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NOT FINAL



TABLE OF CONTENTS:

1 PHONETICS

[Language](#) [Phonemes](#) [Flow Accents](#)

2 MORPHOLOGY

[Nouns](#) [Determiners](#) [Adjectives](#) [Pronouns](#) [Verbs](#) [Adverbs](#) [Prepositions](#) [Conjunctions](#) [Interjections](#) [Word formation](#)

3 SYNTAX

[Punctuation](#) [Phrases](#) [Clauses](#) [Sentences](#) [Constructions](#) [Reported speech](#)

4 ACADEMIA

[Speaking](#) [Listening](#) [Reading](#) [Writing](#)

5 ATTACHMENTS

[Irregular verbs](#) [Verb patterns](#) [Transitive and intransitive verbs](#) [Simple and complex prepositions](#) [Transition words](#)

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 phonatory 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 phonatory 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;

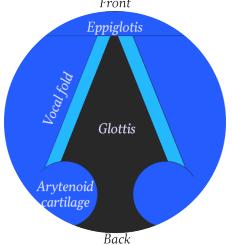
The produced buzz has an amplitude (volume) and a frequency (pitch).

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 and top teeth;	fricative affricate	in a small gap 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;

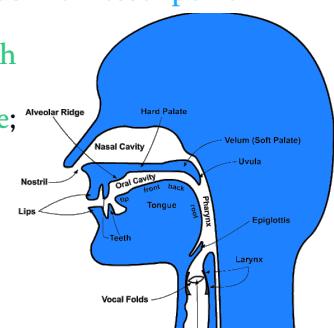
backness focuses on the horizontal movement of the tongue;

roundness refers to whether the lips are rounded or not.

The 44 sounds are:

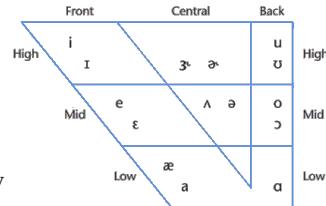
Vowels

i kit	e dress	æ trap	v lot	ʊ foot	ʌ strut	ə bonus
i: fleece	e: square	æ: palm	ɔ: thought	u: goose	ɜ: nurse	
eɪ face	aɪ price	ɔɪ choice	əɪ 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
f θ dʒ	fortis lenis	palato-alveolar	affricate
v 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	↑ after	tune /tju:n/
Velarisation	Addition of back tongue raising to velum	~ through	still /stɪl/
Labialisation	Addition of lip-rounding	~ after	talk /t'ɔ:lk/
Glottalisation	Addition of glottal stop	? before	stopwatch /'sta:pwa?ʃ/
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**.

onset nucleus 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
i	FC/CM	not rounded	checked
ə	C/M	not rounded	checked
ʌ	C/CM	not rounded	checked
ɒ	B/C	rounded	checked
ʊ	BC/CM	rounded	checked
ɪ	F/O	not rounded	steady state
ɛ:	F/CM	not rounded	steady state
ɜ:	C/MC	not rounded	steady state
ɑ:	C/C	not rounded	steady state
ʊ:	BC/O	rounded	steady state
ɔ:	B/M	rounded	steady state
ɪə	F/O => C/CM	not rounded	centring
ɛɪ	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
əʊ	FC/C => BC/OM	rounded	backing
əə	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	Sonorants	Most sonorous
Nasals Lateral approximant Central approximant		
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 [ɿ].

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**) [ɿ] 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** [ɿ]. 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>; heir, honest, honour, hour; medial <h> after ex-/intervocalic
k	initial <kn>
l	al /a:/ 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 ʃo: gla:s/ => /'reɪz ʒo: gla:s/

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 /'wʊdpɛkə/ => /'wʊbpɛkə/

Assimilations of energy may reduce the fortis/lenis contrast.
newspaper /'nju:zpeɪpə/ => /'nju:spɛipə/

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

join the army /dʒɔɪn ði 'a:mɪ/ => /dʒɔɪn ni 'a:mɪ/

Elision is the process of eliding (removing) a phoneme.
tasteless /'teɪstləs/ => /'teɪsləs/

Lialision is the process converse to ellision.

sooner /su:nə/ | sooner or later /su:nər ə: '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 ['] is the strongest stress in the word; after primary comes secondary stress, denoted by [.]: categorical /kætə'gorɪkəl/, cauliflower /'kʌfl̩.flaʊə/.

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 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.

Rhythm 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.

Rhythm 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.

*None of this is compulsory; treat it as a rough guide

**F - Function words C - Content words

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 /w/ for words spelt with wh-.
whale /'weil/ wail /weil/
- ◊ Most Americans have **yod-dropping** following **dental** and **alveolar consonants** /t d s z n l/.
- ◊ Some Americans have a **dark /t/** 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/.

i kit	e dress	æ trap	ɔ lot	ʊ foot	ʌ strut	ə bonus	æ bath	i happy
i fleece	ə palm	ɔ thought	u goose					
ei face	oo goat	ai price	ɔɪ choice	au mouth				

ir near	er square	ər start	ɔr north	ɔr force	ɔr cure	ər 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 /əl/ 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), Northern 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 þe heardra, heorte þe cénre,
mōd sceal þe māre þe ūre mægen lytlað.

