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NOT FINAL



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This resource is merely a collection of knowledge. The goal of this resource never was to serve as a standalone guide, which is why examples of execution of mentioned rules are rarely given. This resource does not endorse it being utilized for prescriptivist agendas; while there are ways in which language *might* be used that are deemed correcter, as language rules are observed and not instituted, there is no correct way to use a language, only requirements to do so in a certain way which are deemed appropriate in any given circumstance.

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Phonetics

Section layout:

- A. Basics
- B. Phonemes
- C. Flow
- D. Accents

Any **language** has **geographic** and **social variation**. An **accent** is the *manner* in which the **sounds** are pronounced by the speaker, and a **dialect** is the *vocabulary* utilised in their *speech*.

The broadest **accents**, **basilects**, are associated with the working class and have a high **variety** between them **geographically**; higher on the social stratum are **mesolects**, which have fewer differences **geographically**; **acrolects** being the **accent** of well-educated people, vary *insignificantly*.

The *study of sound in human speech* is **phonetics**. There are **26 letters** in the **English alphabet**, **21** of them being **consonants** and **5** being **vowels**.

a b c d e f g h i j k l m n o p q r s t u v w x y z

Consequently, there are **24 consonant** and **20 vowel phonemes** (sounds)*.

The **phonemes** are produced by the **speech mechanism**, an overlaid function over its real uses. The **speech mechanism** is split into *three* parts: the **respiratory system** (chest), the **phonotary system** (throat), and the **articulatory system** (head).

The **respiratory system** has two steps in its cycle - **inhaling** and **exhaling**. We speak when the air stream is **regressive**, opposed to **ingressive****.

The **phonotary system** consists of the trachea, at the top of which is the **larynx** (the *vocal box*), the engine of the system. The **larynx** hosts the **vocal folds**, the vibration of which produces a *buzz*.

voice: **vocal folds** together vibrating, **arytenoids** together;

voiceless: **VF** wide open, **A** apart;

glottal stop: **VF** together, no vibration, **A** together;

creak: **VF** together with a gap at the front, **A** together

whisper: **VF** together, **A** apart;

breathy voice: **VF** together, vibrating, **A** apart;

The produced *buzz* has an **amplitude** (volume) and a **frequency** (pitch).

The **articulatory system** consists of *three* cavities: the **pharyngeal** (upper-throat), the **oral** (mouth), and the **nasal** (nose). The larger the oral cavity, the greater the resonance, and the deeper the voice will appear.

Our *organs of speech* are **lips**, **teeth**, **tongue**, **hard palate**, and **soft palate**.

Consonants are described by **place of articulation**, **manner**, and **energy**.

bilabial	lips ;	plosive	obstruction and release of air
labio-dental	bottom lips	fricative	in a small gap
	and top teeth ;	affricate	plosive + fricative changing fast
dental	teeth ;	nasal	air passes through nasal cavity
alveolar	alveolar ridge ;	approximant	partial obstruction of mouth
palatal	hard palate ;		
velar	velum ;	fortis	sounds with greater power
glottal	glottis .	lenis	sounds with lesser power

Vowels are described by **height**, **backness**, and **roundness**:

height refers to how **high** or **low** the **tongue** is in the **mouth** when producing a **vowel**;

backness focuses on the **horizontal** movement of the **tongue**;

roundness refers to whether the **lips** are **rounded** or **not**.

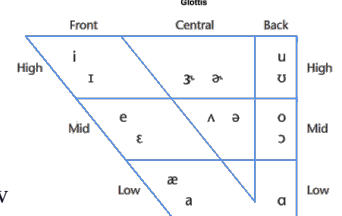
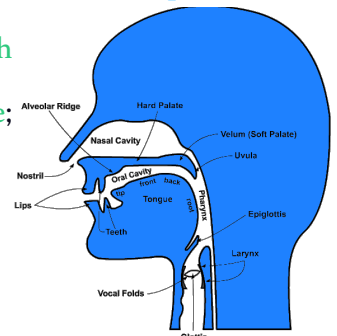
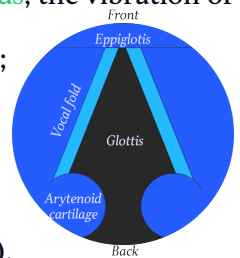
The 44 sounds are:

Vowels

ɪ kit e dress æ trap ɒ lot ʊ foot ʌ strut ə bonus
 i: fleece e: square ɑ: palm ɔ: thought u: goose ɜ: nurse
 eɪ face aɪ price ɔɪ choice ɔɪ goat aʊ mouth ɪə near ʊə cure

Consonants

fortis	lenis	fortis	lenis
p pip	b babe	f fluff	v verve
t taught	d dead	θ thirtieth	ð they
k kick	g gig	s socks	z zoos
ʃ church	dʒ judge	ʃ shortish	ʒ measure
h hay	m maim	n nine	ŋ sinking
l level	r rarest	w witch	j yellow



*In NRP; see 1D

**The French oui is ingressive

Consonants are usually referred to by brief descriptive labels stating their energy, place of articulation, and manner of articulation.

Consonants

Consonant	Energy	Place	Manner
p t k	fortis	bilabial alveolar velar	plosive
b d g	lenis	bilabial alveolar velar	plosive
tʃ dʒ	fortis lenis	palato-alveolar	affricate
f θ s ʃ h	fortis	labio-dental dental alveolar palato-alveolar glottal	fricative
v ð z ʒ	lenis	labio-dental dental alveolar palato-alveolar	fricative
w r j	-	labial-velar post-alveolar palatal	approximant
l	-	alveolar	lateral
m n ŋ	-	bilabial alveolar velar	nasal

Fortis consonants are **voiceless**, and unlike **lenis** counterparts, cannot be *maintained*. **Pre-fortis clipping** is the **effect** of **vowels** shortening before **fortis** consonants, having full length otherwise (wheat, we, weed).

Besides **main articulation**, there also may occur **secondary articulation**, for certain **sounds** may experience certain types of **modification**.

Secondary articulation

Modification	Description	Symbol	Example
Palatisation	Addition of front tongue raising to the hard palate	ʲ after	tune /tʲju:n/
Velarisation	Addition of back tongue raising to velum	~ through	still /stiɪ/
Labialisation	Addition of lip-rounding	ʷ after	talk /tʷɔ:lk/
Glottalisation	Addition of glottal stop	ʔ before	stopwatch /'stɔ:pwaʔtʃ/
Nasalisation	Addition of nasality	̃ above	morning /'mɔ:nɪŋ/

A **syllable** is a unit of **pronunciation**, consisting of a **syllable nucleus**, normally a **vowel**, which has or lacks an **onset** and a **coda**.

strands /strændz/ str æ ndz

The syllable **onset** can consist of up to 3 **consonants** (*strands*) and the **coda** can consist of up to 4 **consonants** (*glimpsed*). Note that a **syllable** that ends in one or more **consonants** is considered a **closed syllable** (*sawn*), whilst one ending in a **vowel** is **open** (*saw*).

A sequence of **consonants** is called a **consonant cluster**. **Words** consisting of one **syllable** are **monosyllabic**, **words** consisting of *two or more* are **polysyllabic**.

Vowels cannot be described in the same way as **consonants**. As their **articulation** is never *obfuscated*, they are all **approximants**. Nor can **voicing** or **energy** help the situation.

Vowels can be distinguished by:

◇ **Tongue shape**, at which point the **tongue arch** bends the **highest position** (**Front**, **Center**, and **Back** (position); **Open**, **Middle**, and **Close** (height));

◇ **Lip shape**, whether they are **rounded** or not;

◇ **Type**:

checked cannot occur in word-final open syllables and are shorter than free vowels;

steady state longer in open syllables;

diphthongs gliding vowels, tongue moves to [fronting, centring, backing].

Vowels

Vowel	Height/Backness	Roundness	Type
e	F/M	not rounded	checked
æ	F/C	not rounded	checked
ɪ	FC/CM	not rounded	checked
ə	C/M	not rounded	checked
ʌ	C/CM	not rounded	checked
ɒ	B/C	rounded	checked
o	BC/CM	rounded	checked
i:	F/O	not rounded	steady state
e:	F/CM	not rounded	steady state
ɜ:	C/MC	not rounded	steady state
ɑ:	C/C	not rounded	steady state
u:	BC/O	rounded	steady state
ɔ:	B/M	rounded	steady state
ɪə	F/O => C/CM	not rounded	centring
eɪ	F/M => FC/OM	not rounded	fronting
ʊə	B/C => C/CM	not rounded	centring
aɪ	C/C => FC/OM	not rounded	fronting
ɔɪ	B/MC => FC/OM	not rounded	backing
aʊ	FC/C => BC/OM	rounded	backing
əʊ	C/OM => BC/OM	rounded	backing

Phonemes have the distinction of **sonority** - other things being equal, have *more* carrying power. The main difference between **vowels** and **consonants** lies within **sonority**.

Sonority

Vowels		Most sonorous
Nasals Lateral approximant Central approximant	Sonorants	
Voiced fricatives Voiceless fricatives Voiced plosives Voiceless plosives	Obstruents	
		Least sonorous

An **allophone** is any various **phonetic** realisation of a **phoneme**, which does not contrive a change in meaning. [l] can be clear [l], dark [ɫ], and voiceless [l̥].

Lesley told Paul to clean the children's playroom.

The occurrence of a **phoneme** is **predictable**, as clear [l] occurs before **vowels**, dark (**velarised**) [ɫ] before a **consonant** or a **pause**, and voiceless (**fricative**) [l̥] occurs initially in a **stressed syllable** before /p/ or /k/. Such a case is called **complementary distribution**.

Nevertheless, not all **allophones** of **phonemes** can be accounted for this way. In various parts of **Britain**, the letter [t] can be pronounced as **alveolar** [t] or a **glottal stop** [ʔ]. In such cases, the **allophones** are said to be in **free variation**.

All languages simplify complicated citation forms into modified connected speech forms.

- <c>: /k/ before a, o, u; in <ck>;
/s/ before e, i, y;
<ch>: /tʃ/ <tch>; chicken, peach, cheek, achieve;
/ʃ/ recent French loans: chef, champagne...;
/k/ scientific/medical/derived words (from Greek);
<g>: /g/ <gue>, <gu>, <ng>, <gh>;
/dʒ/ before e, i, y;
<s>: /s/ mis-, dis-, longer words in -sy; <ss>; <sch>;
/z/ de-/pre-/re- + s, shorter words in -sy;
<th>: /θ/ initial pos., median in learned words, regularly when word-final; proper Th names;
/ð/ final -the; in most function words: tha-, the-, thy-, tho-; medial in everyday words;
Silent

g	initial and final <gn>, final <gm>;
h	<ch>; in <gh>; medial <ph>; initial <rh>; initial <wh>; heir, honest, honour, hour; medial <h> after ex-/intervocallic
k	initial <kn>
l	al /ɑ:/ or /ɔ:/; ol /əʊ/; ould /ʊd/
n	final <mn>
p	initial <pn>, <ps>; coup, corps, cupboard, raspberry, receipt
r	before vowels in rhotic accents
t	-stle, -sten; Christmas, soften, often; recent French loans;
w	initial <wr>; initial <wh>; answer, sword, two; Greenwich...

Phonetic conditioning is the effect of phonemes being affected by adjacent segments. There are 3 known types of phonetic conditioning: allophonic variation, assimilation, and ellision.

Assimilation is the process under which one phoneme gets replaced by a second under the influence of a third. Assimilation can be leading (directed forwards), lagging (direct backwards), or reciprocal (directed both ways) by direction; by place (of articulation), by energy, or by manner by types of influence.

In leading assimilation a subsequent affects the precedent.
white pepper /waɪt 'pepə/ => /waɪp 'pepə/

In lagging assimilation a precedent affects the subsequent.
on the house /ɒn ðə 'haʊs/ => /ɒn nə 'haʊs/

In reciprocal assimilation the precedent and the subsequent affect each other.

raise your glass /reɪz jɔː glɑːs/ => /reɪz jɔː glɑːs/

Assimilations by place (change) of articulation occur when, for instance, final alveolars in ideal forms, then they're often substituted by bilabials, velars, or palato-alveolars.

woodpecker /'wʊdpekə/ => /'wʊbpekə/

Assimilations of energy may reduce the fortis/lenis contrast.

newspaper /'njuːzpeɪpə/ => /'njuːspeɪpə/

Assimilations of manner involve a change in the manner of articulation.

join the army /dʒɔɪn ði 'ɑːmi/ => /dʒɔɪn ni 'ɑːmi/

Ellision is the process of eliding (removing) a phoneme.

tasteless /'teɪstləs/ => /'teɪsləs/

Lialision is the process converse to ellision.

sooner /'suːnə/ | sooner or later /suːnə ɔː 'leɪtə/

Stress in English has 4 indicators: intensity, pitch variation, vowel quality, and vowel duration.

- ◇ Intensity is the amount of breath effort and muscular energy; greater intensity is perceived as loudness;
 - ◇ Pitch is the main factor associated with stress; higher pitch is associated with stronger stress;
 - ◇ Vowel quality depends on whether the vowel is central (the height and backness are in the middle) or peripheral.
 - ◇ In stressed syllables, vowels have greater duration.
- Primary stress is indicated by [ˈ] is the strongest stress in the word; after primary comes secondary stress, denoted by [ˌ]:
categorical /k.ætə'gɒrɪkəl/, cauliflower /'kɒliˌflaʊə/.

2/3 syllables: 1st syllable stressed

4+ syllables: antepenultimate is stressed

prefixes: stress falls on the syllable after the prefix

ending stress: -ade (N), -ain (V), -ee (N), -eer/-esque (N/Adj), -esce (V), -ess (V), -ette (N), -ique (N/Adj), -oon, -self/-selves.

pre-ending: -ative, -itive, -cient, -ciency, -eous, -ety, -ian, -ial, -ic, -ical, -ident, -inal, -ion, -ital, -itous, -itude, -ity, -ive, -ual, -ular, -uous, -wards

compounds: written as one words stress falls on initial
written hyphenated stress falls on either*

Sentence stress is typically placed on the words which convey the most information.

I've 'heard that 'Jack and 'Jane 'spent their 'holidays in Ja'maica.

F F C F C F C C F C F C**

Two sets of function words (interrogative and demonstrative pronouns) frequently receive stress.

Function words and prepositions receive stress when portraying (and implying for prepositions) a contrast.

The faster the speech, the less stress a sentence will have.

Rythm is based on sentence stress. Stressed syllables tend to occur at roughly similar intervals. That is due to unstressed syllables becoming compressed/expanded.

'Jimmy's 'bought a 'house near 'Glasgow.

Rythm is the basis of poetry and rhyme.

Mary had a little lamb - Its feet were white as snow.

And everywhere that Mary went, The lamb was sure to go.

Pitch refers to human perception, it can be 'high' or 'low', 'rising' (↗), 'falling' (↘), or keeping 'level' (→). The variation of pitch is natural in human voices. The variation in speech is called intonation.

He insisted on cooking an omelette.

— / ————— \ ———— \ ————

The nucleus is the syllable stressed the most in a sentence. The location of the nucleus tells us the focus of a sentence.

Sophie adored her gorgeous new motorbike.

Attitudes can also be interpreted from the intonation.

fall-rise: doubt, correction, reservation, appealing.

rise-fall: impressed, arrogant, confident, self-satisfied.

Intonation has grammatical function, it can distinguish statements and questions.

Lastly, the discourse function lies within the rise or fall of tones. Falling tones suggest finality, unloading of information.

Rising tones suggest non-finality, anticipation of information.

Variation can be **systemic**, **distributional**, **lexical**, and **realisational**. **Systemic** variation raises an occurrence in which one **accent** might have more or fewer **phonemes** compared to another. **Distributional** variation accounts for cases where two **accents** may have the same system but the **environments** in which a particular **phoneme** may occur are different. **Lexical** variation, where the **phoneme** chosen for any set of words is different in one **accent** compared to another. **Realisational** variation is such that does not account for any instance of the above.

