *Every year people **are killed** on our roads.*

If we want to say who or what performs the action, we use the preposition ***by***:

- *"A Hard Day's Night" **was written** by the Beatles*
- *ET **was directed** by Spielberg*

The passive voice is often used in formal or scientific texts:

- *A great deal of meaning **is conveyed** by a few well-chosen words.*
- *Our planet **is wrapped** in a mass of gases.*
- *Waste materials **are disposed of** in a variety of ways.*

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THE PASSIVE VOICE

GET / HAVE SOMETHING DONE

This construction is passive in meaning. It may describe situations where we want someone else to do something for us.

Examples:

a. *I must **get / have my hair cut**.*
b. *When are you going to **get that window mended**?*
c. *We're **having the house painted**.*

If the verb refers to something negative or unwanted, it has the same meaning as a passive sentence:

d. *Jim **had his car stolen** last night.* (= Jim's car was stolen)
e. *They **had their roof blown off** in the storm.* (= Their roof was blown off in the storm)

The construction can refer to the completion of an activity, especially if a time expression is used:

f. *We'll **get the work done** as soon as possible.*
g. *I'll **get those letters typed** before lunchtime.*

In all these sentences, we are more interested in the ***result*** of the activity than in the person or object that performs the activity.

'X' NEEDS DOING

In the same way, this construction has a passive meaning. The important thing in our minds is the person or thing that will experience the action, e.g.

a. *The ceiling **needs painting*** (= the ceiling needs to be painted)
b. *My hair **needs cutting*** (= my hair needs to be cut)

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THE PASSIVE VOICE

PASSIVE TENSES AND ACTIVE EQUIVALENTS

Notice that the tense of the verb to be in the passive voice is the same as the tense of the main verb in the active voice.

Example: ***to keep***

TENSE / VERB FORM	ACTIVE VOICE	PASSIVE VOICE
Simple present	keeps	is kept
Present continuous	is keeping	is being kept
Simple past	kept	was kept
Past continuous	was keeping	was being kept
Present perfect	have kept	have been kept
Past perfect	had kept	had been kept
future	will keep	will be kept
Conditional present	would keep	would be kept
Conditional past	would have kept	would have been kept
present infinitive	to keep	to be kept
perfect infinitive	to have kept	to have been kept
present participle/gerund	keeping	being kept
perfect participle	having kept	having been kept

Example sentences:

Active: ***I keep*** the butter in the fridge.
Passive: The butter ***is kept*** in the fridge.

Active: They ***stole*** the painting.
Passive: The painting ***was stolen***.

Active: They ***are repairing*** the road.
Passive: The road ***is being repaired***.

Active: Shakespeare ***wrote*** Hamlet.
Passive: Hamlet ***was written*** by Shakespeare.

Active: A dog ***bit*** him.
Passive: He ***was bitten*** by a dog.

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Error Occurred While Processing Request

Error Diagnostic Information

An error has occurred.

HTTP/1.0 404 Object Not Found

NOUNS

COMPOUND NOUNS

Formation

Words can be combined to form ***compound nouns.*** These are very common, and new combinations are invented almost daily. They normally have two parts. The **second part** identifies the object or person in question (***man, friend, tank, table, room***). The **first part** tells us what kind of object or person it is, or what its purpose *is* (***police, boy, water, dining, bed***):

What type / what purpose	What or who
police	man
boy	friend
water	tank
dining	table
bed	room

The two parts may be written in a number of ways :

1. as one word.
Example: ***policeman***, ***boyfriend***

2. as two words joined with a hyphen.
Example: ***dining-table***

3. as two separate words.
Example: ***fish tank***.

There are no clear rules about this - so write the common compounds that you know well as one word, and the others as two words.

The two parts may be:	Examples:
noun + noun	*bedroom* *water tank* *motorcycle* *printer cartridge*
noun + verb	*rainfall* *haircut* *train-spotting*
noun + adverb	*hanger-on* *passer-by*
verb + noun	*washing machine* *driving licence* *swimming pool*

verb + adverb*	*lookout* *take-off* *drawback*
adjective + noun	*greenhouse* *software* *redhead*
adjective + verb	*dry-cleaning* *public speaking*
adverb + noun	*onlooker* *bystander*
adverb + verb*	*output* *overthrow* *upturn* *input*

Compound nouns often have a meaning that is different from the two separate words.

Stress is important in pronunciation, as it distinguishes between a compound noun (e.g. ***greenhouse***) and an adjective with a noun (e.g. ***green house***).

In compound nouns, the stress usually falls on the first syllable:

a '***greenhouse*** = place where we grow plants (compound noun)
a ***green 'house*** = house painted green (adjective and noun)
a '***bluebird*** = type of bird (compound noun)
a ***blue 'bird*** = any bird with blue feathers (adjective and noun)

***** Many common compound nouns are formed from phrasal verbs (verb + adverb or adverb + verb).

Examples: ***breakdown, outbreak, outcome, cutback, drive-in, drop-out, feedback, flyover, hold-up, hangover, outlay, outlet, inlet, makeup, output, set-back, stand-in, takeaway, walkover.***

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NOUNS

Nouns answer the questions **"What is it?"** and **"Who is it?"** They give names to things, people and qualities.

Examples: ***dog***, ***bicycle***, ***man***, ***girl***, ***beauty***, ***truth***, ***world***.

NOUN GENDER

In general there is no distinction between masculine, feminine and neuter in English nouns. However, gender is sometimes shown by different forms or different words.

Examples:

Different words:

Masculine	Feminine
man	woman
father	mother
uncle	aunt
boy	girl
husband	wife

Different forms:

Masculine	Feminine
actor	actress
prince	princess
hero	heroine
waiter	waitress
widower	widow

Some nouns can be used for either a ***masculine*** or a ***feminine*** subject:

Examples:

cousin	teenager	teacher	doctor
cook	student	parent	friend
relation	colleague	partner	leader

- Mary is a doctor. ***She*** is a doctor
- Peter is a doctor. ***He*** is a doctor.
- Arthur is my cousin. ***He*** is my cousin.
- Jane is my cousin. ***She*** is my cousin.

It is possible to make the distinction by adding the words *'male'* or *'female'.*

Example: a ***female*** student; a ***male*** cousin

For professions, we can add the word 'woman'

Example: a ***woman*** doctor; a ***woman*** journalist.

In some cases nouns describing things are given gender.

Examples:

- I love my car. ***She*** (the car) is my greatest passion.
- France is popular with ***her*** (France's) neighbours at the moment.
- I travelled from England to New York on the Queen Elizabeth, ***she*** (the Queen Elizabeth) is a great ship.

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NOUNS

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Noun Gender
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Compound Nouns
Proper Nouns
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'- ING' FORM

THE GERUND

This *looks* exactly the same as a present participle, and for this reason it is now common to call both forms *'the **-ing form'***. However it is useful to understand the difference between the two. The gerund always has the same function as a noun (although it looks like a verb), so it can be used:

a. as the subject of the sentence:

- ***Eating** people is wrong.*
- ***Hunting** elephants is dangerous.*
- ***Flying** makes me nervous.*

b. as the complement of the verb *'to be'*:

- *One of his duties is **attending** meetings.*
- *The hardest thing about **learning** English is understanding the gerund.*
- *One of life's pleasures is **having** breakfast in bed.*

c. after prepositions. The gerund *must* be used when a verb comes after a preposition:

- *Can you sneeze without **opening** your mouth?*
- *She is good at **painting**.*
- *They're keen on **windsurfing**.*
- *She avoided him by **walking** on the opposite side of the road.*
- *We arrived in Madrid after **driving** all night.*
- *My father decided against **postponing** his trip to Hungary.*

This is also true of certain expressions ending in a preposition, e.g. *in spite of, there's no point in...:*

- *There's no point in **waiting**.*
- *In spite of **missing** the train, we arrived on time.*

d. after a number of *'phrasal verbs'* which are composed of a verb + preposition/adverb

Example:
to look forward to, to give up, to be for/against, to take to, to put off, to keep on:

- *I look forward to **hearing** from you soon. (*at the end of a letter)*
- *When are you going to give up **smoking**?*
- *She always puts off **going** to the dentist.*
- *He kept on **asking** for money.*

NOTE: There are some phrasal verbs and other expressions that include the

word ***'to'*** as a preposition, ***not*** as part of a *to-infinitive*: - *to look forward to, to take to, to be accustomed to, to be used to.* It is important to recognise that ***'to'*** is a preposition in these cases, as it must be followed by a gerund:

- *We are looking forward **to seeing** you.*
- *I am used **to waiting** for buses.*
- *She didn't really take **to studying** English.*

It is possible to check whether ***'to'*** is a preposition or part of a *to-infinitive*: if you can put a noun or the pronoun *'it'* after it, then it is a preposition and must be followed by a gerund:

- *I am accustomed **to it** (the cold).*
- *I am accustomed **to being** cold.*

e. in compound nouns

Example:

- *a **driving** lesson, a **swimming** pool, bird-**watching**, train-**spotting***

It is clear that the meaning is that of a noun, not of a continuous verb.

Example:

- the pool is not swimming, it is a *pool for swimming in*.

f. after the expressions:

can't help, can't stand, it's no use/good, and the adjective *worth:*

- *The elephant couldn't help **falling** in love with the mouse.*
- *I can't stand **being** stuck in traffic jams.*
- *It's no use/good **trying** to escape.*
- *It might be worth **phoning** the station to check the time of the train.*

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'- ING' FORM

GERUND OR INFINITIVE?

B. Verbs where there is a clear difference in meaning:

Verbs marked with an asterisk* can also be followed by a ***that-clause***.

come	mean*	stop
forget*	regret*	try
go on	remember*	

NOTES:

Come:

Come + gerund is like other verbs of movement followed by the gerund, and means that the subject is doing something as they move:

- *She came **running** across the field.*

Come + to-infinitive means that something happens or develops, perhaps outside the subject's control:

- *At first I thought he was crazy, but I've come **to appreciate** his sense of humour.*
- *How did you come **to be** outside the wrong house?*
- *This word has come **to mean** something quite different.*

Forget, regret and remember:

When these verbs are followed by a **gerund**, the gerund refers to an action that happened earlier:

- *I remember **locking** the door (*= I remember now, I locked the door earlier)
- *He regretted **speaking** so rudely.* (= he regretted at some time in the past, he had spoken rudely at some earlier time in the past.)

Forget is frequently used with *'never'* in the simple future form:

- *I'll never forget **meeting** the Queen.*

When these verbs are followed by a **to-infinitive**, the infinitive refers to an action happening at the same time, or later:

- *I remembered **to lock** the door* (= I thought about it,

then I did it.)
- *Don't forget **to buy** some eggs!* (= Please think about it and then do it.)
- *We regret **to announce** the late arrival of the 12.45 from Paddington.* (= We feel sorry before we tell you this bad news.)

Go on:

Go on + gerund means to continue with an action:

- *He went on **speaking** for two hours.*
- *I can't go on **working** like this - I'm exhausted.*

Go on + to-infinitive means to do the next action, which is often the next stage in a process:

- *After introducing her proposal, she went on **to explain** the benefits for the company.*
- *John Smith worked in local government for five years, then went on **to become** a Member of Parliament.*

Mean:

Mean + gerund expresses what the result of an action will be, or what will be necessary:

- *If you take that job in London it will mean **travelling** for two hours every day.*
- *We could take the ferry to France, but that will mean **spending** a night in a hotel.*

Mean + to-infinitive expresses an intention or a plan:

- *Did you mean **to dial** this number?*
- *I mean **to finish** this job by the end of the week!*
- *Sorry - I didn't mean **to hurt** you.*

Stop:

Stop + gerund means to finish an action in progress:

- *I stopped **working** for them because the wages were so low.*
  *Stop **tickling** me!*

Stop + to-infinitive means to interrupt an activity in order to do something else, so the infinitive is used to express a purpose:

- *I stopped **to have** lunch.* (= I was working, or travelling, and I interrupted what I was doing in order to eat.)
- *It's difficult to concentrate on what you are doing if you have to stop **to answer** the phone every five minutes.*

Try:

Try + gerund means to experiment with an action that might be a solution to your problem.

- *If you have problems sleeping, you could try **doing** some yoga before you go to bed, or you could try **drinking** some warm milk.*
- *'I can't get in touch with Carl.' 'Have you tried **e-mailing** him?'*

Try + to-infinitive means to make an effort to do something. It may be something very difficult or even impossible:

- *The surgeons tried **to save** his life but he died on the operating table.*
- *We'll try **to phone** at 6 o'clock, but it might be hard to find a public telephone.*
- *Elephants and mice have to try **to live** together in harmony.*

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ABOUT ANTHONY HUGHES
Author of the Online English Grammar

Anthony Hughes has been involved in education for the past twenty years. He spent his formative years in Australia and attended the Universities of Sydney (B.A.), New England (M.Litt) and the University of New South Wales (Cert. TESOL)

After receiving a Masters in English Literature and Language he went on to teach English in several countries including Australia, Switzerland and France. While in Switzerland he wrote and directed a six part audio-visual course for English language learners and was the director of the international education fair 'Mondolingua'.

In 1995 he moved to Bristol in the UK and formed the Digital Education Network Ltd with David Blackie.

The Digital Education Network (DEN) is now a world leader in the provision of educational information on the Internet and counts amongst its clients many of the world's top educational organisations.

Charged with the development of the DEN websites and content and with the development of educational websites for clients around the world, he has become an expert in the development and design of high-end, database driven and interactive sites for education. Along with the technical expertise he has developed content in the form of the Online English Grammar which currently attracts over 180,000 monthly user sessions on DEN and of interactive games in the DEN test centre. He is currently working on a number of multimedia and DV video based projects for primary and secondary schools as well as a series on the use of English.

In 1999 he formed ZEP Media Ltd to provide an online educational software shop and resource centre for schools and to act as a 'laboratory' for the development of educational applications using the new technologies.

Apart from his business activities he has contributed articles and photographs to a number of magazines, written a screenplay on the life of Friedrich Nietzsche and maintains a strong interest in the development of creative learning applications using the new technologies.

Professional, publishing and Online Grammar licensing enquiries can be sent to akh@zepmedia.com

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WHICH ENGLISH?

Trash or Rubbish? - Sorting out our English

Colour or color? Socks or sox? Organisations or Organizations? Underground or subway? Gas or petrol? Fall or Autumn? Candy or sweets? Cookie or biscuit? Centre or Center, Trash or rubbish?

I often get emails from users berating me for my terrible spelling. While I admit to a few glaring typos from time to time the emails are often concerned with spellings that have more to do with geography than with poor literacy skills.

Just to confuse the issue a little more, I was born in England, went to Australia when I was five, was entirely educated in Australia, spent several years in the USA and Canada and then ten years in France, and now live in England married to a Colombian wife where the common language at home is French, where my wife speaks Spanish to the children, I speak English to them and they spend undue amounts of time listening to American TV shows like Sesame Street, Buffy the Vampire Killer and the Simpsons or listening to American rappers, English Spice Girls or, when forced, heroes from the seventies such as Van Morrison and James Taylor. And they suck vocabulary, expressions, idioms and grammar out of all of this and plonk it into their own English. In my home, as in many others around the world, English isn't something that you can pin down as you would a prize butterfly and say 'There it is! That is English'.

There is no longer, if there ever was, a standard English to which all speakers should pay homage. Now we recognise as legitimate variations American English, Australian English, British English, Indian English, there is even a variety called Singlish from Singapore. You only have to have used an electronic spell checker to know that you can select from some of these English varieties when correcting your spelling in a word processor.

Although it is true that we have a wonderfully rich global mapping of English which makes it possible for English speakers to almost immediately fix a fellow English speaker to a geographical area, it is also true that there is more that is similar among these English varieties than is dissimilar. If there wasn't, English speakers from different parts of the world would have absolutely no hope of understanding each other! In most cases it is pronunciation and not usage, vocabulary or grammar that makes a fellow English speaker from another part of the world, or sometimes even another part of the country, difficult to understand.

In the Online English Grammar I try to remain open to the international and evolving character of English and, at the risk of falling into the sea, try to keep one foot each in British and American English - if I had more feet I would attempt to cover some of the other main English variations as well, but a shortage of feet is one of the many drawbacks of being a lowly biped. What this means is that I try to point out grammatical rules that may vary slightly depending on where you are, the same with spelling. As far as spelling goes for the actual explanations and examples I tend to use the Australian/British spellings. For example I use 'organisation' rather than 'organization' and 'colour' rather than 'color' and prefer 'program' to 'programme'. Australia has always

had the great advantage of being able to choose to follow the American or British ways or invent things for itself. However, if you look under the bonnet of these pages you will see that we are forced to use American English in the HTML which we use to code the pages - 'colour' is always 'color' and 'centre', 'center' there!

The important thing to remember is that while spelling 'remember' as 'rember' is definately wrong, spelling 'socks' as 'sox' is not! That saying 'She speak English really well' is definately wrong (the verb 'speak' must be third person 'speaks' or used in another tense such as 'spoke'), saying 'She speaks English real well' may not be wrong (it is acceptable to use 'real' rather than 'really' in informal American English.)

When visualising English always think of it as a writhing, many-headed, sensual, changing and wonderful creature and not some dry, changeless, inanimate measuring stick.

That should avoid the urge to condemn other people's use of English before carefully thinking about what they have said and where they come from - perhaps they are even contributing something new, unique and colourful to the language.

This may also slow the flow of emails arriving in my in-tray from angry users who think it is a disgrace that I consistently spell 'center' as 'centre' - am I dyslexic?

Anthony Hughes
Author of the Online English Grammar

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The Oxford Guide to English Usage

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FRONT_1 Introduction
=-=-=-

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2. Explanation. The explanations given in each entry are intended to be simple and straightforward. Where the subject is inevitably slightly complicated, they begin by setting out familiar facts as a basis from which to untangle the complexities. The explanations take into account the approaches developed by modern linguistic analysis, but employ the traditional terms of grammar as much as possible. (A glossary of all grammatical terms used will be found in FRONT_2. Technical symbols and abbreviations, and the phonetic alphabet, are not used at all.

3. Exemplification. Throughout Vocabulary and Grammar and where appropriate elsewhere, example sentences are given to illustrate the point being discussed. The majority of these are real, rather than invented, examples. Many of them have been drawn from the works of some of the best twentieth-century writers (many equally good writers happen not to have been quoted). Even informal or substandard usage has been illustrated in this way; such examples frequently come from speeches put into the mouths of characters in novels, and hence no censure of the style of the author is implied. The aim is to illustrate the varieties of usage and to display the best, thereby making it more memorable than a mere collection of lapses and solecisms would be able to do.

4. Recommendation. Recommendations are clearly set out. The blob ° is used in the most clear-cut cases where a warning, restriction, or prohibition is stated. The square Ü is occasionally employed where no restriction needs to be enforced. The emphasis of the recommendations is on the degree of acceptability in standard English of a particular use, rather than on a dogmatic distinction of right and wrong. Much that is sometimes condemned as 'bad English' is better regarded as appropriate in informal contexts but inappropriate in formal ones. The appropriateness of usage to context is indicated by the fairly rough categories 'formal' and 'informal', 'standard', 'regional', and 'non-standard', 'jocular', and so on. Some of the ways in which American usage differs from British are pointed out.

5. Reference. Ease of access to the entry sought by the user is a priority of the Guide. The division into four sections, explained above, means that (roughly speaking) only a quarter of the total range of pages need be looked through in order to find a particular entry. Within each section there are many cross-references to other entries; hypertext links are provided for these entries.

   In addition to the four main sections described at 1 above, the Guide has three appendices: A is an outline of the principles of punctuation; B lists some of the cliches and overworked diction most widely disliked at present; and C gives a brief description of the characteristics of the five major overseas varieties of English.

Concise as it is, the Guide may be found by individual users to cover some ground that is already familiar and some that they consider it unnecessary to know about. It is impossible for an entry (especially in the field of grammar) not to include more facts than are strictly part of the question which the entry is designed to answer. Language is a closely woven, seamless fabric, not a set of building blocks or pigeon-holes, capable of independent treatment; hence there are bound to be some redundancies and some overlap between different entries. Moreover, every user has a different degree of knowledge and interest. It is the compiler's hope, however, that all will be instructed and enriched by any incidental gains

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in understanding of the language that the use of this Guide may afford.

FRONT_2 Grammatical Terms Used in This Book

=-=-=-

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pronoun, expressing relation to some other word.

clause a distinct part of a sentence including a subject (sometimes by implication) and predicate.

collective noun
a singular noun denoting many individuals; see "collective nouns" in topic 4.9

collocation
an expression consisting of two (or more) words frequently juxtaposed, especially adjective + noun.

comparative
the form of an adjective or adverb expressing a higher degree of a quality, e.g. braver, worse.

comparison
the differentiation of the comparative and superlative degrees from the positive (basic) form of an adjective or adverb.

complement
a word or words necessary to complete a grammatical construction: the complement of a clause, e.g. John is (a) thoughtful (man), Solitude makes John thoughtful; of an adjective, e.g. John is glad of your help; of a preposition, e.g. I thought of John.

compound preposition
a preposition made up of more than one word, e.g. with regard to.

concord agreement between words in gender, number, or person, e.g. the girl who is here, you who are alive, Those men work.

conditional
designating (1) a clause which expresses a condition, or (2) a mood of the verb used in the consequential clause of a conditional sentence, e.g. (1) If he had come, (2) I should have seen him.

consonant (1) a speech sound in which breath is at least partly obstructed, combining with a vowel to form a syllable; (2) a letter usually used to represent (1); e.g. ewe is written with vowel + consonant + vowel, but is pronounced as consonant (y) + vowel (oo).

co-ordination
the linking of two or more parts of a compound sentence that are equal in importance, e.g. Adam delved and Eve span.

correlative co-ordination
co-ordination by means of pairs of corresponding words regularly used together, e.g. either..or.

countable designating a noun that refers in the singular to one and in the plural to more than one, and can be qualified by a, one, every, etc. and many, two, three, etc.; opposite of mass (noun).

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diminutive
denoting a word describing a small, liked, or despised specimen of the thing denoted by the corresponding root word, e.g. ringlet, Johnny, princeling.

diphthong see digraph.

direct object
the object that expresses the primary object of the action of the verb, e.g. He sent a present to his son.

disyllabic
having two syllables.

double passive
see "double passive" in topic 4.16.

elide to omit by elision.

elision the omission of a vowel or syllable in pronouncing, e.g. let's.

ellipsis the omission from a sentence of words needed to complete a construction or sense.

elliptical
involving ellipsis.

feminine the gender proper to female beings.

finite designating (part of) a verb limited by person and number, e.g. I am, He comes.

formal designating the type of English used publicly for some serious purpose, either in writing or in public speeches.

future the tense of a verb referring to an event yet to happen: simple future, e.g. I shall go; future in the past, referring to an event that was yet to happen at a time prior to the time of speaking, e.g. He said he would go.

gerund the part of the verb which can be used like a noun, ending in -ing, e.g. What is the use of my scolding him?

govern (said of a verb or preposition) to have (a noun or pronoun, or a case) dependent on it.

group possessive
see "double passive" in topic 4.16.

hard designating a letter, chiefly c or g, that indicates a guttural sound, as in cot or got.

if-clause a clause introduced by if.

imperative
the mood of a verb expressing command, e.g. Come here!

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inanimate opposite of animate.

indirect object
the person or thing affected by the action of the verb but not primarily acted upon, e.g. I gave him the book.

infinitive
the basic form of a verb that does not indicate a particular tense or number or person; the to-infinitive, used with preceding to, e.g. I want to know; the bare infinitive, without preceding to, e.g. Help me pack.

inflexion a part of a word, usually a suffix, that expresses grammatical relationship, such as number, person, tense, etc.

informal designating the type of English used in private conversation, personal letters, and popular public communication.

intransitive
designating a verb that does not take a direct object, e.g. I must think.

intrusive r
see item 2 in topic 2.21

linking r see "r" in topic 2.21.

loan-word a word adopted by one language from another.

main clause
the principal clause of a sentence.

masculine the gender proper to male beings.

mass noun a noun that refers to something regarded as grammatically indivisible, treated only as singular, and never qualified by those, many, two, three, etc.; opposite of countable noun.

modal relating to the mood of a verb; used to express mood.

mood form of a verb serving to indicate whether it is to express fact, command, permission, wish, etc.

monosyllabic
having one syllable.

nominal designating a phrase or clause that is used like a noun, e.g. What you need is a drink.

nonce-word
a word coined for one occasion.

non-finite
designating (a part of) a verb not limited by person and number, e.g. the infinitive, gerund, or participle.

non-restrictive
see relative clauses.

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noun a word used to denote a person, place, or thing.

noun phrase
a phrase functioning within the sentence as a noun, e.g. The one over there is mine.

object a noun or its equivalent governed by an active transitive verb, e.g. I will take that one.

objective the case of a pronoun typically used when the pronoun is the object of a verb or governed by a preposition, e.g. me, him.

paradigm the complete pattern of inflexion of a noun, verb, etc.

participle
the part of a verb used like an adjective but retaining some verbal qualities (tense and government of an object) and also used to form compound verb forms: the present participle ends in -ing, the past participle of regular verbs in -ed, e.g. While doing her work she had kept the baby amused.

passive designating a form of the verb by which the verbal action is attributed to the person or thing to whom it is actually directed (i.e. the logical object is the grammatical subject), e.g. He was seen by us; opposite of active.

past a tense expressing past action or state, e.g. I arrived yesterday.

past perfect
a tense expressing action already completed prior to the time of speaking, e.g. I had arrived by then.

pejorative
disparaging, depreciatory.

penultimate
last but one.

perfect a tense denoting completed action or action viewed in relation to the present; e.g. I have finished now; perfect infinitive, e.g. He seems to have finished now.

periphrasis
a roundabout way of expressing something.

person one of the three classes of personal pronouns or verb-forms, denoting the person speaking (first person), the person spoken to (second person), and the person or thing spoken about (third person).

phrasal verb
an expression consisting of a verb and an adverb (and preposition), e.g. break down, look forward to.

phrase a group of words without a predicate, functioning like an adjective, adverb, or noun.

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plural denoting more than one.

polysyllabic
having more than one syllable.

possessive
the case of a noun or a pronoun indicating possession, e.g. John's; possessive pronoun, e.g. my, his.

predicate the part of a clause consisting of what is said of the subject, including verb + complement or object.

predicative
designating (especially) an adjective that forms part or the whole of the predicate, e.g. The dog is old.

prefix a verbal element placed at the beginning of a word to qualify its meaning, e.g. ex-, non-.

preposition
a word governing a noun or pronoun, expressing the relation of the latter to other words, e.g. seated at the table.

prepositional phrase
a phrase consisting of a preposition and its complement, e.g. I am surprised at your reaction.

present a tense expressing action now going on or habitually performed in past and future, e.g. He commutes daily.

pronoun a word used instead of a noun to designate (without naming) a person or thing already known or indefinite, e.g. I, you, he, etc., anyone, something, etc.

proper name
a name used to designate an individual person, animal, town, ship, etc.

qualify (of an adjective or adverb) to attribute some quality to (a noun or adjective/verb).

reflexive implying the subject's action on himself or itself; reflexive pronoun e.g. myself, yourself, etc.

relative see "relative clauses" in topic 4.42.

restrictive
see relative clauses

semivowel a sound intermediate between vowel and consonant, e.g. the sound of y and w.

sentence adverb
an adverb that qualifies or comments on the whole sentence, not one of the elements in it, e.g. Unfortunately, he missed his train.

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simple future
see future

singular denoting a single person or thing.

soft designating a letter, chiefly c or g, that indicates a sibilant sound, as in city or germ.

split infinitive
see "split infinitive" in topic 4.46.

stem the essential part of a word to which inflexions and other suffixes are added, e.g. unlimited.

stress the especially heavy vocal emphasis falling on one (the stressed) syllable of a word more than on the others.

subject the element in a clause (usually a noun or its equivalent) about which something is predicated (the latter is the predicate).

subjective
the case of a pronoun typically used when the pronoun is the subject of a clause.

subjunctive
the mood of a verb denoting what is imagined, wished, or possible, e.g. I insist that it be finished.

subordinate clause
a clause dependent on the main clause and functioning like a noun, adjective, or adverb within the sentence, e.g. He said that you had gone.

substitute verb
the verb do used in place of another verb, e.g. 'He likes chocolate.' 'Does he?'

suffix a verbal element added at the end of a word to form a derivative, e.g. -ation, -ing, -itis, -ize.

superlative
the form of an adjective or adverb expressing the highest or a very high degree of a quality, e.g. bravest, worst.

synonym a word identical in sense and use with another.

transitive
designating a verb that takes a direct object, e.g. I said nothing.

unreal condition
(especially in a conditional sentence) a condition which will not be or has not been fulfilled.

unstressed
designating a word, syllable, or vowel not having stress.

variant a form of a word etc. that differs in spelling or pronunciation

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from another (often the main or usual) form.

verb a part of speech that predicates.

vowel (1) an open speech sound made without audible friction and capable of forming a syllable with or without a consonant; (2) a letter usually used to represent (1), e.g. a, e, i, o, u.

wh-question word
a convenient term for the interrogative and relative words, most beginning with wh: what, when, where, whether, which, who, whom, whose, how.

FRONT_3 Abbreviations

Amer. American

COD The Concise Oxford Dictionary (edn. 7, Oxford, 1982)

Hart's Rules.
Hart's Rules for Compositors and Readers (edn. 39, Oxford, 1983)

MEU H. W. Fowler, A Dictionary of Modern English Usage (edn. 2, revised by Sir Ernest Gowers, Oxford, 1965)

NEB The New English Bible (Oxford and Cambridge, 1970)

ODWE The Oxford Dictionary for Writers and Editors (Oxford, 1981)

OED The Oxford English Dictionary (Oxford, 1933) and its supplementary volumes, A-G (1972); H-N (1976); O-Scz (1982).

TLS The Times Literary Supplement

1.0 Word Formation

This section is concerned with the ways in which the forms of English words and word elements change or vary. It deals primarily with their written form, but in many cases the choice between two or more possible written forms is also a choice between the corresponding spoken forms. What follows is therefore more than merely a guide to spelling, although it is that too. A great part is taken up with guidance on the way in which words change when they are inflected (e.g. the possessive case and plural of nouns, the past tense and past participle of verbs) or when derivational prefixes and suffixes are added (e.g. the adjectival -able and -ible suffixes, the adverbial -ly suffix). Because this is intended as a very basic outline, little space has been given to the description of the meanings and uses of the inflected and compounded forms of words. Instead, the emphasis is on the identification of the correct, or most widely acceptable, written form. Particular attention is given to the dropping, doubling, and alteration of letters when derivatives are formed. Space has also been given to problems of spelling that are not caused by derivation, especially the different ways of spelling the same sound in different words (e.g. y or i in cider, cipher, gypsy, pygmy, etc.). A comprehensive coverage of all words requiring hyphens or capitals would require more space than is available here. The entries for these two

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subjects attempt only to offer guidelines in certain difficult but identifiable cases. For a fuller treatment the reader is referred to the Oxford Dictionary for Writers and Editors and Hart's Rules for Compositors and Readers. Wherever possible, notes are added to indicate where the conventions of American spelling differ from those recommended here.

In cases where there is widespread variation in the spelling of a particular word or form, the spelling recommended here is that preferred

1.1 abbreviations

It is usual to indicate an abbreviation by placing a point (full stop) after it, e.g.

H. G. Wells, five miles S. (= south), B.Litt., Kt., Sun. (= Sunday), Jan. (= January), p. 7 (= page 7), ft., in., lb., cm.

However, no point is necessary:

1. With a sequence of capitals alone, e.g. BBC, MA, QC, NNE, BC, AD, PLC (and not, of course, with acronyms, e.g. Aslef, Naafi).

2. With the numerical abbreviations 1st, 2nd, etc.

3. C, F (of temperature), chemical symbols, and measures of length, weight, time, etc. in scientific and technical use.

4. Dr, Revd, Mr, Mrs, Ms, Mme, Mlle, St, Hants, Northants, p (= penny or pence).

5. In words that are colloquial abbreviations, e.g. co-op, demo, recap, trad, vac.

1.2 -ability and -ibility

Nouns ending in these suffixes undergo the same changes in the stem as adjectives in -able and -ible (see next entry).

1.3 -able and -ible

Words ending in -able generally owe their form to the Latin termination -abilis or the Old French -able (or both), and words in -ible to the Latin -ibilis. The suffix -able is also added to words of 'distinctly French or English origin' (OED, s.v. -ble), and as a living element to English roots.

A. Words ending in -able. The following alterations are made to the stem:

1. Silent final -e is dropped (see "dropping of silent -e" in topic 1.17).

Exceptions: words whose stem ends in -ce, -ee, -ge, -le, and the

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following:

blameable rateable
dyeable ropeable
giveable (but forgivable) saleable
hireable shareable
holeable sizeable
likeable tameable
liveable tuneable
nameable unshakeable

° Amer. spelling tends to omit -e- in the words above.

2. Final -y becomes -i- (see "y to i" in topic 1.50).

Exception: flyable.

3. A final consonant may be doubled (see "doubling of final consonant" in topic 1.16).

Exceptions:

inferable referable
preferable transferable
(but conferrable)

4. Most verbs of more than two syllables ending in -ate drop this ending when forming adjectives in -able, e.g. alienable, calculable, demonstrable, etc. Verbs of two syllables ending in -ate form adjectives in -able regularly, e.g. creatable, debatable, dictatable, etc.

For a list of -able words, see Hart's Rules, pp. 83-4.

B. Words ending in -ible. These are fewer, since -ible is not a living suffix. Below is a list of the commonest. Almost all form their negative in in-, il-, etc., so that the negative form can be inferred from the positive in the list below; the exceptions are indicated by (un).

accessible edible perfectible
adducible eligible permissible
admissible exhaustible persuasible
audible expressible plausible
avertible extensible possible
collapsible fallible reducible
combustible (un)feasible repressible
compatible flexible reproducible
comprehensible forcible resistible
contemptible fusible responsible
corrigible gullible reversible
corruptible indelible risible
credible (un)intelligible sensible
defensible irascible (un)susceptible
destructible legible tangible
digestible negligible vendible
dirigible ostensible vincible
discernible perceptible visible

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divisible

1.4 ae and oe

In words derived from Latin and Greek, these are now always written as separate letters, not as ligatures ‘, oe, e.g. aeon, Caesar, gynaecology; diarrhoea, homoeopathy, Oedipus. The simple e is preferable in several words once commonly spelt with ae, oe, especially medieval (formerly with ae) and ecology, ecumenical (formerly with initial oe).

° In Amer. spelling, e replaces ae, oe in many words, e.g. gynecology, diarrhea.

1.5 American spelling

Differences between Amer. and British spelling are mentioned at the following places:

"-able and -ible" in topic 1.3;
"ae and oe" in topic 1.4;
"-ce or -se" in topic 1.14;
"doubling of final consonant" in topic 1.16;
"dropping of silent -e" in topic 1.17;
"hyphens" in topic 1.27;
"l and ll" in topic 1.32;
"-oul-" in topic 1.36;
"-our or -or" in topic 1.37;
"past of verbs, formation of" in topic 1.38;
"-re or -er" in topic 1.41;
"-xion or -ction" in topic 1.45;
"-yse or -yze" in topic 1.49.

See also "Difficult and confusable spellings" in topic 1.51 passim.

1.6 ante- and anti-

ante- (from Latin) = 'before'; anti- (from Greek) = 'against, opposite to'.

Note especially antechamber and antitype.

1.7 -ant or ant

-ant is the noun ending, -ent the adjective ending in the following:

dependant	dependent
descendant	descendent
pendant	pendent
propellant	propellent

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independent is both adjective and noun; dependence, independence are the abstract nouns.

The following are correct spellings:

ascendant, -nce, -ncy
attendant, -nce
expellent
impellent
intendant, -ncy
relevant, -nce
repellent
superintendent, -ncy
tendency
transcendent, -ncy

1.8 a or an

A. Before h.

1. Where h is aspirated, use a, e.g. a harvest, hero, hope.

2. Where h is silent, use an, e.g. an heir, honour, honorarium.

3. In words in which the first syllable is unstressed, use a, e.g. a historic occasion, a hotel.

° The older usage was not to pronounce h and to write an, but this is now almost obsolete.

B. Before capital letter abbreviations.

Be guided by the pronunciation.

1. Where the abbreviation is pronounced as one or more letter name s, e.g.

a B road
a PS
a UN resolution
a VIP

but

an A road
an H-bomb
an MP
an SOS

2. Where the abbreviation is pronounced as a word (an acronym), e.g.

a RADA student
a SABENA airline typist

but

an ACAS official
an OPEC minister

But where the abbreviation would in speech be expanded to the full word, use a or an as appropriate to the latter, e.g. a MS 'a manuscript'.

1.9 -ative or -ive

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Correct are:

(a) authoritative qualitative
interpretative quantitative

(b) assertive preventive
exploitive

1.10 by- prefix
=-=-=-

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'The general rule is: capitalization makes a word more specific and limited in its reference: contrast a Christian scientist (man of science) and a Christian Scientist (member of the Church of Christ Scientist).' (Hart's Rules, pp. 10-11.)

So, for example, Conservative, Socialist, Democratic (names of parties); Roman Catholic, Orthodox, Congregational; but conservative, socialist, democratic (as normal adjectives), catholic sympathies, orthodox views, congregational singing.

C. Words derived from proper names.

When connection with the proper name is indirect (the meaning associated with or suggested by the proper name), use a small initial letter, e.g.

(nouns) boycott, jersey, mackintosh, quisling;

(adjectives) herculean (labours), platonic (love), quixotic (temperament);

(verbs) blarney, bowdlerize, pasteurize.

When the connection of a derived adjective or verb with a proper name is immediate and alive, use a capital, e.g.

Christian, Platonic (philosophy), Rembrandtesque, Roman;

Anglicize, Christianize, Russify.

° Adjectives of nationality usually retain the capital even when used in transferred senses, e.g. Dutch courage, go Dutch, Russian salad, Turkish delight. The chief exceptions are arabic (numeral), roman (numeral, type).

D. Proprietary names.

The name of a product or process, if registered as a trade mark, is a proprietary name, and should be given a capital initial, e.g. Araldite, Coca-Cola, Marmite, Olivetti, Pyrex, Quaker Oats, Vaseline, Xerox.

1.13 -cede or -ceed

Exceed, proceed, succeed; the other verbs similarly formed have -cede, e.g. concede, intercede, recede. Note also supersede.

1.14 -ce or -se

Advice, device, licence, and practice are nouns; the related verbs are spelt with -se: advise, devise, license, practise. Similarly prophecy (noun), prophesy (verb).

° Amer. spelling favours licence, practice for both noun and verb; but the nouns defence, offence, pretence are spelt with c in Britain, s in America.

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1.15 co- prefix

Most words with this prefix have no hyphen (even if a vowel, other than o, follows the prefix). Those that have a hyphen are:

1. Words with o following, e.g. co-operate (and derivatives; but uncooperative), co-opt, co-ordinate (often coordinate in Mathematics; also uncoordinated).

2. Words in which the hyphen preserves correct syllabication, so aiding recognition, e.g. co-latitude, co-religionist, co-respondent (distinguished from correspondent).

3. Words, especially recent or nonce coinages, in which co- is a living prefix meaning 'fellow-', e.g. co-author, co-pilot, co-wife.

1.16 doubling of final consonant

1. When certain suffixes beginning with a vowel are added to nouns, adjectives, adverbs, and verbs, the final consonant of the stem word is doubled before the suffix:

   a. if the preceding vowel is written with a single letter (or single letter preceded by qu) and
   b. if that vowel bears the main stress (hence all monosyllables are included).

   So bed, bedding but head, heading; occ£r, occ£rred but ¢ffer, ¢ffered; bef¡t, bef¡tted but b,nefit, b,nefited.

   Suffixes which cause this doubling include:

   a. The verb inflexions -ed, -ing, e.g.

      begged, begging revved, revving
      equipped, equipping trek, trekking

   b. The adjective and adverb suffixes -er, -est, e.g. sadder, saddest.

   c. Various derivational suffixes, especially -able, -age, -en, -er, -ery, -ish, -y, e.g.

      clubbable waggery
      tonnage priggish
      sadden shrubby
      trapper

   Exception: bus makes bused, busing.

2. Words of more than one syllable, not stressed on the last syllable, do not double the final consonant, unless it is l, when a suffix

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beginning with a vowel is added, e.g.

biased	gossipy	wainscoted
blossoming	lettered	wickedest
combated	pilotage	womanish
focusing		

Exception: worship makes worshipped, -ing.

Note that some other words in which the final syllable has a full vowel (not obscure e or i), some of which are compounds, also double the final consonant, e.g.

handicap	kidnap	periwig
hobnob	leapfrog	sandbag
horsewhip	nonplus	zigzag
humbug		

° Amer. sometimes kidnaped, kidnaping, worshiped, worshiping.

3. Consonants that are never doubled are h, w, x, y.

4. When endings beginning with a vowel are added, l is always doubled after a single vowel wherever the stress falls, e.g.

controllable	jeweller
flannelled	panelling

Note also woollen, woolly.

Exceptions: parallel makes paralleled, -ing; devil makes devilish; some (rare) superlatives such as brutalest, loyalest, civil(l)est.

° In Amer. spelling l obeys the same rules as the other consonants (except h, w, x, y), e.g. traveler, marvelous, but compelling, pally.

Note also Amer. woolen (but woolly).

5. A silent final consonant is not doubled. Endings are added as if the consonant were pronounced, e.g.

crocheted, -ing	rendezvouses (third person singular)
pr,cised	rendezvousing

1.17 dropping of silent -e
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braver, bravery, bravest hoed
dyed, dyer issued
eeriest manoeuvred
freer, freest queued

2. Before -able, e.g.

adorable bribable manoeuvrable
analysable imaginable usable

Exceptions:

a. Words ending in -ce and -ge retain the e to indicate the softness of the consonant, e.g. bridgeable, peaceable.
b. In a number of -able adjectives, e is retained in order to make the root word more easily recognizable. See list on "-able and -ible" in topic 1.3
c. ee is retained, e.g. agreeable, feeable, foreseeable.
d. The few adjectives formed on verbs ending in consonant + -le; e.g. handleable.

3. Before -age, e.g. cleavage, dotage, linage (number of lines).

Exceptions: acreage, mileage.

4. Before -ing, e.g. centring, fatiguing, housing, manoeuvreing. With change of i to y: dying, lying, etc. (See "i to y" in topic 1.30).

Exceptions:

a. ee, oe, and ye remain, e.g.

agreeing eyeing shoeing
canoeing fleeing tiptoeing
dyeing hoeing

b. blueing, cueing (gluing, issuing, queuing, etc. are regular).
c. ageing (raging, staging, etc. are regular).
d. routeing, singeing, swingeing, tingeing are distinguished from routing 'putting to flight', singing, swinging, and tinging 'tinkling'.

5. Before -ish, e.g.

bluish nicish roguish
latish purplish whitish

Exception: moreish.

6. Before -y, e.g.

bony chancy mousy
caky cliquy stagy

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Exceptions: See "-y or -ey adjectives" in topic 1.47

B. When a suffix beginning with a consonant (e.g. -ful, -ling, -ly, -ment, -ness, -some) is added to a word ending in silent -e, the -e is retained, e.g.

abridgement definitely judgement (judgment
acknowledgement fledgeling often in legal works)
amazement houseful useful
awesome whiteness

Exceptions: argument, awful, duly, eerily, eeriness, truly, wholly.

° In Amer. spelling e is dropped after dg and before a suffix beginning with a consonant, e.g. fledgling, judgment.

C. Final silent -e is omitted in Amer. spelling in several words in which it is found in British spelling, and so often is final silent -ue in the endings -gogue, -logue, e.g.

ax adz program
analog epilog pedagog

1.18 -efy or -ify

The chief words with -efy (-efied, -efication, etc.) are:

liquefy rarefy torrefy
obstupefy rubefy tumefy
putrefy stupefy

All the others have -ify etc. See also "-ified or -yfied" in topic 1.28

1.19 -ei or -ie-

The rule 'i before e except after c' holds good for nearly all words in which the vowel-sound is ee, as Aries, hygienic, yield.

Exceptions where ie follows c are: prima facie, specie, species, superficies.

Note also friend, adieu, review, view.

The following words which are, or can be, pronounced with the ee- sound have ei:

caffeine either protein
casein forfeit receipt
ceiling heinous receive
codeine inveigle seise
conceit Madeira seize

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conceive neither seizure
counterfeit perceive surfeit
deceit peripeteia weir
deceive plebeian weird

1.20 en- or in-

The following pairs of words can give trouble:

encrust (verb) incrustation
engrain (verb) to dye in the raw state — ingrain (adjective) dyed in the yarn
ingrained deeply rooted
enquire ask — inquire undertake a formal investigation
enquiry question — inquiry official investigation
ensure make sure — insure take out insurance (against risk: note assurance of life)

1.21 -er and -est

These suffixes of comparison may require the following changes in spelling:

1. Doubling of final consonant (see "doubling of final consonant" in topic 1.16).

2. Dropping of silent -e (see "dropping of silent -e" in topic 1.17).

3. Y to i (see "y to i" in topic 1.50).

1.22 -erous or -rous

The ending -erous is normal in adjectives related to nouns ending in -er, e.g. murderous, slanderous, thunderous. The exceptions are:

ambidextrous disastrous monstrous
cumbrous leprous slumbrous
dextrous meandrous wondrous

1.23 final vowels before suffixes

A. For treatment of final -e and -y before suffixes, see "dropping of silent -e" in topic 1.17, and "y to i" in topic 1.50.

B. For treatment of final -o before -s (suffix), see "plural formation" in topic 1.39, and "-s suffix" in topic 1.44.

C. In nearly all other cases, the final vowels -a, -i, -o, and -u are unaffected by the addition of suffixes and do not themselves affect the suffixes. So:

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bikinied (girls) mascaraed (they) rumbaed
echoed mustachioed taxied
hennaed radioed
echoer skier vetoer
areas emus (he) skis
cameras gnus taxis
corgis (he) rumbas
echoing scubaing taxiing
radioing skiing vetoing

Exceptions: idea'd (having ideas); past ski'd from ski (contrast skied from sky).

D. Final -, in words taken from French is retained before all suffixes; the e of -ed is dropped after it, e.g.

appliqu,d canap,s communiqu,s
appliqu,ing chass,ing emigr,s
attach,s clich,d souffl,s
caf,s

1.24 for- and fore-

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Listening for Sebastian's retreating hooves
(Evelyn Waugh); adjective hoofed or hooved.
knife: verb knife.
leaf: leaved having leaves (broad- leaved etc.)
but leafed as past of leaf (through a book, etc.).
life: lifelong lasting a lifetime; livelong
(day, etc., poetic: the i is short);
the plural of still life is still lifes.
oaf: plural oafs.
roof: plural roofs. ° Rooves is
commonly heard and sometimes written, e.g. Several acres of
bright red rooves(George Orwell). Its written
use should be avoided.
scarf (garment): plural scarves;
scarfed wearing a scarf.
scarf (joint): plural and verb keep f.
sheaf: plural sheaves; verb sheaf or
sheave; sheaved made into a sheaf.
shelf: plural shelves; shelvy having sandbanks.
staff: plural staffs but archaic and musical staves.
turf: plural turfs or turves; verb turf; turfy.
wharf: plural wharfs or wharves.
wolf: wolfish of a wolf.

1.26 -ful suffix

The adjectival suffix -ful may require the following changes in spelling:

1. Change of y to i (see "y to i" in topic 1.50).

2. Simplification of -ll (see "l and ll" in topic 1.32).

1.27 hyphens

A. Hyphens are used to connect words that are more closely linked to each other than to the surrounding syntax. Unfortunately their use is not consistent. Some pairs or groups of words are written as a single word (e.g. motorway, railwayman), others, despite their equally close bond, as separate words (e.g. motor cycle, pay phone); very similar pairs may be found with a hyphen (e.g. motor-cyclist, pay-bed). There are no hard and fast rules that will predict in every case whether a group of words should be written as one, with a hyphen, or separately. Useful lists can be found in Hart's Rules, pp. 76-81; numerous individual items are entered in ODWE.

1. Groups consisting of attributive noun + noun are probably the most unpredictable. It is the nature of English syntax to produce limitless numbers of groups of this kind. Such a group generally remains written as separate words until it is recognized as a lexical item with a special meaning, when it may receive a hyphen. Eventually it may be written as one word, but this usually happens when the two nouns are monosyllabic and there is no clash between the final letter of the first and the first letter of the second.

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This generalization is, however, a very weak guide to what happens in practice. Compare, for example, coal tar, coal-face, coalfield; oil well, oil-painting, oilfield; blood cell, blood-pressure, bloodstream.

2. Nouns derived from phrasal verbs, consisting of verb + adverb, are slightly more predictable. They are never written as two words, frequently hyphened, and sometimes written as one, e.g. fall-out, play-off, set-back, turn-out; feedback, layout, runoff, turnover. Phrases consisting of agent-noun in -er + adverb are usually hyphened, e.g. picker-up, runner-up; those consisting of gerund in -ing + adverb are usually left as two words, e.g. Your coming back so soon surprised me, unless they have become a unit with a special meaning, e.g. Gave him a going-over.

3. Various collocations which are not hyphened when they play their normal part in the sentence are given hyphens when they are transferred to attributive position before a noun, e.g.

   a. adjective + noun: a common-sense argument (but This is common sense), an open-air restaurant (but eating in the open air).
   b. preposition + noun: an out-of-date aircraft (but This is out of date), an in-depth interview (but interviewing him in depth).
   c. participle + adverb: The longed-for departure and Tugged-at leaves and whirling branches (Iris Murdoch) (but the departure greatly longed for; leaves tugged at by the wind).
   d. other syntactic groups used attributively, e.g. A tremendous wrapping-up-and-throwing-away gesture (J. B. Priestley); An all-but-unbearable mixture (Lynne Reid Banks).

4. Collocations of adverb + adjective (or participle) are usually written as two words when attributive as well as when predicative, e.g. a less interesting topic, an amazingly good performance, but may very occasionally take a hyphen to avoid misunderstanding, e.g. Sir Edgar, who had heard one or two more-sophisticated rumours (Angus Wilson) (this does not mean 'one or two additional sophisticated rumours').

   See also well.

5. When two words that form a close collocation but are not normally joined by a hyphen enter into combination with another word that requires a hyphen, it may be necessary to join them with a hyphen as well in order to avoid an awkward or even absurd result, e.g. natural gas needs no hyphen in natural gas pipeline, but natural- gas-producer may be preferred to the ambiguous natural gas-producer; crushed ice + -making looks odd in crushed ice-making machine, and so crushed-ice-making machine may be preferred. Occasionally a real distinction in meaning may be indicated, e.g. The non-German-speakers at the conference used interpreters versus The non-German speakers at the conference were all Austrians. Many people, however, prefer to avoid the use of long series of hyphened words.

6. A group of words that has been turned into a syntactic unit, often behaving as a different part of speech from the words of which it is composed, normally has hyphens, e.g. court-martial (verb), happy-go-lucky (adjective), good-for-nothing, stick-in-the-mud, ne'er-do-well (nouns).

7. A hyphen is used to indicate a common second element in all but the

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last word of a list, e.g. two-, three-, or fourfold.

B. Hyphens are also used within the word to connect a prefix or suffix to the stem. With most prefixes and suffixes it is normal to write the whole compound as a single word; the use of the hyphen is exceptional, and the writing of prefix or suffix and stem as two words virtually unknown.

The hyphen is used in the following cases:

1. After a number of prefixes that are considered to be living formative elements, i.e. prefixes that can be freely used to form new compounds: ex- (formerly), e.g. ex-President; neo- (denoting a revived movement), e.g. neo-Nazism; non-, e.g. non-stick; pro- (= in favour of), e.g. pro-marketeer; self-, e.g. self-destructive.

   Exceptions: Neoplatonism (-ic, etc.); selfsame, unselfconscious.

2. After a number of prefixes to aid recognition of the second element, e.g. anti-g, or to distinguish the compound from another word identically spelt, e.g. un-ionized (as against unionized); see also "co- prefix" in topic 1.15, "re- prefix" in topic 1.42.

3. Between a prefix ending with a vowel and a stem beginning with the same vowel, e.g. de-escalate, pre-empt; see also "co- prefix" in topic 1.15, "re- prefix" in topic 1.42.

4. Between a prefix and a stem beginning with a capital letter, e.g. anti-Darwinian, hyper-Calvinism, Pre-Raphaelite.

5. With some living suffixes forming specially coined compounds, e.g. Mickey Mouse-like; or still regarded to some extent as full words, such as -wise (= as regards -), e.g. Weather-wise we have had a good summer.

6. With suffixes in irregularly formed compounds, e.g. unget-at-able.

7. With the suffix -like after a stem ending in -l, e.g. eel-like, when attached to a word of two or more syllables, e.g. cabbage-like, and with the suffix -less after a stem ending in double -l, e.g. bell-less, will-lessness.

Note: In Amer. spelling there is a greater tendency than in British spelling to write compounds as one word, rather than hyphened, e.g. nonplaying, nonprofit, roundhouse, runback, sandlot.

1.28 -ified or -yfied

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Exceptions: unamenable, unamiable, unconscionable.

They usually take un- if the stem has only one syllable and is an English word:

unbridgeable unreadable
unlovable unsaleable

Exceptions: incurable, immovable, impassable (that cannot be traversed: impassible = unfeeling).

But no generalization covers those with a polysyllabic English stem:

illimitable undeniable
invariable unmistakable

Note: Rule 2 overrides rule 3 (e.g. uncomplaining, undisputed, unperturbed); rule 3 overrides rule 5 (unconscionable); rule 4 overrides rule 5 (unimpressible).

1.30 i to y
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b. verbs corresponding to a noun which has -is- as a part of the stem (e.g. in the syllables -vis-, -cis-, -mis-), or identical with a noun in -ise.

Some of the more common verbs in -ise are:

advertise	despise	incise
advise	devise	merchandise
apprise	disguise	premise
arise	emprise	prise (open)
chastise	enfranchise	revise
circumcise	enterprise	supervise
comprise	excise	surmise
compromise	exercise	surprise
demise	improvise	televise

3. In most cases, -ize verbs are formed on familiar English stems, e.g. authorize, familiarize, symbolize; or with a slight alteration to the stem, e.g. agonize, dogmatize, sterilize. A few words have no such immediate stem: aggrandize (cf. aggrandizement), appetize (cf. appetite), baptize (cf. baptism), catechize (cf. catechism), recognize (cf. recognition); and capsize.

1.32 l and ll

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Exception: Before -ness, -ll remains in dullness, fullness.

° In Amer. spelling ll is usual in skillful, thralldom, willful.

1.33 -ly
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-or is frequently used with words of Latin origin to coin technical terms.

2. -er is usual after doubled consonants (except -ss-), after soft c and g, after -i-, after ch and sh, and after -er, -graph, -ion, and -iz-, e.g.

   chopper, producer, avenger, qualifier, launcher, furnisher, discoverer, photographer, executioner, organizer.

   Principal exceptions: counsellor, carburettor, conqueror.

3. -or follows -at- to form a suffix -ator, often but not always in words related to verbs in -ate, e.g. duplicator, incubator.

   Exception: debater.

   Note: nouns in -olater, as idolater, do not contain the agent suffix.

4. No rule can predict whether a given word having -s-, -ss-, or -t- (apart from -at-) before the suffix requires -or or -er. So supervisor, compressor, prospector, but adviser, presser, perfecter. -tor usually follows -c, unstressed i, and u, e.g. actor, compositor, executor; -ter usually follows f, gh, l, r, and s, e.g. drifter, fighter, defaulter, exporter, protester; but there are numerous exceptions.

5. A functional distinction is made between -or and -er in the following:

accepter one who accepts	acceptor (in scientific use)
adapter one who adapts	adaptor electrical device
caster one who casts, casting machine	castor beaver; plant giving oil; sugar (sprinkler); wheel
censer vessel for incense	censor official
conveyer one who conveys	conveyor device
resister one who resists	resistor electrical device
sailer ship of specified power	sailor seaman

6. A number of words have -er in normal use but -or in Law:

abetter	mortgager (mortgagor)
accepter	settler
granter	

1.36 -oul-
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actor, counsellor.

Exception: saviour.

2. In abstract nouns, -our is usual, e.g. colour, favour, humour. Only the following end in -or:

error	pallor	terror
horror	squalor	torpor
languor	stupor	tremor
liquor		

° In Amer. English -or is usual in nearly all words in which British English has -our (glamour and saviour are the main exceptions).

3. Nouns in -our change this to -or before the suffixes -ation, -iferous, -ific, -ize, and -ous, e.g.

coloration, humorous, odoriferous, soporific, vaporize, vigorous.

But -our keeps the u before -able, -er, -ful, -ism, -ist, -ite, and -less, e.g.

armourer, behaviourism, colourful, favourite, honourable, labourite, odourless, rigourist.

1.38 past of verbs, formation of

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Cleave is a rare word with two opposite meanings: (i) = stick; A man . . shall cleave unto his wife (Genesis 2:24) (regular). (ii) = split; past tense clave is archaic; clove, cleft, and regular cleaved are all permissible, but cleaved is usual in scientific and technical contexts; past participle, in fixed expressions, cloven-footed, cloven hoof, cleft palate, cleft stick; cleaved is technical, but probably also best used outside the fixed expressions.

° Earn is regular. There is no form earnt.

C. A number of verbs vary in the past participle only between the regular form and one ending in -(e)n:

hew, mow, saw, sew, shear, show, sow, strew, swell.

In most of these the latter form is to be preferred; in British English it is obligatory when the participle is used attributively as an adjective. So new-mown hay, a sawn-off (Amer. sawed-off) shotgun, shorn (not sheared) of one's strength, a swollen gland; swollen or swelled head (= conceit) is a colloquial exception.

D. The past tense has -a-, the past participle -u-, in

begin	shrink	stink
drink	sing	swim
ring	sink	

° It is an error to use begun, drunk, etc. for the past tense, as if they followed clung, flung, spun, etc.

E. The past tense and past participle of the following verbs can cause difficulty:

abide (by) makes abided
alight makes alighted
bet: betted is increasingly common beside bet
bid (make a bid): bid
bid (command; say (goodnight, etc.)):
  bid is usual (bade, bidden are archaic)
broadcast unchanged in past tense and past participle
chide: chided is now usual (older chid)
forecast unchanged in past tense and past participle
hang: hanged is frequent for the capital punishment;
  otherwise only hung
knit: knitted is usual, but knit is common
  in metaphorical use (he knit his brows)
light makes past lit, past participle lit
  in predicative use (a fire was lit) but lighted
  attributively (a lighted match)
quit makes quitted ° Amer. quit
reeve (nautical) makes rove
rid unchanged in past tense and past participle
speed makes sped but speeded in the senses
  'cause to go at (a certain) speed' and 'travel
  at illegal or dangerous speed'
spit makes spat ° Amer. spit
stave (to dent) staved or

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stove; (to ward off) staved
sweat makes sweated ° Amer. sweat
thrive: thrived is increasingly common beside
throve, thriven

1.39 plural formation

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b. when the word is an abbreviation, e.g. hippos, kilos.
c. with proper names, e.g. Lotharios, Figaros, the Munros.

4. With words which change final f to v (see "f to v" in topic 1.25), e.g. calves, scarves.

B. Plural of compound nouns.

1. Compounds made up of a noun followed by an adjective, a prepositional phrase, or an adverb attach -s to the noun, e.g.

(a) courts martial heirs presumptive
cousins-german poets laureate

But brigadier-generals, lieutenant-colonels, sergeant-majors.

(b) men-of-war tugs of war
sons-in-law

(c) hangers-on whippers-in
runners-up

Note: In informal usage -s is not infrequently transferred to the second element of compounds of type (a).

2. Compounds which contain no noun, or in which the noun element is now disguised, add -s at the end. So also do nouns formed from phrasal verbs and compounds ending in -ful, e.g.

(a) ne'er-do-wells will-o'-the-wisps
forget-me-nots

(b) pullovers set-ups
run-throughs

(c) handfuls spoonfuls

3. Compounds containing man or woman make both elements plural, as usually do those made up of two words linked by and, e.g.

(a) gentlemen ushers women doctors
menservants

(b) pros and cons ups and downs

C. The plural of the following nouns with a singular in -s is unchanged:

biceps means species
congeries mews superficies
forceps series thrips
innings

The following are mass nouns, not plurals:

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bona fides (= 'good faith'), kudos

° The singulars bona-fide (as a noun; there is an adjective bona-fide), congery, kudo, sometimes seen, are erroneous.

D. Plural of nouns of foreign origin. The terminations that may form their plurals according to a foreign pattern are given in alphabetical order below; to each is added a list of the words that normally follow this pattern. It is recommended that the regular plural (in -s) should be used for all the other words with these terminations, even though some are found with either type of plural.

1. -a (Latin and Greek) becomes -ae:

alga lamina nebula
alumna larva papilla

Note: formula has -ae in mathematical and scientific use.

2. -eau, -eu (French) add -x:

beau chateau plateau
bureau milieu tableau

3. -ex, -ix (Latin) become -ices:

appendix cortex matrix
calix helix radix

Note: index, vortex have -ices in mathematical and scientific use (otherwise regular).

4. -is (Greek and Latin) becomes -es (pronounced eez):

amanuensis crisis oasis
analysis ellipsis parenthesis
antithesis hypothesis synopsis
axis metamorphosis thesis
basis

5. -o (Italian) becomes -i:

concerto grosso (concerti grossi)
graffito ripieno
maestro virtuoso

Note: solo and soprano sometimes have -i in technical contexts (otherwise regular).

6. -on (Greek) becomes -a:

criterion parhelion phenomenon

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Note: The plural of automaton is in -a when used collectively (otherwise regular).

7. -s (French) is unchanged in the plural (Note: it is silent in the singular, but pronounced -z in the plural):

chamois	corps	fracas
chassis	faux pas	patois

Also (not a noun in French): rendezvous.

8. -um (Latin) becomes -a:

addendum	datum	maximum
bacterium	desideratum	minimum
candelabrum	dictum	quantum
compendium	effluvium	scholium
corrigendum	emporium	spectrum
cranium	epithalamium	speculum
crematorium	erratum	stratum
curriculum		

Note: medium in scientific use, and in the sense 'a means of communication' (as mass medium) has plural in -a; the collective plural of memorandum 'things to be noted' is in -a; rostrum has -a in technical use; otherwise these words are regular. In the technical sense 'starting-point' datum has a regular plural.

9. -us (Latin) becomes -i:

alumnus	fungus	nucleus
bacillus	gladiolus	radius
bronchus	locus	stimulus
cactus	narcissus	terminus
calculus		

Note: focus has plural in -i in scientific use, but otherwise is regular; genius has plural genii when used to mean 'guardian spirit', but in its usual sense is regular; corpus, genus, opus become corpora, genera, opera.

° The following words of foreign origin are plural nouns; they should normally not be construed as singulars (see also as separate entries in Vocabulary):

bacteria	graffiti	phenomena
candelabra	insignia	regalia
criteria	media	strata
data		

E. There is no need to use an apostrophe before -s:

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1. After figures: the 1890s.
2. After abbreviations: MPs, SOSs.

But it is needed in: dot the i's and cross the t's, fair do's, do's and don'ts.

1.40 possessive case

To form the possessive:

1. Normally, add -'s in the singular and -s' (i.e. apostrophe following the plural suffix -s) in the plural, e.g.

   Bill's book the Johnsons' dog
   his master's voice a girls' school

   Nouns that do not form plural in -s add -'s to the plural form, e.g.

   children's books women's liberation

2. Nouns ending in s add 's for the singular possessive, e.g.

   boss's Hicks's
   Burns's St James's Square
   Charles's Tess's
   Father Christmas's Thomas's

   To form the plural possessive, they add an apostrophe to the s of the plural in the normal way, e.g.

   bosses' the octopuses' tentacles
   the Joneses' dog the Thomases' dog

   French names ending in silent s or x add -'s, which is pronounced as z, e.g.

   Dumas's (= Dumah's) Cr,mieux's

   Names ending in -es pronounced iz are treated like plurals and take only an apostrophe (following the pronunciation, which is iz, not iziz), e.g.

   Bridges' Moses'
   Hodges' Riches'

   Polysyllables not accented on the last or second last syllable can take the apostrophe alone, but the form with -'s is equally acceptable, e.g.

   Barnabas' or Barnabas's

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Nicholas' or Nicholas's

It is the custom in classical works to use the apostrophe only, irrespective of pronunciation, for ancient classical names ending in -s, e.g.

Ceres' Herodotus' Venus'
Demosthenes' Mars' Xerxes'

Jesus' 'is an accepted liturgical archaism' (Hart's Rules, p. 3l). But in non-liturgical use, Jesus's is acceptable (used, e.g., in the NEB, John 2: 3).

With the possessive preceding the word sake, be guided by the pronunciation, e.g.

for goodness' sake but for God's sake
for conscience' sake (!) for Charles's sake

After -x and -z, use -'s, e.g. Ajax's, Berlioz's music, Leibniz's law, Lenz's law.

3. Expressions such as:

a fortnight's holiday two weeks' holiday
a pound's worth two pounds' worth
your money's worth

contain possessives and should have apostrophes correctly placed.

4. In I'm going to the butcher's, grocer's, etc. there is a possessive with ellipsis of the word 'shop'. The same construction is used in I'm going to Brown's, Green's, etc., so that properly an apostrophe is called for. Where a business calls itself Brown, Green, or the like (e.g. Marks and Spencer, J. Sainsbury) the apostrophe would be expected before -s. But many businesses use the title Browns, Greens, etc., without an apostrophe (e.g. Debenhams, Barclays Bank). No apostrophe is necessary in a Debenhams store or in (go to or take to) the cleaners.

5. The apostrophe must not be used:

a. with the plural non-possessive -s: notices such as TEA'S are often seen, but are wrong.
b. with the possessive of pronouns: hers, its, ours, theirs, yours; the possessive of who is whose.

° it's = it is; who's = who is.

° There are no words her's, our's, their's, your's.

1.41 -re or -er
=-=-=-

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The principal words in which the ending -re (with the unstressed er sound--there are others with the sound ruh, e.g. macabre, or ray, e.g. padre) is found are:

accoutre	centre	louvre
* acre	* euchre	* lucre
amphitheatre	fibre	lustre
* cadre	goitre	manoeuvre
calibre	litre	* massacre
* meagre	ochre	sepulchre
* mediocre	* ogre	sombre
metre (note meter the measuring device)	philtre	sceptre
	reconnoitre	theatre
	sabre	titre
mitre	spectre	* wiseacre
nitre		

° All but those marked * are spelt with -er in Amer. English.

1.42 re- prefix
=-=-=-

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1. After sibilants (ch, s, sh, x, z), e.g. catches, tosses, pushes, fixes, buzzes; note that single s and z are subject to doubling of final consonant (see "doubling of final consonant" in topic 1.16) though the forms in which they occur are rare, e.g. gasses, nonplusses, quizzes, whizzes.

2. After y, which is subject to the change of y to i (see 1.50), e.g. cries, flies, carries, copies.

3. After o: echo, go, torpedo, veto, like the corresponding nouns, insert -e- before -s; crescendo, radio, solo, zero should follow their nouns in having -s, but in practice there is variation.

1.45 -xion or -ction

Complexion, crucifixion, effluxion, fluxion, genuflexion, inflexion all have -x-; connection, reflection (which formerly sometimes had -x-) have -ct-; deflexion is increasingly being replaced by deflection.

° In Amer. spelling -ction is more usual in connection, deflection, genuflection, inflection, reflection.

1.46 -y, -ey, or -ie nouns

The diminutive or pet form of nouns can be spelt -y, -ey, or -ie. The majority of nouns which end in the sound of -y are so spelt (whether diminutives or of other origin), e.g.

aunty	granny	nappy
baby	missy	potty

The following are the main diminutives spelt with -ey (-ey nouns of other kinds are excluded from the list):

goosey	lovey-dovey	Sawney
housey-housey	matey	slavey
Limey	nursey	

The following list contains the diminutives in -ie, together with a number of similar nouns that are not in fact diminutives but do end in -ie. Note that most Scottish diminutives are spelt with -ie, e.g. corbie, kiltie.

beanie	genie (spirit; plural genii)	movie
birdie	Geordie	nightie
bookie	gillie	oldie
brownie	girlie	pinkie (little finger)
budgie	goalie	pixie
caddie (golf; tea caddy)	hippie	quickie
chappie	junkie	rookie
charlie	Kewpie (doll)	sheltie
clippie		

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cookie laddie softie
coolie lassie Tin Lizzie
dearie mealie (maize; walkie-talkie
doggie (noun; mealy adjective) zombie
doggy adjective) mountie

Note: bogie (wheeled undercarriage), bogey (golf), bogy (ghost).

1.47 -y or -ey adjectives
=-=-=-

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clayey: clayeyness matiness wheyey: wheyiness

1.48 y or i
=-=-=-

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3. -er (agent-noun suffix), e.g. carrier, crier, supplier.

   Exceptions: flyer, fryer, shyer (one who, a horse which, shies), skyer (in cricket). Note that drier, prier, trier (one who tries) are regular.

4. -er, -est (comparative and superlative); e.g. drier, driest; happier, happiest.

5. -es (noun plural and third person singular present indicative), e.g. ladies, soliloquies, spies; carries, denies, tries.

   Exceptions: see "plural formation" in topic 1.39

6. -ful (adjectives), e.g. beautiful, fanciful. (Bellyful is a noun, not an adjective.)

7. -less (adjectives), e.g. merciless, remediless.

   Exceptions: some rare compounds, e.g. countryless, hobbyless, partyless.

8. -ly (adverbs), e.g. drily, happily, plaguily.

   Exceptions: shyly, slyly, spryly, wryly.

9. -ment (nouns), e.g. embodiment, merriment.

10. -ness (nouns), e.g. happiness, cliquiness.

    Exceptions: dryness, flyness, shyness, slyness, spryness, wryness; busyness (distinguished from business).

1.51 Difficult and confusable spellings

=-=-=-

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affront

agriculturist

ait ° not eyot

align, alignment ° not aline, alinement

alleluia

almanac (almanack only in some titles)

aluminium ° Amer. aluminum

ambiance (term in art)

ambience surroundings

amok ° not amuck

ampere

annex (verb)

annexe (noun)

any one (of a number)

anyone anybody

any time

any way any manner

anyway at all events

apophthegm ° Amer. apothegm

apostasy

archaeology

artefact

aubretia

aught anything

autarchy despotism

autarky self-sufficiency

auxiliary

ay yes (plural the ayes have it)

aye always

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babu ° not baboo

bachelor

bail out obtain release, relieve financially

bale out parachute from aircraft

balk (verb)

balmy like balm

barmy (informal) mad

baulk timber

bayoneted, -ing

behove ° Amer. behoove

bivouac (noun and verb)

bivouacked, bivouacking

blond (of man or his hair)

blonde (of woman or her hair)

born: be born (of child)

borne: have borne have carried or given birth to; be borne be carried:
be borne by be carried by or given birth to by (a mother)

brand-new

brier ° not briar

bur clinging seed

burr rough edge, drill, rock, accent, etc.

cabbala, cabbalistic

caftan

calendar almanac

calender press

caliph

calligraphy

calliper leg support; (plural) compasses ° not caliper

callous (adjective)

callus (noun)

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camellia shrub

canvas (noun) cloth

canvas (verb) to cover with canvas (past canvased)

canvass (verb) (past canvassed)

carcass

caviare

chameleon

chancellor

chaperon

Charollais

cheque (bank)

chequer (noun) pattern (verb) variegate; ° Amer. checker

chilli pepper

choosy

chord combination of notes, line joining points on curve

chukka boot

chukker (polo)

clarinettist ° Amer. clarinetist

coco palm

cocoa chocolate

coconut

colander strainer

commit(ment)

comparative

complement make complete, that which makes complete

compliment praise

computer

conjuror

connection

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conqueror

conscientious

consensus

cord string, flex, spinal cord, rib of cloth

cornelian ° not carnelian

corslet armour, underwear

cosy ° Amer. cozy

council assembly

councillor member of council

counsel advice, barrister

counsellor adviser

court martial (noun)

court-martial (verb)

crape black fabric

crˆpe crape fabric other than black; rubber; pancake

crevasse large fissure in ice

crevice small fissure

crosier

crumby covered in crumbs

crummy (informal) dirty, inferior

curb restrain, restraint

curtsy

° czar use tsar

dare say ° not daresay

debonair

depositary (person)

depository (place)

descendant

desiccated

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despatch: use dispatch

deterrable

devest (only Law: gen. use divest)

didicoi (tinker)

dilatation (medical)

dilator

dinghy boat

dingy grimy

disc ° Amer. disk

discreet judicious

discrete separate

disk (sometimes in computing) ° Amer. in all senses of disc

dispatch

dissect

dissociate ° not disassociate

disyllable

divest

doily

douse quench

dowse use divining rod

draft (noun) military party, money order, rough sketch (verb) sketch ° Amer. in all senses of draught

draftsman one who drafts documents

draught act of drawing, take of fish, act of drinking, vessel's depth, current of air ° Amer. draft

draughtsman one who makes drawings, plans, etc; piece in game of draughts

duffel

ecology

ecstasy

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ecumenical

educationist ° not educationalist

effrontery

° eikon: use icon

eirenicon ° not irenicon

embarrassment

embed

employee (masculine and feminine; no accent)

enclose

enclosure (but Inclosure Acts)

encroach

encyclopaedia

envelop (verb)

envelope (noun)

erector

every one (of a number)

everyone everybody

exalt raise, praise

exult rejoice

° eyot: use ait

eyrie ° not aerie

faecal

faeces

fee'd (a fee'd lawyer)

feldspar

feldspathic

felloe (of wheel) ° not felly

ferrule cap on stick

ferule cane

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fetid ° not foetid

flotation

flu ° not 'flu

foetal, foetus ° Amer. fetal, fetus

fogy

forbade (past tense of forbid)

forestall

for ever for always

forever continually

forty

fount (type) ° Amer. font

fungous (adjective)

fungus (noun)

furore ° Amer. furor

fusilier

fusillade

gaol (official use ° Amer. jail (both forms found in Brit. literary use)

gaoler (as for gaol)

gauge (measure)

gazump ° not gazoomph, etc.

gibe jeer

gild make gold

° gild association: use guild

glycerine

gormandize eat greedily

gormless

gourmand glutton

gram

gramophone

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grandad

granddaughter

grayling (fish, butterfly)

grey ° Amer. gray

griffin fabulous creature ° not gryphon

griffon vulture, dog

grill for cooking

grille grating

grisly terrible

grizzly grey-haired; bear

groin (anatomy; architecture)

grommet ° not grummet

groyne breakwater

guerrilla

guild association

gybe (nautical) ° Amer. jibe

haema-, haemo- (prefix meaning 'blood')

haemorrhage

haemorrhoids

hallelujah

hallo

harass

hark

harum-scarum

haulm stem

hearken

hiccup

Hindu

homoeopathy

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homogeneous having parts all the same

homogenize make homogeneous

homogenous having common descent

honorific

° hooping cough use whooping cough

horsy

horticulturist

hurrah; hurray ° not hooray, hooray

hussy ° not huzzy

hypocrisy

hypocrite

icon

idiosyncrasy

idyll

ignoramus plural ignoramuses

° imbed: use embed

impinging

impostor

° inclose, inclosure: use en-

incommunicado

in so far

insomuch

inure

investor

irenic

° irenicon: use eirenicon

its of it

it's it is

jail (see gaol)

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jailor (see gaol)

jalopy

jam pack tightly; conserve

jamb door-post

° jibe: use gibe, gybe ° Amer. also = accord with

joust combat ° not just

° kabbala: use cabbala

° kaftan: use caftan

kebab

kerb pavement ° Amer. curb

ketchup

° khalif use caliph

kilogram

kilometre

koala

Koran

kowtow

labyrinth

lachrymal of tears

lachrymose tearful

lackey

lacquer

lacrimal (in science)

lacrimate, -ation -atory (in science)

largess

ledger account book

leger line (in music)

licensee

lickerish greedy

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lightening making light

lightning (accompanying thunder)

limeade

linage number of lines

lineage ancestry

lineament feature

liniment embrocation

liqueur flavoured alcoholic liquor

liquor

liquorice

litchi Chinese fruit

literate

literature

litt,rateur

littoral

loadstone

loath(some) adjectives

loathe (verb)

lodestar

longevity

longitude ° not longtitude

lour frown

Mac (prefix) spelling depends on the custom of the one bearing the name, and this must be followed; in alphabetical arrangement, treat as Mac however spelt. Mac, Mc, M(c) or M'

mac (informal) mackintosh

mackintosh

maharaja

maharanee

° Mahomet: use Muhammad

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mamma

mandolin

manikin dwarf, anatomical model

manila hemp, paper

manilla African bracelet

mannequin (live) model

manoeuvrable ° Amer. maneuverable

mantel(piece)

mantel cloak

marijuana

marquis

marshal (noun and verb)

marten weasel

martial of war (martial law)

martin bird

marvellous ° Amer. marvelous

matins

matt lustreless

medieval not ° mediaeval

menagerie

mendacity lying

mendicity the state of being a beggar

millenary of a thousand; thousandth anniversay

millennium thousand years

millepede

milli- (prefix meaning one-thousandth)

milometer ° not mileometer

miniature

minuscule ° not miniscule

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mischievous ° not mischievious

miscible (in science)

missel-thrush

missis (slang) ° not missus

misspell

mistletoe

mixable

mizen (nautical)

moneyed

moneys

mongoose (plural mongooses)

moustache ° Amer. mustache

mouth (verb) ° not mouthe

mucous (adjective)

mucus (noun)

Muhammad

murky

Muslim ° not Moslem

na‹ive, na‹vety

naught nothing

n,glig,

negligible

net not subject to deduction

nonet

nonsuch unrivalled person or thing

no one nobody

nought the figure zero

numskull

nurseling ° Amer. nursling

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O (interjection) used to form a vocative (O Caesar) and when not separated by punctuation from what follows (O for the wings of a dove)

octet

°of: not to be written instead of have in such constructions as 'Did you go?' 'I would have if it hadn't rained.'

omelette

on to ° not onto

orangeade

Orangeism

orang-utan

outcast person cast out

outcaste (India) person with no caste

ouzel

oyez!

paediatric

palaeo- (prefix = ancient)

palate roof of mouth

palette artist's board

pallet mattress, part of machine, organ valve, platform for loads

pallor

panda animal

pander pimp; to gratify

panellist ° Amer. panelist

paraffin

parakeet

parallel, paralleled, paralleling

partisan

pasha

pastel (crayon)

pastille

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pavior

pawpaw (fruit) ° not papaw

pedal (noun) foot lever (verb) operate pedal

peddle follow occupation of pedlar; trifle

pederast

pedigreed

pedlar vendor of small wares ° Amer. peddler

peen (verb) strike with pein

peewit

pein of hammer

Pekingese dog, inhabitant of Peking ° not Pekinese

peninsula (noun)

peninsular (adjective)

pennant (nautical) piece of rigging, flag

pennon (military) long narrow flag

phone (informal) telephone ° not 'phone

phoney

pi pious

pidgin simplified language

pie jumbled type

piebald

pigeon bird; not one's pigeon not one's affair

piggy back ° not pick-a-back

pi-jaw

pilaff ° not pilau, pilaw

pimento ° not pimiento

plane (informal) aeroplane ° not 'plane

plenitude ° not plentitude

plimsoll (shoe) ° not plimsole

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plough ° Amer. plow

pommel knob, saddle-bow

poppadam

postilion

powwow

predacious ° not predaceous

predominant(ly) ° not predominate(ly)

premise (verb) to say as introduction

premises (plural noun) foregoing matters, building

premiss (in logic) proposition

primeval

principal chief

principle fundamental truth, moral basis

prise force open

Prive Council

Privy Counsellor

program (in computing) ° Amer. in all senses

programme (general)

proletariat

promoter

pukka

pummel pound with fists

pupillage

putt (in golf)

pyjamas ° Amer. pajamas

quadraphony, quadrophonic ° not quadri- or quadro-

quartet

quatercentenary ° not quarter-

questionnaire

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quintet

rabbet groove in woodwork (also rebate)

racket (for ball games) ° not racquet

rackets game

racoon ° not raccoon

radical (chemistry)

radicle (botany)

raja ° not rajah

rarity

rattan plant, cane (also rotan)

raze ° not rase

razzmatazz

recce (slang) reconnaissance

recompense

Renaissance ° not Renascence

renege ° not renegue

repairable (of material) able to be repaired

reparable (of loss) able to be made good

reverend (deserving reverence; title of clergy)

reverent (showing reverence)

review survey, reconsideration, report

revue musical entertainment

rhyme ° not rime

riband (sport, heraldry)

ribbon

rigor (medical) shivering-fit

rigour severity

Riley (slang: the life of Riley)

rill stream

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rille (on moon)

rime frost

rogues' gallery

role (no accent)

roly-poly

Romania

rule the roost ° not roast

rumba ° not rhumba

saccharin (adjective)

salutary beneficial

salutatory welcoming

sanatorium ° Amer. sanitarium

Sanhedrin

satire literary work

satiric(al) of satire

satyr woodland deity

satyric of Greek drama with satyrs

savannah

scallop ° not scollop

scallywag ° Amer. scalawag

sceptic ° Amer. skeptic

scrimmage tussle ° also term in Amer. football

scrummage (Rugby)

sear to scorch, wither(ed)

secrecy

seigneur feudal lord

seigneurial of a seigneur

seigniory lordship

selvage

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septet

sere catch of gun-lock; term in ecology

sergeant (military, police)

serjeant (law)

sestet (in a sonnet)

° sett (noun): use set

sextet (in music, etc.)

Shakespearian

shanty hut, song

sheath (noun)

sheathe (verb)

sheikh

shemozzle rumpus

sherif Muslim leader

sheriff county officer

show ° not shew

sibylline

Sinhalise

slew turn ° not slue

smart alec

smooth (adjective and verb) ° not smoothe

sobriquet

somersault

some time (come and see me some time)

sometime former, formerly

spirituel (masculine and feminine) having refinement of mind

spurt

squirearchy

stanch (verb) stop a fow

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State (capital S for the political unit)

stationary (adjective) at rest

stationery (noun) papaer, etc.

staunch loyal

stoep (South Africa) veranda

storey division of building ° Amer. story

storeyed having storeys

storied celebrated in story

stoup for holy water, etc.

straight without curve

strait narrow

sty for pigs; swelling on eyelid ° not stye

subsidiary

sulphur ° Amer. sulfur

sumac

summons (noun) a command to appear (plural summonses)

summons (verb) issue a summons (inflected summonsed)

swap ° not swop

sycamine, sycomore (Biblical trees)

sycamore (member of maple genus)

syllabication ° not syllabification

synthesist, synthesize ° not synthet-

teasel (plant)

teetotalism

teetotaller

tehee (laugh)

tell (archaeology)

template ° not templet

tetchy

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thank you ° not thankyou

tic contraction of muscles

tick-tack semaphonre

titbit ° Amer. tidbit

titillate excite

titivate smarten up

today

tomorrow

tonight

tonsillar, tonsillitis

t'other

toupee

Trades Union Congress

trade union

traipse trudge ° not trapes

tranquil

tranquillity, tranquillize

transferable

tranship(ment)

transonic

transsexual

trolley

troop assembly of soldiers

trooper member of troop

troupe company of performers

trouper member of troupe

tsar

Turco- (combining form of Turkish)

tympanum ear-drum

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'un (informal for one)

underlie, underlying

unequivocal, -ally ° not unequivocable, -ably

valance curtain, drapery

valence (in chemistry)

Vandyke beard, brown

veld

vendor

veranda

vermilion

vice tool ° Amer. vise

villain evil-doer

villein serf

visor ° not vizor

wagon

waiver forgoing of legal right

warrior

wastable

waver be unsteady

way: under way not ° under weigh

whiskey (Irish)

whisky (Scothch)

Whit Monday, Sunday

Whitsunday (Scottish; not a Sunday)

whiz

whooping cough

who's who is

whose of whom

wistaria ° not wisteria

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withhold

woeful ° not woful

wrath anger

wreath (noun)

wreathe (verb)

wroth angry

yoghurt

2.0 Pronunciation

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community. At any time there is bound to be considerable variation in pronunciation. One of the purposes of the entries that follow is to draw attention to such variation and to indicate the degree of acceptability of each variant in standard English. Uncertainty about pronunciation also arises from the irregularity of English spelling. It is all too often impossible to guess how a particular letter or group of letters in an unfamiliar word should be pronounced. Broadly speaking, there are particular letters and letter sequences which repeatedly cause such uncertainty (e.g. g (hard and soft); final -ed; final -ade). To settle these uncertainties is the other main purpose of the entries that follow.

The entries are arranged in alphabetical order of heading; the headings are not, of course, complete words, but are either individual letters of the alphabet or sequences of letters making up parts (usually the beginnings or endings) of words. Some entries cover sounds that are spelt in various ways: the heading given is the typical spelling. There are also three entries of a different sort: they deal with (a) the main distinguishing features of American pronunciation, (b) the reduction of common words in rapid speech, and (c) patterns of stress.

2.2 a
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amontillado desperado
avocado Mikado

Exceptions: a as in made in bastinado, gambado, tornado.

3. a in the word-ending -alia is like a in alien, e.g. in marginalia, pastoralia, penetralia.

4. a before ls and lt in many words is pronounced either like aw in bawl or o in doll, e.g. in

alter halt salt
false palsy waltz

The same variation occurs with au in fault, vault. Note: in several words a before ls and lt can only be pronounced like a in sally, e.g.

Alsation altruism salsify
alter ego caltrop saltation

5. The word endings -ata, -atum, and -atus occasion difficulty. In most words the a is pronounced as in mate, e.g. in

apparatus flatus
datum (plural data) hiatus
desideratum (plural desiderata) meatus
ultimatum

Exceptions: cantata, erratum, sonata, toccata with a as in calm; stratum, stratus with a as in mate or as in calm.

2.3 -age

The standard pronunciation of the following words of French origin ending in -age is with stress on the first syllable, a as in calm, and g as in r,gime.

barrage fuselage mirage
camouflage garage montage
dressage massage sabotage

Note that collage is stressed on the second syllable.

° The pronunciation of -age as in cabbage in any of these words is non-standard. The placing of the stress on the final syllable in some of these words is a feature of Amer. pronunciation.

ÜThe substitution of the sound of g as in large for that in r,gime by some speakers in several of these words is acceptable.

2.4 American pronunciation

Where the Amer. pronunciation of individual forms and words significantly differs from the British, this is indicated as part of the individual

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entries in this Section. There remain certain constant features of 'General American' (2) pronunciation that, being generally distributed, are not worth noting for every word or form in which they occur. The principal features are these:

1. r is sounded wherever it is written, i.e. after vowels finally and before consonants, as well as before vowels, e.g. in burn, car, form.

2. The sound of l is 'dark' (as in British bell, fill) everywhere; the British sound of l as in land, light is not used.

3. (t)t between vowels sounds like d (and this d often sounds like a kind of r), e.g. in latter, ladder, tomato.