Middle English, Geoffrey Chaucer, 14th century

Whan that Aprille with hisse 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
/'ædres/	/'ə'dres/	/klɜːrk/	/kla:k/
/'fɪm'pænzi/	/'fɪmpæn'zi:/	/dipou/	/depaʊ/
/'sigəret/	/sigə'ret/	/dasl/	/dəʊsail/
/di'teɪl/	/dɪ:teɪl/	/iðər/	/aɪðə/
/'ɪŋkwəri/	/ɪŋ'kwəri/	/epək/	/i:pək/
/'læbrətri/	/lə'bərətri/	/məltai/	/məlti/
/'məstæʃ/	/mə'sta:ʃ/	/niðər/	/naiðə/
/'reɪs/	/'reɪz/	/liʒər/	/leʒə/
/'figjər/	/'figə/	/lever/	/li:və/
/ɜrb/	/hɜ:b/	/prases/	/prəʊses/
/pə'rɪʒn/	/pə:rɪzɪən/	/pragres/	/prəugres/
/'pumə/	/'pju:mə/	/rekərd/	/reko:d/
/'skedʒul/	/'sedʒu:l/	/semal/	/semi/
/səg'dʒest/	/sə'dʒest/	/soon/	/ʃɒn/
		/saiməl'teɪniəs/	/siməl'teɪniəs/
		/tə'metʃou/	/tə'mataʊ//
/'æntai/	/'ænti/	/veiz/	/va:z/
/eɪt/	/et/	/vaitə'min/	/vitə'min/
/'bɜrou/	/'bʌrə/	/wʌt/	/wɒt/
/'θɜrou/	/'θʌrə/	/zi/	/zed/

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

2

2A

Nouns

Objects of physical perception

Morphology

Section layout:

- A. Nouns
- B. Determiners
- C. Adjectives
- D. Pronouns
- E. Verbs
- F. Adverbs
- G. Prepositions
- H. Conjunctions
- I. Interjections
- J. Word formation

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		it/they, things, babies,	
		regarded with affection and respect		epicenty	
actor	actress	actor	bride	N/A	boy
duke	duchess	N/A	emperor	empress	girl
hero	heroine	N/A	host	hostess	husband
king	queen	N/A	man	woman	wife
son	daughter	child	uncle	aunt	spouse
widower	widow	N/A	poet	poetess	master
					mistress
					N/A
					server
					kid
					heir
					heiress
					spouse
					N/A
					server
					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 particles: 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** noms in (**in**)direct questions).

Numerical 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**.

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	yourselves
	Plural					
3rd	Singular	Masculine	he	him	his	himself
	Singular	Feminine	she	her	hers	herself
	Singular	Neuter/inanimate	it		its	itself
	Singular	Epicene	they	them	theirs	themselves
	Plural					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				
Past				
Future				

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				
Past				
Future				
Verbals				

*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.

T	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 prepositions 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.	To	Oxford	England
She came			
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
	Reason
Because of	
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 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.

An 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 posses 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-, midi-, 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-, midi-, 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 frèquent, 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
dispossession	chronic	N-ridden	long in duration or frequent event
disposition	permanent	N-less	sth that lasts a long time or forever
	temporary	N-free	sth that lasts a short time
	awareness	N+conscious	notice/realize things using senses
resemblance	desirable	N-minded	paying attention; having as a goal
	undesireable	N-prone	easily influenced by sth undesirable
category	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
agenthood	neutral	N-person	human being
	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).

3

3A

Punctuation

Director of attention

Syntax

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 consist 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

If nobody paid the bill, the electricity will be cut out.

Type 2

If he had money, he would have bought her a gift.

Type 3

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.

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>
Numerical adj. + <time> + ago	Numerical 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:

I. reporting verb + to-infinitive

agree, demand, offer, promise, refuse, threaten, claim

II. 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/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.

4

4A

Speaking

Verbal expressions

Academia

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.

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	shown	shown
beat	beat	beat	hang	hung	hung	shrink	shrunk	shrank
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	sware	sowrn
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	overtaken	...	swung	swung
do	did	done	overtake	paid	paid	take	took	taken
draw	drew	drawn	pay	put	put	teach	taught	taught
dream	dreamt/ed	dreamt/ed	put	réad	réad	take	took	taken
drink	drank	drunk	ride	rode	ridden	teach	taught	taught
drive	drove	driven	ring	rang	rung	tear	tore	torn
eat	ate	eaten	rise	rose	risen	tell	told	told
fall	fell	fallen	run	ran	run	think	thought	thought
feed	fed	fed	saw	sawed	sawn/ed	throw	threw	thrown
feel	felt	felt	say	said	said	understand	understood	understood
fight	fought	fought	see	saw	seen	wake	woke	woken
find	found	found	sell	sold	sold	wear	wore	worn
fly	flew	flown	send	sent	sent	weep	wept	wept
forbid	forbade	forbidden	set	set	set	will	would	...
forget	forgot	forgotten	sew	sewed	sewn/ed	win	won	won
forgive	forgave	forgiven	shake	shook	shaken	wind	wound	wound
freeze	froze	frozen	shall	should	...	write	wrote	written

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	
	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, bot 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