General American

Consonants of **GA** are comparable to **RP** and can be represented with the same **phonetic symbols**; nevertheless, there are some differences:

- ◇ **GA** is **rhotic**; /r/ often functions as a **syllabic consonant**.
- ◇ In all American accents, /t/ is always **voiced**.
- ◇ A small minority uses /m/ for words spelt with **wh-**.

whale /'meɪl/ wail /weɪl/

- ◇ Most Americans have **yod-dropping** following **dental** and **alveolar consonants** /ə t d s z n l/.
- ◇ Some Americans have a **dark** /ɪ/ in all contexts.

Vowels of **GA** differ a lot more than **consonants** to **RP**. For the most part the same **symbols** can be employed:

- ◇ Since **GA** is **rhotic**, there are differences in vowels spelt with /r/, where in **GA** the counterparts of **RP** take an /r/.

ɪ kit e dress æ trap ɒ lot ʊ foot ʌ strut ə bonus æ bath i happy

i fleece ɑ palm ɔ thought u goose

eɪ face oo goat aɪ price ɔɪ choice ɔʊ mouth

ɪr near er square ɑr start ɔr north ɔr force ʊr cure ɜr nurse ər letter

- ◇ The **GOAT** vowel is typically more **back** and **rounded**;
- ◇ The **TRAP** vowel is often **closer** and **lengthened**;
- ◇ In **GA** many **foreign** names and loan words are spelt with /ɑ/ rather than /æ/;
- ◇ Before /r/, many Americans make no difference between 'merry', 'marry', and 'Mary', pronouncing all as /'meri/;
- ◇ The **STRUT** vowel is generally **closer** to bonus;
- ◇ **GA** has no **LOT** vowel, instead borrowing from palm;
- ◇ Many younger Americans have no distinction between **PALM** and **THOUGHT**, so cot and caught sound the same;
- ◇ Many words ending in **-ile** have /ə/ or /ɪ/ rather than /aɪ/;
- ◇ Many of the older Americans still retain the **force-north** contrast.

In **GA**, there are some **significant** differences in the allocation of **stress** and **related** features compared to **RP**.*

- ◇ Words borrowed from French often have **final-syllable stress**, contrary to **RP**, where the first **syllable** is **stressed**.
- ◇ Longer words ending in **-ary**, **-ery**, or **-ory** take a **secondary stress** on those endings, and the **vowel** is neither **elided** nor reduced to /ə/.

Differences in **setting**, **intonation**, and **rhythm**:

- ◇ One of the most noticeable differences in **GA** is that **vowels** are influenced by **r-colouring**, affecting adjacent **consonants** as well as **vowels**.
- ◇ **GA** **intonation** is similar **RP** **intonation** but for one difference: there are no rapid changes in **pitch** in **GA**, making the speech sounds **monotonous**.
- ◇ **Rhythmically**, **RP** is much more rapid in its delivery than **GA**, appearing as 'clipped' to Americans.

Accents have different attitudes towards them. **Salience** is the occurrence of **picking out** **features** outsiders might notice, know and remark upon. Certain **salient** features may suffer **stigmatisation**. A **stigmatised** accent characteristic is one that has a low social status and a subject of social disapproval. Such disapproval can range from corrections to being of humour or ridicule. Some of such **features** are:

- ◇ An **uvular** [R] of traditional **Geordie**;
- ◇ The 'lilting' **intonation** of **Welsh English**;
- ◇ **Rhoticism** in the English of **West Country**;
- ◇ Fronted **vowel** [a:] in **Australian English** **PALM**.

World accents

UK: **Cockney** (London), **West Country** (Bristol), **Midlands** (Birmingham), **North** (Lancashire), **Geordie** (Newcastle), **Scottish** (Edinburgh), **Irish Republic** (Dublin), **Nothern Ireland** (Belfast), **South Wales** (Glamorgan, Carmarthenshire), **Scouse** (Liverpool)*

World: **Southern USA** (Texas), **Kentucky**, **New York**, **Canadian**, **Australian**, **New Zealand**, **South African**, **Indian English**, **Singapore**, **Caribbean** (West Indian), **West African** (Sierra Leone).

Accents also have changed overtime:

Old English, Battle of Maldon, 10th century

Hige sceal þē heardra, heorte þē cēnre,
mōd sceal þē mære þē ūre mægen lýtlað.

Middle English, Geoffrey Chaucer, 14th century

Whan that Aprille with hise shoures soote
The droghte of March hath perced to the roote

Elizabethan English, William Shakespeare, 16th century

Friends, Romans, Countrymen, lend me your ears:
I come to bury Caesar, not to praise him:

18th-century English, Alexander Pope, 18th century

True ease in writing comes from art, not chance,
As those move easiest who have learnt to dance.

Modern English, Paul and Bernadette Evans, Sept 2002

She's barely twelve, and Hayley Howells
Has virtually abandoned vowels.

American	British	American	British
/ˈædres/	/əˈdres/	/ˈklɜrk/	/kla:k/
/ˈfɪmˈpænzɪ/	/ˈfɪmpænˈzi:/	/ˈdɪpou/	/ˈdepəʊ/
/ˈsɪɡəret/	/sɪɡəˈret/	/ˈdasl/	/ˈdəʊsaɪl/
/dɪˈteɪl/	/ˈdɪːteɪl/	/ˈɪðər/	/ˈaɪðə/
/ˈɪŋkwəri/	/ɪŋˈkwəri/	/ˈepək/	/ˈiːpɒk/
/ˈlæbrətəri/	/ləˈbrɒrəri/	/ˈmʌltai/	/ˈmʌlti/
/ˈmʌstæʃ/	/məˈstaːʃ/	/ˈniðər/	/ˈnaɪðə/
		/ˈliʒər/	/ˈleʒə/
/ˈtˈreɪs/	/ˈtˈreɪz/	/ˈlevər/	/ˈliːvə/
/ˈfɪɡjər/	/ˈfɪɡə/	/ˈprases/	/ˈprəʊses/
/zɜb/	/hɜːb/	/ˈpragres/	/ˈprəʊgres/
/pəˈrɪzɪn/	/pəˈrɪzɪən/	/ˈrekərd/	/ˈrekəːd/
/ˈpumə/	/ˈpjuːmə/	/ˈsemaɪ/	/ˈsemi/
/ˈskedʒul/	/ˈfedʒuːl/	/ˈfoʊn/	/ˈfɒn/
/səɡˈdʒest/	/səˈdʒest/	/saɪməlˈteɪniəs/	/sɪməlˈteɪniəs/
		/təˈmeɪtəʊ/	təˈmatəʊ//
/ˈæntaɪ/	/ˈænti/	/ˈveɪz/	/ˈvɑːz/
/et/	/et/	/ˈvaɪtəɪmɪn/	/ˈvɪtəɪmɪn/
/ˈbɜrou/	/ˈbʌrə/	/ˈwʌt/	/ˈwɒt/
/ˈθɜrou/	/ˈθʌrə/	/ˈzi/	/ˈzed/

*For examples on accents, visit routledge textbooks.com/textbooks/9781138591509/resources.php

Morphology

Section layout:

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A **noun** is a word used to identify a **class of people, places, things**, or to name a particular one of these. **Nouns** are broken down into **five** groups:

- ◇ **Abstract** nouns picture something *immaterial* and *abstract*: art, belief, rest
- ◇ **Concrete** nouns portray *material* and *in-abstract* objects: artist, believer, chair
- ◇ **Proper** nouns denote a *particular person, place, or thing*: Arthur, Belgrade
- ◇ **Collective** are nouns *appearing singular* but *signifying a group*: jury, herd
- ◇ **Common** nouns render *classes of objects* and commonly take **determiners**: man, city, horse, music

Concrete nouns have the quality of **gender**, some are separated as:

Masculine			Feminine			Neutral		
he, men and boys			she, women and girls, objects regarded with affection and respect			it/they, things, babies, epicenity		
actor	actress	actor	groom	bride	N/A	boy	girl	kid
duke	duchess	N/A	emperor	empress	N/A	heir	heiress	heir
hero	heroine	N/A	host	hostess	host	husband	wife	spouse
king	queen	N/A	man	woman	person	master	mistress	N/A
son	daughter	child	uncle	aunt	N/A	waiter	waitress	server
widower	widow	N/A	poet	poetess	poet	lord	lady	N/A

Singular nouns refer to only one **object**, whereas **plural** refer to more than one. The **plural** form is constructed via:

- ◇ **-s** to most nouns; article - articles, book - books, car - cars.
- ◇ **-es** to nouns ending in **-s, -ss, -ch, -sh, -x, -z**: bus - buses, dish - dishes, box - boxes
- ◇ **-ies** replacing **-y** in **-(consonant+y)**: city - cities, baby - babies, story - stories
- ◇ **-es** in nouns ending in **-(consonant+o)**: hero - heroes, echo - echoes
- ◇ **-s** to nouns ending in **-(vowel+y/o)**: day - days, key - keys, zoo - zoos
- ◇ **-ves** to some nouns ending in **-f(e)**: life - lives, knife - knives, leaf - leaves **but** belief - beliefs, chief - chiefs, cliff - cliffs, hoof - hoofs, roof - roofs, safe, giraffe
- ◇ **-s/-es** to **Compound** nouns: playgroup - playgroups, airline - airlines

Some nouns are irregular in forming their plurals:

Words borrowed from Greek and Latin become plural via their respective suffixes:

alumnus	alumni	fungus	fungi	tarsus	tarsi	alga	algae
alumna	alumnae	antenna	antennae	coxa	coxae	N/A	exuviae
larva	larvae	agendum	agenda	bacterium	bacteria	datum	data
medium	media	corpus	corpora	axis	axes	navis	naves
species	species	basis	bases	terminus	terminia	criterion	criteria
stimulus	stimuli	elytron	elytra	stigma	stigmata	genus	genera

Irregular nouns that came down from ancient English:

man	men	woman	women	foot	feet	tooth	teeth
goose	geese	mouse	mice	ox	oxen	child	children
sheep	sheep	deer	deer	fish	fish	trout	trout
-craft	-craft	salmon	salmon	means	means	species	species

Mass (uncountable) nouns lack a plural in ordinary usage and are not used with **indefinite articles**. Most common **uncountable nouns** are:

fluids: alcohol, blood, coffee, honey, juice, jam, milk, oil, petrol, soup, tea, water...

solids: bread, butter, china, chocolate, coal, fish, food, fruit, glass, ice, iron, meat...

gases: air, carbon, hydrogen, oxygen, pollution, smoke, smog, steam...

particles: corn, dust, flour, hair, pepper, rice, salt, sand, sugar...

subjects: Chemistry, Economics, History, Literature, Mathematics...

languages: Japanese, English, French, German, Greek, Russian...

games: baseball, billiards, chess, football, gold, rugby...

diseases: flu, measles, mumps...

phenomena: darkness, fog, gravity, hail, heat, humidity, lightning, rain...

collective: baggage, crockery, cutlery, furniture, jewellery...

The **possessive case** shows the relationship of a noun to another subject:

<singular> + 's*

<plural> + ' BUT <plural not ending in s> + 's

*some nouns don't have a singular form: garments, tools, instruments...

**using <singular ending in s> + ' (e.g. Kris') is allowed, albeit not advised.

An **article** is a determiner* which comes before a **noun** to specify whether it is *general* or *specific*.

There are two categories of **articles**: **indefinite** (a/an) and **definite** (the). **Indefinite** articles are used with **countable nouns**. **Definite** articles are used with **unique nouns**, **singular** or **plural**, **countable** or **uncountable**, to talk about a *specific object* or when that object is mentioned for the *second time*.

Indefinite

- ◇ **A** is used if the following sound is a **consonant*** (a union), **an** is used if the following sound is a **vowel** (an hour).
- ◇ **A/An** (+ **noun**) is used to mean **per/(one)**.
- ◇ **A/An** is put before an *unknown* to the speaker object (a Mr. Gatsby) or an object introduced for the *first time* (a dog).
- ◇ **A/An** may not be used before an **adjective** unless the **adjective** is followed by a **noun**.
- ◇ **A/An** can be used with **money**, **fractions**, **measurements**, **war**, **price**, **quantity**, **frequency**, **distance**(fuel/speed), **illnesses**.

Definite

The is used with:

- ◇ names of **cinemas**, **hotels**, **theatres**, **museums**, **newspapers/magazines**, **ships**, **organisations**, **galleries**;
- ◇ names of **rivers**, **seas**, **groups of islands/states**, **mountain ranges**, **deserts**, **oceans**, **canals**, **nouns** with 'of';
- ◇ names of **musical instruments** and **dances**;
- ◇ names of **families**, **nationalities** ending in **-sh**, **-ch**, **-ese**;
- ◇ **titles** BUT **The** is omitted before **proper name titles**;
- ◇ **adjectives** used as **plural nouns** and the **superlative degree** of **adjectives/adverbs**.
- ◇ the words: **station**, **shop**, **cinema**, **café**, **library**, **city**...
- ◇ the words: **morning**, **afternoon**, **evening**, **night** BUT those same words with prepositions **at/by**.
- ◇ words **only**, **last**, **first** used as **adjectives**.

The is not used with:

- ◇ **proper nouns**, names of **sports/games/activities/days/months/holidays/colours/drinks/languages** (BUT **The** Latin language);
- ◇ names of **countries**, **cities**, **streets**, **squares**, **bridges**, **parks**, **stations**, **individual islands/mountains**, **lakes**, **continents**;
- ◇ **possessive adjectives**, **two-word names** when the first word is a **proper noun**, names of **places** with their founder's name which end in **-s** or **-s'**;
- ◇ words **bed**, **church**, **college**, **court**, **hospital**, **prison**, **school**, **university** when referring to the *purpose of their existence*;
- ◇ **work** (as in *place of work*);
- ◇ words **home**, **father/mother** when talking about *our own home* or *parents*;
- ◇ **by + means of transport**;
- ◇ names of **illnesses**;

No article is used when the subject is a **plural countable noun** is *generic* or *non-specific*.

Most uncountable nouns can be made countable by adding a **particle**: a **piece** (i.e. of paper/cake/information/advice/furniture), **glass/bottle**, **jar**, **sheet**, **box**, **packet**, **slice/loaf**, **pot**, **cup**, **kilo/pound**, **tube**, **bar**, **bit/piece**, **cube**, **lump**, **bag**, **pair**, **game**, **item**, **tin**, **can**, **carton**, **block**, **flash**...

Quantifiers are words that are used with **nouns** to express the *quantity* of a given object.

'**Some**' is used with **plural** and **uncountable nouns**:

- a) in affirmative sentences to mean 'a number of';
- b) in offers; c) to mean 'certain ones' to **contrast**.

'**Any**': a) in **negative sentences & questions**;

b) in affirmative sentences with negative meaning, with **plural** and **countable nouns**. '**Any**' can also be used before **singular**, **plural**, or **uncountable nouns** in **affirmative sentences** to imply 'it doesn't matter'

'**No**' (meaning *not any*) to be more emphatic.

'(A) **lot(s) of**', '**loads of**', '**much**', '**a good deal of**' are used with **uncountable nouns** to denote a *large quantity*.

'(A) **lot(s) of**', '**loads of**', '**many**', '**a large number of**' are used with **countable nouns** to denote a *large quantity*.

'(A) **Few**' is used with **plural nouns** and '(a) **little**' with **uncountable nouns**. Both of them are used to *emphasize smallness*.

'**Whole**' is used with **singular countable nouns**.

'**All/Half**' is used with **uncountable** and **plural nouns**.

'**Both**' is used with **plural nouns**.

'**Either/Neither**' are used with **singular countable nouns**.

Most quantifiers are followed by either:

a) **of + the, his, my**, etc.

b) **of + pronoun** (us, them, these, etc.)

no => none of every => every one of

'**All**', '**half**', '**both**' aren't required to be followed by '**of**' unless they're followed by a **pronoun**.

Some **determiners** have **comparative degrees**:

few fewer fewest (**countable**) **little less the least** (**uncountable**)

Pronouns can take on the role of being a **determiner**.