4. The vowel of boat, dote, know, no, etc. is a pure long vowel, not a diphthong as in British English.

5. Where British English has four vowels, (i) a as in bat, (ii) ah as in dance, father, (iii) o as in hot, long, and (iv) aw as in law, Amer. English has only three, differently distributed, viz.: (i) a as in bat, dance, (ii) ah as in father, hot, and (iii) aw as in long, law.

6. The sound of you (spelt u, ew, etc.) after s, t, d, n, is replaced by the sound of oo, e.g. in resume, Tuesday, due, new, etc.

7. The sound of u as in up (also spelt o in come, etc.) sounds like the obscure sound of a as in aloft, china.

8. er is pronounced as in herd in words where it is like ar in hard in British English, e.g. in clerk, derby.

9. The vowels in the first syllables of (a) ferry, herald, merry, etc., (b) fairy, hairy, Mary, etc., and (c) carry, Harry, marry, etc. (i.e. when r follows) are not distinguished from one another by most General American speakers.

10. In words of four syllables and over, in which the main stress falls on the first or second syllable, there is a strong secondary stress on the last syllable but one, the vowel of which is fully enunciated, not reduced as in British English, e.g. c¢ntempl…tive, t‚mpor…ry, t‚rrit•ry.

(2) 'A form of U.S. speech without marked dialectal or regional characteristics' (A Supplement to the OED, Volume 1).

2.5 -arily

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The addition of the adverbial suffix -ly converts the word back into an unwieldly tetrasyllable that cannot be further elided: milit(a)rily, necess(a)rily, temp(o)rarily. Hence the use of these adverbs is sometimes avoided by saying in a military fashion, in a solitary way, etc.

A number of these adverbs are, however, in common use, e.g.

arbitrarily	necessarily	temporarily
ordinarily	momentarily	voluntarily

Because of the awkwardness of placing the stress on the first syllable, colloquial speech has adopted a pronunciation with stress on the third syllable, with the a sounding like e in verily. This is probably a borrowing from Amer. English, in which this pronunciation problem does not arise. In adjectives like necessary the ending -ary quite regularly receives a secondary stress (see "American pronunciation" in topic 2.4 above), which can then be converted into a main stress when -ly is added.

This pronunciation is much easier and more natural in rapid, colloquial speech, in which it would be pedantic to censure it.

° In formal and careful speech, the standard pronunciation of arbitrarily, momentarily, necessarily, ordinarily, temporarily, and voluntarily is with stress on the first syllable.

The case of the word primarily is somewhat different. It contains only four syllables, which, with stress on the first, can be reduced by elision of the second syllable to the easily pronounced spoken form prim'rily.

° There is therefore no need to pronounce the word with stress on the second syllable, pri-merr-ily, or even worse, pri-marr-ily. These are widely unacceptable.

2.6 -ed

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	aged, an aged man)	etc.) (he is aged three, a boy aged three); past of to age (he has aged greatly)
beloved	used before noun (beloved brethren); = beloved person (my beloved is mine)	used as predicate (he was beloved by all)
blessed	= fortunate, holy, sacred (blessed are the meek, the blessed saints); = blessed person (Isles of the blessed)	part of to bless; sometimes also in senses listed in left-hand column
crabbed	= cross-grained, hard to follow, etc.	past of to crab
crooked	= not straight, dishonest	= having a transverse handle (crooked stick); past of to crook
cursed	before noun = damnable	past of to curse
dogged	= tenacious	past of to dog
jagged	= indented	past of to jag
learned	= erudite	past of to learn (usually learnt)
ragged	= rough, torn, etc.	past of to rag

2.7 -edly, -edness

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embarrassedly

(ii) bad-tempered-ness selfcentredness (= -center'dness)
hurriedness shamefacedness

3. Those in which the syllable preceding -ed is stressed, i.e. if -(e)d is removed the word ends in a stressed syllable, or is a monosyllable, e.g. assured, fixed.

° (i) When -ly is added -ed becomes an extra syllable, e.g.

advisedly	declaredly	professedly
allegedly	deservedly	resignedly
amusedly	designedly	surprisedly
assuredly	displeasedly	undisguisedly
avowedly	fixedly	unfeignedly
constrainedly	markedly	unreservedly

Exceptions:

There are a few definite exceptions to this rule, e.g. subduedly, tiredly (ed is not a separate syllable). There are also several words in which variation is found, e.g. confessedly, depravedly, depressedly (three or four syllables according to OED); inspiredly (four syllables in OED, but now probably three).

° Note that some adverbs formed on adjectives in -ed sound awkward and ugly whether -ed- is pronounced as a separate syllable or not. Because of this, some authorities (e.g. MEU) discourage the formation of words like boredly, charmedly, discouragedly, experiencedly.

(ii) When -ness is added, there is greater variation. The older usage seems to have been to make -ed- an extra syllable. In OED the following are so marked:

absorbedness	estrangedness	forcedness
assuredness	exposedness	markedness
confirmedness	fixedness	surprisedness

The following have ed or 'd as alternative pronunciation:

ashamedness	pleasedness
detachedness	preparedness

But 'd is the only pronunciation in blurredness, subduedness. However, many other words are not specially marked, and it seems likely that it has become increasingly rare for -ed- to be separately sounded.

Ü It is acceptable not to make -ed- a separate syllable in words of this type.

2.8 -ein(e)

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caffeine codeine casein protein

2.9 -eity

The traditional pronunciation of e in this termination is as in me, e.g. in

contemporaneity heterogeneity spontaneity
corporeity homogeneity velleity
deity simultaneity

Among younger speakers there is a marked tendency to substitute the sound of e in caf,, suede. The reasons for this are probably:

1. The difficulty of making the sounds of e (as in me) and i distinct when they come together. Cf. the words rabies, species, protein, etc. in which e and i were originally separate syllables but have now fused. Because of this difficulty, many users of the traditional pronunciation of e actually make the first two syllables of deity sound like deer, and so with the other words.

2. The influence of the reformed pronunciation of Latin in which e has the sound of e in caf,.

   The same variation is found in the sequence -ei- in the words deism, deist, reify, reification (but not theism, theist).

° The pronunciation of e as in me is the only generally acceptable one in all these words.

2.10 -eur

This termination, occurring in words originally taken from French, in which it is the agent suffix, normally carries the stress and sounds like er in deter, refer, e.g. in:

agent provocateur entrepreneur restaurateur
coiffeur litterateur sabreur
colporteur masseur seigneur
connoisseur poseur tirailleur
(con-a-ser) raconteur voyeur

Stress is on the first syllable usually in

amateur (and amateurish: am-a-ter-ish)
chauffeur saboteur

Stress can be on either the first or the third syllable in secateurs.

Feminine nouns can be formed from some of these by the substitution of -se for -r: the resulting termination is pronounced like urze in furze, e.g. coiffeuse, masseuse, saboteuse.

liqueur is pronounced li-cure (Amer. li-cur).

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2.11 g

A. In certain less familiar words and words taken from foreign languages, especially Greek, there is often uncertainty as to whether g preceding e, i, and (especially) y is pronounced hard as in get or soft as in gem.

1. The prefix gyn(o)- meaning 'woman' now always has a hard g.

2. The element -gyn- with the same meaning, occurring inside the word, usually has a soft g, as in androgynous, misogynist.

3. The elements gyr- (from a root meaning ' ring') and -gitis (in names of diseases) always have a soft g, as in

gyrate	gyro (-scope,
gyration	compass, etc.)
gyre (poetic, =	laryngitis
gyrate, gyration)	meningitis

4. The following, among many other more familiar words, have a hard g:

gibbous	gill (fish's organ)
gig (all senses)	gingham

5. The following have a soft g:

gibber	giro	gypsum
gibe	(payment system)	gyrfalcon
gill (measure)	gybe	gyve
gillyflower	gypsophila	panegyric

6. There is variation in:

demagogic, -y, gibberish, hegemony, pedagogic, -y.

° g should be hard in analogous.

B. See "-age" in topic 2.3.

2.12 -gm

g is silent in the sequence gm at the end of the word:

apophthegm	paradigm
diaphragm	phlegm

But g is pronounced when this sequence comes between vowels:

apophthegmatic	paradigmatic
enigma	phlegmatic

2.13 h

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1. Initial h is silent in heir, honest, honour, hour, and their derivatives; also in honorarium. It is sounded in habitu,.

2. Initial h used commonly to be silent if the first syllable was unstressed, as in habitual, hereditary, historic, hotel. This pronunciation is now old-fashioned. (see "a or an" in topic 1.8.)

2.14 -ies

The ending -ies is usually pronounced as one syllable (like ies in diesel) in:

caries rabies series
congeries scabies species
facies

° The reduction of this ending to a sound like the ending of the plural words armies, babies, etc., is best avoided.

2.15 -ile

The ending -ile is normally pronounced like isle, e.g. in

docile fertile sterile
domicile missile virile

° The usual Amer. pronunciation in most words of this kind is with the sound of il in daffodil or pencil.

The pronunciation is like eel in:

automobile -mobile (suffix)
imbecile

-ile forms two syllables in campanile (rhyming with Ely), cantabile (pronounced can-tah-bi-ly), and sal volatile (rhyming with philately).

2.16 ng

There is a distinction in Standard English between ng representing a single sound (which is represented by n alone before c, k, q, and x, as in zinc, ink, tranquil, and lynx) and ng representing a compound consisting of this sound followed by the sound of hard g.

1. The single sound is the only one to occur at the end of a word, e.g. in

   bring furlong song writing

2. The single sound also occurs in the middle of words, but usually in

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words that are a compound of a word ending in -ng (as in 1 above) + a suffix, e.g.

bringer kingly stringy
bringing longish wrongful
hanged singable

3. The compound sound, ng + g, is otherwise normal in the middle of words, e.g.

anger language hungry singly

And exceptionally, according to rule 2, in diphthongize, longer, -est, prolongation, stronger, -est, younger, -est. °

4. It is non-standard:

a. To use -in for -ing (suffix), i.e. to pronounce bringing, writing as bringin, writin.

b. To use n for ng in length, strength. (The pronunciation lenkth, strenkth is acceptable.)

c. To use nk for ng in anything, everything, nothing, something.

d. To use the compound sound ng + g in all cases of ng, i.e. in words covered by rules 1 and 2 as well as 3. This pronunciation is, however, normal in certain regional forms of English.

2.17 o
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so that off often, cross, lost, and cloth sounded like orf, orphan, etc.

° This pronunciation is now non-standard.

3. Before double ll, o has the long sound (as in pole) in some words, and the short sound (as in Polly) in others.

a. With the long sound:

boll	roll	toll
droll	scroll	troll
knoll	stroll	wholly
poll	swollen	

b. With the short sound: doll, loll, and most words in which another syllable follows, e.g. collar, holly, etc.

4. Before lt, o is pronounced long, as in pole, e.g. bolt, colt, molten, revolt.

° The substitution of short o, as in doll, in these words is non-standard.

5. Before lv, o is pronounced short, as in doll, e.g.

absolve	evolve	revolve
devolve	involve	revolver
dissolve	resolve	solve

° The substitution of long o, as in pole, in these words is non-standard.

2.18 ough

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Initially, as in the words phthisical, phthisis, the ph can be silent; it is also usually silent in apophthegm.

2.20 pn-, ps-, pt-

These sequences occur at the beginning of many words taken from Greek. In all of them it is normal not to pronounce the initial p-. The exception is psi representing the name of a Greek letter, used, e.g., as a symbol.

2.21 r

1. When r is the last letter of a word (always following a vowel, or another r) or precedes 'silent' final e (where it may follow a consonant, e.g. in acre which really = aker), it is normally silent in RP, e.g. in

   aware four pure
   err here runner
   far kilometre

   But when another word, beginning with a vowel sound, follows in the same sentence, it is normal to pronounce the final r, e.g. in

   aware of it
   four hours
   pure air
   to err is human
   here it is
   runner -up
   far away
   a kilometre of track

   This is called the 'linking r'.

   ° It is standard to use linking r and unnatural to try to avoid it.

2. A closely connected feature of the spoken language is what is called 'intrusive r'.

   a. The commonest occurrence of this is when a word ending with the obscure sound of a, as china, comma, Jonah, loofah, etc. is immediately followed by a word beginning with a vowel sound. An intrusive r is added to the end of the first word as if it were spelt with -er so as to ease the passage from one word to the next.

      Typical examples are:

      the area-r of the island an umbrella-r
      the pasta-r is cooked organization
      sonata-r in E flat a villa-r in Italy

      Here the sound spelt -a at the end of area, pasta, etc., which sounds the same as -er, -re at the end of runner, kilometre, is

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treated as if it were spelt with an r following.

b. In the same way, some speakers unconsciously equate (i) the spelling a or ah in grandma, Shah with the identical-sounding ar in far, (ii) the spelling aw in law, draw with the similar our in four or ore in bore, tore, and (iii) the spelling eu in milieu, cordon bleu with the similar er(r) in err, prefer. Thus, just as linking r is used with far, four, bore, tore, err, and prefer, such speakers introduce an intrusive r in, e.g.

is grandma-r at home? a milieu-r in
The Shah-r of Iran which...
draw-r a picture a cordon bleu-r
law-r and order in the kitchen

c. Intrusive r is often introduced before inflexional endings, e.g.

The boys are keen on scubering (i.e. scubaing) (Berkely Mather)
oohing and ah-r-ing
draw-r-ing room

and even within the word withdraw-r-al.

d. Intrusive r has been noted since the end of the eighteenth century. In the mid-nineteenth century it was regarded as unpardonable in an educated person, but acknowledged to occur widely even among the cultivated.

Its use after obscure a (as described under 2a above), where it greatly aids the flow of the sentence and is relatively unobtrusive, is acceptable in rapid, informal speech. The avoidance of intrusive r here by the insertion of a hiatus or a catch in the breath would sound affected and pedantic.

° The use of intrusive r after the sounds of ah, aw, and eu (described under 2b) is very widely unacceptable and should be avoided if possible. Its use before inflexional endings (2c above) is illiterate or jocular.

° In formal speech, the use of intrusive r in any context conveys an impression of unsuitable carelessness and should not be used at all.

3. There is a tendency in certain words to drop r if it is closely followed (or in a few cases, preceded) by another r at the beginning of an unstressed syllable, e.g. in

deteriorate mispronounced deteriate
February mispronounced Febuary
honorary mispronounced honary (prefer hon'rary)
itinerary mispronounced itinery
library mispronounced lib'ry
secretary mispronounced seketry or seketerry
temporary mispronounced tempary (prefer temp'rary)

° This pronunciation should be avoided, especially in formal speech.

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2.22 reduced forms

In rapid speech, many of the shorter words whose function is essentially grammatical rather than lexical, being lightly stressed, tend to be reduced either by the obscuring of their vowels or the loss of a consonant or both. They may even be attached to one another or to more prominent words. similarly, some words such as pronouns and auxiliary verbs are in rapid speech omitted altogether, while longer words of frequent occurrence are shortened by the elision of unstressed syllables. Typical examples are:

gunna, wanna = going to, want to
kinda, sorta = kind of, sort of
gimme, lemme = give me, let me
'snot = it's not
innit, wannit = isn't it, wasn't it
doncha dunno = don't you, I don't know
what's he say, where d'you find it, we done it, what you want it for?
'spect or I'xpect = I expect
(I) spose = I suppose
cos, course, on'y, praps, probly = because, of course, only, perhaps, probably

° Most of these reduced forms (with the possible exception of innit, wannit) are natural in informal RP, but severely mar the quality and clarity of careful and prepared discourse, where they should be avoided.

2.23 s, sh, z and zh

In certain kinds of word, where the spelling is ci, si, or ti, or where it is s before long u, there is variation between two or more of the four sounds which may be phonetically represented as:

s as in sun
sh as in ship
z as in zone
zh representing the sound of s in leisure or g in r,gime

1. There is variation between s and sh in words such as:

appreciate association negotiation
appreciation negotiate sociology
associate

This variation does not occur in all words with a similar structure: only s is used in glaciation, pronunciation (=-see-ay-shon), and only sh in partiality (par-shee-al-ity). Note that there can be a variant having the sound of s only with words in which the following i constitutes a separate syllable; hence only sh occurs in initial, racial, sociable, spatial, special, etc. It is possible that speakers avoid using sh in words that end in -tion, which also contains the sh-sound, so as to prevent the occurrence of this sound in adjacent syllables, e.g. in appreciation = appreshi-ashon.

2. There is variation between s and sh in sensual, sexual, issue, tissue,

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and between z and zh in casual, casuist, visual.

3. There is variation between sh and rh in aversion, equation, immersion, transition, version.

   Ü Either variant is acceptable in each of these kinds of word, although in all of them sh is the traditional pronunciation.

4. In the names of some countries and regions ending in -sia, and in the adjectives derived from them, there is variation between sh and zh, and in some cases z and s as well. So:

   Asian = A-shan or A-zhan
   Asiatic = A-shi-at-ic or A-zhi-at-ic or A-zi-at-ic or A-si-at-ic
   Friesian = Free-zi-an or Free-zhan
   Indonesian = Indo-nee-shan or -zhan or -zi-an or -si-an
   Persian = Per-shan or Per-zhan
   Polynesian (varies like Indonesian)
   Rhodesian = Ro-dee-shan or -zhan or -zi-an or -si-an

° In all except Friesian the pronunciation with sh is traditional in RP and therefore the most widely acceptable. The pronunciation with zh is also generally acceptable.

2.24 stress

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stress on the second causes them to sound like those of an opposite: two quite different sequences of vowels.

2. It is impossible to formulate rules accounting for the position of the stress in every English word, whether by reference to the spelling or on the basis of grammatical function. If it were, most of the controversies about pronunciation could be cleared up overnight. Instead, three very general observations can be made.

   a. Within very broad limits, the stress can fall on any syllable. These limits are roughly defined by the statement that more than three unstressed syllables cannot easily be uttered in sequence. Hence, for example, five-syllable words with stress on the first or last syllable are rare. Very often in polysyllabic words at least one syllable besides the main stressed syllable bears a medium or secondary stress, e.g. c terp•llar, c•ntrovŠrtib¡lity.

   b. Although there is such fluidity in the occurrence of stress, some patterns of stress are clearly associated with some patterns of spelling or with grammatical function (or, especially, with variation of grammatical function in a single word). For example, almost all words ending in the suffixes -ic and -ical are stressed on the syllable immediately preceding the suffix. There is only a handful of exceptions: Arabic, arithmetic (noun), arsenic, catholic, choleric, heretic, lunatic, politic(s), rhetoric.

   c. If the recent and current changes and variations in stress in a large number of words are categorized, a small number of general tendencies can be discerned. Most of these can be ascribed to the influence exerted by the existing fixed stress patterns over other words (many of which may conform to other existing patterns of stress). It will be the purpose of the remaining part of this entry to describe some of these tendencies and to relate them to the existing canons of acceptibility.

3. Two-syllable words

   While there is no general rule that says which syllable the stress will fall on, there is a fixed pattern to which quite a large number of words conform, by which nouns and adjectives are stressed on the first syllable, and verbs on the second.

   A large number of words beginning with a (Latin) prefix have stress on the first syllable if they are nouns or adjectives, but on the second if they are verbs, e.g.

   accent import transfer
   compound present transport
   conflict suspect

   The same distinction is made in some words ending in -ment, e.g.

   ferment segment
   fragment torment

   And words ending in -ate with stress on the first syllable are usually nouns, while those with stress on the second are mainly verbs, e.g.

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nouns:		verbs:	
	climate		create
	curate		dictate
	dictate		frustrate
	mandate		vacate

This pattern has recently exercised an influence over several other words not originally conforming to it. The words

ally	defect	rampage
combine	intern	

were all originally stressed on the second syllable; as verbs, they still are, but as nouns, they are all usually stressed on the first. Exactly the same tendency has affected

dispute research recess romance

but in these words, the pronunciation of the noun with stress on the first syllable is rejected in good usage. The following nouns and adjectives (not corresponding to identically spelt verbs) show the same transference of stress: adept, adult, chagrin, supine.

In the verbs combat, contact, harass, and traverse, originally stressed on the first syllable, a tendency towards stress on the second syllable is discernible, but the new stress has been accepted only in the word traverse.

4. Three-syllable words

Of the three possible stress patterns in three-syllable words, that with stress on the first syllable is the strongest and best-established, exercising an influence over words conforming to the other two patterns.

a. Words with stress on the final syllable are relatively rare. A number of them have been attracted to the dominant pattern; in some this pattern (stress on the first syllable) is acceptable in RP, e.g. artisan, commandant, confidant, partisan, promenade; in others it is not, e.g. cigarette, magazine.

b. Many words originally having stress on the second syllable now normally or commonly have stress on the first, e.g.

abdomen	decorous	recondite
acumen	obdurate	remonstrate
albumen	precedence	secretive
aspirant	precedent	sonorous
communal	(noun)	subsidence
composite	quandary	vagary

Other words are also affected by this tendency, but the pronunciation with stress on the first syllable has not been accepted as standard, e.g. in

Byzantine	contribute
clandestine	distribute

Note: This tendency to move the stress back from the second to

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the first syllable of three-syllable words has been observed for at least a century. A case that typically illustrates it is the word sonorous. In 1884 W. W. Skeat, in his Etymological Dictionary of the English Language (edn. 2), wrote: 'Properly son¢rous; it will probably, sooner or later, become s¢norous.' The first dictionary to recognize the change was Webster's New International of 1909, which adds the newer pronunciation with the comment 'now often, esp. in British usage'. Fifty years after Skeat, G. B. Shaw wrote to The Times (2 Jan. 1934): 'An announcer who pronounced decadent and sonorous as dekkadent and sonnerus would provoke Providence to strike him dumb'-- testifying both to the prevalence of the new pronunciation and to the opposition it aroused. In 1956 Compton Mackenzie, in an Oxford Union Debate, protested against the pronunciation of quandary, sonorous, and decorous with stress on the first syllable (B. Foster, The Changing English Language, 1968, p. 243). Foster (ibid.), however, records his surprise in about 1935 at hearing a schoolmaster use the older pronunciation of sonorous. The newer pronunciation was first mentioned in the Concise Oxford Dictionary in 1964; the two pronunciations are both heard, but the newer one probably now prevails.

c. There is a tendency in a few words to move the stress from the first to the second syllable. It is generally resisted in standard usage, e.g. in

combatant exquisite urinal
deficit stigmata

all of which have stress on the first syllable. But it has prevailed in aggrandize, chastisement, conversant, doctrinal, environs, pariah.

5. Four-syllable words

In a very large group of four-syllable words there is a clash between two opposing tendencies. One is the impulse to place the stress on the first syllable; the other is the influence of antepenultimate stress which is so prevalent in three-syllable words. Broadly speaking, it has been traditional in RP to favour stress on the first syllable, so that the shift to the second syllable has been strongly resisted in:

applicable demonstrable intricacy
aristocrat formidable kilometre
capitalist hospitable lamentable
controversy illustrative remediless
contumacy

In many words the two tendencies can be reconciled by the elision of one of the two middle unstressed syllables:

adversary necessary promissory
comparable participle referable
migratory preferable voluntary
momentary primarily

However, many words traditionally stressed on the first syllable have been, or are being, adapted to the antepenultimate stress pattern,

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e.g.

centenary	hegemony	nomenclature
despicable	metallurgy	pejorative
disputable	miscellany	peremptory
explicable		

Because antepenultimate stress has been accepted in most of these words, it is difficult to reject it in the words in the first list simply on the ground of tradition. Analogy is the obvious argument in some cases, i.e. the analogy of capital, demonstrate, illustrate, intricate, kilocycle (or centimetre), and remedy for the words related to them in the list, but this cannot be used with the remaining words.

6. Five-syllable words

Five-syllable words originally stressed on the first syllable have been affected by the difficulty of uttering more than three unstressed syllables in sequence (see 2a above). The stress has been shifted to the second syllable in laboratory, obligatory, whereas in veterinary the fourth syllable is elided, and usually the second as well. For arbitrarily, momentarily, etc., see "-arily" in topic 2.5.

2.25 t

1. In rapid speech, t is often dropped from the sequence cts, so that acts, ducts, pacts sound like axe, ducks, packs.

   ° This should be avoided in careful speech.

2. The sounding of t in often is a spelling pronunciation: the traditional form in RP rhymes with soften.

2.26 th

1. Monosyllabic nouns ending in -th after a vowel sound (or vowel + r) form the plural by adding -s in the usual way, but the resulting sequence ths is pronounced in two different ways. In some words It voiceless as in myths, in others voiced as in mouths.

   a. The following are like myth:

berth	girth	sleuth
birth	growth	sloth
breath	hearth	(animal)
death	heath	smith
faith	moth	wraith
fourth		

   b. The following are like mouth:

bath	sheath	wreath
oath	swath	youth
path	truth	

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cloth, lath vary, but are now commonly like myth.

2. Note that final th is like th in bathe, father in:

bequeath	booth
betroth	mouth (verb)

2.27 u

=-=-=-

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people probably use yoo in pseudo- and in internal syllables, as in assume, presume, pursue. Common words such as sewage, sewer, suet, suicide, sue, and suit show wide variation: some people pronounce the first four (in which another vowel follows ew or u) with oo, but the last two with yoo.

In an unstressed syllable, the y- sound is kept, as with l in 2 above:

capsule	consular	insulate
chasuble	hirsute	peninsula

Ü Apart from in Susan, Sue, and super, and the words in which the vowel occurs in an unstressed syllable, either pronunciation is acceptable, although yoo is the traditional one.

4. After d, n, t, and th, the loss of the y-sound is non-standard, e.g. in due, new, tune, enthusiasm.

Note: In Amer. English loss of the y-sound is normal after these consonants and l and s.

° The tendency to make t and d preceding this sound in stressed syllables sound like ch and j, e.g. Tuesday, duel as if Choosday, jewel, should be avoided in careful speech. In unstressed syllables (e.g. in picture, procedure) it is normal.

2.28 ul

After b, f, and p, the sequence ul sounds like ool in wool in some words, e.g. in bull, full, pull, and like ull in hull in others, e.g. in bulk, fulminate, pulp. In a few words there is uncertainty about the sound of u, or actual variation.

(a) Normally with u as in hull:

Bulgarian	fulminate	pulmonary
ebullient	pullulate	pulverize
effulgent		

(b) Normally with u as in bull:

bulwark	fulsome	fulmar	fulvous

(c) With variation: fulcrum

2.29 urr

In Standard English the stressed vowel of furry and occurring is like that of stirring, not that of hurry and occurrence.

° The identity of the two sounds is normal in Amer. English.

2.30 wh

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In some regions wh is distinguished from w by being preceded or accompanied by an h-sound.

Ü This pronunciation is not standard in RP, but is acceptable to most RP-speakers.

2.31 B. Preferred pronunciations

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adversary stress on 1st syllable.

aficionado
a-fiss-eon-ah-do.

aggrandize
stress on 2nd syllable.

ague 2 syllables.

albumen stress on 1st syllable.

ally (noun): stress on 1st syllable; (verb) on 2nd syllable; allied preceding a noun is stressed on 1st syllable.

analogous g as in log; not a-na-lo-jus.

Antarctic ° do not drop the first c.

anti- (prefix): rhymes with shanty, not, as often Amer., ant eye.

antiquary stress on 1st syllable.

apache (Indian): rhymes with patchy; (street ruffian) rhymes with cash.

apartheid 3rd syllable like hate. ° Not apart-ite or apart-hide.

apophthegm
a-po-them.

apparatus 3rd syllable like rate; not appar-ah-tus.

applicable
stress on 1st syllable.

apposite 3rd syllable like that of opposite.

arbitrarily
stress properly on 1st syllable, in informal speech on 3rd.

Arctic ° do not drop the first c.

Argentine 3rd syllable as in turpentine.

aristocrat
stress on 1st syllable. ° Not (except Amer.) a-rist-ocrat.

artisan stress originally on 3rd syllable; pronunciation with stress on 1st syllable is Amer., and now common in Britain.

aspirant stress on 1st syllable.

asthma ass-ma is the familiar pronunciation; to sound the th is didactic (Amer. az-ma).

ate rhymes with bet (Amer. with bate).

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audacious au as in audience, not as in gaucho.

auld lang syne
3rd word like sign, not zine.

azure the older pronunciation was with -zure like -sure in pleasure; now usually az-yoor.

banal 2nd syllable like that of canal or morale (Amer. rhymes with anal).

basalt 1st a as in gas, 2nd as in salt; stress on either.

bathos a as in paper.

blackguard
blagg-ard.

bolero (dance): stress on 2nd syllable; (jacket) stress on 1st.

booth rhymes with smooth (Amer. with tooth).

bouquet first syllable as book, not as beau.

Bourbon (dynasty): 1st syllable as that of bourgeois; (US whisky) 1st syllable as bur.

breeches rhymes with pitches.

brochure stress on 1st syllable.

brusque should be Anglicized: broosk or brusk.

bureau stress on 1st syllable.

burgh (in Scotland): sounds like borough.

Byzantine stress on 2nd syllable.

cadaver 2nd syllable as in waver.

cadaverous
2nd syllable like 1st of average.

cadre rhymes with harder.

caliph rhymes with bailiff.

camellia rhymes with Amelia.

canine Ü 1st syllable may be as can or cane (the latter probably prevails).

canton (subdivision): 2nd syllable as 1st of tonic; (military, also in cantonment) 2nd syllable as that of cartoon.

capitalist
stress on 1st syllable.

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carillon rhymes with trillion (Amer. carry-lon).

caryatid stress on 2nd a.

catacomb 3rd syllable, in the older pronunciation, as comb; now frequently rhyming with tomb.

centenary sen-tee-nary (Amer. sen-te-nary).

cento c as in cent, not cello.

centrifugal, centripetal
stress originally on 2nd syllable; but pronunciation with stress on 3rd syllable seems to be usual among younger speakers.

certification
stress on 1st and 4th syllables, not 2nd and 4th.

cervical Ü stress either on 1st syllable (with last two syllables as in vertical) or on 2nd (rhyming with cycle): both pronunciations have been common for at least a century and a half (Amer. only the first pronunciation).

chaff rhymes with staff.

chagrin stress on 1st syllable; 2nd as grin (Amer. stress on 2nd syllable).

chamois (antelope): sham-wah; (leather) shammy.

chastisement
traditionally with stress on 1st syllable; now often on 2nd.

chimera ch = k not sh

chiropodist
strictly ch = k, but pronunciation as sh is common.

choleric 1st two syllables like collar.

cigarette stress on 3rd syllable (Amer. on 1st).

clandestine
stress on 2nd syllable.

clangour rhymes with anger.

clientele kleeon-tell.

clique rhymes with leak, not lick.

coccyx cc = ks.

colander 1st syllable as cull.

combat (verb), combatant, -ive: stress on 1st syllable (Amer. on 2nd).

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combine (noun): stress on 1st syllable.

commandant
stress originally on 3rd syllable; now often on 1st.

communal stress on 1st syllable.

commune (noun): stress on 1st syllable.

comparable
stress on 1st syllable, not on 2nd.

compensatory
the older (and Amer.) pronunciation has stress on 2nd syllable, but stress on 3rd is now common.

compilation
2nd syllable as pill.

composite stress on 1st syllable; 3rd as that of opposite (Amer. stress on 2nd syllable).

conch originally = conk; now often with ch as in lunch.

conduit last three letters like those of circuit (Amer. con-doo-it).

confidant(e)
the older pronunciation has stress on last syllable, which rhymes with ant; stress on 1st syllable is now common.

congener stress on 1st syllable; o as in con; g as in gin.

congeries Ü con-jeer-eez or con-jeer-y-eez.

congratulatory
stress on 2nd syllable; pronunciation with stress on 4th syllable is also common.

conjugal stress on 1st syllable.

consuetude
stress on 1st syllable; sue like swi in swift.

consummate
(adjective): stress on 2nd syllable; (verb) on 1st syllable, 3rd syllable as mate.

contact (noun and verb): stress on 1st syllable.

contemplative
stress on 2nd syllable.

contrarily
(on the contrary): stress on 1st syllable; (perversely) stress on 2nd syllable.

contribute
stress on 2nd syllable. ° The former pronunciation with stress

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on 1st syllable has survived in dialect and is frequently heard, but is not standard.

controversy
stress on 1st syllable. ° The pronunciation with stress on 2nd syllable seems to be increasingly common, but is strongly disapproved by many users of RP.

contumacy stress on 1st syllable (Amer. on 2nd).

contumely 3 syllables with stress on the 1st.

conversant
now usually stressed on 2nd syllable; formerly on 1st.

courier ou as in could.

courteous 1st syllable like curt.

courtesan 1st syllable like court.

courtesy 1st syllable like curt.

covert 1st syllable like that of cover. ° Does not rhyme with overt.

culinary cul- now usually as in culprit; formerly as in peculiar.

dais originally one syllable; now only with two.

data 1st syllable as date. ° Does not rhyme with sonata.

decade stress on 1st syllable.

defect (noun): stress on 1st syllable is now usual.

deficit stress on 1st syllable.

deify, deity
e as in me. ° Pronunciation with e as in suede, fˆte is common among younger speakers, but is disapproved of by many users of RP.

delirious 2nd syllable as 1st of lyrical, not Leary.

demesne 2nd syllable sounds like main.

demonstrable
stress on 1st syllable.

deprivation
1st two syllables like those of depreciation.

derisive, derisory
2nd syllable like rice.

despicable
in formal speech, stress on 1st syllable; informally, especially for greater emphasis, on 2nd.

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desuetude as for consuetude.

desultory stress on 1st syllable.

deteriorate
° do not drop 4th syllable, i.e. not deteri-ate.

detour dee-tour not day-tour (Amer. de-tour).

deus ex machina
day-us ex mak-ina, not ma-shee-na.

dilemma 1st syllable like dill.

dinghy ding-gy, not rhyming with stringy.

diphtheria, diphthong
ph = f not p.

disciplinary
the older (and Amer.) pronunciation has stress on 1st syllable, but it is now usually on the 3rd (with i as in pin).

disputable
stress on 2nd syllable.

dispute (noun): stress on 2nd syllable, not on 1st.

dissect 1st syllable as Diss. ° Does not rhyme with bisect.

distribute
stress on 2nd syllable.

doctrinal the older pronunciation has stress on 1st syllable, but it is now usually on the 2nd (with i as in mine).

dolorous, dolour
1st syllable like doll (Amer. like dole).

dour rhymes with poor not power.

dubiety last 3 syllables like those of anxiety.

ducat 1st syllable like duck.

dynast, dynastic, dynasty
1st syllable like din (Amer. like dine).

ebullient u as in dull, not as in bull.

economic Ü e as in extra or as in equal: both are current.

Edwardian 2nd syllable as ward.

e'er (poetry, = ever): sounds like air.

efficacy stress on 1st syllable, not 2nd.

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ego 1st syllable as that of eager.

egocentric, egoism,
etc.: 1st syllable like egg (Amer. usually as ego).

either ei as in height or seize: both are widely current (Amer. only the second pronunciation).

elixir rhymes with mixer.

enclave en- as in end, a as in slave.

entirety now usually entire-ety; formerly entire-ty.

envelope en- as in end not on.

environs rhymes with sirens.

epos e as in epic.

epoxy stress on 2nd syllable.

equerry stress properly on 2nd syllable, but commonly on 1st.

espionage now usually with -age as in camouflage.

et cetera etsetera. ° Not eksetera.

explicable
stress originally on 1st syllable, but now usually on 2nd.

exquisite stress on 1st syllable.

extraordinary
1st a is silent.

fakir sounds like fake-ear.

falcon a as in talk, not as in alcove.

fascia rhymes with Alsatia.

fascism, fascist
1st syllable like that of fashion.

February ° do not drop the 1st r: feb-roor-y, not feb-yoor-y or feb-wa-ry or feb-yoo-erry (Amer. feb-roo-erry).

fetid, fetish
e as in fetter.

fifth in careful speech, do not drop the 2nd f.

finance Ü stress on 1st syllable (only with i as in fine) or on 2nd (with i as in fin or fine).

forbade 2nd syllable like bad.

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formidable
in careful speech, stress on 1st syllable; informally, on 2nd.

forte (one's strong point): originally (and Amer.) like fort, but now usually like the musical term forte.

foyer foy-ay or fwah-yay (Amer. foy-er).

fracas (singular): frack-ah, (plural) frack-ahz (Amer. frake-us).

fulminate u as in dull.

fulsome u formerly as in dull, now always as in full.

furore 3 syllables (Amer. furor with 2).

Gaelic 1st syllable as gale.

gala 1st a as in calm. ° The former pronunciation with a as in gale is still used in the North and US.

gallant (brave, etc.): stress on 1st syllable; (polite and attentive to ladies) stress on 1st or 2nd syllable.

garage stress on 1st syllable, age as in camouflage (or rhyming with large). ° Pronunciation so as to rhyme with carriage is non-standard (Amer. ga-rahge).

garrulity stress on 2nd syllable, which sounds like rule.

garrulous stress on 1st syllable.

gaseous 1st syllable like gas.

genuine ine as in engine.

genus e as in genius; genera (plural) has e as in general.

gibber, gibberish
now usually with g as in gin; g as in give was formerly frequent in the first word and normal in the second.

glacial lst a as in glade.

golf o as in got. ° The pronunciation goff is old-fashioned.

gone o as in on. ° The pronunciation gawn is non-standard.

government
° In careful speech, do not drop the 1st n (or the whole 2nd syllable).

gratis a properly as in grate; but grahtis and grattis are commonly heard.

greasy Ü s may be as in cease or easy.

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grievous ° does not rhyme with previous.

gunwale gunn'l.

half-past ° In careful speech, avoid saying hah past or hoff posst.

harass(ment)
stress on 1st syllable (Amer. often on 2nd).

have in rapid speech, the weakstressed infinitive have is reduced to 've and sounds like the weakly stressed form of the preposition of. When stress is restored to it, it should become have, not of, as in 'You couldn't 've done it', 'I could have' (not 'I could of').

hectare 2nd syllable like tar, not tare.

hegemony stress on 2nd syllable, g as in get or (as also Amer.) as in gem.

Hegira stress on 1st syllable, which is like hedge.

heinous ei as in rein.

homo- (prefix = same): o as in from.

homoeopath
1st two syllables rhyme with Romeo.

homogeneous
last three syllables sound like genius.

honorarium
h silent, a as in rare.

hospitable
stress properly on 1st syllable.

hotel h to be pronounced.

housewifery
stress on 1st syllable, i as in whiff

hovel, hover
o as in hot. ° The former pronunciation with o as in love is now only Amer.

idyll i as in idiot; it may be like i in idea in idyllic (with stress on 2nd syllable) and usually is in idyllist (with stress on 1st syllable).

illustrative
stress on 1st syllable (Amer. on 2nd).

imbroglio g is silent; rhymes with folio.

impious stress on 1st syllable; on 2nd in impiety.

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importune stress on 3rd syllable or (with some speakers) on 2nd.

inchoate stress on 1st syllable.

indict c is silent; rhymes with incite.

indisputable
stress on 3rd syllable.

inexplicable
stress originally on 2nd syllable, but now usually on 3rd.

infamous stress on 1st syllable.

inherent 1st e as in here.

intaglio g is silent, a as in pal or pass.

integral stress on 1st syllable.

intern (verb): stress on 2nd syllable; (noun, Amer.) on 1st.

internecine
stress on 3rd syllable, last two syllables like knee sign.

interstice
stress on 2nd syllable.

intestinal
stress on 2nd syllable; 3rd syllable like tin.

intricacy stress on 1st syllable.

invalid (sick person): stress on 1st syllable, 2nd as in lid or machine;
(verb) stress on 1st or 3rd syllable, 2nd i as in machine; (not
valid) stress on 2nd syllable.

inveigle originally rhyming with beagle, but now commonly with Hegel.

inventory like infantry with v instead of f.

irrefragable
stress on 2nd syllable.

irrelevant
° not irrevalent, a blunder sometimes heard.

irreparable
stress on 2nd syllable.

irrevocable
stress on 2nd syllable.

issue ss as in mission; but pronunciation to rhyme with miss you is
very common.

isthmus do not drop the th.

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January jan-yoor-y (Amer. jan-yoo-erry).

jejune stress on 2nd syllable.

jewellery jewel-ry. ° Not jool-ery.

joule (unit): rhymes with fool.

jubilee stress on 1st syllable ° Not 3rd.

jugular 1st syllable like jug: formerly as in conjugal.

junta pronounce as written. ° Hoonta, an attempt to reproduce the Spanish pronunciation, is chiefly Amer.

kilometre stress on 1st syllable, as with kilocycle, kilolitre. ° Not on 2nd syllable; the pattern is that of millimetre, centimetre (units), not that of speedometer, milometer, etc. (devices).

knoll o as in no.

laboratory
stress on 2nd syllable. ° The former pronunciation, with stress on 1st syllable, is now chiefly used by Amer. speakers (with o as in Tory).

lamentable
stress on 1st syllable.

languor as for clangour.

lasso stress on 2nd syllable, o as in do.

lather rhymes with gather, not rather.

launch rhymes with haunch, not branch.

leeward (in general use): lee-ward; (nautical) like lured.

leisure rhymes with pleasure (Amer. with seizure).

length ng as in long. ° Not lenth.

levee (reception, assembly): like levy; (Amer., embankment) may be stressed on 2nd syllable.

library in careful speech avoid dropping the 2nd syllable (li-bry).

lichen sounds like liken.

lieutenant
1st syllable like left; in Navy, like let (Amer. like loot).

liquorice licker-iss.

longevity ng as in lunge.

longitude ng as in lunge. ° Not (latitude and) longtitude, an error

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sometimes heard.

long-lived
originally rhyming with arrived, but now usually like past tense lived.

lour rhymes with hour.

lugubrious
loo-goo-brious.

machete ch as in attach; rhymes with Betty (or with some speakers, Katie).

machination
ch as in mechanical, not as in machine.

machismo, macho
ch as in attach, not as in mechanical.

magazine stress on 3rd syllable (Amer. and Northern pronunciation has stress on 1st).

maieutic 1st syllable like may.

mandatory stress on 1st syllable.

margarine g as in Margery.

marital stress on 1st syllable.

massage stress on 1st syllable (Amer. on 2nd).

matrix a as in mate; matrices (plural) the same, with stress on 1st syllable.

medicine two syllables (med-sin). ° The pronunciation with three syllables is normal in Scotland and the US, but disapproved of by many users of RP.

mediocre 1st syllable like mead.

metallurgy, -ist
stress on 2nd syllable. ° The older pronunciation with stress on 1st syllable, becoming rare in Britain, is chiefly Amer.

metamorphosis
stress on 3rd syllable.

metope two syllables.

midwifery stress on 1st syllable, i as in whiff

mien sounds like mean.

migraine 1st syllable like me (Amer. like my).

migratory stress on 1st syllable.

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millenary stress on 2nd syllable, which is like Len or lean.

miscellany
stress on 2nd syllable (Amer. on 1st).

mischievous
stress on 1st syllable. ° Not rhyming with previous.

misericord
stress on 2nd syllable.

mocha (coffee): originally (and Amer.) rhyming with coca, now often like mocker.

momentary, -ily
stress on 1st syllable.

municipal stress on 2nd syllable.

nadir nay-dear.

na‹ve nah-Eve or nigh-Eve.

na‹vety has 3 syllables.

nascent a as in fascinate.

necessarily
in formal speech, has stress on 1st syllable, with reduction or elision of a; informally, especially in emphatic use, stressed on 3rd syllable (e.g. not necessarily!).

neither as for either.

nephew ph sounds like v (Amer. like f).

nicety has three syllables.

niche nitch has been the pronunciation for two or three centuries; neesh, now common, is remodelled on the French form.

nomenclature
stress on 2nd syllable. The pronunciation with stress on 1st and 3rd syllables is now chiefly Amer.

nonchalant
stress on 1st syllable, ch as in machine.

nuclear newk-lee-er. ° Not as if spelt nucular.

nucleic stress on 2nd syllable, which has e as in equal.

obdurate stress on 1st syllable.

obeisance 2nd syllable like base.

obligatory

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stress on 2nd syllable.

obscenity e as in scent.

occurrence
2nd syllable like the 1st in current.

o'er (poetry, over): sounds like ore.

of see have.

often the t is silent, as in soften.

ominous 1st syllable as that of omelette.

ophthalmic
ph =f not p.

opus o as in open.

ormolu orm-o-loo with weak 2nd o as in Caroline.

p (abbreviation for penny, pence): in formal context, say penny (after 1) or pence. ° 'Pee' is informal only.

pace (with all due respect to): like pacey.

paella pah-ell-a.

panegyric stress on 3rd syllable, g as in gin, y as in lyric.

paprika stress on 1st syllable (Amer. on 2nd).

pariah the older pronunciation has the stress on 1st syllable, rhyming with carrier; the pronunciation with stress on 2nd syllable, rhyming with Isaiah, is now common (and normal Amer.).

participle
stress on 1st syllable; 1st i may be dropped.

particularly
in careful speech, avoid dropping the 4th syllable (particuly).

partisan as artisan.

pasty (pie): a now usually as in lass; the older sound, as in past, is sometimes used in Cornish pasty.

patent 1st syllable like pate. ° Some who use this pronunciation for the general sense, have 1st syllable like pat in Patent Office, letters patent.

pathos as for bathos.

patriarch 1st a as in paper.

patriot(ic)
a as in pat or paper.

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patron, patroness
a as in paper.

patronage, patronize
a as in pat.

pejorative
stress on 2nd syllable.

peremptory
stress on 2nd syllable (Amer. on 1st).

perhaps in careful speech, two syllables with h, not r, sounded;
informally praps.

pharmacopoeia
stress on oe; -poeia rhymes with idea.

philharmonic
2nd h is silent.

phthisis ph is silent.

pianist stress on 1st i, ia as in Ian

piano (instrument): a as in man; (musical direction) a as in calm.

piazza zz = ts.

pistachio a as in calm or man, ch as in machine.

plaid, plait
rhyme with lad, flat.

plastic rhymes with fantastic. ° The pronunciation with a as in calm
sounds affected to many people.

pogrom originally with stress on the 2nd syllable (as in Russian); now
usually on the 1st.

pomegranate
the older pronunciation was with 1st e silent, o as in come or
from, and stress either on o or the 1st a; the pronunciation
pom-gran-it is still used by some speakers, but pommy-gran-it is
now usual.

porpoise oise like ose in purpose.

posthumous
h is silent.

pot-pourri
stress on 2nd syllable (Amer. on 3rd), pot- like Poe.

precedence
originally with stress on 2nd syllable, now usually on 1st,
which sounds like press.

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precedent (adjective): stress on 2nd syllable; (noun) as for precedence.

precedented
as for precedence.

preferable
stress on 1st syllable.

premise (verb): stress on 2nd syllable, rhyming with surmise.

prestige stress on 2nd syllable, i and g as in r,gime.

prestigious
rhymes with religious.

prima facie
pry-ma fay-shee.

primarily stress on 1st syllable, with a reduced or elided. ° The pronunciation with stress on the 2nd syllable, used by some (but not all) Americans, is disapproved of by many users of RP.

Primates (order of mammals) originally with 3 syllables, but now often with 2.

primer (elementary school-book): i as in prime. ° The older pronunciation with i as in prim survives in Australia and New Zealand.

privacy Üi as in privet or private; the former is probably commoner; the latter is the older and Amer. pronunciation.

probably in careful speech, 3 syllables; informally often probbly.

proboscis pro-boss-iss.

process (noun): o as in probe. ° An older pronunciation with o as in profit is now only Amer.

process (verb, to treat): like the noun; (to walk in procession) stress on 2nd syllable.

promissory
stress on 1st syllable.

pronunciation
2nd syllable like nun. ° Not pro-noun-ciation.

prosody 1st syllable like that of prospect.

protean stress on 1st syllable.

prot,g, 1st syllable like that of protestant (Amer. like that of protest).

proven o as in prove.

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proviso 2nd syllable as that of revise.

puissance (show-jumping): pronounced with approximation to French, pui = pwi, a nasalized; (in poetry) may be pwiss-ance or pew-iss-ance, depending on scansion.

pursuivant
Percy-vant.

pyramidal stress on 2nd syllable.

quaff rhymes with scoff

quagmire a originally as in wag, now usually as in quad.

qualm rhymes with calm; the older pronunciation, rhyming with shawm, is now rare.

quandary stress on 1st syllable; the older pronunciation, with stress on 2nd syllable, is rarely, if ever, heard.

quasi the vowels are like those in wayside.

quatercentenary
kwatt-er-, not quarter-.

questionnaire
1st two syllables like question.

rabid 1st syllable like that of rabbit.

rabies 2nd syllable like bees, not like the 2nd syllable of babies.

rampage (verb): stress on 2nd syllable; (noun) on 1st syllable.

rapport stress on 2nd syllable, which sounds like pore (Amer. like port).

ratiocinate
1st two syllables like ratty, stress on 3rd.

rationale ale as in morale.

really rhymes with ideally, clearly, not with freely.

recess (noun and verb): stress on 2nd syllable.

recognize ° do not drop the g.

recondite stress on 1st or 2nd syllable. The former is the commoner, the latter, the older, pronunciation.

recuperate
2nd syllable like the 1st of Cupid.

referable stress on 1st syllable.

remediable, -al

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stress on 2nd syllable, e as in medium.

remonstrate
stress on 1st syllable; the older pronunciation, with stress on 2nd syllable, is rare.

Renaissance
stress on 2nd syllable, ai as in plaice.

renege the traditional pronunciation rhymes with league. ÜA pronunciation to rhyme with plague, for long dialectal, is now common. ° g is hard as in get, not as in allege.

reportage age as in camouflage, but with stress.

research (noun): stress on 2nd syllable (Amer. on 1st).

respite stress on 1st syllable, 2nd like spite (Amer. like spit).

restaurant
pronunciation with final t silent and second a nasalized is preferred by many, but that with ant = ont is widespread.

revanchism
anch as in ranch.

ribald 1st syllable like rib.

risible rhymes with visible.

risqu, Ü rees-kay or riss-kay.

romance stress on 2nd syllable. ° Pronunciation with stress on 1st syllable, usually in sense 'love affair, love story', is non-standard (except when used jocularly).

Romany 1st syllable as that of Romulus.

rotatory stress on 1st syllable.

rowan ow. often as in low, although in Scotland, whence the word comes, it is as in cow.

rowlock rhymes with Pollock.

sacrilegious
now always rhymes with religious.

sahib sah-ib.

salsify sal-si-fee.

salve (noun, ointment; verb, soothe): properly rhymes with halve, but now usually with valve (Amer. with have).

salve (save ship): rhymes with valve.

satiety as for dubiety.

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Saudi rhymes with rowdy, not bawdy.

scabies as for rabies.

scabrous 1st syllable like that of scabious (Amer. like scab).

scallop rhymes with wallop.

scarify (make an incision): rhymes with clarify. ° Not to be confused with slang scarify (terrify) pronounced scare-ify.

scenario sc as in scene, ario as in impresario (Amer. with a as in Mary).

schedule sch as in Schubert (Amer. as in school).

schism properly, ch is silent (siz'm); but skiz'm is often heard.

schist (rock): sch as in Schubert.

schizo- skitso.

scilicet 1st syllable like that of silent.

scone rhymes with on.

second (to support): stress on 1st syllable; (to transfer) on 2nd.

secretary sek-re-try. ° Not sek-e-try or sek-e-terry or (Amer.) sek-re-terry.

secretive stress on 1st syllable.

seise, seisin
ei as in seize.

seismic 1st syllable like size.

seraglio g silent, a as in ask.

sheik sounds like shake (Amer. like chic).

simultaneous
i as in simple (Amer. as in Simon).

sinecure properly, i as in sign, but i as in sin is common.

Sinhalese sin-hal-ese.

Sioux soo.

sisal 1st syllable like the 2nd of precise.

sixth in careful speech, avoid the pronunciation sikth.

slalom a as in spa.

slaver (dribble): a as in have.

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sleight sounds like slight.

sloth rhymes with both.

slough (bog): rhymes with bough; (to cast a skin) with tough.

sobriquet 1st syllable like that of sober.

sojourn 1st o as in sob (Amer. as in sober).

solder o as in sob (Amer. pronunciation is sodder or sawder).

solecism o as in sob.

solenoid stress on 1st syllable, o as in sober or as in sob.

sonorous stress on 1st syllable, 1st o as in sob.

soporific 1st o now usually as in sob (formerly also as in sober).

sough (rushing sound): rhymes with tough.

sovereignty
sov'renty. ° Not sov-rain-ity.

Soviet o as in sober. The pronunciation with o as in sob is also very common.

species ci as in precious. Not spee-seez.

spinet Ü may be stressed on either syllable.

spontaneity
as for deify, deity.

stalwart 1st syllable like stall.

status 1st syllable like stay. ° Not statt-us.

stigmata stress on 1st syllable. ° Not with ata as in sonata.

strafe rhymes with staff.

stratosphere
a as in Stratford.

stratum, strata
a of first syllable like 1st a of sonata.

strength ng as in strong. ° Not strenth.

suave, suavity
a as 1st a in lava.

subsidence
stress originally on 2nd syllable with i as in side;
pronunciation with stress on 1st syllable and i as in sit is

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increasingly common.

substantial
1st a as in ant, not aunt.

substantive
(in grammar): stress on 1st syllable; (having separate existence, permanent) on 2nd syllable.

suffragan g as in get.

supererogatory
stress on 4th syllable.

superficies
super-fish-(i-)eez.

supine (adjective): stress on 1st syllable (Amer. on 2nd).

suppose ° in careful speech, avoid the elision of the u; informal I s'pose so, s'posing it happens?

surety now usually three syllables (sure-et-y); originally two (sure-ty).

surveillance
° do not drop the l; sur-vey-lance, not sur-vey-ance.

suzerain u as in Susan.

swath a as in water; in plural, th as in paths.

syndrome two syllables (formerly three).

taxidermist
Ü stress on 1st or 3rd syllable.

temporarily
stress on 1st syllable (with weakening or dropping of o): temp-ra-rily. ° Not tempo-rar-ily.

Tibetan 2nd syllable like bet, not beat.

tirade tie-raid.

tissue as for issue.

tonne sounds like ton. ° To avoid misunderstanding, metric can be prefixed; but in most spoken contexts the slight difference between the imperial and metric weights will not matter.

tortoise as for porpoise.

tourniquet
3rd syllable like the 2nd of croquet (Amer. like kit).

towards the form with two syllables is now the most common; some speakers use the pronunciation tords in all contexts, others

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only in some.

trachea stress on e (Amer. on 1st a, pronounced as in trade).

trait 2nd t is silent (in Amer. pronunciation, it is sounded).

trajectory
stress properly on 1st syllable; now often (and Amer.) on 2nd.

transferable
stress on 1st syllable is implied by the single r (see "doubling of final consonant" in topic 1.16; but the form transferrable was formerly common, and accounts for the common pronunciation with stress on 2nd syllable.

transition
Ü tran-sizh-on or tran-zish-on.

transparent
Ü last two syllables either like those of apparent or like parent.

trauma, traumatic
au as in cause (Amer. as in gaucho).

traverse (noun): stress on 1st syllable; (verb) on 2nd syllable. (The original pronunciation of the verb exactly like the noun is still usual in Amer. English.)

trefoil stress on 1st syllable, e as in even or as in ever.

triumvir 1st two syllables like those of triumphant.

troth rhymes with both (Amer. with cloth).

trow rhymes with know.

truculent 1st u as in truck; formerly as in true.

turquoise Ü tur-kwoyz or tur-kwahz.

ululate yool-yoo-late. The alternative pronunciation ull-yoo-late seems now to be chiefly Amer.

umbilical stress on 2nd syllable.

unprecedented
2nd syllable like press.

untoward the older pronunciation rhymed with lowered, but the pronunciation with stress on the 3rd syllable is now usual.

Uranus stress on 1st syllable.

urinal stress on 1st syllable.

usual in careful speech, avoid complete loss of u (yoo-zh'l).

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uvula yoo-vyoo-la.

uxorious 1st u as Uxbridge.

vagary the original pronunciation was with stress on 2nd syllable, but this has been almost entirely superseded by that with stress on 1st syllable.

vagina, vaginal
stress on 2nd syllable, as in china.

valance rhymes with balance.

valence, -cy
(chemistry): a as in ale.

valet those who employ them sound the t.

Valkyrie stress on 1st syllable.

vase a as in dance (Amer. rhymes with face or phase).

veld sounds like felt.

venison the old pronunciation ven-z'n is now rare; ven-i-z'n or ven-i-s'n are usual.

veterinary
stress on 1st syllable, with reduction or elision of 2nd e and a (vet-rin-ry). ° Not vet-nar or (Amer.) vet-rin-ery.

vice (in the place of): rhymes with spicy.

vicegerent
three syllables, 2nd e as in errant.

victualler, victuals
sound like vitt-ell-er, vittles.

viola (instrument): stress on 2nd syllable, i as in Fiona; (flower) stress on 1st syllable, i as in vie.

vitamin i as in hit (Amer. as in vital).

viz. (=videlicet): when reading aloud, it is customary to substitute namely; 'viz' is chiefly jocular.

voluntarily
stress on 1st syllable.

waistcoat the older pronunciation was wess-kot (with 2nd syllable like that of mascot); but the pronunciation as spelt has replaced it, except among older speakers.

walnut, walrus
° do not drop the l.

werewolf 1st syllable like weir.

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whoop (cry of excitement, whoop it up): = woop; (cough, whooping cough) = hoop; both rhyme with loop.

wrath rhymes with cloth (Amer. with hath).

wroth as for troth.

yoghurt yogg-urt (Amer. yoh-gurt).

zoology in careful speech, best pronounced with 1st o as in zone; there are a number of other compounds of zoo- in technical use, in which this is the normal pronunciation.

3.0 Vocabulary

=-=-=-

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consequences' on the ground of derivation.

agenda (from a Latin plural) is usually a singular noun (with plural agendas), e.g. It's a short agenda, by the way (Edward Hyams). But it is occasionally found in its original use as a plural meaning 'things to be done' or 'items of business to be considered' (singular agend).

aggravate (1) To make worse, e.g. The war...simply aggravates the permanent human situation (C. S. Lewis). (2) To annoy, exasperate.
° Sense (2) is regarded by some people as incorrect, but is common informally. The participial adjective aggravating is often used in sense (2) by good writers, e.g. He had pronounced and aggravating views on what the United States was doing for the world (Graham Greene).

ain't (= are not, is not, have not has not) is not used in Standard English except in representations of dialect speech, or humorously. Aren't (= are not) is also a recognized colloquialism for am not in the interrogative construction aren't I.

alibi, a plea that when an alleged act took place one was elsewhere.
° The sense 'an excuse' is informal and to many people unacceptable, e.g. Low spirits make you seem complaining...I have an alibi because I'm going to have a baby (L. P. Hartley).

all of (= the whole of, the entirety of, every one of) is usual before pronouns, e.g. And so say all of us, or emphatically, often paralleling none of etc., before nouns, e.g. Marshall Stone has all of the problems but none of the attributes of a star (Frederick Raphael). Otherwise all + noun is normal, e.g. All the King's men.
° The general use of all of before nouns is Amer. only.

all right.
This phrase is popularly thought of as a unit, e.g. an all-right bloke, but its unitary nature has not yet been recognized in spelling by the standard language, probably because the expression remains largely an informal one.
° Alright, though widely seen in the popular press, remains non-standard, even where the standard spelling is somewhat cumbersome, as in: I just wanted to make sure it was all all right (Iris Murdoch).

allude means 'refer indirectly'; an allusion is 'an indirect reference', e.g. He would allude to her, and hear her discussed, but never mention her by name (E. M. Forster).
° The words are not, except very informally, mere synonyms for refer, reference.

alternative
(adjective and noun). The use of alternative with reference to more than two options, though sometimes criticized, is acceptable, e.g. We have been driven to Proletarian Democracy by the failure of all the alternative systems (G. B. Shaw).
° Do not confuse with alternate happening or following in turns,

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e.g. Just as every sense is afflicted with a fitting torment so is every spiritual faculty;...the sensitive faculty with alternate longing and rage (James Joyce).

altogether.
° Beware of using this when all (adjective) together (adverb) is meant, e.g. The dogs were now running, all together.The reverse error, of using all together for the adverb altogether, should also be avoided; altogether is correct in There's too much going on altogether at the moment (Evelyn Waugh).

amend, to alter to something that sounds better, make improvements in; to make better e.g. If you consider my expression inadequate I am willing to amend it (G. B. Shaw); I have amended my life, have I not? (James Joyce); noun amendment.
° Do not confuse with emend to remove errors from (something written), e.g. An instance of how the dictionary may be emended or censored (Frederic Raphael); noun emendation. An emendation will almost always be an amendment, but the converse is not true.

analogous means 'similar in certain respects'. It is not a mere synonym for similar.

anticipate
(1) To be aware of (something) in advance and take suitable action, to deal with (a thing) or perform (an action) before someone else has had time to act so as to gain an advantage, to take action appropriate to (an event) before the due time, e.g. His power to anticipate every change of volume and tempo (C. Day Lewis); I shall anticipate any such opposition by tendering my resignation now (Angus Wilson); She had anticipated execution by suicide (Robert Graves); Some unknown writer in the second century...suddenly anticipated the whole technique of modern...narrative (C. S. Lewis).
(2) To take action before (another person) has had the opportunity to do so, e.g. I'm sorry--do go on. I did not mean to anticipate you (John le Carr,).
(3) To expect (used only with an event as a direct object), e.g. Serious writers...anticipated that the detective story might supersede traditional fiction; Left-wing socialists really anticipated a Fascist dictatorship (A. J. P. Taylor).
° Sense (3) is well established in informal use, but is regarded as incorrect by many people. Use expect in formal contexts. In any case, anticipate cannot be followed, as expect can, by infinitive constructions (I expect to see him or him to come) or a personal object (I expect him today) and cannot mean 'expect as one's due' (I expect good behaviour from pupils).

antithetical to
means 'characterize by direct opposition to'; it is not a mere synonym for opposed to.

approve (1) (Followed by direct object) authorize, e.g. I will give letters of introduction to persons approved by you (NEB).
(2) (Followed by of) consider good, e.g. All the books approved of by young persons of cultivated taste (C. P. Snow).
° Approve should not be used in sense (2) with a direct object,

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as (wrongly) in Laziness, rudeness, and untidiness are not approved in this establishment (correctly, approved of).

apt, followed by the to-infinitive, carries no implication that the state or action expressed by the infinitive is undesirable from the point of view of its grammatical subject (though it often is from that of the writer), e.g. In weather like this he is apt to bowl at the batsman's head (Robert Graves). It indicates that the subject of the sentence is habitually predisposed to doing what is expressed by the verb, e.g. Time was apt to become confusing (Muriel Spark). Compare liable, which, however, is not complementary to apt to, but overlaps with it; apt to, followed by a verb with undesirable overtones, = 'habitually or customarily liable to'.

aren't see ain't.

Argentine, Argentinian
can be both noun (a native of Argentina) and adjective (= belonging to Argentina).
° Only the former is used in Argentine Republic, and it also has the advantage of brevity when used in other contexts. It rhymes with turpentine.

artiste, a professional singer, dancer, or similar public performer: used of persons of either sex.

as (1) = that, which, or who (relative) is now non-standard except after same, such, e.g. Such comments as seem to be needed (George Orwell); but not I know somebody who knows this kid as went blind (Alan Sillitoe, representing regional speech).
(2) = that (conjunction), introducing a noun clause, is now non-standard, e.g. in I don't know as you'll like it.

Asian is to be preferred when used of persons to Asiatic, which is now widely considered derogatory; the formation of Asian is in any case more closely parallel to that of European, African, etc. Asiatic is acceptable in other contexts, e.g. Asiatic coastal regions; The Royal Asiatic Society; Asiatic cholera.

as from is used in formal dating to mean 'from' or 'after' and followed by an actual date, e.g. As from 10 p.m. on 15 October. As of, originally Amer., has the same meaning and use.
° As of now, yesterday, and the like, are informal and humorous only.

aside from
Amer., = apart from, except for.

as if, as though
(1) Followed by the past tense when the verb refers to an unreal possibility (i.e. when the statement introduced by as if, as though is untrue, or unlikely), e.g. Every critic writes as if he were infallible (Cyril Connolly); It's not as though he lived like a Milord (Evelyn Waugh). (2) Followed by the present tense when the statement is true, or might be true; this is especially common when the verbs look or sound precede, e.g. I suppose you get on pretty well with your parents. You look as though you do

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(Kingsley Amis); He speaks as though even the rules which we freely invent are somehow suggested to us in virtue of their being right (Mary Warnock).

attention.
Someone called it to my attention (Alison Lurie) represents an illogical reversal of the idiom, not uncommon in speech; someone called (or drew) my attention to it or someone brought it to my attention would be better in formal contexts.

author (verb) is a rarely required synonym for write; co-author, however, is acceptable as a verb.

avenge: one avenges an injured person or oneself on (occasionally against) an offender, or a wrong on an offender; the noun is vengeance (on), and the idea is usually of justifiable retribution, as distinct from revenge, though the distinction is not absolute.

aware is normally a predicative adjective followed by an of-phrase or a that-clause, but can also be preceded by an adverb in the sense 'aware of, appreciative of (the subject indicated by the adverb)', a chiefly Amer. use, e.g. The most intellectually ambitious and the most technically aware (W. S. Graham).
° To use aware without any qualifying word at all is modish but meaningless, e.g. Aware, provincial, intelligent, tall Englishman (New Statesman).

bacteria is the plural of bacterium, not a singular noun.

baluster, a short pillar with a curving outline, especially in a balustrade; banister, an upright supporting a stair handrail (usually in the plural).

beg the question,
to assume the truth of the thing which is to be proved, e.g. I scoffed at that pompous question-begging word 'Evolution' (H. G. Wells).
° It does not mean (1) to avoid giving a straight answer; or (2) to invite the obvious question (that...).

behalf on behalf of X (= in X's interest, as X's representative) should not be confused with on the part of x (= proceeding from or done by X); behalf cannot replace part in His death was largely due to panic on his part.

benign (in Medicine) has malignant as its antonym.

beside (preposition) is used of spatial relationships, or in figurative adaptations of these, e.g. Beside oneself with joy; Quite beside the question; We all seemed children beside him (Evelyn Waugh); besides = in addition to, other than, e.g. Besides this I started my second year by joining the Ruskin School of Art (Evelyn Waugh).

between. There are no grounds for objection to the use of between 'to express the relation of a thing to many surrounding things severally and collectively' (OED); among should not be

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substituted in, e.g., Cordial relations between Britain, Greece, and Turkey.
see also choose between.

bi- (prefix). Biannual = appearing (etc.) twice a year, half-yearly; biennial = recurring (etc.) every two years, two-yearly. Bimonthly, bi-weekly, and bi-yearly are ambiguous in sense, meaning either 'twice a month (etc.)' or 'every two months (etc.)'; they are best avoided.
° Use twice a month or semi-monthly, twice a week or semi-weekly, and twice a year in the first sense, and every two months, fortnightly or every two weeks, and every two years in the second sense.

billion, etc. (1) Traditional British usage has a billion = a million million (1,000,000,000,000 = 10 to the power of 12), a trillion = a million to the power of 3 (10 to the power of 18), and a quadrillion = a million to the power of 4 (10 to the power of 24); the logic is that the initial bi-, tri-, quadri-, etc. relate to the powers of a million.
(2) The US usage makes each 'step' from million to quadrillion, and beyond, a power of 1,000; i.e. million = 1000 to the power of 2, billion = 1000 to the power of 3, trillion = l000 to the power of 4, quadrillion = l000 to the power of 5.
(3) For the quantity 'thousand million' (l000 to the power of 3 = l0 to the power of 9), the older British term milliard is now rare. Many people who have frequent need to refer to the quantity, namely astronomers and economists, use the American billion for this. Most British national newspapers have officially adopted it too.
° In general contexts it is probably safer to use thousand million (X,000 m.). But where the sense is vague, e.g. A billion miles away, Billions of stars, the exact value is immaterial. Note that American trillion (10 to the power of 12) = traditional British billion.

but = 'except', followed by a pronoun: see but, case following.

candelabra
is properly the plural of candelabrum and is best kept so in written English.
° Candelabra (singular), candelabras (plural) are frequent informally.

censure, to criticize harshly and unfavourably, e.g. Laura censured his immoral marriage (E. M. Forster).
° Do not confuse with censor to suppress (the whole or parts of books, plays, etc.).

centre about, (a)round,
meaning (figuratively) 'to gather, revolve, or turn around' is criticized by many authorities, though used by good writers, e.g. A rather restless, cultureless life, centring round tinned food, Picture Post, the radio and the internal combustion engine (George Orwell). It can be avoided by using to be centred in or on, e.g. My universe was still centred in my mother's fragrant person (Richard Church).

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century. Strictly, since the first century ran from the year 1 to the year 100, the first year of a given century should be that ending in the digits 0l, and the last year of the preceding century should be the year before, ending in two noughts.
° In popular usage, understandably, the reference of these terms has been moved back one year, so that one will expect the twenty-first century to run from 2000 to 2099. Beware of ambiguity in their written use.

character.
The use of this word after an adjective as a substitute for an abstract-noun termination (-ness, -ty, or the like), or for the word kind, devalues it and should be avoided, e.g. the uniqueness and antiquity of the fabric, not the unique and ancient character of the fabric.

charisma (1) Properly, a theological word (plural charismata) designating any of the gifts of the Holy Spirit (see I Corinthians 12). (2) In general use (usually as a mass noun, with no plural), a term (drawn from the works of the German sociologist Max Weber) for the capacity to inspire followers with devotion and enthusiasm.

charismatic
(1) Designating a Christian movement that lays stress on the charismata. (2) Generally, 'having the capacity to inspire with devotion and enthusiasm', e.g. A forcefully charismatic hero compensating in physical presence for what he politically lacks (Terry Eagleton).

choose between:
this construction and choice between, are normally followed by and in written English; informally or is sometimes used, e.g. The poorest girl alive may not be able to choose between being Queen of England or Principal of Newnham; but she can choose between ragpicking and flowerselling (G. B. Shaw).

chronic is used of a disease that is long-lasting, though its manifestations may be intermittent (the opposite is acute 'coming sharply to a crisis'); it is used in much the same way of other conditions, e.g. The chronic unemployment of the nineteen-twenties (A. J. P. Taylor); The commodities of which there is a chronic shortage (George Orwell).
° The sense 'objectionable, bad, severe' is very informal.

comparable
is followed by with in sense (1) of compare and by to in sense (2). The latter is much the more usual use, e.g. The little wooden crib-figures...were by no means comparable to the mass-produced figures (Muriel Spark).

compare. In formal use, the following distinctions of sense are made:
(1) 'Make a comparison of x with y', followed by with, e.g. You've got to compare method with method, and ideal with ideal (John le Carr,).
(2)'Say to be similar to, liken to', followed by to, e.g. To call a bishop a mitred fool and compare him to a mouse (G. B. Shaw).
(3) Intransitively, = 'to be compared', followed by with, e.g.

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None can compare with thee (NEB). ° Compare with is loosely used in sense (2); the senses overlap, e.g. How can you compare the Brigadier with my father? (John Osborne). Conversely, in the separate clause (as) compared with or to x, only sense (1) is possible, but to occurs as well as with, e.g. Tarzan...bewails his human ugliness as compared to the beauty of the apes (Tom Stoppard); Earth is tractable stuff compared with coal (George Orwell).

comparison
is usually followed by with, especially in by or in comparison with. It is followed by to when the sense is 'the action of likening (to)', e.g. The comparison of philosophy to a yelping she-dog (Jowett).

complaisant,
disposed to please others or comply with others' wishes; noun complaisance, e.g. The indulgent complaisance which Horace did not bother to disguise (Frederic Raphael).
° Do not confuse with complacent self-satisfied (noun complacency).

compose can be used to mean 'constitute, make up' with the constituents as subject and the whole as object, e.g. The tribes which composed the German nation. It is more commonly used in the passive with the whole as subject and the constituents as object, e.g. His...face was composed of little layers of flesh like pallid fungus (Iris Murdoch).

comprise. The proper constructions with comprise are the converse of those used with compose. (1) In the active, meaning 'consist of', with the whole as subject and the constituents as objects, e.g. The faculty comprises the following six departments.
° In sense (1), comprise differs from consist in not being followed by of. Unlike include, comprise indicates a comprehensive statement of constituents.
(2) In the passive, meaning 'to be embraced or comprehended in', with the constituents as subject and the whole as object, e.g. Fifty American dollars comprised in a single note (Graham Greene).
° Comprise is often used as a synonym of compose, e.g. The twenty-odd children who now comprise the school (Miss Read). This is regarded as incorrect by many people. It is especially objectionable in the passive, since comprise is not followed by of; write The faculty is composed (not comprised) of six departments.

condole, to express sympathy, is always followed by with, e.g. Many...had come...to condole with them on their brother's death (NEB).
° Do not confuse with console 'to comfort', followed by direct object, e.g. Console one another...with these words (NEB).

conduce, to lead or contribute (to a result), is always followed by to; similarly conducive (adjective); e.g. The enterprise was popular, since it conduced to cut price jobs (J. I. M. Stewart).

conform may be followed by to or with, e.g. The United Nations... conformed to Anglo-American plans (A. J. P. Taylor); Having

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himself no particular opinions or tastes he relied upon whatever conformed with those of his companion (John le Carr,).

congeries,
a collection of things massed together, is a singular noun, e.g. A congeries of halls and inns on the site (J. I. M. Stewart); it is unchanged in the plural.
° The form congery, formed in the misapprehension that congeries is plural only, is erroneous.

connote, denote.
Connote means 'to imply in addition to the primary meaning, to imply as a consequence or condition', e.g. Literature has needed to learn how to exploit all the connotations that lie latent in a word (Anthony Burgess).
Denote means 'to be the sign of, indicate, signify', e.g. A proper name will convey no information beyond the bare fact that it denotes a person (Stephen Ullman).
° The two terms are kept rigidly distinct in Logic, but in popular usage connote is frequently used to mean 'convey to the mind', or 'mean in actual use' and hence verges on the sense of denote. Denote cannot be used in the senses of connote, e.g. in His silence does not connote hesitation (Iris Murdoch).

consequent,
following as a result, adverb consequently, e.g. Two engaged in a common pursuit do not consequently share personal identity (Muriel Spark). These are nearly always to be used rather than consequential 'following as an indirect result' and consequentially, which are rarer and more specialized.

consist consist of = be composed of, made up of; consist in = have as its essential quality, e.g. All enjoyment consists in undetected sinning (G. B. Shaw).

continual,
always happening, very frequent and without cessation; continuous, connected, unbroken, uninterrupted; similarly the adverbs; e.g. He was continually sending Tiberius not very helpful military advice (Robert Graves); There was a continuous rattle from the one-armed bandits (Graham Greene).

continuance, continuation.
The former relates mainly to the intransitive senses of continue (to be still in existence), the latter to its transitive senses (to keep up, to resume), e.g. The great question of our continuance after death (J. S. Huxley); As if contemplating a continuation of her assault (William Trevor).

cousin (1) The children of brothers or sisters are first cousins to each other. (2) The children of first cousins are second cousins to each other. (3) The child of one's first cousin, and the first cousin of one's parent, is one's first cousin once removed. (4) The grandchild of one's first cousin, or the first cousin of one's grandparent, is one's first cousin twice removed; and so on. (5) Cousin-german = first cousin.

credible, able to be believed.

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° Do not confuse with credulous, too ready to believe things, as e.g. in Even if one is credible (correctly credulous) enough to believe in their ability (Daily Telegraph).

crescendo,
used figuratively, means 'a progressive increase in force or effect'. Do not use it when climax is meant, e.g. in The storm reached a crescendo (correctly a climax) at midnight.

criteria is the plural of criterion, not a singular noun.

crucial, decisive, critical, e.g. His medical studies were not merely an episode in the development of his persona but crucial to it (Frederic Raphael).
° The weakened sense 'important' is informal only.

data (1) In scientific, philosophical, and general use usually considered as a number of items and treated as plural, e.g. Let us give the name of 'sense-data' to the things which are immediately known in sensation: such things as colours, sounds, (etc.) (Bertrand Russell); The optical data are incomplete (Nature); the singular is datum, e.g. Personality is not a datum from which we start (C. S. Lewis).
(2) In computing and allied disciplines it is treated as a mass noun (i.e. a collective item), and used with words like this, that, and much, and with singular verbs; it is sometimes so treated in general use, e.g. Useful data has been obtained (Winston Churchill).
° Some people object to use (2).
° Data is not a singular countable noun and therefore cannotbe preceded by a, every, each, either, neither, and cannot be given a plural form datas.

decidedly, decisively.
Decidedly, definitely; undoubtedly, e.g. The bungalow had a decidedly English appearance (Muriel Spark). Decisively (1) conclusively, so as to decide the question, e.g. The definition of 'capital' itself depends decisively on the level of technology employed (E. F. Schumacher); (2) resolutely, unhesitatingly, e.g. The young lady, whose taste has to be considered, decisively objected to him (G. B. Shaw).

decimate, (originally) to kill or destroy one in every ten of; (now usually) to destroy or remove a large proportion of, e.g. All my parents' friends, my friends' brothers were getting killed. Our circle was decimated (Rosamond Lehmann).
° Decimate does not mean 'defeat utterly'.

decline (verb: to refuse an invitation) has no derived noun; we have to make do with refusal if declining cannot be used.

definitive,
decisive, unconditional, final; (of an edition) authoritative; e.g. The Gold Cup flat handicap, the official and definitive result of which he had read in the Evening Telegraph (James Joyce).
° Do not use instead of definite (= having exact limits, distinct, precise); it cannot replace the latter in We finally

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received a definite no.

delusion, illusion.

A general distinction can be drawn, though it is not absolute. Delusion would naturally occur in psychiatric contexts, and is used similarly outside them, to denote a false idea, impression, or belief held tenaciously, arising mainly from the internal workings of the mind; e.g. delusions of grandeur, and He's been sent here for delusions. His most serious delusion is that he's a murderer (Robert Graves).

Illusion denotes a false impression derived either from the external world, e.g. optical illusion, and A partition making two tiny boxes, giving at least the illusion of privacy (Doris Lessing), or from faulty thinking, e.g. I still imagine I could live in Rome, but it may be an illusion (Iris Murdoch).

It is in this second sense that illusion is almost equivalent to delusion; cf. I hope to strike some small blows for what I believe to be right, but I have no delusions that knock-outs are likely (Frederic Raphael). It should be remembered that delusion carries the sense of being deluded (by oneself or another), whereas no verb is implied in illusion; on the other hand, one can be said to be disillusioned, whereas delusion forms no such derivative.

demean (1) Demean oneself = conduct oneself (usually with adverbial expression), e.g. Even on the scaffold he demeaned himself with dignity. (2) Demean (someone or something) = lower in status, especially with oneself, e.g. Their nobles would not demean themselves to serve their governor (NEB).

denote: see connote.

depend, to be contingent on (a condition or cause), is followed by on or upon.

° The use of it depends followed, without on or upon, by an interrogative clause, is informal only, e.g. It depends what you have.. in mind in forming a library of gramophone records whether you think it worth acquiring (The Times).

depreciate, deprecate.

Depreciate (1) to make or become lower in value; (2) to belittle, disparage, e.g. To defend our record we seem forced to depreciate the Africans (Listener); To become a little more forthcoming and less self- depreciating (Richard Adams).

Deprecate (1) (with a plan, proceeding, purpose, etc. as the object) to express a wish against or disapproval of, e.g. I deprecate this extreme course, because it is good neither for my pocket nor for their own souls (G. B. Shaw); Polly.. patted her father's head in deprecation of such forcible metaphor (Anthony Powell).

(2) (with a person as the object) to express disapproval of, to reprove; to disparage, e.g. Anyone who has reprinted his reviews is in no position to deprecate our reprinter (Christopher Ricks).

° Sense (2) of deprecate tends to take on the sense of depreciate (2), especially in conjunction with self. This use is frequently found in good writers, e.g. A humorous self-deprecation about one's own advancing senility (Aldous

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Huxley); The old, self-deprecating expression (Susan Hill). It is, however, widely regarded as incorrect.

derisive = scoffing; derisory = (1) scoffing, (2) so small or unimportant as to be ridiculous (now the more usual sense), e.g. A part...once looked upon as discreditable and derisory (Anthony Powell).

dialect (form of speech) forms dialectal as its adjective; dialectic (form of reasoning) can be adjective as well as noun, or can have dialectical as its adjective.

dice is the normal singular as well as the plural (one dice, two dice); the old singular, die, is found only in the die is cast, straight (or true) as a die, and in mathematical discussions, e.g. Rolling a die will generate a stream of random numbers.

dichotomy in non-technical use means 'differentiation into contrasting categories' and is frequently followed by between, e.g. An absolute dichotomy between science and reason on the one hand and faith and poetry on the other.
° It does not mean dilemma or ambivalence.

die (noun): see dice.

different can be followed by from to or than.
(1) Different from is the most usual expression in both written and spoken English; it is the most favoured by good writers, and is acceptable in all contexts, e.g. It is also an 'important' book, in a sense different from the sense in which that word is generally used (George Orwell).
(2) Different to is common informally. It sometimes sounds more natural than different from, and should then be used; e.g. when yoked with similar and followed by a phrase introduced by to: His looks are neither especially similar nor markedly different to those of his twin brother.
(3) Different than is an established idiom in American English, but is not uncommon in British use, e.g. Both came from a different world than the housing estate outside London (Doris Lessing). Both different to and different than are especially valuable as a means of avoiding the repetition and the relative construction required after different from in sentences like I was a very different man in 1935 from what I was in 1916 (Joyce Cary). This could be recast as I was a very different man in 1935 than I was in 1916 or than in 1916. Compare The American theatre, which is suffering from a different malaise than ours, which is greatly preferable to suffering from a different malaise from that which ours is suffering from.
This construction is especially common when different is part of an adverbial clause (e.g. in a different way) or when the adverb differently is used, and has been employed by good writers since the seventeenth century, e.g. Things were constructed very differently now than in former times (Trollope); Sebastian was a drunkard in quite a different sense to myself (Evelyn Waugh); Puts one in a different position to your own father (John Osborne).

differential,

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a technical term Mathematics, an abbreviation for differential gear, or a term for a maintained difference in wage between groups of workers.
° It is not a synonym for difference.

digraph = a group of two letter standing for a single sound, e.g. ea in head, gh in cough; ligature = a typographical symbol consisting of two letters joined together, e.g. fi, fl. The term diphthong is best restricted to the sense for which there is no synonym, namely 'a union of two vowels pronounced in one syllable', which is something primarily spoken and heard, not written; i in find, ei in rein, and eau in bureau all represent diphthongs. One cause of confusion is that Latin had two diphthongs (ae and oe) often printed as ligatures ‘ and oe in English words derived from Latin these are now digraphs ‘ and oe (sometimes modified into e: see "ae and oe" in topic 1.4 representing single vowel sounds.

dilemma (1) A choice between two (or sometimes more than two) undesirable or awkward alternatives, e.g. The unpleasant dilemma of being obliged either to kill the father or give up the daughter. (2) More loosely, a perplexing situation in which a choice has to be made, e.g. The dilemma of the 1960s about whether nice girls should sleep with men (Alan Watkins).
° It is not merely a synonym for problem.

diphthong:
see digraph.

direct is used as an adverb in two of the main senses of the adjective: (1) straight, e.g. Another door led direct to the house (Evelyn Waugh); (2) without intermediaries, e.g. I appeal now, over your head, direct to the august oracle (G. B. Shaw).

directly is used in most of the main senses of the adjective, e.g. Why don't you deal directly with the wholesalers? (G. B. Shaw); The wind is blowing directly on shore; directly opposite, opposed.
° It is not usually used to mean 'straight', since it has an extra sense, used in similar contexts, 'immediately, without delay', e.g. Just a night in London--I'll be back directly (Iris Murdoch).

discomfit,
to thwart, disconcert; similarly discomfiture; e.g. He discomfited his opponents by obliging them to disagree with a great logician (Frederic Raphael).
° Do not confuse with discomfort (now rare as a verb, = make uneasy).

disinterest,
lack of interest, indifference, e.g. Buried the world under a heavy snowfall of disinterest (Christopher Fry).
° The use of disinterest in this sense may be objected to on the same grounds as sense (2) of disinterested; but the word is rarely used in any other sense, and the possible alternative uninterest is very rare indeed.

disinterested

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(1) Impartial, unbiased, e.g. Thanks to his scientific mind he understood--a proof of disinterested intelligence which had pleased her (Virginia Woolf). The noun is disinterestedness.
(2) Uninterested, indifferent, e.g. It is not that we are disinterested in these subjects, but that we are better qualified to talk about our own interests (The Times). The noun is disinterest.
° Sense (2) is common in informal use, but is widely regarded as incorrect and is avoided by careful writers, who prefer uninterested.

disposal is the noun from dispose of (get off one's hands, deal with); disposition is the noun from dispose (arrange, incline).

distinctive,
serving to distinguish, characteristic, e.g. It had smelled like this soap today, a light, entirely distinctive smell (Susan Hill).
° Do not confuse with distinct, separate, individual, definite, e.g. Trying to put into words an impression that was not distinct in my own mind (W. Somerset Maugham).

drunk, drunken.
In older and literary usage, the predicative and attributive forms respectively; now usually allocated to distinct senses, namely 'intoxicated' and 'given to drink', e.g. They were lazy, irresponsible, and drunken; but on this occasion they were not drunk. Drunken also means 'caused by or exhibiting drunkenness', e.g. a drunken brawl.

due to (1) That ought to be given to, e.g. Pay Caesar what is due to Caesar (NEB). (2) To be ascribed to, e.g. Half the diseases of modern civilization are due to starvation of the affections in the young (G. B. Shaw). Due is here an adjective with a complementary prepositional phrase, like liable (to), subject (to). As an adjective it needs to be attached to a noun as complement (see example above), or as part of a verbless adjective clause, e.g. A few days' temporary absence of mind due to sunstroke was...nothing to worry about (Muriel Spark).
(3) = owing to. A sentence conforming to type (2) above like He suffered a few days' absence of mind due to sunstroke can be equated with He suffered a few days' absence of mind, owing to sunstroke. In this way due to has borrowed from owing to the status of independent compound preposition, a use not uncommon even with good writers, e.g. It...didn't begin until twenty past due to a hitch (William Trevor); Due to an unlikely run of nineteens and zeros, I gained the equivalent of three hundred pounds (Graham Greene).
° The use of due to as a compound preposition is widely regarded as unacceptable. It can often be avoided by the addition of the verb to be and that, e.g. It is due to your provident care that...improvements are being made (NEB).

effect: see affect.

e.g., i.e.:
E.g. (short for Latin exempli gratia) = for example, for instance; it introduces one or more typical examples of what

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precedes it: Many countries of Asia, e.g. India, Indonesia, and Malaysia, were once ruled by European powers. I.e. (short for Latin id est) = that is; it introduces an amplification or explanation of what precedes it: It was natural that the largest nation (i.e. India) should take the lead; The United States presence, i.e. the maintenance of American military personnel, in south-east Asia.

egoism, -ist(ic), egotism, -ist(ic).
Egoism is the term used in Philosophy and Psychology, and denotes self-interest (often contrasted with altruism), e.g. Egoistic instincts concerned with self-preservation or the good of the Ego (Gilbert Murray). Egotism is the practice of talking or thinking excessively about oneself, self-centredness, e.g. He is petty, selfish, vain, egotistical; he is spoilt; he is a tyrant (Virginia Woolf).
° In practice the senses tend to merge, e.g. Human loves don't last, ...they are far too egoistic (Iris Murdoch); A complete egotist in all his dealings with women (Joyce Gary).

egregious,
remarkable in a bad sense; gross, outrageous; used mainly with words like ass, impostor, liar, blunder, folly, waste, e.g. Wark tenderly forgives her most egregious clerical errors (Martin Amis).

either (adjective and pronoun). (1) One or other of the two, e.g. Simple explanations are for simple minds. I've no use for either (Joe Orton). (2) Each of the two, e.g. Every few kilometres on either side of the road, there were Haitian and Dominican guard-posts (Graham Greene).
° Either is frequently used in sense (2), in preference to each, with reference to a thing that comes naturally in a pair, e.g. end, hand, side. This use is sometimes ignorantly condemned but is both the older sense of either and commonly found in good writers of all periods.

elder (adjective) the earlier-born (of two related or indicated persons), e.g. The first and elder wife...returned...to Jericho (Muriel Spark); He is my elder by ten years. Eldest first-born or oldest surviving (member of family, son, daughter, etc.).

elusive (rather than elusory) is the usual adjective related to elude; illusory (rather than illusive) is the usual adjective related to illusion.

enjoin: one can enjoin an action, etc., on someone, or enjoin someone to do something; the former is more usual; e.g. To...enjoin celibacy on its laity as well as on its clergy and That enables and enjoins the citizen to earn his own living (G. B. Shaw).

enormity (1) Great wickedness (of something), e.g. Hugh was made entirely speechless...by the enormity of the proposal (Iris Murdoch); a serious crime or offence, e.g. They had met to pass sentence on Wingfield for his enormities (David Garnett).
(2) Enormousness, e.g. The war in its entire magnitude did not exist for the average civilian... The enormity of it was quite beyond most of us (G. B. Shaw).