Demonstrative pronouns '**that**', '**this**', '**these**', and '**those**' (referred towards as **demonstrative determiners/adjectives**) indicate relative positions to a **noun**.

Absolute possessive pronouns '**my**', '**your**', '**his**', '**hers**', '**its**', '**ours**', '**theirs**' are used to highlight ownership or possession.

Interrogative pronouns '**what**', '**where**', '**whose**', modify (**pro**) **nouns** in (**in**) **direct questions**.

Nominal adjectives, both **cardinal** (**one**, **two**, **three**) and **ordinal** (**first**, **second**, **third**) can function as **determiners**.

Cardinal numerals are used to indicate the **quantity** of **objects** and typically follow other **determiners**.

Ordinal numerals are used to specify the order of **nouns** in a series. Same as **cardinal**, they follow other **determiners**.

An **adjective** is a word describing an **attribute** of a **noun**. **Adjectives** express **qualities**, **physical** and **emotional** states, **origin**, **opinions**, and **frequency**. **Adjectives** are broken down into **simple**, **derived**, **compound**, **participle**, **proper**, **nominal**, **denominal**; **qualitative** and **relative** groups.

- ◇ **Simple** adjectives are the at-most basic type of **adjectives**, functioning to express **quality**: young, new, fresh;
- ◇ **Derived** adjectives are acquired via adding **suffixes** to **common nouns** and **verbs**: careful, woody, rainy;
- ◇ **Compound** adjectives are a combination of **two** or more **words** which perform the role of an **adjective**: well-known;
- ◇ **Participle** adjectives are identical to their **participle verbs** counterparts: blinding, confused;
- ◇ A **proper** adjective indicates towards **origin**; alike **proper nouns**, in a sentence it is capitalised: Indian, Shakespearean;
- ◇ **Nominal** (substantive) adjectives function exactly like **nouns** and are typically preceded by the **definite article** 'the': rich, poor, elderly;
- ◇ **Denominal** adjectives are formed from **nouns** with the addition of **suffixes** -ly, -ish, -esque: Kafkaesque, childish;
- ◇ **Qualitative** adjectives denote the properties of a substance directly: great, calm, gold, beautiful;
- ◇ **Relative** adjectives describe the properties of a substance through its relation to **material**, **place**, and **time**: wooden, Italian, ancient.

When there are **two or more adjectives** in a row, they follow the **order of adjectives**, which is **not** compulsory*:

Value - Size - Age - Shape - Colour

Origin - Material - Opinion - Temperature

*i.e. the adjective 'Big' generally comes before **Value adjectives**.

Adjectives have three **degrees of comparison**: the **positive** (absolute) degree, the **comparative** degree, and the **superlative** degree.

- ◇ Adjectives of a **positive** degree have no comparison.
- ◇ Adjectives of a **comparative** degree are used to compare (**pro**)**nouns**.
- ◇ Adjectives of a **superlative** degree are used to compare three or more (**pro**)**nouns**. The **definite article** 'the' is used before **superlative adjectives**.

Absolute adjectives do not have a degree of comparison:

middle dread immaculate pregnant supreme
left empty perfect round wooden
medical full perpendicular square unique

etc., however, a degree of comparison can be shown using 'almost/nearly'.

The **comparative** and **superlative** degrees are formed via:

- I. **Synthetic** [x + -er/-est] fine - finer - finest
- II. **Analytic** [more/most + x] difficult - more - the most
- III. **Suppletive** [irregular]:

Many/Much More Most Little Less Least
Old (O/E)lder (O/E)ldest Far F(a/u)rther F(a/u)rthest*
Bad Worse Worst Good/Well Better Best

*farther - referencing distance; further - +figurative

An equal degree of comparison can be implied with absolute adjectives and conjunctions **as...as**, **not as/so**, **...as** in **negative sentences**.

(So/Very) Much, far, a good deal, a lot, lots, even, slightly, a little, a bit, no are used to qualify **comparative** adjectives.

Just, almost, nearly, nowhere near, nothing like are used to qualify comparative adjectives with **as ... as**.

'By far', 'easily', 'almost', 'nearly', 'practically' are used to qualify **superlative** adjectives.

Gradual change can be portrayed by **repeating** a **comparative**.

Comparative highlight mutual change of connected things. **Adjectives** come after (**link**) **verbs** if the verb describes the subject/object.

Intensifying (i.e. **emphasising**) adjectives mainly precede **nouns**.

Adjectives 'afloat', 'afraid', 'alight', 'alike', 'alone', etc. mainly follow **link verbs**.

Complex adjective phrases usually come after **nouns**, most often in **relative clauses**.

Two or more **adjectives** modifying the same **noun** are called **coordinate** and are separated either by the **conjunction** **and** or a comma.

A **numeral** adjective conveys a **number** or **quantity**. **Numeral** adjectives are divided into **cardinal** and **ordinal**.

Cardinal numerals are used in counting and answer the question 'how many?'. All **cardinal** numbers can become substantiated and turn into **nouns**.

Ordinal numerals denote order or position and answer the question 'which?'. Most **ordinal** numbers are formed via **cardinal** + **th** BUT **first**, **second**, **third**. **Ordinal** numbers which modify **nouns** are typically preceded with the **definite article** 'the'. The **indefinite article** may be used with a change in meaning to 'an additional'.

Frequency numerals (once, twice, thrice, quadrice) describe how many times the **object** had experienced a particular action.

Fractional numbers (two thirds, seven fifths) have the numerator as a **cardinal** number and the denominator as a **plural ordinal**. **Decimal** numbers are fully **cardinal** (1.32 - one point three two)

In spoken form, 0 can be: 'nought' (in mathematics), 'zero' (in science), 'oh' (in telephones), 'nil/nothing' (in sports).

When a **phrase** functions as an **adjective** preceding a **noun**, forming a **phrasal adjective**, it is common to **hyphenate** the **adjectives**:

burning hot

burning-hot soup

A **pronoun** is a shorthand referral to a **noun**, present to avoid repetition of the same word multiple times. **Pronouns** break down into **personal**, **demonstrative**, **interrogative**, **relative**, **indefinite**, **reciprocal**, and **expletive**. **Pronouns**, similarly to **nouns**, typically serve as a **subject** or an **object** (both **direct** and **indirect**) within the sentence. The **antecedent** of a **pronoun** is the **noun** it calls back to.

As **they** debated the premise, **the council** became increasingly animated.

The **antecedent** and the **pronoun** must be **conjugated** in **quantity**, **person** and **gender** (i.e. match up). If there are two or more **antecedents** matching the same criteria, it is important that it is unambiguous to derive the **proper antecedent**.

After both the interview and test were written, **it** the test was checked for incomplete answers.

The difference between **determiners** and **pronouns** is in that **determiners** do not serve as **subjects** or **objects**, only modifying a **noun**.

Personal pronouns refer to **objects**; their **antecedent** being disregarded when the reference is self-evident (e.g. "I").

Personal pronouns can change their form based on:

- ◇ **person** (1st, 2nd, 3rd);
- ◇ **number** (singular or plural);
- ◇ **gender** (masculine, feminine, neuter, or epicene);
- ◇ **case** (subject, object, possessive, reflexive (intensive)).

Pers	Number	Gender	Subject	Object	Possessive	Reflexive
1st	Singular		I	me	mine	myself
	Plural		we	us	ours	ourselves
2nd	Singular		you		yours	yourself
	Plural					yourselves
3rd	Singular	Masculine	he	him	his	himself
	Singular	Feminine	she	her	hers	herself
	Singular	Neuter/ inanimate	it		its	itself
	Singular	Epicene				themselves
	Plural		they	them	theirs	themselves
	Impersonal		one		—	oneself

* Possessive pronouns have conjoint and absolute forms.

Conjoint	my	your	his	her	its	our	their
Absolute	mine	yours	his	hers	its	ours	theirs

The **conjoint** form is *always* followed by a **noun**, whereas the **absolute** can do *sans*.

◇ In formal English, if a **pronoun** is a **subject** or **predicate** it is always in the **nominative (subject)** case. In informal, colloquial style the **objective** case of the **personal** pronoun has become standard. The **objective** case is used after such **prepositions** as **between**, **up**, **but**, **except**, **without**. If the **pronouns** follows **than** or **as**, it is always used in the **nominative** case if a **verb** is present, however, in the absence of a **verb** the **objective** case is the standard.

Demonstrative pronouns (**this** - **these**, **that** - **those**) are indicating to something previously mentioned in the conversation.

◇ 'This/These' identify something **near** to the speaker;

◇ 'That/Those' identify something **farther** from the speaker.

Interrogative (**what**, **where**, **when**, **who**, **which**, **why**, and **how**) pronouns are used to introduce **questions**.

'What' is used with a **specific** thing or **object**. 'Where' inquires to **position** and **place**. 'When' brings about **time**, **occasion**, or a **specific moment**. 'Who' asks for a **person**. 'Why' demands a **reason** or **explanation**. 'How' puts on **way**, **manner**, or **form**.

Relative pronouns are used to introduce a **relative clause**. All **interrogative** pronouns are **relative** pronouns plus alternative forms of 'who' (**whom**, **whose**). **Relative** pronouns may be omitted if the speaker *chooses* to.

Indefinite pronouns refer to **some(one/thing)** in general, without specifying the receiver.

Indefinite	-one	-body	-thing	-where
every-	Everyone	Everybody	Everything	Everywhere
any-	Anyone	Anybody	Anything	Anywhere
some-	Someone	Somebody	Something	Somewhere
no-	No one	Nobody	Nothing	Nowhere

every- indicates *all* of something or a group;

any- indicates a *wide* or *infinite* range of possibilities;

some- indicates *indefinite* number, amount, or quality;

no- indicates *absence*.

-one and **-body** refer to *people*;

-thing refers to *things* (*surprisingly*);

-where (*rarely -place*) refers to *places*.

Overall, **indefinite** pronouns are: **additive** (*another*), **degree** (*few, fewer, less, little, many, more, most, much*), **disjunctive** (*either, neither*), **distributive** (*each, every-*), **existential** (*any, some-*), **negative** (*no-*), **positive paucal** (*a few, a little, several*), **sufficiency** (*enough*), **universal** (*all, any, both*). The **impersonal** pronoun **one** can be regarded as **indefinite** and even has **plural** and **possessive** forms: **ones**, **one's**.

Indefinite pronouns **much** and **little** modify **uncountable nouns**, whereas **many** and **few** modify **countable nouns**.

Reciprocal pronouns (**each other**, **one another**) indicate a reciprocal relationship, i.e. of two members executing a mutual action towards *each other*.

Expletive pronouns (typically 'it' and 'there') are **pronouns** which do not add anything in terms of meaning, but are required by **syntactic** rules.

Verbs show **action**, **occurrence**, or **state of being**. Overall, verbs are broken down into two major groups: **finite verbs** - **main** (*principle*), **modal**, **link**, **auxiliary** - and **non-finite** - **infinitive**, **gerund**, **participle**. The difference between **finite** and **non-finite verbs** is that **finite verbs** act as **verbs** and are the **predicate** of the sentence, whilst **non-finite verbs** can function as **nouns**, **adjectives**, or **adverbs**. **Finite verbs** can be conjugated by **person**, **number**, **tense**, **aspect**, **voice**, and **mood**. **Non-finite** can't be conjugated by **person**, **number**, or **mood**. Venturing into the **main** verb...

Verbs and **subjects** must conjugate in **number**: if the **subject** is **singular**, then the **verb** is **singular** as well. The same is true for **plurality**; however:

- ◇ If two separate **subjects** are connected via '**and**', or two separate **plural subjects** are connected via '**or**', the **verb** is **plural**;
- ◇ If two **subjects** relating to a single entity are connected via '**and**', or if two separate **singular subjects** are connected via '**or**', the verb is **singular**;
- ◇ **Indefinite pronouns** made up of **two- -parts** are always **singular**. Indefinite pronouns '**many**', '**few**', '**several**', '**both**', '**others**' are always **plural**. Others can be either;
- ◇ **Collective nouns** in **UK English** take a **singular verb**, whereas in **US English** take a **plural verb**;
- ◇ **Uncountable nouns** take a **singular verb**;
- ◇ **Acronyms** generally take a **singular verb**, unless they abbreviate something **plural**.

Modern English has **3 tenses** (**present**, **past**, and **future**), with each **tense** having **4 aspects** (**simple**, **continuous** [*progressive*], **perfect simple**, **perfect continuous** [*progressive*])

*italics show redundancy

T	Simple	Continuous	Perfect	Perfect Cont
Present	 V, Vs - don't, doesn't	 am, is, are + Ving - am not, isn't, aren't	 have, has + V3 - haven't, hasn't	 have, has + been + V3
Past	 V2, Ved - didn't	 was, were + Ving - wasn't, weren't	 had + V3 - hadn't	 had + been + Ving
Future	 will + V - won't	 will be + Ving	 will have + V3	 will have + been + V3

Each **tense** is utilised for certain purposes:

- ◇ **Present simple** expresses **permanency**, **routines**, **facts**, **schedules**, and **frequency**.
- ◇ **Present continuous** expresses something that **happens now** or **around now**, **temporarily**, **trends**, **repeated actions**, and the **future**.
- ◇ **Present perfect** expresses something that is **true in the past**, an action from the past being **finished/unfinished**, (**recent**) **past result**, or a **repetitive past occurrence**.
- ◇ **Present perfect continuous** is used for **something that started** and **continues/finishes** and **common expressions**.
- ◇ **Past simple** is used **with and without time expressions**, in the **recent** and **distant past**, with **one** and **many actions**.
- ◇ **Past continuous** is used for **something continuing during period or moment**, **continuing when interrupted**, for **planned actions**, and **polite requests**.
- ◇ **Past perfect** generally describes **the past within the past**,

something that **happened** a **short/long/mixed time ago**.

- ◇ **Past perfect** is used with **something that is happening** (/ **before another event** / **+duration** / **+pattern** / **+cause**)
 - ◇ **Future simple** is used for **formal**, **planned**, **business**, **predicting**, **informal**, **unplanned**, **ordering**, **promising**, **offering**, and **possible occurrences**.
 - ◇ **Future continuous** describes **something that continues for a period/during the moment/in parallel**, used for **polite questions** and for **time markers**.
 - ◇ **Future perfect** is used to describe **something that will happen before a specific time**, **before another action**, and with **common expressions**.
 - ◇ **Future perfect continuous** covers **something that will be true by a specific time**, **before another action**, and **common expressions**.
 - ◇ **Stative verbs** cannot be used with **continuous tenses**.
- The **grammatical mood** of the **verb** indicates to the **tone** and the **meaning** of the **sentence**. **Verbs** have three **moods**:
- ◇ **Indicative mood** is the most common and expresses **factual statements**, **asks questions**, or **sets a condition**.
 - ◇ **Imperative mood** conveys a **command** or **request** towards the **2nd person entity**, commonly used in **manuals** and **instructions**. Verbs in the **imperative mood** take the **infinitive form**.
 - ◇ **Subjunctive mood** expresses a **wish**, **suggestion**, **demand**, or a **hypothetical situation**. **Verbs** in the **present subjunctive** take the **infinitive form**, while **verbs** in the **past subjunctive** are identical to their **past simple** counterparts.

English has two voices, **active** and **passive**. In the **active voice**, the **subject** is the performer of the action, and in the **passive voice**, the **subject** is the receiver of the action.

T	Simple	Continuous	Perfect	Verbals
Present	 am, is, are + V3	 am, is, are + being + V3	 have, has + been + V3	 modal + be + V3 modal
Past	 was, were + V3	 was, were + being + V3	 had + been + V3	
Future	 will be + V3		 will have + been + V3	 going to + be + V3 ???
Verbals	 to be + V3 infinitive	 (to) have + been + V3 perfect infinitive	 being + V3 gerund	 having + been + V3 perfect gerund

*The **present**, **past**, and **future perfect continuous tenses** and **future continuous tense** are not typically used in **passive constructions**.

The **passive voice** is used when the person carrying out the action is unknown or unimportant; to make the statement more polite.

To shift from **active** to **passive**, the **object** becomes the **subject**, **tenses** are corrected, and the **agent** is specified via **by/with + agent** (**by** is used with **animate objects**, **with** is used with **inanimate**). **Object pronouns** become **subject pronouns**, **phrasal verbs** do not omit their **particles**. The **verbs**: **bring**, **tell**, **show**, **send**, **teach**, **promise**, **buy**, **throw**,

write, award, hand, sell, owe, grant, allow, feed, pass, post, read, take, offer, give, pay, lend, take two objects (a direct and an indirect one) and can therefore be constructed into two different passives (either the indirect object becomes the subject, which is preferable, or the direct object becomes the subject).

The verbs think, believe, say, report, know, expect, consider, understand, etc. are used in the passive to form both personal and impersonal constructions.

Personal: Subject + passive + to-infinitive

He is believed to have lied in court.

Impersonal: It + passive + relative clause

It is believed (that) he lied in court.

The passive voice has a causative form (to get something done). The causative form is used to show someone's obligation to someone.

	Simple	Continuous	Perfect	Perfect Cont
Present	 has + obj + V3	 am, is, are + having + + obj + V3	 has had + obj + V3	 has been + having + + obj + V3
Past	 had + obj + V3	 was, were + having + + obj + V3	 had had + obj + V3	 had been + having + + obj + V3
Future	 will + have + obj + V3	 (to) have + obj + V3 infinitive	 will be + having + + obj + V3	 having + obj + V3 gerund
have + object + V3				

The verb to have in the causative forms its negations/questions with forms of did.

The causative form substitutes the passive form to express accidents/misfortunes.

make/have + object + bare infinitive is used to express that somebody caused somebody to do something.

get + object + to-infinitive shows that somebody persuaded somebody to do something.

A verb is considered regular if it follows the standard rules of formation for its past and perfect participles (i.e. by adding -ed/-d). The majority of the verbs are regular. Only around 200 of verbs are irregular (the list of all irregular verbs is available at the end of this book).

Transitive verbs (give, receive, raise) require a direct object to be construct an unambiguous sentence. In contrast, **intransitive verbs** (run) do not require direct objects, but can be followed by other modifiers (adverbs, adjectives). **Ditransitive verbs** (send, give) take both a direct and an indirect object. **Ambitransitive verbs** (sing, read, play) can be used as either transitive or intransitive (the appropriate lists are at the end of the book).

Dynamic (action) verbs (eat, sleep, write) portray specific, temporary actions or events. Contrary, **stative verbs** describe a state of being (mental or physical) or perception.

Link (copular) verbs link the subject of the sentence with a subject complement. The main link verbs are of:

- ◇ **being:** be, look, feel, taste, smell, sound;
- ◇ **remaining:** remain, keep, continue, go on;
- ◇ **becoming:** get, grow, become, turn, prove;
- ◇ **seeming:** seem, appear.

Most link verbs can be used as action verbs.

Auxiliary (helping) verbs include the verbs be (am, is, are, was, were, will, being), have (has, had), and do (did, done). Auxiliary verbs are not standalone; they are used in combination with another verb to modify tense, mood, and or voice.

Modal verbs (can, could, shall, should, will, would, ought, must, may, might) are auxiliary verbs that are used along with another (main) verb to express ability, permission, possibility, necessity, or obligation.

◇ **Could** signifies general ability, something that can be done any time; can be used to express criticism.

◇ **Can** is used to talk about future actions dependant on present abilities, circumstances, agreements, decisions, etc. Can can be used to describe typical behaviours or to make suggestions. Both can and could can be used to ask for permission.

◇ **May** is similar to could, but is even more polite. May is not used to inquire on consensual permissions (laws). May is used to talk about the possibility of something being true. May not expresses that something might not be true, while not proclaiming it isn't.

◇ **Might** is even more polite than may. Both could and might express a smaller probability than may. An emphasised might conveys criticism.

◇ **Must** is used to talk about wishes or participants. Must is common in obligations. Must is used to introduce statements based on factual observations.

◇ **Should** is used for suggestions, advice, and opinions; makes orders and instructions more polite. Should not conveys incomplete certainty in something.

◇ **Ought** is similar to should, but less common.

◇ **Will** can be used to talk about habits and usual behaviours; willingness to do something. Will not can be similar to must, i.e., expected, normal, typical.

◇ **Would** inquires on someone's will to do something, but is more polite and indirect than will. Stressed will and would sound critical.

Auxiliary verbs can merge into the following contractions:

-m - am -ll - will/shall -s - is/has/pos
-ve - have -d - had/would -n't - not

The **gerund** (-ing form) is a non-finite verb that functions as a noun: I enjoyed swimming. The difference between a gerund and a noun is that the gerund can be modified by adverbials and take direct objects. There are two types of gerunds: **indefinite** (Ving, being + V3) and **perfect** (having + V3, having been written + V3).

The **(to) infinitive** is a non-finite verb preceded by the preposition to and functioning as a noun, adjective, or adverb. The infinitive can be bare, meaning there is no to particle. There are four types of infinitives: **indefinite** (to + V, be + V3), **continuous** (to be + Ving, N/A), **perfect** (to have + V3, to have + been + V3), **perfect continuous** (to have + been + Ving, N/A).

A **participle** is a non-finite verb based off a verb that functions as an adjective. There are three types of participles:

V	Indefinite	work	do	rise	come
V ₁ Present	working	doing	rising	coming	
V ₂ Past	worked	did	rose	came	
V ₃ Perfect	worked	done	risen	come	

An **adverb** is a word or phrase that modifies or qualifies an **adjective**, **verb**, another **adverb**, a **clause**, or even an entire **sentence**, expressing a relation of **place**, **time**, **circumstance**, **manner**, **cause**, and **degree**. Unlike **adjectives**, **adverbs** cannot modify **link-verbs**, for **link-verbs** modify *state of being*.

- ◇ Adverbs **of manner** (quietly, loudly) describe how an action is performed. In most cases, these **adverbs** appear after the **predicate**. If the **predicate** has a **direct object**, these **adverbs** must either precede the **predicate** or be placed at the end of the sentence.
- ◇ Adverbs **of degree** (extremely, absolutely, slightly, quite, enough) qualify **verbs**, **adjectives**, or **adverbs** by expressing extent or degree.
- ◇ Adverbs **of place** provide information about the location of an action, such as **position** (downstairs, everywhere, here), **distance** (far, close, near-by), or **direction** (left, right, ahead). Such **adverbs** typically occur after the **predicate**. Some **adverbs of place** can be used as a **preposition**.
- ◇ Adverbs **of time** (yesterday, tomorrow, soon) describe when something occurs, typically being placed at the end of the **sentence**.
- ◇ Adverbs **of duration** (briefly, shortly) describe the duration of time for which some event happened.
- ◇ Adverbs **of frequency** portray how often events happen. Depending on the likelihood, they are divided into:
 - a) Adverbs **of indefinite frequency** (always, sometimes, never) give an approximation of when something happens without specifying a time frame; they typically precede the **predicate**;
 - b) Adverbs **of definite frequency** (daily, weekly, annually) give a more precise description of an occurrence; they typically are put at the end of the **sentence**.
- ◇ Adverbs **of purpose/reason** (therefore, since) explain why something is the case. They are split in half between being **conjunctive** adverbs or participating in **adverbials**.
- ◇ **Conjunctive** (linking) adverbs (besides, moreover) connect two **clauses** by making the second clause an **adverbial modifier** of the first. They can be used as **transition** (linking) **words** to introduce **consequences**, **conditions**, **comparisons**, **contrasts**, and **clarifications**. **Conjunctive** adverbs are typically preceded by a semicolon or a period and followed by a comma.
- ◇ **Focusing** adverbs (especially, even, only, either, neither) are used to highlight a particular part of the **sentence**; they are placed near the word they are modifying.
- ◇ **Interrogative** adverbs (where, when, why, how) are used to introduce **questions**.
- ◇ **Relative** adverbs (where, when, why) are used to introduce **dependent** or **relative clauses**.

Akin to **adjectives**, **adverbs** have **absolute**, **comparative**, and **superlative** degrees:

- I. **Synthetic** [x + -er/-est] slow - slower - slowest
- II. **Analytic** [more/most + x] easily - more - most
- III. **Suppletive** [irregular]:
 well better best badly worse worst

If there are two or more **adverbs** in a row, they are placed in the following order:

Manner - Place - Frequency - Time - Purpose

A **preposition** is a word governing a **noun** or a **pronoun** and expressing a **relation to another element** in the **clause**. **Prepositions** show relationships of **place**, **time**, **direction**, and other **abstract** or **logical connections**; they usually *precede* their **object**, the word they modify.

Prepositions can be **transitive** and **intransitive**:

- ◇ **Transitive** prepositions require a **complement**; according to the **complement**, they can be of two types:

I. **Regular**, meaning they take **phrases** as a complement;

II. **Conjunctive**; take **clauses** as a complement;

Some **transitive** preposition follow their **complement**, making them **postpositions**

- ◇ **Intransitive** prepositions can function on their own, typically becoming verb complements

Complex are **prepositions** consisting of two or more **words**.

Common **prepositions** and their uses:

Of position or place

Preposition	Meaning
On	On the surface of something
In	1) inside something 2) in somewhere
By	Right on the edge of
From	The distance to something
Off	Not far away from something
At	1) near, close to something 2) exactly where sth/sb is, or where something happens 3) place where sb spends a lot of time
Above/over	In a higher position than sth else
Under/below	Lower than sth else
Behind	At the back of a thing
Between	In the place separating two objects
Among	In the middle of a group of objects
Beside	Next to or very close the side of an object
Beneath	In a lower position than sth, or directly beneath sth
Around	Surrounding, or on all of the sides of sth
Opposite	Facing each other
Against	On the opposite side of sth

Of direction or movement

To	Moving to a destination
In	Move around in an area
Along	Move somewhere while remaining near to something
Into	From one place to the inside of another
On to	From a place to a surface
Out of	From inside of something
Off	1) from a flat surface 2) down from
Over	Climb over some obstacle
Across	Get from one side of something to the other
Through	Move through a mass to get to somewhere
Past	Move in a direction near something
Up	To a higher position
Down	To a lower position
Towards	The direction of an object

		A town or village	A country
She went/travelled etc.			
She came	To	Oxford	England
She got			
She left	For	Oxford	England
She arrived	In	Oxford (in a part of the town)	England (as an area which surrounds sb)
She arrived	At	Oxford (by train, at the station)	Monaco (place as a point of journey, not used for large countries)

Of time

Preposition	Meaning
In	A year, a season, a month, or a part of day
On	A day of the week, a particular day, a date (1 April)
At	A religious holiday, a time
From...To/until/till	From one time until another
Before	An event that had preceded the designated one
After	Something that happened after another thing
For	Used with periods which are measured and counted
During	Used with periods
Since	Used with a point in time
By	Before, not later than
During/through	Used with a time frame
Within/in	Completed within a time frame of a
While - during	While + clause; during + noun/gerund

*There are no prepositions before **last**, **next**, **this**, and **every**

Of other

Travel	
By	In general; using means of transport
On/in	Talking about a particular vehicle
Things made	
Of	Materials or substances
Out of	A completely different thing
By	People
With	Tools and other aids
Of	When the original material is still visible
From	When the original material had been transformed
With	When referring to a filling or an ingredient
Characteristics	
Of	Age
With	Physical characteristics
In	Things that are worn
With	That are carried
To differentiate	
Like	A comparison
As	To express somebody's job or role
Because of	Reason
Due to	
Owing to	
Through	Means
For	Purpose
From/out of	Cause or motive
By/with	An instrument
By	The agent/creator of something
About	Describing
With	Consisting of with
Without	With no
To (somebody)	Denotes towards whom the action is directed
For (somebody)	Denotes for whose benefit the action is done

Verbs, when followed by **prepositions** become a **two or more word verb** known as a **phrasal verb***: go on, stop by, talk out. **Phrasal verbs** have a *separate* meaning from the words they are made up of.

Deverbal prepositions are transitive prepositions taking on gerundial or participial forms, (-ing, -ed, -d), including.

A **sentence-terminal** preposition is the event in which a **sentence** ends in a **preposition**, separated from its **object** (what are you preparing *for*?). Such an event is called **preposition stranding**, advocated for nowadays.

*A compulsive list of simple prepositions, complex prepositions, and phrasal verbs is available in attachments

**Postpositions are: ago, apart, aside, notwithstanding, through

A **conjunction** is a word used to connect **words**, **phrases**, and **clauses**. **Conjunctions** are split into *three* classes: **coordinating**, **subordinating**, and **correlative**.

- ◇ **Coordinating** conjunctions (**and**, **for**, **or**, **nor**, **but**, **yet**, **so**) are used to connect items that are *grammatically equal*. If a **coordinating** conjunction is joining two **words** or **phrases**, no comma is used. If a **coordinating** conjunction is creating a relationship between two **clauses**, a comma is used.
- ◇ **Subordinating** conjunctions are used to introduce **dependant clauses**. **Subordinating** conjunctions define the relationships between **clauses**. They highlight:
 - a) **Cause and effect** **because**, **since**, **as**, **for**
 - b) **Time** **when**, **before**, **after**, **once**, **until**, **whenever**, **since**, **while**
 - c) **Place** **where**, **wherever**
 - d) **Condition** **if**, **unless**, **when**, **in case**
 - e) **Contrast** **although**, **though**, **whereas**

If a **dependent clause** precedes the **independent** one, a comma is used to separate them. If vice versa, unless the **dependent clause** doesn't posses of required information, a comma is used.

- ◇ **Correlative** conjunctions always come in pairs and join *grammatically equal elements* in a **sentence**. **Correlative** conjunctions must use **parallel** structuring (i.e. *both elements should take the same form*). Common **correlative** conjunctions include: '**hardly/scarcely ... when**', '**so/such ... that**', '**neither ... nor**', '**whether ... or**', '**so/as ... as**', **no sooner/rather ... than**', '**both ... and**', '**not only ... but also**', '**the more ... the more**'.

Conjunctions can begin **sentences** in popular culture to create an **emphasis**, but such a structure should generally be avoided in **academic writing**.

A **n interjection** is a word used to express a **feeling**, or to **request** or **demand** something; while being a **part of speech**, they are not *grammatically connected* to **objects**. **Interjections** commonly accompany us in everyday life, and while such **interjections** as '**well**' and '**indeed**' are accepted within formal circles, it is best to avoid them in **academic writing**.

As **interjections** are **independent**, they can be excluded from the **sentence** without a *change in meaning*. **Interjections** are broken into **primary** and **secondary** ones.

Primary interjections can only be used as **interjections**, they are typically just sounds not carrying much **etymology**, therefore, they can be written in any way wanted ('um-hum' and 'mm-hmm'). **Primary** interjections are: **volitive**, **emotive**, **cognitive**, and **greeting**.

- ◇ **Volitive** interjections (*shh*, *shush*, *psst*, *ahem*) are used to give a *command* or make a *request*.
- ◇ **Emotive** interjections (*ew*, *yay*, *yum*) express a *reaction* to occurrences. **Expletive** (*curse-words*) interjections are a subset of **emotive** interjections used to express *frustration* or *anger*.
- ◇ **Cognitive** interjections (*um*, *wow*, *eureka*) are used to express a *thought* or indicate a *thought process*.
- ◇ **Greeting** (*and parting*) interjections (*hey*, *hello*, *bye*, *see you soon*) are **interjections** used to acknowledge or welcome someone or to *express good wishes* at the end of a conversation.

Secondary interjections (*goodness*, *well*, *awesome*) is a word typically used as another **part of speech** that can also be used as an **interjection**.

Depending on the intensity of the emotion, **interjections** can be followed by **exclamation marks**, **question marks**, and **periods** (*Hurray!* *Yay.* *Hmm?*). If an **interjection** comes within a **sentence**, it must be separated by commas.