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° Sense (2) is commonly found, but is regarded by many people as incorrect.

enthuse, to show or fill with enthusiasm, is chiefly informal.

° equally as
(+ adjective) should not be used for equally, e.g. in How to apply it in a calm, unruffled manner was equally as important (G. F. Newman), or for as, e.g. The Government are equally as guilty as the Opposition.

event: in the event of is followed by a noun or gerund, e.g. In the event of the earl's death, the title will lapse.
° In the event that, treated as a compound conjunction, is ungainly and avoided by good writers; it is even worse with that omitted, e.g. In the event the car overturns.

ever. When placed after a wh-question word in order to intensify it, ever should be written separately, e.g. Where ever have you been?, when ever is he coming?, who ever would have thought it?, why ever did you do it?, how ever shall I escape? When used with a relative pronoun or adverb to give it indefinite or general force, ever is written as one word with it, e.g. Wherever you go I'll follow; whenever he washes up he breaks something; there's a reward for whoever (not whomever) finds it; whatever else you do, don't get lost; however it's done, it's difficult.

evidence, evince.
Evidence (verb), to serve as evidence for the existence or truth of, e.g. There was an innate refinement...about Gerty which was unmistakably evidenced in her delicate hands (James Joyce).
Evince, to show that one has a (hidden or unseen) quality, e.g. Highly evolved sentiments and needs (sometimes said to be distinctively human, though birds and animals... evince them) (G. B. Shaw).
° Evince should not be confused with evoke to call up (a response, a feeling, etc.), e.g. A timely and generous act which evoked afresh outburst of emotion (James Joyce).

exceedingly,
extremely; excessively, beyond measure, immoderately, e.g. The excessively rational terms employed by people with a secret panic (Muriel Spark).

excepting (preposition) is only used after not and always.

exceptionable
to which exception may be taken; unexceptionable with which no fault may be found, e.g. The opposite claim would seem to him unexceptionable even if he disagreed with it (George Orwell).
° Do not confuse with (un)exceptional, that is (not) an exception, unusual.

excess. In excess of 'to a greater amount or degree than' forms an adverbial phrase.
° Prefer more than where the phrase qualified is the subject or object, e.g. in The Data Centre, which processes in excess of 1200 jobs per week.

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expect (1) in the sense 'suppose, think' is informal; (2) see anticipate.

explicit, express
Explicit, distinctly expressing all that is meant, leaving nothing implied, e.g. I had been too tactful,... too vague...But I now saw that I ought to have been more explicit (Iris Murdoch); express, definite, unmistakable in import, e.g. Idolatry fulsome enough to irritate Jonson into an express disavowal of it (G. B. Shaw).

exposure (to)
may be use figuratively to mean 'being made subject (to an influence, etc.)' but should not be used for experience (of), e.g. in Candidates who have had exposure to North American markets.

express (adjective): see explicit

facility in the sense 'ease in doing something', e.g. I knew that I had a facility with words (George Orwell), should not be confused with a similar sense of faculty, viz. 'a particular kind of ability', e.g. Hess...had that odd faculty, peculiar to lunatics, of falling into strained positions (Rebecca West).

factious: see fractious.

factitious
made for a special purpose; not natural; artificial; e.g. Heroic tragedy is decadent because it is factitious; it substitutes violent emotionalism for emotion (and) the purple patch for poetry (L. C. Knights); fictitious, feigned, simulated; imaginary, e.g. Afraid of being suspected, he gave a fictitious account of his movements.

farther, farthest:
though originally interchangeable with further, furthest, these words are now only used where the sense of 'distance' is involved, e.g. One whose actual dwelling lay presumably amid the farther mysteries of the cosmos (J. I. M. Stewart).
° Even in this sense many people prefer further, furthest.

feasible capable of being done, achieved, or dealt with, e.g. Young people believing that niceness and innocence are politically as well as morally feasible (J. I. M. Stewart).
° It is sometimes used to mean 'possible' or 'probable'; but whichever of these two words is appropriate should be used instead.

fewer: see less.

fictitious:
see factitious.

flammable,
easily set on fire; preferable as a warning of danger to inflammable, which may be mistaken for a negative (= not easily

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set on fire). The real negatives are non-flammable and non-inflammable.

flaunt, to display proudly or ostentatiously, e.g. The wicked flaunt themselves on every side (NEB); As though to defy reason, as though to flaunt a divine indestructibility, the question will not go away: is God? (Tom Stoppard).
° Do not confuse with flout 'to disobey openly and scornfully', e.g. His deliberate flouting of one still supposedly iron rule (Frederic Raphael): flout should have been used by the public figure reported as having said Those wanting to flaunt the policy would recognize that public opinion was not behind them.

following,
as a sequel to, consequent on, is used in two ways. (1) Properly, as an adjective, dependent on a preceding noun, e.g. During demonstrations following the hanging of two British soldiers. (2) By extension, as an independent quasi-preposition, e.g. The prologue was written by the company following an incident witnessed by them.
° Many people regard use (2) as erroneous (cf. due to (3)). It can also give rise to ambiguity, e.g. Police arrested a man following the hunt. In any case, following should not be used as a mere synonym for after (e.g. Following supper they went to bed).

for: The subject of a clause of which the verb is the to-infinitive is normally preceded by for, e.g. For him to stay elsewhere is unthinkable (contrast that he should stay elsewhere...) But if the clause is a direct object in a main sentence, for is omitted: hence I could not bear for him to stay elsewhere. (Daily Mail) is non-standard.

forensic (1) of or used in courts of law, e.g. forensic medicine, forensic science; (2) of or involving forensic science, e.g. An object which has been sent for forensic examination.
° Sense (2) is often deplored as an illogical extension, but is widespread.

former (latter).
When referring the first (last) of three or more, the first (the last) should he used, not the former (the latter).

fortuitous
means 'happening by chance, accidental', e.g. His presence is not fortuitous. He has a role to play (Andr, Brink).
° It does not mean either 'fortunate' or 'timely', as (incorrectly) in He could not believe it. It was too fortuitous to be chance.

fractious,
unruly; peevish; e.g Block tackle and a strangling pully will bring your lion to heel, no matter how fractious (James Joyce).
° Do not confuse with factious 'given to, or proceeding from, faction', e.g. In spite of such a divisive past and a fractious (correctly, factious) present (New York Times).

fruition, fulfilment, especially in the phrase be brought to, come to,

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grow to, reach, etc. fruition, once stigmatized as a misuse, is now standard.

fulsome is a pejorative term, applied to nouns such as flattery, servility, affection, etc., and means 'cloying, excessive, disgusting by excess', e.g. They listened to fulsome speeches, doggedly translated by a wilting Olga Fiodorovna (Beryl Bainbridge).
° Fulsome is not now regarded as a synonym of copious, though this was its original meaning.

further, furthest:
see farther, farthest.

geriatric means 'pertaining to the health and welfare of the elderly'; it is incorrect to use it as a synonym of senile or elderly, or as a noun meaning 'elderly or senile person'.

gourmand, glutton; gourmet, connoisseur of good food.

graffiti is the plural of graffito; it is not a singular mass noun.

half. The use of half in expressions of time to mean half-past is indigenous to Britain and has been remarked on since the 1930s, e.g. We'd easily get the half-five bus (William Trevor); it is to be distinguished from the use of half + the succeeding hour (i.e. half-nine = half-past eight) in parts of Scotland and Ireland. It remains non-standard.

hardly (1) Hardly is not used with negative constructions.
° Expressions like Without hardly a word of comment (substitute with hardly or almost without a word..) and I couldn't hardly tell what he meant (substitute I could hardly tell...) are non-standard.
(2) Hardly and scarcely are followed by when or before, not than, e.g. Hardly had Grimes left the house when a tall young man...presented himself at the front door (Evelyn Waugh).

heir apparent,
one whose right of inheritance cannot be superseded by the birth of another heir; as opposed to an heir presumptive, whose right can be so superseded.
° Heir apparent does not mean 'seeming heir'.

help. More than, or as little as, one can help are illogical but established idioms, e.g. They will not respect more than they can help treaties extracted from them under duress (Winston Churchill).

hoi polloi
can be preceded by the, even though hoi represents the Greek definite article, e.g. The screens with which working archaeologists baffle the hoi polloi (Frederic Raphael).

° homogenous
is a frequent error for homogeneous, and is probably due partly to the form of the related verb homogenize. A word homogenous exists, but has a technical meaning that is quite different and

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very restricted in its use. Homogeneous means 'of the same kind, uniform', e.g. The style throughout was homogeneous but the authors' names were multiform (Evelyn Waugh).

hopefully, thankfully.
These adverbs are used in two ways: (1) As adverbs of manner = 'in a hopeful/thankful way', 'with hope/gratitude', e.g. The prevailing mentality of that deluded time was still hopefully parliamentary (G. B. Shaw); When it thankfully dawned on her that the travel agency would be open (Muriel Spark). (2) As sentence adverbs, outside the clause structure and conveying the speaker's comment on the statement, e.g. Hopefully they will be available in the autumn (Guardian); The editor, thankfully, has left them as they were written (TLS).
° Use (2) is widely regarded as unacceptable. The main reason is that other commenting sentence adverbs, such as regrettably, fortunately, etc., can be converted to the form it is regrettable, fortunate, etc., that--, but these are to be resolved as it is to be hoped or one hopes that-- and one is thankful that--., (The same objection could be, but is not, made to happily and unhappily which mean one is (un)happy not it is (un)happy that--, e.g. in Unhappily children do hurt flies (Jean Rhys).) A further objection is that absurdity or ambiguity can arise from the interplay of senses (1) and (2), e.g. There is also a screen, hopefully forming a backdrop to the whole stage (Tom Stoppard); Any decision to trust Egypt...and move forward hopefully toward peace... in the Middle East (Guardian Weekly). This use of hopefully probably arose as a translation of German hoffentlich, used in the same way, and first became popular in America in the late 196Os; the same American provenance, but not the German, holds good for thankfully. It is recommended that sense (2) should be restricted to informal contexts.

i.e.: see e.g., i.e.

if in certain constructions (usually linking two adjectives or adverbs that qualify the same noun or verb) can be ambiguous, e.g. A great play, if not the greatest, by this author.
° It is best to paraphrase such sentences as, e.g., either A great play, though not the greatest by this author or A great play, perhaps (or very nearly) the greatest by this author.

ignorant is better followed by of than by about, e.g. Is this famous teacher of Israel ignorant of such things? (NEB).

ilk. Of that ilk is a Scots term, meaning 'of the same place, territorial designation, or name', e.g. Wemyss of that ilk = Wemyss of Wemyss.
° By a misunderstanding ilk has come to mean 'sort, lot' (usually pejorative), e.g. Joan Baez and other vocalists of that ilk (David Lodge). This should be avoided in formal English.

ill used predicatively = 'unwell'; sick used predicatively = 'about to or likely to vomit, in the act of vomiting', e.g. I felt sick; I was violently sick; used attributively = 'unwell', e.g. a sick man, except in collocations like sick bay, sick leave.
° It is non-standard to use ill predicatively for 'in the act of vomiting' or sick predicatively for 'unwell' (though the latter

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is standard Amer.), except in the phrase off sick 'away on sick leave'.

illusion: see delusion.

illusory: see elusive.

impact used figuratively, is best confined to contexts in which someone or something is imagined as striking another, e.g. The most dynamic colour combination if used too often loses its impact (i.e., on the eye). It is weakened if used as a mere synonym for effect, impression, or influence.

impedance.
The total resistance of an electric circuit to the flow of alternating current.
° Do not confuse with impediment, a hindrance, a defect (in speech, etc.), e.g. Convinced of the existence of a serious impediment to his marriage (Evelyn Waugh).

imply, infer.
Imply (1) to involve the truth or existence of; (2) to express indirectly, insinuate, hint at. Infer (1) to reach (an opinion), deduce, from facts and reasoning, e.g. She left it to my intelligence to infer her meaning. I inferred it all right (W. Somerset Maugham); He is a philosopher's God, logically inferred from self-evident premises (Tom Stoppard). (2) = imply, sense (2), e.g. I have inferred once, and I repeat, that Limehouse is the most overrated excitement in London (H. V. Morton).
° Sense (2) of infer is generally unacceptable, since it is the reverse of the primary sense of the verb.

imprimatur,
official licence to print.
° Do not confuse with imprint, the name of the publisher/printer, place of publication/printing, etc., on the title-page or at the end of a book.

inapt, inept.
Inapt = 'not apt', 'unsuitable'; inept = (1) without aptitude, unskilful, e.g. Fox-trots and quicksteps, at which he had been so inept (David Lodge); (2) inappropriate, e.g. Not much less than famous for looking ineptly dressed (Anthony Powell); (3) absurd, silly, e.g. Here I was, awkward and tongue-tied, and all the time in danger of saying something inept or even rude (Siegfried Sassoon).

inchoate means 'just begun, underdeveloped', e.g. Trying to give his work a finished look--and all the time it's pathetically obvious...that the stuff's fatally inchoate (John Wain).
° It does not mean chaotic or incoherent.

include: see comprise (1)

industrial action
is an imprecise, often inappropriate, and sometimes socially divisive expression. If possible, use strike, work-to-rule, overtime ban, etc., as appropriate.

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infer: see imply

inflammable:
see flammable.

inflict, afflict.
One inflicts something on someone or afflicts someone with something; something is inflicted on one, or one is afflicted with something.
° Do not use inflict with where afflict with is meant, e.g. in The miners are still out, and industry is inflicted (correctly, afflicted) with a kind of creeping paralysis.

ingenious,
clever at inventing, etc.; noun ingenuity; ingenuous open, frank, innocent; noun ingenuousness.

insignia is a plural noun, e.g Fourteen different airline insignia (David Lodge); its singular, rarely encountered, is insigne.

insinuendo,
a blend of insinuation and innuendo, at best only jocular.

intense, existing, having some quality, in a high degree, e.g. The intense evening sunshine (Iris Murdoch); intensive employing much effort, concentrated, e.g. Intensive care; The intensive geological surveys of the Sahara (Margaret Drabble).

interface (noun) (1) A surface forming a common boundary between two regions, e.g. The concepts of surface tension apply to the interfaces between solid and solid, solid and liquid (etc.).
(2) A piece of equipment in which interaction occurs between two systems, processes, etc., e.g. Modular interfaces can easily be designed to adapt the general-purpose computer to the equipment.
(3) A point or area of interaction between two systems, organizations, or disciplines, e.g. The interface between physics and music is of direct relevance to...the psychological effects of hearing (Nature).
° Sense (3) is widely regarded as unacceptable, since it is often debased into a high-sounding synonym for boundary, meeting-point, interaction, liaison, link, etc., e.g. The need for the interface of lecturer and student will diminish.

interface (verb), to connect (equipment) with (equipment) by means of an interface; (of equipment) to be connected by an interface; e.g. A multiplexed analog-to-digital converter interfaced to a PDP 11-40 computer (Lancet).
° Interface should not be used as a synonym for interact (with), as, e.g., in The ideal candidate will have the ability to interface effectively with the heads of staff of various departments.

internment,
confinement (from verb intern).
° Do not confuse with interment, burial (from verb inter).

into: it is common informally, but incorrect in formal prose, to use

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in where into is required, especially after verbs of motion, e.g. Practically knocked me over in his eagerness to get in the house (David Lodge).

invite (noun = 'invitation'), although over three centuries old, remains informal (and somewhat non-standard) only.

ironic, ironical, ironically.
The noun irony can mean (1) a way of speaking in which the intended meaning (for those with insight) is the opposite to, or very different from, that expressed by the words used (and apprehended by the victim of the irony); or (2) a condition of affairs or events that is the opposite of what might be expected, especially when the outcome of an action appears as if it is in mockery of the agent's intention. The adjectives ironic, ironical, and the adverb ironically are commonly used in sense (1) of irony, e.g. Ironical silent apology for the absence of naked women and tanks of gin from the amenities (Kingsley Amis). They are also frequently found in sense (2), e.g. The outcome was ironic. The expenditure of British treasure served to rearm the United States rather than to strengthen Great Britain (A. J. P. Taylor); The fact that after all she had been faithful to me was ironic (Graham Greene).
° Some people object to this use, especially when ironically is used to introduce a trivial oddity, e.g. It was ironic that he thought himself locked out when the key was in his pocket all the time.

kind of, sort of
(1) A kind of, sort of should not be followed by a before the noun, e.g. a kind of shock, not a kind of a shock. (2) Kind of, sort of, etc., followed by a plural noun, are often treated as plural and qualified by plural words like these, those, or followed by a plural verb, e.g. They would be on those sort of terms (Anthony Powell). This is widely regarded as incorrect except in informal use: substitute that (etc.) kind (or sort) of or of that kind (or sort), e.g. this kind of car is unpopular or cars of this kind are unpopular. (3) Kind of, sort of used adverbially, e.g. I kind of expected it, are informal only.

kudos is a mass noun like glory or fame, e.g. He's made a lot of kudos out of the strike (Evelyn Waugh).
° It is not a plural noun and there is no singular kudo.

latter: see former.

laudable, praiseworthy, e.g. The Opposition's abstention from criticism of the Government in this crisis was laudable; laudatory, expressing praise, e.g. One politician's remarks about another are not always laudatory.

lay (verb), past laid, = 'put down, arrange', etc. is only transitive, e.g. Lay her on the bed; They laid her on the bed; (reflexive, somewhat archaic) I will both lay me down in peace, and sleep (Authorized Version).
° To use lay intransitively, to mean 'lie', e.g. She wants to lay down; She was laying on the bed is non-standard, even though fairly common in spoken English. Cf. lie.

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leading question,
in Law, is a question so worded that it prompts a person to give the desired answer, e.g. The solicitor...at once asked me some leading questions...I had to try to be both forthcoming and discreet (C. P. Snow).
° It does not mean a 'principal' (or 'loaded' or 'searching') question.

learn with a person as the object, = 'teach' is non-standard, or occasionally jocular as in I'll learn you.

less (adjective) is the comparative of (a) little, and, like the latter, is used with mass nouns, e.g. I owe him little duty and less love (Shakespeare); fewer is the comparative of (a) few, and both are used with plural countable nouns, e.g. Few people have their houses broken into; and fewer still have them burnt (G. B. Shaw).
° Less quite often used informally as the comparative of few, probably on the analogy of more, which is the comparative both of much (with mass nouns) and many (with plural countable nouns), e.g. I wish that they would send less delicacies and frills and some more plain and substantial things (Susan Hill). This is regarded as incorrect in formal English.
° Less should not be used as the comparative of small (or some similar adjective such as low), e.g. a lower price not a less price.

lesser, not so great as the other or the rest, e.g. He opened The Times with the rich crackle that drowns all lesser sounds (John Galsworthy).
° Lesser should not be used when the meaning is 'not so big' or 'not so large': its opposition to greater is essential. It cannot replace smaller in A smaller prize will probably be offered.

lest is very formal (in ordinary English, so that...not or in case is used); it is followed by should or (in exalted style) the subjunctive, e.g. Lest the eye wander aimlessly, a Doric temple stood by the water's edge (Evelyn Waugh); Lest some too sudden gesture or burst of emotion should turn the petals brown (Patrick White).

let, to allow (followed by the bare infinitive) is rarely used in the passive: the effect is usually unidiomatic, e.g. Halfdan's two sons... are let owe their lives to a trick (Gwyn Jones). Allowed to is usual.

liable (1) can be followed by to + a noun or noun phrase in the sense 'subject to, likely to suffer from', or by an infinitive; (2) carries the implication that the action or experience expressed by the infinitive is undesirable, e.g. Receiving in the bedroom is liable to get a woman talked about (Tom Stoppard); (3) can indicate either the mere possibility, or the habituality, of what is expressed by the verb, e.g. The cruellest question which a novelist is liable to be asked (Frederic Raphael); The kind of point that one is always liable to miss (George Orwell).
° The sense 'likely to' is Amer., e.g. Boston is liable to be

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the ultimate place for holding the convention. Contrast apt.

lie (verb) past lay, lain, = 'recline' 'be situated', is only intransitive, e.g. Lie down on the bed; The ship lay at anchor until yesterday; Her left arm, on which she had lain all night, was numb.
° To use lie transitively, to mean 'lay', e.g. Lie her on the bed is non-standard. The past lay and participle lain are quite often wrongly used for laid out of over-correctness, e.g. He had lain this peer's honour in the dust. Cf. lay.

ligature: see digraph.

like, indicating resemblance between two things: (1) It is normally used as an adjective followed by a noun, noun phrase, or pronoun (in the objective case), e.g. A man with human frailties like our own (NEB); He loathes people like you and me (not.. and I). It can be used to mean 'such as' (introducing a particular example of a class about which something is said), e.g. With a strongly patterned dress like that you shouldn't really wear any jewellery (Iris Murdoch).
° In formal contexts some people prefer such as to be used if more than one example is mentioned, e.g. British composers such as Elgar, Vaughan Williams, and Britten.
(2) It is often used as a conjunction with a dependent clause, e.g. Everything went wrong...like it does in dreams (Iris Murdoch); Not with a starched apron like the others had (Jean Rhys), or with an adverbial phrase, e.g. With glossy hair, black, and a nose like on someone historical (Patrick White); It was as if I saw myself. Like in a looking-glass (Jean Rhys).
° Although this is not uncommon in formal writing, it is often 'condemned as vulgar or slovenly' (OED), and is best avoided, except informally. Use as, e.g. Are you going to kill me as you killed the Egyptian? (NEB), or recast the sentence, e.g. A costume like those that the others wore.
(3) It is often informally used to mean 'as if', e.g. The light at either end of the tunnel was like you were looking through a sheet of yellow cellophane (Patrick White); You wake like someone hit you on the head (T. S. Eliot).
° This use is very informal.

likely (adverb), in the sense 'probably', must be preceded by more, most, or very, e.g. Its inhabitants...very likely do make that claim for it (George Orwell).
° The use without the qualifying adverb is Amer., e.g. They'll likely turn ugly (Eugene O'Neill).

linguist means 'one whose subject is linguistics' as well as 'one skilled in the use of languages'; there is no other suitable term (linguistician is disfavoured).

literally.
In very informal speech, literally is used as an intensifying adverb without meaning apart from its emotive force.
° This use should be avoided in writing or formal speech, since it almost invariably involves absurdity, e.g. The dwarfs mentioned here are literally within a stone's throw of the Milky Way (New Scientist). The appropriate use is seen in She emerged,

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fully armed, from the head of Zeus who was suffering from a literally splitting headache (Frederic Raphael).

loan (verb) has some justification where a businesslike loan is in question, e.g. The gas industry is using a major part of its profits to benefit the PSBR by loaning money to Government (Observer). Otherwise it is a needless variant for lend.

locate can mean 'discover the place where someone or somebody is', e.g. She had located and could usefully excavate her Saharan highland emporium (Margaret Drabble); it should not be used to mean merely 'find'.

lot. A lot of, though somewhat informal, is acceptable in serious writing; lots of is not.

luncheon is an especially formal variant of lunch; the latter should normally be used, except in fixed expressions like luncheon voucher.

luxuriant,
growing profusely, prolific, profuse, exuberant, e.g. His hair does not seem to have been luxuriant even in its best days (G. B. Shaw).
° Do not confuse with luxurious (the adjective relating to luxury), e.g. The food, which had always been good, was now luxurious (C. P. Snow).

majority can mean 'the greater number of a countable set', and is then followed by the plural, e.g. The majority of the plays produced were failures (G. B. Shaw).
° Great (or huge, vast, etc.) can precede majority in this sense, e.g. The first thing you gather from the vast majority of the speakers (C. S. Lewis); but not greater, greatest (since 'more' is already contained in the word).
° Majority is not used to mean 'the greater part of an uncountable mass', e.g. I was doing most (or the greater part) of the cooking (not the majority of the cooking).

masterful,
domineering, e.g. People might say she was tyrannical, domineering, masterful (Virginia Woolf).
° Do not confuse with masterly, very skilful, e.g. A masterly compound of friendly argumentation and menace (Iris Murdoch).

maximize, to make as great as possible.
° It should not be used for 'to make as good, easy, (etc). as possible' or 'to make the most of' as in To maximize customer service; To maximize this situation.

means (1) Money resources: a plural noun, e.g. You might find out from Larry...what his means are (G. B. Shaw).
(2) That by which a result is brought about. It may be used either as a singular noun or as a plural one, without any change in form, e.g. (singular) The press was, at this time, the only means of.. influencing opinion at home (A. J. P. Taylor); (plural) All the time-honoured means of meeting the opposite sex (Frederic Raphael).

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° Beware of mixing singular and plural, as in The right to resist by every (singular) means that are (plural) consonant with the law of God.

media, agency, means (of communication etc.), is a plural noun, e.g. The communication media inflate language because they dare not be honest (Anthony Burgess). Its singular is medium (rare except in mass medium).
° Media cannot be treated as a singular noun or form a plural medias. Medium (in Spiritualism) forms its plural in -s.

militate: see mitigate.

milliard: see billion.

minimize, to reduce to, or estimate at, the smallest possible amount or degree, e.g. Each side was inclined to minimize its own losses in battle.
° It does not mean lessen and therefore cannot be qualified by adverbs like greatly.

minority. Large, vast, etc. minority can mean either 'a considerable number who are yet less than half', or 'a number who are very much the minority': it is best to avoid the ambiguity.

mitigate, appease, alleviate moderate (usually transitive), e.g. Its heat mitigated by the strong sea-wind (Anthony Burgess).
° Do not confuse with militate (intransitive) against, to serve as a strong influence against, e.g. The very fact that Leamas was a professional could militate against his interests (John le Carr,): it is only the idea of countering that they have in common.

momentum, impetus.
° Do not confuse with moment 'importance', e.g. He has marked his entrance with an error of some moment (not momentum).

more than one
is followed by a singular verb and is referred back to by singular pronouns, e.g. More than one popular dancing man inquired anxiously at his bank (Evelyn Waugh).

motivate, to cause (a person) to act in a particular way.
° It does not mean 'supply a motive, justify', e.g. (wrongly) in The publisher motivates the slim size of these volumes by claiming it makes them more likely to be read.

mutual (1) Felt, done, etc., by each to(wards) the other, e.g. The mutual affection of father and son was rather touching (W. Somerset Maugham).
(2) Standing in a (specified) relation to each other, e.g. Kings and subjects, mutual foes (Shelley). This sense is now rare.
(3) Common to two (or more) parties, e.g. a mutual friend or acquaintance.
° Sense (3) is acceptable in a small number of collocations, such as the two indicated, in which common might be ambiguous; cf. They had already formed a small island of mutual Englishness (Muriel Spark): common Englishness might imply vulgarity.

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Otherwise common is preferable, e.g. in By common (rather than mutual) consent the Chinese meal had been abandoned.

nature. ° Avoid using adjective + nature as a periphrasis for an abstract noun, e.g. write The dangerousness of the spot, not The dangerous nature of the spot.

need (this needs changing, etc.): see want.

neighbourhood.
In the neighbourhood of is an unnecessarily cumbersome periphrasis for round about.

neither (adverb). ° It is non-standard to use it instead of either to strengthen a preceding negative, e.g. There were no books either (not neither).

non-flammable:
see flammable.

normalcy is chiefly Amer.
° Prefer normality.

not only: see only (4).

no way (1) (Initially, followed inversion of verb and subject) = 'not at all, by no means', e.g. No way will you stop prices or unemployment going up again (James Callaghan). ° Informal only.
(2) (Emphatic) = 'certainly not', e.g. 'Did you go up in the elevator?' 'No way.' ° Chiefly Amer.; informal only.

number. A number (of) is constructed with the plural, the number (of) the singular, e.g. Many of you are feeble and sick, and a number have died (NEB); The number of men who make a definite contribution to anything whatsoever is small (Virginia Woolf).

obligate (verb) is in Britain only used in Law.
° There is no gain in using it (as often in Amer. usage) for oblige.

oblivious,
in the sense 'unaware of, unconscious of', may be followed by of or to, e.g. 'When the summer comes,' said Lord Marchmain, oblivious of the deep corn and swelling fruit.. outside his windows (Evelyn Waugh); Rose seemed oblivious to individuals (Angus Wilson).
° This sense, which developed from the older sense 'forgetful', is sometimes censured, but is now fully established in the language.

of used for have: see of, in topic 1.51 and have in topic 2.31.

off of used for the preposition off e.g. Picked him off of the floor, is non-standard.

one (pronoun) (1) 'any person, the speaker or writer as representing people in general' has one, one's, and oneself as objective, possessive, and reflexive forms.

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° These forms should be used to point back to a previous use of one, e.g. One always did, in foreign parts, become friendly with one's fellow-countrymen more quickly than one did at home (Muriel Spark). One should not be mixed with he (him, his, etc.) (acceptable Amer. usage) or we, you, etc.
(2) = single thing or person, following any and every; the resulting phrase is written as two words and is distinct from anyone, everyone (= anybody, everybody), e.g. Any one (of these) will do; Perhaps every one of my conclusions would be negatived by other observers (George Orwell).

ongoing has a valid use as adjective meaning 'that goes on', i.e. 'that is happening and will continue' (just as oncoming means 'that comes on'), e.g. The refugee problem in our time is an ongoing problem (Robert Kee).
° The vague or tautologous use of ongoing should be avoided, as in the clich, ongoing situation, or in We have an ongoing military relationship which we are continuing (Guardian).

only (1) In spoken English, it usual to place only between subject and verb, e.g. He only saw Bill yesterday: intonation is used to show whether only limits he, saw, Bill, or yesterday.
(2) It is an established idiom that, in a sentence containing only + verb + another item, in the absence of special intonation, only is understood as limiting, not the subject or verb, but the other item. I only want some water is the natural way of saying I want only some water. If there is more than one item following the verb, only often limits the item nearest the end of the sentence, e.g. A type of mind that can only accept ideas if they are put in the language he would use himself (Doris Lessing) (= only if...); but not always, e.g. The captain was a thin unapproachable man...who only appeared once at table (Graham Greene) (= only once). This idiom is tacitly recognized by all good writers, e.g. They only met on the most formal occasions (C. P. Snow); The contractors were only waiting for the final signature to start their work of destruction (Evelyn Waugh); The Nonconformist sects only influenced minorities (George Orwell).
(3) Despite the idiom described under (2), there are often sentences in which confusion can arise, e.g. Patrick only talked as much as he did, which was not as much as all that, to keep the ball in the air (Kingsley Amis), where at first sight only might appear to limit he (referring to some other person) but really limits to keep...air. If confusion or ambiguity is likely to arise, only should be placed before the item which it limits, e.g. They sought to convert others only by the fervour of their sentiments and the earnestness of their example (Frederic Raphael); The coalminer is second in importance only to the man who ploughs the soil (George Orwell).
(4) Not only should always be placed next to the item which it qualifies, and not in the position before the verb. This is a fairly common slip, e.g. Katherine's marriage not only kept her away, but at least two of Mr. March's cousins (C. P. Snow); kept not only her would be better. If placing it before the verb is inevitable, the verb should be repeated after but (also), e.g. It not only brings the coal out but brings the roof down as well (George Orwell).

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orient, orientate.
In meaning the two words are virtually synonymous. In general, as opposed to technical, use, orientate seems to be predominant, but either is acceptable.

other than
can be used where other is an adjective or pronoun, e.g. He was no other than the rightful lord; The acts of any person other than myself.
° Other cannot be treated as an adverb: otherwise than should be used instead, e.g. in It is impossible to refer to them other than very cursorily.

out used as a preposition instead of out of, e.g. You should of [sic] pushed him out the nest long ago (character in work by Muriel Spark), is non-standard.

outside of
(1) = apart from (a sense outside cannot have) is informal only, e.g. The need of some big belief outside of art (Roger Fry, in a letter).
(2) = beyond the limits of, e.g. The most important such facility outside of Japan (Gramophone).
° In sense (2) outside alone is preferable: the of is redundant.

outstanding.
° Do not use in the sense 'remaining undetermined, unpaid, etc.' in contexts where ambiguity with the sense 'eminent, striking' can arise, e.g. The other outstanding result (in sport).

overly, excessively, too, is still regarded as an unassimilated Americanism, e.g. Those overly rationalistic readers (TLS).
° Use excessively, too, or over- instead; for not overly, not very or none too make satisfactory replacements.

overseas (adjective and adverb) is now more usual than oversea.

overview is an Americanism that has not found acceptance in Britain: survey, review, or outline are adequate substitutes.

owing to, unlike due to, has for long been established as a compound preposition, e.g. My rooms became uninhabitable, owing to a burst gas-pipe (C. P. Snow).
° Owing to the fact that should be avoided: use a conjunction like because.

pace means 'despite (someone)'s opinion', e.g. Our civilization, pace Chesterton, is founded on coal (George Orwell).
° It does not mean 'according to (someone)' or 'notwithstanding (something)'.

parameter.
(1) (In technical use especially in Mathematics and Computing) (roughly) a quantity constant in the case considered, but varying between different cases.
(2) (In extended use) a defining characteristic, especially one that can be measured, e.g. The three major parameters of colour--brightness, hue, and saturation.

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(3) (Loosely) a limit or boundary, e.g. The considerable element of indeterminacy which exists within the parameters of the parole system (The Times); an aspect or feature, e.g. The main parameters of the problem.
° Use (3) is a popular dilution of the word's meaning, probably influenced (at least in the first quotation) by perimeter; it should be avoided.

parricide refers to the killing of one's father, one's close relative, or a person regarded as sacred, or to treason; patricide only to the killing of one's father.

part (on the part of): see behalf.

partially, partly.
Apart from the (rare) use of partially to mean 'in a partial or biased way', these two words are largely interchangeable. Note, however, that partly... partly is more usual than partially...partially, e.g. Partly in verse and partly in prose.

peer, as in to have no peer, means 'equal', not 'superior'.

pence is sometimes informally used as a singular, e.g. How Fine Fare, on lard, is one pence up on Sainsbury's (Malcolm Bradbury).
° This use is very informal. Normally penny should be used in the singular.

perquisite
(informal abbreviation perk) a casual profit, incidental benefit attaching to an employment, thing to which a person has sole right, e.g. Free travel by train was a perquisite of railway managerial staff.
° Do not confuse with prerequisite 'something required as a previous condition (for, of, or to something)', e.g. Her mere comforting presence beside me which was already a prerequisite to peaceful sleep (Lynne Reid Banks).

persistency
is limited in sense to 'the action of persisting in one's course', e.g. They made repeated requests for compensation, but an official apology was the only reward for their persistency; persistence is sometimes used in that sense, but more often for 'continued existence', e.g. One of the more surprising things about the life-ways of primitive societies is their persistence (Sean O'Faolain).

perspicuous,
easily understood, clearly expressed; expressing things clearly; similarly perspicuity; e.g. There is nothing more desirable in composition than perspicuity (Southey).
° Do not confuse with perspicacious, having or showing insight, and perspicacity, e.g. Her perspicacity at having guessed his passion (Vita Sackville-West).

petit bourgeois, petty bourgeois.
The meaning (and with many people, the pronunciation) of these is the same. If the former is used, the correct French

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inflections should be added: petits bourgeois (plural), petite(s) bourgeoise(s) (feminine (plural)); also petite bourgeoisie. With petty bourgeois it should be remembered that the sense of the original French petit is not English petty, although that may be one of its main connotations.

phenomena is the plural of phenomenon.
° It cannot be used as a singular and cannot form a plural phenomenas.

picaresque
(of a style of fiction) dealing with the adventures of rogues.
° It does not mean 'transitory' or 'roaming'.

pivotal, being that on which anything pivots or turns, e.g. The pardon of Richard Nixon was pivotal to those who made up their minds at the last minute.
° Do not use it merely to mean vital.

plaid, shawl-like garment; tartan, woollen cloth with distinctive pattern; the pattern itself.

° plus (conjunction) = 'and in addition', is an Amer. colloquialism of little acceptability, e.g. --have big names at big savings. Plus you get one year manufacturer's guarantee (Advertisement).

polity, a form of civil government, e.g. A republican polity; a state.
° It does not mean policy or politics.

portentous
can mean: (1) Like a portent, ominous, e.g. Fiery-eyed with a sense of portentous utterance (Muriel Spark). (2) Prodigious, e.g. Every movement of his portentous frame (James Joyce). (3) Solemn, ponderous, and somewhat pompous, e.g. Our last conversation must have sounded to you rather portentous (Iris Murdoch); A portentous commentary on Holy Scripture (Lord Hailsham).
° Sense (3) is sometimes criticized, but is an established, slightly jocular use.
° The form portentious (due to the influence of pretentious) is erroneous.

post, pre.
Their use as full words (not prefixes) to mean 'after' and 'before' is unnecessary and disagreeable, e.g. in Post the Geneva meeting of Opec (Daily Telegraph); Pre my being in office (Henry Kissinger).

practicable, practical.
When applied to things, practicable means 'able to be done', e.g. (with the negative impracticable), Schemes which look very fine on paper, but which, as we well know, are impracticable (C. S. Lewis); practical 'concerned with practice, suitable for use, suited to the conditions', e.g. Having considered the problem, he came up with several practical suggestions; It is essential that the plan should cover all the practical details.

pre: see post, pre.

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precipitous,
like a precipice, e.g. Our rooms were...reached by a precipitous marble staircase (Evelyn Waugh).
° Do not confuse with precipitate, hasty, rash, e.g. They were all a little out of breath from precipitate arrival (Patrick White).

predicate (verb) (1) (Followed of) to assert as a property of, e.g. That easy Bohemianism--conventionally predicated of the 'artistic' temperament (J. I. M. Stewart). (2) (Followed by on) to found or base (something) on, e.g. A new conception of reality...predicated on dissatisfaction with formalist literature (TLS)
° Sense (2) tends to sound pretentious. Use found, or base, on.

pre-empt (1) To obtain beforehand, secure for oneself in advance, e.g. Sound allows the mind an inventive role systematically pre-empted by the cinema (Frederic Raphael). (2) To preclude, forestall, e.g. The Nazi regime by its own grotesque vileness pre-empted fictional effort (Listener).
° Sense (2) is better expressed by a verb such as preclude or forestall.
° Pre-empt is not a synonym for prevent.

prefer. The rejected alternative introduced by to, e.g. Men preferred darkness to light (NEB). But when the rejected alternative is an infinitive, it is preceded by rather than (not than alone), e.g. I'd prefer to be stung to death rather than to wake up...with half of me shot away (John Osborne).

preferable to
means 'more desirable than' and is therefore intensified by far, greatly, or much, not more, e.g. After a hundred and eighty (skips) an unclear head seemed much preferable to more skips (Kingsley Amis).

preference.
The alternatives are introduced by for and over, e.g. The preference for a single word over a phrase or clause (Anthony Burgess); but in preference is followed by to, e.g. Both were sensitive to artistic impressions musical in preference to plastic or pictorial (James Joyce).

prejudice (1) = bias, is followed by against or in favour of; (2) = detriment, is followed by to; (3) = injury, is followed by of (in the phrase to the prejudice of).

prepared: to be prepared to, to be willing to, has been criticized as officialese by some authorities, but is now established usage, e.g. One should kill oneself, which, of course, I was not prepared to do (Cyril Connolly).

prerequisite
see perquisite.

prescribe,
to lay down as a rule be followed; proscribe, to forbid by law.

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presently (1) After a short time, e.g. Presently we left the table and sat in the garden-room (Evelyn Waugh). (2) At present, currently, e.g. The praise presently being heaped upon him (The Economist).
° Sense (2) (for long current in American English) is regarded as incorrect by some people but is widely used and often sounds more natural than at present.

prestigious
(1) Characterized by juggling or magic, delusive, deceptive, e.g. The prestigious balancing act which he was constantly obliged to perform (TLS): now rare. (2) Having or showing prestige, e.g. A career in pure science is still more socially prestigious than one in engineering (The Times): a fully acceptable sense.

prevaricate,
to speak or act evasively or misleadingly, e.g. I never have told a lie...On many occasions I have resorted to prevarication; but on great occasions I have always told the truth (G. B. Shaw); procrastinate, to postpone action, e.g. Hamlet...pronounces himself a procrastinator, an undecided man, even a coward (C. S. Lewis).

prevent is followed by the objective case and from + the gerund, or by the possessive case + the gerund, e.g. prevent me from going or prevent my going.
° Prevent me going is informal only.

° pre-war as an adverb, in, e.g., Some time pre-war there was a large contract out for tender (Daily Telegraph): prefer before the war.

pristine (1) Ancient, original, e.Stone which faithfully reproduced its pristine alternations of milk and cream (J. I. M. Stewart). (2) Having its original, unspoilt condition, e.g. Pristine snow reflects about 90 per cent of incident sunlight (Fred Hoyle).
° Pristine does not mean 'spotless', 'pure', or 'fresh'.

procrastinate:
see prevaricate.

prone (followed by to) is used like, and means much the same as, liable, except that it usually qualifies a personal subject, e.g. My literary temperament rendering me especially prone to 'all that kind of poisonous nonsense' (Cyril Connolly).

proportion
means 'a comparative part, share, or ratio'; it is not a mere synonym for part.

proscribe:
see prescribe.

protagonist,
the leading character in a story or incident.
° In Greek drama there was only one protagonist, but this is no

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reason to debar the use of the word in the plural, e.g. We...sometimes mistook a mere supernumerary in a fine dress for one of the protagonists (C. S. Lewis).
° Do not confuse with proponent: the word contains the Greek prefix prot- 'first', not the prefix pro- 'in favour of', and does not mean 'champion, advocate'.

protest (verb, transitive) to affirm solemnly, e.g. He barely attempted to protest his innocence (George Orwell).
° The sense 'protest against', e.g. in The residents have protested the sale, is Amer. only.

proven. It is not standard to use this as the ordinary past participle of prove in British English (it is standard Scots and Amer.); it is, however, common attributively in certain expressions, such as of proven ability.

provenance,
origin, place of origin, is used in Britain; the form provenience is its usual Amer. equivalent.

prudent, showing carefulness and foresight, e.g. It seemed prudent to inform him of my plans rather than let him hear about them indirectly; prudential, involving or marked by prudence, e.g. The humble little outfit of prudential maxims which really underlay much of the talk about Shakespeare's characters (C. S. Lewis).

pry, to prise (open, etc.): chiefly Amer., but occasionally in British literary use, e.g. For her to pry his fingers open (David Garnett). The normal sense is 'peer' or 'inquire'.

quadrillion
see billion.

question (1) No question that (sometimes but), no doubt that, e.g. There can be no question that the burning of Joan of Arc must have been a most instructive and interesting experiment (G. B. Shaw); There is no question but Leslie was an unusually handsome boy (Anthony Powell).
(2) No question of, no possibility of, e.g. There can be no question of tabulating successes and failures and trying to decide whether the successes are too numerous to be accounted for by chance (C. S. Lewis). See also beg the question,leading question.

quote (noun = quotation) is informal only (except in Printing and Commerce).

° re (in the matter of, referring to) is better avoided and should not be used for 'about, concerning'.

reason. The reason (why)..is..should be followed by that, not because, e.g. The reason why such a suggestion sounds hopeless...is that few people are able to imagine the radio being used for the dissemination of anything except tripe (George Orwell).

recoup (1) (transitive) to recompense (oneself or a person) for (a loss

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or expenditure), e.g. Dixon felt he could recoup himself a little for the expensiveness of the drinks (Kingsley Amis); also to recoup one's losses; (2) (intransitive) to make good one's loss, e.g. I had...acquired so many debts that if I didn't return to England to recoup, we might have to run for it (Chaim Bermant).
° This word is not synonymous with recuperate except partly in sense (2) above ('to make good one's loss').

recuperate
(1) (intransitive) to recover from exhaustion, ill-health, financial loss, etc., e.g. I've got a good mind...to put all my winnings on red and give him a chance to recuperate (Graham Greene); (2) (transitive) to recover (health, a loss, material). In sense (2) recover is preferable.

redolent, smelling of something, e.g. Corley's breath redolent of rotten cornjuice (James Joyce); also used figuratively to mean 'strongly suggestive or reminiscent of', e.g. The missive most redolent of money and sex (Martin Amis).

referendum.
° For the plural, referendums is preferable to referenda.

refute, to prove (a statement, opinion, accusation, etc.), to be false, e.g. The case against most of them must have been so easily refuted that they could hardly rank as suspects (Rebecca West); to prove (a person) to be in error, e.g. One of those German scholars whose function is to be refuted in a footnote (Frederic Raphael).
° Refute does not mean 'deny' or 'repudiate' (an allegation etc.).

regalia is a plural noun, meaning 'emblems of royalty or of an order'. It has no singular in ordinary English.

region: in the region of, unwieldy periphrasis for roundabout, is better avoided.

register office
is the official term for the institution informally often called the registry office.

regretfully,
in a regretful manner; regrettably, it is to be regretted (that).
° Regretfully should not be used where regrettably is intended: The investigators, who must regretfully remain anonymous (TLS), reads as a guess at the investigators' feelings instead of an expression of the writer's opinion, which was what was intended. The influence of hopefully (2) may be discernible here.

renege (intransitive), to fail to fulfil an agreement or undertaking, is usually constructed with on, e.g. It...reneged on Britain's commitment to the East African Asians (The Times).

resource is often confused with recourse and resort. Resource means (1) a reserve upon which one can draw (often used in the plural); (2)

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an action or procedure to which one can turn in difficulty, an expedient; (3) mental capabilities for amusing oneself, etc. (often used in the plural, e.g. Left to his own resources); (4) ability to deal with a crisis, e.g. A man of infinite resource. Recourse means the action of turning to a possible source of help; frequently in the phrases have recourse to, without recourse to. Resort means (1) the action of turning to a possible source of help (= recourse; but resorting is more usual than resort after without); frequently in the phrase in the last resort, as a last expedient, in the end; (2) a thing to which one can turn in difficulty.

responsible for
(1) Liable to be called to account for, e.g. I'm not responsible for what uncle Percy does (E. M. Forster).
(2) Obliged to take care of or carry out, e.g. Both they and the singers, who were responsible for their respective duties (NEB).
(3) Being the cause of, e.g. A war-criminal responsible for so many unidentified deaths (Graham Greene).
° Beware of using senses (1) or (2) in expressions in which sense (3) can be understood, with absurd results, e.g. Now, as Secretary for Trade, he is directly responsible for pollution (The Times).

restive (1) Unmanageable, rejecting control, obstinate, e.g. The I.L.P....had been increasingly restive during the second Labour government, and now, refusing to accept Labour-party discipline in the house of commons, voluntarily disaffiliated from the Labour party (A. J. P. Taylor).
(2) Restless, fidgety, e.g. The audiences were not bad, though apt to be restive and noisy at the back (J. B. Priestley).
° Sense (2) is objected to by some authorities but is quite commonly used by good writers.

revenge: one revenges oneself or a wrong (on an offender); one is revenged (for a wrong): the noun is revenge, and the idea is usually of satisfaction of the offended party's resentment. Cf. avenge.

reverend, deserving reverence; reverent, showing reverence. (The) Revd, plural Revds, is the abbreviation of Reverend as a clergy title (not Rev.).

reversal is the noun corresponding to the verb reverse; reversion is the noun corresponding to the verb revert.

same. ° It is non-standard to use the phrase same as as a kind of conjunction meaning 'in the same way as, just as', e.g. But I shouldn't be able to serve them personally, same as I do now (L. P. Hartley).
° The phrase same like, used for just like or in the same way as, is illiterate, e.g. I have rich friends, same like you (Iris Murdoch).

sanction (verb) to give approval to, to authorize, e.g. This council sanctioned the proclamation of a state of war with Germany from 11 p.m. (A. J. P. Taylor).
° It does not mean 'impose sanctions on'.

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sc. (short for Latin scilicet = scire licet one is permitted to know) introduces (1) a word to be supplied, e.g. He asserted that he had met him (sc. the defendant) on that evening, or (2) a word to be substituted for one already used, in order to render an expression intelligible, e.g. 'I wouldn't of (sc. have) done' was her answer.

scabrous (1) (In Botany and Zoology) having a rough surface. (2) Encrusted with dirt, grimy, e.g. The streaky green distempered walls and the scabrous wooden W.C. seat (John Braine). (3) Risqu,, salacious, indecent, e.g. Silly and scabrous titters about Greek pederasty (C. S. Lewis).
° Scabrous does not mean 'scathing, abusive, scurrilous'.

scarify, to loosen the surface of (soil, etc.); to make slight cuts in (skin, tissue) surgically.
° The verb scarify (pronounced scare-ify) 'scare, terrify', e.g. To be on the brink of a great happiness is a scarifying feeling (Noel Coward), is informal only.

scenario (1) An outline of the plof a play. (2) A film script giving details of scenes, stage-directions, etc. (3) An outline of an imagined (usually future) sequence of events, e.g. Several of the computer 'scenarios' include a catastrophic and sudden collapse of population (Observer).
° Sense (3) is valid when a detailed narrative of events that might happen under certain conditions is denoted. The word should not be used as a loose synonym for scene, situation, circumstance, etc.

scilicet: see sc.

Scottish is now the usual adjective; Scotch is restricted to a fairly large number of fixed expressions, e.g. Scotch broth, egg, whisky; Scots is used mainly for the Scottish dialect of English, in the names of regiments, and in Scotsman, Scotswoman (Scotchman, -woman are old-fashioned). To designate the inhabitants of Scotland, the plural noun Scots is normal.

seasonable,
suitable for the time of year, occurring at the right time or season, opportune; unseasonable occurring at the wrong time or season, e.g. You are apt to be pressed to drink a glass of vinegary port at an unseasonable hour (Somerset Maugham).
° Do not confuse with seasonal, occurring at or associated with a particular season, e.g. There is a certain seasonal tendency to think better of the Government...in spring (The Economist)

senior, superior
are followed by to. They contain the idea of 'more' (advanced in years, exalted in position, etc.) and so cannot be constructed with more...than, e.g. There are several officers senior, or superior in rank, to him, not... more senior, or more superior in rank, than him.

sensibility,
ability to feel, sensitiveness, delicacy of feeling, e.g. The

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man's moving fingers...showed no sign of acute sensibility (Graham Greene).
° Sensibility is not the noun corresponding to sensible meaning 'having good sense'; i.e. it does not mean 'possession of good sense'.

sensual, gratifying to the body; indulging oneself with physical pleasures, showing that one does this, e.g. His sensual eye took in her slim feminine figure (Angus Wilson); sensuous, affecting or appealing to the senses (without the pejorative implications of sensual), e.g. I got up and ran about the...meadow in my bare feet. I remember the sensuous pleasure of it (C. Day Lewis).

serendipity,
the making of pleasant discoveries by accident, or the knack or fact of doing this; the adjective (usually applied to a discovery, event, fact, etc.) is serendipitous.
° Serendipitous does not mean merely 'fortunate'.

sic (Latin for thus) is placed in brackets after a word that appears odd or erroneous to show that the word is quoted exactly as it stands in the original, e.g. Daisy Ashford's novel The Young Visiters (sic).

sick see ill.

° sit, stand.
The use of the past participle sat, stood with the verb to be, meaning to be sitting, standing, is non-standard, e.g. No really, I'd be sat there falling asleep if I did come (Kingsley Amis).

situation A useful noun for expressing the sense 'position of affairs, combination of circumstances' which may validly be preceded by a defining adjective, e.g. the financial, industrial, military, political, situation.
° The substitution of an attributive noun for an adjective before situation should be carefully considered. It should not be used when the resulting phrase will be tautologous (e.g. a crisis situation, people in work situations: crises and work are themselves situations). The placing of an attributive phrase before situation is nearly always ugly and should be avoided, e.g. The deep space situation, a balance-of-terror situation, a standing credit situation.
° The combination of ongoing with situation is a clich, to be avoided.

sled is Amer. for sledge; sleigh is a sledge for passengers that is drawn by horses (or reindeer).

so used adverbially as a means of linking two clauses and meaning 'therefore' may be preceded by and but need not be; e.g. Leopold Bloom is a modern Ulysses, so he has to encounter Sirens and a Cyclops (Anthony Burgess); I had received no word from Martha all day, so I was drawn back to the casino (Graham Greene).

so-called (1) has long been used in the sense 'called by this term, but not entitled to it'; (2) is now often used quite neutrally,

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without implication of incorrectness, especially in Science.

sort of see kind of.

specialty,
except for its use in Law, is an equivalent of speciality restricted to North America.

spectate, to be a spectator, is at best informal.
° Watch is usually an adequate substitute, e.g. in A spectating, as opposed to a reading, audience (Listener).

strata is the plural of stratum.
° It is incorrect to treat it as a singular noun, e.g. in The movement has...sunk to a wider and more anonymous strata.

style. (1) Adjective + -style used to qualify a noun, e.g. European-style clothing, contemporary-style dancing, is acceptable.
(2) Adjective or noun + -style, forming an adverb, is somewhat informal, e.g. A revolution, British-style (A. J. P. Taylor).

substantial,
actually existing; real value; of solid material; having much property; in essentials; e.g. substantial damages, progress; a substantial house, yeoman; substantial agreement.
° It is not merely a synonym of large.

substantive
(adjective) is used mainly in technical senses; e.g. substantive rank, in the services, is permanent, not acting or temporary.

substitute
(verb) to put (someone or something) in place of another: constructed with for; e.g. Democracy substitutes election by the incompetent many for appointment by the corrupt few (G. B. Shaw).
° The sense 'replace (someone or something) by or with another' is incorrect, or at best highly informal, e.g. in Having substituted her hat with a steel safety helmet, she went on a tour of the site (better, Having replaced her hat...with or Having substituted a steel safety helmet for...)

such as see like.

superior see senior

suppositious,
hypothetical, conjectural; supposititious, fraudulently substituted (especially of a child displacing a real heir), e.g. Russia is the supposititious child of necessity in the household of theory (H. G. Wells).

synchronize
(transitive), to make to occur at the same time, e.g. Everyday cordialities would be synchronized with gazes of rapt ardour (Martin Amis).
° It is not a synonym for combine or co-ordinate.

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than see
different,
other than,
prefer,
senior.

thankfully
see hopefully.

the (article). When a name like The Times or The Hague is used attributively, The is dropped, e.g. A Times correspondent, Last year's Hague conference. If the precedes the name in such a construction, it belongs to the succeeding noun, not to the name, and is therefore not given a capital initial (or italics), e.g. A report from the Times correspondent.

the (adverb) prefixed to a comparative means 'thereby' or 'by so much', e.g. What student is the better for mastering these futile distinctions? This combination can enter into the further construction seen in The more the merrier (i.e. 'by how much more, by that much merrier'). It cannot enter into a construction with than: the tendency to insert it before more and less (putting any the more, none the less for anymore, no less) should be resisted, e.g. in The intellectual release had been no less (not none the less) marked than the physical.

then may be used as an adjective preceding a noun as a neat alternative to at that time or similar phrase, e.g. Hearing that they were on personal terms with the then Prime Minister (Frederic Raphael).
° It should not be placed before the noun if it would sound equally well in its usual position, e.g. Harold Macmillan was the then Prime Minister could equally well be was then the Prime Minister. The same applies to an adverbial use of then before attributive adjectives, e.g. The then existing constitution: write The constitution then existing.

there- adverbs, e.g. therein, thereon, thereof, etc., belong mainly to very formal diction and should be avoided in ordinary writing (apart from certain idiomatic adverbs, e.g. thereabouts, thereby, thereupon); e.g. We did not question this reasoning, and there lay our mistake (Evelyn Waugh): a lesser writer might have written therein. But such adverbs can be employed for special effectiveness, e.g. This idea brought him rocketing back to earth. But he stood thereupon like a giant (Iris Murdoch).

through, up to and including, e.g. Friday through Tuesday, though useful, is Amer. only.

too followed by an adjective used attributively should be confined to poetry or special effects in prose, e.g. Metropolis, that too-great city (W. H. Auden); A small too-pretty house (Graham Greene).
° In normal prose it is a clumsy construction, e.g. The crash came during a too-tight loop.

tooth-comb

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and fine tooth-comb, arising from a misapprehension of fine-tooth comb, are now established expressions whose illogicality it is pedantic to object to.

tortuous, torturous.
Do not confuse: tortuous means (1) twisting, e.g. Through tortuous lanes where the overhanging boughs whipped the windscreen (Evelyn Waugh); (2) devious, e.g. Control had his reasons; they were usually so bloody tortuous it took you a week to work them out (John le Carr,). Torturous means 'involving torture, excruciating', e.g. Torturously original inlay-work (TLS).

transcendent,
surpassing (e.g. Of transcendent importance), (of God) above and distinct from the universe, e.g. Such transcendent power does not come from us, but is God's alone (NEB); transcendental, visionary, idealistic, beyond experience, etc., e.g. Most of those who have been near death have also described some kind of mystical or transcendental experience (British Medical Journal). (Other more technical senses of each word are ignored here.)

transpire (figuratively): (1) To leak out, come to be known, e.g. What had transpired concerning that father was not so reassuring (John Galsworthy). (2) To come about, take place, e.g. What transpired between them is unknown (David Cecil).
° Sense (2), probably arising from the misunderstanding of sentences like 'What had transpired during his absence he did not know', is chiefly informal. It is regarded by many people as unacceptable, especially if the idea of something emerging from ignorance is absent: it should therefore not be used in sentences like A storm transpired.

trillion see billion.

triumphal,
of or celebrating a triumph, e.g. A triumphal arch; triumphant, conquering, exultant.

try (verb) in writing normally followed by the to- infinitive: try and + bare infinitive is informal.

turbid (1) thick, dense; (2) confused, disordered, e.g. In an access of despair had sought death in the turbid Seine (W. Somerset Maugham).
Turgid (1) swollen; (2) (of language) inflated, grandiloquent, e.g. Some of them are turgid, swollen with that kind of intellectual bombast which never rises to gusto (G. H. Vallins).

underlay (verb) (past underlaid) to lay something under (a thing), e.g. Underlaid the tiles with felt: a somewhat rare verb; underlie (past tense underlay, past participle underlain) to lie under; to be the basis of; to exist beneath the surface of, e.g. The arrogance that underlay their cool good manners (Doris Lessing).

unequivocal,
not ambiguous, unmistakable; similarly unequivocally adverb, e.g. Made her intentions unequivocally clear.

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° The forms unequivocable, -ably, sometimes seen, are erroneous.

unexceptionable, -al
see exceptionable.

unique (1) Being the only one of its kind, e.g. The fighting quality that gives war its unique power over the imagination (G. B. Shaw): in this sense unique cannot be qualified by adverbs like absolutely, most, quite, so, thoroughly, etc. (2) Unusual, remarkable, singular, e.g. A passionate human insight so unique in her experience that she felt it to be unique in human experience (Muriel Spark).
° Sense (2) is regarded by many people as incorrect. Substitute one of the synonyms given above, or whatever other adjective is appropriate.

unlike (adverb) may govern a noun, noun phrase, or pronoun, just as like may, e.g. A sarcasm unlike ordinary sarcasm (V. S. Pritchett). It may not govern a clause with or without ellipsis of the verb, e.g. He was unlike he had ever been; Unlike in countries of lesser economic importance.

° various cannot be used as a pronoun followed by of (as, for example, several can), as (wrongly) in The two ministers...concerned have been paying private visits to various of the Commonwealth representatives.

venal, able to be bribed, influenced by bribery; venial, pardonable.

vengeance see avenge.

verbal (1) of or in words; (2) of a verb; (3) spoken rather than written.
° Some people reject sense (3) as illogical and prefer oral. However, verbal is the usual term in a number of idioms, such as verbal communication, contract, evidence.

verge (verb) in verge on, upon, to border on, e.g. He told two or three stories verging on the improper (John Galsworthy), is in origin a different word from verge in verge to, towards to incline towards, approach, e.g. The London docks, where industrial disputes always verged towards violence (A. J. P. Taylor). Both are acceptable.

vermin is usually treated as plural, e.g. A lot of parasites, vermin who feed on God's love and charity (Joyce Cary).

via (1) By way of (a place), e.g. To London via Reading. (2) By means of, through the agency of, e.g. Other things can...be taught...via the air, via television, via teaching machines, and so on (E. F. Schumacher); I sent it via my secretary.
° Sense (2) is sometimes criticized, but is certainly acceptable in informal use.

waive to refrain from using or insisting on, to forgo or dispense with, e.g. The satisfaction...of waiving the rights which my preaching gives me (NEB).
° Do not confuse this with wave, chiefly in conjunction with

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aside, away, as (wrongly) in But the Earl simply waived the subject away with his hand (Trollope).

want, need
(verbs) in the sense 'require' can be followed (1) by a gerund as object, e.g. Your hair needs or wants cutting or (2) by an object and a past participle as complement to the object (with the verb 'to be' omitted), e.g. We want or need this changed.
° The idiom We want or need this changing (perhaps a mixture of the two constructions, but having the sense of (2)) is informal only.

well is joined by a hyphen to following participle when the combination is used attributively, e.g. A well-worn argument. Predicatively a hyphen is not necessary unless the combination is to be distinguished in meaning from the two words written separately, e.g. He is well-spoken but The words were well spoken.

what ever, when ever, where ever:
see ever.

whence meaning 'from where'. does not need to be preceded by from.

who ever see ever.

whoever, any one who, no matter who: use whoever for the objective case as well as the subjective, rather than whomever, which is rather stilted.

-wise (suffix) added to nouns (1) forming adverbs of manner, is very well established, but is now, except in fixed expressions like clockwise, rather literary or poetic, e.g. The Saint wears tight yellow trousers...and is silkily shaven Romanwise (TLS); (2) forming viewpoint adverbs (meaning 'as regards--'), e.g. I can eat only Cox's Orange Pippins, and am in mourning applewise from April to October (Iris Murdoch).
° (2) is widely regarded as unacceptable in formal usage.
° Adverbs of type (2) are formed on nouns only, not on adjectives: hence sentences like The ratepayers would have to shoulder an extra burden financial-wise are incorrect (substitute...burden finance-wise or financial burden).

° without = 'unless' is illiterate, e.g. Without you have a bit of class already, your town gets no new theatre (Listener).
See also hardly.

womankind is better than womenkind (cf.mankind).

worth while
is usually written as two words predicatively, but as one attributively, e.g. He thought it worth while, or a worthwhile undertaking, to publish the method.

write (to compose a letter) with indirect personal object, e.g. I will write you about it, is not acceptable British English (but is good Amer. English).

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4.0 Grammar

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differently. For the changes in spelling that the addition of -ly may require, see -ly.

Normally the use of the ordinary adjective as an adverb, without -ly, is non-standard, e.g.

I was sent for special
The Americans speak different from us
They just put down their tools sudden and cut and run

There are, however, a number of words which are both adjective and adverb and cannot add the adverbial ending -ly:

early fast much
enough little straight
far low

Some other adjectives can be used as adverbs both with and without -ly. The two forms have different meanings:

deep high near
hard late

The forms without -ly are the adverbs more closely similar in meaning to the adjectives, as the following examples illustrate:

deep: Still waters run deep
He read deep into the night

hard: They hit me hard in the chest
He lost his hard-earned money
We will be hard put to it to be ready by Christmas

high: It soared high above us
Don't fix your hopes too high

late: I will stay up late to finish it
A drawing dated as late as 1960

near: He won't come near me
As near as makes no difference
Near-famine conditions

The forms with -ly have meanings more remote from those of the adjectives:

deeply is chiefly figurative, e.g. Deeply in love
hardly = 'scarcely', e.g. He hardly earned his money
highly is chiefly figurative, e.g. Don't value possessions too highly
lately = 'recently', e.g. I have been very tired lately
nearly = 'almost', e.g. The conditions were nearly those of a famine

° The forms with and without -ly are not interchangeable and should not be confused.

See also -lily adverbs

4.3 article, omission of
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To omit, or not to omit, a (an) and the?

Omission of the definite or indefinite article before a noun or noun phrase in apposition to a name is a journalistic device, e.g.

Clarissa, American business woman, comes to England
(Radio Times)
Nansen, hero and humanitarian, moves among them
(The Times)

It is more natural to write an American business woman, the hero and humanitarian.

Similarly, when the name is in apposition to the noun or noun phrase, and the article is omitted, the effect is of journalistic style, e.g.

NUM President Arthur Scargill
Best-selling novelist Barbara Cartland
Unemployed labourer William Smith

Preferably write: The NUM President, The best-selling novelist, An unemployed labourer (with a comma before and after the name which follows).

After as it is possible to omit a or the, e.g.

As manipulator of words, the author reminded me of X.Y.
The Soviet system could no longer be regarded as sole model for Communism everywhere

It is preferable not to omit these words, however, except where the noun or noun phrase following is treated as a kind of generic mass noun, e.g.

The vivid relation between himself, as man, and the sunflower, as sunflower (D. H. Lawrence)

4.4 as, case following

In the following sentences, formal usage requires the subjective case (I, he, she, we, they) because the pronoun would be the subject if a verb were supplied:

You are just as intelligent as he (in full, as he is)
Widmerpool...might not have heard the motif so often as I (Anthony Powell) (in full, as I had

Informal usage permits You are just as intelligent as him.

Formal English uses the objective case (me, him, her, us, them) only when the pronoun would be the object if a verb were supplied:

I thought you preferred John to Mary, but I see that you like her just as much as him (which means...just as much as you like him)

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In real usage, sentences like this are rare and not very natural. It is more usual for the verb to be included in the sentence or for the thought to be expressed in a different construction.

4.5 as if, as though

For the tense following these see as if, as though.

4.6 auxiliary verbs

There are sixteen auxiliary verbs in English, three primary auxiliaries (used in the compounding of ordinary verbs) and thirteen modal auxiliaries (used to express mood, and, to some extent, tense).

Primary: be, do, have

Modal: can
could
dare
may
might
must
need
ought (to)
shall
should
used (to)
will
would

Auxiliaries differ from regular verbs in the following ways:

1. They can precede the negative not, instead of taking the do not construction, e.g. I cannot but I do not know;

2. They can precede the subject in questions, instead of taking the do construction, e.g. Can you hear but Do you know.

   The modal auxiliaries additionally differ from regular verbs in the following ways:

3. They are invariable: they do not add -s for the third person present, and do not form a separate past tense in -ed; e.g. He must go; he must have seen it.

4. They are usually followed by the bare infinitive; e.g. He will go, he can go (not 'to go' as with other verbs, e.g. He intends to go, he is able to go).

Use of auxiliaries

In reported speech and some other that-clauses can, may, shall, and will become could, might, should, and would for the past tense:

He said that he could do it straight away
I told you that I might arrive unexpectedly
I knew that when I grew up I should be a writer (George Orwell)
Did you think that the money you brought would be enough?

In clauses of this kind, the auxiliaries must, need, and ought, which

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normally refer to the present tense, can also be used for the past tense:

I had meant to return direct to Paris, but this business...meant that I must go to London (Evelyn Waugh)
To go to church had made her feel she need not reproach herself for impropriety (V. S. Pritchett)
She was quite aware that she ought not to quarter Freddy there (G. B. Shaw)

Note that this use is restricted to that-clauses. It would not be permissible to use must, need, or ought for the past tense in a main sentence; for example, one could not say: Yesterday I must go.

Further discussion of the use of auxiliary verbs will be found under

"can and may" in topic 4.8,
"dare" in topic 4.15,
"have" in topic 4.21,
"need" in topic 4.33,
"ought" in topic 4.37,
"shall and will" in topic 4.43,
"should and would" in topic 4.44,
"used to" in topic 4.56,
"were or was" in topic 4.58.

4.7 but, case following

The personal pronoun following but (= 'except') should be in the case it would have if a verb were supplied.

I walked through the mud of the main street. Who but I? (Kipling)
Our uneducated brethren who have, under God, no defence but us (C. S. Lewis)

In the Kipling example I is used because it would be the subject of I walked. In the Lewis example us is used because it would be the object of who have (i.e. 'who have us as their only defence').

4.8 can and may

The auxiliary verbs can and may are both used to express permission, but may is more formal and polite:

I'm going to come and see you some time--may I?
(Evelyn Waugh)

4.9 collective nouns

Collective nouns are singular words that denote many individuals, e.g.

army
audience

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board (of directors)
choir
clan
class
club
committee
company
congregation
crowd
family
fleet
flock
gang
government
group
herd
jury
majority
militia
navy
orchestra
parliament
party (body of persons)
squad
swarm
team
tribe
union (i.e. trade union)

the aristocracy
the bourgeoisie
the Cabinet
the clergy
the elit,
the gentry
the intelligentsia
the laity
the nobility
the proletariat
the public
the upper class
the working class

It is normal for collective nouns, being singular, to be followed by singular verbs and pronouns (is, has, consists, and it in the examples below):

The Government is determined to beat inflation, as it has promised
Their family is huge: it consists of five boys and three girls
The bourgeoisie is despised for not being proletarian (C. S. Lewis)

The singular verb and pronouns are preferable unless the collective is clearly and unmistakably used to refer to separate individuals rather than to a united body, e.g.

The Cabinet has made its decision, but
The Cabinet are resuming their places around the table at Number 10 Downing Street
The Brigade of Guards is on parade, but
The Brigade of Guards are above average height

The singular should always be used if the collective noun is qualified by a singular word like this, that, every, etc.:

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This family is divided
Every team has its chance to win

If a relative clause follows, it must be which + singular verb or who + plural verb, e.g.

It was not the intelligentsia, but just intellectual society, which was gathered there (John Galsworthy)
The working party who had been preparing the decorations (Evelyn Waugh)

° Do not mix singular and plural, as (wrongly) in

The congregation were now dispersing.
It tended to form knots and groups

4.10 comparison of adjectives and adverbs

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extreme

The choice is largely a matter of style. Some examples will show how much variation there is in literary English.

With the suffixes:

An attitude of completest indifference (George Orwell)
The extremest forms of anti-Semitism (Lewis Namier)
You are so much honester than I am (Iris Murdoch)
Now the stupidest of us knows (C. S. Lewis)

With the adverbs:

I was a bit more clever than the other lads (Angus Wilson)
The most solemn of Jane Austen's beaux (Iris Murdoch)
Those periods which we think most tranquil (C. S. Lewis)

With a mixture in one sentence:

Only the dirtiest and most tipsy of cooks (Evelyn Waugh)

Even monosyllabic adjectives can sometimes take more and most:

(i) When two adjectives are compared with each other, e.g.

More dead than alive
More good than bad
More well-known than popular

This is standard (we would not say 'better than bad' or 'better-known than popular').

(ii) Occasionally, for stylistic reasons, e.g.

I am the more bad because I realize where my badness lies
(L. P. Hartley)
This was never more true than at present

(iii) Thoughtlessly, e.g.

Facts that should be more well known
The most well-dressed man in town
Wimbledon will be yet more hot tomorrow

° These are not acceptable: substitute better known, best dressed, and hotter.

4.11 comparisons

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The superlative is of course used when more than two are compared.

4.12 compound subject

A subject consisting of two singular nouns or noun phrases joined by and normally takes a plural verb:

My son and daughter are twins
Where to go and what to see were my main concern

If one half of the subject is the pronoun I or the pronoun you, and the other is a noun or third person singular pronoun (he, she, or it), or if the subject is you and I the verb must be plural.

He and I are good friends
Do my sister and I look alike?
You and your mother have similar talents
You and I are hardly acquainted

But if the phrase containing and represents a single item, it is followed by a singular verb:

The bread and butter was scattered on the floor
(W. Somerset Maugham)

And similarly if the two parts of the subject refer to a single individual:

His friend and legal adviser, John Smith, was present
My son and heir is safe!

See also "neither...nor" in topic 4.34 and "subjects joined by (either...) or" in topic 4.48

4.13 co-ordination

The linking of two main clauses by a comma alone, without any connecting conjunction, is sometimes said to be incorrect. It is on occasion used by good writers, however, as the examples show. It should be regarded as acceptable if used sparingly.

The peasants possess no harrows, they merely plough the soil several times over (George Orwell)
Charles carried a mackintosh over his arm, he was stooping a little (C. P. Snow)
I began to wonder when the Presidential Candidate would appear, he must have had a heavy handicap (Graham Greene)

4.14 correlative conjunctions

The correct placing of the pairs

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both...and neither...nor
either...or not only...but (also)

A sentence containing any of these pairs must be so constructed that the part of the sentence introduced by the first member of the pair (both, either, neither, or not only) is parallel in structure to the part introduced by the second member (and, or, neither, or but (also)).

The rule is that if one covers up the two correlative words and all the words between them, the remaining sentence should still be grammatical.

The following sentence from a typical newspaper advertisement illustrates this rule:

Candidates will have a background in either commercial electronics or university research

Because in precedes either, it need not be repeated after or. If it had followed either, it would have had to be inserted after or as well. But the sentence as given is the most economical structure possible.

In the following example the preposition of comes after either and must therefore be repeated after or:

He did not wish to pay the price either of peace
or of war (George Orwell)

This conforms with the rule stated above, while perhaps sounding better than of either peace or war (which would be as good grammatically).

It is, however, not uncommon for the conjunctions to be placed so that the two halves are not quite parallel, even in the writings of careful authors, e.g.

I end neither with a death nor a marriage
(W. Somerset Maugham)
People who either hadn't been asked to pay or
who were simply not troubling themselves (V. S. Pritchett)

In the first example, with belongs to both halves and needs to be repeated after nor. In the second, who precedes either and strictly need not be repeated after or.

These sentences exhibit fairly trivial slips that rarely cause difficulty (except in the case of not only: see only in topic 3.0.

° A more serious error is the placing of the first correlative conjunction too late, so that words belonging only to the first half are carried over to the second, resulting in a grammatical muddle, e.g.

The other Exocet was either destroyed or blew up (BBC News)

This should be carefully avoided.

4.15 dare
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The verb to dare can be used either like a regular verb or like an auxiliary verb. Either use is entirely acceptable (though in a particular context, one may sound better than the other).

As an ordinary verb it forms such parts as:

I dare I do not dare do I dare?
he dares he does not dare does he dare?
he dared he did not dare did he dare?
I would dare I have dared

As an auxiliary verb it forms:

I dare not he dared not
he dare not dared he?
dare he?

The first use, as an ordinary verb, is always acceptably followed by the to-infinitive, e.g.

I knew what I would find if I dared to look (Jean Rhys)
James did not dare to carry out the sentence (Frederic Raphael)

But many of the forms can also be followed by the bare infinitive. This sometimes sounds more natural:

None of which they'd dare go near (John Osborne)
Don't you dare put that light on (Shelagh Delaney)

The second use, as an auxiliary verb, normally requires the bare infinitive, e.g.

How dare he keep secrets from me? (G. B. Shaw)
He dared not risk being carried past his destination (C. S. Forester)

4.16 double passive

The construction whereby a passive infinitive directly follows a passive verb is correctly used in the following:

The prisoners were ordered to be shot
This music is intended to be played on a piano

The rule is that if the subject and the first passive verb can be changed into the active, leaving the passive infinitive intact, the sentence is correctly formed. The examples above (if a subject, say he, is supplied) can be changed back to:

He ordered the prisoners to be shot
He intends this music to be played on a piano

In other words, the passive infinitive is not part of the passive construction. An active infinitive could equally well be part of the sentence, e.g.

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The prisoners were ordered to march

The examples below violate the rule because both the passive verb and the passive infinitive have to be made active in order to form a grammatical sentence:

The order was attempted to be carried out
(active: He attempted to carry out the order)

A new definition was sought to be inserted in the Bill
(active: He sought to insert a new definition in the Bill)

This 'double passive' construction is unacceptable.

The passive of the verbs to fear and to say can be followed by either an active or a passive infinitive, e.g.

(i) The passengers are feared to have drowned
The escaped prisoner is said to be very dangerous

or

(ii) The passengers are feared to have been killed
The escaped prisoner is said to have been sighted

The construction at (ii) is not the double passive and is entirely acceptable. Both constructions are sometimes found with other verbs of saying (e.g. to allege, to assert, to imply):

Morris demonstrated that Mr Elton was obviously implied to be impotent (David Lodge)

4.17 either...or:

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It is often uncertain what personal pronoun should be used to refer back to the indefinite pronouns and adjectives in the following list:

any	everybody
anybody	everyone
anyone	no (+ noun)
each	nobody
every (+ noun)	none
no one	somebody
some (+ noun)	someone

and also to refer back to (a) person, used indefinitely, or a male and female noun linked by (either...) or or neither... nor, e.g.

Has anybody eaten his/their lunch yet?
A person who is upset may vent his/their feelings on his/their family
Neither John nor Mary has a home of their/his or her own

If it is known that the individuals referred to are all of the same sex, there is no difficulty; use he or she as appropriate:

Everyone in the women's movement has had her own experience of sexual discrimination

If, however, the sex of those referred to is unknown or deliberately left indefinite, or if the reference is to a mixed group, the difficulty arises that English has no singular pronoun to denote common gender.

The grammarians' recommendation, during the past two centuries, has been that he (him, himself, his) should be used. Many good writers follow this:

Everyone talked at the top of his voice (W. Somerset Maugham)
Everyone took his place in a half-circle about the fire
(Malcolm Bradbury)
(The context of each shows that the company was mixed.)

The long street in which nobody knows his neighbour
(G. B. Shaw)
Each person should give as he has decided for himself (NEB)

Popular usage, however, has for at least five centuries favoured the plural pronoun they (them, themselves, their).

This is entirely acceptable in informal speech:

Nobody would ever marry if they thought it over
(G. B. Shaw)
It's the sort of thing any of us would dislike, wouldn't they?
(C. P. Snow)

It is by no means uncommon in more formal contexts:

Nobody stopped to stare, everyone had themselves to think about
(Susan Hill)
His own family were occupied, each with their particular guests
(Evelyn Waugh)

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Delavacquerie allowed everyone to examine the proofs as long as they wished (Anthony Powell)

(The context of the second and third example shows that the company was mixed.)

Many people regard it as inequitable that the masculine pronoun he should be used to include both sexes, and therefore prefer to use they.

One can avoid the difficulty from time to time by writing he or she, as many writers do on awkward occasions:

Nobody has room in his or her life for more than one such relationship at a time (G. B. Shaw)

But this grows unwieldy with repetition:

If I ever wished to disconcert anyone, all I had to do was to ask him (or her) how many friends he/she had (Frederic Raphael)

There are some contexts in which neither he nor they will seem objectionable. In others, where he and they both seem inappropriate for the reasons given, it may be necessary simply to recast the sentence.

4.20 group possessive

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4.22 he who, she who

He who and she who are correctly used when he and she are the subject of the main clause, and who is the subject of the relative clause:

He who hesitates is lost
She who was a star in the old play may find herself a super in the new (C. S. Lewis)

In these examples he and she are the subjects of is lost and may find respectively; who is the subject of hesitates and was.

He who and she who should not be treated as invariable. They should change to him who and her who if the personal pronouns are not the subject of the main clause:

The distinction between the man who gives with conviction and him (not he) who is simply buying a title

Similarly who must become whom if it is not the subject of the relative clause:

I sought him whom my soul loveth (Authorized Version)

See also who and whom (interrogative and relative pronouns).

4.23 -ics, nouns in

Nouns ending in -ics denoting subjects or disciplines are sometimes treated as singular and sometimes as plural. Examples are:

apologetics	genetics	optics
classics (as a study)	linguistics	phonetics
	mathematics	physics
dynamics	mechanics	politics
economics	metaphysics	statistics
electronics	obstetrics	tactics
ethics		

When used strictly as the name of a discipline they are treated as singular:

Psychometrics is unable to investigate the nature of intelligence (Guardian)
The quest for a hermeneutics (TLS)

So also when the complement is singular:

Mathematics is his strong point

When used more loosely, to denote a manifestation of qualities, often accompanied by a possessive, they are treated as plural:

His politics were a mixture of fear, greed and envy

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(Joyce Cary)
I don't understand the mathematics of it, which are complicated
The acoustics in this hall are dreadful
Their tactics were cowardly

So also when they denote a set of activities or pattern of behaviour, as commonly with words like

acrobatics dramatics heroics
athletics gymnastics hysterics
callisthenics

E.g. The mental gymnastics required to believe this are beyond me

These words usually retain a plural verb even with a singular complement:

The acrobatics are just the social side (Tom Stoppard)

4.24 infinitive, present or perfect

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A literary example is:

Mr. McGregor threw down the sack on the stone floor in a way that would have been extremely painful to the Flopsy Bunnies, if they had happened to have been inside it (Beatrix Potter)

This should be avoided.

4.25 -ing (gerund and participle)

1. The -ing form of a verb can in some contexts be used in either of two constructions:

   a. as a gerund (verbal noun) with a noun or pronoun in the possessive standing before it, e.g.

      In the event of Randall's not going (Iris Murdoch)
      She did not like his being High Church (L. P. Hartley)

   b. as a participle with a noun in its ordinary form or a pronoun in the objective case standing before it, e.g.

      What further need would there have been to speak of another priest arising? (NEB)
      Dixon did not like him doing that (Kingsley Amis)

   The option of using either arises only when the word before the -ing form is a proper or personal noun (e.g. John, father, teacher) or a personal pronoun.

   It is sometimes said that the construction with the possessive (as in (a) above) is obligatory. This rule, in its strict form, should be disregarded. Instead one should, in formal usage, try to employ the possessive construction wherever it is possible and natural:

   To whom, without its being ordered, the waiter immediately brought a plate of eggs and bacon (Evelyn Waugh)
   The danger of Joyce's turning them into epigrams (Anthony Burgess)

   But it is certainly not wrong to use the non-possessive construction if it sounds more natural, as in the New English Bible quotation above.

   Moreover, there is sometimes a nuance of meaning. She did not like his being High Church suggests that she did not like the fact that he was High Church, and need not imply personal antipathy, whereas Dixon did not like him doing that suggests an element of repugnance to the person as well as to his action.

   When using most non-personal nouns (e.g. luggage, meaning, permission), groups of nouns (e.g. father and mother, surface area), non-personal pronouns (e.g. anything, something), and groups of pronouns (e.g. some of them), there is no choice of construction: the possessive would not sound idiomatic at all.

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Examples are:

Travellers in Italy could depend on their luggage not being stolen (G. B. Shaw)
Altogether removing possibility of its meaning being driven home (Anthony Powell)
His lines were cited...without his permission having been asked (The Times)
Due to her father and mother being married (Compton Mackenzie)
Owing to its surface area being so large relative to its weight (George Orwell)
The air of something unusual having happened (Arthur Conan Doyle)
He had no objection to some of them listening (Arnold Bennett)

When the word preceding the -ing form is a regular plural noun ending in -s, there is no spoken distinction between the possessive and the non-possessive form. It is unnecessary to write an apostrophe:

If she knew about her daughters attending the party (Anthony Powell)

2. There is also variation between the gerundial and the participial uses of the -ing form after nouns like difficulty, point, trouble, and use.

Formal English requires the gerundial use, the gerund being introduced by in (or of after use):

There was...no difficulty in finding parking space (David Lodge)
There doesn't seem much point in trying to explain everything (John Osborne)

Informal usage permits the placing of the -ing form immediately after the noun, forming a participial construction, e.g.

He had some trouble convincing Theo Craven (Lynne Reid Banks)
The chairman had difficulty concealing his irritation

° This is not acceptable in formal usage.

4.26 I or me, we or us, etc.

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Informal usage permits the objective case in both kinds of sentence, but this is not acceptable in formal style. It so happens that the subjective case often sounds stilted. It is then best to avoid the problem by providing the substitute verb do, or, if the preceding sentence contains an auxiliary, by repeating the auxiliary, e.g.

Who likes cooking?--I do
Who can cook?--I can

2. When a personal pronoun follows it is, it was, it may be, it could have been, etc., it should always have the subjective case:

Nobody could suspect that it was she
(Agatha Christie)
We are given no clue as to what it must have felt like to be he (C. S. Lewis)

Informal usage favours the objective case:

I thought it might have been him at the door
Don't tell me it's them again!

° This is not acceptable in formal usage.

When who or whom follows, the subjective case is obligatory in formal usage and quite usual informally:

It was I who painted the back door purple
It's they whom I shall be staying with in London

The informal use of the objective case often sounds substandard:

It was her who would get the blood off (Character in work by Patrick White)

(For agreement between the personal pronoun antecedent and the verb in It is I who etc., see I who, you who, etc.)

In constructions which have the form I am + noun or noun phrase + who, the verb following who agrees with the noun (the antecedent of who) and is therefore always in the third person (singular or plural):

I am the sort of person who likes peace and quiet
You are the fourth of my colleagues who's told me that
(Character in work by Angus Wilson)
('s = has, agreeing with the fourth)

The following is not standard, but must be explained by the uniqueness of the person denoted by the subject:

How then canst thou be a god that hidest thyself? (NEB)

4.27 I should or I would

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the adverbs rather and sooner.

1. Should is correct before verbs of liking, e.g. be glad, be inclined, care, like, and prefer:

   Would you like a beer?--I should prefer a cup of coffee, if you don't mind
   The very occasions on which we should most like to write a slashing review (C. S. Lewis)

2. Should is correct in tentative statements of opinion, with verbs such as guess, imagine, say, and think:

   I should imagine that you are right
   I should say so
   I shouldn't have thought it was difficult

3. Would is correct before the adverbs rather and sooner, e.g.

   I would truly rather be in the middle of this than sitting in that church in a tight collar (Susan Hill)

   Would is always correct with persons other than the first person singular and plural.