Word formation is the study of creating new words and the principles of doing so. Any word is either **simple** or **composite**. **Simple** (monomorphemic) words are **roots**, **indivisible morphologically**, and formed of only one **lexical structure (use)**. **Composite** (compound, polymorphemic) words are made up of two or more **structures** which are morphologically **divisible (use + -ful, birth + day)**. A **morpheme** is either **free** (able to exist on its own, **charge**) or **bound** (only comes as a part of another word, **in-**).

In general, **morphemes** are **expressive** - serve some particular meaning - and **polysemous** - have multiple meanings related to one another. **Free morphemes** express three following characteristics:

- ◇ **Free morphemes** often belong to different **classes**. When they host **bound morphemes**, their **classes** often **change**:
 free + ly (adj -> adv) **serve + ant (v -> n)**
- ◇ **Free morphemes** are able to stack **horizontally**:
 inform + -al + -ity **colony + -al + -ism**
- ◇ **Free morphemes** are able to stack **vertically**:
 continue + al **continue + ty**

Bound morphemes similarly possess three characteristics:

- ◇ **Bound morphemes** have a wide range of applications:
 non-essential (adj) **non-skid (v)**
- ◇ **Bound morphemes** form **semantic sets** between those which have approximately similar meaning (**de-**, **dis-**, **un-**);
- ◇ **Bound morphemes** occasionally attach to the same **roots** or occur in the same **positions (non-rational, irrational)**.*

*Nevertheless, they are not in free variation.

A **composite structure** consists of two or more **structures**, one of which is **free** while the other are **bound**. The skeleton of **composite structures** are governed by **two types** of relationships. **Syntagmatic** relationships - appearing on the **horizontal** axis - are based on the criterion of **juxtaposition**, i.e. **bound morphemes** can appear before and after the **free morpheme**, having consequences on the **lexical** and **semantic** meanings; **syntagmatic** relationships help to grasp the **combinatorial compatibility** of **morphemes**. **Paradigmatic** relationships - appearing on the **vertical** axis - state that **morphemes** can substitute one another; **paradigmatic** relationships allow groups to be formed within **bound** **adjectives (-some, -ous, -ish)**.

Via the principle of **concatenation** (building words via the linear addition of **morphemes**), new words are formed by two major **processes**: **derivation** and **compounding**. **Derivation** is the **process** of forming new words by adding **bound morphemes** to pre-existing. Within **derivation**, there are two **branches**: **derivation** via **affixation** and **derivation** via **non-affixation**.

Affixation is the process of deriving a new word by adding an **affix** (a **bound morpheme**) to a **base** or a **root**; **Affixes** are also called **derivational morphemes**; they affect the meaning of the **derivative**, the word resulting from **derivation**. **Affixation** comprises two models: **prefixation**, attaching a **morpheme** to the front of a **free morpheme**, and **suffixation**, attaching a **morpheme** to the end of a **free morpheme**.

Prefix domains

Of degree: **super-**, **ultra-**, **hyper-**, **mega-**, **sur-**
Of space: **ante-**, **fore-**, **mid-**, **inter-**, **intra-**, **post-**
Of period: **ante-**, **fore-**, **pre-**, **mid-**, **post-**

Of size: **macro-**, **maxi-**, **mid-**, **micro-**, **mini-**
Distinctive: **non-**, **a-**, **dis-**, **un-**, **in-**
Opposing: **anti-**, **counter-**, **contra-**
Privation: **de-**, **dis-**, **un-** (also **Removal**, **Reversal**)
Treatment: **mis-**, **mal-**
Noun forming: **ante-**, **fore-**, **macro-**, **maxi-**, **mega-**, **micro-**, **mid-**, **mid-**, **mini-**, **post-**, **pre-**
Adjective forming: **hyper-**, **inter-**, **intra-**, **super-**, **ultra-**
Verb forming: **be-**, **en-/em-**
Oppositeness: **a(n)-**, **ab-**, **de-**, **dis-**, **in-**, **non-**, **un-**
Adverseness: **anti-**, **contra-**, **counter-**, **mal-**, **mis-**, **pseudo-**, **quasi-**, **semi-**, **sub-**, **under-**

Suffix domains

Of process: **-al**, **-ion**, **-ce**, **-ment**
Characterization: **-ce**, **-cy**, **-ness**, **-ity**
Representation: **-dom**, **-ism**, **-hood**, **-ship**, **-age**, **-ry**, **-ery**
Agenthood: **-ant**, **-er**, **-ee**, **-ist**, **-ian**, **-ster**
Voice: **-ive**, **-ory**, **-able**, **-ible**, **-ing**, **-ed**
Aspect: **-ed**, **-ing**, **-ive**, **-ant**
Evaluation: **-ly**, **-y**, **-like**, **-ish**
Possession: **-ful**, **-ous**, **-y**, **-some**
Relation: **-al**, **-ary**, **-ic**, **-ical**
Resemblance: **-en**, **-y**
Noun forming:
 ◇ **v:** **-ee**, **-er**, **-ion**, **-ment**, **-ure**
 ◇ **adj:** **-ce**, **-cy**, **-ity**, **-ness**
 ◇ **n:** **-age**, **-(i)an**, **-dom**, **-hood**, **-ism**, **-ist**, **-(e)ry**, **-ship**, **-ster**
Adjective forming:
 ◇ **v:** **-able**, **-ant**, **-ed**, **-en**, **-ible**, **-ing**, **-ive**, **-ory**
 ◇ **n:** **-al**, **-ary**, **-ful**, **-ic**, **-ical**, **-ish**, **-ly**, **-ous**, **-some**, **-y**
Verb forming:
 ◇ **n:** **-ate**, **-ify**, **-ise**; **adj:** **-en**

Non-affixation is the **process** of coining new words by utilising a set of **morphological devices**. **Acronymy** is the **device** of creating a word by the initial letters of other words (**UNESCO**). **Initialism** is the **device** in which initial letters represent an abbreviation of a name or expression (**EU**). **Back formation** is the **device** of forming new words by removing **actual** or **supposed** **suffixes (burglar -> burgle)**.

Blending is the **device** of combining parts of two words to form a new word (**smog, smoke + fog**). Reduplication is the device of repeating a word either fully or partly (**bye-bye, willy-nilly**). **Conversion** is the **device** of changing the stressed syllable to shift the **class (adj fréquent, v frequent)**.

Compounding is the **process** of combining two or more **free morphemes** of similar or distinct **classes** to create a standalone word (**home + work**). The first **morpheme**, the **left-hand** one, also called the **modifier**, modifies the **right-hand** one, the **head (determinant)**; receives primary **stress** and is never affected by **number**.

When creating new **compounds**, two concepts are at work. **Compositionality (endocentric, where the meaning is of the head, and exocentric, where there is no specification in the morphological meaning)**, the meaning of the new word is contributed towards by the **component** parts. Second, **analysability**, is when the **component** parts match up **phonetically** and **semantically**.

Compounds form a **network** of **related** meanings, resulting in a **schema**—a general pattern capturing the similarities of the **compound type**. The different **meanings** or **instances** of

a **compound** expand on this *pattern*. One specific *meaning*, known as the **prototype**, acts as the *ideal* example from which other meanings, called the **periphery**, are derived.

Noun compounds

prototypically: M & H are N

H is part of M M is part of H H is made of M

H is used for M H holds M H is positioned in M

H is the time for M M is time for H M has feature of N

H causes M M causes H M is a measure of H

M is the field in which H is concerned

peripherally: M is Adj or V, H is N

H does the action of M M is part of H

Adjective compounds

prototypically: M is N, H is Adj

M is colour of H M is the goal for H H is feature of M

M is cause for H M is field for H M is place for H

M is measure of H M is without H

M is subject and H its action

M is the subject to which H is disposed

M is the destination of H's movement

M is the subject and H its type

peripherally: M & H are Adj

M is the shade of H M is the quality of H

Verb compounds

prototypically: M is N, H is V

M performs H M undergoes H M triggers H

M is the manner H is done H is made of M

M is the place for H

peripherally: M is Adj or V, H is V

M and H happen simultaneously

M is feature of H's action

Relative to their *definitional* analyses, **compounds** form various **domains** in which their meanings can be *described*. A **domain** is a context of background knowledge with regards to which their meaning is identified. A **facet** is an element in a **domain** which expresses a *particular* concept.

Inter-word-class

Domains	Facets	Exponent	Meaning difference
purpose	tool	N-N	tool used to attain purpose
	property	N-Adj	property of the tool in attaining purpose
	manner	N-V	way purpose is attained
make	material	N-N	material used in manufacturing product
	property	N-Adj	property of material used in production
	manner	N-V	way the product works
location	thing	N-N	thing existing in place
	property	N-Adj	property of place
	activity	N-V	activity occurring in place
causation	cause	N-N	cause which brings about a result
	result	N-Adj	result which exists due to a cause
	action	N-V	action affecting receiver
comparison	object	N-N	the object used as basis for comparison
	feature	N-Adj	feature singled out for comparison
	manner	N-V	way comparison is carried out

Intra-word-class

Domains	Facets	Exponent	Meaning difference
motion	direction	N-ward	position which sth moves to or faces
	destination	N-bound	place where sth is going or being taken
	mobility	N-based	quality of being mobile
	restriction	N-bound	condition of being restricted

affliction	sudden	N-stricken	unexpected event
	chronic	N-ridden	long in duration or frequent event
dispossession	permanent	N-less	sth that lasts a long time or forever
	temporary	N-free	sth that lasts a short time
disposition	awareness	N+conscious	notice/realize things using senses
	desireable	N-minded	paying attention; having as a goal
	undesireable	N-prone	easily influenced by sth undesirable
resemblance	category	N-type	genre, model, or form of something
	pattern	N-style	mechanism or manner of exhibition
gender	male	N-man	adult human male
	female	N-woman	adult human female
	neutral	N-person	human being
agenthood	performer	N-wright	skilled in making concrete objects
	performer	N-monger	attempts to stir up sth abstract or verbal, usually petty or discreditable
	performer	N-man	tends, sells, or delivers concrete objects
	performer	N-mate	shares a space or is involved in the same

Compounds demonstrate a *number* of properties, like **inseparability**, **reversibility**, **analogy**, **accommodation** and **ambiguity**. The meaning of a given **compound** *relies* on its **head** and **modifier**, therefore, *alternative layouts* are distinct. **Inseparability** dictates the reason for why **compounds** are different to **phrases**—whereas **phrases** can have their constituents *rearranged*, compounds *cannot*, **green[]house**. **Reversibility** refers to *alteration* of the *normal* order of the **compound**, resulting in a **semantic** change, **sugar<->cane**. **Analogy** is *resemblance* in some axes between things *otherwise* unlike, **firewood**, **firework**, **firestorm**, **fire station**. **Accommodation** is the ability to induce a *slight* change to adapt to a renewed **curriculum**, **storehouse**, **moon house**. **Ambiguity** admits the *possibility* of interpretation in two or more ways, **notebook**: a **small book** or a **computer**. **Inflection** is the **phenomenon** of grammar producing different versions of the same **lexeme** (**-d**, **-ed**, **-s**, **-ing**).

Section layout:

- A. Punctuation
- B. Phrases
- C. Clauses
- D. Sentences
- E. Layouts

Punctuation signals the structure of the text, severing sentences into elements to clarify their meaning. There are fifteen punctuation markers: commas (,), colons (:), semicolons (;), quotation marks ("), apostrophes ('), dashes (—/—/), ellipses (...), parentheses (), square brackets [], virgules (slashes) (/), periods (full stops/dots) (.), exclamation marks (!), question marks (?).

Commas (,) are used to indicate a pause between parts of a sentence or separation between members of a list. Commas are used:

- ◇ Before the last object in a three or more object list: A and B, C and D, and E and F.
- ◇ To separate coordinated main clauses; **BUT**:
 - a) not when the clauses are closely linked;
 - b) not when the subject of the second independent clause, being the same as the first, is not repeated.
- ◇ To separate introductory matter (words*, phrases, subordinate clauses);
- ◇ To mark the beginning and end of a parenthetical word/phrase, an appositive, or a non-restrictive clause;
- ◇ To separate adjectives qualifying nouns in the same[, / and] equal way **BUT** adj + np
- ◇ To separate a quotation from a direct attribution, <'Honey, I'm home', Desi said> **BUT** is not used to separate quoted speech woven into the syntax;
- ◇ To separate a participial phrase, a verbless phrase, or a vocative;
- ◇ To mark the end of a salutation and the complimentary close in letters.

Colons (:) indicate that the subsequent is relevant to the precedent; promise the completion of something just begun. The colon is used:

- ◇ To link two separate clauses or phrases, by indicating a step forward to the next: the step may be from an introduction to the main theme, from cause to effect.
- ◇ To introduce a list of items, often after certain expressions.
- ◇ To introduce block quotations.

Semicolons (;) separate parts needing a more distinct break, yet connected too closely to be made into separate sentences. Semicolons are used:

- ◇ To unite closely connected sentences; typically, there is no conjunction between.
- ◇ To separate coordinated clauses in long, complex sentences.
- ◇ To separate items in a series when any element contains an internal comma.
- ◇ To give a 'weightier' pause than a comma otherwise would.

Quotation marks (" / ") are marks used to indicate direct speech** or quotations:

- ◇ Single quotation marks (') are used in 'British English', double quotation marks (") are used in "American English".
- ◇ If a quote is embed in another quote, it is apportioned with 'double quotation marks in "British English"', and with "single quotation marks in 'American English'."
- ◇ All punctuation is placed 'outside the quotations in British English', unless they are part of the original quotation. In American English all punctuation is placed 'within the quotations.' However, in case of question marks:

I. If the question is asked by the speaker, the question mark is placed "...?."

II. If the question is embed in the quotation, the question mark is placed "...?."

Scare quotes are quotation marks surrounding a word or phrase to highlight an 'unusual', 'ironic' or 'arguably inaccurate' use.

Longer quotations (>50 words) are typically set out in a block quotation.

When it comes to lead-in punctuation, the writer is presented with four obvious choices: the comma, the colon, the period (e.g., no lead in), and no punctuation.

The comma is preferred for short formal or longer informal quotations.

The colon is mainly used before long or formal quotations.

The period is used if the quotation is unrelated to the preceding sentence.

No punctuation is used when the quotation is naturally embedded into the text (an indent must be present to suggest distinction).

Apostrophes (') are used for two purposes: to show possessiveness or a contraction. See Nouns [2A] and Pronouns [2D] for the former and Verbs [2E] for the latter.

*For transition words, see ATTACHMENTS.

**See 3F REPORTED SPEECH for more.

Dashes are used to set off an *idea* within a *sentence*. There are three types of dashes: **em-dash** ('—', the length of an M) and **en-dash** ('-', half the width of '—'); and **hyphens** ('-').

The **em-dash** (—, ALT+0151) marks an *interruption* in the *structure* of a *sentence*. The **em-dash** can:

- ◇ Enclose a **parenthetical remark** or to *mark* the ending and resumption of a statement by an **interlocutor**.
- ◇ Be used to replace a **colon**.

The **en-dash** (–, ALT+0150) joins pairs or groups of *words* to show a *range*; *movement* or *tension*. It is often equivalent to 'to or versus'. The **en-dash** is used:

- ◇ For *joint authors* **BUT** not *double-barred* names.
- ◇ In **phrasal adjectives**.
- ◇ In circumstances involving **disjunction**; the **en-dash** is preferable to a **virgule**.

Dashes require **parallelism** when used. It is best to limit a sentence to two **em-dashes**.

The **hyphen** is used to join *parts* of *words*. **Hyphens** are used to separate **prefixes** **ONLY** when their use would remove ambiguity: re-sign (*the letter*), pre-judical (*career*); otherwise, words with **prefixes** are generally made *solid*.

The **hyphen** can represent both the **en-dash** (–) and the **em-dash** (—).

Ellipses (...) are a set of **period dots** coming in *three*, signalling that some part of the *text* has been omitted. **Ellipses** are typically used in **quotations**, but can also be used to show *longer stops*. If a sentence ends in an **ellipsis**,

Parentheses () enclose *words*, *phrases*, and *sentences*. **Parentheses** are used:

- ◇ To indicate *remarks* and *interpolations* by the writer.
 - ◇ To specify an *authority*, *definition*, *explanation*, *reference*, or *translation*.
 - ◇ In **direct speech** to indicate *interruptions*.
 - ◇ To reference **letters** or **figures** not needing a full stop (a).
- If what is enclosed is a full *sentence*, the **parentheses** follow the *end punctuation*. What is enclosed in **parentheses** must be *syntactically independent* from the *sentence* itself.

Square brackets [] enclose *comments*, *corrections*, *explanations*, *interpolations*, *notes*, and *translations* that have been added for *clarity* whence taken out of context.

Brackets often display **nested parentheses** (that is, **parenthesis** [with]in **parentheses**). In such fields as *law*, these are *not only* accepted, but *even* deemed customary.

In scholarly writing, **brackets** are sometimes used for adjusting the **quoted matter**, such as:

[m]aking an uppercase letter lowercase.
signify[] the omission of a word's inflection.

Brackets are typically not used unless the **quotation** must be rigorously accurate.

Virgules (/), known as *slashes*, are a mark that rarely appears in *first-rate* writing. Some *colloquial* uses of it are:

- ◇ To mean '**per**', 50 miles/hour.
- ◇ To mean '**or**' or '**and**'.
- ◇ To show a *vague distinction*, novel/novella.

Proper uses of the virgule include:

- ◇ Separating **run-in lines** of poetry.
- ◇ To show the **pronunciation** of the *word*.
- ◇ To show the **numerator/denominator**.
- ◇ In informal '*jottings*' to show *date*, 22/07/23.

Periods (.) end all the *sentences* that do not end in *questions* or *exclamations*. The *letter* after the period is typically **capitalised**. Traditionally **periods** were also used for **abbreviations**. If a point *marking* an abbreviation comes at the *end* of a *sentence*, it also serves as the *closing full stop*.

Exclamation marks (!) follow *exclamatory words*, *phrases*, or *sentences*. It usually counts as a *full stop*. If used with **square brackets** within a **quotation**, expresses the quoter's *amusement*, *dissent*, or *surprise*.

Question marks (?) follow any *sentence* for which an *answer* is expected. Typically, the next *word* begins with a **capital letter**—yet it is also possible to have a **mid-sentence question mark**. In that case, it is recommended to put a **comma** after the **question mark**, but an **em-dash** is also acceptable.

A **question mark** is not used in *indirect questions*.

It is, however, used in **square brackets** to show doubt of the *precision* of the asserted information.

A **phrase** is a group of **words** forming a *grammatical component*. Grammatically, a **phrase** consists of some **part of speech** surrounded by its **modifiers**. Generally, **phrases** function as their designated 'Parts of speech' counterparts. According to that base principle, there are five types of basic phrases: **noun phrases**, **adjectival phrases**, **adverbial phrases**, **verbal phrases**, and **prepositional phrases**.

- ◇ **Noun phrases** consist of **nouns** (or **pronouns**) and **determiners** modifying it. **Noun phrases** are used to clarify the **noun**; functioning as a **subject**, an **object**, or a **complement** of a **link verb**.

Your black cat is always outside.

- ◇ **Appositive phrases** are **noun phrases** that follow another **noun phrase** (an *antecedent*), providing *additional* information about the **noun phrase**.

Your black cat, a Bombay named Shadow, is always outside.

Whether **commas** surround the **appositive phrase** or not depends on whether the **appositive phrase** itself is **nonrestrictive** or not.

Noun phrases occasionally consist of only one word.

- ◇ **Adjectival phrases** consist of **adjectives** and other words that modify it, typically other **adjectives**, **adverbs**, or **prepositions**; rarer **articles**, **conjunctions**, or **interjections**. **Adjectival phrases** have the purpose of an **adjective**, modifying a **noun (phrase)** or a **pronoun**, *comparing* two things, or providing an *opinion* on something.

She was *taller than all of her classmates*.

- ◇ **Verbal phrases** contain **verbs**, **link-verbs**, **auxiliary verbs**, or **adverbs**. **Verbal phrases** function as a **verb**; there are three types of **verbal phrases**:

- ◇ **Participle phrases** consists of either a **present** or a **past participle** with its **modifiers** being **prepositions**, **subjects**, or **objects**. **Participle phrases** commonly act as **adjectives** in a **sentence**; they also can indicate *concurrent* action or form **passive** structures. **Participle phrases** can come before and after **nouns**, as part of a **preposition phrase**, and after **linking verbs**.

The car, *broken and battered*, was finally towed away.

- ◇ **Gerundial phrases** consist of **gerunds**, **adverbs**, **adjectives**, **nouns**, **pronouns**, **prepositions**, and **determiners**. **Gerundial phrases** typically function as **nouns**, being **subjects** and **objects** of the **sentence**. **Gerundial phrases** describe occurrences in *general*, rather than *specific*, instances.

We admired him for his dedication to *helping others*.

- ◇ **Infinitive phrases** consist of **infinitives**, **adverbs**, **adjectives**, **nouns**, **pronouns**, **prepositions**, and other **infinitives**. **Infinitive phrases** can function as any other type of **phrase** (with exception to **verbal**) to add *information*, *explanation*, or *purpose* to an *action*. **Infinitive phrases** can be placed anywhere within the **sentence**.

She worked hard *to finish her assignment on time*.

- ◇ **Adverbial phrases** (*adverbials*) are a group of words functioning as an **adverb** to modify the **main clause** of a **sentence**. **Adverbial phrases** can be made up of two **adverbs**, the first one often being a *qualifier* or *intensifier*.

We ran out of there *at a breakneck speed*.

A **fronted adverbial phrase** (*one that begins the sentence*) requires a **comma**, unlike an **adverbial phrase** that ends it. If an **adverbial phrase** occurs in the *middle* of the **sentence**, it is surrounded by **commas**.

- ◇ **Prepositional phrases** consist of a **preposition** and a **noun phrase** or a **pronoun**. **Prepositional phrases** are commonly used to specify *location*, *manner*, *cause*, *time*, and *description* of a **noun**, a **pronoun**, or a **verb**. **Prepositional phrases** function as **adjectives** or **adverbs**.

The cat is hiding *under the bed*.

Idioms are *set phrases* with a certain meaning that is not deducible from *individual words*. Idiomatic expressions can act as a **noun**, **adjective**, or **verb**.

Clauses are units of grammar directly below sentences, being in possession of a subject and or predicate. Clauses are divided into many groups depending on the information they contain and the words they are introduced with. Mainly, however, clauses can be restrictive (or defining, dependent) and nonrestrictive (non-defining, independent):

- ◇ A restrictive clause holds necessary information and is essential to the meaning of the sentence, 'The writer Jane Austen ...', therefore not being separated by commas.
- ◇ A nonrestrictive clause gives additional information, not essential to the meaning of the sentence, '... is best known for her novel, *Pride and Prejudice*, ...', and is therefore separated by commas.

Adverbial clauses (adverbials) are a group of words functioning as an adverb to modify the main clause of a sentence. Deviating from adverbial phrases, adverbial clauses often are in possession of a subject and a predicate. Based on the adverbial clause's content, they are separated into seven types:

Type	Function	Example
Manner	How something happens	He ran as fast as he could
Place	Where something happens	I take my phone wherever I go
Purpose	Why something happens	She brought this gift to him because she thought he'd like it
Reason	Reason behind something	As that does makes sense
Result	Outcome of something	As a consequence of his actions, he will have to do public work.
Time	When something happens	After setting up the tent, they built a fire
Condition	Introduces possible outcomes	We can go home earlier if we work harder
Comparison	Compares or contrast	I know English as well as she does
Concession	Introduces a contrast	Despite the rain, it was still warm.

All types of clauses follow the rule of the sequence of tenses.

Manner

Clauses of manner are introduced by 'as if'/'as though' and are used to express the way something is done, said, or expressed. Clauses of manner come after the verbs: 'act', 'appear', 'be', 'behave', 'feel', 'look', 'seem', 'smell', 'sound', 'taste' to say how somebody or something is perceived, behaved, etc.

Clauses of manner can be introduced by: 'as', 'how', '(in) the way (that)', '(in) (the) same way (as)', etc.

- ◇ 'Were' can be used instead of 'was' for formal settings.
- ◇ 'Like' can be used instead of 'as if'/'as though' in colloquial settings.
- ◇ as if/as though + any tense form similarity
- ◇ as if/as though + past continuous present (unreal)
- ◇ as if/as though + past perfect past (unreal)

Clauses of manner are used to emphasize the method, make a comparison or simile, add subjectivity to perception, showcase the degree of intensity, to add politeness and gentleness, and to imply expectations.

Place

Clauses of place embed the place where something happened, being introduced by 'where', 'wherever', etc.

- ◇ where(ever) + subj + v
- ◇ preposition of place + noun phrase
- ◇ 'where' is used for specific instances
- ◇ 'wherever' is used for generalized descriptions

Clauses of place can be used to emphasize, indicate both the location and time of the event (sunset).

Purpose

Clauses of purpose enforce the law of cause and effect. They are introduced via: 'to', 'in order to', 'so that', 'so as to', 'in order that', 'for', etc. Clauses of purpose are expressed by the following constructions:

- ◇ to-infinitive
- ◇ so as to/in order to + ... + infinitive (formal)
- ◇ so that + ... + can/may (present/future)
- ◇ so that + ... + could/might (past reference)
- ◇ for + ... + noun (purpose of action)
- ◇ for + ... + gerund (purpose of function)
- ◇ with a view to + ... + gerund (formal)
- ◇ with the aim to + ... + gerund (formal)
- ◇ in case + present (present/future) / past (past reference)

Negative purpose is expressed via:

- ◇ so as not/in order not + ... + to-infinitive
- ◇ so that + ... + won't/can't (present/future)
- ◇ so that + ... + wouldn't/couldn't (past reference)
- ◇ for fear + ... + might
- ◇ for fear of + ... + gerund
- ◇ prevent + noun/pronoun + from + gerund
- ◇ avoid + gerund

Clauses of purpose can clear up ambiguity, put emphasis on the purpose, and be utilised in formal instances.

Reason

Clauses of reason express the reason behind an action. They are introduced with: 'as', 'since (=cause)', 'because', 'for (=cause)', 'as long as (=cause)', 'the reason for/why', 'on the ground that', etc. 'Because' usually answers a question started by 'why'. A clause of reason introduced by 'for' never precedes the main clause. 'For' always comes after a comma. When the clause of reason precedes the main clause, a comma is used to separate them.

Alternatively, the clause of reason may be introduced by: 'because of/due to + noun/gerund', 'due to the fact/because of the fact + that + clause'

Clauses of reason can decrease ambiguity, put an emphasis on the reason (if put before the main clause), have an impact on the tone, and even be removed if the context permits so (it is obvious).

Result

Clauses of result express the result of an action. They are introduced by: 'that (after 'such so ...')', '(and) as a result', '(and) as a consequence', 'consequently', 'so', etc.

- ◇ such* + a(n) + adj + singular countable noun
- ◇ 'such' is also used with 'a lot of'
- ◇ such + adj + uncountable plural noun
- ◇ 'so' and 'such' can be used without 'that'
- ◇ so + adj/adv
- ◇ 'so' is also used with 'much', 'many', 'few', or 'little'
- ◇ so + adj + a(n) + noun
- ◇ as a result/therefore/consequently + clause
- ◇ too + ... + to + ...

When the clause of result expresses purpose, it highlights that the action in the main clause had had a specific purpose. Clauses of result can clarify relationships of cause and effect, put an emphasis on the outcome, show the intensity of the impact of the outcome, and show limitations.

Time

Clauses of **time** are **adverbial** clauses introduced by: 'after', 'as', 'as long as', 'as soon as', 'for', 'just as', 'once', 'since', 'before', 'by the time', 'when', 'while', 'until/till', 'the moment (that)', 'whenever', 'every time', 'immediately', 'the first/last/next time', etc. When the **clause of time** precedes the **main clause**, a **comma** is used. 'Will' is never used in **time** clauses;

- ◇ **when** + (time conjunction) + ... + **present tense**
- ◇ **when** + (question form) + ... + 'will'/'would'

Clauses of **time** can add precision to the **statement**, show *urgency* and *immediacy*, request *punctuality*, show the flow of *time*, and be used for **politeness** and *diplomacy*.

Condition

Clauses of **condition** express *possibilities* of certain outcomes. **Conditionals** consist of two **clauses**, the **main** clause and the **condition** clause. Typically, they are *connected* with 'if'. There are four types of conditionals:

- | main | condition |
|--|---|
| 0. if + present simple | present simple |
| 1. if + present tense | future/imperative can/could/may/might/should/could + bare infinitive |
| 2. if + past (cont) | would/could/might + bare infinitive |
| 3. if + past perf (cont) | would/could/might + had + V2 |

Different types of **conditionals** convey different implications:

0. **General truth**, fact; 'when' can substitute 'if'
1. **Real present**; probable situations in the **present** or **future**
2. **Unreal present**; imaginary situations contrary to facts in the **present** and, therefore, unlikely to happen in the **present** or **future**; used to give *advice*
3. **Unreal past**; imaginary situation contrary to facts in the **past**; used to express *regret* or *criticism*.

Conditionals can also be **mixed** in three ways:

- | Type 2 | Type 1 |
|----------------------------|-------------------------------------|
| If nobody paid the bill, | the electricity will be cut out. |
| Type 2 | Type 3 |
| If he had money, | he would have bought her a gift. |
| Type 3 | Type 2 |
| If he had won the lottery, | he wouldn't be asking for money now |

But only if the context *permits* it. For instance:

- ◇ **Past** has consequences on the (un)real **present**
- ◇ **Unreal past/present** has consequences on the **future**
- ◇ **Real past/future** with **unreal** consequences

If the **conditional** clause precedes the **main** clause, they are separated with a **comma**.

Implied conditionals do not have the 'if' part. Instead, they have certain **phrases** indicating the **conditional**: 'when', 'whenever', 'as long as', 'unless', 'provided that', 'in case', 'without', 'under the circumstances', 'in the event that', 'given that', 'assuming that', 'on the condition that', 'without the need for', 'in the absence of', 'subject to', 'contingent upon', 'with the proviso that', 'hinging on', 'so long as', 'with the understanding that', 'granted that', 'supposing that', 'conceding that', 'according to the situation', 'predicated on', 'considering that', 'taking into account that', 'but for', 'in the absence of', 'but in the case that', 'in the instance that', 'should it happen that', 'with the assumption that', 'given the situation that', 'with the understanding that'.

Comparison

Clauses of **comparison** give an evaluation of an object's certain **quality** based on another object. Clauses of

comparison can either be **adjectival** or **adverbial**, depending on what *quality* they are comparing. They have the following formulations:

- ◇ ... + **than** + ...
- ◇ **more/less/better/worse** + ... + **than** + ...
- ◇ **as** + ... + **as** + ...
- ◇ **the** + ... + **the** + ...

Clauses of **comparison** can be used to exaggerate a **statement**; often are used in marketing and advertisement; can carry **positive** and **negative** connotation.

Concession

Clauses of **concession** give highlight to a present *contrast*, being brought in by:

- ◇ **although/even though/though** (informal) + clause
- ◇ **despite/in spite of** + noun/gerund
- ◇ **despite/in spite of** + the fact + that + clause
- ◇ **while/whereas/but/on the other hand/yet** + clause
- ◇ **but/yet** must be surrounded by clauses
- ◇ **nevertheless/however** + clause
- ◇ **however/no matter how** + adj/adv + subj + (may) + v
- ◇ **whatever/no matter what** + clause
- ◇ **adj/adv** + **though** + subj + v/may + bare infinitive
- ◇ **adj/adv** + **as** + subj + v

Clauses of **concession** express *contrary*, *opposition*, and *unexpected results*.

A **comma** *always* separates a clause of **concession** from the **main clause** *regardless* of placement.

Clauses of **concession** are used to acknowledge *opposing* viewpoints, strengthen **arguments** by addressing *counterarguments*, show that the speaker or writer is *aware* of the complexity of a given topic, establish *credibility*, add **emphasis** to important points, and balance out the **tone** of the conversation.