See also should and would

4.28 I who, you who, etc.

The verb following a personal pronoun (I, you, he, etc.) + who should agree with the pronoun and should not be in the third person singular unless the third person singular pronoun precedes who:

I, who have no savings to speak of, had to pay for the work

This remains so even if the personal pronoun is in the objective case:

They made me, who have no savings at all, pay for the work (not who has)

When it is (it was, etc.) precedes I who, etc., the same rule applies: the verb agrees with the personal pronoun:

It's I who have done it
It could have been we who were mistaken

Informal usage sometimes permits the third person to be used (especially when the verb to be follows who):

You who's supposed to be so practical!
Is it me who's supposed to be keeping an eye on you?
(Character in work by David Lodge)

° This is not acceptable in formal usage.

4.29 like

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As they all wore so many different clothes of identically the same kind...there may have been several more or several less (Evelyn Waugh)
For all we knew we were both bastards, although of course there might have been a ceremony (Graham Greene)

2. If there is no longer uncertainty about the event, or the matter was never put to the test, and therefore the event did not in fact occur, use might:

If that had come ten days ago my whole life might have been different (Evelyn Waugh)
You should not have let him come home alone, he might have got lost

° It is a common error to use may instead of might in these circumstances:

If he (President Galtieri) had not invaded,
then eventually the islands may have fallen into their lap

I am grateful for his intervention without which they may have remained in the refugee camp indefinitely

Schoenberg may never have gone atonal but for the break-up of his marriage

(These are all from recent newspaper articles. Might should be substituted for may in each.)

4.32 measurement, nouns of

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I weigh eleven stone Three hundredweight of coal

Metric measurements always take the plural form when not used attributively:

This measures three metres by two metres
Two kilos of sugar

Informally, some other nouns of measurement are used in the singular form in plural expressions, e.g.

That will be two pound fifty, please

° This is non-standard.

See also quantity, nouns of

4.33 need

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This auxiliary verb use is optional, not obligatory. The regular constructions are equally correct:

I do not think one needs to look...
One does not need to be...
Do I need to add...
Smaller than they need to be...

One should choose whichever sounds more natural. It is important, however, to avoid mixing the two kinds of construction, as in the two following examples:

One needs not be told that (etc.)
What proved vexing, it needs be said was (etc.)

4.34 neither...nor

Two singular subjects linked by neither...nor can be constructed with either a singular or a plural verb. Strictly and logically a singular verb is required (since both subjects are not thought of as governing the verb at the same time). When the two subjects are straightforward third person pronouns or nouns, it is best to follow this rule:

Neither he nor his wife has arrived
There is neither a book nor a picture in the house

Informal usage permits the plural and it has been common in the writings of good authors for a long time:

Neither painting nor fighting feed men (Ruskin)

When one of the two subjects is plural and the other singular, the verb should be made plural and the plural subject placed nearer to it:

Neither the teacher nor the pupils understand the problem

When one of the subjects is I or you and the other is a third person pronoun or a noun, or when one is I and the other you, the verb can be made to agree with the subject that is nearer to it. However, this does not always sound natural, e.g.

Neither my son nor I am good at figures

One can recast the sentence, but this can spoil the effect intended by using neither...nor. It is often better to use the plural, as good writers do:

Neither Isabel nor I are timid people (H. G. Wells)
Neither Emily nor I were quite prepared for the title (Anthony Powell)

This is not illogical if neither...nor is regarded as the negative of both...and.

4.35 neither (pronoun)

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above:

You ought to be pleased, oughtn't you? (not didn't you?)

In the same way do should not be used as a substitute verb for ought, e.g.

Ought he to go?--Yes, he ought (not he did)
You ought not to be pleased, ought you? (not did you?)

4.38 participles

A participle used in place of a verb in a subordinate clause must have an explicit subject to qualify. If no subject precedes the participle within the clause, the participle is understood to qualify the subject of the main sentence. In the following sentences the participles running and propped qualify the subjects she and we:

Running to catch a bus, she just missed it (Anthony Powell)
We both lay there, propped on our elbows (Lynne Reid Banks)

It is a frequent error to begin a sentence with a participial clause, with no subject expressed, and to continue it with a main clause in which the subject is not the word which the participle qualifies:

Driving along the road, the church appeared on our left
(We, not the church, is the subject of driving)

Having been relieved of his portfolio in 1976, the scheme was left to his successor at the Ministry to complete
(He, or a proper name, is the subject of having been relieved)

In sentences like these one must either recast the main clause so that its subject is the same as that of the subordinate clause, or recast the subordinate clause using a finite verb:

Driving along the road, we saw the church appear on our left
As we were driving along the road the church appeared on our left

Sometimes a subject can be supplied in the participial clause, the clause remaining otherwise unchanged. This is usually only possible when the participle is being or having:

Jones having been relieved of his portfolio in 1976, the scheme was left to his successor at the Ministry to complete

If the subject supplied in accordance with this rule is a personal pronoun it should be in the subjective case:

He being such a liar, no one will believe him when he tells the truth
He rose bearing her, she still weeping, and the others formed a procession behind (Iris Murdoch)

When the participial clause includes a subject it should not be separated by a comma from the participle:

Bernadette being her niece, she feels responsible for the girl's

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moral welfare (David Lodge)
(Not: Bernadette, being her niece, she...)

This in contrast with the punctuation of the other kind of participial clause, in which the participle qualifies the subject of the main sentence. If this type of participial clause follows the subject, it is either marked off by a pair of commas or not marked off at all:

The man, hoping to escape, jumped on to a bus
A man carrying a parcel jumped on to the bus

The rule that a participle must have an explicit subject does not apply to participial clauses whose subject is indefinite (= 'one' or 'people'). In these the clause is used adverbially, standing apart from and commenting on the content of the sentence:

Judging from his appearance, he has had a night out
Taking everything into consideration, you were lucky to escape
Roughly speaking, this is how it went

The participial clauses here are equivalent to 'If one judges...' 'If one takes...' 'If one speaks..' Expressions of this kind are entirely acceptable.

4.39 preposition at end

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to (C. P. Snow)

But notice that some prepositions cannot come at the end:

An annual sum, in return for which she agreed to give me house room (William Trevor)
During which week will the festival be held?

It would be unnatural to write Which she agreed to give me house room in return for, and Which week will the festival be held during?

Conversely, some relative clauses will not allow the preposition to stand before the relative pronoun:

The opposition (that) I ran up against was fierce
A sort of world apart which one can quite easily go through life without ever hearing about (George Orwell)

These cannot be changed to:

The opposition against which I ran up...
A sort of world apart without ever hearing about which...

One should be guided by what sounds natural. There is no need to alter the position of the preposition merely in deference to the alleged rule.

4.40 quantity, nouns of

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Are there any errors?--Yes, hundreds
He has dozens of friends
Many thousands of people are homeless

4.41 reflexive pronouns

The reflexive pronouns are normally used to refer back to the subject of the clause or sentence in which they occur, e.g.

I congratulated myself on outwitting everyone else
Can't you do anything for yourself?

Sometimes it is permissible to use a reflexive pronoun to refer to someone who is not the subject. Very often the person referred to may be the subject of a preceding or following clause, e.g.

It was their success, both with myself and others, that confirmed me in what has since been my career (Evelyn Waugh)
You have the feeling that all their adventures have happened to yourself (George Orwell)
He was furious with the woman, with a rancorous anger that surprised himself (Joyce Cary)

In each of the above, there is a nearby me, you, or he to which the reflexive refers, but to have written me, you, and him respectively in these sentences would not have been grammatically incorrect.

A reflexive pronoun is often used after such words as

as but for like
as for except than
but except for

E.g. For those who, like himself, felt it indelicate to raise an umbrella in the presence of death (Iris Murdoch)

It can be a very useful way to avoid the difficult choice between I, he, she, etc. (which often sounds stilted) and me, him, her, etc. (which are grammatically incorrect) after the words as, but, and than, e.g.

None of them was more surprised than myself that I'd spoken (Lynne Reid Banks)

Here than I would be strictly correct, while than me would be informal.

Naturally a reflexive pronoun cannot be used in the ways outlined above if confusion would result. One would not write:

John was as surprised as himself that he had been appointed

but would substitute the person's name, or he himself was, for himself, or recast the sentence.

4.42 relative clauses

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A relative clause is a clause introduced by a relative pronoun and used to qualify a preceding noun or pronoun (called its antecedent), e.g. The visitor (antecedent) whom (relative pronoun) you were expecting (remainder of relative clause) has arrived; He who hesitates is lost.

Exceptionally, there are nominal relative clauses in which the antecedent and relative pronoun are combined in one wh-pronoun, e.g. What you need is a drink: see what (relative pronoun).

Relative clauses can be either restrictive or non-restrictive. A restrictive relative clause serves to restrict the reference of the antecedent, e.g. A suitcase which has lost its handle is useless. Here the antecedent suitcase is defined or restricted by the clause.

A non-restrictive relative clause is used not to narrow the reference of the antecedent, but to add further information, e.g. He carried the suitcase, which had lost its handle, on one shoulder. Here the suitcase is already identified, and the relative clause adds explanatory information.

Notice that no commas are used to mark off a restrictive relative clause from the rest of the sentence, but when, as above, a non-restrictive relative clause comes in the middle of the sentence, it is marked off by a comma at each end.

There are two kinds of relative pronouns:
(i) The wh-type: who, whom, whose, which, and, in nominal relative clauses only, what.
(ii) The pronoun that (which can be omitted in some circumstances: see that (relative pronoun), omission of.

When one relative clause is followed by another, the second relative pronoun

(a) may or may not be preceded by a conjunction; and
(b) may or may not be omitted.

(a) A conjunction is not required if the second relative clause qualifies an antecedent which is a word inside the first relative clause:

I found a firm which had a large quantity of components
for which they had no use

Here for which...use qualifies components which is part of the relative clause qualifying firm. And or but should not be inserted before for which.

But if the two clauses are parallel, both qualifying the same antecedent, a conjunction is required:

Help me with these shelves which I have to take home but
which will not fit in my car

(b) The second relative pronoun can be omitted if (i) it qualifies the same antecedent as the first, and (ii) it plays the same part in its clause as the first (i.e. subject or object):

George, who takes infinite pains and (who)

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never cuts corners, is our most dependable worker

Here the second who qualifies the same antecedent (George) as the first who, and, like it, is the subject of its clause. It can therefore be omitted.

But if the second relative pronoun plays a different part in its clause, it cannot be omitted:

George, whom everybody likes but who rarely goes to a party, is shy

Here the first relative pronoun, whom, is the object, the second, who, is the subject, in their clauses. The second relative pronoun must be kept. This rule applies even if the two pronouns have the same form; it is the function that counts:

Like a child spelling out the letters of a word which he cannot read and which if he could would have meaning (Jean Rhys)

The second which cannot be omitted.

See also
preposition at end,
that (relative pronoun), omission of,
what (relative pronoun),
which or that (relative pronouns),
who and whom (interrogative and relative pronouns),
who or which (relative pronouns),
whose or of which in relative clauses,
who/whom or that (relative pronouns).

4.43 shall and will

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I will no longer accept responsibility for the fruitless
loss of life (Susan Hill)
'I don't think we will ask Mr. Fraser's opinion',
she said coldly (V. S. Pritchett)

2. For the second and third persons, singular and plural, the rule is exactly the converse.

a. You, he, she, it, or they will express the simple future, e.g.

Will it disturb you if I keep the lamp on for a bit?
(Susan Hill)
Seraphina will last much longer than a car. She'll probably
last longer than you will (Graham Greene)

b. You, he, she, it, or they shall express intention or determination on the part of the speaker or someone other than the actual subject of the verb, especially a promise made by the speaker to or about the subject, e.g.

Today you shall be with me in Paradise (NEB)
One day you shall know my full story (Evelyn Waugh)
Shall the common man be pushed back into the mud, or shall he not?
(George Orwell)

The two uses of will, and one of those of shall, are well illustrated by:

'I will follow you to the ends of the earth,' replied
Susan, passionately. 'It will not be necessary, said George.
'I am only going down to the coal-cellar. I shall spend the
next half-hour or so there.' (P. G. Wodehouse)

In informal usage I will and we will are quite often used for the simple future, e.g.

I will be a different person when I live in England
(Character in work by Jean Rhys)

More often the distinction is covered up by the contracted form 'll, e.g.

I don't quite know when I'll get the time to write again
(Susan Hill)

° The use of will for shall in the first person is not regarded as fully acceptable in formal usage.

4.44 should and would

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set eyes on (Anthony Powell)
Julia and I, who had left..., thinking we should not
return (Evelyn Waugh)

The person's imagined statement or thought at the time was:

These are the last I shall ever set eyes on
We shall not return

with shall, not will (see shall and will)

Second and third persons:

I told you that you would find Russian difficult to learn
He was there. Later, he would not be there
(Susan Hill)

The person's statement or thought at the time was

You will find Russian difficult to learn
He will not be there

b. The conditional.

First person:

I should view with the strongest disapproval any proposal to
abolish manhood suffrage (C. S. Lewis)
If we had not hurried we should never have got a seat

Second and third persons:

If you cared about your work, you would make more effort
Isobel would almost certainly have gone in any case
(Anthony Powell)

In informal usage, I would and we would are very common in both kinds of sentence:

I wondered whether I would have to wear a black suit
I would have been content, I would never have repeated it
(Both examples from Graham Greene)

The use of would with the first person is understandable, because should (in all persons) has a number of uses which can clash with the conditional and the future in the past; sometimes the context does not make it clear, for example, whether I should do means 'it would be the case that I did' or 'I ought to do', e.g.

I wondered whether, when I was cross-examined
I should admit that I knew the defendant

° This use of I would and we would is not, however, regarded as fully acceptable in formal language.

See also I should or I would

4.45 singular or plural

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One meets people who have learned actually to prefer the tinned fruit to the fresh (C. S. Lewis)

He did not want positively to suggest that she was dominant (Iris Murdoch)

On the other hand, it is quite natural in speech, and permissible in writing, to say:

What could it be like to actually live in France?
To really let the fact that these mothers were mothers sink in
(Both examples from Kingsley Amis)
Only one thing stops me from jumping up and screaming..., it is to deliberately think myself back into that hot light
(Doris Lessing)

2. Avoidance of ambiguity.

When an adverb closely qualifies the infinitive verb it may often be better to split the infinitive than to move the adverb to another position. The following example is ambiguous in writing, though in speech stress on certain words would make the meaning clear:

It fails completely to carry conviction

Either it means 'It totally fails...', in which case completely should precede fails, or it means ' It fails to carry complete conviction', in which case that should be written, or the infinitive should be split.

3. Avoidance of clumsiness.

It took more than an excited elderly man...socially to discompose him...(Anthony Powell)

In this example socially belongs closely with discompose: it is not 'to discompose in a social way' but 'to cause social discomposure' or 'to destroy social composure'. There are quite a number of adverb + verb collocations of this kind. When they occur in the infinitive, it may be better either to split the infinitive or to recast the sentence than to separate the adverb from the verb.

4. Unavoidable split infinitive.

There are certain adverbial constructions which must immediately precede the verb and therefore split the infinitive, e.g. more than:

Enough new ships are delivered to more than make up for the old ones being retired

And a writer may have sound stylistic reasons for allowing a parenthetic expression to split an infinitive:

It would be an act of gratuitous folly to, as he had put it to Mildred, make trouble for himself at this stage (Iris Murdoch)

4.47 -s plural or singular
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Some nouns, though they have the plural ending -s, are nevertheless treated as singulars, taking singular verbs and pronouns referring back to them.

1. News

2. Diseases:

measles rickets
mumps shingles

Measles and rickets can also be treated as ordinary plural nouns.

3. Games:

billiards dominoes ninepins
bowls draughts skittles
darts fives

4. Countries:

the Bahamas the Philippines
the Netherlands the United States

These are treated as singular when considered as a unit, which they commonly are in a political context, or when the complement is singular, e.g.

The Philippines is a predominantly agricultural country
The United States has withdrawn its ambassador

The Bahamas and the Philippines are also the geographical names of the groups of islands which the two nations comprise, and in this use can be treated as plurals, e.g.

The Bahamas were settled by British subjects

Flanders and Wales are always singular. So are the city names Athens, Brussels, Naples, etc.

See also -ics, nouns in

4.48 subjects joined by (either...) or

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emphasized' (OED), e.g.

On which rage or wantonness vented themselves (George Eliot)

When one of the subjects joined by or is plural, it is best to put the verb in the plural, and place the plural subject nearer to the verb:

Either the child or the parents are to blame

When one subject is I, we, or you, and the other is a noun or a third person pronoun, or when the subjects are you and I, the verb is usually made to agree with the nearer of the two subjects:

Either he or I am going to win
Either he or you have got to give in
Either you or your teacher has made a mistake

This form of expression very often sounds awkward, especially when the sentence is a question:

Am I or he going to win?
Is he or we wrong?

It is usually best to recast the sentence by adding another verb:

Am I going to win, or is he?
Is he wrong, or are we?
Either he has got to give in, or you have

4.49 subjunctive

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1. In that-clauses after words expressing command, hope, intention, wish, etc. Typical introducing words are

   be adamant that propose that
   demand that proposal that
   insist that resolve that
   be insistent that suggest that
   insistence that suggestion that

   Typical examples are:

   He had been insisting that they keep the night of the twenty-second free (C. P. Snow)
   Joseph was insistent that his wishes be carried out (W. Somerset Maugham)
   Chance...dictated that I be reading Sterne when...Bellow's new novel arrived (Frederic Raphael)
   Your suggestion that I fly out (David Lodge)

   Until recently this use of the subjunctive was restricted to very formal language, where it is still usual, e.g.

   The Lord Chancellor put the motion that the House go into Committee

   It is, however, a usual American idiom, and is now quite acceptable in British English, but there is no necessity to use the subjunctive in such contexts. Should or may with the infinitive, or (especially in informal use) the ordinary indicative, depending on the context, will do equally well:

   Your demand that he should pay the money back surprised him
   I insist that the boy goes to school this minute

   ° Beware of constructions in which the sense hangs on a fine distinction between subjunctive and indicative, e.g.

   The most important thing for Argentina is that Britain recognize her sovereignty over the Falklands

   The implication is that Britain does not recognize it. A small slip that changed recognize to recognizes would disastrously reverse this implication. The use of should recognize would render the sense quite unmistakable.

2. In certain concessive and conditional clauses, i.e. clauses introduced by though and if, the subjunctive can be used to express reserve on the part of the speaker about an action or state which is contemplated or in prospect, e.g.

   Though he be the devil himself he shall do as I say
   Though your sins be as scarlet, they shall be as white as snow (Authorized Version)
   It is a fine thing if a man endure the pain of undeserved suffering (NEB)
   The University is a place where a poor man, if he be virtuous, may live a life of dignity and simplicity (A. C. Benson)
   If this be true, then we are all to blame

   As the examples show, this is restricted to very formal and exalted

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language. It should not be used in ordinary prose, where sometimes the indicative and sometimes an auxiliary such as may are entirely acceptable, e.g.

Though he may be an expert, he should listen to advice
If this is the case, then I am in error

4.50 than, case following

A personal pronoun following than should have the case that it would have if a verb were supplied. In the following sentences, the subjective case is required because the personal pronoun would be the subject:

Other people have failed to grasp this, people much cleverer than I (in full, than I am)
We pay more rent than they (in full, than they do)

In the sentence below, the objective case is used, because the pronoun would be the object if there were a verb:

Jones treated his wife badly. I think that he liked his dog better than her (in full, than he liked her)

Informal English permits the objective case to be used, no matter what case the pronoun would have if a verb were supplied:

You do it very well. Much better than me

This is unacceptable in formal usage. The preferred alternative, with the subjective, often sounds stilted. When this is so, it can be avoided by supplying the verb:

We pay more rent than they do

The interrogative and relative pronoun whom is always used after than, rather than the subjective form who:

Professor Smith, than whom there is scarcely anyone better qualified to judge, believes it to be pre-Roman

4.51 that (conjunction), omission of

1. The conjunction that introducing a noun clause and used after verbs of saying, thinking, knowing, etc., can often be omitted in informal usage:

   I told him (that) he was wrong
   He knew (that) I was right
   Are you sure (that) this is the place?

   Generally speaking, the omission of that confers a familiar tone on the sentence, and is not usually appropriate in formal prose.

   That should never be omitted if other parts of the sentence (apart

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from the indirect object) intervene:

I told him, as I have told everyone, that he was wrong
Are you sure in your own mind that this is the place?

The omission of that makes it difficult, in written prose, to follow the sense.

2. When the conjunction that is part of the correlative pairs of conjunctions so...that and such... that, or of the compound conjunctions so that, now that, it can be omitted in informal usage.

° It should not be omitted in formal style:

He walked so fast (or at such a speed) that
I could not keep up
I'll move my car so that you can park in the drive
Are you lonely now that your children have left home?

4.52 that (relative pronoun), omission of

The relative pronoun that can often be omitted. Its omission is much more usual informally than formally.

In formal contexts the omission of that is best limited to relative clauses which are fairly short and which stand next to their antecedents:

The best thing (that) you can do is make up for lost time
None of the cars (that) I saw had been damaged
Nothing (that) I could say made any difference

That cannot be omitted when it is the subject of the relative clause, e.g.

Nothing that occurred to me made any difference
None of the cars that were under cover had been damaged

See also adverbial relative clauses and way, relative clause following.

4.53 there is or there are

In a sentence introduced by there + part of the verb to be, the latter agrees in number with the noun, noun phrase, or pronoun which follows:

There was a great deal to be said for this scheme
There are many advantages in doing it this way

In very informal language there is or there was is often heard before a plural:

There's two coloured-glass windows in the chapel
(Character in work by Evelyn Waugh)

° This is non-standard.

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4.54 to
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Used you to beat your mother? (G. B. Shaw)
You used not to have a moustache, used you? (Evelyn Waugh)

(ii) Negative: did not use to, didn't use to

Interrogative: did X use to?

This formation is the same as that used with regular verbs. Examples:

She didn't use to find sex revolting (John Braine)
Did you use to be a flirt? (Eleanor Farjeon)

ÜEither form is acceptable. On the whole used you to, used he to, etc. tend to sound rather stilted.

° The correct spellings of the negative forms are:

usedn't to and didn't use to

not:

usen't to and didn't used to

4.57 way, relative clause following

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He wore it with an air of melancholy, as though it were
court mourning (Evelyn Waugh)
(For a permissible exception see as if, as though. in topic 3.0)

3. In that-clauses after to wish, e.g.

I wish I were going instead of you

4. In the fixed expressions As it were, If I were you

Notice that in all these constructions the clause with were refers to something unreal, something that in fact is not or will not be the case.

Were may also be used in dependent questions, where there is doubt of the answer, e.g.

Hilliard wondered whether Barton were not right after all
(Susan Hill)
Her mother suddenly demanded to know if she were pregnant
(Joyce Cary)

This is not obligatory even in very formal prose. Was is acceptable instead.

4.59 we (with phrase following)

Expressions consisting of we or us followed by a qualifying word or phrase, e.g. we English, us English, are often misused with the wrong case of the first person plural pronoun. In fact the rules are exactly the same as for we or us standing alone.

If the expression is the subject, we should be used:

(Correct) Not always laughing as heartily as
we English are supposed to do (J. B. Priestley)
(Incorrect) We all make mistakes, even us
anarchists (Character in work by Alison Lurie)
(Substitute we anarchists)

If the expression is the object or the complement of a preposition, us should be used:

(Correct) To us English, Europe is not a
very vivid conception
(Incorrect) The Manchester Guardian has said some
nice things about we in the North-East

4.60 what (relative pronoun)

What can be used as a relative pronoun only when introducing nominal relative clauses, e.g.

So much of what you tell me is strange, different from
what I was led to expect (Jean Rhys)

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In this kind of relative clause, the antecedent and relative pronoun are combined in the one word what, which can be regarded as equivalent to that which or the thing(s) which.

° What cannot act as a relative pronoun qualifying an antecedent in standard English. This use is found only in non-standard speech, e.g.

The young gentleman what's arranged everything
(Character in work by Evelyn Waugh)

A what-clause used as the subject of a sentence almost always takes a singular verb, even if there is plural complement, e.g.

What one first became aware of was the pictures
(J. I. M. Stewart)
What interests him is less events...than the reverberations they set up
(Frederic Raphael)

Very occasionally the form of the sentence may under the plural more natural, e.g.

What once were great houses are now petty offices
I have few books, and what there are do not help me

4.61 which or that (relative pronouns)

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There is no infallible rule to determine which should be used. Some guidelines follow:

1. Which preferred.

   a. Clauses which add significant information often sound better with which, e.g.

      Was I counting on Israel to work some miracle which would give me the strength? (Lynne Reid Banks)
      Not nearly enough for the social position which they had to keep up (D. H. Lawrence)

   b. Clauses which are separated from their antecedent, especially when separated by another noun, sound better with which, e.g.

      Larry told her the story of the young airman which I narrated at the beginning of this book (W.Somerset Maugham)

   c. When a preposition governs the relative pronoun, which preceded by the preposition is often a better choice than that with the preposition at the end of the sentence (see also preposition at end),e,g.

      I'm telling you about a dream in which ordinary things are marvellous (William Trevor)
      (A dream that ordinary things are marvellous in would not sound natural)
      The inheritance to which we are born is one that nothing can destroy (NEB)
      (The inheritance that we are born to would sound very informal and unsuited to the context)

2. That preferred.

   In clauses that do not fall into the above categories that can usually be used. There is no reason to reject that if

   a. the antecedent is impersonal,
   b. the clause is restrictive,
   c. no preposition precedes the relative pronoun, and
   d. the sentence does not sound strained or excessively colloquial.

   Examples:

   I read the letters, none of them very revealing, that littered his writing table (Evelyn Waugh)
   He fell back on the old English courtesy that he had consciously perfected to combat the increasing irritability that came with old age and arthritis (Angus Wilson)

   In these examples, which would be acceptable, but is not necessary.

When the antecedent is an indefinite pronoun (e.g. anything, everything, nothing, something) or contains a superlative adjective qualifying the impersonal antecedent (e.g. the biggest car, the most expensive hat) English idiom tends to prefer that to which:

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Is there nothing small that the children could buy you for Christmas?
This is the most expensive hat that you could have bought

Note that that can sometimes be used when one is not sure whether to use who or which:

This was the creature, neither child nor woman, that drove me through the dusk that summer evening (Evelyn Waugh)

4.62 who and whom (interrogative and relative pronouns)

1. Formal usage restricts the use of the interrogative and relative pronoun who to the subject of the clause only, e.g.

   I who'd never read anything before but the newspaper (W. Somerset Maugham)

   When the pronoun is the object or the complement of a preposition, whom must be used:

   Why are we being served by a man whom neither of us likes? (William Trevor)
   The real question is food (or freedom) for whom (C. S. Lewis)
   A midget nobleman to whom all doors were open (Evelyn Waugh)

   ° The use of who as object or prepositional complement is acceptable informally, but should not be carried over into serious prose, e.g.

   Who are you looking for?
   The person who I'm looking for is rather elusive

   See also than, case following

2. Whom for who.

   Whom is sometimes mistakenly used for who because the writer believes it to be the object, or the complement of a preposition.

   a. For the interrogative pronoun the rule is: the case of the pronoun who/whom is determined by its role in the interrogative clause, not by any word in the main clause:

      He never had any doubt about who was the real credit to the family (J. I. M. Stewart)

      Who here is the subject of was. One should not be confused by about, which governs the whole clause, not who alone.

      The error is seen in:

      Whom among our poets...could be called one of the interior decorators of the 1950s?

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(Read Who..because it is the subject of the passive verb be called)

Whom is correct in:

He knew whom it was from (L. P. Hartley)
(Here whom is governed by from)
Whom he was supposed to be fooling, he couldn't imagine (David Lodge)
(Here whom is the object of fooling)

b. For the relative pronoun, when followed by a parenthetic clause such as they say, he thinks, I believe, etc., the rule is: the case of the pronoun who/whom is determined by the part it plays in the relative clause if the parenthetic statement is omitted:

Sheikh Yamani who they say is the richest man in the Middle East

(Not whom they say since who is the subject of is, not the object of say)

But whom is correct in:

Sheikh Yamani whom they believe to be the richest man in the Middle East

Here they believe is not parenthetic, since it could not be removed leaving the sentence intact. Whom is its object: the simple clause would be They believe him to be the richest man.

See also I who, you who, etc.

4.63 who or which (relative pronouns)
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The relative pronoun whose can be used as the possessive of which, i.e. with reference to a non-personal antecedent, just as much as it can as the possessive of who. The rule sometimes enunciated that of which must always be used after a non-personal antecedent should be ignored, as it is by good writers, e.g.

The little book whose yellowish pages she knew
(Virginia Woolf)
A robe whose weight and stiff folds expressed her repose
(Evelyn Waugh)
A narrow side street, whose windows had flower boxes and painted shutters (Doris Lessing)

In some sentences, of which would he almost impossible, e.g.

The lawns about whose closeness of cut his father worried the gardener daily (Susan Hill)

There is, of course, no rule prohibiting of which if it sounds natural, e.g.

A little town the name of which I have forgotten
(W. Somerset Maugham)

Whose can only be used as the non-personal possessive in relative clauses. Interrogative whose refers only to persons, as in Whose book is this?

4.65 who/whom or that (relative pronouns)

In formal usage, who/whom is always acceptable as the relative pronoun following an antecedent that denotes a person. (For the choice between who and whom see who and whom (interrogative and relative pronouns).

In non-restrictive relative clauses, i.e. those which add significant new information about an antecedent already defined, who/whom is obligatory, e.g.

It was not like Coulter, who was a cheerful man
(Susan Hill)

In restrictive relative clauses, i.e those which define or limit the reference of the antecedent, who/whom is usually quite acceptable:

The masters who taught me Divinity told me that biblical texts were highly untrustworthy (Evelyn Waugh)

It is generally felt that the relative pronoun that is more impersonal than who/whom, and is therefore slightly depreciatory if applied to a person. Hence it tends to be avoided in formal usage.

However, if

(i) the relative pronoun is the object, and
(ii) the personality of the antecedent is suppressed

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that may well be appropriate, e.g.

Then the woman that they actually caught and pinned down would not have been Margot (Evelyn Waugh)
They looked now just like the GIs that one saw in Viet Nam (David Lodge)

Informally that is acceptable with any personal antecedent, e.g.

You got it from the man that stole the horse (G.B.Shaw)
Honey, it's me that should apologize (David Lodge)

° This should be avoided in formal style.

4.66 you and I or you and me
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Between you and I

This last expression is very commonly heard. Between you and me should always be substituted.

A.0 Appendix A. Principles of Punctuation

A.1 apostrophe

1. Used to indicate the possessive case: see possessive case

2. Used to mark an omission, e.g. e'er, we'll, he's, '69.

° Sometimes written, but unnecessary, in a number of curtailed words, e.g. bus, cello, flu, phone, plane (not 'bus, etc.). See also plural formation.

A.2 brackets

See:

1. parentheses

2. square brackets

A.3 colon

1. Links two grammatically complete clauses, but marks a step forward, from introduction to main theme, from cause to effect, or from premiss to conclusion, e.g. To commit sin is to break God's law: sin, in fact, is lawlessness.

2. Introduces a list of items (a dash should not be added), e.g. The following were present: J. Smith, J. Brown, P. Thompson, M. Jones. It is used after such expressions as for example, namely, the following, to resume, to sum up.

A.4 comma

The least emphatic separating mark of punctuation, used:

1. Between adjectives which each qualify a noun in the same way, e.g. A cautious, eloquent man.

   But when adjectives qualify the noun in different ways, or when one adjective qualifies another, no comma is used, e.g. A distinguished foreign author, a bright red tie.

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2. To separate items (including the last) in a list of more than two items, e.g. Potatoes, peas, and carrots; Potatoes, peas, or carrots; Potatoes, peas, etc.; Red, white, and blue.

   ° But A black and white TV set.

3. To separate co-ordinated main clauses, e.g. Cars will turn here, and coaches will go straight on. But not when they are closely linked, e.g. Do as I tell you and you'll never regret it.

4. To mark the beginning and end of a parenthetical word or phrase, e.g. I am sure, however, that it will not happen; Fred, who is bald, complained of the cold.

   ° Not with restrictive relative clauses, e.g. Men who are bald should wear hats.

5. After a participial or verbless clause, a salutation, or a vocative, e.g. Having had breakfast, I went for a walk; The sermon over, the congregation filed out or The sermon being over, (etc.); My son, give me thy heart.

   ° Not The sermon, being over, (etc.)

   ° No comma with expressions like My friend Lord X or My son John.

6. To separate a phrase or subordinate clause from the main clause so as to avoid misunderstanding, e.g. In the valley below, the villages looked very small; He did not go to church, because he was playing golf; In 1982, 1918 seemed a long time ago.

   ° A comma should not be used to separate a phrasal subject from its predicate, or a verb from an object that is a clause: A car with such a highpowered engine, should not let you down and They believed, that nothing could go wrong are both incorrect.

7. Following words introducing direct speech, e.g. They answered, 'Here we are.'

8. Following Dear Sir, Dear John, etc., in letters, and after Yours sincerely, etc.

° No comma is needed between month and year in dates, e.g. In December 1982 or between number and road in addresses, e.g. 12 Acacia Avenue.

A.5 dash
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hyphens.

It is also used for joint authors, e.g. The Lloyd-Jones hypothesis (two men), distinct from The Lloyd-Jones hypothesis (one man with double-barrelled name).

2. The em rule (the familiar dash) is used to mark an interruption in the structure of a sentence. A pair of them can be used to enclose a parenthetic remark or to make the ending and resumption of a statement interrupted by an interlocutor; e.g. He was not--you may disagree with me, Henry--much of an artist; 'I didn't--' 'Speak up, boy!'--hear anything; I was just standing near by.' It can be used informally to replace the colon (use 1).

A.6 exclamation mark
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2. An authority, definition, explanation, reference, or translation.

3. In the report of a speech, interruptions by the audience.

4. Reference letters or figures (which do not then need a full stop), e.g. (1), (a).

A.10 period:
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A.13 semicolon
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-awareness (e.g. brand-awareness)
ball game (a different, etc., -)
basically (as a filler)
by and large (sometimes used with no meaning)
-centred (e.g. discovery-centred)
conspicuous by one's absence
constructive (used tautologously, e.g. A constructive suggestion)
definitely
-deprivation (e.g. status-deprivation)
dialogue
dimension (= feature, factor)
-directed (e.g. task-directed)
dispense (= give)
environment
escalate (= increase, intensify)
eventuate (= result)
framework (in the framework of)
fresh (= new, renewed, etc.)
grind to a halt (= end, stop)
identify (= find, discover)
if you like (explanatory tag)
integrate, integrated
in terms of
in the order of (= about)
in this day and age
-ize (suffix, forming vogue words, e.g. normalize,
permanentize, prioritize, respectabilize)
leave severely alone
life-style
look closely at
loved ones (= relatives)
low profile (keep, or maintain, a-)
massive(= huge)
matrix
meaningful (can often be omitted without any change in meaning)
methodology (= method)
-minded (e.g. company-minded)
name of the game, the
-oriented (e.g. marketing-oriented)
overkill
participate in
persona (= character)
proliferation (= a number)
proposition
quantum jump
real (especially in very real)
-related (e.g. church-related)
simplistic (= oversimplified)
sort of (as a filler)
spell (= mean, involve)
target (figuratively used)
terminate (= end)
totality of, the
track-record (= record)
until such time as
utilize (= use)
viability
vibrant

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you know (as a filler)
you name it

See also the entries in Vocabulary for:

antithetical hopefully ongoing
author impact overly
aware industrial action overview
character interface parameter
crucial ironic pivotal
decimate limited predicate
dichotomy literally pre-empt
differential locate pristine
dilemma maximize proportion
event (in the event that) nature region (in the region of)
excess (in excess of) neighbourhood (in the neighborhood of) scenario
exposure no way situation
feasible obligate substantial
following

C.0 Appendix C. English Overseas

Outside the United Kingdom and the Republic of Ireland, English is an important language in many countries, and the major language of four-the United States, Canada, Australia, and New Zealand-and of a large minority in another, South Africa. Despite the great distances separating these five English-speaking communities from each other and from the British Isles, and the great social and cultural differences between them, the forms of English which they use remain mutually intelligible to a remarkable degree. Partly this is because all English-speaking communities have held to a standard spelling system. There are a number of points of difference in spelling between the English of the United States and that of Britain (the other communities follow the British mode, except that many US spellings are usual, or acceptable, in Canada); but these are all relatively minor. The major differences are in pronunciation, vocabulary, and, to a lesser degree, grammar.

C.1 1. The United States

The main differences between General American pronunciation and British Received Pronunciation are set out on pp. 78-9. The General American accent is a supra-regional way of speaking acceptable throughout the country, but there are very marked differences of accent between different regions of the United States. Two varieties familiar in Great Britain are 'Brooklynese' (the New York City accent), in which earl and oil sound alike (the sound is somewhere between the two), and the southern 'drawl' (the accent of the states from Virginia southward) in which I and time sound like ah and tahm.

The difference in vocabulary between American and British English is too well known to need extensive illustration. Most British people are familiar with many American equivalents for British terms, e.g. bathrobe

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(dressing gown), checkers (draughts), cookie (biscuit), elevator (lift), flyer (handbill), gas (petrol), vest (waistcoat). It is not so often realized that many words and phrases now normal in Britain originated in North America, e.g. to fall for, to fly off the handle, off-beat, punch line, quiz (as a noun), round trip, round-up, to snoop. Nor is it fully realized how many words and phrases used every day in the United States are unknown, or nearly so, in Britain, and show no sign of being adopted here. Many, but not all, are colloquial, e.g. realtor (estate agent), rotunda (concourse), running gear (vehicle's wheels and axles), sassy (cheeky), scam (fraud), scofflaw (habitual law-breaker), to second-guess (be wise after the event), tacky (seedy, tatty). Many words have slightly different meanings in the United States, e.g. jelly (jam), mean (nasty, not stingy), nervy (impudent, not nervous). Some familiar words have a slightly different form, e.g. behoove, crawfish, dollhouse, math, normalcy, rowboat, sanitarium (British sanatorium), tidbit. There are some notable differences between American and British grammar and construction, e.g. aside from (apart from), back of (behind), different than, in school, most (almost), protest (protest against), some (to some extent), through (up to and including); he ordered them arrested, I just ate (I have just eaten), to teach school, on the street, a quarter of ten.

While, therefore, the formal and literary varieties of British and American English are mutually intelligible, the most colloquial spoken varieties of each are in some ways very different, and each can, in some contexts, be almost incomprehensible to a speaker of the other.

C.2 2. Canada

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markedly different, many American colloquialisms being unknown. On the other hand, there are several regional dialects that differ markedly from the standard language, notably that of Newfoundland.

C.3 3. Australia and New Zealand

There are no important differences in written form between the English of Great Britain and that of Australia, New Zealand, or indeed South Africa. The literary language of the four communities is virtually identical. Grammatically, too, the English of all four is uniform, except that each has developed its own colloquial idioms. Thus it is in the everyday spoken language that the main differences lie. The Australian accent is marked by a number of divergences from the British. (i) The vowels of fleece, face, price, goose, goat, and mouth all begin with rather open, slack sounds not unlike those used in Cockney speech. (ii) The vowels of dress, strut, start, dance, nurse have a much closer, tighter, more fronted sound than in RP. (iii) In unstressed syllables, typically -es or -ed (boxes, studded), where RP would have a sound like i in pin, Australian English has a sound like e in open or a in comma. (iv) In unstressed syllables, typically -y, or -ie + consonant (study, studied), where RP has the sound of i in pin, Australian English has a close -ee sound, as in tree. The result of (iii) and (iv) is that in Australia boxes and boxers sound the same, but studded and studied, which are the same in RP, sound different. (v) -t- between vowels, and l, are often sounded rather as they are in American English. A number of individual words are differently pronounced, e.g. aquatic and auction with an o sound as in hot in the stressed syllable; Melbourne with a totally obscured second syllable, but Queensland with a fully pronounced one (the reverse of the RP). Australian vocabulary reflects, of course, the very different nature of the landscape, climate, natural history, and way of life. Familiar English words like brook, dale, field, and forest are unusual, whereas bush, creek, paddock, and scrub are normal. There are of course a large number of terms (often compounded from English elements) for the plants and animals peculiar to the country, e.g. blue gum, stringybark (plants), flathead, popeye mullet (fish). The borrowings from Aboriginal languages hardly need extensive illustration; many are familiar in Britain, e.g. billabong, boomerang, budgerigar, didgeridoo, wallaby. Many of them have taken on transferred meanings and have lost their Aboriginal associations, e.g. gibber (boulder, stone), mulga (an inhospitable region), warrigal (wild, untamed person or animal). But above all it is in the colloquial language that Australian English differs from British. Not only are there terms relating to Australian life and society, e.g. jackaroo, rouse-about, walkabout, but ordinary terms, e.g. to chiack (tease), crook (bad, irritable, ill), dinkum, furphy (rumour), to smoodge (fawn, caress); formations and compounds like those ending in -o (e.g. arvo (afternoon), Commo (communist), smoko (teabreak)); to overland, ratbag (eccentric, troublemaker), ropeable (angry); and expressions like come the raw prawn, she'll be right, have a shingle short. While it is true that many Australianisms are known in Britain, and form the basis of various kinds of humorous entertainment, and while British English has borrowed some Australian vocabulary (e.g. the verb to barrack or the noun walkabout), there is yet a wide gap between the popular spoken forms of the two kinds of English.

The gap is less wide in the case of New Zealand English, where British influence has on the whole remained stronger. To a British ear, the New

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Zealand accent is hardly distinguishable from the Australian. Its main peculiarities are: (i) i as in kit is a very slack sound almost like a in cadet; (ii) a as in trap and e as in dress are almost like British e in pep and i in this; (iii) the vowels of square and near are very tense and close, and may even be sounded alike; (iv) the vowels of smooth and nurse are sounded forward in the mouth, and rather close. The chief differences between New Zealand and Australian English are lexical. The words of aboriginal origin are mostly unknown in New Zealand, while the New Zealand words drawn from Maori are unknown in Australia. Many of the latter, naturally, refer to natural history and landscape specific to the country, e.g. bid-a-bid (kind of plant), cockabully, tarakihi (kinds of fish), pohutukawa (kind of tree). There is a large everyday vocabulary, much of it, but by no means all, colloquial or slang, used neither in Britain nor in Australia, e.g. booay (remote rural district), greenstone (stone used for ornaments), return to the mat (resume Maori way of life), shake (earthquake), tar-sealed (surfaced with tar macadam), Taranaki gate (gate made of wire strands attached to upright battens). While a fair amount of colloquial vocabulary is shared by Australia and New Zealand (e.g. sheila, Pommy, paddock (field), shout (to treat to drinks)), there are important nuances. In both to bach is to live as a bachelor, but in New Zealand only is there a noun bach, a small beach or holiday house. Similar organizations are the RSA (Returned Servicemen's Association) in New Zealand, but the RSL (Returned Servicemen's League) in Australia: the initials of the one would be meaningless to a member of the other. Mopoke or morepork is the name for a kind of owl in New Zealand, but for either a nightjar, or a different kind of owl, in Australia.

C.4 4. South Africa

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The spoken language of each of the main English-speaking communities, as well as of the smaller communities scattered around the world, manifests enormous differences in pronunciation, vocabulary, and idiom. The relative uniformity of the written, and especially the literary, language, stands in tension with this. The outcome is a world language of unparalleled richness and variety.

Word-formation in English

by

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Universität Siegen

in press

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ABBREVIATIONS AND NOTATIONAL CONVENTIONS

A	adjective
AP	adjectival phrase
Adv	adverb
C	consonant
I	pragmatic potentiality
LCS	lexical conceptual structure
n_1	hapax legomenon
N	noun
N	number of observations
NP	noun phrase
OT	Optimality Theory
P	productivity in the narrow sense
*P**	global productivity
PP	prepositional phrase
PrWd	prosodic word
SPE	Chomsky and Halle 1968, see references
UBH	unitary base hypothesis
UOH	unitary output hypothesis
V	verb
V	vowel
VP	verb phrase
V	extent of use
WFR	word formation rule

#	word boundary
.	syllable boundary
|	in the context of

< >	orthographic representation
/ /	phonological (i.e. underlying) representation
[ ]	phonetic representation
*	impossible word
!	possible, but unattested word

Introduction:
What this book is about and how it can be used

The existence of words is usually taken for granted by the speakers of a language. To speak and understand a language means - among many other things - knowing the words of that language. The average speaker knows thousands of words, and new words enter our minds and our language on a daily basis. This book is about words. More specifically, it deals with the internal structure of complex words, i.e. words that are composed of more than one meaningful element. Take, for example, the very word *meaningful*, which could be argued to consist of two elements, *meaning* and *-ful*, or even three, *mean*, *-ing*, and *-ful*. We will address the question of how such words are related to other words and how the language allows speakers to create new words. For example, *meaningful* seems to be clearly related to *colorful*, but perhaps less so to *awful* or *plentiful*. And, given that *meaningful* may be paraphrased as 'having (a definite) meaning', and *colorful* as 'having (bright or many different) colors', we could ask whether it is also possible to create the word *coffeeful*, meaning 'having coffee'. Under the assumption that language is a rule-governed system, it should be possible to find meaningful answers to such questions.

This area of study is traditionally referred to as **word-formation** and the present book is mainly concerned with word-formation in one particular language, English. As a textbook for an undergraduate readership it presupposes very little or no prior knowledge of linguistics and introduces and explains linguistic terminology and theoretical apparatus as we go along.

The purpose of the book is to enable the students to engage in (and enjoy!) their own analyses of English (or other languages') complex words. After having worked with the book, the reader should be familiar with the necessary and most recent methodological tools to obtain relevant data (introspection, electronic text collections, various types of dictionaries, basic psycholinguistic experiments, internet resources), should be able to systematically analyze their data and to relate their findings to theoretical problems and debates. The book is not written in the

perspective of a particular theoretical framework and draws on insights from various research traditions.

Word-formation in English can be used as a textbook for a course on word-formation (or the word-formation parts of morphology courses), as a source-book for teachers, for student research projects, as a book for self-study by more advanced students (e.g. for their exam preparation), and as an up-to-date reference concerning selected word-formation processes in English for a more general readership.

For each chapter there are a number of basic and more advanced exercises, which are suitable for in-class work or as students' homework. The more advanced exercises include proper research tasks, which also give the students the opportunity to use the different methodological tools introduced in the text. Students can control their learning success by comparing their results with the answer key provided at the end of the book. The answer key features two kinds of answers. Basic exercises always receive definite answers, while for the more advanced tasks sometimes no 'correct' answers are given. Instead, methodological problems and possible lines of analysis are discussed. Each chapter is also followed by a list of recommended further readings.

Those who consult the book as a general reference on English word-formation may check author, subject and affix indices and the bibliography in order to quickly find what they need. Chapter 3 introduces most recent developments in research methodology, and short descriptions of individual affixes are located in chapter 4

As every reader knows, English is spoken by hundreds of millions speakers and there exist numerous varieties of English around the world. The variety that has been taken as a reference for this book is General American English. The reason for this choice is purely practical, it is the variety the author knows best. With regard to most of the phenomena discussed in this book, different varieties of English pattern very much alike. However, especially concerning aspects of pronunciation there are sometimes remarkable, though perhaps minor, differences observable between different varieties. Mostly for reasons of space, but also due to the lack of pertinent studies, these differences will not be discussed here. However, I hope that the book will enable the readers to adapt and relate the findings presented with reference to American English to the variety of English they are most familiar with.

The structure of the book is as follows. Chapters 1 through 3 introduce the basic notions needed for the study and description of word-internal structure (chapter 1), the problems that arise with the implementation of the said notions in the actual analysis of complex words in English (chapter 2), and one of the central problems in word-formation, productivity (chapter 3). The descriptively oriented chapters 4 through 6 deal with the different kinds of word-formation processes that can be found in English: chapter 4 discusses affixation, chapter 5 non-affixational processes, chapter 6 compounding. Chapter 7 is devoted to two theoretical issues, the role of phonology in word-formation, and the nature of word-formation rules.

The author welcomes comments and feedback on all aspects of this book, especially from students. Without students telling their teachers what is good for them (i.e. for the students), teaching cannot become as effective and enjoyable as it should be for for both teachers and teachees (oops, was that a possible word of English?).

1. BASIC CONCEPTS

Outline

This chapter introduces basic concepts needed for the study and description of morphologically complex words. Since this is a book about the particular branch of morphology called word-formation, we will first take a look at the notion of 'word'. We will then turn to a first analysis of the kinds of phenomena that fall into the domain of word-formation, before we finally discuss how word-formation can be distinguished from the other sub-branch of morphology, inflection.

1. What is a word?

It has been estimated that average speakers of a language know from 45,000 to 60,000 words. This means that we as speakers must have stored these words somewhere in our heads, our so-called **mental lexicon**. But what exactly is it that we have stored? What do we mean when we speak of 'words'?

In non-technical every-day talk, we speak about 'words' without ever thinking that this could be a problematic notion. In this section we will see that, perhaps contra our first intuitive feeling, the 'word' as a linguistic unit deserves some attention, because it is not as straightforward as one might expect.

If you had to define what a word is, you might first think of the word as a unit in the writing system, the so-called **orthographic word**. You could say, for example, that a word is an uninterrupted string of letters which is preceded by a blank space and followed either by a blank space or a punctuation mark. At first sight, this looks like a good definition that can be easily applied, as we can see in the sentence in example (1):

(1) Linguistics is a fascinating subject.

We count 5 orthographic words: there are five uninterrupted strings of letters, all of which are preceded by a blank space, four of which are also followed by a blank space, one of which is followed by a period. This count is also in accordance with our intuitive feeling of what a word is. Even without this somewhat formal and technical definition, you might want to argue, you could have told that the sentence in (1) contains five words. However, things are not always as straightforward. Consider the following example, and try to determine how many words there are:

(2) Benjamin's girlfriend lives in a high-rise apartment building

Your result depends on a number of assumptions. If you consider apostrophies to be punctuation marks, *Benjamin's* constitutes two (orthographic) words. If not, *Benjamin's* is one word. If you consider a hyphen a punctuation mark, *high-rise* is two (orthographic) words, otherwise it's one (orthographic) word. The last two strings, *apartment building*, are easy to classify, they are two (orthographic) words, whereas *girlfriend* must be considered one (orthographic) word. However, there are two basic problems with our orthographic analysis. The first one is that orthography is often variable. Thus, *girlfriend* is also attested with the spellings <girl-friend>, and even <girl friend> (fish brackets are used to indicate spellings, i.e. letters). Such variable spellings are rather common (cf. *word-formation*, *word formation*, and *wordformation*, all of them attested), and even where the spelling is conventionalized, similar words are often spelled differently, as evidenced with *grapefruit* vs. *passion fruit*. For our problem of defining what a word is, such cases are rather annoying. The notion of what a word is, should, after all, not depend on the fancies of individual writers or the arbitrariness of the English spelling system. The second problem with the orthographically defined word is that it may not always coincide with our intuitions. Thus, most of us would probably agree that *girlfriend* is a word (i.e. one word) which consists of two words (*girl* and *friend*), a so-called **compound**. If compounds are one word, they should be spelled without a blank space separating the elements that together make up the compound. Unfortunately, this is not the case. The compound *apartment building*, for example, has a blank space between *apartment* and *building*.

To summarize our discussion of purely orthographic criteria of wordhood, we must say that these criteria are not entirely reliable. Furthermore, a purely orthographic notion of word would have the disadvantage of implying that illiterate speakers would have no idea about what a word might be. This is plainly false.

What, might you ask, is responsible for our intuitions about what a word is, if not the orthography? It has been argued that the word could be defined in four other ways: in terms of sound structure (i.e. phonologically), in terms of its internal integrity, in terms of meaning (i.e. semantically), or in terms of sentence structure (i.e. syntactically). We will discuss each in turn.

You might have thought that the blank spaces in writing reflect pauses in the spoken language, and that perhaps one could define the word as a unit in speech surrounded by pauses. However, if you carefully listen to naturally occurring speech you will realize that speakers do not make pauses before or after each word. Perhaps we could say that words can be surrounded by potential pauses in speech. This criterion works much better, but it runs into problems because speakers can and do make pauses not only between words but also between syllables, for example for emphasis.

But there is another way of how the sound structure can tell us something about the nature of the word as a linguistic unit. Think of stress. In many languages (including English) the word is the unit that is crucial for the occurrence and distribution of stress. Spoken in isolation, every word can have only one **main stress**, as indicated by the acute accents (´) in the data presented in (3) below (note that we speak of linguistic 'data' when we refer to language examples to be analyzed).

(3)

cárpenter	téxtbook
wáter	análysis
féderal	sýllable
móther	understánd

The main stressed syllable is the syllable which is the most prominent one in a word. Prominence of a syllable is a function of loudness, pitch and duration, with stressed syllables being pronounced louder, with higher pitch, or with longer duration than

the neighboring syllable(s). Longer words often have additional, weaker stresses, so-called **secondary stresses**, which we ignore here for simplicity's sake. The words in (4) now show that the phonologically defined word is not always identical with the orthographically defined word.

(4) Bénjamin's
gírlfriend
apártment building

While *apártment building* is two orthographic words, it is only one word in terms of stress behavior. The same would hold for other compounds like *trável agency*, *wéather forecast*, *spáce shuttle*, etc. We see that in these examples the phonological definition of 'word' comes closer to our intuition of what a word should be.

We have to take into consideration, however, that not all words carry stress. For example, function words like articles or auxiliaries are usually unstressed (*a cár, the dóg, Máry has a dóg*) or even severely reduced (*Jane's in the garden, I'll be there*). Hence, the stress criterion is not readily applicable to function words and to words that hang on to other words, so-called **clitics** (e.g. *'ve, 's, 'll*).

Let us now consider the integrity criterion, which says that the word is an indivisible unit into which no intervening material may be inserted. If some modificational element is added to a word, it must be done at the edges, but never inside the word. For example, plural endings such as *-s* in *girls*, negative elements such as *un-* in *uncommon* or endings that create verbs out of adjectives (such as *-ize* in *colonialize*) never occur inside the word they modify, but are added either before or after the word. Hence, the impossibility of formations such as **gi-s-rl, *com-un-mon, *col-ize-onial* (note that the asterisk indicates impossible words, i.e. words that are not formed in accordance with the morphological rules of the language in question).

However, there are some cases in which word integrity is violated. For example, the plural of *son-in-law* is not **son-in-laws* but *sons-in-law*. Under the assumption that *son-in-law* is one word (i.e. some kind of compound), the plural ending is inserted inside the word and not at the end. Apart from certain

compounds, we can find other words that violate the integrity criterion for words. For example, in creations like *abso-bloody-lutely*, the element *bloody* is inserted inside the word, and not, as we would expect, at one of the edges. In fact, it is impossible to add *bloody* before or after *absolutely* in order to achieve the same effect. *Absolutely bloody* would mean something completely different, and **bloody absolutely* seems utterly strange and, above all, uninterpretable.

We can conclude that there are certain, though marginal counterexamples to the integrity criterion, but surely these cases should be regarded as the proverbial exceptions that prove the rule.

The semantic definition of word states that a word expresses a unified semantic concept. Although this may be true for most words (even for *son-in-law*, which is ill-behaved with regard to the integrity criterion), it is not sufficient in order to differentiate between words and non-words. The simple reason is that not every unified semantic concept corresponds to one word in a given language. Consider, for example, the smell of fresh rain in a forest in the fall. Certainly a unified concept, but we would not consider *the smell of fresh rain in a forest in the fall* a word. In fact, English simply has no single word for this concept. A similar problem arises with phrases like *the woman who lives next door*. This phrase refers to a particular person and should therefore be considered as something expressing a unified concept. This concept is however expressed by more than one word. We learn from this example that although a word may always express a unified concept, not every unified concept is expressed by one word. Hence the criterion is not very helpful in distinguishing between words and larger units that are not words. An additional problem arises from the notion of 'unified semantic concept' itself, which seems to be rather vague. For example, does the complicated word *conventionalization* really express a unified concept? If we paraphrase it as 'the act or result of making something conventional', it is not entirely clear whether this should still be regarded as a 'unified concept'. Before taking the semantic definition of word seriously, it would be necessary to define exactly what 'unified concept' means.

This leaves us with the syntactically-oriented criterion of wordhood. Words are usually considered to be syntactic atoms, i.e. the smallest elements in a sentence. Words belong to certain syntactic classes (nouns, verbs, adjectives, prepositions etc.),

which are called **parts of speech, word classes** or **syntactic categories**. The position in which a given word may occur in a sentence is determined by the syntactic rules of a language. These rules make reference to words and the class they belong to. For example, *the* is said to belong to the class called articles, and there are rules which determine where in a sentence such words, i.e. articles, may occur (usually before nouns and their modifiers, as in *the big house*). We can therefore test whether something is a word by checking whether it belongs to such a word class. If the item in question, for example, follows the rules for nouns, it should be a noun, hence a word. Or consider the fact that only words (and groups of words), but no smaller units can be moved to a different position in the sentence. For example, in 'yes/no' questions, the auxiliary verb does not occur in its usual position but is moved to the beginning of the sentence (*You **can** read my textbook* vs. ***Can** you read my textbook?*). Thus syntactic criteria can help to determine the wordhood of a given entity.

To summarize our discussion of the possible definition of word we can say that, in spite of the intuitive appeal of the notion of 'word', it is sometimes not easy to decide whether a given string of sounds (or letters) should be regarded as a word or not. In the treatment above, we have concentrated on the discussion of such problematic cases. In most cases, however, the stress criterion, the integrity criterion and the syntactic criteria lead to sufficiently clear results. The properties of words are summarized in (5):

(5) Properties of words
- words are entities having a part of speech specification
- words are syntactic atoms
- words (usually) have one main stress
- words (usually) are indivisible units (no intervening material possible)

Unfortunately, there is yet another problem with the word *word* itself, namely its ambiguity. Thus, even if we have unequivocally decided that a given string is a word, some insecurity remains about what exactly we refer to when we say things like

(6) a. "The word *be* occurs twice in the sentence."

b. [ðəwə˞dbiə˞kə˞ztwaɪsɪnðəsentəns]

The utterance in (6), given in both its orthographic and its phonetic representation, can be understood in different ways, it is ambiguous in a number of ways. First, <be> or the sounds [bi] may refer to the letters or the sounds which they stand for. Then sentence (6) would, for example, be true for every written sentence in which the string <BLANK SPACE be BLANK SPACE> occurs twice. Referring to the spoken equivalent of (6a), represented by the phonetic transcription in (6b), (6) would be true for any sentence in which the string of sounds [bi] occurs twice. In this case, [bi] could refer to two different 'words', e.g. *bee* and *be*. The next possible interpretation is that in (6) we refer to the grammatically specified form *be*, i.e. the infinitive, imperative or subjunctive form of the linking verb BE. Such a grammatically specified form is called the **grammatical word** (or **morphosyntactic word**). Under this reading, (6) would be true of any sentence containing two infinitive, two imperative or two subjunctive forms of *be*, but would not be true of a sentence which contains any of the forms *am, is, are, was, were*.

To complicate matters further, even the same form can stand for more than one different grammatical word. Thus, the **word-form** *be* is used for three different grammatical words, expressing subjunctive infinitive or imperative, respectively. This brings us to the last possible interpretation, namely that (6) may refer to the linking verb BE in general, as we would find it in a dictionary entry, abstracting away from the different word-forms in which the word BE occurs (*am, is, are, was, were, be, been*). Under this reading, (6) would be true for any sentence containing any two word-forms of the linking verb, i.e. *am, is, are, was, were*, and *be*. Under this interpretation, *am, is, are, was, were, be* and *been* are regarded as realizations of an abstract morphological entity. Such abstract entities are called **lexemes.** Coming back to our previous example of *be* and *bee*, we could now say that BE and BEE are two different lexemes that simply sound the same (usually small capitals are used when writing about lexemes). In technical terms, they are **homophonous** words, or simply **homophones**.

In everyday speech, these rather subtle ambiguities in our use of the term 'word' are easily tolerated and are often not even noticed, but when discussing linguistics, it is sometimes necessary to be more explicit about what exactly one talks about. Having discussed what we can mean when we speak of 'words', we may now turn to the question what exactly we are dealing with in the study of word-formation.

2. Studying word-formation

As the term 'word-formation' suggests, we are dealing with the formation of words, but what does that mean? Let us look at a number of words that fall into the domain of word-formation and a number of words that do not:

(7)	a.	b.	c.
	employee	apartment building	chair
	inventor	greenhouse	neighbor
	inability	team manager	matter
	meaningless	truck driver	brow
	suddenness	blackboard	great
	unhappy	son-in-law	promise
	decolonialization	pickpocket	discuss

In columns (7a) and (7b) we find words that are obviously composed by putting together smaller elements to form larger words with more complex meanings. We can say that we are dealing with morphologically **complex words**. For example, *employee* can be analyzed as being composed of the verb *employ* and the ending *-ee*, the adjective *unhappy* can be analyzed as being derived from the adjective *happy* by the attachment of the element *un-*, and *decolonialization* can be segmented into the smallest parts *de-*, *colony, -al, -ize,* and *-ation*. We can thus decompose complex words into their smallest meaningful units. These units are called **morphemes**.

In contrast to those in (7a) and (7b), the words in (7c) cannot be decomposed into smaller meaningful units, they consist of only one morpheme, they are mono-morphemic. *Neighbor,* for example, is not composed of *neighb-* and *-or*, although the word looks rather similar to a word such as *inventor*. *Inventor* ('someone who invents (something)') is decomposable into two morphemes, because both *invent-* and *-or* are meaningful elements, wheras neither *neighb-* nor *-or* carry any meaning in *neighbor* (a neighbor is not someone who neighbs, whatever that may be...).

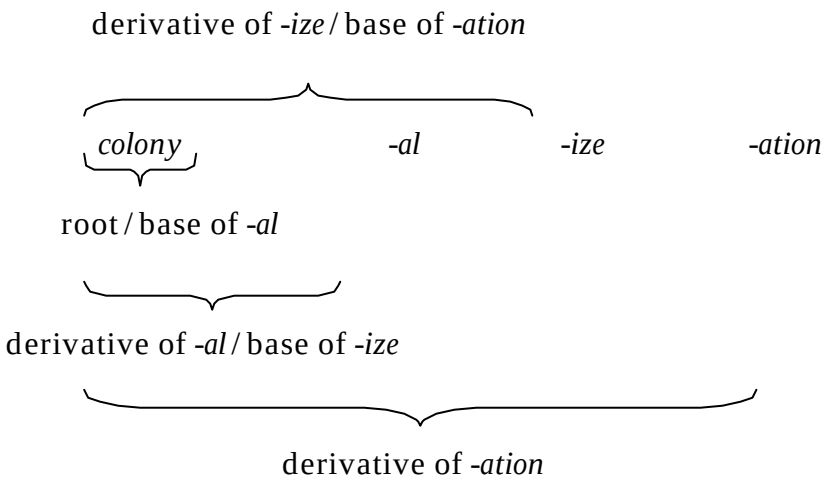
As we can see from the complex words in (7a) and (7b), some morphemes can occur only if attached to some other morpheme(s). Such morphemes are called **bound morphemes**, in contrast to **free morphemes**, which do occur on their own. Some bound morphemes, for example *un-*, must always be attached before the central meaningful element of the word, the so-called **root**, **stem** or **base**, whereas other bound morphemes, such as *-ity*, *-ness,* or *-less,* must follow the root. Using Latin-influenced terminology, *un-* is called a **prefix**, *-ity* a **suffix**, with **affix** being the cover term for all bound morphemes that attach to roots. Note that there are also **bound roots**, i.e. roots that only occur in combination with some other bound morpheme. Examples of bound roots are often of Latin origin, e.g. *later-* (as in combination with the adjectival suffix *-al*), *circul-* (as in *circulate, circulation, circulatory, circular*), *approb-* (as in *approbate, approbation, approbatory, approbator*), *simul-* (as in *simulant, simulate, simulation*), but occasional native bound roots can also be found (e.g. *hap-*, as in *hapless*).

Before we turn to the application of the terms introduced in this section, we should perhaps clarify the distinction between 'root', 'stem' and 'base', because these terms are not always clearly defined in the morphological literature and are therefore a potential source of confusion. One reason for this lamentable lack of clarity is that languages differ remarkably in their morphological make-up, so that different terminologies reflect different organizational principles in the different languages. The part of a word which an affix is attached to is called **base**. We will use the term **root** to refer to bases that cannot be analyzed further into morphemes. The term 'stem' is usually used for bases of inflections, and occasionally also for

bases of derivational affixes. To avoid terminological confusion, we will avoid the use of the term 'stem' altogether and speak of 'roots' and 'bases' only.

The term root is used when we want to explicitly refer to the indivisible central part of a complex word. In all other cases, where the status of a form as indivisible or not is not at issue, we can just speak of **bases** or **base-words**. The derived word is often referred to as a **derivative**. The base of the suffix *-al* in the derivative *colonial* is *colony*, the base of the suffix *-ize* in the derivative *colonialize* is *colonial*, the base of *-ation* in the derivative *colonialization* is *colonialize*. In the case of *colonial* the base is a root, in the other cases it is not. The terminological distinctions are again illustrated in (8):

(8)



While suffixes and prefixes are very common in English, there are also rare cases of affixes that cannot be considered prefixes or suffixes, because they are inserted not at the boundary of another morpheme but right into another morpheme. Compare again our formation *abso-bloody-lutely* from above, where *-bloody-* interrupts the morpheme *absolute* (the base *absolutely* consists of course of the two morphemes *absolute* and *-ly*). Such intervening affixes are called **infixes.** Now, shouldn't we analyze *-al* in *decolonialization* also as an infix (after all, it occurs inside a word)? The answer is "no". True, *-al* occurs inside a complex word, but crucially it does not occur inside another morpheme. It follows one morpheme (*colony*), and precedes

another one (*-ize*). Since it follows a base, it must be a suffix, which, in this particular case, is followed by another suffix.

One of the most interesting questions that arise from the study of affixed words is which mechanisms regulate the distribution of affixes and bases. That is, what exactly is responsible for the fact that some morphemes easily combine with each other, whereas others do not? For example, why can't we combine *de-* with *colony* to form **de-colony* or attach *-al* to *-ize* as in **summarize-al*? We will frequently return to this fundamental question throughout this book and learn that - perhaps unexpectedly - the combinatorial properties of morphemes are not as arbitrary as they may first appear.

Returning to the data in (7), we see that complex words need not be made up of roots and affixes. It is also possible to combine two bases, a process we already know as **compounding**. The words (7b) (*apartment building, greenhouse, team manager, truck driver*) are cases in point.

So far, we have only encountered complex words that are created by **concatenation**, i.e. by linking together bases and affixes as in a chain. There are, however, also other, i.e. **non-concatenative**, ways to form morphologically complex words. For instance, we can turn nouns into verbs by adding nothing at all to the base. To give only one example, consider the noun *water*, which can also be used as a verb, meaning 'provide water', as in *John waters his flowers every day*. This process is referred to as **conversion**, **zero-suffixation**, or **transposition**. Conversion is a rather wide-spread process, as is further illustrated in (9), which shows examples of verb to noun conversion:

(9)

to walk	take *a walk*
to go	have *a go*
to bite	have *a bite*
to hug	give *a hug*

The term 'zero-suffixation' implies that there is a suffix present in such forms, only that this suffix cannot be heard or seen, hence *zero*-suffix. The postulation of zero

elements in language may seem strange, but only at first sight. Speakers frequently leave out entities that are nevertheless integral, though invisible or inaudible, parts of their utterances. Consider the following sentences:

(10) a. Jill has a car. Bob too.
b. Jill promised Bob to buy him the book.

In (10a), *Bob too* is not a complete sentence, something is missing. What is missing is something like *has a car*, which can however, be easily recovered by competent speakers on the basis of the rules of English grammar and the context. Similarly, in (10b) the verb *buy* does not have an overtly expressed subject. The logical subject (i.e. the buyer) can however be easily inferred: it must be the same person that is the logical subject of the superordinate verb *promise*. What these examples show us is that under certain conditions meaningful elements can indeed be left unexpressed on the surface, although they must still be somehow present at a certain level of analysis. Hence, it is not entirely strange to posit morphemes which have no overt expression. We will discuss this issue in more detail in section 1.2. of the next chapter and in chapter 5, section 1.2, when we deal with non-affixational word-formation.

Apart from processes that attach something to a base (affixation) and processes that do not alter the base (conversion), there are processes involving the deletion of material, yet another case of non-concatenative morphology. English christian names, for example, can be shortened by deleting parts of the base word (see (11a)), a process also occasionally encountered with words that are not personal names (see (11b)). This type of word-formation is called **truncation**, with the term **clipping** also being used.

(11) a. Ron (← Aaron)
Liz (← Elizabeth)
Mike (← Michael)
Trish (← Patricia)

b. condo (← condominium)
demo (← demonstration)
disco (← discotheque)
lab (← laboratory)

Sometimes truncation and affixation can occur together, as with formations expressing intimacy or smallness, so-called **diminutives**:

(12) Mandy (←Amanda)
Andy (← Andrew)
Charlie (← Charles)
Patty (← Patricia)
Robbie (← Roberta)

We also find so-called **blends**, which are amalgamations of parts of different words, such as *smog* (← ***sm****oke* / ***fog***) or *modem* (← ***mo****dulator* / ***dem****odulator*). Blends based on orthography are called **acronyms**, which are coined by combining the initial letters of compounds or phrases into a pronouncable new word (*NATO* , *UNESCO*, etc.). Simple **abbreviations** like *UK*, or *USA* are also quite common. The classification of blending as either a special case of compounding or as a case of non-affixational derivation is not so clear. In chapter 5, section 2.2. we will argue that it is best described as derivation.

In sum, there is a host of possibilities speakers of a language have at their disposal (or had so in the past, when the words were first coined) to create new words on the basis of existing ones, including the addition and subtraction of phonetic (or orthographic) material. The study of word-formation can thus be defined as the study of the ways in which new complex words are built on the basis of other words or morphemes. Some consequences of such a definition will be discussed in the next section.

3. Inflection and derivation

The definition of 'word-formation' in the previous paragraph raises an important problem. Consider the italicized words in (13) and think about the question whether *kicks* in (13a), *drinking* in (13b), or *students* in (13c) should be regarded as 'new words' in the sense of our definition.

(13) a. She *kicks* the ball.
b. The baby is not *drinking* her milk .
c. The *students* are nor interested in physics.

The italicized words in (13) are certainly complex words, all of them are made up of two morphemes. *Kicks* consists of the verb *kick* and the third person singular suffix *-s*, *drinking* consists of the verb *drink* and the participial suffix *-ing*, and *students* consists of the noun *student* and the plural suffix *-s*. However, we would not want to consider these complex words 'new' in the same sense as we would consider *kicker* a new word derived from the verb *kick*. Here the distinction between word-form and lexeme is again useful. We would want to say that suffixes like participial *-ing*, plural *-s*, or third person singular *-s* create new word-forms, i.e. grammatical words, but they do not create new lexemes. In contrast, suffixes like *-er* and *-ee* (both attached to verbs, as in *kicker* and *employee*), or prefixes like *re-* or *un-* (as in *rephrase* or *unconvincing*) do form new lexemes. On the basis of this criterion (i.e. lexeme formation), a distinction has traditionally been made between **inflection** (i.e. conjugation and declension in traditional grammar) as part of the grammar on the one hand, and **derivation** and compounding as part of word-formation (or rather: lexeme formation).

Let us have a look at the following data which show further characteristics by which the two classes of morphological processes, inflection vs. word-formation, can be distinguished. The derivational processes are on the left, the inflectional ones on the right.

(14)	a.	**derivation**	b.	**inflection**
		work*er*		(she) work*s*
		use*less*		(the) worker*s*
		*un*truth*fulness*		(is) colonializ*ing*
		*inter*view		(we) pick*ed*
		curios*ity*		(the) child*ren*
		passiv*ize*		John*'s* (house)
		Terror*ism*		Emily*'s* (job)

As already indicated above, the most crucial difference is that inflectional morphemes encode grammatical categories such as plural (*workers*), person (*works*), tense (*picked*), or case (*John's*). These categories are relevant for the building of sentences and are referred to by the grammar. For example, there is a grammatical rule in English that demands that a third person singular subject is followed by a verb that is also marked as third person singular. This is called subject-verb agreement, which is also relevant for plural marking in sentences (*The flowers are/*is wonderful*). The plural and person suffixes are therefore syntactically relevant, hence inflectional.

One might argue that the suffix *-er* in *worker* is also syntactically relevant, in the sense that it is important for the syntax whether a word is a noun or a verb. That is of course true, but only in a very limited way. Thus, it is not relevant for the syntax whether the noun ends in *-er*, *-ee*, *-ion*, or whether the noun is morphologically complex at all. In that sense, derivational suffixes are not relevant for the syntax.

Let us turn to the next set of properties that unites the words on the left and differentiates them from the words on the right. These properties concern the position of the morphemes: in English derivational morphemes can occur at either end of the base words whereas regular inflection is always expressed by suffixes. Only irregular inflection makes use of non-affixational means, as for example in *mouse - mice* or *sing - sang*. There is no inflectional prefix in English. Furthermore, forms like *workers* or *colonializing* indicate that inflectional morphemes always occur outside derivational morphemes, they close the word for further (derivational)

affixation (**workers-hood, *colonializing-er*). As evidenced by derivatives like *un-truth-ful-ness* or the famous textbook example *dis-establish-ment-arian-ism*, derivational suffixes can and do occur inside other derivational suffixes.

Another interesting difference between the words in (14a) and (14b) concerns the part of speech. The suffixes in (14a) change the part of speech of the base word. For instance, the suffixation of *-less* makes an adjective out of a noun, the suffix *-ity* makes a noun out of an adjective, and the suffix *-ize* turns an adjective into a verb. The inflectional suffixes don't change the category of the base word. A plural marker on a noun does not change the category, nor does the past tense marker on the verb. However, not all derivational affixes are category-changing, as is evidenced, for example, by most prefixes (as e.g. in *post-war*, *decolonialize*, *non-issue*), or by the nominal suffix *-ism*, which can attach to nouns to form nouns (e.g. *Terrorism*).

The final property of derivation to be discussed here is exemplified by the two derivatives *interview* and *curiosity* in (14a), as against all inflectional forms. Both forms in (14a) show a property that is often found in derivation, but hardly ever in inflection, and that is called **semantic opacity**. If you consider the meaning of *interview* and the meaning of the ingredient morphemes *inter-* and *view*, you can observe that the meaning of *interview* is not the sum of the meaning of its parts. The meaning of *inter-* can be paraphrased as 'between', that of (the verb) *view* as 'look at something' (definitions according to the *Longman Dictionary of Contemporary English*), whereas the meaning of (the verb) *interview* is 'to ask someone questions, especially in a formal meeting'. Thus the meaning of the derived word cannot be inferred on the basis of its constituent morphemes, it is to some extent **opaque**, or **non-transparent**. The same holds for *curiosity*, a noun that has two related meanings: it can refer to a personal attribute 'the desire to know or learn about anything', which is transparent, but it can also mean 'object of interest' (cf., for example, the definitions given in the *OED*), which is certainly less transparent. Non-transparent formations are quite common in derivational morphology, but rare in inflection.

Closely related to this generalization is the fact that inflectional categories tend to be fully **productive**, whereas derivational categories often show strong restrictions as to the kinds of possible combinations. What does 'fully productive'

mean? A productive morpheme is one that can be attached regularly to any word of the appropriate class. For example, a morpheme expressing past tense can occur on all regular main verbs. And a morpheme expressing plural on nouns can be said to be fully productive, too, because all count nouns can take plural endings in English (some of these endings are irregular, as in *ox-en*, but the fact remains that plural morphology as such is fully productive). Note that the 'appropriate class' here is the class of count nouns; non-count nouns (such as *rice* and *milk*) regularly do not take plural. In contrast to the inflectional verbal and nominal endings just mentioned, not all verbs take the adjectival suffix *-ive*, nor do all count nouns take, say, the adjectival suffix *-al*:

(15) a. *walk-ive exploit → exploitive
*read-ive operate → operative
*surprise-ive assault → assaultive
b. *computer-al colony → colonial
*desk-al department → departmental
*child-al phrase → phrasal

The nature of the restrictions that are responsible for the impossibility of the asterisked examples in (15) (and in derivational morphology in general) are not always clear, but are often a complex mixture of phonological, morphological and semantic mechanisms. The point is that, no matter what these restrictions in derivational morphology turn out to be, inflectional domains usually lack such complex restrictions.

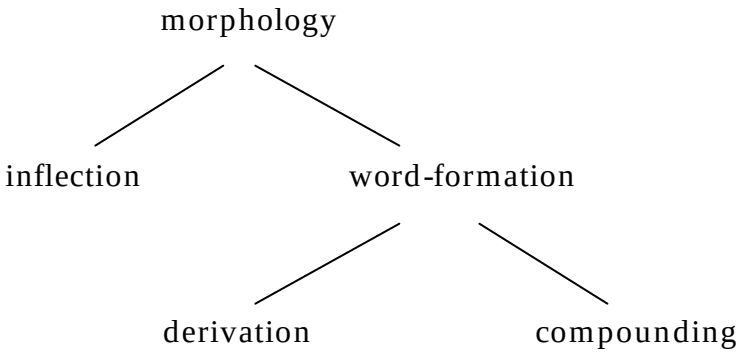
As a conclusion to our discussion of derivation and inflection, I have summarized the differences between inflection and derivation in (16):

(16)

derivation	**inflection**
- encodes lexical meaning	- encodes grammatical categories
- is not syntactically relevant	- is syntactically relevant
- can occur inside derivation	- occurs outside all derivation
- often changes the part of speech	- does not change part of speech
- is often semantically opaque	- is rarely semantically opaque
- is often restricted in its productivity	- is fully productive
- is not restricted to suffixation	- always suffixational (in English)

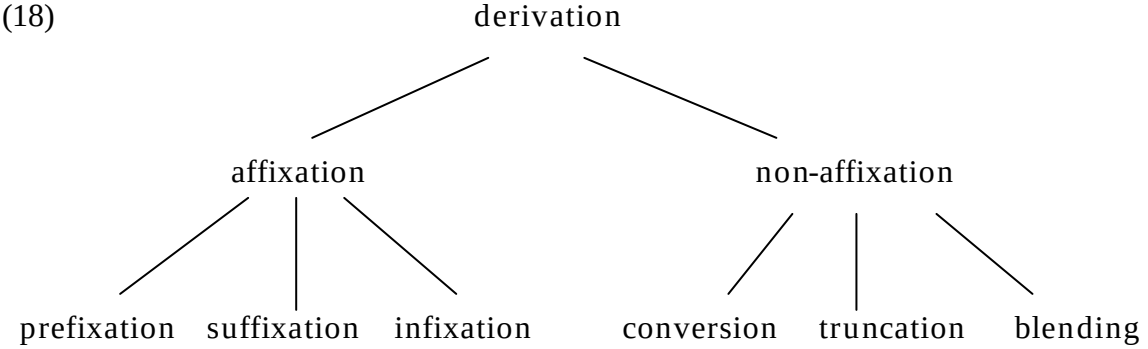
Based on these considerations we can conclude this sub-section by schematically conceptualizing the realm of morphology, as described so far:

(17)



The formal means employed in derivational morphology and discussed so far can be classified in the following way:

(18)



4. Summary

In this chapter we have looked at some fundamental properties of words and the notion of 'word' itself. We have seen that words can be composed of smaller units, called morphemes, and that there are many different ways to create new words from existing ones by affixational, non-affixational and compounding processes. Furthermore, it became clear that there are remarkable differences between different types of morphological processes, which has led us to the postulation of the distinction between inflection and word-formation.

We are now equipped with the most basic notions necessary for the study of complex words, and can turn to the investigation of more (and more complicated) data in order to gain a deeper understanding of these notions. This will be done in the next chapter.

Further reading

Introductions to the basics of morphological analysis can also be found in other textbooks, such as the more elementary Bauer 1983, Bauer 1988, Katamba 1993, and Haspelmath 2002, and the more advanced Matthews 1991, Spencer 1991, and Carstairs-McCarthy 1992. All of these contain useful discussions of the notion of word and introduce basic terminology needed for the study of word-formation. There are also two handbooks of morphology available, which contain useful state-of-the-art articles on all aspects of word-formation: Spencer and Zwicky 1998 and Booij et al. 2000.

Those interested in a more detailed treatment of the distinction between inflection and derivation can consult the following primary sources: Bybee 1985, ch. 4, Booij 1993, Haspelmath 1996. Note that these are not specifically written for beginners and as a novice you may find them harder to understand (this also holds for some of the articles in the above-mentioned handbooks).

Exercises

Basic level

Exercise 1.1.

Explain the notions of grammatical word, orthographic word, word-form and lexeme. Use the italicised words in the following examples to show the differences between these notions.

(19) a. Franky *walked* to Hollywood every morning.
b. You'll never *walk* alone.
c. Patricia had a new *walking stick*.

Exercise 1.2.

Define the following terms and give three examples illustrating each term:

(20) morpheme, prefix, suffix, affix, compound, root, truncation

3. Identify the individual morphemes in the words given below and determine whether they are free or bound morphemes, suffixes, prefixes or roots.

(21)

computerize	bathroom
unthinkable	numerous
intersperse	actors

Exercise 1.4.

Consider the following sentence:

(22) Textbook writers are sometimes grateful for comments and scholarly advice.

a. List all morphemes in (4). How many morphemes can you detect?
b. List all complex words and state which type of morphological process (inflection, derivation, or compounding) it is an example of.

Advanced level

Exercise 1.5.

Consider again the notions of orthographic word, grammatical word and the notion of lexeme as possible definitions of 'word'. Apply each of these notions to the words occurring in example (20) of chapter 1 and show how many words can be discerned on the basis of a given definition of 'word'. How and why does your count vary according to which definition you apply? Discuss the problems involved.

(23) My birthday party's cancelled because of my brother's illness.

Exercise 1.6.

Consider the status of the adverbial suffix *-ly* in English. Systematically apply the criteria summarized in (16) in chapter 1 and discuss whether *-ly* should be considered an inflectional suffix or a derivational one. You may want to take the following data into account:

(24)

slowly	agressively	hardly
rarely	intelligently	
smoothly	purposefully	

2 STUDYING COMPLEX WORDS

Outline

This chapter discusses in some detail the problems that arise with the implementation of the basic notions introduced in chapter 1 in the actual analysis of word structure in English. First the notion of the morpheme is scrutinized with its problems of the mapping of form and meaning. Then the phenomenon of base and affix allomorphy is introduced, followed by a discussion of the notion of word formation rule. Finally, cases of multiple affixation and compounding are analyzed.

1. Identifying morphemes

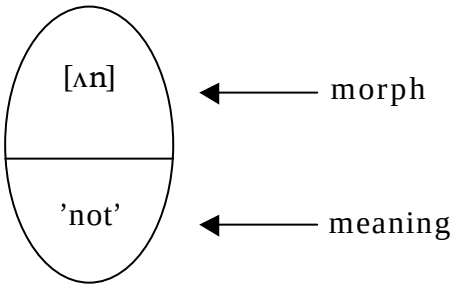
In the previous chapter we have introduced the crucial notion of morpheme as the smallest meaningful unit. We have seen that this notion is very useful in accountingfor the internal structure of many complex words (recall our examples *employ-ee, invent-or, un-happy*, etc.). In this section, we will look at more data and see that there are a number of problems involved with the morpheme as the central morphological unit.

1.1. The morpheme as the minimal linguistic sign

The most important characteristic of the traditional morpheme is that it is conceived of as a unit of form and meaning. For example, the morpheme *un-* (as in *unhappy*) is an entity that consists of the content or meaning on the one hand, and the sounds or letters which express this meaning on the other hand. It is a unit of form and meaning, a **sign**. The notion of sign may be familiar to most readers from non-linguistic contexts. A red traffic light, for instance, is also a kind of sign in the above sense: it has a meaning (‘stop!’), and it has a form which expresses this meaning. In

the case of the traffic light, we could say that the form consists of the well-known shape of the traffic light (a simple torch with a red bulb would not be recognized as a traffic light) and, of course, the red light it emits. Similarly, morphemes have a meaning that is expressed in the physical form of sound waves (in speech) or by the black marks on paper which we call letters. In the case of the prefix *un-*, the unit of form and meaning can be schematically represented as in (1). The part of the morpheme we have referred to as its 'form' is also called **morph**, a term coined on the basis of the Greek word for 'form, figure'.

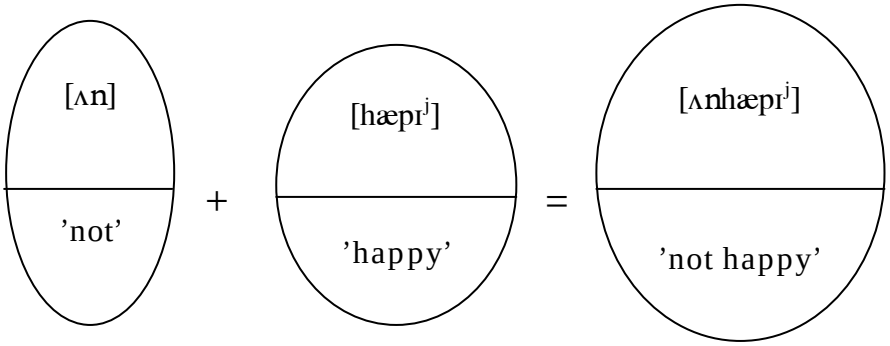
(1) The morpheme *un-*



The pairing of certain sounds with certain meanings is essentially arbitrary. That the sound sequence [ʌn] stands for the meaning 'not' is a matter of pure convention of English, and in a different language (and speech community) the same string of sounds may represent another meaning or no meaning at all.

In complex words at least one morpheme is combined with another morpheme. This creates a derived word, a new complex sign, which stands for the combined meaning of the two morphemes involved. This is schematically shown in (2):

(2)



The meaning of the new complex sign *unhappy* can be predicted from the meanings of its parts. Linguistic expressions such as *unhappy*, whose meaning is a function of the meaning of its parts are called **compositional**. Not all complex words and expressions, however, are compositional, as can be seen from idiomatic expressions such as *kick the bucket* 'die'. And pairs such as *view* and *interview*, or *late* and *lately* show that not even all complex words have compositional, i.e. completely transparent meanings. As we have already seen in the previous chapter, the meaning of the prefix *inter-* can be paraphrased as 'between', but the verb *interview* does not mean 'view between' but something like 'have a (formal) conversation'. And while *late* means 'after the due time', the adverb *lately* does not have the compositional meaning 'in a late manner' but is best paraphrased as 'recently'.

1.2. Problems with the morpheme: the mapping of form and meaning

One of the central problems with the morpheme is that not all morphological phenomena can be accounted for by a neat one-to-one mapping of form and meaning. Of the many cases that could be mentioned here and that are discussed in the linguistic literature, I will discuss some that are especially relevant to English word-formation.

The first phenomenon which appears somewhat problematic for our notion of morpheme is conversion, the process by which words are derived from other words without any visible marking (*to walk - a walk, to throw - a throw*, *water - to water, book - to book*). This would force us to recognize morphemes which have *no* morph, which is impossible according to our basic definition of morpheme. We have, however, already seen that this problem can be solved by assuming that zero-forms are also possible elements in language. In this view, the verb *water* is derived from the noun *water* by adding to the base noun *water* a zero form with the meaning 'apply X'. Thus we could speak of the presence of a **zero-morph** in the case of conversion (hence the

competing term **zero-derivation** for conversion). Note that it would be misleading to talk about a zero-*morpheme* in this case because it is only the outward expression, but not the meaning, which is zero.

More serious problems for the morpheme arise when we reconsider the non-affixational processes mentioned in the previous chapter. While affixational processes usually make it easy to find the different morphemes and determine their meaning and form, non-affixational processes do not lend themselves to a straightforward analysis in terms of morphemes. Recall that we found a set of words that are derived from other words by truncation (e.g. *Ron, Liz, lab, demo*). Such derivatives pose the question what exactly the morph is (and where it is) that - together with the base word - forms the derived word in a compositional manner. Perhaps the most natural way to account for truncation would be to say that it is the process of deleting material itself which is the morph. Under this analysis we would have to considerably extend our definition of morpheme ('smallest meaningful element') to allow processes of deletion to be counted as 'elements' in the sense of the definition. Additionally, the question may arise of what meaning is associated with truncations. What exactly is the semantic difference between *Ronald* and *Ron*, *laboratory* and *lab*? Although maybe not particularly obviouos, it seems that the truncations, in addition to the meaning of the base, signal the familiarity of the speaker with the entity s/he is referring to. The marking of familiarity can be as the expression of a type of social meaning through which speakers signal their belonging to a certain group. In sum, truncations can be assigned a meaning, but the nature of the morph expressing that meaning is problematic.

In order to save the idea of morphemes as 'things', one could also propose a different analysis of truncation, assuming the existence of a truncation morpheme which has no phonetic content but which crucially triggers the deletion of phonetic material in the base. Alternatively, we could conceptualize the formal side of the truncation morpheme as an empty morph which is filled with material from the base word.

A similar problem for the morpheme-is-a-thing view emerges from cases like two verbs *to fall* 'move downwards' and *to fell* 'make fall'. It could be argued that *fell* is derived from *fall* by the addition of a so-called **causative** morpheme 'make X'. This

idea is not far-fetched, given that the formation of causative verbs is quite common in English, but usually involves affixes, such as *-ify* in *humidify* 'make humid', or *-en* in *blacken* 'make black'. But where is the causative morpheme in *to fell*? Obviously, the causative meaning is expressed merely by the vowel change in *fall* vs *fell* ([ɔ] → [ɛ]) and not by any affix. A similar kind of process, i.e. the addition of meaning by means of **vowel alternation**, is evidenced in English in certain cases of past tense formation and of plural marking on nouns, as illustrated in (3):

(3) a. stick - stuck b. foot - feet
sing - sang goose - geese
take - took mouse - mice

Again, this is a problem for those who believe in morphemes as elements. And again, a redefinition in terms of processes can save the morpheme as a morphological entity, but seriously weakens the idea that the morpheme is a minimal sign, given that signs are not processes, but physical entities signifying meaning.

Another problem of the morpheme is that in some expressions there is more than one form signifying a certain meaning. A standard example from inflectional morphology is the progressive form in English, which is expressed by the combination of the verbal suffix *-ing* and the auxiliary verb BE preceding the suffixed verb form. A similar situation holds for English diminutives, which are marked by a combination of truncation and suffixation, i.e. the absence of parts of the base word on the one hand and the presence of the suffix *-y* on the other hand. Such phenomena are instances of so-called **extended exponence**, because the forms that represent the morpheme extend across more than one element. Extended exponence is schematically illustrated in (4):

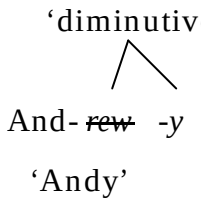
(4) a. progressive in English

'progressive' + 'go'



Gill *is* go*ing* home

b. diminutives in English



To account for cases of extended exponence we have to allow morphemes to be **discontinuous**. In other words, we have to allow for the meaning of a morpheme to be realized by more than one morph, e.g. by a form of BE and *-ing* in the case of the progressive, and by truncation and *-y* in the case of diminutives.

Another oft-cited problem of the morpheme is that there are frequently parts of words that invite morphological segmentation, but do not carry any meaning, hence do not qualify for morpheme status. Consider for example the following words, and try to determine the morphemes which the words may be composed of:

(5) infer confer prefer refer transfer

A first step in the analysis of the data in (5) may be to hypothesize the existence of a morpheme *-fer* (a bound root) with a number of different prefixes (*in-*, *con-*, *pre-*, *re-*, *trans-*). However, if *-fer* is a bound root, it should have the same (or at least sufficiently similar) meanings in all the words in which it occurs. If you check the meanings these words have in contemporary English in a dictionary, you may end up with paraphrases similar to those found in the *OED*:

(6) infer 'to draw a conclusion'
confer 'to converse, talk together'
prefer 'to like better'

refer	‘to send or direct (one) to a person, a book ... for information’
transfer	‘to convey or take from one place, person, etc. to another’

Those readers who know some Latin may come up with the hypothesis that the words are borrowed from Latin (maybe through French), and that therefore *-fer* means ‘carry’, which is the meaning of the Latin root. This works for *transfer*, which can be analyzed as consisting of the prefix *trans-* ‘across’ and the bound root *-fer* ‘carry’. *Transfer* has then the compositional meaning ‘carry across, carry over’, which is more or less the same as what we find in the *OED*. Unfortunately, this does not work for the other words in (5). If we assume that *in-* is a prefix meaning ‘in, into’ we would predict that *infer* would mean ‘carry into’, which is not even close to the real meaning of *infer*. The meaning of *con-* in *confer* is impossible to discern, but again Latin experts might think of the Latin preposition *cum* ‘with, together’ and the related Latin prefix *con-/com-/cor-*. This yields however the hypothetical compositional meaning ‘carry with/together’ for *confer*, which is not a satisfactory solution. Similar problems arise with *prefer* and *refer*, which we might be tempted to analyze as ‘carry before’ and ‘carry again’, on the grounds that the prefixes *pre-* ‘before’ and *re-* ‘again, back’ might be involved. There are two problems with this analysis, though. First, the actual meanings of *prefer* and *refer* are quite remote from the hypothesized meanings ‘carry before’ and ‘carry again/back’, which means that our theory makes wrong predictions. Second, our assumption that we are dealing with the prefixes *pre-* and *re-* is highly questionable not only on semantic grounds. Think a moment about the pronunciation of *prefer* on the one hand, and *pre-war* and *pre-determine* on the other, or of *refer* in comparison to *retry* and *retype*. There is a remarkable difference in pronunciation, which becomes also visually clear if we look at the respective phonetic transcriptions:

(7)	prefer	[prɪˈfɜr]	refer	[rɪˈfɜr]
	pre-war	[ˌpriːˈwɔːr	retry	[ˌriːˈtraɪ]
	predetermine	[ˌpriːdɪˈtɜːrmɪn]	retype	[ˌriːˈtaɪp]

We can see that the (real) prefixes in *pre-war, predetermine, retry,* and *retype* carry secondary stress and have a vowel which is longer and qualitatively different from the vowel of the pseudo-prefix in *prefer* and *refer,* which is also unstressed. In other words, the difference in meaning goes together with a remarkable difference in phonetic shape.

The evidence we have collected so far amounts to the conclusion that at least *infer, confer, prefer,* and *refer* are **monomorphemic words**, because there are no meaningful units discernible that are smaller than the whole word. What we learn from these examples is that we have to be careful not to confuse morphology with etymology. Even though a morpheme may have had a certain meaning in the past, this does not entail that it still has this meaning or a meaning at all.

There is, however, one set of facts that strongly suggest that *-fer* is a kind of unit that is somehow relevant to morphology. Consider the nouns that can be derived from the verbs in (8):

(8)	**verb:**	infer	confer	prefer	refer	transfer
	noun:	inference	conference	preference	reference	tranference

The correspondences in (8) suggest that all words with the bound root *-fer* take *-ence* as the standard nominalizing suffix. In other words, even if *-fer* is not a well-behaved morpheme (it has no meaning), it seems that a morphological rule makes reference to it, which in turn means that *fer-* should be some kind of morphological unit. It has therefore been suggested, for example by Aronoff (1976), that it is not important that the morpheme has meaning, and that the traditional notion of the morpheme should be redefined as "a phonetic string which can be connected to a linguistic entity outside that string" (1976:15). In the case of verbs involving the phonetic string [fɜr], the 'linguistic entity outside that string' to which it can be connected is the suffix *-ence.* A similar argument would hold for many verbs of Latinate origin featuring the would-be morphemes *-ceive* (*receive*, *perceive, conceive,* etc.), *-duce* (*reduce, induce, deduce,* etc.), *-mit* (*transmit, permit, emit,* etc.), *-tain* (*pertain*, *detain*, *retain*, etc.). Each set of these verbs takes its own nominalizing suffix (with specific concomitant

phonetic changes, cf. *-ceive* → *-ception*, *-duce* → *-duction*, *-mit* → *-mission*, *-tain* → *-tention*), which can again be seen as an argument for the morphological status of these strings.

Such arguments are, however, not compelling, because it can be shown that the above facts can equally well be described in purely phonetic terms. Thus we can simply state that *-ence* attaches to words ending in the *phonetic* string [fɜr] and not to words ending in the bound root *-fer*. How can we test which analysis is correct? We would need to find words that end in the phonetic string, but do not possibly contain the root in question. One such example that has been suggested to confirm the morphological status of *-mit* is *vomit*. This verb cannot be nominalized by adding *-ion* (cf. **vomission*), hence does no contain morphemic *-mit*. However, this argument is flawed, since *vomit* is also phonetically different from the verbs containing the putative root *-mit*: *vomit* has stress on the first syllable, whereas *transmit*, *permit*, *emit*, etc. have stress on the final syllable. Thus, instead of necessarily saying 'attach *-ion* to verbs with the root *-mit* (accompanied by the change of base-final [t] to [ʃ])', we could generalize 'attach *-ion* to verbs ending in the stressed phonetic string [mɪt] (accompanied by the change of final [t] to [ʃ])'. In other words, the morphology works just as well in this case when it makes reference to merely phonetic information. We can therefore state that there is no compelling evidence so far that forces us to redefine the morpheme as a morphological unit that can be without meaning.

To summarize our discussion of the morpheme so far, we have seen that it is a useful unit in the analysis of complex words, but not without theoretical problems. These problems can, however, be solved in various ways by redefining the morpheme appropriately. For the purposes of this book it is not necessary to adhere to any particular theory of the morpheme. In most cases morpheme status is uncontroversial, and in controversial cases we will use more neutral terminology. In section 3 of chapter 7 will return to the theoretical issues touched upon above.

2. Allomorphy

So far we have assumed that morphemes have invariable realizations. That is, we have assumed that one meaning is expressed by a certain morph or a certain string of morphs and not by variable morphs whose exact shape differs according to the context in which they occur. However, this is exactly the kind of situation we find with many morphemes, be they bound or free. For instance, the definite and indefinite articles in English take on different shapes, depending on the kind of word which they precede:

(9) The shape of articles in English

a. the indefinite article *a*

[ə] question	[ən] answer
[ə] book	[ən] author
[ə] fence	[ən] idea

in isolation: [ˈeɪ]

b. the definite article *the*

[ðə] question	[ði] answer
[ðə] book	[ði] author
[ðə] fence	[ði] idea

in isolation: [ˈði]

The data clearly show that there are three distinct realizations of the indefinite article and three distinct realizations of the definite article. When not spoken in isolation, the indefinite article *a* has two different morphs [ə] and [ən], and the definite article *the* equally has two morphs, [ðə] and [ði]. When spoken in isolation (or sometimes when speakers hesitate, as in *I saw a ... a ... a unicorn*), each article has a third, stressed, variant, [ˈeɪ] and [ˈði] respectively. Such different morphs representing the same morpheme are called **allomorphs**, and the phenomenon that different morphs realize one and the same morpheme is known as **allomorphy**.

How do speakers know when to use which allomorph? In the case of the articles, the answer is rather straightforward. One of the two allomorphs occurs when a consonant follows, the other when a vowel follows. The third allomorph occurs if nothing follows. On a more abstract level, we can say that it is the sound structure that **conditions** the **distribution** of the allomorphs, i.e. determines which allomorph has to be used in a given linguistic context. This is called **phonological conditioning**. We will shortly see that there are also other kinds of conditioning factors involved in allomorphy.

Allomorphy is also rather frequent in English derivation, and both bases and affixes can be affected by it. Consider first a few cases of base allomorphy and try to determine how many allomorphs the lexemes *explain, maintain, courage* have:

(10)	explain	maintain	courage
	explanation	maintenance	courageous
	explanatory		

To make things more transparent, let us look at the actual pronunciations, given in phonetic transkription in (11) below. Primary stress is indicated by a superscript prime preceding the stressed syllable, secondary stress by a subscript prime preceding the stressed syllable.

(11)	[ɪk'spleɪn]	[ˌmeɪn'teɪn, mən'teɪn]	['kʌrɪdʒ]
	[ˌɛksplə'neɪʃn]	['meɪnt^{ə}nəns]	[kə'reɪdʒəs]
	[ɪk'splænəˌtɔrɪ]		

Let us first describe the allomorphy of the bases in (10) and (11). Obviously, the pronunciation of the base EXPLAIN varies according to the kind of suffix attached to it. Let us start with the attachment of *-ation*, which causes three different effects. First, stress is shifted from the second syllable of the base *plain* to the first syllable of the suffix. Second, the first syllable of the base is pronounced [ɛk] instead of [ɪk], and, third, the first syllable of the base receives secondary stress. The attachment of *-atory* to *explain* leads to a different pronunciation of the second syllable of the base ([æ]

instead of [eɪ]). Similar observations can be made with regard to *maintain* and *courage*, which undergo vowel changes under attachment of *-ance* and *-ous*, respectively. In all cases involving affixes, there is more than one base allomorph, and the appropriate allomorph is dependent on the kind of suffix attached to it. We can thus state that the allomorphy in these cases is **morphologically conditioned**, because it is the following morpheme that is responsible for the realization of the base. Furthermore, we see that there are not only **obligatorily bound morphemes**, i.e. affixes, but also **obligatorily bound morphs**, i.e. specific realizations of a morpheme that only occur in contexts where the morpheme is combined with another morpheme. *Explain* has thus a free allomorph, the morph [ɪk'spleɪn], and several bound allomorphs, [ˌɛkspləˈn] and [ɪk'splæn]. In chapter 4 we will investigate in more detail the systematic phonological changes which affixes can inflict on their bases.

Let us turn to suffix allomorphy. The data in (12) show some adjectives derived from nouns by the suffixation of *-al* / *-ar*. Both suffixes mean the same thing and their phonetic resemblance strongly suggests that they are allomorphs of one morpheme. Think a minute about what conditions their distribution before you read on.

(12) The allomorphy of adjectival *-al/-ar*

cause+al → causal	pole+al → polar
inflection+al → inflectional	nodule+al → nodular
distribution+al → distributional	cellule+al → cellular

Obviously, all derivatives ending in *-ar* are based on words ending in [l], whereas the derivatives ending in *-al* are based on words ending in sounds other than [l]. We could thus say that our suffix surfaces as *-ar* after [l], and as *-al* in all other cases (but see Raffelsiefen 1999: 239f for a more detailed analysis of a larger set of pertinent words). This is a case of the phonological conditioning of a suffix, with the final segment of the base triggering a **dissimilation** of the final sound of the suffix. The opposite process, **assimilation** can also be observed, for example with the regular English past tense ending, which is realized as [d] after voiced sounds (*vowed*, *pinned*)

and [t] after unvoiced sounds (*kissed, kicked*). Conversely, the insertion of [ə] with words ending in [t] and [d] (*mended, attempted*) can be analyzed as a case of dissimilation.

Such a state of affairs, where one variant (*-ar*) is exclusively found in one environment, whereas the other variant (*-al*) is exclusively found in a different environment, is called **complementary distribution**. Complementary distribution is always an argument for the postulation of a two-level analysis with an underlying and a surface level. On the underlying level, there is one element from which the elements on the second level, the surface level, can be systematically derived (e.g. by phonological rules). The idea of complementary distribution is not only used in science, but also in everyday reasoning. For example, in the famous novel *Dr. Jekyll and Mr. Hide*, both men are the surface realizations of one underlying schizophrenic personality, with one realization appearing by night, the other by daylight. Dr Jekyll and Mr. Hide are complementarily distributed, in morphological terms they could be said to be allomorphs of the same morpheme.

In the case of the above suffix an analysis makes sense that assumes an underlying form /əl/, which surfaces as [ər] after base-final [l] and as [əl] in all other cases. This is formalized in (13):

(13) A morpho-phonological rule

/əl/ → [ər] | [l]# ___
/əl/ → [əl] elsewhere

(read: 'the underlying phonological form /əl/ is phonetically realized as [ər] after base-final [l], and is realized as [əl] elsewhere')

Such predictable changes in the realization of a morpheme are called **morpho-phonological alternations**.

To summarize this section, we have seen that morphemes can appear in different phonetic shapes and that it can make sense to analyze systematic

alternations in terms of morpho-phonological rules. Such rules imply the existence of two levels of representation, with underlying representations being systematically related to and transformed into surface forms.

Having clarified the most important problems raised by the smallest morphological units, we can now turn to the question how these minimal signs are combined to form larger units.

3. Establishing word-formation rules

So far, we have seen that words can be composed of smaller meaningful elements, and we have detected these elements largely by following our intuition. While our intuition works nicely with rather unproblematic complex words like *unhappy* or *girl-friend*, other data (such as those in (5) above) require more systematic investigation. The ultimate aim of such investigations is of course to determine the rules that underlie the make-up of complex words in English. For example, if a speaker knows the words *unhappy, unkind, unfaithful, untrue, uncommon*, and *analyzable*, she can easily identify the meaning of *unanalyzable*, even if she has never seen that word before. There must be some kind of system in the speakers' minds that is responsible for that. In the following we will see how this system, or rather parts thereof, can be described.

As a first step, let us try to find the rule (the so-called **word-formation rule**) according to which *un-* can be attached to another morpheme in order to form a new word. Consider the morphemes in the left column of (14), and what happens when the prefix *un-* is attached, as in the right column. What does the behavior of the different words tell us about our word-formation rule?

(14) a. table *untable
car *uncar
pillow *unpillow
b. available unavailable
broken unbroken

	aware	unaware
c.	(to) sing	(to) *unsing
	(to) walk	(to) *unwalk
	(to) tell	(to) *untell
d.	post-	*unpost
	mega-	*unmega
	-ize	*unize
	-ness	*unness

The most obvious observation is that *un-* cannot attach to just any other morpheme, but only to certain ones. In those cases where it can attach, it adds a negative meaning to the base. However, only the morphemes in (14b) can take *un-*, while those in (14a), (14c) and (14d) cannot. The straightforward generalization to account for this pattern is that *un-* attaches to adjectives (*available, broken,* and *aware* are all adjectives), but not to nouns or verbs (see (14a) and (14c)). Furthermore, *un-* can only attach to words, not to bound morphemes (see (14d)).

We can summarize these observations and formulate a word-formation rule as in (15) below. In order to be applied correctly, the rule must at least contain information about the phonology of the affix, what kind of affix it is (prefix or suffix), its semantics, and possible base morphemes ('X' stands for the base):

(15) Word formation rule for the prefix *un-*

phonology:	/ʌn/-X
semantics:	'not X'
base:	X = adjective

This rule looks already quite nice, but how can we tell that it is really correct? After all, it is only based on the very limited data set given in (14). We can verify the accuracy of the rule by testing it against further data. The rule makes the interesting prediction that all adjectives can be prefixed with *un-*, and that no verb and no noun can take *un-*. If there are words that do not behave according to the hypothesized

rule, the hypothesis is falsified and we must either abandon our rule or refine it in such a way that it makes more accurate predictions.

How can we find more data? Especially with prefixes, the easiest way is to look up words in a dictionary. There are also other ways, some of which we will discuss later in the book (chapter 4, section 2), but for the present purposes any large desk dictionary is just fine. And indeed, among the very many well-behaved de-adjectival *un-* derivatives we can find apparent exceptions such as those in (16). While the vast majority of *un-* derivatives behaves according to our word formation rule, there are a a number of words that go against it:

(16)

a. **nouns**	b. **verbs**	
unbelief	undo	unearth
unease	unfold	unsaddle
untruth	undress	unplug
	unmask	

Two kinds of exceptions can be noted, the nouns in (16a) and the verbs in (16b). The number of nouns is rather small, so that it is hard to tell whether this group consists of really idiosyncratic exceptions or is systematic in nature. Semantically, the base words *belief*, *ease*, and *truth* are all abstract nouns, but not all abstract nouns can take *un-* (cf. the odd formations ?*unidea*, ?*unthought*, ?*uninformation*, etc.), which suggests that the words in (16) are perhaps individual exceptions to our rule. However, the meaning of *un-* in all three forms can be paraphrased as 'lack of', which is a clear generalization. This meaning is slightly different, though, from the meaning of *un-* as given in (15) as 'not'. Additional data would be needed to find out more about such denominal *un-* formations and how they can perhaps might be related to deadjectival ones. The fact that the interpretation 'lack of X' occurs with nouns and the interpretation 'not X' with adjectives might however be taken as hint that the two cases can be unified into one, with slightly different interpretations following from the difference in the part-of-speech of the base. This possibility is explored further below, after we have looked at deverbal *un-* derivatives.

The second set of derivatives apparently violating the rule as formulated in (15) are the verbs in (16b). The list above is not exhaustive and the overall number of pertinent derivatives is quite large. It seems that it is even possible to create new forms. For example, the *OED* provides the following verbs as being coined in the 20th century:

(17)

unditch	unspool
unquote	unstack
unscramble	untack
unsnib	unzip

A closer look at the derived *un-* verbs reveals, however, that they deviate from the rule in (15) not only in terms of part of speech of the base (i.e. verbs instead of adjectives), but also in terms of meaning. The verb *undo* does not mean 'not do', the verb *unfold* does not mean 'not fold', the verb *unfasten* does not mean 'not fasten'. Rather, the verbs can all be characterized by the fact that they denote reversal or deprivation. The derivative *unearth* nicely illustrates both meanings, because it can refer either to the removal of something from the earth, or to the removal of earth from something. In the first case, we are dealing with a reversative meaning, in the second with the privative meaning. Given the systematicity of the data, one is tempted to postulate another word-formation rule for *un-*, this time deverbal, with a reversative and privative meaning.

The dictionary data have been very helpful in determining which words and patterns exist. However, the dictionary did not tell us anything about which patterns are systematically excluded, which means that concerning one of our predictions we did not find any evidence. This prediction has been that all adjectives take *un-*. In order to test this prediction we would have to find adjectives that crucially do not take *un-*. But dictionaries only list existing words, not impossible ones. Nevertheless, the dictionary can still be useful for the investigation of this question. We could for instance extract all adjectives from the dictionary and then see which of these have derived forms with *un-* in the dictionary, and which ones have no such derived form. From the list of adjectives without corresponding *un-* derivative we could perhaps

infer whether there are any systematic restrictions at work. However, this list would have the serious disadvantage that it would not tell us whether the lack of derived forms is simply an accident or represents a systematic gap. For example, the dictionary may not list *unaligned* simply because it is a word that is not used very often. However, it is certainly a possible formation.

One way out of this trap is introspective or experimental evidence. Introspection means that we simply use our own intuition as native speakers whether certain formations are possible or impossible. However, sometimes such judgments may be quite subjective or controversial so that it is much better to set up a regular experiment, in which the intuitions of a larger number of speakers are systematically tested. For example, we could set up a random list of all kinds of adjectives and have people (so-called **subjects, informants,** or **participants**) tell us, whether they think it is possible to attach *un-* to the words in the list. Such experiments work best if one already has some kind of hypothesis what kind of restriction may be at work. In such cases testable data sets can be constructed in such a way that one data set has the property in question and the other data set does not have it. If this property is indeed relevant, the experimental hypothesis would be that the subjects treat the data in set 1 differently from the data in set 2. An example of such an experiment is given in exercise 2.6 at the end of this chapter.

But let us return from these methodological considerations to the solution of the problem of *un-*. For the present purposes, I have used introspection to arrive at a number of words that are impossible *un-* formations and which are therefore not to be found even in the largest dictionaries of all, the *OED* (with roughly 500,000 entries). These examples show that not all adjectives can take *un-*.

(18)	a.	*ungreen	b.	*unbad
		*unblack		*unnaked
		*unred		*unsilly

It seems, however, that the words in (18) are not just arbitrary exceptions, but that they show a systematic gap in the pattern. Thus, color adjectives (18a) do not take *un-*, neither do the adjectives in (18b) for yet unclear reasons. In other words, the rule

in (15) needs to be further restricted, excluding certain semantically definable classes of adjectives such as color adjectives.

And indeed there is one semantic restriction on *un-* often mentioned in the literature (e.g. in Zimmer 1964, Adams 2001) that may also be responsible for the exclusion of color adjectives. It has been observed that *un-* attachment mostly creates derivatives that express a contrary contrast on a bi-dimensional scale of 'more or less', i.e. a contrast between gradable adjectives and their respective opposites, as in *happy - unhappy, clear - unclear, comfortable - uncomfortable.* Thus there are two other kinds of opposites that are usually not expressable through *un-* prefixation, namely contradictories and complementaries. Contradictory expressions exclude one another, and there is no room in between. For example, something is either *artificial* or *genuine,* either *unique* or *multiple.* Complementarity is a semantic relation in which one expression stands in a complementary contrast to a whole set of other, related expression. Thus, if something is *green,* it is *not red, not blue, not brown, not white,* etc.; and if it is *not green,* it may be *red, blue, brown, white* etc. From the generalization that *un-* prefixation does not readily form complementaries, it follows naturally that color adjectives are not legitimate bases for this prefix.

One important caveat needs to mentioned. The said restriction seems to hold only for *un-* adjectives that are based on simplex bases. Derived adjectives such as *publicized, available,* or *married* may take *un-* regardless of the semantic nature of the oppositeness expressed. Thus *unpublicized, unavailable* and *unmarried* are not contraries, but nevertheless possible *un-* derivatives.

Another problem with the semantic restriction to contraries is that adjectives often have more than one meaning, and that they can therefore belong to more than one semantic group. For example, *unique* can mean 'the only one of its kind', in which case it is non-gradable and therefore not eligible as a base for *un-* prefixation. But *unique* is also used in the sense of 'exceptionally good', in which case it can be prefixed by *un-*. If complex base words are ambiguous in this way, we can see the effect of the preference for contrary interpretations. For example, *un-American* is necessarily interpreted as referring to the qualitative meaning of the adjective (with *American* designating a gradable property), and not to the classifying meaning (with *American* being used as a geographic term in complementary opposition to other

geographic terms like *Canadian, Mexican* etc.). The complementary antonym of *American* would normally be formed by attachment of the neighboring prefix *non-*, giving us *non-American*. Thus, Britons are not necessarily *un-American* people, but they are certainly *non-American*.

What are the overall consequences of the foregoing analyses for the word formation rule in (15)? Contrary to the first impression, it turned out that the rule makes basically correct predictions and that the data in (16) do not constitute sufficient evidence against (15). Rather, we have detected that there are probably three *un-* prefixes. The first is deadjectival and has the meaning 'not', the second is denominal and has the meaning 'lack of', and the third is deverbal and has reversative or privative meaning. We arrived at this conclusion by testing our initial hypothesis against further data, collected from dictionaries and by introspection.

Given that different meanings of *un-* go together with bases of different parts of speech, and given that the meanings of deadjectival, denominal and deverbal derivatives all have a strong negative element, one might also think of a radical alternative analysis. Let us assume the existence of only one prefix *un-*, with a very general negative meaning that interacts with the meaning of the base word. This interaction is characterized by very general inferencing procedures. Let us further assume that there is no restriction concerning the part of speech of possible base words, i.e. nouns, verbs and adjectives are all allowed.

Now, when the prefix is attached to an adjective, the general negative meaning of the prefix interacts in such a way with the meaning of the base X that the meaning 'not X' naturally emerges. The only interpretation possible for a combination of negation and adjectival meaning is that the derived form denotes the absence of the property denoted by the adjective. With abstract nouns, a similar inferencing procedure applies. The derivative is automatically interpreted as 'lack of X' because this is the only way to make sense out of the composition of general negative meaning and the meaning of the abstract noun. With verbs denoting a goal-oriented action, negation is automatically interpreted as reversal or removal. Although not unattractive because of its elegance, this unitary account of *un-* is not entirely convincing. If *un-* has indeed a general negative meaning, why don't we say **unwalk* to signify *not walk*, **unsleep* to signify *not sleep*? Obviously, there must be a

restriction at work that only allows verbs as bases that denote an action which can be reversed or which involves a participant that can be removed. But allowing a restriction that is exclusively pertinent for verbs destroys the elegance of unitary *un-* and boils down to acknowledging a deverbal *un-* prefix with its own special restrictions. Similar arguments would hold for the relevant restrictions on nominal and adjectival bases. In essence, the postulation of only one *un-* suffix does not solve the problem of the part-of-speech-specific restrictions we have detected.

To summarize our discussion of how to establish a word-formation rule, we have seen that this is not an easy task, even with affixes that look relatively straightforward. Complex restrictions are at work that need to be incorporated in the rules. The revised - but still tentative - word-formation rules for *un-* are given in

(19) Word formation rule *un-*$_1$

phonology: /ʌn/-X

base: X = adjective

semantics: 'not X'

restrictions: - derivatives with simplex bases must be interpretable as contraries

- some further unclear restrictions on possible base words

(20) Word formation rule *un-*$_2$

phonology: /ʌn/-X

base: X = abstract noun

semantics: 'lack of X'

restrictions: unclear restrictions on possible base words

(21) Word formation rule *un-*$_3$

phonology: /ʌn/-X

base: X = verb

semantics: reversative / privative

restrictions: only bases whose meaning allows reversative and privative manipulation

The word-formation rules in (20) through (21) are of course only tentative and still quite rudimentary representations of the native speakers' tacit knowledge of how to form and understand *un-* derivatives. The task of the morphologist would be to find out more about the exact nature of the restrictions mentioned in the rules. How this could be done is exemplified in exercise 2.5 below.

We will now turn to another affix and try to establish the pertinent word-formation rule. (23) is a collection of nouns featuring the suffix *-th*, which derives from an adjectival base an abstract noun denoting a state (we ignore here deverbal formations such as *growth*):

(22) broad+th → breadth
deep+th → depth
long+th → length
strong+th → strength
true+th → truth

From this pattern we can tentatively deduce the following word-formation rule.

(23) word-formation rule for *-th* (tentative)
phonology: X-/θ/, with various base alternations
base: X = adjective
semantics: 'state or property of being X'

While the pattern is rather clear, the number of forms derived by the rule is very limited. In fact, there seem to exist no forms other than those in (23), and it seems generally impossible to create new words on the basis of the pattern. In technical terms, the rule is totally unproductive. In order to form state nouns from adjectives, suffixes like *-ness* or *-ity* are attached, and only the adjectives listed in (23) take *-th*. Thus, the attachment of nominal *-th* can be said to be **lexically governed**, which means that the possibility to take *-th* must be listed with each individual lexical item that has this possibility. It is impossible to define the class of *-th* taking adjectives by

some independent property that all possible bases have and all impossible bases don't have. Strictly speaking then, we are not dealing with a rule that can be used to form new words, but with a rule that simply generalizes over the structure of a set of existing complex words. Such rules are sometimes referred to as **redundancy rules** or **word-structure rules**. The redundancy rule for *-th* could look like this:

(24) redundancy rule for *-th*

phonology: X-/θ/, X = allomorph of base

base: {*broad, deep, long, strong, true, warm*}

semantics: 'state or property of being X'

In most cases, it is not necessary to make the distinction between rules that can be used to coin new words and rules that cannot be used in this way, so that we will often use the term 'word-formation rule' or 'word-formation process' to refer to both kinds of rule.

Before finishing our discussion of word-formation rules, we should address the fact that sometimes new complex words are derived without an existing word-formation rule, but formed on the basis of a single (or very few) model words. For example, *earwitness* 'someone who has heard a crime being commited' was coined on the basis of *eyewitness*, *cheeseburger* on the basis of *hamburger*, and *air-sick* on the basis of *sea-sick*. The process by which these words came into being is called **analogy**, which can be modeled as proportional relation between words, as illustrated in (25):

(25) a. a : b :: c : d

b. eye : eyewitness :: ear : earwitness

c. ham : hamburger :: cheese : cheeseburger

d. sea : sea-sick :: air : air-sick

The essence of a proportional analogy is that the relation between two items (a and b in the above formula) is the same as the relation between two other, correponding items (c and d in our case). The relation that holds between *eye* and *eyewitness* is the same as the relation between *ear* and *earwitness*, *ham* and *hamburger* relate to each other in the same way as do *cheese* and *cheeseburger*, and so on. Quite often, words are analogically derived by deleting a suffix (or supposed suffix), a process called **back-formation**. An example of such a back-formation is the verb *edit* which was derived from the word *editor* by deleting *-or* on the basis of a propotional analogy with word pairs such as *actor - act*. Another example of back-formation is the verb *escalate*, which

occurs with two meanings, each of which is derived from a different model word. The first meaning can be paraphrased as 'To climb or reach by means of an escalator ... To travel on an escalator' (*OED*), and is modeled on *escalator*. The second meaning of *escalate* is roughly synonymous with 'increase in intensity', which is back-formed from *escalation* which can be paraphrased as 'increase of development by successive stages'.

The words in (26) can be called regular in the sense that their meaning can readily be discerned on the basis of the individual forms which obviously have served as their models. They are, however, irregular, in the sense that no larger pattern, no word-formation rule existed on the basis of which these words could have been coined. Sometimes it may happen, however, that such analogical formations can give rise to larger patterns, as, for example, in the case of *hamburger, cheeseburger, chickenburger, fishburger, vegeburger* etc. In such cases, the dividing line between analogical patterns and word-formation rules is hard to draw. In fact, if we look at rules we could even argue that analogical relations hold for words that are coined on the basis of rules, as evidenced by the examples in (26):

(26) big : bigger :: great : greater
happy : unhappy :: likely : unlikely
read : readable :: conceive : conceivable

Based on such reasoning, some scholars (e.g. Becker 1990, Skousen 1992) have developed theories that abandon the concept of rule entirely and replace it by the notion of analogy. In other words, it is claimed that there are not morphological rules but only analogies across larger sets of words. Two major theoretical problems need to be solved under such a radical approach. First, it is unclear how the systematic structural restrictions emerge that are characteristic of derivational processes and which in a rule-based framework are an integral part of the rule. Second, it is unclear why certain analogies are often made while others are never made. In a rule-based system this follows from the rule itself.

We will therefore stick to the traditional idea of word-formation rule and to the traditional idea of analogy as a local mechanism, usually involving some degree of unpredicability.

4. Multiple affixation

So far, we have mainly dealt with complex words that consisted of two elements. However, many complex words contain more than two morphemes. Consider, for example, the adjective *untruthful* or the compound *textbook reader*. The former combines three affixes and a base (*un-*, *tru(e)*, *-th* and *-ful*), the latter three roots and one suffix (*text*, *book*, *read*, and *-er*). Such multiply affixed or compounded words raise the question how they are derived and what their internal structure might be. For example, are both affixes in *unregretful* attached in one step, or is *un-* attached to *regretful*, or is *-ful* attached to *unregret*. The three possibilities are given (27):

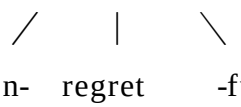
(27) a. *un + regret + ful*

b. *un + regretful*

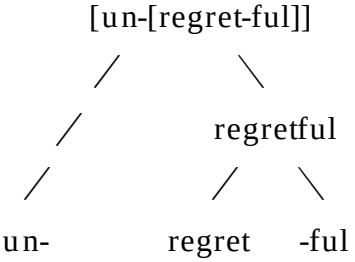
c. *unregret + ful*

The relationship between the three morphemes can also be represented by brackets or by a tree diagram, as in (28):

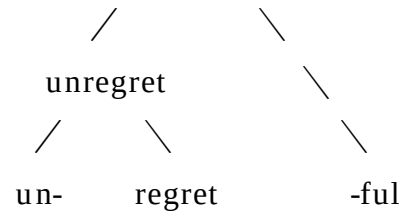
(28) a.



b.



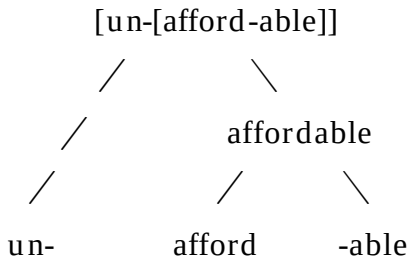
c. [[un-regret]-ful]



How can one decide which structure is correct? The main argument may come from the meaning of the word *unregretful*. The most common paraphrase of this word would probably be something like 'not regretful'. Given that meaning is compositional in this word, such an analysis would clearly speak for structure (28b): first, *-ful* creates an adjective by attaching to *regret*, and then the meaning of this derived adjective is manipulated by the prefix *un-*. If *un-* in *unregretful* was a prefix to form the putative noun ?*unregret*, the meaning of *unregretful* should be something like 'full of unregret'. Given that it is not clear what 'unregret' really means, such an analysis is much less straightforward than assuming that *un-* attaches to the adjective *regretful*. Further support for this analysis comes from the general behavior of *un-*, which, as we saw earlier, is a prefix that happily attaches to adjectives, but not so easily to nouns.

Let us look a second example of multiple affixation, *unaffordable*. Perhaps you agree if I say that of the three representational possibilities, the following is the best:

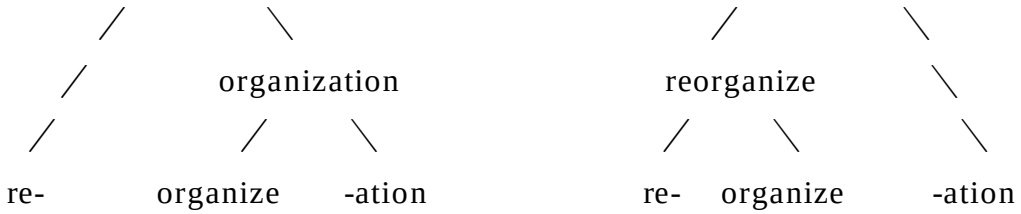
(29)



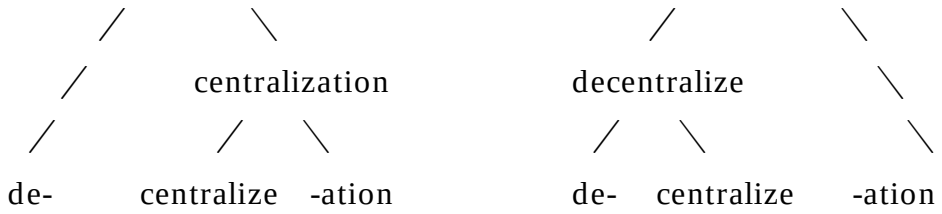
This structure is supported by the semantic analysis ('not affordable'), but also by the fact that *-un* only attaches to verbs if the action or process denoted by the verb can be reversed (cf. again *bind-unbind*). This is not the case with *afford*. Thus **un-afford* is an impossible derivative because it goes against the regular properties of the prefix *un-*. The structure (29), however, is in complete accordance with what we have said about *un-*.

Sometimes it is not so easy to make a case for one or the other analysis. Consider the following words, in which *-ation* and *re-/de-* are the outermost affixes (we ignore the verbal *-ize* for the moment):

(30) a. [re-[organize-ation]] [[re-organize]-ation]



b. [de-[centralize-ation]] [[de-centralize]-ation]



In both cases, the semantics does not really help to determine the structure. *Reorganization* can refer to the organization being redone, or it can refer to the process of reorganizing. Both are possible interpretations with only an extremely subtle difference in meaning (if detectable at all). Furthermore, the prefix *re-* combines with both verbs and nouns (the latter if they denote processes), so that on the basis of the general properties of *re-* no argument can be made in favor of either structure. A similar argumentation holds for *decentralization*.

To complicate matters further, some complex words with more than one affix seem to have come into being through the **simultaneous** attachment of two afffixes. A case in point is *decaffeinate*, for which, at the time of creation, neither *caffeinate* was available as a base word (for the prefixation of *de-*), nor **decaffein* (as the basis for *-ate* suffixation). Such forms are called **parasynthetic** formations, the process of simultaneous multiple affixation **parasynthesis**.

5. Summary

This chapter has started out with a discussion of the various problems involved with the notion of morpheme. It was shown that the mapping of form and meaning is not

always a straightforward matter. Extended exponence, cranberry morphs, and subtractive morphology all pose serious challenges to traditional morphemic analyses, and morphs with no (or a hard-to-pin-down) meaning are not infrequent. Further complications arise when the variable shape of morphemes, known as allomorphy, is taken into account. We have seen that the choice of the appropriate allomorph can be determined by phonological, morphological or lexical conditions. Then we have tried to determine two of the many word-formation rules of English, which involved the exemplary discussion of important empirical, theoretical and methodological problems. One of these problems was whether a rule can be used to form new words or whether it is a mere redundancy rule. This is known as the problem of productivity, which will be the topic of the next chapter.

Further reading

For different kinds of introductions to the basic notions and problems concerning morphemic analysis you may consult the textbooks already mentioned in the first chapter (Bauer 1983, Bauer 1988, Katamba 1993, Matthews 1991, Spencer 1991, Carstairs-McCarthy 1992). A critical discussion of the notion of morpheme and word-formation rule can be found in the studies by Aronoff (1972) and Anderson (1992). For strictly analogical approaches to morphology, see Becker (1990), Skousen (1995), or Krott et al. (2001).

Exercises

Basic level

Exercise 2.1.

Describe three major problems involved in the notion of morpheme. Use the following word pairs for illustration

a. *(to) father - (a) father*
   (to) face - (a) face
b. *David - Dave*
   Patricia - Trish
c. *bring - brought*
   keep - kept

Exercise 2.2.

Discuss the morphological structure of the following words. Are they morphologically complex? How many morphemes do they contain? Provide a meaning for each morpheme that you detect.

report	*refrain*	*regard*	*retry*	*rest*
rephrase	*reformat*	*retain*	*remain*	*restate*

Exercise 2.3.

Explain the notion of stem allomorphy using the following words for illustration. Transcribe the words in phonetic transcription and compare the phonetic forms.

active - activity *curious - curiosity* *affect - affection* *possess - possession*

Advanced level

Exercise 2.4.

Determine the internal structure of the following complex words. Use tree diagramms for representing the structure and give arguments for your analysis.

uncontrollability *postcolonialism* *anti-war-movement*

Exercise 2.5.

Determine the allomorphy of the prefix *in-* on the basis of the data below. First, transcribe the prefix in all words below and collect all variants. Some of the variants are easy to spot, others are only determinable by closely listening to the words being spoken in a natural context. Instead of trying to hear the differences yourself you may also consult a pronunciation dictionary (e.g. Jones 1997). Group the data according to the variants and try to determine which kinds of stems take which kinds of prefix allomorph and what kind of mechanism is responsible for the allomorphy. Formulate a rule. Test the predictions of your rule against some prefix-stem pairs that are not mentioned below.

irregular	*incomprehensible*	*illiterate*
ingenious	*inoffensive*	*inharmonic*
impenetrable	*illegal*	*incompetent*
irresistible	*impossible*	*irresponsible*
immobile	*illogical*	*indifferent*
inconsistent	*innumerable*	*inevitable*

Exercise 2.6.

In chapter 2 we have argued that only those verbs can be prefixed with *un-* that express an action or process which can be reversed. Take this as your initial

hypothesis and set up an experiment in which this hypothesis is systematically tested. Imagine that you have ten native speakers of English which volunteer as experimental subjects. There are of course many different experiments imaginable (there is never nothing like the 'ideal' experiment). Be creative and invent a methodology which makes it possible to obtain results that could potentially falsify the initial hypothesis.

3. PRODUCTIVITY AND THE MENTAL LEXICON

Outline

In this chapter we will look at the mechanisms that are responsible for the fact that some affixes can easily be used to coin new words while other affixes can not. First, the notions of 'possible word' and 'actual word' are explored, which leads to the discussion of how complex words are stored and accessed in the mental lexicon. This turns out to be of crucial importance for the understanding of productivity. Different measures of productivity are introduced and applied to a number of affixes. Finally, some general restrictions on productivity are discussed.

1. Introduction: What is productivity?

We have seen in the previous chapter that we can distinguish between redundancy rules that describe the relationship between existing words and word-formation rules that can in addition be used to create new words. Any theory of word-formation would therefore ideally not only describe existing complex words but also determine which kinds of derivative could be formed by the speakers according to the regularities and conditions of the rules of their language. In other words, any word-formation theory should make predictions which words are possible words of a language and which words are not.

Some affixes are often used to create new words, whereas others are less often used, or not used at all for this purpose. The property of an affix to be used to coin new complex words is referred to as the **productivity** of that affix. Not all affixes possess this property to the same degree, some affixes do not possess it at all. For example, in chapter 2 we saw that nominal *-th* (as in *length*) can only attach to a small number of specified words, but cannot attach to any other words beyond that set. This suffix can therefore be considered unproductive. Even among affixes that can in principle be used to coin new words, there seem to be some that are more productive than others. For example, the suffix *-ness* (as *cuteness*) gives rise to many more new words than, for example, the suffix *-ish* (as in *apish*). The obvious question now is which mechanisms

are responsible for the productivity of a word-formation rule. This is the question we want to address in this chapter. What makes some affixes productive and others unproductive?

2. Possible and actual words

A notorious problem in the description of the speakers' morphological competence is that there are quite often unclear restrictions on the possibility of forming (and understanding) new complex words. We have seen, for example, in chapter 2 that *un-* can be freely attached to most adjectives, but not to all, that *un-* occurs with nouns, but only with very few, and that *un-* can occur with verbs, but by no means with all verbs. In our analysis, we could establish some restrictions, but other restrictions remained mysterious. The challenge for the analyst, however, is to propose a word-formation rule that yields (only) the correct set of complex words. Often, word-formation rules that look straightforward and adequate at first sight turn out to be problematic upon closer inspection. A famous example of this kind (see, for example, Aronoff 1976) is the attachment of the nominalizing suffix *-ity* to adjectival bases ending in *-ous*, which is attested with forms such as *curious - curiosity, capacious - capacity, monstrous - monstrosity*. However, *-ity* cannot be attached to all bases of this type, as evidenced by the impossibility of *glorious - *gloriosity* or *furious - *furiosity*. What is responsible for this limitation on the productivity of *-ity*?

Another typical problem with many postulated word-formation rules is that they are often formulated in such a way that they prohibit formations that are nevertheless attested. For example, it is often assumed that person nouns ending in *-ee* (such as *employee, nominee*) can only be formed with verbs that take an object ('employ someone', 'nominate someone'), so-called transitive verbs. Such *-ee* derivatives denote the object of the base verb, i.e. an employee is 'someone who is employed', a nominee is 'someone who is nominated'. However, sometimes, though rarely, even intransitive verbs take *-ee* (e.g. *escape - escapee*, *stand - standee*) or even nouns (*festschrift - festschriftee* 'someone to whom a festschrift is dedicated'). Ideally, one would find an explanation for these apparently strange conditions on the productivity of these affixes.

A further problem that we would like to solve is why some affixes occur with a large number of words, whereas others are only attested with a small number of derivatives. What conditions these differences in proliferance? Intuitively, the notion of productivity must make reference to the speaker's ability to form new words and to the conditions the language system imposes on new words. This brings us to a central distinction in morphology, the one between '**possible'** (or 'potential') and '**actual' words**.

A possible, or potential, word can be defined as a word whose semantic, morphological or phonological structure is in accordance with the rules and regularities of the language. It is obvious that before one can assign the status of 'possible word' to a given form, these rules and regularities need to be stated as clearly as possible. It is equally clear that very often, the status of a word as possible is uncontroversial. For example, it seems that all transitive verbs can be turned into adjectives by the attachment of *-able*. Thus, *affordable, readable, manageable* are all possible words. Notably, these forms are also semantically transparent, i.e. their meaning is predictable on the basis of the word-formation rule according to which they have been formed. Predictability of meaning is therefore another property of potential words.

In the case of the potential words *affordable, readable, manageable*, these words are also actual words, because they have already been coined and used by speakers. But not all possible words are existing words, because, to use again the example of *-able*, the speakers of English have not coined *-able* derivatives on the basis of each and every transitive verb of English. For instance, neither the *OED* nor any other source I consulted lists *cannibalizable.* Hence this word is not an existing word, in the sense that it is used by the speakers of English. However, it is a possible word of English because it is in accordance with the rules of English word-formation, and if speakers had a practical application for it they could happily use it.

Having clarified the notion of possible word, we can turn to the question of what an actual (or existing) word is. A loose definition would simply say that actual words are those words that are in use. However, when can we consider a word as being 'in use'? Does it mean that some speaker has observed it being used somewhere? Or that the majority of the speech community is familiar with it? Or that it is listed in dictionaries? The problem is that there is variation between individual speakers. Not all

words one speaker knows are also known by other speakers, i.e. the mental lexicon of one speaker is never completely identical to any other speaker's mental lexicon. Furthermore, it is even not completely clear when we can say that a given word is 'known' by a speaker, or 'listed' in her mental lexicon. For example, we know that the more frequent a word is the more easily we can memorize it and retrieve it later from our lexicon. This entails, however, that 'knowledge of a word' is a gradual notion, and that we know some words better than others. Note that this is also the underlying assumption in foreign language learning where there is often a distinction made between the so-called 'active' and 'passive' vocabulary. The active vocabulary obviously consists of words that we know 'better' than those that constitute our passive vocabulary. The same distinction holds for native speakers, who also actively use only a subset of the words that they are familiar with. Another instance of graded knowledge of words is the fact that, even as native speakers, we often only know that we have heard or read a certain word before, but do not know what it means.

Coming back to the individual differences between speakers and the idea of actual word, it seems nevertheless clear that there is a large overlap between the vocabulary of the individual native speakers of a language. It is this overlap that makes it possible to speak of 'the vocabulary of the English language', although, strictly speaking, this is an abstraction from the mental lexicons of the speakers. To come down to a managable definition of 'actual word' we can state that if we find a word attested in a text, or used by a speaker in a conversation, and if there are other speakers of the language that can understand this word, we can say with some confidence that it is an actual word. The class of actual words contains of course both morphologically simplex and complex words, and among the complex words we find many that do behave according to the present-day rules of English word-formation. However, we also find many actual words that do not behave according to these rules. For example, *affordable* ('can be afforded'), *readable* ('can be (easily) read'), and *manageable* ('can be managed') are all actual words in accordance with the word-formation rule for *-able* words, which states that *-able* derivatives have the meaning 'can be Xed', whereas *knowledgeable* (*'able to be knowledged') or *probable* (*'able to be probed') are actual words which do not behave according to the WFR for *-able*. The crucial difference between actual and possible words is then that only actual words may be idiosyncratic, i.e. not in

accordance with the word-formation rules of English., whereas possible words are never idiosyncratic.

We have explored the difference between actual and possible words and may now turn to the mechanisms that allow speakers to form new possible words. We have already briefly touched upon the question of how words are stored in the mental lexicon. In the following section, we will discuss this issue in more detail, because it has important repercussions on the nature of word-formation rules and their productivity.

3. Complex words in the lexicon

Idiosyncratic complex words must be stored in the mental lexicon, because they cannot be derived on the basis of rules. But what about complex words that are completely regular, i.e. words that are in complete accordance with the word-formation rule on the basis of which they are formed? There are different models of the mental lexicon conceivable. In some approaches to morphology the lexicon is seen "like a prison - it contains only the lawless" (Di Sciullo and Williams 1987:3). In this view the lexicon would contain only information which is not predictable, which means that in this type of lexicon only simplex words, roots, and affixes would have a place, but no regular complex words. This is also the principle that is applied to regular dictionaries, which, for example, do not list regular past tense forms of verbs, because these can be generated by rule and need not be listed. The question is, however, whether our brain really follows the organizational principles established by dictionary makers. There is growing psycholinguistic evidence that it does not and that both simplex and complex words, regular and idiosyncratic, can be listed in the lexicon (in addition to the word-formation rules and redundancy rules that relate words to one another).

But why would one want to bar complex words from being listed in the lexicon in the first place? The main argument for excluding these forms from the lexicon is economy of storage. According to this argument, the lexicon should be minimally **redundant**, i.e. no information should be listed more than once in the mental lexicon, and everything that is predictable by rule need not be listed. This would be the most economical way of storing lexical items. Although non-reduncancy is theoretically

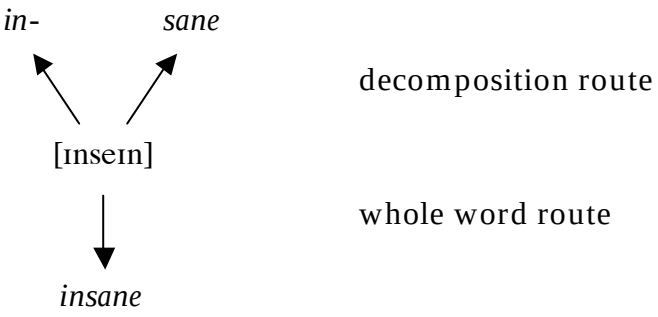
elegant and economical, there is a lot of evidence that the human brain does not strictly avoid redundancy in the representation of lexical items, and that the way words are stored in the human brain is not totally economical. The reason for this lack of economy of storage is that apart from storage, the brain must also be optimized with regard to the processing of words. What does 'processing' mean in this context?

In normal speech, speakers utter about 3 words per second, and given that this includes also the planning and articulation of the message to be conveyed, speakers and hearers must be able to access and retrieve words from the mental lexicon within fragments of seconds. As we will shortly see, sometimes this necessity of quick access may be in conflict with the necessity of economical storage, because faster processing may involve more storage and this potential conflict is often solved in favor of faster processing.

For illustration, consider the two possible ways of representing the complex adjective *affordable* in our mental lexicon. One possibility is that this word is decomposed in its two constituent morphemes *afford* and *-able* and that the whole word is not stored at all. This would be extremely economical in terms of storage, since the verb *afford* and the suffix *-able* are stored anyway, and the properties of the word *affordable* are entirely predictable on the basis of the properties of the verb *afford* and the properties of the suffix *-able.* However, this kind of storage would involve rather high processing costs, because each time a speaker would want to say or understand the word *affordable*, her language processor would have to look up both morphemes, put them together (or decompose them) and compute the meaning of the derivative on the basis of the constituent morphemes. An alternative way of storage would be to store the word *affordable* without decomposition, i.e. as a whole. Since the verb *afford* and the suffix *-able* and its word-formation rule are also stored, whole word storage of *affordable* would certainly be more costly in terms of storage, but it would have a clear advantage in processing: whenever the word *affordable* needs to be used, only one item has to be retrieved from the lexicon, and no rule has to be applied. This example shows how economy of storage and economy of processing must be counter-balanced to achieve maximum functionality. But how does that work in detail? Which model of storage is correct? Surprisingly, there is evidence for both kinds of storage, whole word and decomposed, with frequency of occurrence playing an important role.

In most current models of morphological processing access to morphologically complex words in the mental lexicon works in two ways: by direct access to the whole word representation (the so-called **'whole word route'**) or by access to the decomposed elements (the so-called **'decomposition route'**). This means that each incoming complex words is simultaneously processed in parallel in two ways. On the decompostion route it is decomposed in its parts and the parts are being looked up individually, on the whole word route the word is looked up as a whole in the mental lexicon. The faster route wins the race and the item is retrieved in that way. The two routes are schematically shown in (1):

(1)



How does frequency come in here? As mentioned above, there is a strong tendency that more frequent words are more easily stored and accessed than less frequent words. Psycholinguists have created the metaphor of **'resting activation'** to account for this (and other) phenomena. The idea is that words are sitting in the lexicon, waiting to be called up or 'activated', when the speaker wants to use them in speech production or perception. If such a word is retrieved at relatively short intervals, it is thought that its activation never completely drops down to zero in between. The remaining activation is called 'resting activation', and this resting activation becomes higher the more often the word is retrieved. Thus, in psycholinguistic experiments it can be observed that more frequent words are more easily activated by speakers, such words are therefore said to have a higher resting activation. Less frequent words have a lower resting activation.

Other experiments have also shown that when speakers search for a word in their mental lexicon, not only the target word is activated but also semantically and phonologically similar words. Thus lexical search can be modeled as activation

spreading through the lexicon. Usually only the target item is (successfully) retrieved, which means that the activation of the target must have been strongest.

Now assume that a low frequency complex word enters the speech processing system of the hearer. Given that low frequency items have a low resting activation, access to the whole word representation of this word (if there is a whole word representation available at all) will be rather slow, so that the decomposition route will win the race. If there is no whole word representation available, for example in the case of newly coined words, decomposition is the only way to process the word. If, however, the complex word is extremely frequent, it will have a high resting activation, will be retrieved very fast and can win the race, even if decomposition is also in principle possible.

Let us look at some complex words and their frequencies for illustration. The first problem we face is to determine how frequently speakers use a certain word. This methodological problem can be solved with the help of large electronic text collections, so-called 'corpora'. Such corpora are huge collections of spoken and written texts which can be used for studies of vocabulary, syntax, semantics, etc., or for making dictionaries. In our case, we will make use of the **British National Corpus** (BNC). This is a very large representative collection of texts and conversations from all kinds of sources, which amounts to about one hundred million words, c. 90 million of which are taken from written sources, c. 10 million of which represent spoken language. For reasons of clarity we have to distinguish between the number of different words (the so-called **types**) and the overall number of words in a corpus (the so-called **tokens**). The 100 million words of the BNC are tokens, which represent about 940,000 types. We can look up the frequency of words in the BNC by checking the word frequency list provided by the corpus compilers. The two most frequent words in English, for example, are the definite article *the* (which occurs about 6.1 million times in the BNC), followed by the verb BE, which (counting all its different forms *am, are, be, been, being, is, was, were*) has a frequency of c. 4.2 million, meaning that it occurs 4.2 million times in the corpus.

For illustrating the frequencies of derived words in a large corpus let us look at the frequencies of some of the words with the suffix *-able* as they occur in the BNC. In (2), I give the (alphabetically) first twenty *-able* derivatives from the word list for the written part of the BNC corpus. Note that the inclusion of the form *affable* in this list of -

able derivatives may be controversial (see chapter 4, section 2, or exercise 4.1. for a discussion of the methodological problems involved in extracting lists of complex words from a corpus).

(2) **Frequencies of *-able* derivatives in the BNC (written corpus)**

***-able* derivative**	**frequency**	***-able* derivative**	**frequency**
abominable	84	actionable	87
absorbable	1	actualizable	1
abstractable	2	adaptable	230
abusable	1	addressable	12
acceptable	3416	adjustable	369
accountable	611	admirable	468
accruable	1	admissable	2
achievable	176	adorable	66
acid-extractable	1	advisable	516
actable	1	affable	111

There are huge differences observable between the different *-able* derivatives. While *acceptable* has a frequency of 3416 occurrences, *absorbable, abusable, accruable, acid-extractable, actable* and *actualizable* occur only once among the 90 million words of that sub-corpus. For the reasons outlined above, high frequency words such as *acceptable* are highly likely to have a whole word representation in the mental lexicon although they are perfectly regular.

To summarize, it was shown that frequency of occurrence plays an important role in the storage, access, and retrieval of both simplex and complex words. Infrequent complex words have a strong tendency to be decomposed. By contrast, highly frequent forms, be they completely regular or not, tend to be stored as whole words in the lexicon. On the basis of these psycholinguistic arguments, the notion of a non-redundant lexicon should be rejected.

But what has all this to do with productivity? This will become obvious in the next section, where we will see that (and why) productive processes are characterized by a high proportion of low-frequency words.

4. Measuring productivity

We have argued above that productivity is a gradual phenomenon, which means that some morphological processes are more productive than others. That this view is widespread is evidenced by the fact that in the literature on word-formation, we frequently find affixes being labeled as „quasi-“, „marginally“, „semi-“, „fully“, „quite“, „immensely“, and „very productive“. Completely unproductive or fully productive processes thus only mark the end-points of a scale. But how can we find out whether an affix is productive, or how productive it is? How do we know where on that scale a given affix is to be located?

Assuming that productivity is defined as the **possibility** of creating a new word, it should in principle be possible to estimate or quantify the probability of the occurrence of newly created words of a given morphological category. This is the essential insight behind Bolinger's definition of productivity as „the statistical readiness with which an element enters into new combinations" (1948:18). Since the formulation of this insight more than half a century ago, a number of productivity measures have been proposed.

There is one quantitative measure that is probably the most widely used and the most widely rejected at the same time. According to this measure, the productivity of an affix can be discerned by counting the number of attested different words with that affix at a given point in time. This has also been called the type-frequency of an affix. The severe problem with this measure is that there can be many words with a given affix, but nevertheless speakers will not use the suffix to make up new words. An example of such a suffix is *-ment*, which in earlier centuries led to the coinage of hundreds of then new words. Many of these are still in use, but today's speakers hardly ever employ *-ment* to create a new word and the suffix should therefore be considered as rather unproductive (cf. Bauer 2001:196). Thus the sheer number of types with a given affix does not tell us whether this figure reflects the productivity of that affix in the past or its present potential to create new words.

Counting derivatives can nevertheless be a fruitful way of determining the productivity of an affix, namely if one does not count all derivatives with a certain affix in use at a given point in time, but only those derivatives that were newly coined in a

given period, the so-called **neologisms**. In doing this, one can show that for instance an affix may have given rise to many neologisms in the 18th century but not in the 20th century. The methodological problem with this measure is of course to reliably determine the number of neologisms in a given period. For students of English this problem is less severe because they are in the advantageous position that there is a dictionary like the *Oxford English Dictionary* (OED). This dictionary has about 500,000 entries and aims at giving thorough and complete information on all words of the language and thus the development of the English vocabulary from its earliest attestations onwards. The CD-version of the OED can be searched in various ways, so that it is possible to obtain lists of neologisms for a given period of time with only a few mouse-clicks (and some additional analytical work, see the discussion in the next chapter).

For example, for the 20th century we find 284 new verbs in *-ize* (Plag 1999: chapter 5) in the OED, which shows that this is a productive suffix. The power of the OED as a tool for measuring productivity should however not be overestimated, because quite a number of new words escape the eyes of the OED lexicographers. For instance, the number of *-ness* neologisms listed in the OED for the 20th century (N=279, Plag 1999:98) roughly equals the number of *-ize* neologisms, although it is clear from many studies that *-ness* is by far the most productive suffix of English. Or consider the highly productive adverb-forming suffix *-wise* 'with regard to', of which only 11 neologisms are listed in the OED (e.g. "Weatherwise the last week has been real nice", 1975). Thus, in those cases where the OED does not list many neologisms it may be true that the affix is unproductive, but it is also possible that the pertinent neologisms simply have been overlooked (or not included for some other, unknown reason). Only in those cases where the OED lists many neologisms can we be sure that the affix in question must be productive. Given these problems involved with dictionary-based measures (even if a superb dictionary like the OED is available) one should also look for other, and perhaps more reliable measures of productivity.

There are measures that take Bolinger's idea of probability seriously and try to estimate how likely it is that a speaker or hearer meets a newly coined word of a certain morphological category. Unfortunately it is practically impossible to investigate the entirety of all utterances (oral and written) in a language in a given period of time.

However, one can imagine investigating a representative sample of the language, as they are nowadays available in the form of the large text corpora already introduced above. One way to use such corpora is to simply count the number of types (i.e. the number of different words) with a given affix. This has, however, the disadavantage already discussed above, namely that this might reflect past rather than present productivity. This measure has been called **extent of use**. A more fruitful way of measuring productivity is to take into account how often derivatives are used, i.e. their token frequency. But why, might you ask, should the token frequency of words be particularly interesting for productivity studies? What is the link between frequency and the possibility of coining new words?

In order to understand this, we have to return to the insight that high-frequency words (e.g. *acceptable*) are more likely to be stored as whole words in the mental lexicon than are low-frequency words (e.g. *actualizable*). By definition, newly coined words have not been used before, they are low frequency words and don't have an entry in our mental lexicon. But how can we understand these new words, if we don't know them? We can understand them in those cases where an available word-formation rule allows us to decompose the word into its constituent morphemes and compute the meaning on the basis of the meaning of the parts. The word-formation rule in the mental lexicon guarantees that even complex words with extremely low frequency can be understood. If, in contrast, words of a morphological category are all highly frequent, these words will tend to be stored in the mental lexicon, and a word-formation pattern will be less readily available for the perception and production of newly coined forms.

One other way of looking at this is the following. Each time a low frequency complex word enters the processing system, this word will be decomposed, because there is no whole word representation available. This decomposition will strengthen the representation of the affix, which will in turn make the affix readily available for use with other bases, which may lead to the coinage of new derivatives. If, however, only high frequency complex words enter the system, there will be a strong tendency towards whole word storage, and the affix will not so strongly be represented, and is therefore not so readily available for new formations.

In sum, this means that unproductive morphological categories will be characterized by a preponderance of words with rather high frequencies and by a small

number of words with low frequencies. With regard to productive processes, we expect the opposite, namely large numbers of low frequency words and small numbers of high frequency words.

Let us look at some examples to illustrate and better understand this rather theoretical reasoning. We will concentrate on the items with the lowest possible frequency, the so-called **hapax legomena**. Hapax legomena (or **hapaxes** for short) are words that occur only once in a corpus. For example, *absorbable* and *accruable* from the table in (2) above are hapaxes. The crucial point now is that, for the reasons explained in the previous paragraph, the number of hapaxes of a given morphological category should correlate with the number of neologisms of that category, so that the number of hapaxes can be seen as an indicator of productivity. Note that it is not claimed that a hapax legomenon *is* a neologism. A hapax legomenon is defined with respect to a given corpus, and could therefore simply be a rare word of the language (instead of a newly coined derivative) or some weird ad-hoc invention by an imaginative speaker, as sometimes found in poetry or advertisement. The latter kinds of coinages are, however, extremely rare and can be easily weeded out.

The size of the corpus plays an important role in determining the nature of hapaxes. When this corpus is small, most hapax legomena will indeed be well-known words of the language. However, as the corpus size increases, the proportion of neologisms among the hapax legomena increases, and it is precisely among the hapax legomena that the greatest number of neologisms appear.

In the following, we will show how this claim can be empirically tested. First, we will investigate whether words with a given affix that are not hapaxes are more likely to be listed in a very large dictionary than the hapaxes with that affix. Under the assumption that unlisted words have a good chance of being real neologisms, we should expect that among the hapaxes we find more words that are not listed than among the more frequent words. We will use as a dictionary *Webster's Third New International Dictionary* (*Webster's Third* for short, 450,000 entries). As a second test, we will investigate how many of the hapaxes are listed in *Webster's Third* in order to see how big the chances are to encounter a real neologism among the hapaxes. In (3) I have taken again our *-able* derivatives from above as extracted from the BNC (remember that

this was a randomly picked sample) and looked them up in *Webster's Third*. The words are ranked according to frequency.

(3) *-able* derivatives: BNC frequency and listedness in *Webster's Third*

***-able* derivative**	**token frequency**	**Listed in *Webster's Third***
absorbable	1	yes
abusable	1	**no**
accruable	1	**no**
acid-extractable	1	**no**
actable	1	yes
actualizable	1	yes
abstractable	2	**no**
admissable	2	**no**
addressable	12	**no**
adorable	66	yes
abominable	84	yes
actionable	87	yes
affable	111	yes
achievable	176	yes
adaptable	230	yes
adjustable	369	yes
admirable	468	yes
advisable	516	yes
accountable	611	yes
acceptable	3416	yes

Of the six hapaxes in (3), three are not listed. Furthermore, three other low frequency forms (*abstractable, addressable, admissable*) are also not listed. The remaining 12 items have a frequency of 66 plus and are all listed in *Webster's Third*. Although the words in the table is only an extremely small, randomly picked sample, it clearly shows that

indeed it is among the lowest frequency items that we find the largest number of words not listed in a large dictionary, hence likely to be newly coined. For a much more detailed illustration of this point, see Baayen and Renouf (1996).

A second attempt to substantiate the claim that the number of hapaxes is indicative of the number of neologisms is made in (4). The alphabetically first 20 hapaxes among the BNC *-able* derivatives (written corpus) have been checked in *Webster's Third.*

(4) BNC hapaxes and their entries in *Webster's Third*

***-able* derivative**	**Listed in *Webster's Third***
absorbable	yes
abusable	**no**
accruable	**no**
acid-extractable	**no**
actable	yes
actualizable	yes
affirmable	yes
again-fashionable	**no**
aidable	**no**
air-droppable	**no**

***-able* derivative**	**Listed in *Webster's Third***
amusable	**no**
annotatable	**no**
applaudable	yes
approvable	**no**
arrangeable	**no**
assessionable	yes
auctionable	**no**
biteable	yes
blackmailable	**no**
blameable	**no**

The table in (4) shows that the number of non-listed words is high among the hapaxes: 13 out of 20 hapaxes are not listed in *Webster's Third.*

Our two tests have shown that we can use hapaxes to measure productivity. The higher the number of hapaxes with a given affix, the higher the number of neologisms, hence the higher the likelihood to meet a newly coined word, i.e. the affix's productivity.

Now in order to return to our aim of estimating the probability of finding a neologism among the words of a morphological category we calculate the ratio of the number of hapaxes with a given affix and the number of all tokens containing that affix. What does that mean? Metaphorically speaking, we are going through all attested

tokens with a given affix and pick out all words that we encounter only once. If we divide the number of these words (i.e. the hapaxes) by the number of all tokens, we arrive at the probability of finding a hitherto unattested word (i.e. 'new' in terms of the corpus) among all the words of that category. For example, if there are 100 tokens with only 2 hapaxes, the probability of encountering a new word is 2 %. Statistically, every 50th word will be a hapax. This probability has been called 'productivtiy in the narrow sense', and can be expressed by the following formula, where *P* stands for 'productivity in the narrow sense', n_1^{aff} for the number of hapaxes with a given affix *af* and N^{aff} stands for the number of all tokens with a given affix.

(5)
$$P = \frac{n_1^{aff}}{N^{aff}}$$

The productivity *P* of an affix can now be precisely calculated and interpreted. A large number of hapaxes leads to a high value of *P*, thus indicating a productive morphological process. Conversely, large numbers of high frequency items lead to a high value of N^{aff}, hence to a decrease of *P*, indicating low productivity. To understand this better, some sample calculations might be useful.

In (6) I have listed the frequencies of a number of suffixes as they occur in the BNC (written corpus, from Plag et al. 1999)

(6) Frequencies of affixes in the BNC (written corpus):

Affix	**V**	**N**	**n_1**	***P***
-able	933	140627	311	0.0022
-ful 'measure'	136	2615	60	0.023
-ful 'property'	154	77316	22	0.00028
-ize	658	100496	212	0.0021
-ness	2466	106957	943	0.0088
-wise	183	2091	128	0.061

V = type frequency / 'extent of use', N = token frequency, n_1 = hapax frequency, *P* = n_1 / N 'productivity in the narrow sense'

With regard to all four measures we can see enormous differences between suffixes. Looking at the column for N, we can state that some affixes have high token figures (see *-able*, *-ness*, and *-ize*), which means that at least some of the words with these suffixes are used very often. Other kinds of derivatives are not used very often and have rather low token frequencies (in particular *-wise* and *-ful* 'measure').

Let us discuss the significance of the figures in table (6) in an exemplary fashion using the two *-ful* suffixes which obviously - and perhaps surprisingly - differ from each other significantly. What is called 'measure *-ful*' here is a nominal suffix used to form so-called measure partitive nouns such as *cupful, handful, spoonful,* while what I call here 'property *-ful*' is an adjectival suffix used to form qualitative adjectives like *careful, forgetful* etc. The two homophonous suffixes have a similar extent of use V (136 vs 154 different types) but differ greatly in the other columns of the table. Thus, words with measure *-ful* are not used very often in comparison to words with property *-ful* (N=2615 vs N=77316). Many of the adjectival derivatives are highly frequent, as is evidenced by the frequency spectrum of these words, illustrated in (7). I list the frequencies for the six most frequent items:

(7) frequencies of the most frequent adjectival *-ful* derivatives (BNC, written corpus)

derivative	**frequency**
successful	10366
useful	9479
beautiful	7964
powerful	7064
careful	4546
wonderful	4202

These items alone account for more than half of the tokens of adjectival *-ful,* and each individual item is much more frequent than all nominal, i.e. 'measure', *-ful* derivatives together. Comparing the number of hapaxes and the *P* values, we find a high figure for nominal *-ful,* which is a sure sign of its productivity. For illustration of the potential of

nominal *-ful* to be used for the creation of new forms, let us have a look at the two hapaxes *bootful* and *stickful* and the contexts in which they occur in the BNC:

(8) We would have fished Tony out two or three kilometres down after the water had knocked him around a bit, and given him a dreadful **bootful** since he was wearing his Lundhags.

(9) As the men at the windlass rope heaved and a long timber started to rise up and swing, the wheel on the pulley squealed like an injured dog and the man stationed at the top of the wall took a **stickful** of thick grease from a pot, leaned out, and worked it into the axle.

Returning to table (6), we have to state that the measures often seem to contradict each other. If we tried to rank the suffixes in terms of productivity, we would get different rankings depending on the type of measure we use, which may seem somewhat unsatisfactory. However, we have to keep in mind that each measure highlights a different aspect of productivity. In particular, these aspects are

– the number of forms with a given affix (‘extent of use’ V),
– the number of neologisms attested in a given period.
– the number of hapaxes in a given corpus (as an indicator of the amount of newly coined derivatives)
– the probability of encountering new formations among all derivatives of a certain morphological category (‘productivity in the narrow sense’ *P*),

To summarize our discussion of how productivity can be measured, it should have become clear that the different measures have the great advantage that they make certain intuitive aspects of morphological productivity explicit and calculable. Furthermore, we have learned that productivity is largely a function of the frequency of words and that the reason for the connection between frequency and productivity lies in the nature of the storage and processing of (complex) words in the lexicon.

5. Constraining productivity

Having quantitatively assessed that a certain process is productive or more or less productive than another one, the obvious next question is which factors influence the relative productivity of a given process?

One factor that may first come to mind is of course the usefulness of a newly-coined word for the speakers of the language. But what are new words good for anyway? Why would speakers want to make up new words in the first place? Basically, we can distinguish three major functions of word-formation. Consider the examples in (10) through (12), which illustrate the three functions:

(10) a. The Time Patrol also had to *unmurder* Capistrano's great-grandmother, *unmarry* him from the pasha's daughter in 1600, and *uncreate* those three kids he had fathered. (from Kastovsky 1986:594)

b. A patient..was etherised, and had a limb amputated..without the infliction of any pain. (from the OED entry for *etherize*)

(11) a. Faye usually *works* in a different department. She is such a good *worker* that every department wants to have her on their staff.

b. Yes, George is extremely *slow*. But it is not his *slowness* that I find most irritating.

(12) a. Come here *sweetie,* let me kiss you.

b. Did you bring your wonderful *doggie,* my darling?

In (10a), the writer needed three words to designate three new concepts, namely the reversal of the actions murdering, marrying and creating. This is an example of the so-called labeling or referential function. In such cases, a new word is created in order to give a name to a new concept or thing. Another example of this function is given in (10b). After the discovery of ether as an aneasthetic substance, physicians needed a term that designated the action of applying ether to patients, and the word *etherize* was coined.

Example (11a) and (11b) are instances of the second major function of word-formation, syntactic recategorization. The motivation for syntactic recategorization is

often the condensation of information. Longer phrases and even whole clauses can be substituted by single complex words, which not only makes life easier for speakers and writers (cf. also *his clumsiness* vs. *that he was always so clumsy*), but can also serve to create stylistic variation, as in (11a), or text cohesion, as in (11b).

Finally, example (12) shows that speakers coin words to express an attitude (in this case fondness of the person referred to by the derivative). No matter which function a particular derivative serves in a particular situation, intended usefulness is a necessary prerequisite for the emergence of productively formed derivatives.

But not all potentially useful words are actually created and used, which means that there must be certain restrictions at work. What kinds of restrictions are conceivable? We must distinguish between, on the one hand, the general possibility to apply a word-formation rule to form a new word and, on the other hand, the opportunity to use such newly coined derivatives in speech. Both aspects are subject to different kinds of restriction, namely those restrictions that originate in problems of language use (so-called **pragmatic restrictions**) and those restrictions that originate in problems of language structure (so-called **structural restrictions**). We will discuss each type of restriction in turn (using the terms 'restriction' and 'constraint' interchangeably).

5.1. Pragmatic restrictions

Perhaps the most obvious of the usage-based factors influencing productivity is fashion. The rise and fall of affixes like *mega-, giga-, mini-* or *-nik* is an example of the result of extra-linguistic developments in society which make certain words or morphological elements desirable to use.

Another pragmatic requirement new lexemes must meet is that they denote something nameable. Although the nameability requirement is rather ill-defined, it captures a significant insight: the concepts encoded by derivational categories are rather simple and general (e.g. adjectival *un-* 'not X', verbal *-en* 'make X', etc.) and may not be highly specific or complex, as illustrated in the example of an unlikely denominal verb forming category given by Rose (1973:516): „grasp NOUN in the left hand and shake

vigorously while standing on the right foot in a 2.5 gallon galvanized pail of corn-meal-mush".

The problem with pragmatic restrictions is that, given a seemingly impossible new formation, it is not clear whether it is ruled out on structural grounds or on the basis of pragmatic considerations. A closer look at the structural restrictions involved often reveals that a form is impossible due to pertinent phonological, morphological, syntactic, or semantic restrictions. Pragmatic restrictions are thus best conceived as operating only on the set of structurally possible derivatives. Which kinds of restrictions can constrain this set will become clear in the next section.

5.2. Structural restrictions

Before we can say anything specific about the role of usage factors that may preclude the formation of a certain derivative we have to investigate which structural factors restrict the productivity of the rule in question. In other words, we should first aim at describing the class of possible derivatives of a given category as precisely as possible in structural terms, and then ask ourselves which pragmatic factors influence its application rate.

Structural restrictions in word-formation may concern the traditional levels of linguistic analysis, i.e. phonology, morphology, semantics and syntax. A general question that arises from the study of such restrictions is which of these should be considered to be peculiar to the particular word-formation rule in question and which restrictions are of a more general kind that operates on all (or at least some classes of) morphological processes. In this section we will discuss restrictions that are only operative with a specific process and do not constrain derivational morphology in a principled way. More general constraints will be discussed in section 5.3.

Rule-specific constraints may concern the properties of the base or of the derived word. Let us start with phonological constraints, which can make reference to both the properties of individual sounds and to prosodic properties such as syllable structure or stress. Have a look at the examples in (13) and try to find out which phonological properties the respective derivatives or base words share.

(13) noun-forming *-al*

arrive	→	arrival	*but*	enter	→	*enteral
betray	→	betrayal	*but*	promise	→	*promiseal
construe	→	construal	*but*	manage	→	*manageal
deny	→	denial	*but*	answer	→	*answeral
propose	→	proposal	*but*	forward	→	*forwardal

The data in (13) illustrate a stress-related restriction. Nominal *-al* only attaches to verbs that end in a stressed syllable. Hence, verbs ending in an unstressed syllable are a priori excluded as possible bases. Note that this restriction does not mean that any verb ending in a stressed syllable can take *-al*. That such a generalization is wrong can quickly be easily tested by trying to attach *-al* to stress-final verbs such as *deláy*, *expláin*, *applý*, *obtáin*. Obviously, this is not possible (cf. **delayal, *explainal, *applial, *obtainal*). So, having final-stress is only one (of perhaps many) prerequisites that a base form must fulfill to become eligible for nominal *-al* suffixation.

A second example of phonological restrictions can be seen in (14), which lists typical verbal derivatives in *-en*, alongside with impossible derivatives. Before reading on, try to state as clearly as possible the differences between the items in (14a) and (14b), and (14a) and (14c), paying specific attention to the sound (and not the letter!) immediately preceding the suffix, and the number of syllables:

(14) verb-forming *-en*

a.	blacken	←	black
	fatten	←	fat
	lengthen	←	long / length
	loosen	←	loose
	widen	←	wide
b.	*finen	←	fine
	*dullen	←	dull

	*highen	←	high
	*lo[ŋ]en	←	long
	*lowen	←	low
c.	*candiden	←	*candid
	*equivalenten	←	equivalent
	*expensiven	←	expensive
	*hilariousen	←	hilarious
	*validen	←	valid

(14a) and (14b) show that suffixation of verbal *-en* is subject to a segmental restriction. The last sound (or 'segment') of the base can be /k/, /t/, /θ/, /s/, /d/, but must not be /n/, /ŋ/, /l/, or a vowel. What may look like two arbitrary sets of sounds is in fact two classes that can be distinguished by the manner in which they are produced. Phonologists recognize the two classes as 'obstruents' and 'sonorants'. Obstruents are sounds that are produced by a severe obstruction of the airstream. Thus, with sounds such as /k/, /t/ and /d/ (the so-called stops), the airstream is completely blocked and then suddenly released, with sounds such as /θ/, /s/ (the so-called fricatives) the air has to pass through a very small gap, which creates a lot of friction (hence the term 'fricative'). With sonorants, the air coming out of the lungs is not nearly as severely obstructed, but rather gently manipulated, to the effect that the air pressure is the same everywhere in the vocal tract. The generalization concerning *-en* now is that this suffix only attaches to base-final obstruents. Looking at the data in (14c) a second restriction on *-en* derivatives emerges, namely that *-en* does not take bases that have more than one syllable.

Apart from being sensitive to phonological constraints, affixes can be sensitive to the morphological structure of their base words. An example of such a morphological constraint at work is the suffix combination *-ize-ation*. Virtually every word ending in the suffix *-ize* can be turned into a noun only by adding *-ation*. Other conceivable nominal suffixes, such as *-ment, -al, -age* etc., are ruled out by this morphological restriction imposed on *-ize* derivatives (cf., for example, *colonization* vs. **colonizement, *colonizal* or **colonizage*).

If we consider the suffix *-ee* (as in *employee*) and its possible and impossible derivatives, it becomes apparent that there must be a semantic restriction that allows *squeezee* to be used in (16), but disallows it in (17)

(15) I'd discovered that if I hugged the right side of the road, drivers would be more reluctant to move to their left thereby creating a squeeze play with me being the squeezee.

(from the internet, http://www.atlantic.net/~tavaresv/pacweek3.htm)

(16) After making himself a glass of grapefruit juice, John threw the *squeezees away.

(from Barker 1998:710)

The pertinent restriction is that *-ee* derivatives generally must refer to sentient entities. Squeezed-out grapefruits are not sentient, which prohibits the use of an *-ee* derivative to refer to them.

Finally, productivity restrictions can make reference to syntactic properties. One of the most commonly mentioned ones is the restriction of word-formation rules to members of a certain syntactic category. We have already introduced such restrictions in chapter 2, when we talked about the proper formulation of the word-formation rule for the prefix *un-*, which seems to be largely restricted to adjectives and (certain kinds of) verbs. Another example would be the suffix *-able* which normally attaches to verbs, or the adjectival suffix *-al*, which attaches to nouns.

In summary it is clear that rule-specific structural restrictions play a prominent role in restricting the productivity of word-formation rules. We will see many more examples of such restrictions in the following three chapters, in which we examine in detail the properties of numerous word-formation processes. But before we do that, let us look at one productivity restriction that is not rule-specific, but of a more principled kind, blocking.

5.3. Blocking

The term ‘blocking’ has been mainly used to refer to two different types of phenomena, shown in (17)

(17) a. thief - *stealer
b. liver ‘inner organ’ - ?liver ‘someone who lives’

One could argue that **stealer* is impossible because there is already a synonymous competing form *thief* available. In (17b) the case is different in the sense that the derived form *liver* ‘someone who lives’ is homonymous to an already existing non-complex form *liver* ‘inner organ’. In both cases one speaks of ‘blocking’, with the existing form blocking the creation of a semantically or phonologically identical derived form. I will first discuss briefly the latter type and then turn to the more interesting type of synonymy blocking.

Although frequently mentioned in the pertinent literature, homonymy blocking cannot be assigned real significance since in almost all cases cited, the would-be blocked derivative is acceptable if used in an appropriate context. With regard to the agent noun liver, for example, Jespersen (1942:231) mentions the pun *Is life worth living?-It depends on the liver*, and OED has an entry „*liver n* 2”, with the following quotation: „The country for easy livers, The quietest under the sun.” In both cases we see that, provided the appropriate context, the putative oddness of the agent noun liver disappears. But why do we nevertheless feel that, outside appropriate contexts, something is strange about *liver* as an agent noun? The answer to this question lies in the semantics of *-er*, which is given by Marchand (1969:273) as follows: „Deverbal derivatives (in *-er*, I. P.) are chiefly agent substantives ... denoting the performer of an action, occasional or habitual”. If this characterization is correct, the oddness of *liver* falls out automatically: *live* is neither a typical action verb, nor does it denote anything that is performed occasionally or habitually, in any reasonable sense of the definition. Notably, in the two quotations above the derived form *liver* receives a more intentional, agentive interpretation than its base word *live* would suggest.

Plank (1981:165-173) discusses numerous similar cases from different languages in which homonymy blocking does not provide a satisfactory solution. In essence, it seems that homonymy blocking serves as a pseudo-explanation for facts that appear to be otherwise unaccountable. In a broader perspective, homonymy blocking is only one instance of what some linguists have labeled the principle of ambiguity avoidance. However, this putative principle fails to explain why language tolerates innumerable ambiguities (which often enough lead to misunderstandings between speakers), but should avoid this particular one. In summary, homonymy blocking should be disposed of as a relevant morphological mechanism. Let us therefore turn to the more fruitful concept of synonymy blocking.

Rainer (1988) distinguishes between two forms of synonymy blocking, type-blocking and token-blocking. Type-blocking concerns the interaction of more or less regular rival morphological processes (for example *decency* vs. *decentness*) whereas token-blocking involves the blocking of potential regular forms by already existing synonymous words, an example of which is the blocking of **arrivement* by *arrival* or **stealer* by *thief*. I will first discuss the relatively uncontroversial notion of token-blocking and then move on to the problematic concept of type-blocking.

Token-blocking occurs under three conditions: synonymy, productivity, and frequency. The condition of synonymy says that an existing word can only block a newly derived one if they are completely synonymous. Thus doublets with different meanings are permitted. The condition of productivity states that the blocked word must be morphologically well-formed, i.e. it must be a potential word, derived on the basis of a productive rule. In other words, a word that is impossible to form out of independent reasons, e.g. **manageal*, see (13) above, cannot be argued to be blocked by a competing form, such as *management* in this example. These conditions may sound rather trivial, they are nevertheless important to mention.