A **sentence** is a set of words that is *complete* in itself, typically containing a **subject** and or **predicate**, expressing a **statement**, **question**, **exclamation**, or **command**, and consisting of one or more **principle** and **subordinate clauses**.

The **subject** of the **sentence** is the object of discussion. At the core of the **subject** most often are **nouns**, **personal** and **indefinite pronouns**, and **gerunds** and **infinitives**, along with their **determiners**.

The **predicate** of the **sentence** is everything else other than the **subject**. The core of the **predicate** can be either **verbal** or **nominal**:

- ◇ **Verbal** predicates denote an *action*, they are portrayed by **finite verbs**;
 - ◇ **Nominal** predicates express *facts, states, qualities, and characteristics*, they are portrayed by **link-verbs** and their **predicatives** (**nouns**, **pronouns**, **adjectives**, **infinitive**, **gerunds**).
- The core of the **predicate** may have a **direct** and an **indirect object**:

- ◇ **Direct** objects are objects *towards which* the action of the **predicate** is directed. If there is only one **object** in a **clause**, it will *always* be **direct**;
- ◇ **Indirect** objects receive the **direct** object. The **indirect** object is typically placed between the **predicate** and the **direct** object. Only **intransitive verbs** can have indirect objects.

By their *purpose of expression* **sentences** can be **declarative**, **interrogative**, and **imperative**:

- ◇ **Declarative** sentences express *statements* and *facts*, provide an *explanation*, and conveys information. **Declarative** sentences typically end in a **period**; **exclamation marks** are used if the **sentence** is *emotionally 'painted'*.
- ◇ **Interrogative** sentences inquire for information or an action by asking a *question*. There are four types of **interrogative** sentences:
 1. **General** questions expect an **affirmative** or **negative** answer (**yes/no**);
 2. **Special** questions inquire on some matter, beginning in a **wh-** (**what**, **where**, **when**, **which**, **who**, **why**, and **how**) word;
 3. **Alternative** questions expect a **selection** from the choices *presented* in the question;
 4. **Disjunctive** questions are **declarative** sentences with a *mini-question* at their end. The *mini-question* typically consists of the '**opposite form of the auxiliary/modal verb used in the sentence**' and a '**subject pronoun**'. If there are neither **auxiliary** nor **modal** verbs, a past **simple formation** is used (**do**, **don't**, **doesn't**).
- ◇ **Imperative** sentences express a *direct command*, *request*, *invitations*, *warning*, or *instruction*. **Imperative** sentences do not have a **subject**.

With accordance to their *structure*, **sentences** are devised to be **simple**, **compound**, and **complex**.

- ◇ **Simple** sentences consist of a **subject** and **predicate**;
- ◇ **Compound** sentences consist of two **independent clauses** joined together by a **coordinating conjunction**;
- ◇ **Complex** sentences consist of one or more **principle** (**main**) **clause(s)** and one or more **subordinating** (**dependent**) **clause(s)**.

A **run-on** sentence occurs when two or more **independent clauses** are not *coordinated* together the reader has to put effort into distinguishing and placing missing **punctuation**. **Run-on** sentences can be **fused**, having **comma splices**, or be a **polysyndeton**:

- ◇ **Fused** run-on sentences **two** or more **clauses** joined together without *any punctuation*;
- ◇ **Comma splices** are occurrences of **clauses** being separated by a **comma**, no **conjunction** to *coordinate* them.
- ◇ A **polysyndeton** is a run-on sentence that greatly overjoys its use of a trifling amount of **conjunctions** without ever considering the necessity of **punctuation**.

Run-on sentences can be rectified by breaking down the **clause** into **sentences**, using **commas** and **conjunctions**, or putting a **semicolon** between the **clauses**.

Parallelism is the matching of **sentence** parts for logical balance. A parallel structure shows a logical connection between the items of a **list**. **Parts of speech**, **phrases**, and **clauses** are subject to **parallelism**:

- ◇ **Parts of speech**, coordinated by **conjunctions** and put into **lists**, must be matched with identical **parts of speech**, **nouns** with **nouns**, **adjectives** with **adjectives**, **adverbs** with **adverbs**;
- ◇ **Phrases** or **clauses** **conjugated** to the same **verb** must be *identical* in their structure.

To a true stylist, however, it is not only the **words**, **phrases**, and **clauses** that need to be **conjugated**. **Notional** parallelism should be strived for, no one would say '*hungry, tall, and Italian*'

Sources contradict each other on the *categorisation* of **sentences**. Some insist that **sentences** consist of **main** and **secondary** members; main being **subjects** and **predicates**; **objects**, **attributes** (**adjective-esque**), and **adverbial modifiers** (**adverb-esque**) being **secondary**. Some say there are also **complements** as **secondary** members of **sentences**.

Some say that by structure **sentences** are devised to be **simple**, **compound**, **complex**, and **compound-complex** (*possibly as a reference to the tense aspects*).

Others state that there is also a fifth type of **question**, a '*question to the subject*', while some state that there are no types of **questions**.

Constructions are specific varying grammatical sentence layouts, which upon experiencing an incurring modification of the preceding or subsiding phrase's class or tense experiences a change in meaning, and which by their mere presence emphasize a certain assertion made within the sentence.

English has two voices: active and passive [see 2E Verbs].

Emphasis is the occurrence of altering the construction or pronunciation of a sentence in order to indicate particular importance of a constituent part. An emphatic construction can be achieved by means of introducing the sentence with certain phrases (often inducing inversion when such a phrase begin a sentence) or introducing an additional word to the verb. There are two categories of emphasis:

A. Sentence-beginning emphatic constructions:

I. Inversion non-inducing:

it + is/was + ... + who/which/what/that

all/the only thing + (that) + ...

that + is/was + question word [statements and questions]

question word + is/was + it + that [questions]

what + subject + modal verb + do [emphasis on verbs]

question word + ever AND which/whose = surprise

II. Type-A inversion inducing:

'seldom', 'rarely', 'scarcely/hardly + (ever) + ... + when', 'no sooner + ... + than', 'not only + ... + but + (also)', 'little', 'barely', 'nowhere', 'not + till/until', 'on no occasion', 'in no way', 'in/under + no circumstances', 'never + (before)', 'not + since/(even) + once', 'on no account', 'only + by/in this way/then', 'nor/neither', etc.

B. Sentence-beginning emphatic constructions:

do/does/did + bare infinitive [imperative]

In reported speech, infinitives in the subjunctive mood are used after verbs 'advise', 'ask', 'demand', 'insist', 'propose', 'recommend', 'request', 'it is + essential/imperative/important/necessary' + (that) + subject to add emphasis. should + present participle can be used alternatively.

Inversion is the reversing of the normal subject-verb order in the sentence. There are two types of inversion:

A. auxiliary/modal verb + subject + verb

- ◇ in questions
- ◇ after category-A second-type emphatic constructions
- ◇ after 'so', 'such', 'to such a degree' in result clauses if the clause begins a sentence;
- ◇ with 'should', 'were', 'had' in implied conditionals if those words begin a sentence;
- ◇ after 'so', 'neither/nor', 'as' when expressing agreement;
- ◇ when 'only + after/by/if/when', 'not + till/until', or 'not since' begin the sentence; the inversion will be placed in the main clause.

B. verb + subject

- ◇ after adverbs of place
- ◇ in direct speech when the reporting verb follows the quote and the subject is a noun

Yet attributive to alternative layouts are also concepts such as habitual actions and wishes—subtle changes in the layouts of the sentence produces change in its meaning.

Habitual actions show the relationship between the subject and a certain action across spacetime.

- ◇ Present (on-going) relationships are expressed by: present simple/will + adverb of frequency

- ◇ Past relationships are expressed by:

past simple + adverbs of frequency

used/accustomed + to

[highlight of contrast]

would ('d) [only with habitual actions, NOT states]

- ◇ Criticism of relationships is expressed by:

present/past continuous + always/constantly/continually/forever

emphatic construction + (will/would)

Wishes are sometimes associated with conditionals. There are two types of phrases with which wishes are expressed:

1. Had better (≈should) is used to say what the best action in a particular instance is:

◇ I'd better + present bare infinitive [present/future];

◇ it would have been better if + past perfect [past].

2. Would rather (≈I'd prefer) expresses stronger preference towards a particular object or activity:

prefer + noun/gerund + to + noun/gerund [general]

prefer + to-inf + rather than + bare inf [general]

would rather + bare inf + than + bare inf [specific]

would prefer + to-inf + rather than + bare inf [specific]

- ◇ When would rather shares the subject with the following verb:

I'd rather + present bare infinitive [present/future]

I'd rather + perfect bare infinitive [past]

- ◇ When 'would rather' has a different subject from the following verb:

I'd rather + past simple [present/future]

I'd rather + past perfect [past]

There are numerous other miscellaneous constructions. The passive voice in combination with phrases like 'going to', 'prone to', 'about to', 'bound to', 'sure to', 'worth', 'on the verge of', and etc. does induce a certain meaning, but deriving that meaning is more the subject of semantics rather than syntax.

It can also be stated that modal verbs play an important role in the meaning of the sentence. 'Need' expresses requirement, whereas 'needn't' expresses the lack of an obligation. 'May not' and 'must not' express strict prohibition. 'can't/couldn't + help + but' delivers the struggles of the author to keep their observations to themselves.

Most of these are usage nuances, yet these are exactly the nuances that set apart the dilettante from the professional. The best way to get acquainted with such constructions is by analysing the semantic implications of utilising them by exploring literature, academic works, and etc.

Reported speech

Reporting a statement accurately

Direct speech is an *accurate* citation of a person's words put in **quotation marks**. **Reported speech**, on the other hand, reports the *exact* meaning of the given citation, is not put in **quotation marks**, and is formed from **direct speech** by omitting **quotation marks**, **backshifting** the tense, introducing a **reporting verb**, and **substituting** certain words with *others*.

Backshifting is the action of pushing back the **tense** into the **past**, so the assertion remains *factual*. **Tenses backshift**, while **phrases**, **modals**, and **pronouns** *shift*. **Tense backshifting** is not necessary if the **direct speech** is very recent or still true.

Backshifting tenses

Initial	Shift	Final
Present simple	-> past	Past simple
Present continuous	-> past	Past continuous
Present perfect	-> past	Past perfect
Present perfect cont.	-> past	Past perfect cont.
Past simple	+ perfect	Past perfect
Past continuous	+ perfect	Past perfect cont.
Past perfect	same	past perfect
Past perfect cont.	same	Past perfect cont.

Modifying phrases

tonight, today, this week	that night, that day, that week
this month, this year	that month, that year
now (that) + ...	immediately, since
yesterday, last <day>	the day before, the previous <day>
tomorrow, next <day>	the following/next <day>
Numeral adj. + <time> + ago	Numeral adj. + <time> + before

Modifying modals

will/shall	would
can	could/would/be able to
may	might/could
shall	should [advice], would [info, offers]
must	must [dedication], had to [obligation]
needn't	didn't + need/have + to
	wouldn't have to

Would, could, used to, mustn't, should, might, ought to, and had better remain the same.

Pronouns also get modified in **reported speech**. The rules are fuzzy and *disagreed upon* between sources, but I present my *best* estimations and derivations:

- ◇ If the person **reporting** a **statement** is not the person **asserting** it, **1st person pronouns** become **3rd person pronouns** that refer to the person **asserting** the **statement** **UNLESS** the person **reporting** the **statement** is the person **asserting** it; then the **pronoun** remains the *same*.
- ◇ **2nd person pronouns** conjugate with the **object** of the **verb** outside the **quotation marks**.
- ◇ **3rd person pronouns** do not change.

While the generic '**say**' and '**tell**' can be used as **reporting verbs**, more *complicated verbs* are used to add the *manner* of the first-hand assertion and the *specifics* of its context.

Reporting verbs can and *do* **conjugate** to required **tenses**. **Reporting verbs** fall into four *broad* and four *slim* categories:

- reporting verb + to-infinitive**
agree, demand, offer, promise, refuse, threaten, claim
- reporting verb + object + to-infinitive**
advise, allow, beg, command, encourage, forbid, instruct, invite, order, permit, remind, urge, warn, want

III. reporting verb + gerund

accuse + object + of, apologise for, admit (to), boast about, complain to + object, deny, insist on, suggest

IV. reporting verb + object + gerund

agree, claim, complain, deny, exclaim, explain, inform + object, promise, suggest

i. explain to + object + how

ii. wonder + where/what/why/how + clause

iii. wonder whether + to-inf/c clause

iv. wonder where/what/how + to-inf

Other sentence types

Questions in reported speech have a specific structure; in them, the **verbs** are *affirmative* and **question marks** become **periods**. **Question tags** are omitted in **reported speech**. The default **reporting verb** for **questions** is '**ask**'. There are two constructions:

◇ **reporting verb + if/whether** [general question]

◇ **reporting verb + question word** [specific question]

Exclamations have the following **reporting verbs**: **exclaim**, '**thank**', '**wish**', '**say**', '**cry out in pain**', '**give an exclamation of + surprise/horror/disgust/delight**', etc. The **exclamation mark** becomes a **period**. **Interjections** are omitted.

When it comes to **imperatives**, they have their **reported verb** followed by an **infinitive**, a **gerund**, or a **that-clause**.

Dialogues

In conversations, a *mixture of various types* of **sentences** are used. To connect dialogues or conversations in **reported speech**, **conjunctions**: '**and**', '**as**', '**adding that**', '**explaining that**', '**because**', '**but**', '**since**', '**so**' and '**then + object + went on to say**', '**while**', '**then**' or the **present participle forms** of the **reported verb** are used.

Affirmative and negative *brief answers* are expressed by:

◇ **subject + [appropriate] auxiliary/reporting verb**

As a miscellaneous observation, in **direct speech**, if a **pronoun** is the **subject** of the reporting verb, it typically *precedes* the **verb**, whereas if the **subject** is a **noun** it typically comes in the *middle* or *end* of the *quoted sentence*.

Section layout:

- A. Speaking
- B. Listening
- C. Reading
- D. Writing

The reason subjects like **phonetics**, **morphology**, and **syntax** were the things I found *necessary* to cover in *this* book comes down to them serving as a **rigid foundation** essential to utilise **English de facto**. Without understanding **phonetics**, the *acquisition* and *interpretation* of other **accents** appears more *challenging*. Understanding **morphology** and **syntax** gives a person the opportunity to express themselves *correctly* (*at least on paper*) and therefore be coherently fathomed by *others*. I label this section '**Academia**', as I assume any person who is sufficed by their *trivial colloquial chassis* will never inquire thus far into the *book*.

English is typically estimated by an individual's **speaking**, **listening**, **reading**, and **writing abilities**, the first and last relying on **grammar** (*although grammar is itself judged*), and applying to all are the *individual's* **vocabulary** and familiarity with **English**.

Speaking is the action of conveying **information** or expressing one's **feelings** in **speech**. **Academic** speaking, where your words are being *carefully* noted and attitudes *examined*, at least for me, is a lot harder than even **writing**. Whereas for other tasks you might be given a *sufficient* amount of time to carefully plan everything out, **academic** speaking comes down to **attitudes**, **ideas**, and a *lot of* **improvisation**.

You will be asked to *either* dwell upon some **statement** or, less often, **describe a picture**. The practical layout I found works best for **statements** is:

I. **Introduction:**

- i. A *well-known fact* about the *statement's topic*;
- ii. *Expansion* upon the previous *fact*, background information;
- iii. **Thesis**, *statement*, upon which to base *further discussion*.

II. **Main part:**

- i. 'Why was the thesis *that*?' 'Because *so and so*'
- ii. 'Why "*because so and so*"?' 'Because *that and that*'
- iii. **Rinse and repeat**.

OR

- i. List all the points in **favour** of the **thesis**
- ii. List all the points **against** the **thesis**
- iii. Compare **pros** and **cons** and come to a *resolution*

III. **Conclusion:**

- i. **Function phrase + conclusion** by either *restating* or *modifying* the **thesis**.
- ii. **Comment**, **warning**, **prediction**, if *suicidal*—a *joke*.
- iii. Quit with *politeness*, '**thank you for listening to me**'

It is common practice to be asked **questions** by the jury. This is also an opportunity at **rebutting** *dim points*. Answer by *either* expanding upon what you said or, if that is *not* an option, talk about *yourself* or *make something up*.