The last condition, frequency, is not at all trivial. The crucial insight provided by Rainer (1988) is that, contrary to earlier assumptions, not only idiosyncratic or simplex words (like *thief*) can block productive formations, but that stored words in general can do so. As already discussed in section 2 above, the storage of words is largely dependent on their frequency. This leads to the postulation of the frequency condition, which says that in order to be able to block a potential synonymous formation, the

blocking word must be sufficiently frequent. This hypothesis is supported by Rainer's investigation of a number of rival nominalizing suffixes in Italian and German. In an experiment, native speakers were asked to rate rival forms (comparable to *decentness* vs. *decency* in English) in terms of acceptability, with the following result. The higher frequency of a given word, the more likely it was that the word blocked a rival formation. Both idiosyncratic words and regular complex words are able to block other forms, provided that the blocking word is stored.

That such an account of blocking is on the right track is corroborated by the fact that occasionally really synonymous doublets do occur. This looks like a refutation of the blocking hypothesis at first, but upon closer inspection it turns out to speak in favor of the idea of token-blocking. Plank (1981:181-182) already notes that blocking of a newly derived form does not occur in those cases where the speaker fails to activate the already existing alternative form. To take an example from inflectional morphology, we could say that the stored irregular form *brought* blocks the formation of the regular **bringed*. If, however, the irregular form is not available to the speaker, he or she is likely to produce the regular form **bringed*. This happens with children who might not yet have strong representations of the irregular forms yet, and therefore either produce only regular forms or alternate between the regular and the irregular forms. Adults have strong representations of the irregular form, but they may nevertheless produce speech errors like **bringed* whenever they fail to access the irregular past tense form they have stored. One potential reason for such a failure is that regular rule application and access to the individual morphemes may be momentarily faster than access to the irregular form via the whole-word route.

For obvious reasons, the likelihood of failing to activate a stored form is negatively correlated to the frequency of the form to be accessed. In other words, the less frequent the stored word is the more likely it is that the speaker will fail to access it (and apply the regular rule instead), and the more frequent the stored word is the more likely it is that the speaker will successfully retrieve it, and the more likely it is, therefore, that it will block the formation of a rival word. With frequency and storage being the decisive factors for token-blocking, the theory can naturally account for the occasional occurrence even of synonymous doublets.

In the light of these considerations, token-blocking is not some kind of mysterious measure to avoid undesired synonymy, but the effect of word storage and word processing mechanisms, and thus a psycholinguistic phenomenon.

We may now move on to the notion of type-blocking, which has been said to occur when a certain affix blocks the application of another affix. Our example *decency* vs. *decentness* would be a case in point. The crucial idea underlying the notion of type-blocking is that rival suffixes (such as *ness, -ity,* and *-cy*) are organized in such a way that each suffix can be applied to a certain domain. In many cases one can distinguish between affixes with an unrestricted domain, the so-called general case (e.g. *-ness* suffixation, which may apply to practically any adjective), and affixes with restricted domains, the so-called special cases (for example *-ity* suffixation). The latter are characterized by the fact that certain constraints limit the applicability of the suffixes to a lexically, phonologically, morphologically, semantically or otherwise governed set of bases. Type-blocking occurs when the more special affix precludes the application of the more general affix.

For an evaluation of this theory of type blocking we will look in more detail at *-ness* suffixation and its rivals. Aronoff (1976:53) regards formations involving nominal *-ness* as ill-formed in all those cases where the base adjective ends in *-ate, -ent* or *-ant*, hence the contrast between *decency* and ?*decentness*. This could be a nice case of type-blocking, with the systematic special case *-cy* (*decency*) precluding the general case *-ness*. There are, however, three problems with this kind of analysis. The first one is that, on closer inspection, *-ness* and its putative rivals *-ity* or *-cy* are not really synonymous, so that blocking could - if at all - only occur in those cases where the meaning differences would be neutralized. Riddle (1985) shows that there is in fact a slight but consistent meaning difference observable between rival *-ness* and *-ity* derivatives. Consider the pairs in (18) and (19) and try to figure out what this difference in meaning could be (examples from Riddle 1985:438):

(18) a. The lanterns demonstrated the *ethnicity* of the restaurant.

b. The lanterns demonstrated the *ethnicness* of the restaurant.

(19) a. Her *ethnicity* was not a factor in the hiring decision. We are an equal opportunity employer

b. Her *ethnicness* was certainly a big factor in the director's decision. He wanted someone who personified his conception of the prototypical Greek to play the part.

In (18a) the lanterns show to which ethnic group the restaurant belongs, whereas in (18b) the lanterns show that the restaurant has an ethnic appeal (as opposed to a non-ethnic appeal). A similar contrast emerges with (19a) and (19b), where *ethnicity* refers to nationality or race, and *ethnicness* to a particular personal trait. In general, *-ness* formations tend to denote an embodied attribute, property or trait, whereas *-ity* formations refer to an abstract or concrete entity. From the case of *-ity* and *-ness* we can learn that one should not call two affixes synonymous before having seriously investigated their ranges of meanings.

The second problem of the notion of type-blocking concerns the status of forms like *decentness*, for which it remains to be shown that they are indeed morphologically ill-formed. The occurrence of many attested doublets rather indicates that the domain of the general case *-ness* is not systematically curtailed by *-ity* or *-cy*. (20) presents a small selection of these doublets as attested in the OED:

(20) Some attested doublets with *-ity* / *-ness*

destructiveness	-	destructivity
discoursiveness	-	discoursivity
exclusiveness	-	exclusivity
impracticalness	-	impracticality
inventibleness	-	inventability
naiveness	-	naivity
ovalness	-	ovality
prescriptiveness	-	prescriptivity

The final problem with putative cases of type-blocking is to distinguish them from token-blocking. Thus, the putative avoidance of *decentness* could equally well be a case

of token-blocking, since one can assume that, for many speakers, the word *decency* is part of their lexicon, and is therefore capable of token-blocking.

To summarize our discussion of the notion of type-blocking, we have seen that it rests on false assumptions about the meaning of putatively rival affixes and that it cannot account for the empirical facts. The idea of type-blocking should therefore be abandoned. We have, however, also seen that another kind of blocking, namely token-blocking, can occur and does occur, when an individual stored lexical item prevents the formation of complex rival synonymous form.

6. Summary

In this chapter we have looked at what it means when we say that a word-formation process is productive or not. The productivity of a given affix was loosely defined as the possibility to coin a new complex word with this affix. We have seen that possible words need to conform to the word-formation rules of a language whereas actual words are often idiosyncratic. We have then discussed how complex words are stored and accessed in the mental lexicon, which is crucial for an understanding of the notion of productivity in word-formation. Productive processes are characterized by many low-frequency words and thus do not depend on the storage of many individual words, whereas unproductive processes show a preponderance of high-frequency forms, i.e. stored words.

Differences in productivity between affixes raise the question of productivity restrictions. We have seen that apart from contraints on usage, structural constraints play an important role in word-formation. Possible words of a given morphological category need to conform to very specific phonological, morphological, semantic and syntactic requirements. These requirements restrict the set of potential complex words, thus constraining productivity.

Finally, token-blocking was discussed, which is a general psycholinguistic mechanism which prevents complex forms from being formed if a synonymous word is already present in the speaker's lexicon.

In the next chapter we will turn to the details of affixational processes in English and see how we can implement the insights of the foregoing chapter to gain a deeper understanding of the properties of these processes.

Further reading

Further Reading

Storage of and access to complex words in the lexicon are explained in more detail in Baayen (1993), Frauenfelder and Schreuder (1991). For corpus-based studies of the productivity of English affixes see Baayen and Lieber (1991), Baayen and Renouf (1996), Plag (1999: chapter 5), or Plag et al. (1999). The methodological problems involved in corpus-based analyses of derivational morphology are discussed in considerable detail in Plag (1999: chapter 5). Book-length studies of mainly structural aspects of productivity are Plag (1999) and Bauer (2001), which also contain useful summaries of the pertinent literature. For further elaboration of the psycholinguistic aspects of productivity, see Hay (2001), Hay and Baayen (2002a), (2002b).

Exercises

Basic level

Exercise 3.1.

This exercise is to test the hypothesis that among hapaxes there is a large proportion of neologisms. We will use derivatives in *-ize* as they occur in the 20 million word Cobuild Corpus (as given in Plag 1999:279). The data below are the first 16 items from the alphabetical list of hapaxes in *-ize.*

academicize	*aerobicize*	*aerolize*	*aluminiumize*
anthologize	*anthropomorphize*	*apostasized*	*arabize*
archaize	*astrologize*	*attitudinize*	*austrianize*

bilingualize *botanize* *canadianize* *carbonize*

Check these hapaxes in one or two large dictionaries for verification of their status as neologisms. How many of them are listed? Does your result support the hypothesis?

Exercise 3.2.

Calculate the missing P measures for the following suffixes on the basis of the figures given in the following table:

Frequency of affixes in the BNC (from Plag et al. 1999) and OED (from Plag 2002)

	V	**N**	**n_1**	**P**	**OED neologisms**
-able	933	140627	311	0.0022	185
-ful 'measure'	136	2615	60	0.023	22
-ful 'property'	154	77316	22	0.00028	14
-ion	2392	1369116	524		625
-ish	491	7745	262		101
-ist	1207	98823	354		552
-ity	1372	371747	341		487
-ize	658	100496	212	0.0021	273
-less	681	28340	272		103
-ness	2466	106957	943	0.0088	279
-wise	183	2091	128	0.061	12

Exercise 3.3.

The nominal suffixes *-ation, -ication, -ion, -ance, -al, -age, -y* and *-ment* are roughly synonymous. The obvious question is which mechanisms govern their distribution, i.e. which verb takes which suffix. We will try to answer this question only for a subset of verbs, namely those derived by the suffixation of *-ify, -ize,* and *-ate.* Consider the data

below, which exemplify the nominalization of the pertinent verbs *magnify*, *verbalize* and *concentrate* as examples. State the restrictions that constrain the selection of nominalizing suffixes with derived verbs of these types.

magnification	*verbalization*	*concentration*
**magnify-ation*	**verbalize-cation*	**concentrate-ation*
**magnify-ion*	**verbalize-ion*	**concentrate-cation*
**magnify-ance*	**verbalize-ance*	**concentrate-ance*
**magnify-al*	**verbalize-al*	**concentrate-al*
**magnify-age*	**verbalize-age*	**concentrate-age*
**magnify-ment*	**verbalize-ment*	**concentrate-ment*

Advanced level

Exercise 3.4.

Go back to the table in (6) of chapter 3, which was enlarged and completed in exercise 3.2. above. Order the suffixes in descending order of the values of the different measures to see which suffixes are more productive and which suffixes are less productive with regard to each measure. Compare the corpus-based measures for *-ion, -ist, -ity, -ish* and *-less* with each other and with the results obtained by using the *OED*. Where do the results agree, where don't they? Comment on the productivity of the different suffixes in the light of the different measures and different data sources and discuss possible discrepancies.

Exercise 3.5.

The verb-forming suffixes *-ify* and *-ize* impose severe phonological restrictions on their possible base words. There seem to be three classes of words involved, one class taking obligatorily *-ize*, one class taking obligatorily *-ify*, and one minor third class which can take both suffixes. Try to establish the pertinent phonological restriction as accurately as possible, using the following data, which are all 20th century neologisms from the OED.

Hint: Consider the number of syllables and the stress patterns for all derivatives and try to find the appropriate generalization.

a. *-ize* derivatives

academicize	*accessorize*	*absolutize*	*acronymize*	*adjectivize*
aerosolize	*anodize*	*anthropologize*	*bacterize*	*Baskonize*
Bolshevize	*Bonderize*	*bovrilize*	*cannibalize*	*capsulize*
**artize*	**massize*	**bourgeoisize*	**Japanize*	**speechize*

b. *-ify* derivatives

artify	*bourgeoisify*	*gentrify*	*jazzify*	*karstify*
massify	*mucify*	*mythify*	*Nazify*	*negrify*
**randomify*	**federalify*	**activify*	**modernify*	**Germanify*

4. AFFIXATION

Outline

This chapter provides an overview of the affixational word-formation processes of English. First, it discusses how affixes can be distinguished from other entities. This is followed by an introduction to the methodological problems of data gathering for the study of affixation through dictionaries and electronic corpora. Then some general properties that characterize the system of English affixation are introduced, and a survey of a wide range of suffixes, prefixes is presented. Finally, we investigate cases of infixation.

1. What is an affix?

In chapter 1 we defined 'affix' as a bound morpheme that attaches to bases. Although this seems like a clear definition, there are at least two major problems. First, it is not always easy to say whether something is a bound morpheme or a free morpheme, and second, it is not always obvious whether something should be regarded as a root or an affix. We will discuss each problem in turn.

Consider the data in (1) through (4), which show the putative affixes *-free, -less, -like,* and *-wise* in a number of derivatives, illustrated with quotations from the BNC:

(1) There was never an *error-free* text, Cropper said.
(2) Now the lanes were *carless, lawless.*
(3) Arriving on her broomstick at the *prison-like* school gates, Mildred peered through the railings into the misty playground.
(4) She had been a teacher, and made sure the girl went to a good school: "my granny had more influence on me *education-wise.*"

Which of the four morphemes in question would you consider a bound morpheme, which of them free? Given that very many words are formed on the basis of the same

pattern, one could think that we are dealing with suffixes in all four cases. We will see that things are not so clear upon closer inspection.

In chapter 1 we defined a bound morpheme as a morpheme that can only occur if attached to some other morpheme. When we apply this definition, it turns out that all four morphemes also occur on their own, and should therefore be classified as free morphemes, and not as affixes. However, we should also test whether the free element really has the same meaning as the bound element. For example, *error-free* can be paraphrased by *free of error(s)*, which means that *free* in *error-free* and *free* in *free of error(s)* are most probably the same lexical item, and not two different ones (a suffix and a free form). This would mean that *error-free* should be regarded as a compound and not as a derivative. An analogous argument can be made for *prison-like* (cf. *like a prison*). However, when we try to do the same thing with the words involving *-wise* and *-less*, we fail. The word *education-wise* can be paraphrased as 'in terms of education, with regard to education', which shows that there is a difference between the morpheme *-wise* we find in complex words such as those in (4) and the morpheme *wise* 'clever'. The latter is a free morpheme, the former a form that only occurs attached to a base. A similar analysis holds for *-less*. While there is a free morpheme *less* denoting the opposite of *more*, the *-less* in (2) means 'without', and this meaning only occurs when *-less* is attached to a base. Thus we have good evidence that in the case of *-less* and *-wise*, we have two homographic morphemes in each case, one being a suffix, the other a free morpheme. This analysis is corroborated by the syntactic categories of the items. While the free morpheme *less* is an adverb, the suffix *-less* creates adjectives, and while the free morpheme *wise* is an adjective, the suffix *-wise* creates adverbs. Thus, in both cases, the suffix and the free morpheme do not only differ in meaning and boundness, but also in their syntactic category.

To summarize, we can say that an element can occur both as part of a complex word and as a free morpheme. In such cases, only a careful analysis of its linguistic properties can reveal whether the element in question is really the same in both cases. If (and only if) there are significant differences between the two usages we can safely assume that we are dealing with two different items. If there are no significant

differences, the element should be treated as a free morpheme and the pertinent complex word as a compound.

We can now turn to the second problem concerning the notion of affix, namely the distinction between an affix and a bound root. Given that affixes are also obligatorily bound, it is not particularly obvious what the difference between a bound root and an affix may be. In chapter 1 we have loosely defined a root as the central meaningful element of the word, to which affixes can attach. But when can we call an element central, when non-central? This problem is prominent with a whole class of words which are formed on the basis of morphemes that are called **neoclassical elements**. These elements are lexemes that are originally borrowed from Latin or Greek, but their combinations are of modern origin (hence the term NEOclassical). Examples of neoclassical word-formation are given in (5):

(5)	a.	*bio*chemistry	b.	*photo*graph	c.	geo*logy*
		*bio*rhythm		*photo*ionize		bio*logy*
		*bio*warfare		*photo*analysis		neuro*logy*
		*bio*graphy		*photo*voltaic		philo*logy*

It is not obvious whether the italicized elements should be regarded as affixes or as bound roots. If the data in (5a) are taken as evidence for the prefix status of *bio-*, and the data in (5c) are taken as evidence for the suffix status of *-logy*, we are faced with the problem that words such as *biology* would consist of a prefix and a suffix. This would go against our basic assumptions about the general structure of words. Alternatively, we could assume that we are not dealing with affixes, but with bound roots, so that we are in fact talking about cases of compounding, and not of affixation. Speakers of English that are familiar with such words or even know some Greek would readily say that *bio-* has the meaning 'life', and this insight would lead us to think that the words in (5a) behave exactly like compounds on the basis of native words. For instance, a *blackboard* is a kind of board, a *kitchen sink* is a kind of sink, a *university campus* is a kind of campus, etc. And *biochemistry* is a kind of chemistry, *biorhythm* is a kind of rhythm, etc. The same argument holds for the element *photo-* 'light', which behaves like a first element in a compound in the forms

in (5b), and for the forms in (5c) (*geo-* 'earth', *neuro-* 'nerve', *philo-* 'love', *-logy* 'science of'). The only difference between the neoclassical forms and native compounds is that the non-native elements are obligatorily bound. This is also the reason why the neoclassical elements are often called **combining forms**.

We can thus state that neoclassical formations are best treated as compounds, and not as cases of affixation. Further discussion of these forms will therefore be postponed until chapter 6.

To summarize our discussion of how do distinguish affixes from non-affixational morphemes, we can say that this distinction is not always straightforward, but that even in problematic cases it is possible to establish the nature of a complex word as either affixed or compounded on the basis of structural arguments.

2. How to investigate affixes: more on methodology

In the previous chapters, we have already seen that large dictionaries and computerized corpora can be used fruitfully to investigate properties of derived words and of the affixes by which they are derived. However, we did not discuss **how** word-lists such as the ones we have used can be extracted from those sources, and what the problems are that one encounters in this endeavor. It is the purpose of this section to introduce the reader to these important aspects of empirical research on affixation.

Let us start with the simplest and rather traditional kind of data base: reverse dictionaries such as Walker (1924), Lehnert (1971), or Muthmann (1999). These dictionaries list words in alphabetical order according to their spelling from right to left, to the effect that words *ending* in <a> come first, those ending in <z> come last. Thus *sofa* is among the first words in a reverse dictionary, *fuzz* among the last. This kind of organization is of course very convenient for the study of suffixes, whereas for prefixes any large dictionary will do a good job in helping to find pertinent forms. The reverse dictionary by Muthmann (1999) is the most convenient for morphological research because it does not list the words in strictly orthographical

order, but groups them according to their pronunciation or morphology. For example, if one is interested in words with the suffix *-ion*, the pertinent words are found in one subsection, with no non-pertinent words intervening. Thus, words ending in the same string of letters, such as *lion*, are found in a different subsection and do not spoil the list of words whose final string <ion> represents a suffix. Needless to say, this kind of dictionary is extremely practical for the analysis of word-formation patterns, but has the disadvantage of containing nothing but word-forms, hence not giving any additional information on these forms (e.g. meaning, first attestations, usage etc.)

This kind of potentially very useful information is provided by a source that offers more sophisticated ways to gain large amounts of valuable data, the OED. An entry of a word in the OED is a rather complex text, which contains different kinds of information, such as pronunciation, part of speech, etymology, definitions, quotations, date of quotation, author of quotation, etc.). The quotations illustrate the usage of a lexical item at a specific point in time, and since the OED aims at complete coverage of the English word stock, the earliest known attestation of a word is always given. This is very important in our context, because it allows us to trace neologisms for any given period in time. On the CD-ROM version of the OED, this wealth of information is organized not in serial form, but as a large data base, which has the considerable advantage that the different kinds of information contained in the dictionary can be accessed separately. The modular organization of the data in the OED allows us, for example, to search all quotations for certain words that are first used in the quotations of a specific period in time, or we can search all entries for words containing a specific set of letters. How is this done in practice and how can it be employed for morphological research?

Assume that we want to investigate the properties of the suffix *-ment*. Let us further assume that we also want to know whether this suffix is still productive. Of course we can look up the suffix itself in the OED, but this does not satisfactorily answer all our questions (after all, the OED is a dictionary, not a reference book on English derivational morphology). But we can carry out our own investigation of all the pertinent words contained in the OED. To investigate the properties of the suffix *ment* we could extract all words containing the suffix, and, to answer the question

whether *-ment* is still productive, we could, for example, extract all words containing the suffix that first occurred after 1950.

The words can be extracted by using a simple programing language that comes with the CD-ROM and run a small search program. The programing language is explained in detail in the user's handbook of the *OED on CD-ROM*, but our simple *-ment* example will make clear how it works. By clicking on the menu 'file' and then 'Query Files: New' in the drop-down menu, we open a window ('New Query File') in which we must enter our search query. By typing 'ENT wd=(*ment) & fd=(1950-1985) into (ment.ent)' we tell the program to search all OED entries ('ENT') for all words ('wd=') that start in any string of letters ('*') and end in the letter string <ment>. The command '& fd=(1950-1985)' further tells the program to look only for those <*ment> words that are first attested ('fd' stands for 'first date of attestation') between 1950 and 1985 (where the OED coverage ends). When we run this query by clicking on 'Run' in the file menu, the program will write all relevant words into the file 'ment.ent'. This file can then always be re-opened by clicking on the menu 'file' and then 'Result Files: Open'. Or the result file can be transformed into a text file by clicking 'Result Files: Output to text' in the file menu. After having clicked on the file, one can select in the following window which parts of the pertinent entries shall be written into the text file. Selecting only 'word', we get the headwords of the entries that contain our *-ment* derivatives. Alternatively, one can also select other parts of the entry, which are then equally written into the text file. The text file can then be further processed with any text editing software.

The list of headwords from our search as described above is given in (6):

(6)

database	de-development	endistance, v.
Gedankenexperiment	hi-fi	macrosegment
microsegment	no comment	over-achiever
resedimentation	self-assessment	self-reinforcement
tracklement	under-achiever	underlayment
Wittig		

There are a number of problems with this list. First, and quite surprisingly, it contains items that do not feature *-ment* at all. The trick is that we have to search each entry of these words to find the *-ment* derivative we are looking for. For example, in the entry *database* we find *database management*. This is, however, not a new *-ment* derivative, but rather a new compound, in which *management* is the right element. Thus it should not remain on the list of *-ment* neologisms. Similar arguments hold for *de-development*, *hi-fi equipment* (as found in the entry of *hi-fi*), *over-achievement* (found in the entry *over-achiever*), *resedimentation*, *self-assessment*, *self-reinforcement*, *under-achievement* (found in the entry of *under-achiever*), and *Wittig rearrangement* (found in the entry of *Wittig*). Furthermore, there are words on the list that end in the string *-ment* but which should certainly not be analyzed as belonging to this morphological category: *Gedankenexperiment*, *no comment*, *macrosegment*, *microsegment* (the latter two being prefixed forms of the simplex *segment* anyway). Eliminating all items that do not belong here, we end up with only three *-ment* neologisms for the relevant period, *endistancement*, *tracklement*, *underlayment* (the suffix was much more productive in earlier times, see, for example, Jucker (1994:151f)).

We learn from this little exercise that each word has to be carefully checked before any further conclusions can be drawn. This perhaps disappointing result emerges from the fact that we cannot successfully search the OED for a given affix, but only for the string of letters corresponding to the suffix. Thus we inevitably get words that only share the string of letters, but not the morpheme in question. Eliminating such irrelevant and undesired items is most often an unproblematic task, but sometimes involves difficult methodological decisions, which directly reflect certain theoretical assumptions.

For example, if we extract all words with the intial string <re> in order to invesitgate the properties of the prefix *re-* 'again' (as in *retry*), we end up with numerous words on our list in which the status of the string <re> is extremely problematic. Recall our discussion from chapter 2, where it was shown that there are arguments for and against analyzing <re> as a morpheme in words like *refer*, *recall* etc. How should one deal with such messy data? The most important strategy is to state as clearly as possible the criteria, according to which words are included in or excluded from the list. In the case of <re>, for example, we saw that only those words

belong to the category of *re-* prefixed words that have secondary stress on the prefix. Or one could exclude all words where the base is not attested as a free morpheme. Both criteria are supported by our preliminary analysis of problematic <re>-words in chapter 2. Of course we have to be very careful with such decisions, because we may run the risk of prejudging the analysis. For example, by a priori excluding all words where the base is not attested as a free morpheme or where the prefix is not stressed, we might exclude data that could potentially show us that the prefix *re-* 'again' can in fact sometimes occur attached to bound roots or can sometimes be unstressed. It is therefore a good strategy to leave items on our lists and see if they stand further scrutiny later, when we know more details about the morphological category under investigation.

Similar methodological problems hold for corpus-based morphological research. Here we usually start with a complete list of all words that occur in the corpus, from which we must extract the words that are of interest to us. Again, we need a software program that can search for words with the relevant string. This can be done with freely available specialized text retrieval software (such as TACT®) or with more generally applicable programming packages such as AWK, which are included in any UNIX or LINUX-based system. Given the BNC word list in a two-column format (with frequencies given in the first column, the word-forms given in the second column), the simple AWK script '$2 ~ /.*ment$/ { print $1, $2 }' would extract all words ending in the string <ment> ('~ /.*ment$/') from the second column ('$2') and write them in a new file ('{ print $1, $2 }') together with their respective frequencies, which are listed in the first column ('$1') of the word list. This gives us a list of raw data, which we then need to process further along the same lines as discussed for the OED raw data in order to filter out the derivatives of the pertinent morphological category.

To summarize, we have seen how data can be extracted from the OED and from word-lists of large text corpora with the help of comparatively simple search procedures. However, it also became clear that the lists of raw data obtained in this way need to be further processed 'by hand' to obtain sensible data sets, which can then be subjected to detailed structural analysis. Having clarified these

methodological problems, we may turn to some general properties of affixes in English.

3. General properties of English affixation

Before we take a closer look at the properties of individual affixes in section 4, it seems desirable to discuss some of the properties that larger sets of affixes have in common, so that it becomes clear that even in this seemingly arbitrary and idiosyncratic domain of language called affixation certain larger patterns can be discerned. Dealing with these general properties before looking at individual affixes has the considerable advantage that certain properties of affixes need not be stated for each affix individually, because, as we will see, these properties are at least partially predictable on the basis of other properties that a given affix shares with certain other affixes.

These properties are mostly of a phonological nature, but they have serious consequences for the properties of derived words and the combinability of affixes with roots and other affixes.

An inspection of the phonological properties of a wider range of suffixes and prefixes reveals striking differences but also surprising similarities between subsets of affixes. One such difference is illustrated in the examples in (7):

(7) a. prefixes

contextualize	**de**contextualize
organize	**re**organize
modern	**post**modern
modify	**pre**modify
argument	**counter**argument

b. suffixes

féminine	fémin**ìze**
mércury	mércur**àte**
seléctive	sèlectív**ity**
sígnify	sìgnific**átion**
emplóy	èmploy**ée**

If we analyze the pronunciation of the base words before and after the affixation of the morpheme printed in bold, we can see a crucial difference between the prefixes and the suffixes. While the prefixes in (7a) do not change anything in the pronunciation or shape of the base words, the suffixes in (7b) have such an effect. They either lead to the deletion of material at the end of the base, or they lead to a different stress pattern (in the examples in (7) and elsewhere, primary stress is indicated by an acute accent, secondary stress by a grave accent). Thus, *feminine* loses two sounds when *-ize* attaches, and *mercury* loses its final vowel, when *-ate* is attached. The suffixes *-ity*, *-ation* and *-ee* have an effect on the stress pattern of their base words, in that they either shift the main stress of the base to the syllable immediately preceding the suffix (as with *-ity*), or attract the stress to themselves, as is the case with *-ation* and *-ee*. Prefixes obviously have no effect on the stress patterns of their base words.

Of course not all suffixes inflict such phonological changes, as can be seen with suffixes like *-less* or *-ness*.

(8) phonologically neutral suffixes: *-less* and *-ness*

propagánda	propagándaless	advénturous	advénturousness
radiátion	radiátionless	artículate	artículateness
mánager	mánagerless	openmínded	openmíndedness

Apart from the deletion of base material at the end of the base (as in *feminine* - *feminize*), suffixes can also cause the reduction of syllables by other means. Consider the difference in behavior between the suffixes *-ic* and *-ance* on the one hand, and *-ish*

and *-ing* on the other, as illustrated with the examples in (9). Dots mark syllable boundaries :

(9)

cy.lin.der	cy.lin.dric	cy.lin.de.rish
hin.der	hin.drance	hin.de.ring
en.ter	en.trance	en.te.ring

The attachment of the suffixes *-ish* and *-ing* leads (at least in careful speech) to the addition of a syllable which consists of the base-final [r] and the suffix (*.rish* and *.ring*, respectively). The vowel of the last syllable of the base, [ə], is preserved when these two suffixes are added. The suffixes *-ic* and *-ance* behave differently. They trigger not only the deletion of the last base vowel but also the formation of a consonant-cluster immediately preceding the suffix, which has the effect that the derivatives have as many syllables as the base (and not one syllable more, as with *-ish* and *-ing*).

In order to see whether it is possible to make further generalizations as to which kinds of suffix may trigger phonological alternations and which ones do not, I have listed a number of suffixes in the following table according to their phonological properties. Try to find common properties of each set before you read on.

Table 1: The phonological properties of some suffixes

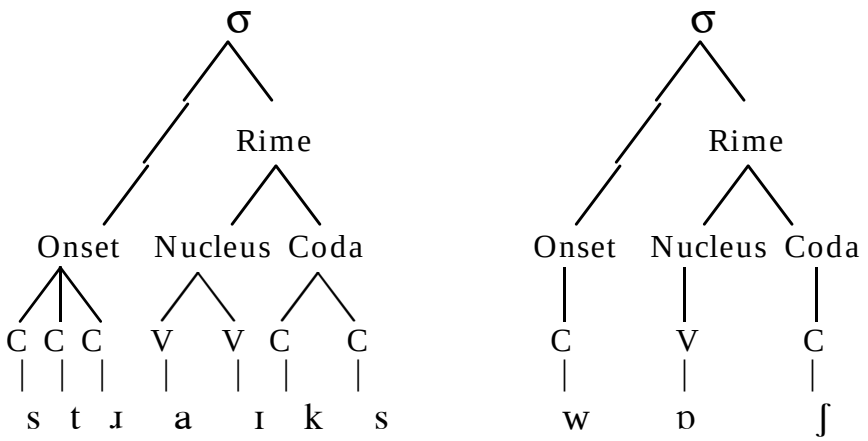
suffixes that trigger alternations	**examples**	**suffixes that do not trigger alternations**	**examples**
-(at)ion	alternation	-ness	religiousness
-y	candidacy	-less	televisionless
-al	environmental	-ful	eventful
-ic	parasitic	-hood	companionhood
-ize	hypothesize	-ship	editorship
-ous	monstrous	-ly	headmasterly
-ive	productive	-ish	introvertish
-ese	Japanese	-dom	christiandom

The first generalization that emerges from the two sets concerns the phonological structure of the suffixes. Thus, all suffixes that inflict phonological changes on their base words begin in a vowel. Among the suffixes that do not trigger any changes there is only one (*-ish*) which begins in a vowel, all others are consonant-initial. Obviously, vowel-initial suffixes have a strong tendency to trigger alternations, whereas consonant-initials have a strong tendency not to trigger alternations. This looks like a rather strange and curious state of affairs. However, if one takes into account findings about the phonological structure of words in general, the co-occurrence of vowel-initialness (another neologism!) and the triggering of morphophonological alternations is no longer mysterious. We will therefore take a short detour through the realm of **prosodic structure**.

The term **prosody** is used to refer to all phonological phenomena that concern phonological units larger than the individual sound. For example, we know that the word *black* has only one syllable, the word *sofa* two, we know that words are stressed on certain syllables and not on others, and we know that utterances have a certain intonation and rhythm. All these phenomena can be described in terms of phonological units whose properties and behavior are to a large extent rule-governed. What concerns us here in the context of suffixation are two units called **syllable** and **prosodic word**.

A syllable is a phonological unit that consists of one or more sounds and which, according to many phonologists, has the following structure (here exemplified with the words *strikes* and *wash*):

(10)



The so-called **onset** is the first structural unit of the syllable and contains the syllable-initial consonants. The onset is followed by the so-called rime, which contains everything but the onset, and which is the portion of the syllable that rimes (cf., for example, *show* - *throw*, *screw* - *flew*). The rime splits up into two constituents, the **nucleus**, which is the central part of the syllable and which usually consists of vowels, and the **coda**, which contains the syllable-final consonants. From the existence of monosyllabic words like *eye* and the non-existence and impossibility of syllables in English such as *[ptk] we can conclude that onset and coda are in principle optional constituents of the syllable, but that the nucleus of a syllable must be obligatorily filled.

What is now very important for the understanding of the peculiar patterning of vowel- vs. consonant-initial suffixes is the fact that syllables in general have a strong tendency to have onsets. Thus, a word like *banana* consists of three syllables with each syllable having an onset, and not of three syllables with only one of them having an onset. The tendency to create onsets rather than codas is shown in (11) for a number of words:

(11)	ba.na.na	*ban.an.a
	ho.ri.zon	*hor.iz.on
	a.gen.da	*ag.en.da
	sym.pa.thy	*symp.ath.y
	in.ter.pret	*int.erpr.et

The last example shows that things are more difficult if there is a cluster of consonants. In this case not all consonants of the cluster necessarily end up in onset position. Thus, of the clusters [mp] (in *sympathy*), [nt] (in *interpret*) and [rpr] (in *interpret*), the first consonants form the coda of the preceding syllable, respectively, and the rest of the clusters form onsets. The reason for this non-unitary behavior of consonants in a cluster is, among other things, that certain types of onset clusters are illegal in English (and many other languages). Thus,**mp*, **nt* or **rp(r)* can never form onsets in English, as can be seen from invented forms such as **ntick* or **rpin*, which are impossible words and syllables for English speakers. We can conclude our discussion by stating that word-internal consonants end up in onset position, unless they would form illegal syllable-initial combinations (such as **rp* or **nt*).

Having gained some basic insight into the structure of syllables and syllabification, the obvious question is what syllabification has to do with morphology. A lot, as we will shortly see. For example, consider the syllable boundaries in compounds such as those in (12). Syllable boundaries are marked by dots, word boundaries by '#':

(12)	a.	back.#bone	*ba.ck#bone	
		snow.#drift	*snow#d.rift	
		car.#park	*ca.r#park	
	b.	back.#lash	*ba.ck#lash	*cf.* .**cl**ash.
		ship.#wreck	*shi.p#wreck	*cf.* .**pr**ice.
		rat.#race	*ra.t#race	*cf.* .**tr**ace.

Obviously, the syllable boundaries always coincide with the word boundaries. This is trivially the case when a different syllabification would lead to illegal onsets as in

the words in (12a, right column). However, the words in (12b, left column) have their syllable boundaries placed in such a way that they coincide with the word boundaries, even though a different syllabification would be possible (and indeed obligatory if these were monomorphemic words, see the third column in (12b)). Obviously, the otherwise legal onsets [kl], [pr] and [tr] are impossible if they straddle a word boundary (*[.k#l], *[.p#r] and *[.t#r]. We can thus state that the domain of the phonological mechanism of syllabification is the word. Given that we are talking about phonological units here, and given that the word is also a phonological unit (see the remarks on the notion of word in chapter 1) we should speak of the **phonological** or **prosodic word** as the domain of syllabification (and stress assignment, for that matter).

Coming finally back to our affixes, we can make an observation parallel to that regarding syllabification in compounds. Consider the behavior of the following prefixed and suffixed words. The relevant affixes appear in bold print:

(13)	**mis**.#un.der.stand	*__mi.s#__un.der.stand
	dis.#or.ga.nize	*__di.s#__or.ga.n__ize__
	help.#**less**	*hel.p#**less**
	carpet.#**wise**	*carpe.t#**wise**

Again, in the left column the word boundaries coincide with syllable boundaries, and the right column shows that syllabifications that are common and legal in monomorphemic words are prohibited across word boundaries. We can thus state that there must be a prosodic word boundary between the base and the affixes in (13), as indicated by brackets in (14):

(14)	**mis**[.un.der.stand]$_{PrWd}$	*mi.sun.der.stand
	dis[.or.ga.nize]$_{PrWd}$	*di.sor.ga.nize
	$_{PrWd}$[help.]**less**	*hel.pless
	$_{PrWd}$[carpet.]**wise**	*carpe.twise

In contrast to this, the suffixes in (15) attract base-final consonants as onsets:

(15)

alter.n**ation**	candida.c**y**
environmen.t**al**	parasi.t**ic**
hypothe.s**ize**	mon.str**ous**
produc.t**ive**	Japa.n**ese**

Notably, the suffixes in (14) are consonant-initial, whereas the suffixes in (15) are vowel-initial. This means that the vowel-initial suffixes integrate into the prosodic structure of the base word. In contrast to consonant-initial suffixes, they become part of the prosodic word, as shown in (16):

(16)

[alter.nation] $_{PrWd}$	[candida.cy] $_{PrWd}$
[environmen.tal] $_{PrWd}$	[parasi.tic] $_{PrWd}$
[hypothe.size] $_{PrWd}$	[mon.strous] $_{PrWd}$
[produc.tive] $_{PrWd}$	[Japa.nese] $_{PrWd}$

By forming one prosodic word with the base, the suffixes in (16) can influence the prosodic structure of the derivative. Affixes outside the prosodic word obviously can not do so. This prosodic difference between certain sets of affixes can also be illustrated by another interesting phenomenon. Both in compounding and in certain cases of affixation it is possible to coordinate two words by leaving out one element. This is sometimes called **gapping** and is illustrated in (17a-17c). However, gapping is not possible with the suffixes in (17d):

(17) a. possible gapping in compounds

word and sentence structure

computer and cooking courses

word-structure and -meaning

speech-production and -perception

b. possible gapping with prefixes
   de- and recolonization
   pre- and post-war (fiction)
   over- and underdetermination

c. possible gapping with suffixes
   curious- and openness
   computer- and internetwise
   child- and homeless

d. impossible gapping with suffixes
   **productiv(e)- and selectivity* (for *productivity and selectivity*)
   **feder- and local (*for *federal and local*)
   **computer- and formalize* (for *computerize and formalize*)

The contrast between (17a-c) and (17d) shows that gapping is only possible with affixes that do not form one prosodic word together with their base.

Apart from the phonological properties that larger classes of affixes share, it seems that the etymology of a suffix may also significantly influence its behavior. Have a look at the data in (18) and try first to discern the differences between the sets in (18a) and (18b) before reading on:

(18)					
	a.	signify	identity	investigate	federal
		personify	productivity	hyphenate	colonial
	b.	friendship	sweetness	helpful	brotherhood
		citizenship	attentiveness	beautiful	companionhood

The suffixes in (18a) are all of foreign origin, while the suffixes in (18b) are of native Germanic origin. What we can observe is that suffixes that have been borrowed from Latin or Greek (sometimes through intermediate languages such as French) behave differently from those of native Germanic origin. The data in (18) illustrate the general tendency that so-called **Latinate** suffixes (such as *-ify, -ate, ity,* and *-al*) prefer Latinate bases and often have bound roots as bases, whereas native suffixes (such as *-ship, -ful, -ness,* and *-hood*), are indifferent to these kinds of distinctions. For example,

sign- in *signify* is a bound root, and all the bases in (18a) are of Latin / Greek origin. In contrast, for each pair of derivatives with the same suffix in (18b) it can be said that the first member of the pair has a native base, the second a Latinate base, which shows that these suffixes tolerate both kinds of bases.

The interesting question now is, how do the speakers know whether a base or an affix is native or foreign? After all, only a small proportion of speakers learn Latin or Ancient Greek at school and still get their word-formation right. Thus, it can't be the case that speakers of English really know the origin of all these elements. But what is it then that they know? There must be other, more overt properties of Latinate words that allow speakers to identify them. It has been suggested that it is in fact phonological properties of roots and affixes that correlate strongly with the Latinate / native distinction. Thus, most of the Latinate suffixes are vowel-initial whereas the native suffixes tend to be consonant-initial. Most of the Latinate prefixes are secondarily stressed, whereas the native prefixes (such as *en-*, *be-*, *a-*) tend to be unstressed. Native roots are mostly monosyllabic (or disyllabic with an unstressed second syllable, as in *water*), while Latinate roots are mostly polysyllabic or occur as bound morphs (*investig-* illustrates both polysyllabicity and boundness). With regard to the combinability of suffixes we can observe that often Latinate affixes do not readily combine with native affixes (e.g. **less-ity*), but native suffixes are tolerant towards non-native affixes (cf. *-ive-ness*).

It should be clear that the above observations reflect strong tendencies but that counterexamples can frequently be found. In chapter 7 we will discuss in more detail how to deal with this rather complex situation, which poses a serious challenge to morphological theory.

We are now in a position to turn to the description of individual affixes. Due to the methodological and practical problems involved in discerning affixed words and the pertinent affixes, it is impossible to say exactly how many affixes English has, but it is clear that there are dozens. For example, in their analysis of the Cobuild corpus, Hay and Baayen (2002a) arrive at 54 suffixes and 26 prefixes, Stockwell and Minkova (2001), drawing on various sources, list 129 affixes. In section 4 below, I will deal with 41 suffixes and 8 prefixes in more detail.

There are different ways of classifying these affixes. The most obvious way is according to their position with regard to the base, i.e. whether they are prefixes, suffixes, infixes, and we will follow this practice here, too. More fine-grained classifications run into numerous problems. Thus, affixes are often classified according to the syntactic category of their base words, but, as we have seen already in chapter 2, this does not always work properly because affixes may take more than one type of base. Another possible basis of classification could be the affixes' semantic properties, but this has the disadvantage that many affixes can express a whole range of meanings, so it would often not be clear under which category an affix should be listed. Yet another criterion could be whether an affix changes the syntactic category of its base word. Again, this is problematic because certain suffixes sometimes do change the category of the base and sometimes do not. Consider, for example, *-ee,* which is category-changing in *employee*, but not so in *pickpocketee*.

There is, however, one criterion that is rather unproblematic, at least with suffixes, namely the syntactic category of the derived form. Any given English suffix derives words of only one category (the only exception to this generalization seems to be *-ish*, see below). For example, *-ness* only derives nouns, *-able* only adjectives, *-ize* only verbs. Prefixes are more problematic in this respect, because they not only attach to bases of different categories, but also often derive different categories (cf. the discussion of *un-* in chapter 2). We will therefore group suffixes according to the output category and discuss prefixes in strictly alphabetical order.

In the following sections, only a selection of affixes are described, and even these descriptions will be rather brief and sketchy. The purpose of this overview is to illustrate the variety of affixational processes available in English giving basic information on their semantics, phonology and structural restrictions. For more detailed information, the reader is referred to standard sources like Marchand (1969) or Adams (2001), and of course to discussions of individual affixes in the pertinent literature, as mentioned in the 'further reading' section at the end of this chapter. Although English is probably the best-described language in the world, the exact properties of many affixes are still not sufficiently well determined and there is certainly a need for more and more detailed investigations.

Note that sections 4 and 5 differ remarkably from the rest of the book in the style of presentation. The reader will not find the usual problem-oriented didactic approach, but rather the enumeration of what could be called 'facts'. This gives this part of the book the character of a reference text (instead of an instructive one).

4. Suffixes

4.1. Nominal suffixes

Nominal suffixes are often employed to derive abstract nouns from verbs, adjectives and nouns. Such abstract nouns can denote actions, results of actions, or other related concepts, but also properties, qualities and the like. Another large group of nominal suffixes derives person nouns of various sorts. Very often, these meanings are extended to other, related senses so that practically each suffix can be shown to be able to express more than one meaning, with the semantic domains of different suffixes often overlapping.

-age

This suffix derives nouns that express an activity (or its result) as in *coverage, leakage, spillage,* and nouns denoting a collective entity or quantity, as in *acreage, voltage, yardage.* Due to inherent ambiguities of certain coinages, the meaning can be extended to include locations, as in *orphanage.* Base words may be verbal or nominal and are often monosyllabic.

-al

A number of verbs take *-al* to form abstract nouns denoting an action or the result of an action, such as *arrival, overthrowal, recital, referral, renewal.* Base words for nominal *-al* all have their main stress on the last syllable.

-ance (with its variants *-ence/-ancy/-ency*)

Attaching mostly to verbs, *-ance* creates action nouns such as *absorbance, riddance, retardance.* The suffix is closely related to *-cy/-ce,* which attaches productively to adjectives ending in the suffix *-ant/-ent*. Thus, a derivative like *dependency* could be analyzed as having two suffixes (*depend-ent-cy*) or only one (*depend-ency*). The question then is to determine whether *-ance* (and its variants) always contain two suffixes, to the effect that all action nominals would in fact be derived from adjectives that in turn would be derived from verbs. Such an analysis would predict that we would find *-ance* nominals only if there are corresponding *-ant* adjectives. This is surely not the case, as evidenced by *riddance* (**riddant*), *furtherance* (**furtherant*), and we can therefore assume the existence of an independent suffix *-ance*, in addition to a suffix combination *-ant-ce.*

The distribution of the different variants is not entirely clear, several doublets are attested, such as *dependence, dependency,* or *expectance, expectancy*. Sometimes the doublets seem to have identical meanings, sometimes slightly different ones. It appears, however, that forms in *-ance/-ence* have all been in existence (sic!) for a very long time, and that *-ance/-ence* formations are rather interpreted as deverbal, *-ancy/-ency* formations rather as de-adjectival (Marchand 1969:248f).

-ant

This suffix forms count nouns referring to persons (often in technical or legal discourse, cf. *applicant, defendant, disclaimant*) or to substances involved in biological, chemical, or physical processes (*attractant, dispersant, etchant, suppressant*). Most bases are verbs of Latinate origin.

-cy/-ce

As already mentioned in connection with the suffix *-ancy*, this suffix attaches productively to adjectives in *-ant/-ent* (e.g. *convergence, efficiency, emergence*), but also to nouns ending in this string, as is the case with *agency, presidency, regency*. Furthermore, adjectives in *-ate* are eligible bases (*adequacy, animacy, intimacy*). The resulting derivatives can denote states, properties, qualities or facts (*convergence* can, for example, be paraphrased as ‘the fact that something converges’), or, by way of

metaphorical extension, can refer to an office or institution (e.g. *presidency*). Again the distribution of the two variants is not entirely clear, although there is a tendency for nominal bases to take the syllabic variant *-cy*.

-dom

The native suffix *-dom* is semantically closely related to *-hood*, and *-ship*, which express similar concepts. *-dom* attaches to nouns to form nominals which can be paraphrased as 'state of being X' as in *apedom, clerkdom, slumdom, yuppiedom*, or which refer to collective entities, such as *professordom*, *studentdom*, or denote domains, realms or territories as in *kingdom, cameldom*, *maoridom*.

-ee

The meaning of this suffix can be rather clearly discerned. It derives nouns denoting sentient entities that are involved in an event as non-volitional participants (so-called 'episodic *-ee*,' see Barker (1998) for a detailed analysis). Thus, *employee* denotes someone who is employed, a *biographee* is someone who is the subject of a biography, and a *standee* is someone who is forced to stand (on a bus, for example). Due to the constraint that the referents of *-ee* derivatives must be sentient, an *amputee* can only be someone who has lost a limb and not the limb that is amputated. As a consequence of the event-related, episodic semantics, verbal bases are most frequent, but nominal bases are not uncommon (e.g. *festschriftee, pickpocketee*). Phonologically, *-ee* can be described as an auto-stressed suffix, i.e. it belongs to the small class of suffixes that attract the main stress of the derivative. If base words end in the verbal suffix *-ate* the base words are frequently truncated and lose their final rime. This happens systematically in those cases where *-ee* attachment would create identical onsets in the final syllables, as in, for example, **ampu.ta.tee* (cf. truncated *amputee*), **rehabili.ta.tee* (cf. *rehabilitee*).

-eer

This is another person noun forming suffix, whose meaning can be paraphrased as 'person who deals in, is concerned with, or has to do with X', as evidenced in forms such as *auctioneer, budgeteer, cameleer, mountaineer, pamphleteer*. Many words have a

depreciative tinge. The suffix *-eer* is autostressed and attaches almost exclusively to bases ending in a stressed syllable followed by an unstressed syllable.

-er (and its orthographic variant *-or*)

The suffix *-er* can be seen as closely related to *-ee*, as its derivatives frequently signify entities that are active or volitional participants in an event (e.g. *teacher, singer, writer* etc.). This is, however, only a sub-class of *-er* derivatives, and there is a wide range of forms with quite heterogeneous meanings. Apart from performers of actions we find instrument nouns such as *blender, mixer, steamer, toaster*, nouns denoting entities associated with an activity such as *diner, lounger, trainer, winner* (in the sense 'winning shot'). Furthermore, *-er* is used to create person nouns indicating place of origin or residence (e.g. *Londoner, New Yorker, Highlander, New Englander*). This heterogeneity suggests that the semantics of *-er* should be described as rather underspecified, simply meaning something like 'person or thing having to do with X'. The more specific interpretations of individual formations would then follow from an interaction of the meanings of base and suffix and further inferences on the basis of world knowledge.

-Er is often described as a deverbal suffix, but there are numerous forms (not only inhabitant names) that are derived on the basis of nouns (e.g. *sealer, whaler, noser, souther*), numerals (e.g. *fiver, tenner*), or even phrases (*four-wheeler, fourth-grader*).

The orthographic variant *-or* occurs mainly with Latinate bases ending in /s/ or /t/, such as *conductor, oscillator, compressor*.

-(e)ry

Formations in *-(e)ry* refer to locations which stand in some kind of connection to what is denoted by the base. More specific meanings such as 'place where a specific activity is carried out' or 'place where a specific article or service is available' could be postulated (cf., for example, *bakery, brewery, fishery, pottery* or *cakery, carwashery, eatery*), but examples such as *mousery, cannery, rabbitry* speak for an underspecified meaning, which is then fleshed out for each derivative on the basis of the meaning of the base.

In addition to the locations, *-(e)ry* derivatives can also denote collectivities (as in *confectionery*, *cutlery*, *machinery*, *pottery*), or activities (as in *summitry* 'having many political summits', *crookery* 'foul deeds').

-ess

This suffix derives a comparatively small number of mostly established nouns referring exclusively to female humans and animals (*princess, stewardess, lioness, tigress, waitress*). The OED lists only three 20th century coinages (*hostess, burgheress, clerkess*).

-ful

The nominal suffix *-ful* derives measure partitive nouns (similar to expressions such as *a lot of, a bunch of*) from nominal base words that can be construed as containers: *bootful, cupful, handful, tumblerful, stickful.* As seen in chapter 3, section 4, there is also an adjectival suffix *-ful.* This will be treated in section 4.3. below.

-hood

Similar in meaning to *-dom*, *-hood* derivatives express concepts such as 'state' (as in *adulthood, childhood, farmerhood*), and 'collectivity' (as in *beggarhood, Christianhood, companionhood*). As with other suffixes, metaphorical extensions can create new meanings, for example the sense 'area' in the highly frequent *neighborhood*, which originates in the collectivity sense of the suffix.

-an (and its variants *-ian, -ean*)

Nouns denoting persons and places can take the suffix *-an*. Derivatives seem to have the general meaning 'person having to do with X' (as in *technician, historian, Utopian*), which, where appropriate, can be more specifically interpreted as 'being from X' or 'being of X origin' (e.g. *Bostonian, Lancastrian, Mongolian, Scandinavian*), or 'being the follower or supporter of X': *Anglican, Chomskyan, Smithsonian*. Many *-(i)an* derivatives are also used as adjectives.

All words belonging to this category are stressed on the syllable immediately preceding the suffix, causing stress shifts where necessary (e.g. *Húngary - Hungárian, Égypt - Egýptian*).

-ing

Derivatives with this deverbal suffix denote processes (*begging, running, sleeping*) or results (*building, wrapping, stuffing*). The suffix is somewhat peculiar among derivational suffixes in that it is primarily used as a verbal inflectional suffix forming present participles. Examples of pertinent derivatives are abundant since *-ing* can attach to practically any verb. See also adjectival *-ing* below.

-ion

This Latinate suffix has three allomorphs: when attached to a verb in *-ify*, the verbal suffix and *-ion* surface together as *-ification* (*personification*). When attached to a verb ending in *-ate*, we find *-ion* (accompanied by a change of the base-final consonant from [t] to [ʃ], *hyphenation*), and we find the allomorph *-ation* in all other cases (*starvation, colonization*). Phonologically, all *-ion* derivatives are characterized by having their primary stress on the penultimate syllable, which means that *-ion* belongs to the class of suffixes that can cause a stress shift.

Derivatives in *-ion* denote events or results of processes. As such, verbal bases are by far the most frequent, but there is also a comparatively large number of forms where *-ation* is directly attached to nouns without any intervening verb in *-ate* . These forms are found primarily in scientific discourse with words denoting chemical or other substances as bases (e.g. *expoxide - epoxidation, sediment - sedimentation*).

-ism

Forming abstract nouns from other nouns and adjectives, derivatives belonging to this category denote the related concepts state, condition, attitude, system of beliefs or theory, as in *blondism, Parkinsonism, conservatism, revisionism, Marxism*, respectively.

-ist

This suffix derives nouns denoting persons, mostly from nominal and adjectival bases (*ballonist, careerist, fantasist, minimalist*). All nouns in *-ism* which denote attitudes, beliefs or theories have potential counterparts in *-ist*. The semantics of *-ist* can be considered underspecified 'person having to do with X', with the exact meaning of the derivative being a function of the meaning of the base and further inferencing. Thus, a balloonist is someone who ascends in a balloon, a careerist is someone who is chiefly interested in her / his career, while a fundamentalist is a supporter or follower of fundamentalism.

-ity

Words belonging to this morphological category are nouns denoting qualities, states or properties usually derived from Latinate adjectives (e.g. *curiosity, productivity, profundity, solidity*). Apart from the compositional meaning just described, many *-ity* derivatives are **lexicalized,** i.e. they have become permanently incorporated into the mental lexicons of speakers, thereby often adopting idiosyncratic meanings, such as *antiquity* 'state of being antique' or 'ancient time', *curiosity* 'quality of being curious' and 'curious thing'. All adjectives ending in the suffixes *-able, -al* and *-ic* or in the phonetic string [ɪd] can take *-ity* as a nominalizing suffix (*readability, formality, erraticity, solidity*).

The suffix is capable of changing the stress pattern of the base, to the effect that all *-ity* derivatives are stressed on the antepenult syllable. Furthermore, many of the polysyllabic base-words undergo an alternation known as **trisyllabic shortening** (or trisyllabic laxing), whereby the stressed vowel or diphthong of the base word, and thus the last but two syllable, becomes destressed and shortened, as in *obsc*[i]*ne - obsc*[ɛ]*nity*, *prof*[aʊ]*nd - profu*[ʌ]*ndity*, *verb*[oʊ]*se - verb*[ɒ]*sity*). Another phonological peculiarity of this suffix is that there are systematic lexical gaps whenever *-ity* attachment would create identical onsets in adjacent syllables, as evidenced by the impossible formations **actutity*, **completity*, **obsoletity* or **candidity*, **sordidity*.

-ment

This suffix derives action nouns denoting processes or results from (mainly) verbs, with a strong preference for monosyllables or disyllabic base words with stress on the last syllable (e.g. *assessment, endorsement, involvement, treatment*). See also the remarks on *-ment* in section 2. above, and in section 5.2. of chapter 3.

-ness

Quality noun forming *-ness* is perhaps the most productive suffix of English. With regard to potential base words, *-ness* is much less restrictive than its close semantic relative *-ity*. The suffix can attach to practically any adjective, and apart from adjectival base words we find nouns as in *thingness*, pronouns as in *us-ness* and frequently phrases as in *over-the-top-ness, all-or-nothing-ness.* For a discussion of the semantic differences between *-ness* and *-ity* derivatives see chapter 3, section 5.3.

-ship

The suffixe *-ship* forms nouns denoting 'state' or 'condition', similar in meaning to derivatives in *-age, -hood* and *-dom*. Base words are mostly person nouns as in *apprenticeship, clerkship, friendship, membership, statesmanship, vicarship.* Extensions of the basic senses occur, for example 'office', as in *postmastership*, or 'activity', as in *courtship* 'courting' or *censorship* 'censoring'.

4.2. Verbal suffixes

There are four suffixes which derive verbs from other categories (mostly adjectives and nouns), *-ate, -en, -ify* and *-ize.*

-ate

Forms ending in this suffix represent a rather heterogeneous group. There is a class of derivatives with chemical substances as bases, which systematically exhibit so-called ornative and resultative meanings. These can be paraphrased as 'provide with X' (ornative), as in *fluorinate*, or 'make into X' (resultative), as in *methanate.* However,

a large proportion of forms in *-ate* do not conform to this pattern, but show various kinds of idiosyncrasies, with *-ate* being apparently no more than an indicator of verbal status. Examples of such non-canonical formations are back-fomations (*formate* < *formation*), local analogies (*stereoregular : stereoregulate :: regular : regulate*, see chapter 2.3), conversion (*citrate*), and completely idiosyncratic formations such as *dissonate* or *fidate*.

Phonologically, *-ate* is largely restricted to attachment to words that end in one or two unstressed syllables. If the base ends in two unstressed syllables, the last syllable is truncated: *nitrosyl - nitrosate, mercury -mercurate*. In other words, the rime of the last syllable is deleted to avoid stress lapses (i.e. two adjacent unstressed syllables, as in **ní.tro.sy.làte* or **mér.cu.ry.àte*) and achieve a strictly alternating stress pattern.

-en

The Germanic suffix *-en* attaches to monosyllables that end in a plosive, fricative or affricate. Most bases are adjectives (e.g. *blacken, broaden, quicken, ripen*), but a few nouns can also be found (e.g. *strengthen, lengthen*). The meaning of *-en* formations can be described as causative 'make (more) X'.

-ify

This suffix attaches to base words that are either monosyllabic, stressed on the final syllable or end in unstressed /ɪ/. Neologisms usually do not show stress shift, but some older forms do (*húmid - humídify, sólid - solídify*). These restrictions have the effect that *-ify* is in (almost) complementary distribution with the suffix *-ize* (see below). The only, but systematic, exception to the complementarity of *-ize/-ify* can be observed with trochaic base words ending in /ɪ/, which take *-ify* under loss of that segment (as in *nazify*), or take *-ize* (with no accompanying segmental changes apart from optional glide insertion, as in *toddyize*). Semantically, *-ify* shows the same range of related meanings as *-ize* (see below), and the two suffixes could therefore be considered phonologically conditioned allomorphs.

-ize

Both *-ize* and *-ify* are polysemous suffixes, which can express a whole range of related concepts such as locative, ornative, causative / factitive, resultative, inchoative, performative, similative. Locatives can be paraphrased as 'put into X', as in *computerize*, *hospitalize*, *tubify*. *Patinatize*, *fluoridize*, *youthify* are ornative examples ('provide with X'), *randomize*, *functionalize*, *humidify* are causative ('make (more) X'), *carbonize*, *itemize*, *trustify* and *nazify* are resultative ('make into X'), *aerosolize* and *mucify* are inchoative ('become X'), *anthropologize* and *speechify* are performative ('perform X'), *cannibalize*, *vampirize* can be analyzed as similative ('act like X').

Derivatives in *-ize* show rather complex patterns of base allomorphy, to the effect that bases are systematically truncated (i.e. they lose the rime of the final syllable) if they are vowel-final and end in two unstressed syllables (cf. truncated vowel-final *mémory* - *mémorize*, vs. non-truncated consonant-final *hóspital* - *hóspitalize*). Furthermore, polysyllabic derivatives in *-ize* are not allowed to have identical onsets in the two last syllables. In the pertinent cases truncation is used as a repair strategy, as in *feminine* - *feminize* and *emphasis* - *emphasize*. For a detailed account of the whole range of base alternations, see Plag (1999: chapter 6).

4.3. Adjectival suffixes

The adjectival suffixes of English can be subdivided into two major groups. A large proportion of derived adjectives are **relational adjectives**, whose role is simply to relate the noun the adjective qualifies to the base word of the derived adjective. For example, *algebraic mind* means 'a mind having to do with algebra, referring to algebra, characterized by algebra', *colonial officer* means 'officer having to do with the colonies', and so on. On the other hand, there is a large group of derived adjectives that express more specific concepts, and which are often called **qualitative adjectives**. Sometimes, relational adjectives can adopt qualitative meanings, as can be seen with the derivative *grammatical*, which has a relational meaning 'having to do with grammar' in the sentence *she is a grammatical genius*, but which also has a qualitative sense 'conforming to the rules of grammar', as in *This is a grammatical*

sentence. Note that relational adjectives usually occcur only in attributive position, i.e. as prenominal modifiers (as in *a lexical problem*). If we find them in predicative position in a clause (as in *This sentence is grammatical*), they usually have adopted a qualitative sense.

-able

The suffix chiefly combines with transitive and intransitive verbal bases, as in *deterrable* and *perishable*, respectively, as well as with nouns, as in *serviceable, fashionable.* The semantics of deverbal *-able* forms seem to involve two different cases, which have been described as 'capable of being Xed' (cf. *breakable, deterrable, readable*), and 'liable or disposed to X' (cf. *agreeable, perishable, variable; changeable* can have both meanings). What unites the two patterns is that in both cases the referent of the noun modified by the *-able* adjective is described as a potential non-volitional participant in an event. In this respect, *-able* closely resembles episodic *-ee.* Denominal forms can convey the same meaning, as e.g. *marriageable, jeepable, kitchenable, roadable.* There are also some lexicalized denominal forms with the meaning 'characterized by X', as in *fashionable* (but cf. the concurrent compositional meaning 'that can be fashioned'), *knowledgeable, reasonable.*

Phonologically, *-able* exhibits diverse properties. Only some lexicalized derivatives exhibit stress shift (e.g. *cómparable*), and base verbs in *-ate* are often, but not systematically, truncated, as in *allocable, irritable, navigable, permeable, operable* vs. *cultivatable, emancipatable, operatable.*

In established loan words we also find the orthographic variant *-ible*: *comprehensible, discernible, flexible, reversible.*

-al

This relational suffix attaches almost exclusively to Latinate bases (*accidental, colonial, cultural, federal, institutional, modal*). All derivatives have stress either on their penultimate or antepenultimate syllable. If the base does not have its stress on one of the two syllables preceding the suffix, stress is shifted to the antepenult of the derivative (e.g. *cólony - colónial*).

Apart from the allomorphy already discussed in chapter 2, section 2 (*-ar* after bases ending in [l], *-al* elsewhere), there are the two variants *-ial* (as in *confidential, labial, racial, substantial*) and *-ual* (as in *contextual, gradual, spiritual, visual*). With bases ending in [s] or [t], *-ial* triggers assimilation of the base-final sound to [ʃ] (e.g. *facial, presidential*). The distribution of *-ial* and *-ual* is not entirely clear, but it seems that bases ending in *-ant/ance* (and their variants) and *-or* obligatorily take *-ial* (e.g. *circumstantial, professorial*).

-ary

Again a relational adjective-forming suffix, *-ary* usually attaches to nouns, as in *complementary, evolutionary, fragmentary, legendary, precautionary*. We find stress-shifts only with polysyllabic base nouns ending in *-ment* (cf. *compliméntary* vs. *mómentary*).

-ed

This suffix derives adjectives with the general meaning 'having X, being provided with X', as in *broad-minded, pig-headed, wooded*. The majority of derivatives are based on compounds or phrases (*empty-headed, pig-headed, air-minded, fair-minded*).

-esque

The suffix *-esque* is attached to both common and proper nouns to convey the notion of 'in the manner or style of X': *Chaplinesque, Hemingwayesque, picturesque, Kafkaesque*. There is a strong preference for polysyllabic base words.

-ful

Adjectival *-ful* has the general meaning 'having X, being characterized by X' and is typically attached to abstract nouns, as in *beautiful, insightful, purposeful, tactful,* but verbal bases are not uncommon (e.g. *forgetful, mournful, resentful*). See chapter 3, section 4 for the productivity of adjectival *-ful,* and section 4.1. above for nominal *-ful.*

-ic

Being another relational suffix, *-ic* also attaches to foreign bases (nouns and bound roots). Quite a number of *-ic* derivatives have variant forms in *-ical* (*electric - electrical,*

economic - economomical, historic - historical, magic - magical etc.). Sometimes these forms are clearly distinguished in meaning (e.g. *economic* 'profitable' vs. *economical* 'money-saving'), in other cases it remains to be determined what governs the choice of one form over the other.

Derivatives in *-ic* are stressed on the penultimate syllable, with stress being shifted there, if necessary (e.g. *héro - heróic, párasite - parasític*).

-ing

This verbal inflectional suffix primarily forms present participles, which can in general also be used as adjectives in attributive positions (and as nouns, see above). The grammatical status of a verb suffixed by *-ing* in predicative position is not always clear. In *the changing weather* the *-ing* form can be analyzed as an adjective, but in *the weather is changing* we should classify it as a verb (in particular as a progressive form). In *the film was boring*, however, we would probably want to argue that *boring* is an adjective, because the relation to the event denoted by the verb is much less prominent than in the case of *changing*.

-ish

This suffix can attach to adjectives (e.g. *clearish, freeish, sharpish*), numerals (*fourteenish, threehundredfourtyish*), adverbs (*soonish, uppish*), and syntactic phrases (e.g. *stick-in-the-muddish, out-of-the-wayish, silly-little-me-late-again-ish*) to convey the concept of 'somewhat X, vaguely X'. When attached to nouns referring to human beings the derivatives can be paraphrased as 'of the character of X, like X', which is obviously closely related to the meaning of the non-denominal derivatives. Examples of the latter kind are *James-Deanish, monsterish, summerish, townish, vampirish*. Some forms have a pejorative meaning, e.g. *childish*.

-ive

This suffix forms adjectives mostly from Latinate verbs and bound roots that end in [t] or [s]: *connective, explosive, fricative, offensive, passive, preventive, primitive, receptive, speculative*. Some nominal bases are also attested, as in *instinctive, massive*.

Apart from some exceptions (e.g.*álternate - altérnative*), there is no stress shift, but a number of fairly systematic base alternations can be observed: [d] → [s] (e.g. *conclude - conclusive*), [iv] → [ɛpt] (e.g. *receive -receptive*), [djus] → [dʌkt] (e.g. *produce - productive*). Probably modeled on the highly frequent derivatives with verbs in *-ate*, some forms feature the variant *-ative* without an existing verb in *-ate*: *argumentative, quantitative, representative.*

-less

Semantically, *-less* can be seen as antonymic to *-ful,* with the meaning being paraphrasable as 'without X': *expressionless, hopeless, speechless, thankless.*

-ly

This suffix is appended to nouns and adjectives. With base nouns denoting persons, *-ly* usually conveys the notion of 'in the manner of X' or 'like an X', as in *brotherly, daughterly, fatherly, womanly*. Other common types of derivative have bases denoting temporal concepts (e.g. *half-hourly, daily, monthly*) or directions (*easterly, southwesterly*).

-ous

This suffix derives adjectives from nouns and bound roots, the vast majority being of Latinate origin (*curious, barbarous, famous, synonymous, tremendous*). Like derivatives in *-al, -ous* formations are stressed either on the last but one syllable or last but two syllable (the so-called **penult** or **antepenult**), with stress being shifted there, if necessary (e.g. *plátitude - platitúdinous*). There are further variants of the suffix, *-eous* (e.g. *erroneous, homogeneous*), *-ious* (e.g. *gracious, prestigious*), and *-uous* (e.g. *ambiguous, continuous*).

4.4. Adverbial suffixes

-ly

The presence of this exclusively de-adjectival suffix is for the most part syntactically triggered and obligatory, and it can therefore be considered inflectional. However, in some formations there is a difference in meaning between the adjective and the adverb derived by *-ly* attachment: *shortly, hardly* and *dryly* are semantically distinct from their base words and *hotly, coldly* and *darkly* can only have metaphorical senses. Such changes of meaning are unexpected for inflectional suffix, which speaks against the classification of adverbial *-ly* as inflectional. See also the model answer to exercise 1.6. for a discussion of this question.

-wise

This suffix derives adverbs from nouns, with two distinguishable sub-groups: manner / dimension adverbs, and so-called view-point adverbs. The former adverb type has the meaning 'in the manner of X, like X' as in *the towel wound sarongwise about his middle,* or indicates a spatial arrangement or movement, as in *The cone can be sliced lengthwise.* It is, however, not always possible to distinguish clearly between the 'manner' and 'dimension' readings (e.g. is '*cut X crosswise*' an instance of one or the other?). The smaller and much more recent group of viewpoint adverbs is made up of adverbs whose meaning can be rendered as 'with respect to, in regard to, concerning X'. The scope of the viewpoint adverbs is not the verb phrase, but the whole clause or sentence, a fact which is visible in the surface word-order in *They make no special demands food-wise* and *Statuswise, you are at a disadvantage.*

5. Prefixes

The prefixes of English can be classified semantically into the following groups. First, there is a large group that quantify over their base words meaning, for example, 'one' (*uni-, unilateral, unification*), 'twice or two' (*bi-, bilateral, bifurcation* and *di-, disyllabic, ditransitive*), 'many' (*multi-, multi-purpose, multi-lateral* and *poly-, polysyllabic,*

polyclinic), 'half' (*semi-, semi-conscious, semi-desert*), 'all' (*omni-, omnipotent, omnipresent*), 'small' (*micro-, micro-surgical, microwave*), 'large' (*macro-, macro-economics, macro-biotic*), 'to excess' (*hyper-, hyperactive, hypermarket* and *over-, overestimate, overtax*), 'not sufficiently' (*undernourish, underpay*).

Second, there are numerous locative prefixes such as *circum-* 'around' (*circumnavigate, circumscribe*), *counter-* 'against' (*counterbalance, counterexample*), *endo-* 'internal to X' (*endocentric, endocrinology*), *epi-* 'on, over' (*epiglottis, epicentral*), *inter-* 'between' (*interbreed, intergalactic*), *intra-* 'inside' (*intramuscular, intravenous*), *para-* 'along with' (*paramedic, paranormal*), *retro-* 'back, backwards' (*retroflex, retrospection*), *trans-* 'across' (*transcontinental, transmigrate*).

Third, there are temporal prefixes expressing notions like 'before' (*ante-*, *pre-* and *fore-*, as in *antechamber, antedate, preconcert, predetermine, premedical, forefather, foresee*), 'after' (*post-, poststructuralism, postmodify, postmodern*), or 'new' (*neo-, neoclassical, Neo-Latin*). A fourth group consists of prefixes expressing negation (*a(n)-, de-, dis-, in-, non-, un-*, see below for examples).

Numerous prefixes do not fit into any of the four groups, however, and express diverse notions, such as 'wrong, evil' (*mal-, malfunction, malnutrition*), 'badly, wrongly' (*mis-, misinterpret, mistrial*), 'false, deceptive' (*pseudo-*), 'together, jointly' (*co-*), 'in place of' (*vice-*) etc. . The vast majority of prefixes do not change the syntactic category of their base words, they merely act as modifiers. Furthermore, it can be observed that they generally attach to more than one kind of syntactic category (verb, adjective, or noun) and do not influence the stress pattern of their bases.

In the following we look in more detail at the negative prefixes and two of their close relatives, *mis-* and *anti-*. The negative prefixes appear to be more complex in their distribution and behavior than most of the other suffixes and their domains overlap considerably.

a(n)-

This prefix only occurs in Latinate adjectives. With denominal adjectives, the meaning can either be paraphrased as 'without what is referred to by the nominal base', cf. for example *achromatic* 'without color', *asexual* 'without sex', or can be

paraphrased as ‘not X’, as in *ahistorical, asymmetrical*. Opposites formed by *a(n)-* are mostly contraries (see chapter 2, section 3 for a discussion of the notion of contraries)

anti-

This polysemous prefix can express two different, but related notions. In words like *anti-war, anti-abortion, anti-capitalistic, anti-scientific, anti-freeze, anti-glare* it can be paraphrased as ‘against, opposing’, with denominal, de-adjectival and deverbal derivatives behaving like adjectives (cf. *anti-war movement, Are you pro-abortion or anti-abortion?, an anti-freeze liquid*). Another type of denominal *anti-* derivatives are nouns denoting something like ‘the opposite of an X’ or ‘not having the proper characteristics of an X’, as in *anti-hero, anti-particle, anti-professor*.

de-

This prefix attaches to verbs and nouns to form reversative or privative verbs: *decolonize, decaffeinate, deflea, depollute, dethrone, deselect.* Very often, *de-* verbs are parasynthetic formations, as evidenced by, for example, *decaffeinate,* for which no verb **caffeinate* is attested.

dis-

Closely related semantically to *un-* and *de-*, the prefix *dis-* forms reversative verbs from foreign verbal bases: *disassemble, disassociate, discharge, disconnect, disproof, disqualify*. Apart from deriving reversative verbs, this suffix uniquely offers the possibility to negate the base verb in much the same way as clausal negation does: *disagree* ‘not agree’, *disobey* ‘not obey’, *dislike* ‘not like’.

Dis- is also found inside nouns and nominalizations, but it is often unclear whether *dis-* is prefixed to the nominalization (cf. [*dis-*[*organization*]]) or to the verb before the nominalizing suffix was attached (cf. [[*disorganiz*]-*ation*], see chapter 2, section 4 for a general discussion of such bracketing problems). There are, however, a few forms that suggest that prefixation to nouns is possible, conveying the meaning ‘absence of X’ or ‘faulty X’: *disanalogy, disfluency, disinformation*.

Finally, *dis-* also occurs in lexicalized adjectives with the meaning ‘not X’: *dishonest, dispassionate, disproportional.*

in-

This negative prefix is exclusively found with Latinate adjectives and the general negative meaning 'not': *incomprehensible, inactive, intolerable, implausible, illegal, irregular*. It assimilates to the first sound of the base in the manner described in the answer key to exercise 5, chapter 2.

mis-

Modifying verbs and nouns (with similar bracketing problems as those mentioned above for *dis-*), *mis-* conveys the meaning 'inaccurate(ly), wrong(ly)': *misalign, mispronounce, misreport, misstate, misjoinder, misdemeanor, mistrial*. The prefix is usually either unstressed or secondarily stressed. Exceptions with primary stress on the prefix are either lexicalizations (e.g. *míschief*) or some nouns that are segmentally homophonous with verbs: *míscount* (noun) vs. *miscóunt* (verb), *mísmatch* vs. *mismátch, mísprint* vs. *misprínt*.

non-

When attached to adjectives this prefix has the general meaning of 'not X': *non-biological, non-commercial, non-returnable.* In contrast to *un-* and *in-*, negation with *non-* does not carry evaluative force, as can be seen from the pairs *unscientific* vs. *non-scientific*, *irrational* vs. *non-rational.* Furthermore, *non-* primarily forms contradictory and complementary opposites (see chapter 2, section 3 for a discussion of the different concepts of oppositeness)

Nouns prefixed with *non-* can either mean 'absence of X' or 'not having the character of X': *non-delivery, non-member, non-profit, non-stop.* The latter meaning has been extended to 'being X, but not having the proper characteristics of an X': *non-issue, non-answer*.

un-

As already discussed in chapter 2, *un-* can attach to verbs and sometimes nouns (mostly of native stock) to yield a reversative or privative ('remove X') meaning: *unbind, uncork, unleash, unsaddle, unwind, unwrap*. The prefix is also used to negate

simple and derived adjectives: *uncomplicated, unhappy, unsuccessful, unreadable.* Adjectival *un-* derivatives usually express contraries, especially with simplex bases (see chapter 2, section 3 for a more detailed discussion).

Nouns are also attested with *un-*, usually expressing 'absence of X' (e.g. *unease, unbelief, uneducation, unrepair*). Such nouns are often the result of analogy or back-formation (e.g. *educated* : *uneducated* :: *education* : ***uneducation***). We also find a meaning extension similar to the one observed with *anti-* and *non-*, namely 'not having the proper characteristics of X': *uncelebrate, unevent, un-Hollywood* (all attested in the *BNC*).

The prefix shows optional place assimilation: before labials, the variant [ʌm] can occur, and before velar consonants [ʌŋ] is a free variant. In all other cases we find only [ʌn].

6. Infixation

Morphologists usually agree that English has no infixes. However, there is the possibility of inserting expletives in the middle of words to create new words expressing the strongly negative attitude of the speaker (e.g. *kanga-bloody-roo*, *abso-blooming-lutely*). Thus we could say that English has a process of infixation of (certain) words, but there are no bound morphemes that qualify for infix status. Such forms raise two questions. The first is what structural properties these infixed derivatives have, and the second is whether we should consider this type of infixation as part of the English word-formation component or not. We will deal with each question in turn.

From a phonological point of view these forms are completely regular. Hammond (1999: 161-164) shows that the expletive is always inserted in the same prosodic position. Consider the following data and try to determine the pertinent generalization before reading on. The expletive is represented by 'EXPL', and primary and secondary stresses are marked as usual by acute and grave accents, respectively:

(19) Possible and impossible infixations

fròn-EXPL-tíer	*tí-EXPL-ger
sàr-EXPL-díne	*se-EXPL-réne
bì-EXPL-chlórìde	*Cá-EXPL-nada
bàn-EXPL-dánna	*ba-EXPL-nána
ámper-EXPL-sànd	*ám-EXPL-persànd
cárni-EXPL-vóre	*cár-EXPL-nivòre

The data show that infixation is obviously sensitive to the stress pattern of the base words. There must be a stressed syllable to the left and one to the right of the expletive (hence the impossibility of **tí-EXPL-ger*, **Cá-EXPL-nada*, or **ba-EXPL-nána*). But why then are **ám-EXPL-persànd* and **cár-EXPL-nivòre* impossible? In order to arrive at the correct (and more elegant) generalization we need to be aware of a prosodic unit called **foot**, which is of crucial importance here. A foot is a metrical unit consisting of either one stressed syllable, or one stressed syllable and one or more unstressed syllables. It is usually assumed that English is a primarily trochaic language, which means that there is a strong tendency to form bisyllabic feet that have their stress on the left (so-called **trochees**, as in *bóttle, héaven, strúcture, wáter*). Other languages, such as French, only have feet with stress on the right, so-called **iambs**, as in *París, egále, traváil, travaillér*. Each word of English can be assigned a metrical structure in terms of feet, with each stressed syllable heading one foot. A word like *mìsùnderstánd* would then be analyzed as having three feet: (*mìs*)(*ùnder*)(*stánd*), with foot boundaries indicated by parentheses.

Returning to expletive infixation, the foot structure of the words in (19) can be represented as in (20). Parentheses indicate feet:

(20) possible foot structures

(fròn)-EXPL-(tíer)	*(tí-EXPL-ger)
(sár)-EXPL-(dìne)	*se-EXPL-(réne) or *(se-EXPL-réne)
(bì)-EXPL-chlórìde	*(Cá-EXPL-nada) or *(Cá-EXPL-na)da
(bàn)-EXPL-(dánna)	*ba-EXPL-(nána) or *(ba-EXPL-ná)na
(ámper)-EXPL-(sànd)	*(ám-EXPL-per)(sànd)
(cárni)-EXPL-(vóre)	*(cár-EXPL-ni)(vòre)

We are now in a position to establish the pertinent generalization. The expletive must be inserted between two feet. It is not allowed to interrupt a foot, which rules out our problematic examples **ám-EXPL-persànd* and **cár-EXPL-nivòre* from above.

In sum, we have seen that infixation in English is determined by the metrical structure of the base, or, more specifically, by its foot structure. Expletive infixation can be regarded as a case of **prosodic morphology**, i.e. a kind of morphology where prosodic units and prosodic restrictions are chiefly responsible for the shape of complex words. More examples of prosodic morphology will be discussed in the next chapter.

We may now turn to the question whether expletive infixation should be considered part of word-formation. Some scholars hold that "morphological operations that produce outputs that are not classifiable as either distinct words or inflectional word forms are not part of morphological grammar" and exclude expletive infixation from word-formation, "because neither new words nor inflectional word forms are formed" (Dressler / Merlini Barbaresi 1994:41). One might ask, however, what is meant by 'new word'? From a semantic point of view, one could perhaps argue that expletive infixation does not create a new lexeme because the core meaning of the base word is not affected. However, the derived word tells us something about the speaker's attitude (see Aronoff 1976:69), which is an additional, new meaning.

Treating expletive infixation as regular word-formation is also in line with the idea (to which the aforementioned authors subscribe) that diminutives (like *doggy*) and augmentatives (like *super-cool*) are instances of word-formation. Even big dogs are called *doggy* by their loving owners, which shows that diminutives do not

generally add the meaning 'small' (cf. Schneider 2003), but often merely express the speaker's emotional attitude. This would force us to say that in many cases, diminutives and augmentatives would not form 'new words' in the sense of Dressler / Merlini Barbaresi (1994) either.

Another argument that could be raised against expletive infixation as word-formation may concern lexicalization. Thus it could be argued that diminutives may be listed as new words in the lexicon, which is not the case with infixed forms such as the ones cited above. A first objection against this argument is that a claim is made about listedness which would have to be backed up by empirical evidence, for example through psycholinguistic evidence. A second objection is that, as we have seen in the discussion of psycholinguistic aspects of word-formation in chapter 3, section 3, lexicalization is chiefly a matter of frequency. Hence, the alleged lack of lexicalization of infixed form may simply due to the comparatively low token frequencies of the individual formations.

A final argument for the inclusion of expletive infixation into our morphological grammar is that structurally it is a completely regular process and as such must be part of our linguistic competence.

7. Summary

In this chapter we have looked at numerous affixational processes in English. We saw that it is not always easy to differentiate affixes from other morphological entities. We then explored different ways to obtain large amounts of data, introducing reverse dictionaries, the *OED* and electronic text corpora. It turned out that in spite of the advantages of the available electronic media it still takes a well-educated morphologist to conscientiously process the raw data and turn them into potentially interesting data sets.

We then investigated some general characteristics of English affixation, showing that important generalizations can be stated on the basis of the phonological make-up of affixes. Finally, a survey of affixes was provided that exemplied the wide range of derivational patterns available in the language. We saw that suffixation and

prefixation are very common, whereas infixation is a marginal and extremely restricted phenomenon in English word-formation. In the next chapter we will have a closer look at the characteristics of some non-affixational processes by which new words can be derived.

Further reading

A recent investigation into the demarcation between affixation and compounding is Dalton-Puffer / Plag (2001). Neo-classical word-formation is discussed in Bauer (1998a) and Lüdeling et. al (2002). Methodological questions with regard to the use of dictionaries and text corpora are laid out in considerable detail in Plag (1999). For more detailed surveys of English affixation, see Jespersen (1942), Marchand (1969), Adams (2001), and Bauer and Huddleston (2002). Raffelsiefen (1999) is an excellent overview of general phonological restrictions holding in English suffixation. More detailed investigations of specific affixes are numerous, and only a few can be mentioned here: Aronoff (1976) on *-able*, *-ity*, *-ous* and some other suffixes, Barker (1998) on *-ee*, Ryder (1999) on *-er*, Dalton-Puffer / Plag (2001) on *-ful* and *-wise*, Kaunisto (1999) on *-ic* and *-ical*, Borer (1990) on *-ing*, Malkiel (1977) on *-ish* and *-y*, Riddle (1985) on *-ness* and *-ity*, Ljung (1970) on denominal adjectives, Zimmer (1964) on negative prefixes, Plag (1999) on verbal suffixes.

Exercises

Basic level

Exercise 4.1.

This exercise is designed to train your methodological skills. The aim is to extract data from the *OED* for the suffix *-able*. Do so separately for the 17th century, the 18th century and for the second half of the 20th century. Choose the file with the smallest amount of words and clean the raw data. Take note of those forms where it was

problematic to decide whether to include or exclude the form in question. On which basis did you include or exclude items? Try to formulate your methodology and justify your decisions as accurately as possible.

Exercise 4.2.

Part 1:

What do the suffixes *-ion* and *-ure* have in common, apart from their being nominalizing suffixes? Examine the following data and state your generalization as accurately as possible. Focus on the morpho-phonological side of the matter. You may formulate your generalizations in the form of a morpho-phonological rule similar to the one for *-al/-ar* discussed in Chapter 2, section 2.

a.

erode	→	*erosion*	*compose*	→	*composure*
conclude	→	*conclusion*	*erase*	→	*erasure*
confuse	→	*confusion*	*close*	→	*closure*
persuade	→	*persuasion*	*dipose*	→	*disposure*

Part 2:

Do the same for the suffixes *-ity, -ize, -ify, -ism* on the bases of the following data:

b.

atomic	→	*atomicity*	*classic*	→	*classicize*
iambic	→	*iambicity*	*erotic*	→	*eroticize*
historic	→	*historicity*	*opaque*	→	*opacify*
opaque	→	*opacity*	*classic*	→	*classicism*
historic	→	*historicize*	*romantic*	→	*romanticism*

Advanced level

Exercise 4.3.

Now consider the following forms and relate their behavior to the behavior of the words in the previous exercise. Reconsider the accurateness of the rule stated in exercise 4.2.

anarchy	*anarchism*
monarch	*monarchism*
masochist	*masochism*

Exercise 4.4.

We saw in chapter 4 that there is a rivalry among the negative prefixes *un-, in-, dis, de-, non-* and *anti-*. It seems that certain words can take more than one of these prefixes and the question arises whether there are any restrictions governing the distribution of the negative prefixes. This exercise is an attempt to answer this question.

To do so, set up a table that lists the combinatorial and semantic properties of each prefix as they are discussed in section 5. above. On the basis of this overview it should be possible to state - at least roughly - where the domains of certain prefixes overlap and where they can be clearly separated. Formulate the pertinent generalizations.

5. DERIVATION WITHOUT AFFIXATION

Outline

This chapter deals with non-affixational word-formation processes. First, three major problems of conversion are discussed. This is followed by an introduction to prosodic morphology with a detailed analysis of some morphological categories that are expressed by chiefly prosodic means, such as truncated names, -y diminutives, clippings and blends. Finally, abbreviations and acronyms are investigated.

1. Conversion

Apart from the perhaps more obvious possibility to derive words with the help of affixes, there are a number of other ways to create new words on the basis of already existing ones. We have already illustrated these in the first chapter of this book, when we briefly introduced the notions of conversion, truncations, clippings, blends, and abbreviations. In this chapter we will have a closer look at these non-concatenative processes. We will begin with conversion.

Conversion can be defined as the derivation of a new word without any overt marking. In order to find cases of conversion we have to look for pairs of words that are derivationally related and are completely identical in their phonetic realization. Such cases are not hard to find, and some are listed in (1):

(1)	a.	the bottle	to bottle
		the hammer	to hammer
		the file	to file
		the skin	to skin
		the water	to water
	b.	to call	a call
		to dump	a dump
		to guess	a guess

	to jump	a jump
	to spy	a spy
c.	better	to better
	empty	to empty
	hip	to hip
	open	to open
	rustproof	to rustproof
d.	poor	the poor
	rich	the rich
	well-fed	the well-fed
	blind	the blind
	sublime	the sublime

As can be seen from the organization of the data, different types of conversion can be distinguished, in particular noun to verb (1a), verb to noun (1b), adjective to verb (1c) and adjective to noun (1d). Other types can also be found, but seem to be more marginal (e.g. the use of prepositions as verbs, as in *to down the can*). Conversion raises three major theoretical problems that we will discuss in the following: the problem of directionality, the problem of zero-morphs and the problem of the morphology-syntax boundary.

1.1. The directionality of conversion

The first problem is the directionality of conversion. We have simply assumed, but not shown, that in (1a) it is the verb that is derived from the noun and not the noun that is derived from the verb. For the data in (1b) we have assumed the opposite, namely that the verb is basic and the noun derived. Similar assumptions have been made for the data in (1c) and (1d). But how can these assumptions be justified or substantiated? There are four possible ways of determining the directionality of conversion.

The first would be to look at the history of the language and see which word was first. While this may work nicely with many words, there are other word pairs where the historical relationship would go against our present-day intuition. For example, most speakers would probably say that the verb *to crowd* is most probably derived from the noun *crowd*. However, according to the *OED*, historically the verb was first. In Old English, the verb *crûdan* meant 'to press, hasten, drive', with its first attestation in 937 A.D.. The primary meaning 'to press' was later specialized to refer to the compression of multitudes. Only then (in the 16th century) was the verb converted into a noun denoting a compressed mass of people or things, a meaning that was later broadened to denote any mass of people. This example shows that simply looking at earliest attestations does not solve the directionality problem, because complex semantic changes may overwrite the original direction of conversion. Similar arguments hold for *moan*, which was first attested in 1225 as a noun, and only later, in the 16th century, this noun was converted into a verb (see *OED*, s.v. *moan*). Today's meaning of *moan* is perhaps best described as 'the act of moaning', which shows that for present-day speakers the noun depends on the verb for its interpretation and not vice versa.

The example of *moan* already indicates a more promising way of determining the direction of conversion, namely investigating the semantic complexity of the two words in question. In general, derived words are semantically more complex than their bases, since affixes normally add a certain meaning to the meaning of the base. A parallel reasoning can be applied to conversion: the derived (i.e. converted) word should be semantically more complex than the base word from which it is derived. Thus, if one member of the pair can be analyzed as being semantically more complex than or as being semantically dependent on the other member, we have good evidence that the dependent member is derived from the other form. Consider four of the examples in (1): the meaning of the verb *bottle* is 'to fill into a bottle', the meaning of the noun *call* is 'the act of calling', the meaning of the verb *to better* is 'to make or become better', and the meaning of noun *poor* is 'poor people (as a class)'. In all four cases the second member of the pair is semantically more complex than the first member and depends in its interpretation on the latter. Speaking in terms of

concepts, the verb *to bottle* requires the existence of the concept of a bottle. Without a bottle there is no bottling.

The semantic dependency between base and derived word is chiefly responsible for the intuitive feeling that the words on the right in (1) are derived on the basis of the words on the left, and not vice versa.

But historical and semantic information are not the only clue to solve the directionality problem. Base form and derived form also often differ in formal properties. Consider, for example, the data in (2):

(2)

present tense	**past tense**	**meaning**
ring	ringed	'provide with a ring'
ring	rang	*'provide with a ring'
wing	winged / *wang / *wung	'provide with wings'
grandstand	grandstanded / *grandstood	'provide with a grandstand'

The past tense forms of the converted verbs are all regular, although there is in principle the possibility of irregular inflection. The past tense form *rang* cannot mean 'provide with a ring', the past tense form of *to wing* cannot be formed in analogy to similar-sounding verbs like (*sing*, *ring*, or *sting*), and the past tense form of *to grandstand* must also be regular. Why should this be so? The reason for this state of affairs lies in the nature of irregular inflection. Irregularly inflected words like *went*, *took* or *brought* must by learned by children (and second language learners) item by item, i.e. by storing every irregular form in the lexicon. If for a given word there is no irregular form stored in the lexicon, this form will be inflected according to the regular inflectional patterns. This is the reason why children often say things like *goed* and *taked*, and why newly created words, which do not yet have a stored entry in the mental lexicon, are inflected regularly.

Now, if we can state that converted verbs in general must be regularly inflected, we can make an argument concerning the directionality of conversion based on the inflectional behavior: if we find a homonymous verb-noun pair which is a potential case of comversion, and one of the words is irregularly inflected, this is a

strong indication that the regularly inflected form is derived from the irregularly inflected form. For instance, the irregular inflectional behavior of verbs like *to drink, to hit, to shake,* or *to sleep* is a strong argument for the deverbal nature of the nouns *drink, hit, shake* and *sleep*. In sum, the inflectional behavior of forms can give evidence for a particular direction of conversion.

Another formal property that comes to mind when thinking about conversion is stress. Take a look at (3):

(3) a. to torménT - a tórment
to permíT - a pérmit
to constrúct - a cónstruct
to extráct - an éxtract
to abstráct - an ábstract

b. to gèt awáy - a gét-awày
to lèt dówn - a lét-dòwn
to pùll dówn - a púll-dòwn
to pùsh úp - a púsh-up
to wàlk òver - a wálk-òver

The data in (3) show pairs of verbs (on the left) and nouns (on the right) which can be analyzed as standing in a derivational relationship. Based on semantic considerations, we can state that these are all cases of deverbal nouns. From a formal perspective these pairs are also interesting because the two members differ in one formal property, their stress pattern. When spelled without the accents indicating stresses, there is no *visible* marking, but when pronounced, there is a clear difference between the verbs and the nouns: the verbs in (3a) have primary stress on their last syllable, while the related nouns have stress on the first syllable. Similarly, the phrasal verbs in (3b) have primary stress on the preposition, while the related nouns have primary stress on the first element. Thus, in all those cases where we observe a stress-shift, we have a good argument to say that we are dealing with derived nouns. Note, however, that the above examples are not clear cases of conversion, because the relationship between the pairs is marked overtly, even though this marking is

done not by an affix, but by a prosodic property. But even if we do not regard pairs such as those in (3) as instances of conversion, we still would have to account for the derivational relationship and find out which member of the pair is basic and which one is derived. What these examples show independently of their being classified as instances of conversion or not is that formal properties can be adduced to substantiate other, in this case semantic, criteria for the directionality of derivation, even in the absence of affixes.

The last property relevant for the determination of directionality is frequency of occurrence. In general, there is a strong tendency for derived words being less frequently used than their base words. For example, it has been shown in Plag (2002) that in a random sample of 92 *-able* derivatives taken from the BNC only 4 derivatives were more frequent than their base words, whereas all other *-able* derivatives in the sample were less frequent than their bases. The same was shown for a sample of *-ize* derivatives, where only 11 out of 102 derivatives were more frequent than their base words. The simple reason for these facts is again semantics. being semantically more complex, derived words have a narrower range of meaning, to the effect that they can not be used in as many contexts as their base words. With regard to conversion, we would therefore expect that by and large the derived word is the less frequent one. For the directionality question this means that, for example, if the noun *water* is more frequent than the verb *to water* (which indeed is the case), this is an indication that the verb is derived from the noun. In the case of *drink*, the verb is more frequent, which supports our above arguments that the verb is basic and the noun derived.

In sum, we have seen that there is a whole range of criteria by which the directionality of conversion can be established. Nevertheless, one may occasionally end up with difficult cases. For example, forms such as *love* (the noun) and *love* (the verb) are hard to decide upon. Both are current since Old English times, and none of them seems to be semantically primary. Thus *to love* could be paraphrased as 'being in a state of love', indicating that it may be a denominal derivative. However, the opposite direction can also be argued for, since the noun could be paraphrased as 'state of loving', which would make the verb primary. The non-syntactic criteria discussed above do not lead to a clear result either. Although such equivocal cases do

occur, it seems that for the vast majority of cases it is possible to establish the direction of conversion.

Let us turn to the second theoretical problem raised by conversion, the problem of zero.

1.2. Conversion or zero-affixation?

Although we have argued in chapter 1, section 2, that in principle the existence of zero forms should not be rejected entirely, the question remains in which particular cases it is justified to postulate a zero form. Most morphologists usually think that a zero form is justified only in those cases where there is also an overt (i.e. non-zero) form that expresses exactly the same meaning or function (cf. e.g. Sanders 1988:160-161). This constraint has also been called the **overt analogue criterion**. The obvious question now is whether there is such an overt analogue in the cases of conversion introduced above.

This means that for each type of conversion (noun to verb, verb to noun, adjective to verb, adjective to noun) we would have to find at least one affix that expresses exactly the same range of meanings as conversion. If so, we can safely assume the existence of a zero-affix, if not, we have to reject it. You might wonder why such a decision is necessary anyway. After all, in both cases, both conversion and zero-affixation would fulfill the same function, i.e. do their job properly. That is of course true, but if we extend our - so far - narrow descriptive perspective beyond the phenomenon of conversion into the realm of general morphological theory this question becomes an important one. Thus, there are theories that claim that all derivational processes, i.e. overt affixation, conversion, truncation, ablaut, and all other kinds of formal morphological marking, are in fact affixational (e.g. . Such an assumption has the advantage that the morphological apparatus is reduced to one central mechanism (i.e. affixation) and all other seemingly different mechanisms have no theoretical status and are pure surface phenomena. This kind of theory is very elegant, but together with this elegance we buy the necessity to provide an affixational analysis for all processes that - at least on the surface - do not have an

affix. And if we failed in doing so, the theory that all morphology is essentially and exclusively affixational would have to be rejected. Thus, showing that there is in fact no zero-affix would seriously challenge this kind of theory.

Let us return to the facts to see whether the overt analogue criterion holds, starting with conversion into verbs. The crucial question is whether there is a verb-deriving affix that has precisely the same meaning as our putative zero-affix. In Plag (1999) I have argued that this is not the case and that the overt suffixes *-ate, -ify,* and *-ize* express much more restricted ranges of meanings than conversion. For example, in 20th century neologisms, the following types of meaning of converted verbs can be discerned:

(4)

type of meaning	**paraphrase**	**example**
locative	'put (in)to X'	*jail*
ornative	'provide with X'	*staff*
causative	'make (more) X'	*yellow*
resultative	'make into X'	*bundle*
inchoative	'become X'	*cool*
performative	'perform X'	*counterattack*
similative	'act like X'	*chauffeur, pelican*
instrumental	'use X'	*hammer*
privative	'remove X'	*bark*
stative	'be X'	*hostess*

In addition to the meanings in (4), more idiosyncratic meanings can also be observed, such as *to eel,* which can mean 'fish for eel' or 'to move ... like an eel', or *to premature,* which is recorded as having the meaning 'Of a shell or other projectile: to explode prematurely', or *to crew* can mean 'act as a (member of a) crew' or 'assign to a crew'. None of the overt verb-deriving affixes of English can express such a wide range of meanings (see again the discussion of the verb-deriving suffixes in section 4.2. of the preceding chapter), so that on the basis of this analysis we have to conclude that the overt analogue criterion is not met. Hence there is no basis for the assumption of a zero affix.

To test the overt analogue criterion with verb-to-noun conversion, we have to compare the meaning of overt suffixes like *-ation, -al, -ing, -ment, -ing* etc. with converted nouns. This is not an easy task at all because action nouns tend to be polysemous. Although in many cases there seems to be no clear semantic difference between overtly suffixed nouns and converted nouns, Cetnarowska (1993:113) has shown that there are at least two remarkable systematic differences between nouns referring to actions derived by *-ing* and converted nouns (e.g. *drawing* vs. *draw*, *beating* vs. *beat*). First, when the base word is a transitive verb, the suffixed noun can be related to all senses of the verb, while the converted noun relates only to one sense of the base word. Thus *drawing* refers to any activity of drawing, whereas *draw* is restricted in its reference to the drawing of cards or lots. Secondly, verbs that can be used transitively and intransitively exhibit different effects under nominalization by suffixation or conversion. The suffixed nominalization will be related to the transitive usage of the verb, while the conversion will be related to the intransitive usage. Thus, we say *the beating of the prisoners* but *the beat of my heart*. These systematic differences suggest that verb-to-noun conversion and overt nominal suffixation are not semantically identical and that they can therefore not be regarded as overt analogues.

With regard to adjective-to-noun conversion we can observe that there is no overt analogue in sight. There are suffixes that derive nouns denoting collectivities similar to the nouns in (1d) (*-dom,* and *-hood* in particular, e.g. *christiandom* see chapter 4, section 4.1.), but these suffixes are strictly denominal and are therefore not possible analogues. And de-adjectival suffixes such as *-ness* or *-ity* do not produce the same semantic effect as conversion, because they derive nouns denoting states or properties, but not collective entities (see chapter 4, section 4.1. for details).

Finally, adjective-to-verb conversion does equally not present a clear case of zero-derivation. Derivatives like *to young* ('to present the apparently younger side', *OED*) show that the range of meaning of de-adjectival converted verbs is larger than the strictly and exclusively causative or inchoative interpretations ('make (more) X' or 'become X') of overtly suffixed de-adjectival verbs (see again chapter 4, section 4.2. for more details on verbal suffixes).

In sum, the application of the overt analogue criterion seems to give evidence against the assumption of zero-derivation and in favor of non-affixational conversion.

We may now turn to the third major theoretical problem involved in the analysis of conversion, that of the boundary between syntax and morphology.

1.3. Conversion: syntactic or morphological?

So far, we have tacitly assumed that conversion is a morphological, i.e. lexical, process. However, one could also argue that conversion is a purely syntactic mechanism. In other words, conversion could be defined as the use of a word with a given syntactic category in a syntactic position that it normally does not occupy. And if it appears in such a position, it takes on the properties of those items that usually occupy this position. Consider, for example, the following sentences:

(5) a. James *watered* the plants every other day.
b. Jenny *wintered* in Spain.

We could argue that the verbs *water* and *winter* are not derived by a morphological process, but simply by putting them into a verbal slot in the sentences (5a) and (5b), which would be a syntactic, not a morphological operation.

Such a view creates however new problems. Usually it is assumed that words must have a clear category specification because such information is necessary for the application of syntactic rules. For example, in order to construct a well-formed English sentence we must know which word is an article, a noun, an auxiliary, a verb etc.´, so that we can place them in the right order. Thus *the lion will sleep in a cage* is a grammatical sentence, whereas *sleep cage the in will lion a* is ungrammatical, because articles must precede their nouns, the auxiliary *will* must precede the verb sleep, etc. Such rules make crucial reference to the part-of-speech of words and if this category information did not exist or could be easily ignored in the application of syntactic

rules, we would easily end up with ill-formed sentences, in which verbs occur in the positions of nouns, articles in the position of verbs, etc.

Some proponents of a syntactic view of conversion (e.g. Farrell 2001) have argued that lexical category information may be underspecified, so that full specification is achieved only when the word appears in a specific syntactic context. For example, the word *hammer* could be argued to be semantically determined only in such a way that it can refer to anything in connection with such a tool. In a nominal position, as in *the hammer*, the word *hammer* receives a nominal interpretation ('a tool for hammering'), while in a verbal slot (as in *She hammered the metal flat*), the word *hammer* receives a verbal interpretation ('action of hammering').

How can this issue be decided? The best way to solve this problem is to see what distinguishes in general syntactic processes from morphological ones, and then look again at conversion and see which properties (syntactic or lexical-morphological) hold. Such an approach is confronted with the problem of determining the general properties of syntactic rules or processes. This is a serious problem because there are many different syntactic theories which have very different views on this. For example, many people will say that syntactic rules in general do not change the syntactic category of a word, but need to know the category of a verb in order to be able to treat the word accordingly. Thus, in English there is the syntactic rule that articles precede adjectives which in turn precede nouns (as in *the clever student*), so that, in order to serialize the words correctly, the rule must have access to the category information of the words, but cannot change this information. In this sense, we would have a seemingly clear criterion that would tell us that conversion is non-syntactic. However, in a different theory of syntax, we would probably say that there is a syntactic rule which says that adjectives can generally be used in syntactic positions reserved for nouns, if they are preceded by the definite article *the*, as for example in *the rich*, or *the obvious*. This would have the effect that a syntactic rule practically changes the syntactic category of these adjectives. We do not want to argue in this book for or against certain theories of syntax, but there is one (more or less) theory-independent argument that can help to solve the problem of syntax-morphology boundary raised by conversion.

The most important property that distinguishes syntactic rules and entities from morphological ones is the idiosyncrasies of morphological formations. Complex words can display all kinds of exceptional properties, whereas syntactic patterns and their interpretations tend to be rather exceptionless. Applying this idea to conversion, it seems that with regard to converted verbs, idiosyncratic meanings and lexical gaps seem to be rather common, which indicates their lexical, non-syntactic, nature. Coming back to example (5b), we can observe that *to winter* is possible, but that the analogous forms *to spring* or *to autumn* seem to be utterly strange. Furthermore, many unclear restrictions hold as to which kinds of nouns can be converted into verbs. Many nouns can only take overt suffixes, and the reason seems to be often a morphological one. For example, most complex nouns (e.g. derivatives in *-ness, -ity, -ation, -ment* etc.) cannot occur in syntactic positions normally reserved for verbs (cf. e.g. **Jane couriousnesses every day*). Such restrictions are extremely uncommon (to put it mildly) in syntax. Syntactic rules usually check the syntactic category of a word, but not its internal derivational morphology, i.e. what kinds of derivational affixes the word has. In view of these arguments it makes sense to conceive of conversion as a lexical, i.e. morphological process, and not as a syntactic one.

To summarize our discussion of the three major problems of conversion, we have seen that the directionality problem can be solved by combining historical, semantic, formal and frequential evidence, the problem of zero can be solved by strictly applying the overt analogue criterion, and the morphology-syntax boundary problem can be solved by adducing considerations on the nature of lexical rules.

2. Prosodic morphology

As already introduced in chapter 4, prosodic morphology deals with the interaction of morphological and prosodic information in determining the structure of complex words. In section 3 of that chapter, we have discussed cases of phonology-morphology interaction that involved suffixation. We saw, among other things, that the attachment of a certain suffix can be responsible for a specific stress pattern that

holds for all members of the pertinent morphological category. For instance, all nouns in *-ity* carry primary stress on the antepenultimate syllable, all *-ic* adjectives have stress on the penult, and all nouns in *-ee* have stress on the suffix. In other words, even in suffixation we find that the structure of derivatives is determined by an interaction of morphology and prosody. The term 'prosodic morphology' is, however, usually reserved for those cases where the relevant category is expressed predominantly or exclusively through prosody, which is certainly not the case with the suffixes just mentioned. We will discuss two kinds of word-formation processes in English where prosody plays a prominent role, truncations and blends.

2.1. Truncations: Truncated names, *-y* diminutives and clippings

Truncation is a process in which the relationship between a derived word and its base is expressed by the lack of phonetic material in the derived word. Examples were already given in chapter 1 and are repeated here for convenience:

(6)	a.	Ron (← Aaron)	b.	condo (← condominium)
		Liz (← Elizabeth)		demo (← demonstration)
		Mike (← Michael)		disco (← discotheque)
		Trish (← Patricia)		lab (← laboratory)

The examples in (7) below involve suffixation by *-y* (orthographic variants of which are *-ie* and sometimes *-ee*), but their form seems also to be heavily influenced by truncation, which is the reason why we treat them in this chapter and not in the section on suffixation in the previous chapter.

(7) Mandy (←Amanda)
Andy (← Andrew)
Charlie (← Charles)
Patty (← Patricia)
Robbie (← Roberta)

Given that all three types of formation are rather common and comparatively productive, the obvious question is how such words are formed, and what kinds of rules or restrictions are at work.

In previous work on these categories such forms are usually regarded as highly idiosyncratic, and have been argued as being outside grammatical morphology (cf. our discussion of infixation in the previous chapter). However, we will shortly see that such claims are not really justified. Truncations in English are highly systematic, and their systematicity shows that the knowledge about the structural properties of these categories must be part of the morphological competence of the speakers. We will discuss each type of truncation in more detail.

Truncated names can be distinguished from *-y* diminutives both semantically and formally. Truncated names (and clippings like *lab*) are used to express familiarity. Thus, truncations are normally used by people who feel familiar with the person referred to and who want to express this familiarity overtly. Diminutives such as *sweety* or *Frannie* express not only familiarity, but also (usually positive) affection towards the person or thing referred to. Let us turn to the form of name truncations.

Consider the following data and take a moment to think about their prosodic properties, both in terms of their own structure, but also in terms of how this structure is related to that of their respective base words. The data and analysis are taken from Lappe (2003):

(8)

base		**truncated name**	**base**		**truncated name**
Aaron	→	Ron	Alonzo	→	Al
Abigail	→	Gail	Alonzo	→	Lon
Abraham	→	Abe	Amelia	→	Mel
Adelbert	→	Bert	Antoinette	→	Net
Adolphus	→	Dolph	Arabella	→	Belle
Agatha	→	Ag	Augustus	→	Guss
Albert	→	Al	Barbara	→	Barb
Alexandra	→	Xan	Bartholomew	→	Bart
Alfred	→	Al	Belinda	→	Belle
Alfred	→	Alf	Bertram	→	Bert

Taking only the truncated form into consideration, we see that all truncations are monosyllabic, no matter how long the base word is. Even a four syllable name is truncated to form a monosyllabic truncated name. Furthermore, we can state that truncated names have a very strong tendency to begin and end in a consonant, even though the bases may start or end in a vowel. Thus, only three truncations (*Ag, Al* and *Alf*) start with a vowel and none ends in a vowel, although there are 16 bases with various initial vowels (all spelled <A>) and 8 bases with final vowels (/ə/, /u:/, or /oʊ/, *Agatha, Alexandra, Alonzo, Amelia, Arabella, Barbara, Bartholomew, Belinda*). Additional data like *Lou, Ray, Sue* (← *Louis, Raymond, Suzanne*) show that occasionally it is possible to have truncated names ending in a vowel. However, in these cases a long vowel or diphthong is obligatory (cf. [lu] vs. *[lʊ], or [reɪ] vs. *[rɛ]). Interestingly, there are no truncated names attested that solely consist of vowels. Forms such as *[eɪ] (← *Abraham*) or *[oʊ] (← *Otis*) are impossible and unattested, whereas *Abe* and *Ote* are attested. Overall, we can make the generalization that name truncations have a strong tendency to conform to a rather fixed prosodic structure, a so-called **template**, which can be characterized as in (9). 'C' stands for 'consonant', 'V' for 'vowel'.

(9) a. CVC

b. CVV

b. VC

The templates in (9) are still somewhat simplistic because they ignore the possibility of consonant clusters (as in *Steve*, *Dolph* or *Bart*) or, in (9a) and (9b) the possibility of long vowels or diphthongs (as in *Gail* or *Abe*). We can thus complement the templates in (9) by introducing these opitional additional elements in small capitals, as in (10):

(10) a. CCVVCC

b. CCVV

b. VVCC

Having clarified the possible prosodic structure of truncated names, we should now turn to the question of how the derived word is related to the base word. With affixed words, this question is usually straightforward because the base is an integral part of the derivative (sometimes somewhat modified by base allomorphy). With truncations, however, only parts of the base survive derivation, and the speakers should have knowledge about which parts can survive.

What part of the name makes it into the truncation is often variable, but nevertheless predictable. For example, *Evelyn* can end up as *Eve* or *Lyn*, while *Florence* becomes *Flo* or *Floss*, and *Patricia* is truncated to *Pat* or *Trish*. Returning to our data set in (8), we can make the following generalizations. First, there are forms where the material to fill the template is taken from the very first syllable (and sometimes some subsequent segments), as in *Alonzo* → *Al*. Second, there is a group of forms where a primarily stressed syllable provides the material for the truncation (e.g. *Adolphus* → *Dolph*), and third, there is a group of words where a secondarily stressed syllable survives truncation (*Abigail* → *Gail*). In cases where the first syllable is also stressed (e.g. as in *Barbara*) the choice seems especially straightforward. The three groups are given in (11):

(11)

First syllable survives	**Primarily stressed syllable survives**	**Secondarily stressed syllable survives**
Albert - Al	Abraham - Abe	Abigail - Gail
Alonzo - Al	Adolphus - Dolph	Adelbert - Bert
Alfred - Alf	Agatha- Ag	
Barbara - Barb	Alonzo - Lon	
Bartholomew - Bart	Albert - Al	
	Alexandra - Xan	
	Amelia - Mel	
	Antoinette - Net	
	Augustus- Guss	
	Alfred - Alf	
	Arabella - Belle	

These observations, based here only on our comparatively small data set, prove to be quite robust over larger sets of truncated names, as shown in detail in Lappe (2003). In our data set, only one form (*Aaron* → *Ron*) does not behave in the predicted fashion and takes a non-initial, unstressed syllable.

There is one more characteristic of name truncations that we have not yet discussed, namely their segmental make-up. In some of the above names, as well as in quite a number of other forms, we find also a number of segmental changes on the way from the base to the truncation, two of which will be discussed here for illustration, /r/ and /θ/. Consider first the data in (12), which illustrate the behavior of /r/:

(12)

	base		**truncated name**
a.	Sarah	→	Sal
	Harold	→	Hal
b.	Barbara	→	Barb
	Adelbert	→	Bert
	Bartholomew	→	Bart
c.	Robert	→	Rob
	Aaron	→	Ron
	Richard	→	Rick

Sal and *Ha l* suggest that /r/ is avoided in truncated names, but the data in (12b) and (12c) show that this statement must be further qualified. If /r/ occurs in the onset of a truncation (as in *Ron, Rob, Rick*), and if it occurs as the first member of a coda cluster (as in *Barb, Bert, Bart*), /r/ is kept. It is replaced by /l/ only if it is the single coda consonant (as in *Hal, Sal*).

The behavior of /θ/ is illustrated in (13):

(13)

base		**truncated name**
Arthur	→	Art
Bartholomew	→	Bart
Catherine	→	Cat
Dorothy	→	Dot
Theodore	→	Ted

The obvious generalization emerging from (13) is that /θ/ is avoided and replaced by /t/.

There are a number of other things peculiar to truncated names, such as the occasional change in vowels (e.g. in *Am*[i]*lia* - *M*[ɛ]*l*), or the selection of non-adjacent sounds from the base (e.g. in *Florence* - *Floss*), which, for reasons of space, will not be discussed here.

To summarize, we have seen that the formation of truncated names is highly systematic and that it is subject to strong prosodic restrictions. This also holds for *-y*-diminutives to which we now turn.

As usual, we start with some pertinent data:

(14) *-y*-diminutives

Albert	→	Bertie	Barbara	→	Barbie
alright	→	alrightie	beast	→	beastie
Andrew	→	Andy	bed	→	beddie
Angela	→	Angie	Bernard	→	Bernie
Anna	→	Annie	Chevrolet	→	Chevvie
Archibald	→	Archie	Chris	→	Chrissie
aunt	→	auntie	cigarette	→	ciggie
Australian	→	Aussy	comfortable	→	comfy

First of all, we find two orthographic variants *-y* and *-ie* in (14), which, however, are pronounced identically (occasionally even a third spelling can be encountered, *-ee*). If we look at the base words we find adjectives (*alright, comfortable*) and, predominantly, proper and common nouns. What are the properties of the diminutives, apart from ending in *-y*? Again we can analyze two aspects, the prosodic structure itself and the diminutive's relation to the base word.

Apart from *alrightie*, all diminutives are disyllabic with stress on the first syllable. Furthermore, the second syllable never shows a complex onset, even if the base has a complex onset in its second syllable (e.g. *Andrew → Andy*, but **Andry*). Thus the following templatic restrictions hold: -y diminutives are trochaic disyllables, with the second syllable consisting of a single consonant and the suffix. To satisfy the templatic restrictions, longer base words are severely truncated. As evidenced in our small data set above, it is the first syllable that usually survives truncation, irrespective of its being stressed or unstressed (cf. *Australian - Aussie*), but occasionally a stressed syllable can also serve as an anchor (*umbrella - brollie, tobacco - baccie*). On the segmental level, we find alternations similar to those we observed for truncated names (e.g. *Na**th**aniel- Na**tt**y*, *Mar**th**a - Mar**t**y*), which suggests that truncations may be the input to diminutive formation.

To finish our discussion of truncations, let us turn to a class of forms that seem to be less coherent than truncated names or *y*-diminutives. For convenience I label this sub-class of truncations **clippings**, a term that in other publications is often used as an equivalent to 'truncations'. Clippings appear as a rather mixed bag of forms abbreviated from larger words, which, however, share a common function, namely to express familiarity with the denotation of the derivative. Thus, *lab* is used by people who work in laboratories, *demo* is part of the vocabulary of people who attend demonstrations, and so on. Some clippings find their way into larger communities of speakers, in which case they lose their in-group flavor, as for example *ad*.

To feed our discussion of structural aspects of clippings we should first consider some data:

(15) ad (← advertisement)
condo (← condominium)
demo (← demonstration)
disco (← discotheque)
fax (← telefax)
lab (← laboratory)
phone (← telephone)
photo (← photography)
porn (← pornography)
prof (← professor)

The restrictions on clippings may not be as tight as those on name truncations or *-y*-diminutives, but some strong tendencies are still observable. Most clippings are mono-syllabic or disyllabic, and are usually based on the first part of the base word, or, much less frequently, on material from a stressed syllable (*télephòne, téleféx*). Again we see that it is restrictions on prosodic categories that constrain both the structure of clippings and their relation to their base words.

2.2. Blends

Another large class of complex words whose formation is best described in terms of prosodic categories is blends. Blending differs from the processes discussed in the previous section in that it involves two or (rarely) more base words (instead of only one), but shares with truncations a massive loss of phonetic (or orthographic) material. Blending has often been described as a rather irregular phenomenon (e.g. Dressler 1999), but, as we will shortly see, we find a surprising degree of regularity.

Definitions of blends in the morphological literature differ a great deal, but most treatments converge on a definition of blends as words that combine two (rarely three or more) words into one, deleting material from one or both of the source words. Examples of blends can be assigned to two different classes, illustrated in (16) and (17). Have a look at the two sets of forms and try to find out what characterizes the two types:

(16) Blends, type 1

breath + analyzer	→	breathalyzer
motor + camp	→	mocamp
motor + hotel	→	motel
science + fiction	→	sci-fi

(17) Blends, type 2

boat + hotel	→	boatel
boom + hoist	→	boost
breakfast + lunch	→	brunch
channel + tunnel	→	chunnel
compressor + expander	→	compander
goat + sheep	→	geep
guess + estimate	→	guesstimate
modulator + demodulator	→	modem
sheep + goat	→	shoat

smoke + fog	→	smog
Spanish + English	→	Spanglish
stagnation + inflation	→	stagflation

In (16) we are dealing with existing compounds that are shortened to form a new word. The meaning of these forms is one where the first element modifies the second element. Thus, a breath analyzer is a kind of analyzer (not a kind of breath), a motor camp is a kind of camp (not a kind of motor), etc. As we will shortly see, there are good reasons not treat shortened compounds not as proper blends (e.g. Kubozono 1991).

In contrast to the abbreviated compounds in (16), the base words of the blends in (17) are typically not attested as compounds in their full form. Furthermore, the semantics of the proper blends differs systematically from the abbreviated compounds in (16). The blends in (17) denote entities that share properties of the referents of both elements. For example, a boatel is both a boat and a hotel, a brunch is both breakfast and lunch, a chunnel is a tunnel which is under a channel, but it could also refer to a tunnel which is in some respects a channel, and so on. In this semantic respect, proper blends resemble **copulative compounds** (such as *actor-director*, *writer-journalist*), to be discussed in the next chapter. Another semantic property that follows from what was just said is that both base words of a blend must be somehow semantically related (otherwise a combination of properties would be impossible). Furthermore, the two words are of the same syntactic category, mostly nouns.

Let us turn to the formal properties of blending. The first important generalization that can be drawn on the basis of the data in (17) is that it is always the first part of the first element that is combined with the second part of the second element (cf. Bauer 1983). This can be formulated as a rule, with A, B, C and D, referring to the respective parts of the elements involved:

(18) Blending rule

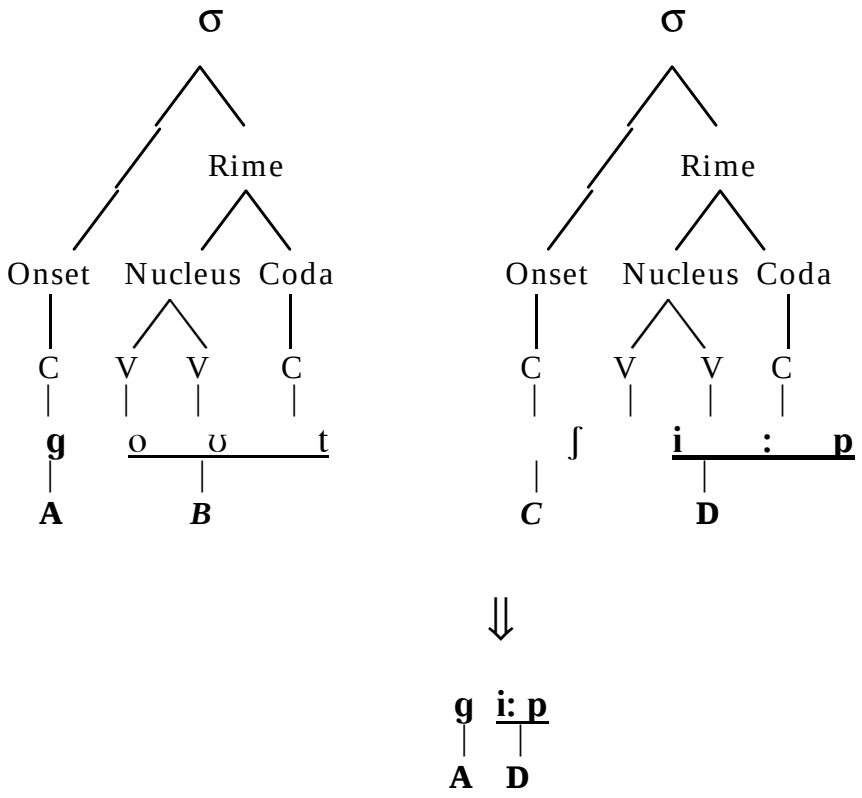
A B + C D → A D

As evidenced by *guesstimate,* B or C can be null, i.e. one of the two forms may appear in its full form. If we take the orthographic representation, *guesstimate* does not truncate the first element (B is null), if we take the phonological representation, we could also argue that *estimate* is not truncated, hence C is null. Similar examples can be found. There is only one veritable exception to this pattern in the above data, namely *modem*, where the blend has the structure AC instead of AD. In general, blends that do not correspond to the structure AD are in a clear minority (only 4 to 6 % of all blends, Kubozono 1991:4).

The interesting question is of course, where speakers set their cuts on the base words. As we will shortly see, this is not arbitrary but constrained by prosodic categories. Taking again our sample data from above, two types of restrictions emerge. The first has to do with syllable structure, the second with size. We will start with syllable structure. Recall that in the previous chapter the notion of syllable structure was introduced. The structure of a syllable was described as having four constituents, onset, nucleus, and coda, with nucleus and coda forming the so-called rime. If we apply this structural model to the data above, we see that in the truncation process the constituents of syllables are left intact. Only syllabic constituents as a whole can be deleted. Taking first only the monosyllabic base words into consideration, we see that they either take the onset of the first element and the rime of the second element, or onset and nucleus of the first element and the rime of the second. See (19) for illustration:

(19) Combinations of syllabic constituents in monosyllabic blends, applying the blending rule A B + C D → A D

a. goat + sheep → geep



b.

A (= onset) + D (= rime)	**A (= onset + nucleus) + D (= coda)**
goat + sh**eep** → geep	**boo**m + hoi**st** → boost
sheep + g**oat** → shoat	
smoke + f**og** → smog (*sog)	
breakfast + l**unch** → brunch	

Turning to polysyllabic blends, we see that they conform to the same constraints, the difference is only that there are more constituents that can be combined, which leads to a rather large set of possibilities, as illustrated only on the basis of our sample data in (20):

(20) Combinations of syllabic constituents in polysyllabic blends

Blending rule: A B + C D → A D

A	**D**	**A + D, examples**
onset	penultimate rime and ultimate syllable	b + oatel ch + unnel
onset and nucleus	ultimate syllable	boa + tel
onset and nucleus	coda and ultimate syllable	Spa + nglish
onset	syllables	g + estimate
syllable	ultimate rime	boat + el
syllable	syllables	com + pander guess + timate stag + flation

Having shown that prosodic constituents, in this case syllabic constituents, play an important role in constraining the type of material to be deleted or combined, we can move on to the second type of restriction, already mentioned above, i.e. size. Let us first simply count the number of syllables of the base words and that of the blends. This is done in (21):

(21) The size of blends, measured in number of syllables

base words	**example**	**AB**	**CD**	**AD**
boat + hotel	boatel	1	2	2
boot + hoist	boost	1	1	1
breakfast + lunch	brunch	2	1	1
channel + tunnel	chunnel	2	2	2
compander	compander	3	3	3
goat + sheep	geep	1	1	1
guess + estimate	guesstimate	1	3	3
sheep + goat	shoat	1	1	1
smoke + fog	smog	1	1	1
Spanish + English	Spanglish	2	2	2
stagnation + inflation	stagflation	3	3	3

With most of the blends we see that two words are combined that have the same size (measured in number of syllables). In these cases the blend is of the same size as the constituents. If there is a discrepancy between the two base words, we find a clear pattern: the blend has the size of the second element, as can be seen with *brunch, boatel* and *guesstimate.*

Overall, our analysis of blends has shown that the structure of blends is constrained by semantic, syntactic and prosodic restrictions. In particular, blends behave semantically and syntactically like copulative compounds and their phonological make-up is characterized by three restrictions. The first is that the initial part of the first word is combined with the final part of the second word. Secondly, blends only combine syllable constituents (onsets, nuclei, codas, rimes, or complete syllables), and thirdly, the size of blends (measured in terms of syllables) is determined by the second element.

To summarize our discussion of prosodic morphology, we can state that English has a number of derivational processes that are best described in terms of prosodic categories. Name truncations and *-y* diminutives can be characterized by templatic restrictions that determine both the structure of the derived word and its relation to its base. With clippings such restrictions are perhaps less severe, but nevertheless present. Finally, blends were shown to be restricted not only in their prosody, but also semantically and syntactically. Overall, it was shown that these seemingly irregular processes are highly systematic in nature and should therefore not be excluded from what has been called 'grammatical morphology'.

3. Abbreviations and acronyms

Apart from the prosodically determined processes discussed in the previous section, there is one other popular way of forming words, namely abbreviation. Abbreviations are similar in nature to blends, because both blends and abbreviations are amalgamations of parts of different words. Abbreviation has in common with truncation and blending that it involves loss of material (not addition of material, as

with affixation), but differs from truncation and blending in that prosodic categories do not play a prominent role. Rather, orthography is of central importance.

Abbreviations are most commonly formed by taking initial letters of multi-word sequences to make up a new word, as shown in (22):

(22)	BA	Bachelor of Arts
	DC	District of Columbia
	EC	European Community
	FAQ	frequently asked question

Apart from words composed of initial letters, one can also find abbreviations that incorporate non-initial letters:

(23)	BSc	Bachelor of Science
	Inc.	Incorporated
	Norf.	Norfolk
	Ont.	Ontario
	kHz	kilohertz

Formally, some abbreviations may come to resemble blends by combining larger sets of initial and non-initial letters (e.g. *kHz*). However, such forms still differ crucially from proper blends in that they do neither obey the three pertinent prosodic constraints, nor do they necessarily conform to the semantic property of blends described above.

The spelling and pronunciation of abbreviations may seem trivial, but nevertheless offers interesting perspectives on the formal properties of these words. Consider the following abbreviations with regard to their spelling and pronunciation differences:

(24)

ASAP, a.s.a.p.	as soon as possible
CARE	Cooperative for Assistance and Relief Everywhere
CIA	Central Intelligence Agency
e.g.	for example
etc.	et cetera
FBI	Federal Bureau of Investigation
NATO	North Atlantic Treaty Organization
VAT, vat	value added tax
radar	radio detecting and ranging
START	Strategic Arms Reduction Talks
USA	United States of America

The orthographic and phonetic properties of the abbreviations are indicated in the following table. For some abbreviations there is more than one possibility:

(25) spelling and pronunciation of abbreviations

abbreviation	**spelling**	**pronunciation**
ASAP	in capitals	as individual letters
CIA	in capitals	as individual letters
FBI	in capitals	as individual letters
VAT	in capitals	as individual letters
ASAP	in capitals	as a regular word
CARE	in capitals	as a regular word
NATO	in capitals	as a regular word
START	in capitals	as a regular word
asap	in lower case letters	as a regular word
radar	in lower case letters	as a regular word
vat	in lower case letters	as a regular word
a.s.a.p.	in lower case letters with dots	as individual letters
e.g.	in lower case letters with dots	as individual letters

etc.	in lower case letters with dot	as individual letters
a.s.a.p.	in lower case letters with dots	the abbreviated words are pronounced
e.g.	in lower case letters with dots	the abbreviated words are pronounced (in this case in their translations into English)
etc.	in lower case letters with dot	the abbreviated words are pronounced

Disregarding the cases where the abbreviation can trigger the regular pronunciation of the abbreviated words (*a.s.a.p.*, *e.g.*, *etc.*) and ignoring the use or non-use of dots, abbreviations can be grouped according to two orthographic and phonological properties. They can be either spelled in capital or in lower case letters, and they can be either pronounced by naming each individual letter (so-called **initialisms,** as in *USA* [ju.ɛs.eɪ]) or by applying regular reading rules (e.g. *NATO* [neɪ.toʊ]). In the latter case the abbreviation is called **acronym**. The following table systematizes this observation:

(26) spelling and pronunciation of abbreviations

spelling	**pronunciation**	**example**
in capitals	as initialism	CIA
in capitals	as acronym	NATO
in lower case letters	as initialism	e.g.
in lower case letters	as acronym	radar

The spelling of acronyms may differ with regard to the use of capital letters. Usually capital letters are used, which can be interpreted as a formal device that clearly links the acronym to its base word. Some words that historically originated as acronyms are nowadays no longer spelt with capital letters, and for the majority of speakers these forms are no longer related to the words they originally abbreviated (e.g. radar).

Acronyms, being pronounced like regular words, must conform to the phonological patterns of English, which can create problems in applying regular reading rules if the reading out would result in illegal phonological words. For example, an abbreviation like *BBC* is an unlikely candidate for an acronym, because [bbk] or [bbs] are feature illegal word-internal combination of sounds in English. Sometimes, however, speakers make abbreviations pronounceable, i.e. create acronyms. This seems to be especially popular in the naming of linguistics conferences:

(27)	NWAVE	[ɛnweɪv]	New Ways of Analyzing Variation in English
	SLRF	[slərf]	Second Language Research Forum

Sometimes abbreviations are formed in such a way to yield not only pronouncable words (i.e. acronyms), but also words that are homophonous to existing words. This is often done for marketing or publicity reasons, especially in those cases where the homonymous word carries a meaning that is intended to be associated with the referent of the acronym. Consider the following examples:

(28)	CARE	Cooperative for Assistance and Relief Everywhere
	START	Strategic Arms Reduction Talks

The word START in particular is interesting because it was coined not only as a word to refer to an envisioned disarmament treaty between the U.S. and the Soviet Union, but it was presumably also coined to evoke the idea that the American side had the intention to make a new, serious effort in disarmament talks with the Soviet Union at a time when many people doubted the willingness of the U.S. government to seriously want disarmament. Incidentally, the START program replaced an earlier, unsuccessful disarmament effort named SALT (*Strategic Arms Limitation Talks*). Such data show that in political discourse, the participants consider it important how to name a phenomenon in a particular way in order to win a political argument. The assumption underlying such a strategy is that the name used for a given

phenomenon will influence the language user's concept of and attitude towards that phenomenon.

4. Summary

In this chapter we have looked at a number of word-formation processes that do not involve affixes as their primary or only means of deriving words from other words or morphemes. We have seen that English has a rich inventory of such non-concatenative processes, including conversion, truncation, blending and abbreviation. Each of these mechanisms was investigated in some detail and it turned out that, in spite of the initial impression of irregularity, a whole range of systematic structural restrictions can be determined. As with affixation, these restrictions can make reference to the semantic, syntactic, and phonological properties of the words involved and are highly regular in nature.

Further reading

For a more detailed treatment of conversion see, for example, Aronoff (1980), Clark and Clark (1979). A more recent approach is Don (1993). A thorough discussion of underspecification as a way to deal with conversion is presented in Farrell (2001). Work on the prosodic morphology of English is rather scarce. A detailed investigation of name truncations and diminutives can be found in Lappe (2003), blends are investigated by Kubozono (1990). A detailed investigation of different types of acronyms and abbreviations is Rúa (2002).

For different views of extra-grammatical morphology see the articles in Doleschal and Thornton (2000), in particular Dressler (2000) and Fradin (2000).

Exercises

Basic level

Exercise 5.1

The following words are the products of non-affixational derivation. Find the base words from which they are derived and name the type of non-affixational process by which the derivative was formed. Consult a dictionary, if necessary.

Greg	UFO	boycott	deli	OED
Caltech	Amerindian	frogurt	laser	intro

Exercise 5.2

What are the three main theoretical problems concerning conversion? Illustrate each problem with an example.

Exercise 5.3

What is ‘prosodic’ in prosodic morphology? What distinguishes prosodic morphology from other types of morphology? Choose name truncations versus *-ness* suffixation for illustration.

Advanced level

Exercise 5.4

Discuss the directionality of conversion in the following pairs of words, using the criteria of frequency, stress pattern and semantic complexity as diagnostics. The frequencies are taken from the BNC lemmatized word list.

verb	**frequency**	**noun/adjective**	**frequency**
to release	7822	release	5029
to name	6284	name	32309
to clear	8302	clear	21260
to smoke	3516	smoke	2823
to jail	949	jail	1178

Exercise 5.5.

We have seen in the preceding chapter that English truncated names show very specific prosodic patterns. Below you find another set of such derivatives and their base forms, which show another peculiar type of pattern. Thus we have said that name truncations can be formed on the basis of the first syllable or of a stressed syllable of the base. This is illustrated by *Pat* or *Trish*, formed on the basis of *Patricia*. However, there is a set of words that systematically does not allow the survival of the first syllable. They are given in (c.):

a.	Patrícia	✓ Pat
	Cassándra	✓ Cass
	Delílah	✓ Del
b.	Ábigàil	✓ Ab
	Èbenézer	✓ Eb
	Émma	✓ Em
c.	Octávia	*Oc
	Elízabeth	*El
	Amélia	*Am

What exactly makes the words in (c.) behave differently from the words in (a.) and (b.)? Which new generalization emerges from the data?

Exercise 5.6

There is a class of diminutives that are derived by partial repetition of a base word, a formal process also known as partial **reduplication**. Consider the following examples:

Andy-Wandy	Annie-Pannie	piggie-wiggie	Roddy-Doddy	Stevie-Weavy
Brinnie-Winnie	lovey-dovey	Charlie-Parlie	boatie-woatie	housey-wousey

The interesting question is of course what determines the shape of the second element, the so-called **reduplicant**. In particular, one would like to know which part of the base is reduplicated and in which way this part is then further manipulated to arrive at an acceptable reduplicated diminutive. Try to determine the pertinent generalizations.

6. COMPOUNDING

Outline

This chapter is concerned with compounds. Section 1 focuses on the basic characteristics of compounds, investigating the kinds of elements compounds are made of, their internal structure, headedness and stress patterns. This is followed by descriptions of individual compounding patterns and the discussion of the specific empirical and theoretical problems these patterns pose. In particular, nominal, adjectival, verbal and neoclassical compounds are examined, followed by an exploration of the syntax-morphology boundary.

1. Recognizing compounds

Compounding was mentioned in passing in the preceding chapters and some of its characteristics have already been discussed. For example, in chapter 1 we briefly commented on the orthography and stress pattern of compounds, and in chapter 4 we investigated the boundary between affixation and compounding and introduced the notion of neoclassical compounds. In this chapter we will take a closer look at compounds and the intricate problems involved in this phenomenon. Although compounding is the most productive type of word formation process in English, it is perhaps also the most controversial one in terms of its linguistic analysis and I must forewarn readers seeking clear answers to their questions that compounding is a field of study where intricate problems abound, numerous issues remain unresolved and convincing solutions are generally not so easy to find.

Let us start with the problem of definition: what exactly do we mean when we say that a given form is a compound? To answer that question we first examine the internal structure of compounds.

1.1. What are compounds made of?

In the very first chapter, we defined **compounding** (sometimes also called **composition**) rather loosely as the combination of two words to form a new word. This definition contains two crucial assumptions, the first being that compounds consist of two (and not more) elements, the second being that these elements are words. As we will shortly see, both assumptions are in need of justification. We will discuss each in turn.

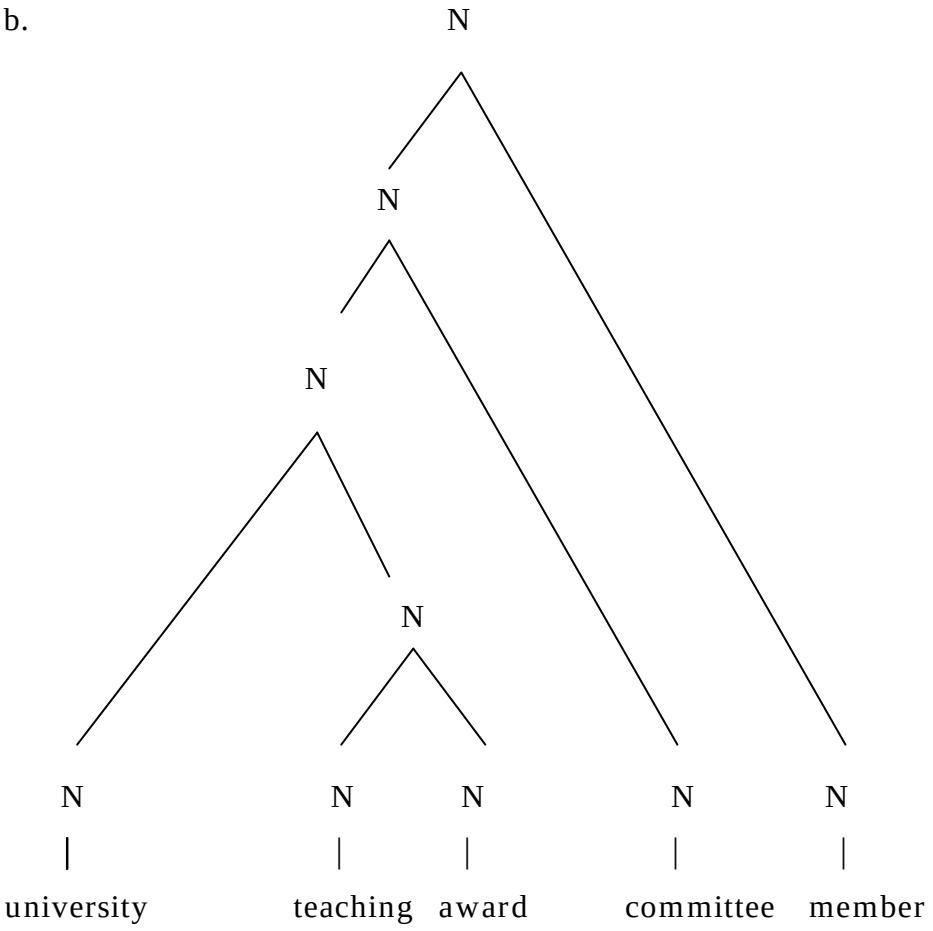
There are, for example, compounds such as those in (1), which question the idea that compounding involves only two elements. The data are taken from a user's manual for a computer printer:

(1) power source requirement
engine communication error
communication technology equipment

The data in (1) seem to suggest that a definition saying that compounding involves always two (and not more) words is overly restrictive. This impression is further enhanced by the fact that there are compounds with four, five or even more members, e.g. *university teaching award committee member*. However, as we have seen with multiply affixed words in chapter 2, it seems generally possible to analyze polymorphemic words as hierarchical structures involving binary (i.e. two-member) sub-elements. The above-mentioned five-member compound *university teaching award committee member* could thus be analyzed as in (2), using the bracketing and tree representations as merely notational variants (alternative analyses are also conceivable, see further below):

(2) a. [[[university [teaching award]] committee] member]

b.



According to (2) the five-member compound can be divided in strictly binary compounds as its constituents. The innermost constituent [*teaching award*] 'an award for teaching' is made up of [*teaching*] and [*award*], the next larger constituent [*university teaching award*] 'the teaching award of the university' is made up of [*university*] and [*teaching award*], the constituent [*university teaching award committee*] 'the committee responsible for the university teaching award' is made up of [*university teaching award*] and [*committee*], and so on. Under the assumption that such an analysis is possible for all compounds, our definition can be formulated in such a way that compounds are binary structures.

What is also important to note is that - at least with noun-noun compounds - new words can be repeatedly stacked on an existing compound to form a new compound. Thus if there was a special training for members of the university teaching award committee, we could refer to that training as the *university teaching*

award committee member training. Thus the rules of compound formation are able to repeatedly create the same kind of structure. This property is called **recursivity**, and it is a property that is chiefly known from the analysis of sentence structure. For example, the grammar of English allows us to use subordinate clauses recursively by putting a new clause inside each new clause, as in e.g. *John said that Betty knew that Harry thought that Janet believed* ... and so on. Recursivity seems to be absent from derivation, but some marginal cases such as *great-great-great-grandfather* are attested in prefixation. There is no structural limitation on the recursivity of compounding, but the longer a compound becomes the more difficult it is for the speakers / listeners to process, i.e. produce and understand correctly. Extremely long compounds are therefore disfavored not for structural but for processing reasons.

Having clarified that even longer compounds can be analyzed as essentially binary structures, we can turn to the question what kinds of element can be used to form compounds. Consider the following forms and try to determine what kinds of elements can occur as elements in compounds:

(3) a. astrophysics
biochemistry
photoionize

b. parks commissioner
teeth marks
systems analyst

c. pipe-and-slipper husband
off-the-rack dress
over-the-fence gossip

In (3a) we find compounds involving elements (*astro-*, *bio-*, *photo-*), which are not attested as independent words (note that *photo-* in *photoionize* means 'light' and is not the same lexeme as *photo* 'picture taken with a camera'). In our discussion of neoclassical formations in chapter 4 we saw that bound elements like *astro-*, *bio-*, *photo-* etc. behave like words (and not like affixes), except that they are bound. Hence they are best classified as (bound) roots. We could thus redefine compounding as the

combination of roots, and not of words. Such a move has, however, the unfortunate consequence that we would have to rule out formations such as those in (3b), where the first element is a plural form, hence not a root but a (grammatical) word. To make matters worse for our definition, the data in (3c) show that even larger units, i.e. syntactic phrases, can occur in compounds (even if only as left elements).

Given the empirical data, we are well-advised to slightly modify our above definition and say that a compound is a word that consists of two elements, the first of which is either a root, a word or a phrase, the second of which is either a root or a word.

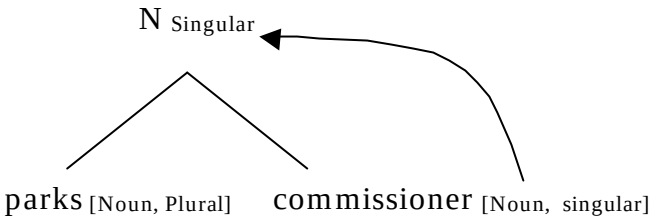
1.2. More on the structure of compounds: the notion of head

The vast majority of compounds are interpreted in such a way that the left-hand member somehow modifies the right-hand member. Thus, a *film society* is a kind of society (namely one concerned with films), a *parks commissioner* is a commissioner occupied with parks, *to deep-fry* is a verb designating a kind of *frying*, *knee-deep* in *She waded in knee-deep water* tells us something about how deep the water is, and so on. We can thus say that such compounds exhibit what is called a **modifier-head structure**. The term **head** is generally used to refer to the most important unit in complex linguistic structures. In our compounds it is the head which is modified by the other member of the compound. Semantically, this means that the set of entities possibly denoted by the compound (i.e. all film societies) is a subset of the entities denoted by the head (i.e. all societies).

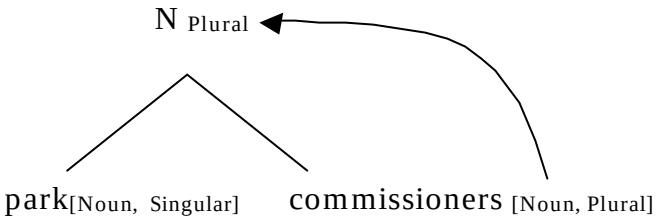
With regard to their head, compounds in English have a very important systematic property: their head always occurs on the right-hand side (the so-called **right-hand head rule**, Williams 1981a:248). The compound inherits most of its semantic and syntactic information from its head. Thus, if the head is a verb, the compound will be a verb (e.g. *deep-fry*), if the head is a count noun, the compound will be a count noun (e.g. *beer bottle*), if the head has feminine gender, the compound will have feminine gender (e.g. *head waitress*). Another property of the compound head is that if the compound is pluralized the plural marking occurs on the head, not

on the non-head. Thus, *parks commissioner* is not the plural of *park commissioner*; only *park commissioners* can be the plural form of *park commissioner*. In the existing compound *parks commissioner*, the plural interpretation is restricted to the non-head and not inherited by the whole compound. This is shown schematically in (4), with the arrow indicating the inheritance of the grammatical features from the head. The inheritance of features from the head is also (somewhat counter-intuitively) referred to as **feature percolation**:

(4) a.



a.



The definition developed in section 1.1. and the notion of head allow us to deal consistently with words such as *jack-in-the-box*, *good-for-nothing* and the like, which one might be tempted to analyze as compounds, since they are words that internally consist of more than one word. Such multi-word sequences are certainly words in the sense of the definition of word developed in chapter 1 (e.g. they are uninterruptable lexical items that have a syntactic category specification). And syntactically they behave like other words, be they complex or simplex. For example, *jack-in-the-box* (being a count noun) can take an article, can be modified by an adjective and can be pluralized, hence behaves syntactically like any other noun with similar properties. However, and crucially, such multi-word words do not have the usual internal structure of compounds, but have the internal structure of syntactic phrases. Thus, they lack a right-hand head, and they do not consist of two elements that meet the criteria of our definition. For example, under a compound analysis *jack-in-the-box* is headless, since a *jack-in-the-box* is neither a kind of box, nor a kind of *jack*.

Furthermore, *jack-in-the-box* has a phrase (the so-called prepositional phrase [*in the box*]) as its *right*-hand member, and not as its *left*-hand member, as required for compounds involving syntactic phrases as one member (see above). In addition, *jack-in-the-box* fits perfectly the structure of English noun phrases (cf. *(the) fool on the hill*). In sum, words like *jack-in-the-box* are best regarded as lexicalized phrases and not as compounds.

Our considerations concerning the constituency and headedness of compounds allow us to formalize the structure of compounds as in (5):

(5) The structure of English compounds

a. $[\ X\ Y]_Y$

b. X = { root, word, phrase }

Y = { root, word }

$_Y$ = grammatical properties inherited from Y

(5) is a template for compounds which shows us that compounds are binary, and which kinds of element may occupy which positions. Furthermore, it tells us that the right-hand member is the head, since this is the member from which the grammatical properties percolate to the compound as a whole.

We may now turn to another important characteristic of English compounds, their stress pattern.

1.3. Stress in compounds

As already said in chapter 2, compounds tend to have a stress pattern that is different from that of phrases. This is especially true for nominal compounds, and the following discussion of compound stress is restricted to this class of compounds. For comments on the stress patterns of adjectival and verbal compounds see sections 4 and 5 below.

While phrases tend to be stressed phrase-finally, i.e. on the last word, compounds tend to be stressed on the first element. This systematic difference is

captured in the so-called **nuclear stress rule** ('phrasal stress is on the last word of the phrase') and the so-called **compound stress rule** ('stress is on the left-hand member of a compound'), formalized in Chomsky and Halle (1968:17). Consider the data in (5) for illustration, in which the most prominent syllable of the phrase is marked by an acute accent:

(6) a. *noun phrases:*
[the green cárpet], [this new hóuse], [such a good jób]
b. *nominal compounds:*
[páyment problems], [installátion guide], [spáce requirement]

This systematic difference between the stress assignment in noun phrases and in noun compounds can even lead to minimal pairs where it is only the stress pattern that distinguishes between the compound and the phrase (and their respective interpretations):

(7)

	noun compound	**noun phrase**
a.	bláckboard	a black bóard
	'a board to write on'	'a board that is black'
b.	gréenhouse	a green hóuse
	'a glass building for growing plants'	'a house that is green'
c.	óperating instructions	operating instrúctions
	'instructions for operating something'	'instructions that are operating'
d.	insták̀lling options	installing óptions
	'options for installing something'	'the installing of options'

While the compound stress rule makes correct predictions for the vast majority of nominal compounds, it has been pointed out (e.g. by Liberman and Sproat 1992, Bauer 1998b, Olson 2000) that there are also numerous exceptions to the rule. Some of these exceptions are listed in (8). The most prominent syllable is again marked by an acute accent on the vowel.

(8)	geologist-astrónomer	apple píe
	scholar-áctivist	apricot crúmble
	Michigan hóspital	Madison Ávenue
	Boston márathon	Penny Láne
	summer níght	aluminum fóil
	may flówers	silk tíe

How can we account for such data? One obvious hypothesis would be to say that the compound stress rule holds for all compounds, so that, consequently, the above word combinations cannot be compounds. But what are they, if not compounds? Before we start reflecting upon this difficult question, we should first try an alternative approach.

Proceeding from our usual assumption that most phenomena are at least to some extent regular, we could try to show that the words in (8) are not really idiosyncratic but that they are more or less systematic exceptions of the compound stress rule. This hypothesis has been entertained by a number of scholars in the past (e.g. Fudge 1984, Ladd 1984, Liberman and Sproat 1992, Olson 2000, 2001).

Although these authors differ slightly in details of their respective approaches, they all argue that rightward prominence is restricted to only a severely limited number of more or less well-defined types of meaning relationships. For example, compounds like *geologist-astronomer* and *scholar-activist* differ from other compounds in that both elements refer to the same entity. A *geologist-astronomer*, for example is one person that is an astronomer and at the same time a geologist. Such compounds are called **copulative compounds** and will be discussed in more detail below. For the moment it is important to note that this clearly definable sub-class of compounds consistently has rightward stress (*geologist-astrónomer*), and is therefore a systematic exception to the compounds stress rule. Other meaning relationships typically accompanied by rightward stress are temporal or locative (e.g. *a summer níght*, *the Boston márathon*), or causative, usually paraphrased as 'made of' (as in *aluminum fóil, silk tíe*), or 'created by' (as in *a Shakespeare sónnet, a Mahler sýmphony*). It is, however, not quite clear how many semantic classes should be set up to account for all the putative exceptions to the compound stress rule, which remains a problem for

proponents of this hypothesis. It also seems that certain types of combination choose their stress pattern in analogy to combinations having the same rightward constituents. Thus, for example, all street names involving *street* as their right-hand member pattern alike in having leftward stress, while all combinations with, for example, *avenue* as right-hand member pattern alike in having rightward stress.

To summarize this brief investigation of the hypothesis that stress assignment in compounds is systematic, we can say that there are good arguments to treat compounds with rightward stress indeed as systematic exceptions to the otherwise prevailing compound stress rule.

Let us, however, also briefly explore the other hypothesis, which is that word combinations with rightward stress cannot be compounds, which raises the question of what else such structures could be. One natural possibility is to consider such forms as phrases. However, this creates new serious problems. First, such an approach would face the problem of explaining why not all forms that have the same superficial structure, for example noun-noun, are phrases. Second, one would like to have independent criteria coinciding with stress in order to say whether something is a compound or a phrase. This is, however, impossible: apart from stress itself, there seems to be no independent argument for claiming that *Mádison Street* should be a compound, whereas *Madison Ávenue* should be a phrase. Both have the same internal structure (noun-noun), both show the same meaning relationship between their respective constituents, both are right-headed, and it is only in their stress patterns that they differ. A final problem for the phrasal analysis is the above-mentioned fact that the rightward stress pattern is often triggered by analogy to other combinations with the same rightward element. This can only happen if the forms on which the analogy is based are stored in the mental lexicon. And storage in the mental lexicon is something we would typically expect from words (i.e. compounds), but not from phrases.

To summarize our discussion of compound stress, we can say that in English, compounds generally have leftward stress. Counterexamples to this generalization exist, but in their majority seem to be systematic exceptions that correlate with certain types of semantic interpretation or that are based on the analogy to existing compounds.

Given the correctness of the compound stress rule, another interesting problem arises: how are compounds stressed that have more than two members? Consider the following compounds, their possible stress patterns, and their interpretations.

(9)	máil delivery service	mail delívery service
	stúdent feedback system	student féedback system
	góvernment revenue policy	government révenue policy

The data show that a certain stress pattern seems to be indicative of a certain kind of interpretation. A *máil delivery service* is a *service* concerned with *máil delivery* (i.e. the delivery of mail), whereas a *mail delívery service* is a *delívery service* concerned with mail. This is a small semantic difference indeed, but still one worth taking note of. A *stúdent feedback system* is a system concerned with *stúdent feedback*, whereas a *student féedback system* may be a *féedback system* that has something to do with students (e.g. was designed by students or is maintained by students). And while the *góvernment revenue policy* is a *policy* concerned with the *góvernment revenue*, the *government révenue policy* is a certain *révenue policy* as implemented by the government. The two different interpretations correlating with the different stress patterns are indicated by the brackets in (10):

(10)	[[máil delivery] service]	[mail [delívery service]]
	[[stúdent feedback] system]	[student [féedback system]]
	[[góvernment revenue] policy]	[government [révenue policy]]

Note that the semantic difference between the two interpretations is sometimes so small (e.g. in the case of *mail delivery service*) that the stress pattern appears easily variable. Pairs with more severe semantic differences (e.g. *góvernment revenue policy* vs. *government révenue policy*) show, however, that certain interpretations consistently go together with certain stress patterns. The obvious question is now how the mapping of a particular structure with a particular stress pattern proceeds.

Let us look again at the structures in (10). The generalization that emerges from the three pairs is that the most prominent stress is always placed on the left-hand member of the compound inside the compound and never on the member of the compound that is not a compound itself. Paraphrasing the rule put forward by Liberman and Prince (1977), we could thus say that in a compound of the structure [XY], Y will receive strongest stress, if, and only if, it is a compound itself. This means that a compound [XY] will have left-hand stress if Y is not a compound itself. If Y is a compound, the rule is applied again to Y. This stress assigning algorithm is given in (11) and exemplified with the example in (12):

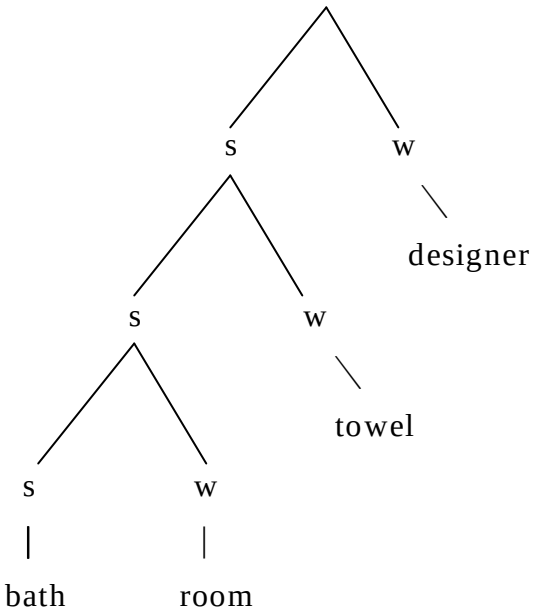
(11) **Stress assignment algorithm for English compounds**

Is the right member a compound?
If yes, the right member must be more prominent than the left member.
If no, the left member must be more prominent than the right member.

(12) bathroom towel designer
[[[bathroom] towel] designer]
'designer of towels for the bathroom'

Following our algorithm, we start with the right member and ask whether it is a compound itself. The right member of the compound is *designer*, i.e. not a compound, hence the other member ([*bathroom towel*]) must be more prominent, so that *designer* is left unstressed. Applying the algorithm again on [[*bathroom*] *towel*] yields the same result, its right member is not a compound either, hence is unstressed. The next left member is *bathroom*, where the right member is equally not a compound, hence unstressed. The most prominent element is therefore the remaining word *bath*, which must receive the primary stress of the compound. The result of the algorithm is shown in (12), where 'w' (for 'weak') is assigned to less prominent constituents and 's' (for 'strong') is assigned to more prominent constituents (the most prominent constituent is the one which is only dominated by s's:

(13) [[[báthroom] towel] designer]



1.4. Summary

In the foregoing sections we have explored the basic general characteristics of compounds. We have found that compounds can be analyzed as words with binary structure, in which roots, words and even phrases (the latter only as left members) are possible elements. We also saw that compounds are right-headed and that the compound inherits its major properties from its head. Furthermore, compounds exhibit a regular compound-specific stress pattern that differs systematically from that of phrases.

While this section was concerned with the question of what all compounds have in common, the following section will focus on the question what kinds of systematic differences can be observed between different compounding patterns.

2. An inventory of compounding patterns

In English, as in many other languages, a number of different compounding patterns are attested. Not all words from all word classes can combine freely with other

words to form compounds. In this section we will try to determine the inventory of possible compounding patterns and see how these patterns are generally restricted.

One possible way of establishing compound patterns is to classify compounds according to the nature of their heads. Thus there are compounds involving nominal heads, verbal heads and adjectival heads. Classifications based on syntactic category are of course somewhat problematic because many words of English belong to more than one category (e.g. *walk* can be a noun and a verb, *blind* can be an adjective, a verb and a noun, *green* can be an adjective, a verb and a noun, etc.), but we will nevertheless use this type of classifications because it gives us a clear set of form classes, whereas other possible classifications, based on, for example, semantics, appear to involve an even greater degree of arbitrariness. For example, Brekle (1970) sets up about one hundred different semantic classes, while Hatcher (1960) has only four.

In the following, we will ignore compounds with more than two members, and we can do so because we have argued above that more complex compounds can be broken down into binary sub-structures, which means that the properties of larger compounds can be predicted on the basis of their binary consituents. Hence, larger compounds follow the same structural and semantic patterns as two-member compounds.

In order to devise an inventory of compounding patterns I have tentatively schematized the possible combinations of words from different parts of speech as in (14). The table includes the four major categories noun, verb, adjective and preposition. Prepositions (especially those in compound-like structures) are also referred to in the literature as **particles**. Potentially problematic forms are accompanied by a question mark.

(14) Inventory of compound types, first try

	noun (N)	**verb (V)**	**adjective (A)**	**preposition (P)**
N	*film society*	*brainwash*	*knee-deep*	-
V	*pickpocket*	*stir-fry*	-	*breakdown* (?)
A	*greenhouse*	*blackmail*	*light-green*	-
P	*afterbirth*	*downgrade* (?)	*inbuilt* (?)	*into* (?)

There are some gaps in the table. Verb-adjective or adjective-preposition compounds, for example, are simply not attested in English and seem to be ruled out on a principled basis. The number of gaps increases if we look at the four cells that contain question marks, all of which involve prepositions. As we will see, it can be shown that these combinations, in spite of their first appearance, should not be analyzed as compounds.

Let us first examine the combinations PV, PA and VP, further illustrated in (15):

(15) a. PV: *to download, to outsource, to upgrade,*
the backswing, the input, the upshift
b. PA: *inbuilt, incoming, outgoing*
c. VP: *breakdown, push-up, rip-off*

Prepositions and verbs can combine to form verbs, but sometimes this results in a noun, which is unexpected given the headedness of English compounds. However, it could be argued that *backswing* or *upshift* are not PV compounds but PN compounds (after all, *swing* and *shift* are also attested as nouns). Unfortunately such an argument does not hold for *input*, which first occurred as a noun, although *put* is not attested as a noun. Thus it seems that such would-be compounds are perhaps the result of some other mechanism. And indeed, Berg (1998) has shown that forms like those in (15a) and (15b) are mostly derived by inversion from phrasal combinations in which the particle follows the base word:

(16) load down → download NOUN / VERB

come in	→	income NOUN / VERB
put in	→	input NOUN / VERB
built in	→	inbuilt ADJECTIVE

For this reason, such complex words should not be considered compounds, but the result of an inversion process.

Similarly, the words in (15c) can be argued to be the result of the conversion of a phrasal verb into a noun (accompanied by a stress shift):

(17)	to break dówn VERB	→	a bréakdown NOUN
	to push úp VERB	→	a púsh-up NOUN
	to rip óff VERB	→	a ríp-off NOUN

In sum, the alleged compound types PV, PA and VA are not the result of a regular compounding processes involving these parts of speech, but are complex words arising from other word-formation mechanisms, i.e. inversion and conversion.

The final question mark in table (14) concerns complex prepositions like *into* or *onto*. Such sequences are extremely rare (in fact, *into* and *onto* are the only examples of this kind) and it seems that they constitute not cases of compounding but lexicalizations of parts of complex prepositional phrases involving two frequently co-occurring prepositions. The highly frequent co-occurrence of two prepositions can lead to a unified semantics that finds its external manifestation in the wordhood of the two-preposition sequence. That is, two frequently co-occurring prepositions may develop a unitary semantic interpretation which leads speakers to perceiving and treating them as one word. However, such sequences of two prepositions cannot be freely formed, as evidenced by the scarcity of existing examples and the impossibility of new formations (**fromunder,* upin, *onby,* etc.).

The elimination of forms involving prepositions from the classes of productive compounding patterns leaves us then with the following patterns:

(18) Inventory of compound types, revised

	noun (N)	**verb (V)**	**adjective (A)**
noun	*film society*	*brainwash*	*stone-deaf*
verb	*pickpocket*	*stir-fry*	-
adjective	*greenhouse*	*blindfold*	*light-green*
preposition	*afterbirth*	-	-

The table gives the impression that nouns, verbs and adjectives can combine rather freely in compounding. However, as we will see in the following section, not all of these patterns are equally productive and there are severe restrictions on some of the patterns in (18). The properties and restrictions of the individual types of compound will be the topic of the following sections.

3. Nominal compounds

In terms of part of speech, nominal compounds fall into the three sub-classes mentioned above, involving nouns, verbs and adjectives as non-heads.

Noun-noun compounds are the most common type of compound in English. The vast majority of noun-noun compounds are right-headed, i.e. they have a head and this head is the right member of the compound. There is, however, also a number of compounds which do not lend themselves easily to an analysis in terms of headedness. We will therefore turn to this problem first.

3.1. Headedness

Consider the difference between the forms in (19a) on the one hand, and (19b) and (19c) on the other:

(19) a. laser printer
book cover

letter head

b. redneck
loudmouth
greenback

c. pickpocket
cut-throat
spoilsport

The forms in (19a) all have in common that they are noun-noun compounds and that they denote a subclass of the referents of the head: a *laser printer* is a kind of printer, a *book cover* is a kind of cover, a *letter head* is the head of a letter. We could say that these compounds have their semantic head inside the compound, which is the reason why these compounds are called **endocentric** compounds (cf. the neo-classical element *endo-* 'inside'). With the forms in (19b) and (19c) things are different. First, they are not noun-noun compounds but contain either an adjective (19b) or a verb (19c) as first element. Second, their semantics is strikingly deviant: a *redneck* is not a kind of neck but a kind of person, *loudmouth* does not denote a kind of mouth but again a kind of person, and the same holds for *greybeard*. Similarly, in (19c), a *pickpocket* is not a kind of pocket, but someone who picks pockets, a *cut-throat* is someone who cuts throats, and a *spoilsport* is someone who spoils enjoyable pastimes of other people.

The compounds in (19b) and (19c) thus all refer to persons, which means that their semantic head is outside the compound, which is why they are traditionally called **exocentric compounds.** Another term for this class of compounds is **bahuvrihi**, a term originating from the tradition of the ancient Sanskrit grammarians, who already dealt with problems of compounding. It is striking, however, that the exocentric compounds in (19b) and (19c) can only be said to be semantically exocentric. If we look at other properties of these compounds, we observe that at least the part of speech is inherited from the right-hand member, as is generally the case with right-headed compounds: *redneck* is a noun (and not an adjective), *loudmouth* is a noun (and not an adjective), and *pickpocket* is also a noun (and not a verb). One could therefore state that these compounds do have a head and that, at

least in terms of their grammatical properties, these seemingly exocentric compounds are in fact endocentric.

Semantic exocentricity with English compounds seems to be restricted to forms denoting human beings (or higher animals). Furthermore, of the semantically exocentric compounds, only the class exemplified in (19b) is (moderately) productive, whereas those of the type (19c) are extremely rare (e.g. Bauer and Renouf 2001). The compounds in (19b) are also sometimes called **possessive compounds**, because they denote an entity that is characterized (sometimes metaphorically) by the property expressed by the compound. A *loudmouth* is a person that possesses 'a loud mouth', a *greybeard* is a person or animal with a grey beard, and so on. Possessive exocentric compounds usually have an adjective as their left element.

Apart from endocentric, exocentric and possessive compounds there is another type of compound which requires an interpretation different from the ones introduced so far. Consider the hyphenated words in the examples in (20):

(20) a. singer-songwriter
scientist-explorer
poet-translator
hero-martyr

b. the doctor-patient gap
the nature-nurture debate
a modifier-head structure
the mind-body problem

Both sets of words are characterized by the fact that none of the two members of the compound seems in any sense more important than the other. They could be said to have two semantic heads, none of them being subordinate to the other. Given that no member is semantically prominent, but both members equally contribute to the meaning of the compound, these compounds have been labeled **copulative compounds** (or **dvandva compounds** in Sanskrit grammarian terms).

Why are the copulative compounds in (20) divided into two different sets (20a) and (20b)? The idea behind this differentiation is that copulatives fall into two

classes, depending on their interpretation. Each form in (20a) refers to one entity that is characterized by both members of the compound. A *poet-translator,* for example, is a person who is both as a poet and a translator. This type of copulative compound is sometimes called **appositional compound**. By contrast, the dvandvas in (20b) denote two entities that stand in a particular relationship with regard to the following noun. The particular type of relationship is determined by the following noun. The *doctor-patient gap* is thus a gap between doctor and patient, the *nature-nurture debate* is a debate on the relationship between nature and nurture, and so on. This second type of copulative compound is also known as **coordinative compound**. If the noun following the compound allows both readings, the compound is in principle ambiguous. Thus a *scientist-philosopher crew* could be a crew made up of scientist-philosophers, or a crew made up of scientists and philosophers. It is often stated that dvandva compounds are not very common in English (e.g. Bauer 1983:203), but in a more recent study by Olson (2001) hundreds of attested forms are listed, which shows that such compounds are far from marginal.

Copulative compounds in particular raise two questions that have to do with the question of headedness. The first is whether they are, in spite of the first impression that they have two heads, perhaps equally right-headed as the other compounds discussed above. The second is whether the existence of copulative compounds is an argument against the view adopted above that all compounding is binary (see the discussion above).

We have already seen that compounds that have traditionally been labeled exocentric, pattern like endocentric compounds with regard to their grammatical properties (e.g. *pickpocket* is a noun, not a verb). The same reasoning could be applied to copulative compounds, which show at least one property expected from right-headed compounds: plural marking occurs only on the right member, as illustrated in (21):

(21) There are many *poet-translators* / **poets-translator* / **poets-translators* in this country.

Admittedly, this is only a small piece of evidence for the headedness of copulative compounds, but it supports the theory that English compounds are generally headed, and that the head is always the right-hand member.

Turning to the question of hierarchal organization and binarity, it may look as if copulative compounds could serve as a prime case for non-hierarchical structures in compounding, because both members seem to be of equal prominence. However, there are also arguments in favor of a non-flat structure. Under the assumption that copulative compounds are headed, we would automatically arrive at a hierarchical morphological structure (head vs. non-head), even though the semantics may not suggest this in the first place. In essence, we would arrive at a more elegant theory of compounding, because only one type of structure for all kinds of compounds would have to be assumed, and not different ones for different types of compound. Whether this is indeed the best solution is still under debate (see Olson 2001 for the most recent contribution to this debate).

Having discussed the problems raised by exocentric and copulative compounds, we may now turn to the interpretation of the more canonical endocentric noun-noun compounds.

3.2. Interpreting nominal compounds

As should be evident from all the examples discussed so far, these compounds show a wide range of meanings, and there have been many attempts at classifying these meanings (e.g. Hatcher 1960, Lees 1960, Brekle 1970, Downing 1970, Levi 1978). Given the proliferation and arbitrariness of possible semantic categories (e.g. ‘location’, ‘cause’, ‘manner’, ‘possessor’, ‘material’, ‘content’, ‘source’, ‘instrument’, ‘have’, ‘from’, ‘about’, ‘be’, see Adams 2001:83ff for a synopsis) such semantically-based taxonomies appear somewhat futile. What is more promising is to ask what kinds of interpretations are in principle possible, given a certain compound. Studies investigating this question (e.g. Meyer 1994 or Ryder 1994) have shown that a given noun-noun compound is in principle ambiguous and can receive very different interpretations depending on, among other things, the context in which it occurs.

In isolation, i.e. without preceding or following discourse, the compound is interpreted chiefly by relating the two members of a compound to each other in terms of the typical relationship between the entities referred to by the two nouns. What is construed as 'the typical relationship' depends partly on the semantics of the noun. We have to distinguish at least two different classes of nouns, sortal nouns and relational nouns. Sortal nouns are used for classifying entities. A given object might for example be called either *chair*, *stool*, or *table*. In contrast to that, relational nouns denote relations between a specific entity and a second one. For example, one cannot be a called a *father* without being the father of someone (or, metaphorically, of something). Similarly, one cannot do surgery without performing surgery on something. The second, conceptually necessary, entity (e.g. the child in the case of *father*) to which the relational noun relates is called an **argument**. Note that a similar analysis can be applied to the relations between the participants of an action as expressed by a verb. The necessary participants in the event denoted by the verb are also called arguments, to the effect that a verb has at least one argument. With intransitive verbs the only argument of the verb is the subject, for example *I* in *I am sleeping*. With transitive verbs there are either two arguments, i.e. the subject and object, as in *I hate morphology*, or three arguments, as in *She gave me the ticket* (arguments are underlined).

Coming back to our problem of interpretation, we can now say that if the right-hand member of a compound is a relational noun, the left-hand member of the compound will normally be interpreted as an argument of the relational noun. For example, the left-hand member of a compound with the relational noun *surgery* as head will be interpreted as an argument of *surgery*, i.e. as the entity which is necessarily affected by the action of surgery. Thus *brain surgery* is interpreted as surgery performed on the brain, *finger surgery* is interpreted as surgery performed on fingers. This process, by which some entity in the neighborhood of a head word is assigned the status of the head word's argument is called **argument-linking**. The idea behind this term is that relational nouns and verbs have empty slots in their semantic representation (the so-called **argument structure**), which need to be filled by arguments. These empty slots in the argument structure are filled by linking the

slots with arguments that are available in the neighborhood of the noun or verb in question.

Argument linking is also important for compounds whose right-hand member is a noun that is derived from a verb, and whose left-hand member serves as an argument of the verb. Such compounds, which are often referred to as **synthetic compounds**, are illustrated in (22):

(22)

beer drinker	pasta-eating
car driver	window-cleaning
bookseller	shop clearance
church-goer	soccer-playing

In principle, there are two possibilities to analyze synthetic compounds structurally. Either the suffix is attached to a compound consisting of the two words, or the suffix is attached to the right-hand word and the derived word then forms a compound together with the non-head. In the first case, we would be dealing with compounding inside derivation, in the second with derivation inside compounding. The two possibilities are depicted in an exemplary fashion for *bookseller*:

(23) a. [[book sell] -er]
b. [book [sell-er]

Given that **booksell* and similar noun-verb compounds (such as **car-drive, *beer-drink, *church-go*) are not possible formations, it seems that (27b) provides the better analysis. After all, a *bookseller* is a seller of books, which means that the derivative *seller* inherits an empty argument slot from the verb *sell*, and this argument slot can be filled either by an *of*-phrase (*a seller of books*) or by the first member of the compound.

Sometimes, however, argument linking in compounds fails. Thus, if the first element of the compound is semantically not compatible with its possible status as argument, an alternative relationship is construed. For example, a *Sunday driver* is not someone who drives a Sunday, but who drives on a sunday, and a street seller

usually does not sell streets, but sells things on the street. Similarly, *computer surgery* is normally not interpreted as surgery performed on computers, because computers are usually not treated by surgeons in the way human organs are. If this interpretation is ruled out, a new interpretation can arise that relies on other possible links between the referents of the two nouns. In the case of *computer surgery* the following inferencing procedure is likely to happen. Given that computers are used in all kinds of medical instruments, and complex medical instruments are used by surgeons, another possible interpretation of *computer surgery* would be 'surgery with the help of a computer, computer-assisted surgery'.

Similar inferencing procedures are applied by default whenever non-relational nouns occur in a compound. For example, in isolation *stone wall* will be interpreted preferably as a wall made out of stone, because it is a typical relationship between stones and walls that the latter are built with the former. However, and crucially, such an interpretation is not compulsory. Given the right context, we could interpret *stone wall* quite differently, for example as a wall against which a stone was flung, a wall that is painted with a graffiti showing a stone, etc. Or take another example, *marble museum*. Two interpretations come to mind, depending on which aspects of the two nouns are highlighted. The first interpretation is based on the concept of a museum as a building. Given that buildings are made of stone, and marble is a kind of stone used for constructing buildings, a *marble museum* might be a museum built with marble. Another interpretation could be based on the concept of a museum as a place where precious objects are displayed. Given that marble is an expensive type of stone that is also used to make cultural artefacts (e.g. sculptures), a *marble museum* could be a museum in which marble objects are exhibited. These examples show how the interpretation of compounds depends on the possible conceptual and semantic properties of the nouns involved and how these properties can be related to create compositional meaning in compounds.

The last example, *marble museum*, brings us to the second major factor involved in compound interpretation, the surrounding discourse. Which interpretation of *marble museum* will finally be evoked may largely depend on the preceding discourse. If the word occurs, for example, in an article about an exhibition of marble sculptures, the interpretation of *marble museum* as a museum where marble

objects are on display will automatically surface. In a context where the building material of public buildings is the topic, the interpretation 'museum building made of marble' will be favored. To further illustrate the discourse dependency of compound interpretation have a look at the following example. While in isolation you might want to interpret *snake girl* as a girl that has extremely flexible limbs, Adams (2001:88) cites the following headline from the *Guardian*, which shows that the context provides for a very different reading:

(24) *Snake girls' record*
Two Chinese girls set record living for 12 days in a room with 888 snakes.

After having read the sub-headline, the reader will interpret *snake girls* as 'girls living with snakes'. This example also highlights the general discourse function of compounding, namely to, loosely speaking, squeeze complex concepts into very short expressions, which is particularly important for writing headlines or advertisement texts.

In sum, the interpretation of noun-noun compounds is highly variable and depends on the argument structure of the head, the semantics of the two nouns, the possible conceptual relationship between the two nouns, and on the surrounding discourse.