Tips and tricks

- ◇ **Read the statement**. Ensure that you understand the *issue* before contemplating its *resolution*.
- ◇ **Identify the main points**. Come up and lay out your *main points*. Transition between them using *function phrases*.
- ◇ **Utilise symbols**. If given time to come up with *points* for your speech, brainstorm *points*, shorten and acronymise them, utilise symbols, draw arrows and lines to make logical connections between the *points*.
- ◇ **Take a pause**. If you are given the opportunity to read the topic aloud, *do it*, and take a two to three second break while looking at the jury.
- ◇ **Pick a target**. Typically, the commission will consist of *two or more* people. Pick the one that you like the most, the one who pays the most attention and talk *exclusively* to them. Occasionally turn to the *other* members.
- ◇ **Attitude matters**. You're not there because *they* asked you to. You're there because you're an expert on the matter and came in to do a *favour* to them. Don't take this too far: treat the jury with *respect*—*self-assured respect*.
- ◇ **Impression matters**. Keep eye contact, gesticulate, move, add stress and emphasis to your points, sprinkle your speech with various constructions to showcase your proficiency.

- ◇ **Sell yourself.** Give them what they want, *even if that isn't what you are.*
- ◇ **Answer the topic.** ALWAYS answer the topic.
- ◇ **Make yourself clear.** Speak *clearly, continually, and without hesitation.*
- ◇ **Excess time.** Some face difficulties when given *excess time*, having burnt through their points, they draw a conclusion *too early*. Add *additional experiences* you are familiar with: dwell upon *literature, life experiences*, anything, as long as the speech remains *coherent*.
- ◇ **Speak in thought groups.** Utilise *emphasis*, make sure at least *one word per group* has it.
- ◇ **Give examples.** A few *at the very least*; this can also be used to buy *time*.

Statements, however, are not the only things you will be asked to dwell upon. On *rare occasions* you might be asked to **describe a picture**. Here is the *optimal* layout for doing that:

- I. **Introduction**, a *general and brief* description of a **picture**:
 - i. Who or what is the **picture** about?
 - ii. How the object *looks*, what is the object *doing*, where is it?
- II. **Main subject**, either a person or an object, briefly:
 - i. **Person**: who the **person** is, what they're *doing*, their *appearance*, their *expression*, their *clothes*?
 - i. **Object**: what the **object** is, what is it *called*, a brief description of the **object** and what surrounds it.
 - ii. What is in the *background*, what objects there *are*, what do they look *like*, what do they seem to *have*?
- III. **Specifics**, a *full* description of everything.
 - i. Begin with the **object**, how it integrates with its *surroundings*, what it's likely *purpose*, what is it *doing*, what might be their *thoughts*, what are the *attitudes* of the object to their activity, what can you *tell* about the object?
 - ii. *Foreground*, what is in it? Describe it *generally*, then go right-to-left or left-to-right describing everything in *great detail*. Once you're done with the very most *foreground*, move a bit close to the *background*, repeat.
 - iii. *Background*, what is in it? Same as with the *foreground*.
 - iv. Make *assumptions* about the **picture**. What is likely to be *hidden* from us? Where is it most likely *located*, geographically? What is the *weather*, what might it be? What *time of day* is it?
- IV. **Impression**, thoughts, and opinions on the **picture**.
 - i. Personal attitude *towards* the **picture**, whether you *like or dislike* it.
 - ii. What is *special* about the **picture**?
 - iii. What is your *attitude* towards the *activity or place* in the **picture**?
 - iv. Continue to make *assumptions* and *react* to them.
- V. A brief **conclusion**.
 - i. Brief repetition of what the **picture** is about and the **objects** in it.
 - ii. Make a *comment, wish, warning, prediction*, or a *joke* about the **picture**.
 - iii. *Quit with politeness*, '**thank you for listening to me.**'

As with **statements**, it is common to be asked **questions** about the **picture**. Typically it would be asked by the jury if you are alone; however, if you were describing different

pictures with another person, you might get the chance to either *ruin* or *ease* your opponent's time. Just be wary of what your opponent *described*, and if you go harsh on them and leave them nothing or something hard, they *WILL* do the same to you (*but they might do that regardless*).

Tips and tricks

- ◇ **Expand vocabulary.** Memorise the *names* of objects you interact with daily. As an ESL learner, one might be proficient in upholding conversations, but totally oblivious to what 'tap water' is called.
- ◇ **Improvise.** If it just so happens that you do not know what the correct terminology for an object is, elaborate upon it, describe its function, say what it's called in your native language.
- ◇ Some '**Tips and tricks**' from **statements** apply.

Attachments

Irregular verbs, verb patterns

V ₁ (present)	V ₂ (past)	V ₃ (perfect)	V ₁ (present)	V ₂ (past)	V ₃ (perfect)	V ₁ (present)	V ₂ (past)	V ₃ (perfect)
arise	arose	arisen	give	gave	given	shed	shed	shed
awake	awoke	awoken	go	went	gone	shine	shone	shone
be	was/were	been	grind	ground	ground	shoot	shot	shot
bear	born	born(e)	grow	grew	grown	show	showed	shown
beat	beat	beat	hang	hung	hung	shrink	shrank	shrunk
become	became	become	have	had	had	shut	shut	shut
begin	began	begun	hear	heard	heard	sing	sang	sung
bend	bent	bent	hide	hid	hidden	sink	sank	sunk
bind	bound	bound	hit	hit	hit	sit	sat	sat
bite	bit	bitten	hold	held	held	sleep	slept	slept
bleed	bled	bled	hurt	hurt	hurt	slide	slid	slid
blow	blew	blown	keep	kept	kept	smell	smelt	smelt
break	broke	broken	kneel	knelt	knelt	sow	sowed	sown/ed
breed	bred	bred	know	knew	known	speak	spoke	spoken
bring	brought	brought	lay	laid	laid	spell	spelt/ed	spelt/ed
broadcast	broadcast	broadcast	lead	led	led	spend	spent	spent
build	built	built	lean	leant/ed	leant/ed	spill	spilt/ed	spilt/ed
burn	burnt/ed	burnt/ed	learn	learnt/ed	learnt/ed	spit	spat	spat
burst	burst	burst	leave	left	left	spread	spread	spread
buy	bought	bought	lend	lent	lent	stand	stood	stood
can	could	(been able)	lie (bed)	lay	lain	steal	stole	stolen
catch	caught	caught	lie (truth)	lied	lied	stick	stuck	stuck
choose	chose	chose	light	lit/ed	lit/ed	sting	stung	stung
cling	clung	clung	lose	lost	lost	stink	stank	stunk
come	came	come	make	made	made	strike	struck	struck
cost	cost	cost	may	might	...	swear	swore	sown
creep	crept	crept	mean	meant	meant	sweep	swept	swept
cut	cut	cut	meet	met	met	swell	swelled	swollen
deal	dealt	dealt	mow	mowed	mown/ed	swim	swam	swum
dig	dug	dug	must	had to	...	swing	swung	swung
do	did	done	overtake	overtook	overtaken	take	took	taken
draw	drew	drawn	pay	paid	paid	teach	taught	taught
dream	dreamt/ed	dreamt/ed	put	put	put	take	took	taken
drink	drank	drunk	read	read	read	teach	taught	taught
drive	drove	driven	ride	rode	ridden	tear	tore	torn
eat	ate	eaten	ring	rang	rung	tell	told	told
fall	fell	fallen	rise	rose	risen	think	thought	thought
feed	fed	fed	run	ran	run	throw	threw	thrown
feel	felt	felt	saw	sawed	sawn/ed	understand	understood	understood
fight	fought	fought	say	said	said	wake	woke	woken
find	found	found	see	saw	seen	wear	wore	worn
fly	flew	flown	sell	sold	sold	weep	wept	wept
forbid	forbade	forbidden	send	sent	sent	will	would	...
forget	forgot	forgotten	set	set	set	win	won	won
forgive	forgave	forgiven	sew	sewed	sewn/ed	wind	wound	wound
freeze	froze	frozen	shake	shook	shaken	write	wrote	written
get	got	got	shall	should	...			

Verbs followed by a **to-infinitive**: afford, agree, arrange, ask, begin, choose, continue, decide, demand, fail, forget, hate, help, hope, intend, learn, like, love, manage, mean (=intend), need, offer, plan, prefer, pretend, promise, refuse, remember, start, try, want.

Verbs followed by a **gerund**: admit, avoid, (can't) help, (can't) stand, consider, deny, dislike, enjoy, fancy, feel like, finish, give up, imagine, involve, keep (on), mind, miss, practise, put off, risk.

Verbs followed by **both** (with a difference in meaning): go on, hate, like, love, mean, need, prefer, regret, remember, stop, try, want.

Verbs followed by a **bare infinitive**: let, make.

Verbs followed by either a **to-** or a **bare infinitive**: help.

Verbs followed by a **gerund** or a **bare infinitive**: feel, hear, notice, overhear, see, watch.

Verbs followed by a **direct object** and a **to-infinitive**: advise, ask, challenge, choose, forbid, hate, help, instruct, intend, invite, like, love, need, order, persuade, prefer, recommend, remind, request, teach, tell, want.

List of **transitive verbs**:

accept, acknowledge, admit, aggravate, answer, ask, avoid, beat, bend, bless, bother, break, brush, build, cancel, capture, carry, catch, change, chase, chastise, clean, collect, comfort, contradict, convert, crack, dazzle, deceive, define, describe, destroy, discover, distinguish, drag, dress, dunk, edify, embarrass, embrace, enable, encourage, entertain, execute, enlist, fascinate, finish, follow, flick, forget, freeze, frighten, forgive, furnish, gather, grab, grasp, grip, grease, handle, hang, head, highlight, honour, hurry, hurt, help, imitate, impress, indulge, insert, interest, inspect, interrupt, intimidate, involve, irritate, join, judge, keep, key, kill, kiss, knock, lag, lay, lead, lean, leave, lighten, limit, link, load, love, lower, maintain, marry, massage, melt, mock, munch, murder, notice, number, offend, order, page, paralyse, persuade, petrify, pierce, place, please, poison, possess, prepare, promise, protect, purchase, punch, puzzle, question, quit, raise, reassure, recognise, refill, remind, remove, repel, research, retard, ring, run, satisfy, scold, select, slap, smell, soften, specify, spell, spit, spread, strike, surprise, swallow, switch, teach, taste, tickle, tighten, toast, transform, tweak, twist, turn, toss, try, underestimate, understand, unlock, unload, use, untie, upgrade, vacate, vilify, violate, videotape, wake, want, warm, wash, warn, watch, widen, wear, win, wipe, wrack, wrap, wreck, weep.

List of **intransitive verbs**:

agree, appear, arrive, become, belong, collapse, consist, cost, cough, cry, depend, die, disappear, emerge, exist, explode, fade, fall, fast, float, fly, gallop, go, grow, happen, have, hiccup, inquire, jump, kneel, knock (sound), last (endure), laugh, lead, lean, leap, learn, left, lie (recline or tell an untruth), limp, listen, live, look, march, mourn, move, occur, panic, party, pause, peep, pose, pounce, pout, pray, preen, read, recline, relax, relent, remain, respond, result, revolt, rise, roll, run, rush, sail, scream, shake, shout, sigh, sit, skip, sleep, slide, smell, smile, snarl, sneeze, soak, spin, spit, sprint, squeak, stagger, stand, stay, swim, swing, twist, vanish, vomit, wade, wait, wake, walk, wander, wave, whirl, wiggle, work, yell.

Simple prepositions

aboard	downwards	onto	until
about	downwind	opposite	up
above	during	outdoors	uphill
abreast	eastwards	outside	upon
abroad	except	outwards	upstage
across	for	overhead	upstairs
adrift	forth	overland	upstream
aft	forwards	overseas	upwards
afterwards	from	past	upwind
against	heavenwards	plus	via
aground	henceforth	round	westwards
ahead	here	rightwards	when
aloft	hereat	seawards	whence
alongside	hereby	since	where
amidst	herefrom	skywards	whereat
amongst	herein	southwards	whereby
apart	hereof	than	wherefrom
around	hereon	then	wherein
as	hereto	thence	whereof
ashore	herewith	thenceforth	whereon
aside	home	there	whereto
at	homewards	thereat	wherewith
away	in	thereby	with
back	indoors	therefrom	within
backwards	inside	therein	without
beforehand	into	thereof	
behind	inwards	thereon	
below	leftwards	thereto	
beneath	like	therewith	
besides	minus	through	
between	near	throughout	
beyond	next	to	
by	northwards	together	
despite	notwithstanding	towards	
down	now	under	
downhill	of	underfoot	
downstage	off	underground	
downstairs	on	underneath	
downstream	onwards	unlike	

Complex prepositions

according to	in quest of
ahead of	in relation to
along with	in/with respect to
as for	in return for
as from	in search of
aside from	in terms of
as per	in (the) light of
as to	in the name of
as well as	in spite of
at the expense of	instead of
at the hands of	in step with
at the risk of	in touch with
at variance with	in view of
away from	near to
because of	next to
by dint of	on account of
by means of	on behalf of
by virtue of	on the grounds of
by way of	on the part of
close to	on top of
due to	out of
far from	outside of
for the sake of	owing to
for/from want of	prior to
in accordance with	so [that]
in addition to	subsequent to
in between	such as
in case	up to
in charge of	up against
in compliance with	with a view to
in comparison with	with the exception of
in conformity with	
in contact with	
in exchange for	
in favour of	
in front of	
in lieu of	
in line with	
in place of	

Transition words

Positive addition	and, both ... and, but only ... but also, as well, too, moreover, in addition to, furthermore, further, not to mention, the fact that, besides
Negative addition	neither ... nor, nor, neither, either
Contrast	but, not ... but, although, while, whereas, despite, even if, even though, on the other hand, in contrast, however, (and) yet, at the same time
Similarity	similarly, likewise, in the same way, equally
Concession	but, even so, however, (and) still, (and) yet, nevertheless, on the other hand, although, even though, despite/in spite of, regardless of, admittedly, considering, whereas, while, nonetheless
Alternative	or, on the other hand, either ... or, alternatively
Emphasis	besides, not only this/that, but ... also, as well, what is more, in fact, as a matter of fact, to tell you the truth, actually, indeed, let alone
Exemplification	as, such as, like, for example, for instance, particularly, especially, in particular
Clarification	that is to say, specifically, in other words, to put it in another way, I mean
Cause/Reason	as, because, because of, since, on the grounds that, seeing that, due to, in view of, owing to, for, now that, so
Manner	as, (in) the way, how, the way in which, (in) the same way (as), as if, as though
Condition	if, in case, assuming (that), on condition (that), provided, providing (that), unless, in the event of, as/so long as, granted/granting that, whether (... or) only if, even if, otherwise, or (else), in case of
Consequence	consequently, then, under the circumstances, if so, if not, so, therefore, in that case, otherwise, thus
Purpose	so that, so as (not) to, in order (not) to, in order that, for fear (that), in case, lest
Effect/Result	such/so ... that, consequently, for this reason, as a consequence, thus, therefore, so
Comparison	as ... as, than, half as ... as, nothing like, the ... the, twice as ... as, less ... than
Time	when, whenever, as, while, now (that), before, until, till, after, since
Place	where, wherever
Exception	but (for), except (for), apart from
Relative	who, whom, whose, which, what, that
Listing	beginning, initially, first ..., at first, to start/begin with, first of all, continuing, secondly, after this/tat, second ..., afterwards, then, next, before this, concluding, finally, at last, in the end, eventually, lastly, last but not least
Reference	considering, concerning, regarding, with respect/regard/reference to (this/the fact that)
Summarising	in conclusion, in summary, to sum up, as I have said, as it was previously stated, on the whole, (all) in all, altogether, in short, briefly