Talking about the interpretation of nominal compounds, we have focused mainly on noun-noun compounds. When we turn to adjective-noun and verb-noun compounds the picture does not look very different. We saw that words like *loudmouth* or *greybeard* form a productive pattern of semantically exocentric compounds referring to human beings or higher animals. It would be wrong, however, to assume that all A-N compounds are exocentric. In (25) I have listed some examples that show that there are also semantically headed compounds of the A-N type:

(25) greenhouse High Court
blackbird hothouse

blackberry	smallpox
blueprint	soft-ball
White House	easy chair

What is striking about most of the above compounds is that their meaning is not fully compositional. Thus a *blackbird* is a black bird (an indication of the semantic right-headedness of *blackbird*), but being a *blackbird* involves more than being a black bird. Similarly an *easy chair* is a kind of chair, but what kind of chair it really is, is not predictable on the basis of the first element *easy*.

The high proportion of lexicalized A-N compounds is an indication of the fact that this type of compounding is not nearly as productive as noun-noun compounding. However, we can still see that the interpretation of these compounds largely follows the modifier-head pattern we have encountered with noun-noun compounds.

Verb-noun follow the same interpretative mechanisms as noun-noun and adjective-noun compounds. Apart from the few semantically exocentric compounds such as *pickpocket* or *spoilsport* there are also a small number of endocentric verb-noun compounds, examples of which are *swearword, think tank, playboy*. Unlike in the exocentric compounds mentioned, the right-hand member in endocentric verb-noun compounds such as *swearword, think tank, playboy* is not an argument of the verb, but acts as a head which is modified by the initial verbal element.

Preposition-noun compounds are again of the modifier-head structure and mostly involve the prepositions *after* (e.g. *afterbirth, afterbrain, afterlife*), *out* (e.g. *outbuilding, outpost, outroom*), and *under* (e.g. *underarm, underbrush, underhair*). For some further discussion of this type of compound see exercise 6.5.

4. Adjectival compounds

Adjectival compounds can have nouns or other adjectives as non-heads. The interpretation of noun-adjective compounds follows basically the same principles as those of noun-noun compounds. The non-head element can serve either as a modifier

or, given the appropriate adjectival head, as an argument of the head. Consider the examples in (26):

(26)	capital-intensive	sugar-free
	knee-deep	structure-dependent
	dog-lean	girl-crazy
	blood-red	class-conscious

Depending on the semantics of the compound members and on likely semantic relationships between them, the compounds in the left column receive various kinds of interpretations ('intensive with regard to capital', 'deep to the height of one's knee', 'lean as a dog', 'red like blood'). The most common type of interpretation is the one involving a comparison ('lean as a dog', 'red like blood'), and very often the first element of such compounds assumes the role of an intensifier, so that *dog-lean, dog-tired* etc. may be paraphrased as 'very lean', 'very tired'.

The items in the right column of (26) can be analyzed in such a way that the first element of the compound satisfies an argument position of the adjective. In syntactic constructions this argument would appear next to a preposition: *free of sugar, dependent on structure, crazy for girls, conscious of class (differences).*

Adjective-adjective compounds with the first adjective as modifier (as in *icy-cold, blueish-green*) seem not to be as numerous as noun-adjective compounds. Among the adjective-adjective type we also find copulative compounds similar to the nominal ones discussed in section 3.1. above. On the one hand, there are appositional compounds such as *sweet-sour* and *bitter-sweet*, which refer to entities (in this case tastes or emotions) that are at the same time *sweet* and *sour*, or *bitter* and *sweet*. On the other hand, there are coordinative compounds that are, like their noun-noun counterparts, exclusively used attributively: *a French-German cooperation, the high-low alternation, a public-private partnership.*

Finally, there are adjectival compounds that involve derived adjectives as heads and that behave in a similar fashion as deverbal synthetic compounds. Examples are given in (27):

(27) blue-eyed university-controlled hair-raising
clear-sighted Washington-based awe-inspiring

Again there are two possibilities for the structural analysis, exemplified for *blue-eyed, university-controlled* and *hair-raising* in (28):

(28) a. [[blue eye] -ed]
b. [blue [eye-ed]]
c. [[university control] -ed]
d. [university [control-ed]
e. [[hair raise] -ing]
f. [hair [raise-ing]

The meaning of *blue-eyed* as 'having a blue eye / blue eyes' strongly suggests that (28a) is the best analysis for these words. We are dealing with the derivational suffix *-ed*, whose derivatives can be paraphrased as 'having X, provided with X' (cf. *binoculared, blazered, gifted*, see chapter 4.4.3.). What appears to be slightly problematic with such an analysis is that it entails that phrases (such as [*blue eye*] or [*clear sight*]) may serve as input to a derivational rule. This is an unusual state of affairs, since most suffixes do not attach freely to phrases, but only to roots or words. However, we have seen in chapter 4 that the possibility of phrases and compounds feeding derivation is needed anyway to account for the behavior of the suffixes *-er* (e.g. *fourth-grader*), *-ish* (e.g. *stick-in-the-muddish*) and *-ness* (e.g. *over-the-top-ness*), which all readily attach to phrases.

Although involving the same surface form *-ed*, the case of *university-controlled* is different from the case of *blue-eyed* in that we are dealing not with the ornative suffix *-ed*, but with the adjectivally used past participle *controlled*, which is modified by *university*. Compounds with adjectival heads that are based on past participles often receive a passive interpretation ('controlled by the university'), with the non-head expressing the agent argument of the verb. Hence, structure (28d) seems to be the best analysis.

The same analysis holds for *hair-raising* (see (28f)) and similar compounds, in which the non-head is usually interpreted as the object of the verbal base of the head (e.g. a hair-raising experience is an experience that raises one's hair, and an awe-inspiring person is a person that inspires awe).

With regard to their stress-pattern, adjectival compounds show both leftward and rightward stress. For example, all copulative adjectival compounds, and compounds like *knee-déep, bone-drý, dog-tíred, top-héavy* are all stressed on the final element, but other formations have initial stress: *fóotloose, thréadbare*. The source of this variability is unclear, but the stress criterion is not as important for determining the status of adjectival compounds as compounds as it is for nominal compounds.

5. Verbal compounds

In our table of possible and impossible compound patterns we saw that compounds with a verbal head may have nouns, adjectives and verbs as their non-head, as exemplified in (29):

(29)

noun as non-head	**adjective as non-head**	**verb as non-head**
proof-read	deep-fry	stir-fry
talent-spot	shortcut	dry-clean
ghost-write	blindfold	freeze-dry
chain-smoke	broadcast	drink-drive

Upon closer inspection we notice, however, that the majority of compounds involving a verbal head is best analyzed as the result of a back-formation or conversion process. Thus, the items in the leftmost column are all back-formations from noun-noun compounds with either a verbal noun in *-ing* or a person noun in *-er* in head position (e.g. *proof-reading, talent-spotter, ghost-writer, chain-smoker*). With regard to adjective-verb compounds, conversion is involved with *to shortcut*, *to blindfold*, while *to deep-fry* and *to broadcast* seem to be rather idiosyncratic instances of this type, whose semantics is not transparent.

That the back-formation and conversion analyses make sense is supported by the above-mentioned impossibility of forming verbal compounds with nouns as non-heads, and the general impossibility of verbs to incorporate adjectival / adverbial non-heads. For instance, neither *read a book, steal a car* nor *drive fast, move slowly* can be readily turned into compounds (**bookread, *carsteal, *fastdrive, *slow(ly)-move*), whereas nominalized verbs and their arguments (as in *the reading of books, a driver of trains*) and deverbal adjectives and their adverbial / adjectival modifiers are happily condensed to compounds (*book-reading, train-driver, a fast-driving chauffeur, a slow-moving animal*).

In contrast to noun-verb and adjective-verb combinations, verb-verb compounds are not so readily explained as the product of back-formation or conversion. They seem to be regular copulative compounds referring to events that involve the conceptual integration of two events into one (e.g. *to stir-fry* 'to stir while frying'). This interpretation parallels that of appositional nominal and adjectival compounds. Appositional verbal compounds are much less frequent, however.

With regard to stress assigment, verbal compounds show no uniform behavior. While *deep-frý, dry-cléan* and *stir-frý* have final stress, *fréeze-dry* and most of the other compounds in (29) have initial stress. As with adjectival compounds, the reasons for this variability are not clear, but, again, stress if not a crucial criterion for determining the compound status of these formations.

6. Neoclassical compounds

In chapter 4 we already defined neoclassical formations as forms in which lexemes of Latin or Greek origin are combined to form new combinations that are not attested in the original languages (hence the term NEOclassical). I repeat here the examples from chapter 4:

(30)	*bio*chemistry	*photo*graph	geo*logy*
	*bio*rhythm	*photo*ionize	bio*logy*

*bio*warfare	*photo*analysis	neuro*logy*
*bio*graphy	*photo*voltaic	philo*logy*

We have already argued briefly in chapter 4, section 1, why such formations are best described not as the result of affixation. In this section we will examine in more detail the properties of neoclassical forms, focussing on three phenomena that deserve special attention. First, the position and combinatorial properties of neoclassical elements, second, the phonological properties of the resulting compounds, and third, the status and behavior of medial *-o-* that often appears in such forms.

Let us start our analysis by looking at a larger number of pertinent forms. The list of forms that can be argued to belong to the class of neoclassical forms is rather long. For illustration I have compiled the collection in (31):

(31)

	form	**meaning**	**example**
a.	astro-	'space'	astro-physics, astrology
	bio-	'life'	biodegradable, biocracy
	biblio-	'book'	bibliography, bibliotherapy
	electro-	'electricity'	electro-cardiograph, electrography
	geo-	'earth'	geographic, geology
	hydro-	'water'	hydro-electric, hydrology
	morpho-	'figure'	morphology, morpho-genesis
	philo-	'love'	philotheist, philo-gastric
	retro-	'backwards'	retroflex, retro-design
	tele-	'distant'	television, telepathy
	theo-	'god'	theocratic, theology
b.	-cide	'murder'	suicide, genocide
	-cracy	'rule'	bureaucracy, democracy
	-graphy	'write'	sonography, bibliography
	-itis	'disease'	laryngitis, lazyitis
	-logy	'science of'	astrology, neurology
	-morph	'figure'	anthropomorph, polymorph

-phile	'love'	anglophile, bibliophile
-phobe	'fear'	anglophobe, bibliophobe
-scope	'look at'	laryngoscope, telescope

Let us first consider the position and combinatorial properties of the elements in question. As indicated by the hyphens, none of these forms can usually occur as a free form. With the exception of *morph-/-morph* and *phil-/phile*, which can occur both in initial or in final position, the elements in (31) occur either initially or finally. Hence a distinction is often made between **initial combining forms** and **final combining forms**. The difference between affixes and combining forms now is that neither affixes nor bound roots can combine with each other to form a new word: an affix can combine with a bound root (cf. e.g. *bapt-ism*, *prob-able*), but cannot combine with another affix to form a new word (**re-ism*, **dis-ism*, **ism-able*). And a root can take an affix (cf. again *bapt-ism*, *prob-able*), but cannot combine exclusively with another bound root (e.g. **bapt-prob*). Combining forms, however, can either combine with bound roots (e.g. *glaciology*, *scientology*), with words (*lazyitis*, *hydro-electric*, *morpho-syntax*), or with another combining form (*hydrology*, *morphology*) to make up a new word.

With regard to the phonological properties of neoclassical elements we see that their behavior is not unitary. Initial combining forms seem to vary in their segmental structure and in their stress contour, depending on whether they combine with free forms or certain other combining forms. Consider for example the pronunciations of the following pairs (acute accents indicate primary stresses):

(32)	a.	astro-phýsics	b.	astrólogy
		biodegrádable		biócracy
		biblio-thérapy		bibliógraphy

As we can see in (32), the stress behavior of neoclassical compounds differs considerably from that of other compounds. First, the data in (32a) do not show the usual leftward stress pattern, but have their main stress on the right-hand member of

the compound. This stress-pattern holds for most neoclassical compounds that involve initial combining forms as first members and words as second members.

With regard to the formations in (32b), it can be observed that the combining forms *-graphy*, *-cracy*, and *-logy* all impose a certain stress contour on the compounds: they all carry antepenultimate stress. In this respect, *-graphy*, *-cracy*, and *-logy* behave like stress-influencing suffixes (such as *-ity*), discussed in chapter 4, sections 3 and 4, and unlike the elements in non-neoclassical compounds.

Finally, we turn to the status of *-o-* in neoclassical formations. In the above tables, I represented all of the initial combining forms (but one, *tele-*) with the final letter <o> (e.g. *hydro-, morpho-* etc.), and all final combining forms without this letter (cf. e.g. *-logy, -morph, -phile*). This is, however, a controversial thing to do.

First, it could be argued that, if all (or most) of the initial combining forms end in *-o*, we should treat *-o* as a kind of suffix. Or, alternatively, we could venture the hypothesis that *-o* is not a suffix attached to the initial combining form, but a prefix attached to the final combining form. Obviously, what is needed here is a systematic analysis of the behavior of *-o-*. Let us therefore look at the data in more detail, starting with the general question of when *-o-* appears and when not. Given the (as yet) uncertainty of its status, and in order not to prejudge the issue, we will call our *-o-* a 'linking element' (instead of a prefix or a suffix or a root-final <o>).

In the vast majority of cases we find the linking element *-o-* in all of the above compounds, but there are a number of interesting exceptions, listed in (33):

(33)

	combining form	**examples lacking *-o-***	**examples with *-o-***
a.	tele-	television, telepathy	-
b.	-cide	suicide	genocide
	-itis	laryngitis, lazyitis	-
	-morph	polymorph	anthropomorph
	-scope	telescope	laryngoscope
c.	-cracy	bureaucracy	democracy

Tele- is the only initial combining form that never allows the linking element, while there are four final combining forms allowing vowels other than *-o-* preceding them.

Finally in (33c) we have the *bureaucracy* which may seem like an exception, but only in orthography: phonologically, the form has the same linking element as we find it in *dem*[ɒ]*cracy*. This suggests that the phenomenon is not orthographic, but phonological in nature, since the orthography obviously tolerates the use of other letters as long as they represent the required sound.

Probing further in the phonological direction, we can make an interesting generalization on the basis of the forms in (33): if there is already a vowel in the final position of the intial combining form or in the initial position of the final combining form, *-o-* does not show up. Thus, *tele-scope* has no *-o-*, but *laryng-o-scope* has it, *poly-morph* has no *-o-*, but *anthrop-o-morph* has it, *suicide* has no *-o-*, but *gen-o-cide* has it. And *-itis* does not take *-o-* as a linking element either, because it starts in a vowel.

If this account of the facts is correct, we can make the prediction that there should be initial combining forms ending in a consonant that do not take *-o-* when combined with a vowel-initial final combining form, but that do take *-o-* when combined with a consonant-initial final combining form. And indeed, such data exist: the initial combining form *gastr-* 'stomach' alternates with the form *gastro-*, and the alternation depends on the following sound: if it is a vowel, the consonant-final form surfaces (as in *gastr-itis*), whereas if the following sound is a consonant, the linking element surfaces (*gastr-o-graphy*). Hence, we can conclude that the occurrence of *-o-* is, at least with some formations, phonologically determined.

However, such an account does not work for all combining forms. Consider the data in (34) and try to find the problem these forms create for the hypothesis that *-o-* is a thematic vowel whose occurrence and non-occurrence is phonologically governed:

(34)	a.	biology	bio-acoustic	*bi-acoustic
		biophysical	bio-energy	*bi-energy
		biotechnology	bio-implanted	*bi-implanted
	b.	geocentric	geoarchaeological	*ge-archaeological
		geology	geoelectric	*ge-electrical
		geography	geoenvironmental	* ge-environmental

The forms in (34) show that *bio-* and *geo-* do not have alternant forms (**bi-/bio-*, **ge-/geo-*), which means that with these initial combining forms, *-o-* does not have the status of a thematic vowel, but is part of the phonological representation of the initial combining form. From this we can conclude that the status of *-o-* is not the same in all neoclassical formations, but should be decided on for each combining form separately on the basis of distributional evidence.

To summarize our discussion of neoclassical compounds, we have seen that these formations possess a number of interesting formal properties that distinguish them from the other types of compound discussed in the previous sections.

7. Compounding: syntax or morphology?

In the preceding subsections we have alluded to the possibility that compounding may not be regarded as a word-formation process, but rather as a syntactic process, hence outside the realm of morphology. This line of argument has been taken by a number of scholars and in this section we will take a closer look at the merits and problems of such approaches.

Proponents of a syntactic view of compounding put forward that the very productive class of noun-noun compounds in particular results from a syntactic rule which states that in a **noun phrase** (abbreviated as 'NP') not only adjectives, but also nouns can modify the following noun. This rule is schematized in (35a) and illustrated with the examples in (35b) and (35c):

(35) a. NP → article {adjective, noun} noun
b. the long marathon
c. the Boston marathon

The curly brackets in (35a) indicate that either an adjective or a noun may occur in this position. The rule reads like this: 'a noun phrase may consist of an article, and adjective and a noun, or of an article, a noun, and a noun'. The element immediately preceding the rightmost noun of the phrase (i.e. the head of the phrase), modifies the

phrasal head. In (35b) the modifier is an adjective, in (35c) it is a noun. Although rule (35a) looks like a wonderful way to get rid of the category of compounds (and thus streamlining our theory of language), it has the considerable disadvantage that it does not explain why the majority of adjective-noun combinations are usually stressed on the noun and have the flavor of phrases, while noun-noun combinations are usually stressed on the first noun and have the flavor of words, i.e. of being compounds.

On the basis of this last considerations we are tempted to say that there is no syntactic rule such as (35a). This would be, however, somewhat premature, because there is a set of constructions where nouns should indeed be analyzed as phrasal premodifiers of other nouns. Consider the data in (36):

(36) the New York markets
a three-syllable word
the two-year period

One would perhaps want to argue that *New York markets*, *three-syllable word* and *two-year period* are compounds. However, such an analysis creates problems with regard to the insertion of adjectives, which, surprisingly, is possible:

(37) the New York financial markets
a three-syllable prosodic word
the two year probationary period

If *New York markets*, *three-syllable word* and *two-year period* were really compounds, it would be impossible to insert an adjective between the two nouns. This can be seen with structures that are uncontroversially regarded as compounds:

(38)	waterbird	*water wild bird
	jellyfish	*jelly floating fish
	rain forest	*rain tropical forest

How can this puzzle be solved? One way out is to look again at our stress criterion. The structures in (36) have in common that they are stressed on the rightmost element of the phrase, while the data in (38) have left-ward stress. This may be taken as an indication (though not proof, see our discussion in section 1.3) of the phrasal status of the entities in (36) and (37). Now, if we assume that these structures are indeed phrases, then it does not come as a surprise that we can insert an adjective between the two nouns in (37). In sum, the syntactic behavior and the stress pattern **together** strongly argue in favor of a phrasal analysis of these specific constructions.

But does that mean that all compounds are phrasal, or that all compounds with final stress are phrasal? I don't think so. We could also argue that there are only some restricted classes of nouns whose members are allowed to act as syntactic modifiers of nouns. Two of these classes are exemplified above (i.e. nouns indicating a location and nouns incorporating a numeral), and it remains to be shown which other classes can be established.

In their textbook on English words, Stockwell and Minkova seem to adopt a compromise position with regard to the question of whether compounds are syntactic or morphological objects. They restrict the notion of compounding to composite words that have taken on a unique new meaning that is not completely inferrable on the basis of the two elements involved (Stockwell and Minkova 2001:13). In doing so, they distinguish between what they call lexical and syntactic compounds. While lexical compounds are non-transparent, syntactic compounds are always transparent and are "formed by regular rules of grammar" (*op. cit.*). According to this view, everything that is regular is conceived as syntactic and everything that is lexicalized and idiosyncratic is morphological. Such a view is, however, highly problematic, since, as we have seen in the previous chapters, morphological processes are often quite regular and regularity alone is not a sufficient criterion to distinguish between word-formation rules and syntactic rules.

But which criteria could help us to solve this problem? The question of whether a process that combines words into larger entities is morphological or syntactic in nature has already been in focus when we discussed conversion. There, we have argued that syntactic and morphological processes can be distinguished by a range of properties, some of which we discussed in chapter 5, for example that

complex words can display all kinds of exceptional properties, whereas syntactic patterns and their interpretations tend to be rather exceptionless. Below I summarize some differences between sentence structure rules and word structure rules (see Katamba 1993:217 for a similar list):

(39)

	word structure rules	**sentence structure rules**
a.	may change word-classes (as in conversion)	do not change the word classes
b.	may be sensitive to the morphological make-up of bases	are not sensitive to the internal structure of words
c.	often have arbitrary exceptions and their output is often lexicalized	their output is normally not lexicalized and there are usually no arbitrary exceptions
d.	are rarely recursive (only some prefixes)	are highly recursive

The criteria (31a) and (31b) have already been discussed in the preceding chapter in the context of conversion. Their relevance with regard to compounding is, however, very limited since compounding in English is not word-class-changing and there are no restrictions observable as to the morphological structure of the elements involved. With regard to the criterion (31c) we could state that the different systematic and not so systematic stress patterns observable with certain sets of compounds are the kind of arbitrary exceptions characteristic of word structure rules. Furthermore, as correctly pointed out by Stockwell and Minkova, compounds are often lexicalized, a property not typical of syntactic phrases. Criterion (31d) is again not easy to interpret for compounds. We have said above that recursion is a well-known property of noun-noun compounds, which rather points towards their syntactic status. However, some prefixes are also recursive, which shows that the avoidance of recursion in suffixation may be an artefact of the selectional properties of most affixes and not a sign of a deeper structural difference between syntax and morphology. For example, the verbal suffixes *-ify, -ize* or *-ate* never attach to any type of verb, not only not to

verbs that already have the same suffix. Hence, the combinations **-ify-ize* and **-ate-ize* are just as impossible as the recursive combination **-ize-ize*.

Applying the criteria listed in (31) does therefore not conclusively solve the problem of the syntactic or morphological nature of compounding, although they may speak slightly in favor a morphological view of compounding.

What would be needed to really decide on this issue is a well-defined theory of syntax, which makes clear statements about the nature of the mechanisms it employs. Currently, there are many syntactic theories on the market whose underlying assumptions concerning the role of morphology in grammar greatly differ, which makes it virtually impossible to solve the problem of compounding without reference to a particular theory of grammar. Given the nature of this book as an introduction to word-formation that does not assume prior training in syntactic theory, we leave this theoretical issue unresolved. Chapter 7 will take up the question of the syntax-morphology connection again in a more general perspective.

8. Summary

In this chapter we have looked at the most productive means to create new words in English, compounding. We have seen that there are numerous different patterns of compound formation which can be distinguished on the basis of formal and semantic criteria. Compounds systematically combine words of certain categories, they display certain predictable stress patterns, and they are interpreted in principled ways.

We have also seen that compounds raise a host of theoretical issues (many of them still not satisfactorily resolved), such as the internal structure of compounds, the notion of head, the mapping of stress patterns onto semantic and structural interpretations, and the boundary between morphology and syntax.

Having gained some experience in dealing with theoretical problems emerging from empirical investigations, we are now in a position to probe deeper and at a more general level into theory, in particular the relationship between morphology and phonology and between morphology and syntax. This will be done

in the following, theoretically-oriented chapter, where I present some theories that have explicitly aimed at modeling these relationships.

Further reading

The literature on the different phonological, semantic and syntactic aspects of compounds is vast. Marchand (1969), Adams (2001), Bauer and Renouf (2001), Bauer and Huddleston (2002) provide descriptive overviews of a wide range of common and less common compounding patterns. Olsen (1999) and Fabb (1998) are useful state-of-the-art articles on cross-linguistic properties of compounds, summarizing the different strands of research. For views on compounds stress the reader should consult, for example, Fudge (1984), Liberman and Sproat (1992), Ladd (1984), and Olsen (2000). Meyer (1994) and Ryder (1994) are book-length treatments of the interpretations of compounds, Spencer (1991) contains a useful overview of the literature on synthetic compounds. Williams (1981a) and Di Sciullo and Williams (1987) are the classic references for the notion of head, Bauer (1990) contains a critical discussion thereof. Neo-classical word-formation is discussed in Bauer (1998a) and Lüdeling et. al (2002). Bauer (1998b) deals with the notoriously difficult distinction between phrases and compounds.

Exercises

Basic level

Exercise 6.1.

Classify the words as being products of either inflection, derivation or compounding. Justify your analysis in the potentially problematic cases.

blackboard eraser	*unacceptability*	*flowerpots*	*movie monster*
broad-shouldered	*hard-working*	*speaking*	*developmental*

Exercise 6.2.

Name three general characteristics of English compounds. Use the data below for illustration.

oak-tree	*drawbridge*	*sky-blue*	*mind-boggling*

Exercise 6.3.

Classify the following compounds as exocentric, endocentric, possessive, appositional, or coordinative.

frying pan	*redhead*	*maidservant*	*author-reader (exchange)*
Austria-Hungary	*hardtop*	*silk worm*	*man-machine (interaction)*
bootblack	*German-English*	*actor-manager*	*gas-light*

Advanced level

Exercise 6.4

In section 7 of chapter 6 we discussed the idea that compounds may not be words but phrases, and we investigated several criteria to distinguish between the two types of entity, i.e. words vs. phrases. In particular, stress pattern and interruptability were mentioned as possible tests.

Now, it could be argued that coordinative compounds in particular are phrases, and should not be considered words. Discuss this idea, taking the data from (20b), and using the stress pattern and the interruptability tests as diagnostic criteria. Further arguments for or against the compound status of coordinative compounds may also arise from a systematic comparison of coordinative compounds with their corresponding phrases (e.g. *doctor-patient gap* vs. *the gap between doctor(s) and patient(s)*). Is the evidence entirely conclusive?

Exercise 6.5

Are *underdog, undercoat* and *overtax, overripe* compounds or prefixed derivatives? Go back to the discussion of affixes and prefixes in sections 1 and 5 of chapter 4. Which arguments can be adduced for the status of *under-* and *over-* in the above forms?

7. THEORETICAL ISSUES: MODELING WORD-FORMATION

Outline

In this chapter theories are introduced that try to find principled answers to two central problems of morphology. We will first examine the theory of lexical phonology as a theory that tries to model the interaction of phonology and morphology. In the second part of the chapter we discuss how different morphological theories conceptualize the form and nature of word-formation rules.

1. Introduction: Why theory?

This chapter is devoted to theory and the obvious question is 'why?'. Haven't we so far rather successfully dealt with numerous phenomena without making use of morphological theory? The answer is clearly 'no'. Whenever we had to solve an empirical problem, i.e. to explain an observation with regard to complex words, we had to make recourse to theoretical notions such as 'word', 'affix', 'rule', 'alternation', 'prosody', 'head' etc. In other words, during our journey through the realm of complex words, we tacitly developed a theory of word-formation without ever addressing explicitly the question of how our theoretical bits and pieces may fit together to form an overall theory of word-formation.

But what **is** a theory? Webster's Third defines the term 'theory' as "a coherent set of hypothetical, conceptual and pragmatic principles forming the general frame of reference for a particular field of inquiry (as for deducing principles, formulating hypotheses for testing, undertaking actions)" (*Webster's Third*, s. v. *theory*). In a more restricted sense a certain theory is a "hypothetical entity or structure explaining or relating an observed set of facts" (*Webster's Third*, s. v. *theory*). Thus, a morphological theory would help us not only to understand observed (and yet unobserved) facts concerning complex words, but would also help us to develop hypotheses in order to arrive at general principles of word-formation. In very general terms a theory can

help us to understand the world (better). This is also the idea behind the saying that there is nothing as practical as a good theory.

With this in mind, we will take a look at two particular theoretical problems which have been mentioned repeatedly in the preceding chapters, but which we have not solved in a principled manner. The first of these problems is the interaction of phonology and morphology, the second the form and nature of word-formation rules.

As we will see, there are a number of different criteria by which a theory can be judged, the most important of which are perhaps internal consistency, elegance, explicitness and empirical adequacy. With regard to the criterion of internal consistency, it should be evident that a theory should not contradict itself. Furthermore, a theory should be elegant in the sense that it uses as little machinery (entities, rules, principles, etc.) as possible to explain an observed set of facts. And the explanations should be as explicit as possible, so that clear hypotheses can be formulated. This is important because hypotheses must be falsifiable, and only clear hypotheses can be clearly falsified. Finally, the theory should be empirically adequate in the sense that it can account for the observable data.

Equipped with this background information on theories in general, we are now in the position to examine the theory of 'lexical phonology', which tries to explain the relationship between phonology and morphology in a principled fashion.

2. The phonology-morphology interaction: lexical phonology

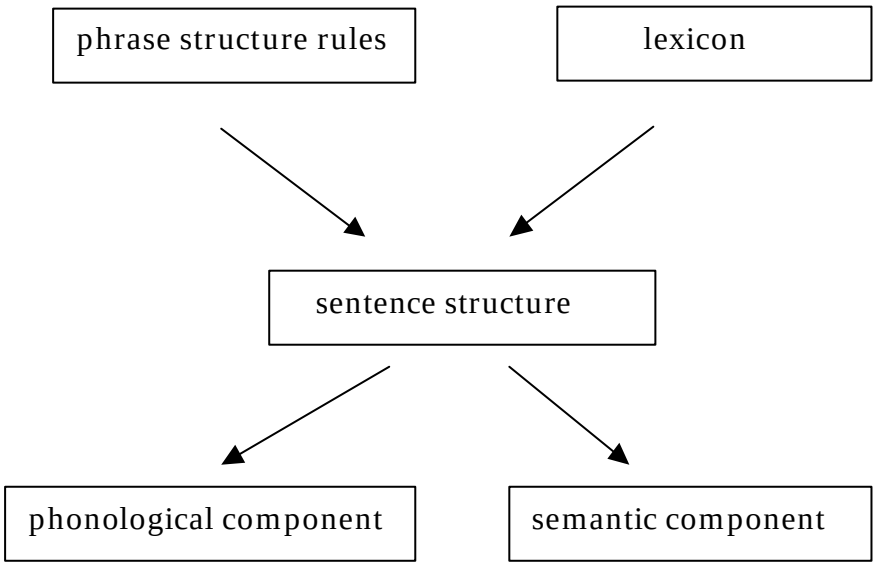
2.1. An outline of the theory of lexical phonology

In the previous chapters we have frequently seen that morphology and phonology interact. For example, we have observed that certain suffixes inflict certain stress patterns on their derivatives (as in *prodúctive - productívity*) or are responsible for the deletion of segments (*feminine - feminize*). We also saw that compounds have a particular stress pattern. However, we have not asked ourselves how this interaction

of phonology and morphology can be conceptualized in an overall theory of language.

In order to understand the main ideas of Lexical Phonology, it is helpful to briefly look at the history of the school of linguistic thought called generative grammar. In early generative grammar it was assumed that well-formed sentences as the output of the language system (the 'grammar') are generated in such a way that words are taken from the lexicon and inserted into syntactic structures. These structures are then interpreted semantically and pronounced according to the rules of the phonological component. A schematic picture of such an approach is given in (1). The schema abstracts away from particular details of the various models that have been proposed and revised over the years (see e.g. Horrocks 1987 for an overview):

(1)



In this model, phonological processes crucially apply after all morphological and syntactic operations have been carried out, i.e. after all word-formation rules or inflectional rules have been applied and the words have been inserted into syntactic structures. A number of generativists soon realized, however, that, contrary to what the model predicts, there is significant interaction of phonology and morphology in the derivation of complex words, which led to the idea that certain phonological rules must apply before a given word leaves the lexicon and is inserted into a syntactic structure. In other words, parts of the phonology must be at work **in the**

lexicon, and not only post-lexically, i.e. after the words have left the lexicon and are inserted into a syntactic tree. The theory that wants to account for the application of phonological rules in the lexicon is therefore aptly named **lexical phonology**.

The basic insight of lexical phonology is that phonology and morphology work in tandem. There are phonological rules that are triggered only by the affixation of a particular morpheme, and which apply in a **cyclic** fashion. The word 'cyclic' means here that whenever a new affix is added in a new derivational cycle, the pertinent rule can apply on that cycle. For example, each time we attach a given stress-shifting suffix to a given base, we must apply the pertinent stress rule (cf. *seléctive - selectívity*). If more than one affix is attached, **cyclic phonological rules** reapply at each step in the derivation of a particular word. Before we can see in more detail how this works we need to take a brief look at so-called **level-ordering**.

The concept of cyclic rule application has built heavily on work by Siegel (1974) and Allen (1978), who assume the existence of two **levels** or **strata** in English derivational morphology. English derivational suffixes and prefixes each belong to one of two levels. In (2) I have a listed a number of suffixes according to the level to which they supposedly belong (cf. also Spencer 1991:79):

(2) Level I suffixes: *+al,+ate, +ic, +ion, +ity, +ive, +ous*
Level I prefixes: *be+, con+, de+, en+, in+, pre+, re+, sub+*
Level II suffixes: *#able, #er, #ful, #hood, #ist, #ize, #less, #ly, #ness, #wise*
Level II prefixes: *anti#, de#, non#, re#, sub#, un#, semi#*

Affixes belonging to one stratum can be distinguished from the affixes of the other stratum by a number of properties (some of these properties were already discussed in chapter 4, section 2, but without reference to level-ordering).

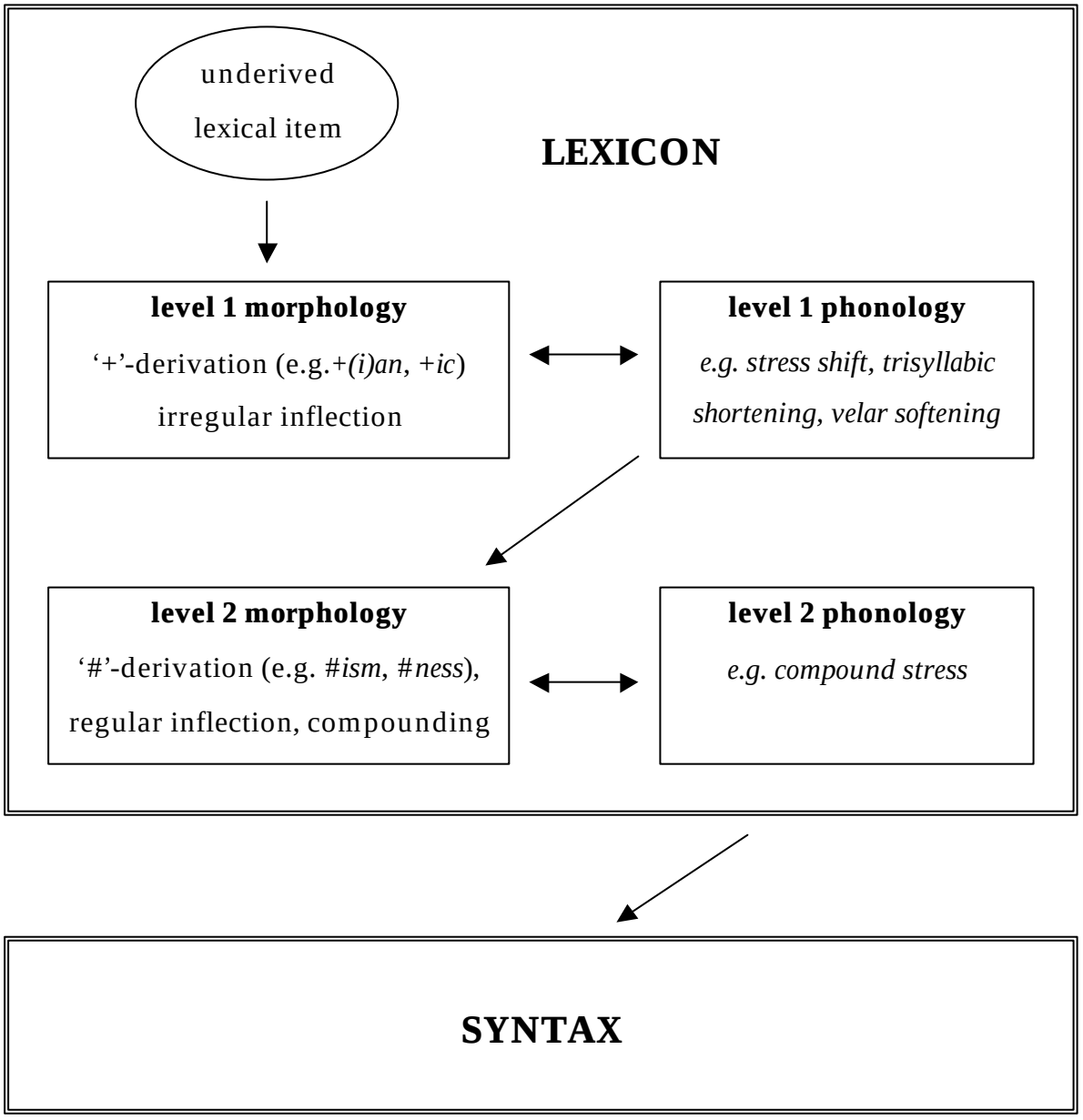
First, level 1 affixes tend to be of foreign origin ('Latinate'), while level 2 affixes are mostly Germanic. Second, level 1 affixes can attach to bound roots and to words, while level 2 affixes attach to words. For example, in *electric* the suffix attaches to the root *electr-*, while the adjective-forming level 2 suffix *-ly* only attaches to words (e.g. *earthly*). This difference in the strength of morphological boundaries is expressed by the '+' and '#' notation in (2), with '+' standing for a root boundary and

'#' standing for a word boundary. The difference in boundary strength leads to the third difference between the two levels. Level 1 affixes tend to be phonologically more integrated into their base than level 2 affixes, with stratum 1 suffixes causing stress shifts and other morpho-phonological alternations, while stratum 2 suffixes do not affect their bases phonologically. Finally, stratum 1 affixes are generally less productive than stratum 2 affixes.

With reference to the two levels, an interesting property of English derivation can be captured: their combinability with other affixes. According to the so-called **level-ordering hypothesis**, affixes can easily combine with affixes on the same level, but if they combine with an affix from another level, the level 1 affix is always closer to the base than the level 2 affix. For example, level 1 suffix *-(i)an* may appear inside level 2 *-ism* but not vice versa (cf. *Mongol-ian-ism*, but **Mongol-ism-ian*). Level-ordering thus rules out many unattested combinations of affixes on principled grounds.

Coming back to cyclic rule application, the interaction of morphological and phonological rules can be schematized as in (3). The model as presented here is based on different studies in lexical phonology and ignores existing minor differences between the pertinent authors (e.g. Kiparsky 1982, Mohanan 1986) in order to bring out clearly the most important aspect of the theory, the interaction of morphological and phonological rules. For reasons that will become clear shortly, the model also includes regular and irregular inflection.

(3) A model of lexical phonology



How does the model work? In the words of Mohanan, lexical phonology can be compared to a factory, with the levels as individual rooms in which words are produced: "There is a conveyor belt that runs from the entry gate to the exit gate passing through each of these rooms. This means that every word that leaves the factory came in through the entry gate and passed through every one of these rooms" (1986:47). Let us illustrate this with the derivation of the potential compound word *Mongolianism debates*. This word would be derived by first subjecting the underived lexical item *Mongol* to *+(i)an* suffixation. Having attached *-ian*, the form *Mongolian* is transferred to the 'level 1 phonology' box, where stress is assigned on the syllable immediately preceding the suffix. *Mongólian* is then, on the next cycle, transferred to level 2 morphology where it receives the suffix *-ism* and is handed over to level 2 phonology. Not much happens here for the moment, because *-ism*, like all level 2 suffixes, is stress-neutral. The form is transferred back to level 2 morphology where it is inserted into a compound structure together with the right-hand element *debate*. The compound goes to level 2 phonology to receive compound stress and is then handed back to become pluralized, i.e. adopt regular inflectional *-s*. Back in level 2 phonology again, inflectional *-s* is interpreted phonologically (as one of the three possible regular allomorphs). The word is now ready to leave the lexicon and to be inserted into a syntactic structure. Fair enough, you might be tempted to say, but what do we gain with such a model? This is the topic of the next section.

2.2. Basic insights of lexical phonology

To answer the question of what lexical phonology has to offer, we can say that the model makes interesting predictions about the behavior of morphological units and helps us to explain a number of generalizations that emerge from the data and that we have dealt with in the previous chapters.

One prediction we have already mentioned above concerns the order of many affix-affix combinations. According to the level-ordering hypothesis a given level 1 affix must attach before a level 2 affix, because level 2 output cannot feed level 1. Thus, the impossibility of, for example, **atom-less-ity* follows from the fact that *-less* is

level 2, whereas *-ity* is level 1. Level 1 affixes inside level 2 affixes are fine (cf. *curi-ous-ness*), and so are combinations within a given level (cf. *electr-ic-ity*, *atom-less-ness*).

The model can also explain an interesting interaction between compounding and inflection, and between conversion and inflection. Consider, for example, the problem why compounds like *walkman* and converted nouns like *to grandstand* do not take irregular inflection, as would be expected on the basis of their right-most elements *man* and *stand* (cf. *walkmans* vs. **walkmen* and *grandstanded* vs. **grandstood*). In the above model these facts fall out automatically: assuming that irregular morphology is a level 1 process and further assuming that compounding and noun-to-verb conversion are both level 2 processes, irregular inflectional marking is no longer a possibility for these forms because there is no loop back from level 2 to level 1. Regular inflection (i.e. plural *-s* and past tense *-ed*), which, according to the model in (3), operates on level 2, is the only possible way of marking these grammatical categories with these formations.

Talking about conversion, the model can also help us to solve the directionality problem of conversion, at least with noun-to-verb and verb-to-noun conversion. In chapter 5, section 1.1., we have argued that stress shift in otherwise homonymous verb-noun pairs is an indication of verb-to-noun conversion (e.g. *to protést - the prótest*). In terms of lexical phonology, verb-to-noun conversion must be a stratum 1 process, because only on this level is there the possibility to change the stress of the base word. In contrast, noun-to-verb conversion is stress-neutral, hence a level 2 process. A look at the productivity corroborates this. As we have said above, level 1 processes are generally less productive than level 2 processes, which would lead us to the hypothesis that level 1 verb-to-noun conversion must be significantly less productive than noun-to-verb conversion. And this is exactly what we find.

Finally, the model can account for a phenomenon we discussed in chapter 3, namely the blocking of regular derived forms by existing synonymous forms. In terms of lexical phonology, blocking can be accounted for by the idea that the application of a given rule at one stratum blocks the application of the same rule at a later stratum. For example, the suffixation of the irregular plural to form *oxen* blocks the application of the more general, regular plural suffix *-s*. This is an instance of the so-called **elsewhere condition**, which states that the special rule has to apply first,

and the more general rule 'elsewhere' (cf. our formulation of morpho-phonological alternations in chapter 2, section 2). Extending this idea to derivational morphology, we could explain why nouns converted from verbs like *cook, bore, spy* block synonymous words with the agentive suffix *-er* (cf. **cooker, *borer, *spyer*). Verb-to-noun conversion (e.g. $cook_{VERB} \rightarrow cook_{NOUN}$) is level 1, while *-er* is attached at level 2. The application of the rule of agentive formation by verb-to-noun conversion at level 1 preempts the attachment of agentive *-er* on a later cycle. This does not mean that it is totally impossible to add *-er* to, for example, *cook*. The point is that if an agentive meaning is chosen at level one, this meaning is no longer available at level 2. Hence, the form *cooker* must receive another interpretation (e.g. an instrumental one).

In sum, lexical phonology sheds light on four different problem areas, namely the serial application of morphological processes and the co-occurring phonological operations, the productivity of different processes, the direction of conversion, and the phenomenon of blocking. Lexical phonology has, however, been severely criticized on both empirical and conceptual grounds, and we will turn to this criticism in the next section.

2.3. Problems with lexical phonology

The obvious empirical problem is that the model does not say anything about possible and impossible combinations within a given stratum, thus leaving large amounts of data unaccounted for. Fabb (1988) finds that the 43 suffixes he investigates are attested in only 50 two-suffix combinations, although stratum restrictions would allow 459 out of the 1849 possible ones. In order to explain combinations within strata, individual selectional restrictions like those discussed in chapter 3, section 5.2, are needed in any case, and, as argued in Plag (1996, 1999), these selectional restrictions then also account for the would-be stratal behavior of sets of affixes. This idea will be further illustrated in section 2.4. below.

Another empirical weakness of level-ordering is that there are a number of attested suffix combinations that are unexpected under the assumption of level-ordering. Thus stress-neutral *-ist* appears systematically inside stress-shifting *-ic* (e.g.

romant-ic - *romant-ic-ist*), or stress-neutral *-ize* appears systematically inside stress-shifting *-(at)ion* (e.g. *colon-iz-ation*, see also exercise 3.1. of chapter 3).

One major theoretical drawback of level-ordering is that the two strata are not justified on independent grounds. In other words, it is unclear what is behind the distinction between the two strata, and which property makes a suffix end up on a given stratum. Originally, it has been suggested that the underlying distinction is one of etymology (borrowed vs. native, e.g. Saciuk 1969), but this does not explain why speakers can and do master English morphology without etymological knowledge. Others have argued that the stratum problem is in fact a phonological one, with differences between different etymological strata being paralleled by phonological differences. For example, Anshen et al. (1986) show that etymology correlates with the number of syllables: Latinate bases tend to be polysyllabic, Germanic bases mono- or disyllabic. This approach has the advantage that it would allow speakers to distinguish between the strata on the basis of the segmental and prosodic behavior of derivatives. However, explaining the nature of the strata as following from underlying phonological properties of suffixes does in fact weaken the idea of strata, because, as shown by Raffelsiefen (1999), not even two of the many suffixes of English trigger exactly the same type of morpho-phonological alternations, so that we would need as many sub-strata as we have suffixes that trigger morpho-phonological alternations.

Another serious problem is that a stratum can not be defined by the set of suffixes it contains, because many suffixes must belong to more than one stratum: they show stratum 1 behavior in certain derivatives, whereas in other derivatives they display stratum 2 behavior. For example, there are forms where *-able* is stress-shifting, hence stratum 1, but in the majority of cases stress-shift is absent. Even doublets exist that show the stratum 1 and stratum 2 behavior: *compárable* vs. *cómparable*. Another example of double membership is *-ize*, which attaches to some roots (e.g. *baptize*), truncates its bases under certain circumstances (see chapter 4, section 4.2.), and triggers so-called velar softening (*classi*[k] - classi[s]*ize*, see answer key, exercise 4.3). All three properties are typical of level 1, but *-ize* is not stress-shifting, attaches mostly to words and is productive, which are all typical of level 2.

Giegerich (1999) discusses many cases of dual membership of affixes in great detail and - as a consequence - proposes a thoroughly revised stratal model, in which the strata are no longer defined by the affixes belonging to that stratum, but by the bases involved. In this revised model, both words and bound roots start out on level 1 as roots, i.e. as morphemes that do not have a part-of-speech specification yet. This can then nicely account for the fact that many affixes attach to bound roots and to words, because these affixes attach at level 1. According to Giegerich, such suffixes can do so because they attach generally to roots, i.e. level 1 morphemes that are not specified for part-of-speech yet. For example, *ambiti-ous* and *courage-ous* are both formed at level 1, because *-ous* attaches to roots. But what about suffixes that only attach to words? In Giegerich's model, these attach only after the base morphemes have passed on to level 2, where they have received a part-of-speech specification.

There are, however, at least two severe conceptual problems with such a revised model. Giegerich explains the fact that some affixes attach to both bound roots and words by simply stipulating that the words are also roots. There is, however and crucially, no independent motivation for such a move, apart from the fact that it makes the model work. The problem of double membership of affixes is replaced by the problem of assigning a given word with the same form the status of a root at level 1 and the status of a word at level 2 without independent justification.

This leads us to the second conceptual problem. If we attach a suffix at level 1, the derived word still has no part-of-speech specification, because part-of-speech is only assigned by root-to-word conversion at level 2. In other words, suffixes like *-ous* would no longer have a part-of-speech specification, but would only receive it after attachment to a root and after having then reached level 2, where the derived form is subjected to the root-to-word conversion rule for which the suffix is specified. In the case of *-ous*, this would be the conversion of the form from a root into an adjective. This seems like an unnecessary and unjustified complication.

To summarize, there are major empirical and theoretical problems with lexical phonology and the idea of level-ordering. In the following sub-section, we will therefore explore alternative models.

2.4. Alternative theories

We have frequently seen throughout this book that any given affix or morphological process comes with its particular phonological, morphological, semantic and syntactic properties. Plag (1996, 1999) shows that these diverse properties together are responsible for the possible and impossible combinations of a given affix both with roots and with other affixes. What has been analyzed as would-be stratal behavior automatically falls out from the phonological, morphological and semantic properties of the affix. Since these properties must be stated anyway to account for the particular behavior of a given affix, no further stratal apparatus is necessary.

Plag (1996, 1999) also incorporates the idea of base-driven suffixation to explain apparent idiosyncrasies in suffix combinations. The idea of base-driven restrictions in suffixation is that it is not only a given suffix that requires, or 'selects', a certain kind of base, but that bases, in particular bases that contain certain suffixes, may select a certain kind of affix. For illustration of this idea, consider the deverbal suffixes in (4), which, according to Fabb (1988), do not to attach to any suffixed word (this would be an affix-driven restriction):

(4) deverbal nominal suffixes not attaching to an already suffixed word

-age (as in *steerage*)

-al (as in *betrayal*)

-ance (as in *annoyance*)

-ment (as in *containment*)

-y (as in *assembly*)

Why should these suffixes behave in this way? And is this a property that has to be stated in the lexical entry of each of the nominal suffixes? In an approach that only looks at the question of which kinds of base a given affix selects this would be essential. Let us call such an approach 'affix-driven'. It is, however, possible to look at the problem from a different angle, i.e. from the perspective of the base. Which kinds of affix does a given base select? In such a base-driven approach, the

impossibility of the above nominal suffixes to attach to already suffixed words could also be explained in terms of the bases, not only in terms of the nominal suffixes.

The argument with regard to the above nominal suffixes is this: the only suffixed words that could in principle appear before deverbal *-age, -al, -ance, -ment* and *-y* are verbs ending in *-ify, -ize, -ate,* and *-en*. However, *-ify, -ize,* and *-ate* require (a suffix-particular allomorph of) the nominalizer *-(at)ion*:

(5)			
	magnification	verbalization	concentration
	*magnify-ation	*verbalize-ification	*concentrate-ation
	*magnify-ion	*verbalize-ion	*concentrate-ification
	*magnify-ance	*verbalize-ance	*concentrate-ance
	*magnify-al	*verbalize-al	*concentrate-al
	*magnify-age	*verbalize-age	*concentrate-age
	*magnify-y	*verbalize-y	*concentrate-y
	*magnify-ment	*verbalize-ment	*concentrate-ment

These facts suggest that the behavior of verbalizing and nominalizing suffixes is best analyzed as base-driven: combinations of the verbal suffixes *-ify, -ize, -ate* with *-age, -al, -ance, -ment* and *-y* are ruled out because it is the bases (with their particular verbal suffixes) which select their (allomorph of the) nominalizing suffix *-ion*, and it is crucially not the nominal suffix which selects its base. Of course one could say that *-ion* selects *-ate, -ify* and *-ize,* but this would not explain why the other nominalizing suffixes are systematically excluded. Hence a base-driven approach is superior in its explanatory power.

With *-en,* affix-driven restrictions are responsible for the (im)possibility of combinations. *-en* is not attested before *-age, -al, -ance,* and *-y*, because *-ance* and *-al* only attach to bases that have final stress, and because the distribution of *-age* and *-y* seems to be entirely lexically governed (see again chapter 2, section 3 for the notion of lexical government). Contra Fabb's claim cited above, the combination X-*en*-*ment* is in fact attested, and crucially so in those cases where X-*en* does not violate the restrictions of *-ment* suffixation (see Plag 1999: 70-75 for a detailed analysis).

In sum, the example of deverbal nominal suffixes has shown how base-driven and affix-driven restrictions can account for possible and impossible affix-affix combinations and root-affix combinations. A model that focuses on suffix-particular and base-driven restrictions is empirically more adequate and theoretically more parsimonious, because it can achieve empirical adequacy with the least possible machinery.

A model that relies solely on affix-particular restrictions could be criticized for the lack of generalizations across suffixes. After all, linguists want to believe that language in general and derivational morphology in particular is not just an accumulation of item-specific idiosyncrasies. This is the point where the psycholinguistically informed model of complexity-based ordering comes in.

In this model, developed in Hay (2000, 2001, 2002) morphological complexity is construed as a psycholinguistically real notion which heavily relies on the segmentability of affixes. The basic claim concerning the problem of affix ordering is that "an affix which can be easily parsed out should not occur inside an affix which can not" (Hay 2000: 23, 240). For reasons that will shortly become clear, I will refer to this approach as complexity-based ordering.

What does it mean for an affix to be "easily parsed out"? **Parsing** is a term which refers to the segmentation of speech, i.e. words and sentences, in its structural components. Morphological parsing is thus what listeners/readers do when they detect morphological structure (or isolate morphemes) in a string of words in order to make sense of complex words. Morphological parsing is not always easy. As is well known, there are words that are clearly composed of two or more morphemes (e.g. *concrete-ness*), there are words that are clearly monomorphemic (e.g. *table*), and there are words whose status as complex words is not so clear, as discussed in chapter 2, section 1.2. (e.g. *rehearse, interview, perceive*). Hay now shows that morphological complexity is a function of the psycholinguistic notion of morphological parsability, which in turn is largely influenced by at least two factors, frequency and phonotactics. In order to make things simpler, we will focus here on the role of frequency (considerations on the role of phonotactics can be found in Hay/Baayen 2002b, and Plag 2002).

As already explained in chapter 3, in most current models of morphological processing, access to morphologically complex words in the mental lexicon works in two ways: by direct access to the whole word representation ('whole word route') or by access to the decomposed elements ('decomposed route'). Given that frequency plays a role in determining the resting activation of lexical items, it is clear that every access via the whole word route strengthens the whole word representation, whereas access on the decomposed route reinforces the representation of the decomposed morphemes and the decomposability of the complex word. How do we know which representation will be strengthened with a given word? It is usually assumed that the absolute frequency of a word correlates with its resting activation level. Hay suggests that, with regard to the storage of complex words, the relative frequency of the derived word and its base is significant. Relative frequency is defined as the ratio of the frequency of the derived word to the frequency of the base and measures how frequent the derivative is with respect to its base:

(6) relative frequency:
frequency of derived word divided by the frequency of the base

$$f_{relative} = \frac{f_{derivative}}{f_{base}}$$

With most complex words, the base is more frequent than the derived word, so that the relative frequency is smaller than unity. In psycholinguistic terms, the base has a higher resting activation than the derived word. This leads to preponderance of the decomposed route, since due to its high resting activation, the base will be accessed each time the derivative enters the system. In the opposite case, when the derived word is more frequent than the base, there is a whole word bias in parsing, because the resting activation of the base is lower than the resting activation of the derivative. For example, *business* is more frequent than its base *busy*, so that *business* will have a whole word bias in access. Note that *business* is also semantically and phonologically opaque, which is often the case with derivatives that have strong, i.e. lexicalized, whole word representations (see below). Conversely, *blueness* has a base that is much

more frequent than the derived form, so that there will be a strong advantage for the decomposed route. The two cases are illustrated in (7), with frequencies taken from the BNC:

(7)

word	**frequency**	**relative frequency**	**mode of access and representation**
blueness	39	.0039	parsing bias
blue	10059		
business	35141	7.2	whole word bias
busy	4879		

In sum, the higher the frequency of the derived word in relation to the base word, the less likely is decomposition. Alternatively, the lower the frequency of the derived word in relation to the base word, the more likely is decomposition.

Hay shows that relative frequency also patterns with other properties of complex words: low relative frequency correlates with high productivity and low relative frequency correlates with high semantic transparency. These correlations do not come as a surprise. We know that productive morphological processes are characterized by a high number of low frequency words. The lower the frequencies of derived words the lower their relative frequencies (holding the frequency of the base constant). Thus productive processes should show a preponderance of low relative frequencies, whereas less productive morphological categories should be characterized by a preponderance of words with higher relative frequencies. We also know that productive categories are semantically transparent. That this is so can be seen as a consequence of processing, since productive processes favor the decomposed route, and decomposed storage strengthens the individual semantic representations of the elements. Decomposition leaves little room for semantic drift and opacity, which arise easily under whole word access, because the meanings of the parts are less likely to be actived. Hence semantic opacity and low productivity go hand in hand with high relative frequencies.

From what we said so far, interesting insights follow. The same suffix will be differently separable in different words depending on the respective frequencies of base and derivative. For example, *discernment* is more decomposable than *government*, because *discernment* has a much lower relative frequency (notably, *government* is also semantically more idiosyncratic and phonologically more opaque than *discernment*). Furthermore, suffixes represented by many words which are less frequent than their bases will tend to be more separable than suffixes represented by few words which are less frequent than their bases. For example, *-ish* has many derivatives with very low relative frequencies (such as *housewifish*, *out-of-the-way-ish* or *soupish*), whereas *-ic* has many derivatives with higher frequencies (e.g. *democratic, fantastic*, *terrific*), to the effect that *-ish* tends to be more separable than *-ic*. And finally, we can predict that more separable affixes will occur outside less separable affixes (cf. also Burzio 1994:354), because an easily decomposable suffix inside a non-decomposable suffix would lead to difficulties in processing, whereas a less easily decomposable inside a more easily decomposable suffix is easy to process. Based on these considerations, Hay proposes that "an affix which can be easily parsed out should not occur inside an affix which can not" (Hay 2000: 23, 240).

From this proposition, a further hypothesis follows. If the decomposability of suffixes is a gradient matter and suffixes can be assigned a certain separability, it should be possible to order suffixes in a hierarchy of boundary strength, such that affixes following an affix A on the hierarchy can be added to words containing A, but affixes preceding A on the hierarchy cannot freely attach to words containing A. This is illustrated in (8). Given the hierarchy in (8a), the combinations in (8b) should be possible, and the combinations in (8c) should be ruled out.

(8) a. Hierarchy of suffixes: X-Y-Z-**A**-B-C-D

b. Possible combinations: **BASE-A**-B, **BASE-**X-**A**-C, **BASE-**Y-Z-**A**

c. Impossible combinations: ***BASE-A**-Z, ***BASE-**Y-**A**-Z, ***BASE-**X-**A**-Y

This hypothesis has been tested for 15 suffixes of English for which level-ordering makes no predictions (Hay / Plag 2002). On the basis of large amounts of data it is

shown that the affixes form the predicted hierarchy and that this hierarchy correlates with the parsability of the suffixes (as established by independent methods).

To summarize, we have seen that we can cover a lot of ground in the analysis of word-formation by solely positing process-specific selectional restrictions as the central mechanism. Furthermore, we have seen that recent psycholinguistic research can help to build theories that are theoretically more interesting, empirically more adequate and psychologically more real. Especially the last point comes out clearly if we briefly go back to two of the phenomena for which lexical phonology seems to provide an explanation, and which, as we will see, can be explained more satisfactorily in psycholinguistic terms.

First, blocking as conceptualized in lexical phonology has been shown to be riddled with exceptions. For example, many synonymous doublets like the two nouns *divide* - *divider*, both meaning 'something that divides', are attested, which should not occur in a model such as lexical phonology, where blocking is a categorical, i.e. non-gradient, and exceptionless mechanism of the grammar. Alternatively, as discussed in detail in chapter 4, section 5.3., blocking can be more adequately explained as a psycholinguistic phenomenon, in particular as the effect of word storage and word processing mechanisms. Recall that, in brief, the higher the frequency of the blocking word, the higher the likelihood that it blocks competing forms. Thus, what appears to be an exceptional behavior in the stratal model is predictable in a psycholinguistic model in which gradient frequency-effects follow from the architecture of the system.

Second, lexical phonology explains the impossibility of irregular inflection as the effect of the cyclicity of rule application. However, in chapter 5, section 1.1., we have seen that irregular morphology depends on storage of the irregular word-forms in the lexicon. If such irregular word-forms do not exist for a (new) lexeme, it is necessarily inflected regularly. Again, we see that there is a psychologically more realistic explanation available without having to postulate any grammatical machinery.

Overall, the theory of lexical phonology may have been shown to be untenable. Lexical phonology is to be commended, however, for having provided the crucial, and still valid, insight that phonological rules and morphological rules work

in tandem. Furthermore, the lexical phonology has generated a host of interesting hypotheses and has sparked off a lot of fruitful research. Having done so, it can be judged to be a good theory, even if not the most adequate one.

3. The nature of word-formation rules

In chapter 2 we introduced the notion of word-formation rule without discussing in detail the form of such rules or the overall concept of morphology in which such rules are embedded. I have often used the terms 'word-formation rule', 'affix' and 'morphological category' interchangeably as more or less synonyms, although, as we will shortly see, completely different theoretical conceptions of what morphology is or does underlie these notions. Such looseness in the use of terminology is generally to be avoided, but can be justified on two grounds. First, adopting a certain type of terminology often means committing oneself to a certain theoretical position (which I wanted to avoid in this book for didactic reasons), and second, adopting a particular theory is often unnecessary for the solution of particular empirical problems.

However, having solved many empirical problems in the course of ploughing through this book, one might want to dig deeper into the question of how the many observations and generalizations we have met fit into a coherent theory of word-formation. The central place in such a theory must be reserved for a mechanism or device that, speaking in very general terms, relates complex words to each other. This device can be conceptualized very differently according to different theories. In the following we will look at two theories in particular, the word-based and the morpheme-based approach to word-formation.

3.1. The problem: word-based versus morpheme-based morphology

There is an important distinction to be drawn in the study of morphology (and of language in general), and this is the distinction between the syntagmatic and the paradigmatic axis. On the syntagmatic axis, we look at how linguistic elements are combined in a string of elements to form larger units. Thus, under the syntagmatic view a word like *helpless* is analyzed as the concatenation of *help-* and *-less*, the derivative *decolonization* as the concatenation of the affixes *de-*, *-ize*, *-ation* and the root *colony* in a particular sequential order. Under a paradigmatic approach, *helpless* is analyzed as a word belonging to a large set of morphologically related words, such as *boneless, careless, fruitless, pennyless, sleepless, speechless*, all containing *-less* as their second element and all sharing important aspects of meaning. Sets of morphologically related words are referred to by the term **paradigm**, a term that originated from the study of inflection in languages with rich morphology. For example, the present tense forms of the Spanish verb *cantar* 'sing' can be arranged in the following verbal paradigm:

(9)

canto	'I sing'
cantas	'you (sg.) sing'
canta	'she / he sings'
cantamos	'we sing'
cantais	'you (pl.) sing'
cantan	'they sing'

What is the problem with the distinction between the syntagmatic and paradigmatic views of morphology? After all, it seems as if the two views are simply two perhaps equally good ways of looking at complex words. However, from a theoretical standpoint, the two views entail completely different ideas about the nature of complex words and how they are formed. The two approaches can be subsumed under the headings of 'morpheme-based morphology' (for the syntagmatic approach) versus 'word-based morphology' (referring to the paradigmatic approach). Let us first turn to the morpheme-based model.

3.2. Morpheme-based morphology

In this model of morphology, morphological rules combine morphemes to form words in much the same way as syntactic rules combine words to form sentences. In chapter 2, section 1.2., we have already discussed that there are often problems involved in determining morphemes. Such cases include the problem of zero-morphs, truncation, vowel mutation, and of extended exponence. In other words, especially non-concatenative morphology seem to pose problems for a morpheme-based approach. In what follows, we will, however, not focus on how the tricky cases of non-concatenative morphology can be integrated into a morpheme-based framework, because it seems that at least in languages like English, the majority of morphological phenomena is affixational and can therefore be straightforwardly analyzed in such a model. Rather, we will explore the theoretical consequences of a strictly morpheme-based morphology for the relationship between syntax and morphology.

Linguists like Selkirk (1982) or Lieber (1992) have claimed that a morpheme-based model would have the important advantage that the theory of language could be streamlined in such a way that no separate morphological component is needed. Syntactic rules and morphological rules would be essentially the same kinds of rule, with only the entities on which the rules operate being different. For obvious reasons, such an approach has been labeled **word syntax**. In order to understand how word syntax works, a little bit of syntactic theory is needed.

In sections 1.3. and 7. of the previous chapter we have already encountered syntactic phrases in the form of noun phrases. In addition to noun phrases, (10) gives examples of verb phrases, adjectival phrases and prepositional phrases. These phrases are usually abbreviated as NP, VP, AP and PP, respectively:

(10) a. *noun phrases:*

[the green carpet]$_{NP}$, [this new house]$_{NP}$, [Jane]$_{NP}$

b. *verb phrases:*

[moved into the city]$_{VP}$, [saw my mother]$_{VP}$, [hit the ground]$_{VP}$

c. *adjectival phrases:*
[extremely intelligent]$_{AP}$, [fond of her dog]$_{AP}$, [hardly expectable]$_{AP}$

d. *prepositional phrases:*
[into his face]$_{PP}$, [under the bed]$_{PP}$, [at home]$_{PP}$

The internal structure of such phrases can be described in terms of so-called **phrase structure rules**, which specify which kinds of elements a given phrase may consist of. Examples of phrase structure rules are given in (11), with non-obligatory elements given in parentheses:

(11) a. NP → (article) (adjective) noun
b. VP → verb (NP) (PP)
c. AP → (adverb) adjective (PP)
d. PP → preposition NP

The rules read like this. For (11a) we can say 'a noun phrase can consist of an article, and an adjective and an obligatory noun'. (11b) paraphrases as 'a verb phrase consists of an obligatory verb that may be followed by a noun phrase and/or a prepositional phrase', and so on. The claim now is that similar rules can and should be written not only for syntactic phrases but also for complex words, as in (12):

(12) a. word → root
b. word → affix root
c. word → root affix
d. word → affix word
e. word → word affix

The rules in (12) state that a word can consist of only a root (12a), of an affix and a root (12b and 12c), or of a word and an affix (12d and e). The difference between a root and a word has been discussed in chapter 1, section 2, and has turned out to be of considerable importance in the discussion of level-ordering, where we saw that some affixes were said to attach only to words, while other affixes attach also to

roots. It may seem that nothing spectacular follows from rules such as those in (12). However, if we follow the ideas of the word syntax model and assume that the syntactic rules in (11) and the morphological rules in (12) are essentially of the same kind, a number of important things follow, two of which I want to discuss in the following.

The first important consequence for our model would be that affixes are lexical items on a par with words. Affixes would have their own independent meaning, a phonological specification, a syntactic category specification and all other properties that lexical items have. For example, we know that the transitive verb *hit* takes a noun phrase as its object (*hit* [*the ground*]$_{NP}$, see (9b)), or that the adjective *fond* takes a prepositional phrase as its complement (*fond* [*of her dog*]$_{PP}$, see (9c)). Similarly, we know that *-ness* is a lexical item that attaches to the right of adjectives, or that *-able* is a lexical item that attaches to the right of verbs. The only difference between a word and an affix would thus be that an affix is a bound morpheme, whereas a word is a free morpheme. This is a welcome result, because it considerably reduces the complexity of the overall theory of language.

The second important consequence of the word syntax model is that if words are structured like phrases, words, like phrases, need to have a head. In the discussion of compounds in chapter 6 we have seen the usefulness of the concept of head in morphology, but the question is whether this notion is also pertinent in derivational morphology. In fact, the application of the notion of head to derived words is not straightforward.

In syntax it is generally assumed that all phrases have heads. In the syntactic phrases presented in (10), for example, the heads *carpet, home, Jane, moved, saw, hit, intelligent, fond, expectable, into, under, at* are the most important elements of their respective phrases, and it their grammatical features that determine the features of the entire phrase. A noun phrase has a nominal head, a verb phrase has a verbal head, and so on. Now, extending the notion of head to derived words in general, and to the derived words in (13) in particular, we can make an argument that affixes also act as heads, because they determine the syntactic category of the derived word:

(13)	**derived word**	**base**	**affix**
	sleeplessA	sleepN	-lessA
	emptinessN	emptyA	-nessN
	colonializeV	colonialA	-izeV
	readableA	readV	-ableA
	starvationN	starveV	-ationN
	solidifyV	solidA	-ifyV

As is clear from (13), no matter what kind of base word enters the derivation, it is always the suffix that determines the syntactic category of the whole word. This is parallel to phrases, whose head also determines the syntactic properties of the whole phrase. However, it seems that not all affixes are heads. With English prefixes, the category of the derivative is usually inherited from the base, so that we can state that prefixes, in contrast to suffixes, are not heads. Consider (13):

(14)	**derived word**	**base**	**affix**
	unpleasantA	pleasantA	un-?
	retryV	tryV	re-?
	microstructureN	structureN	micro-?
	inaccurateA	accurateA	in-?
	overestimateV	estimateV	over-?
	mini-cameraN	cameraN	mini-?

The difference in behavior between prefixes and suffixes is straightforwardly explained if we simply assume that affixed words in English are always right-headed. Hence, if there is an affix in rightmost position, i.e. if the word is suffixed, the suffix determines the syntactic category of the word. If there is a word in the rightmost position of a derivative, as it is the case in prefixed words, it is the category of the word in rightmost position that percolates to the derivative. This appears to be an elegant generalization, but it raises numerous problems.

To begin with, there are numerous exceptions to the alleged right-headedness of words. We find prefixes that behave like heads and suffixes that behave like non-heads. Consider (14) and (15):

(15)

derivative	**base**	**category-changing prefix**
debug$_V$	bug$_N$	de-$_V$
enable$_V$	able$_A$	en-$_V$
bedevil$_V$	devil$_N$	be-$_V$

(16)

derivative	**base**	**non-category-changing suffix**
greyish$_A$	grey$_A$	-ish$_?$
eightish$_{NUMERAL}$	eight$_{NUMERAL}$	-ish$_?$
kingdom$_N$	king$_N$	-dom$_?$
duckling$_N$	duck$_N$	-ling$_?$

The idea of morphological heads could perhaps be saved, as argued by Di Sciullo and Williams (1987), if we assume that features which are not present in the head are filled in from the non-head. Thus, if our affix does not bear any category features, these features can conveniently be inherited from the base. Technically, this works well with non-category-changing suffixes, but runs into serious problems with category-changing prefixes. Such prefixes obviously attach to fully specified bases (e.g. nouns), and simply overrule any pertinent specifications of the bases. Hence, even the idea of relativizing the notion of head does not help in all cases. Furthermore, by introducing relativized heads the putative parallelism between words and phrases is severely undermined, because in syntax there is no evidence that heads are ever relativized.

Another problem for the alleged parallelism between phrases and complex words is that in English most phrases are left-headed. For example, in English, we say [$_{VP}$ *go* [$_{PP}$ *to* [$_{NP}$ *the station*]]], with the verbal and prepositional heads being in initial (or left-most) position, and not *[[[*the station* $_{NP}$] *to* $_{PP}$] *go* $_{VP}$], as you would in a language that has phrase-final heads, such as Japanese. Under the assumption that

words are structured like phrases, it is a peculiar thing that words would have their heads consistently on the right while phrases are mostly left-headed in English.

Third, a phrase is usually a hyponym of the head, a state of affairs we know already from endocentric compounds. For example, the noun phrase [*the child with the blond hair*] denotes a kind of child, just like *pancake* denotes a kind of cake. While this criterion still works with compounds it is not obvious how it can be applied to all affixes. In which way can we say, for example, that *completeness* be a kind of -ness, or *colonialize* a kind of -ize?

To summarize, we can say that word-syntax, which is a particular type of morpheme-based approach to morphology, provides interesting insights into the nature of complex words, but many questions still remain unanswered. In essence, it seems that morphology cannot be totally reduced to syntax. Overall, morpheme-based approaches to morphology are especially suited for the analysis of affixational morphology, but run into problems with non-affixational processes. In view of these problems, a completely different approach is taken by proponents of word-based morphology, to which we now turn.

3.3. Word-based morphology

The theory of word-based morphology in generative grammar originated in Aronoff (1976). In this theory, affixes do not have an independent existence and do not have entries in the lexicon, only words do. And what is analyzed as a constituent morpheme in morpheme-based morphology is conceptualized as a particular phonological and semantic similarity between sets of words in word-based morphology.

Thus, word-based morphology expresses the relationship between morphologically related words not by splitting up words into their components but by formalizing the common features of sets of words. For example, the relationship between the derived words and their bases in (17) can be expressed by the schema in (18) (see chapter 2, section 3, and chapter 4, section 5 for a more detailed discussion of the properties of *un-* words):

(17)

base word	**derivative**
able	unable
clear	unclear
common	uncommon
faithful	unfaithful
friendly	unfriendly
pleasant	unpleasant
...	...

(18)

<*X*>			<*un*X>	
/X/	↔		/ʌnX/	
A			A	
'X'			'not X'	

The schema in (18) relates the base adjectives ('A') of the orthographic form <X>, the phonological form /X/ and the meaning 'X' to other adjectives of the orthographic form <*un*X> and the phonological form /ʌnX/, in that all /ʌnX/ adjectives have the meaning 'not X'. The double arrow means that in principle this is a non-directional relationship, so that derivation could go both ways (a point to which we will return below).

Other examples of such derivational schemas are given in (19). Note that for the sake of simplicity, morpho-phonological restrictions of the kinds discussed in chapter 4, section 2, or in chapter 5 are not given in the schemas below, but could in principle be incorporated in a straightforward manner:

(19) a.

<*X*>				<*Xable*>
/ X /		↔		/ Xəbl /
V				A
‘X’				‘can be Xed’

b.

<*X*>				<*Xness*>
/ X /		↔		/ Xnəs /
A				N
‘X’				‘property of being X’

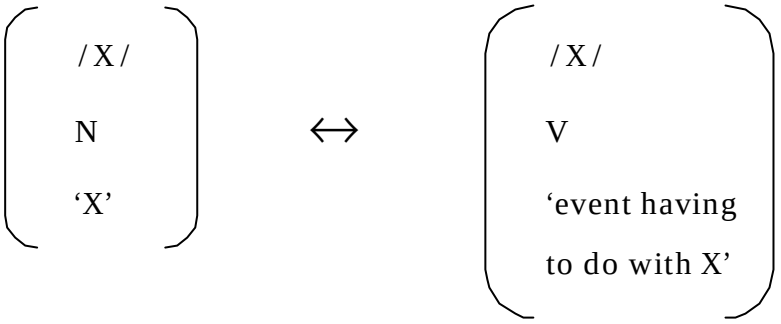
c.

<*X*>				<*Xish*>
/ X /				/ Xɪʃ /
Numeral		↔		Numeral
‘X’				‘about X’

For the description of affixes, it seems that morpheme-based rules and word-based schemas would do equally well. Both rules and schemas are abstractions based on the analysis of related sets of words. The crucial difference between a schema and a morpheme-based word-formation rule is, however, that the schema does not make reference to individual morphemes, but only to whole words, to the effect that in such a model, morphemes are superfluous, and in fact inexistent. The word-based lexicon contains only words, no morphemes. What is analyzed as a morpheme in morpheme-based morphology is part of the phonological and semantic description of the set of derivatives in a word-based model. The word-based schema must therefore contain a variable, expressed by ‘X’ in (18) and (19), which stands for the possible bases.

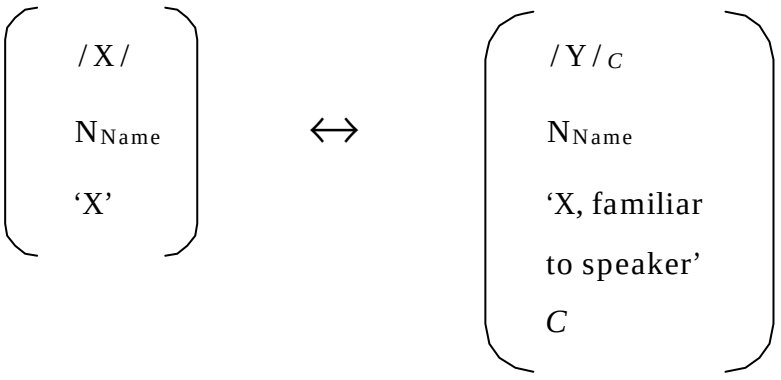
The obvious advantage of word-based morphology is that it can deal in a uniform way with both affixation and non-affixational derivation. For example, instead of having to postulate a potentially ill-motivated zero morph, conversion can be expressed in the form of a straightforward schema, as given in (20) for noun to verb conversion:

(20)



Personal name truncations, another potential embarassment for a morphemic analysis, can be represented as in (21):

(21)



As we have seen in chapter 5, the truncated form is subject to a number of phonological constraints, both concerning its structure and its relationship with the base. The notation '/Y/$_C$' is an abbreviation that stands for the truncated form of /X/, given as /Y/ and observing the phonological constraints *C*.

What is important here from a theoretical point of view is that the phonological constraints on truncations are best described as constraints on the derived form, i.e. on the output of morphological rules. That such output-oriented restrictions should exist is to be expected in a model in which outputs (i.e. the words

conforming to the abstraction on the right of the arrow) have representations in the lexicon on a par with inputs (i.e. the words on the right of our schema). In a morpheme-based model, in which output forms have no independent status, phonological output constraints are unexpected.

Another class of derivatives that are best described as being formed on the basis of paradigmatic mechanisms are back-formations. Recall that in chapter 2, section 3 we introduced back-formation as a process by which a suffix is deleted to derive a simplex form from a complex one. An example of back-formation is the verb *edit*, which, historically, was formed on the basis of the complex form *editor*, modeled on other word pairs with a similar relationship (e.g. *actor* - *act*). Although back-formation can informally be described in terms of suffix deletion, such an analysis is not really convincing. In English there is no productive process of suffix deletion attested, hence it is strange to posit such a morpheme-deleting rule simply for cases of back-formation.

In contrast, back-formation emerges naturally from the kind of schemas we have just introduced. In such schemas a set of words is systematically related to another set of words and given sufficient similarity to existing pairs, new relationships can be established between existing and newly created words. Thus given two related sets of words in a schema, we would naturally expect that the creation of new words on the basis of the schema can in principle go both ways. This is the reason why the arrows in the two schemas point in both directions. Coming back to back-formation, we can now say that the existence of back-formation is to be expected in a schema-based model, because there is no inherent directionality in the relationship between the two sets of words that are related by the schema.

This fact may give rise to a serious objection against schemas, because there usually is a preponderance of one direction. For example, in the case of the affixational schemas in (17) and (18) it is rather clear that the forms on the right of the double arrow are overwhelmingly formed on the basis of the words to the left of the arrow. And even in the more problematic case of the directionality of conversion (see chapter 7, section 1.1.), it seems clear that noun to verb conversion, i.e. the left to right direction, is much more productive than verb to noun conversion, i.e. the opposite direction. The crucial point remains, however, that both directions do

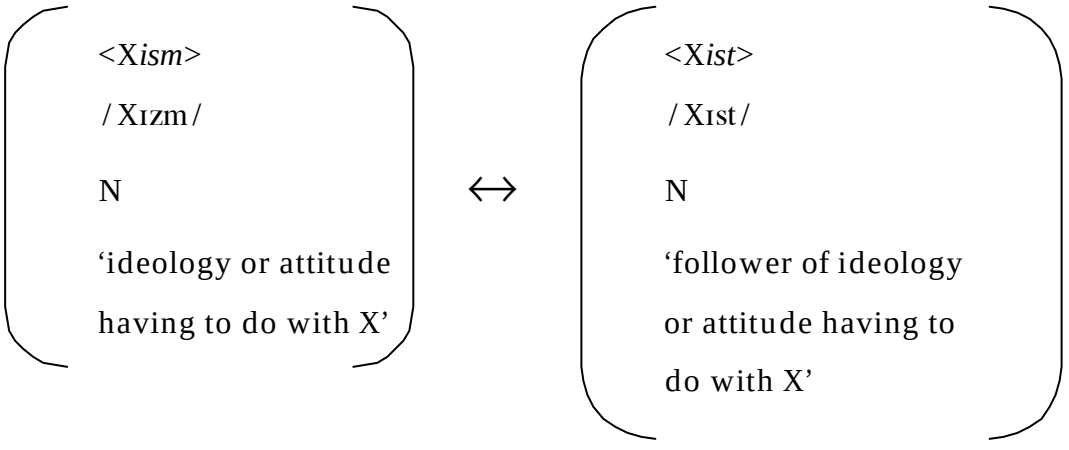
indeed occur, and that this is predicted by the model. Back-formation can thus be defined as the application of a rule in the less productive direction (Becker 1993).

Another interesting prediction that emerges from the schema model is that we should find cases where both directions are equally well attested. Such cases, termed **cross-formations**, indeed exist. For example, every potential word with the suffix *-ist* has a corresponding potential word in *-ism* (21), and every word ending in adjectival *-ive* has a corresponding word ending in nominal *-ion* (22):

(22) a.

X-ism	**X-ist**
activism	activist
anecdotalism	anecdotalist
behaviorist	behaviorist
bolshevism	bolshevist
centrism	centrist
cognitivism	cognitivist
conformism	conformist
contextualism	contextualist

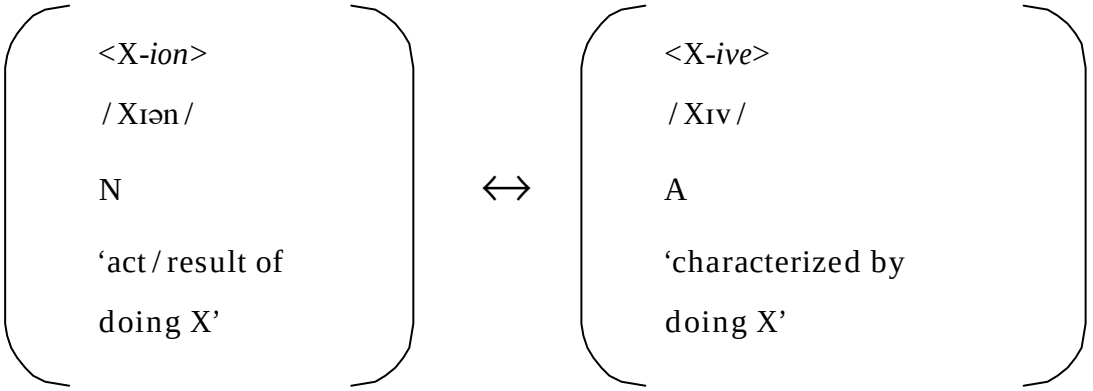
b.



(23) a.

X-ion	**X-ive**
action	active
cognition	cognitive
communication	communicative
conclusion	conclusive
distribution	distributive
emulsion	emulsive
induction	inductive
locomotion	locomotive
production	productive

b.



Representing cross-formation as a schema has an additional theoretical advantage. Under a morpheme-based approach, nominal *-ion* and adjectival *-ive* are traditionally described as deverbal suffixes, which means that all words in *-ion* should be related to verbs, and all words in *-ive* should be related to verbs. A closer look at *-ion* and *-ive* derivatives reveals, however, that a number of them fail to have a base word, e.g. **emulse, *locomote.* A similar problem occurred in exercise 4.1. of chapter 4, where we saw that *colligable* 'capable of forming part of a colligation' does not have a verbal base and is obviously coined directly on the basis of *colligation*.

The lack of a base word is a severe problem for a morpheme-based view of morphology, whereas in word-based morphology, derivatives of one kind (in our

case *-ive* derivatives) can be related directly to derivatives of some other kind (in this case *-ion* derivatives). Under the assumption that *-ive* derivatives are derived directly from *-ion* derivatives it is small wonder that the actually attested set of *-ive* formations is a subset of the set of *-ion* derivatives (Aronoff 1976:29).

3.4. Synthesis

To summarize our discussion of morpheme-based and word-based morphology, we can state that word-based morphology can account for a wider range of phenomena in a straightforward fashion than seems possible in a morpheme-based approach. But does that mean that morphemes are inexistent or superfluous? It seems not. There is some evidence that word-internal morphological structure is needed to account for a number of phenomena, which are not easily accounted for otherwise.

For example, the past tense of the verb *understand* is *understood* (as in *stand - stood*), which means that past tense formation must have access to the root *stand*. In other words, it can be argued that some kind of morphological segmentation of *understand* is the prerequisite for applying the correct ablaut.

Or consider the choice of the allomorphs of *-ion* with derived verbs, discussed in chapter 4, section 4.1. The choice between *-ation, -ion* and *-ication* is determined by the suffix the derived verb (*-ize* takes *-ation, -ate* takes *-ion*, and *-ify* takes *-ication*). This means that the internal morphological structure of the base determines further suffixation, which in turn means that the derived verbs must have internal morphological structure that must be visible in further affixation processes.

A third type of phenomenon not easily compatible with a morphological theory abandoning morphemes comes from phonotactics. Certain combinations of sounds are illegal within morphemes, but freely occur across morpheme boundaries. For example, [pf] never occurs inside any morpheme of English, but does so across morphemes, as in *hel*[pf]*ul* or *Kee*[pf]*at out of your diet*.

Finally, psycholinguists have found abundant evidence for the existence of morphemes as entities of processing and storage (cf. also the discussion in section 2.4. above).

What then can be a reasonable conclusion arising from this apparently inconclusive state of affairs? Which model is the 'right one'? Taking all the evidence and arguments together, it seems that both ways of looking at complex words are needed to account for the full range of phenomena in human language. Evidence from psycholinguistic studies also points in the direction of a compromise position. Practically all current psycholinguistic models of morphological storage and processing acknowledge that complex words can in principle be stored and processed as whole words and in a decomposed fashion. The two seemingly conflicting syntagmatic and paradigmatic approaches may be less in a conflicting than in a complementary relationship.

Coming back to our criteria for judging theories as developed in section 1 of this chapter, we can say that eliminating either morphemes or schemas from our morphological theory leads to a more elegant theory, because the overall machinery needed is reduced. However, this elegance is obviously bought at the cost of a significant loss in empirical adequacy. And if theories should help us to understand reality, it seems that we have to value empirical adequacy higher than theory-internal elegance.

Further reading

For different models of lexical phonology concerning English the reader should consult Kiparsky (1982), (1985), Strauss (1982), Halle and Mohanan (1985), Mohanan (1986), Kaisse and Shaw (1985), and Giegerich (1999). Critical treatments of lexical phonology abound, particularly useful are perhaps Aronoff and Sridhar (1987), Fabb (1988), and Booij (1994). For the role of selectional restrictions see Plag (1999), (2002). Detailed justification for complexity-based ordering can be found in Hay (2000, 2001, 2002), while Hay / Plag (2002) investigates the interaction of processing factors and grammatical restrictions in constraining suffix combinations.

For approaches to word syntax, see Selkirk (1982), Williams (1981a) and (1981b), Di Sciullo and Williams (1987), and Lieber (1992). Aronoff (1976) is seminal for the development of a word-based view on derivational morphology. The most

radical proponent of 'a-morphous morphology' is Anderson (1992) with his monograph of that title, a detailed critique of which can be found in Carstairs-McCarthy (1993). McQueen and Cutler (1998) and Stemberger (1998) are state-of-the-art articles on the psycholinguistic aspects of morphology, dealing with morphology in word recognition and word production, respectively.

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