University of Glasgow

English Language & Linguistics

Tutors' Notes

2019-2020

Level 1B: Language, Society, & Change

CONTENTS

Tutor briefing meetings will generally take place on **Tuesdays at 9.15am, over Zoom:** https://uofglasgow.zoom.us/j/93914803321?pwd=ZmRvTmdtaDMvUjI3WG5iMTFWbnhvZz09 (passcode: briefing). All briefings will be recorded.

1. Tuesday of week 1, 12 January, 9.15-9.45
    a. Historical Scots (week 2 seminar; **Joanna Kopaczyk**)
    b. Phonetics 1 (week 3 seminar, **Jane Stuart-Smith**)
2. Tuesday of week 3, 26 January, 9.15-9.45
    a. Middle English 1 (week 4 seminar, **Alison Wiggins)**
    b. How to write an essay (week 5 seminar, **Clara Cohen)**
3. Tuesday of week 5, 9 February, 9.15-9.45
    a. Phonetics 2 (week 7 seminar, **Jane Stuart-Smith)**
    b. Modern Scots (week 8 seminar, **Jennifer Smith)**
4. Tuesday of week 8, 2 March, 9.15-9.45
    a. Early Modern to Present-Day English (week 9 seminar, **Jeremy Smith** or **Angela Gayton** [to be determined later which one presides])
    b. Varieties of English (week 10 seminar, **Jane Stuart-Smith)**

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INTRODUCTION

SEMINARS IN LEVEL 1B

The key difference between 1B and 1A seminars is the previous week's quiz is designed to prepare students for the seminars. Be aware of this relationship when you teach: you should see the effects of pre-seminar preparation, and you should be ready to help the students prepare for the post-seminar quiz.

The quiz questions and answers will be discussed in tutor briefings, so make sure that, whatever else happens in the seminars, you cover the material that students need for the following week's quizzes.

The format of the seminars in Level 1B is similar to that of the seminars in 1A. As before, attendance at seminars is compulsory. Take a note of students' attendance on the attendance plugin on the course Moodle each week. Students will be contacted by the Level 1 Administrator critstudies-englang-admin@glasgow.ac.uk if they miss two consecutive seminars. If they miss three, their Adviser of Studies will also be notified. If students consistently fail to attend, they will be asked to confirm that they are progressing with the course.

As in 1A, a broad range of subjects is covered in 1B. Over the semester, the lectures will introduce students to the following themed strands:

- Phonetics + Varieties of English (Mondays)
- Historical Scots + Modern Scots (Tuesdays)
- Middle English + Early Modern to Present Day English (Thursdays)

Students should find that the new topics will draw upon the knowledge of grammar and Old English they acquired in 1A – and they should consciously try to use this knowledge when exploring the new aspects of English Language studies.

As in 1A, the success of the seminars will depend on students' willingness to participate as a co-operative and responsible member of a small group. Each week, they will again form groups of 4-5 people, choose a group leader, and work through the tasks allocated for that week. There will then be time for feedback with you as tutor. Though the format is fairly structured, there is room for individual variation week by week – if you feel that a particular group benefits from a looser or tighter adherence to the format, you are at liberty to vary the format accordingly. For example, you may prefer to have shorter but more frequent feedback spots throughout the seminar.

If students require further guidance or clarification on any points, do not hesitate to email a lecturer or the Level 1 convener, or to recommend that students come individually or in groups to a lecturer's scheduled drop-in hour, or make an appointment via our Level 1 Administrator critstudies-englang-admin@glasgow.ac.uk The core lecturers for 1B are given below:

Dr Jane Stuart Smith *(Phonetics, Varieties of English)*
Jane Stuart-Smith@glasgow.ac.uk

Dr Joanna Kopaczyk (*Historical Scots)* Joanna.Kopaczyk@glasgow.ac.uk

Prof. Jennifer Smith (*Modern Scots)*	Jennifer.Smith@glasgow.ac.uk
Dr Alison Wiggins *(Middle English)*	Alison.Wiggins@glasgow.ac.uk
Professor Jeremy Smith (*EMod to Pr.Day Eng.)*	Jeremy.Smith@glasgow.ac.uk
Dr Angela Gayton (*EMod-PDE*)	Angela.Gayton@glasgow.ac.uk

Dr Clara Cohen is the Level 1B Convener and can also be contacted if you have more general questions or concerns: Clara.Cohen@glasgow.ac.uk

SEMINAR 1: HISTORICAL SCOTS

WEEK 2
TUTORS' NOTES

The purpose of this seminar is to introduce you to the linguistic history of Scotland, with the Scots language in focus. You will explore the characteristic vocabulary of Scots to get a better understanding of its multilingual heritage. You will also have the opportunity to engage with resources which are indispensable in the study of historical Scots, such as the online *Dictionary of the Scots Language* and the *Oxford English Dictionary*.

Note: For Sections B and C you can also consult the Dictionary of the Scots Language *at www.dsl.ac.uk. The dictionary is also available as an app which you may want to recommend to students (and also install on your own portable device, just in case). I'll put the useful links on the Moodle prior to class.*

- Form groups of 3-4 people.
- Choose a group leader for this week.
- Go through the activities together, while the group leader takes notes of any interesting or difficult aspects of the exercise.
- The group leader reports back to the group for a general discussion.

SECTION A: MULTILINGUAL SCOTLAND IN CONTEXT (15 MINUTES)

Your task is to recreate the patterns of settlement and migration on the map of the British Isles up to 1500, and think about the linguistic consequences of these patterns.

1. Consider the arrival and geographical spread of the following peoples:

- the Anglo-Saxons
- the Celts (Brythonic, P-Celtic)
- the Celts (Goidelic, Q-Celtic)
- the Picts
- the Romans
- the Normans
- northern English post-Conquest migrants
- the Vikings (Danes)
- the Vikings (Norwegians)

Use different colours / shading / dots / other patterns to represent each group, and notice how they overlap, replace each other, persist or disappear.

Each of the migration topics is massive and can't be covered in detail. The purpose of this exercise is to make the students aware of the multiple

ethnic and linguistic groups which have left their mark on Britain, and of the differences and shared influences between the north and the south.

Key (in a roughly chronological order with notes):
1) The Picts and the P-Celts. The first mention of Picts in Northern Britain in Roman sources 297AD, but they'd been there from the Iron Age (e.g. in Orkney). They may have spoken Common Brythonic (P-Celtic) - a predecessor of Welsh - which was certainly spoken across the islands from c.500BC up to the Roman invasion.
2) The Q-Celts. Arrived in the British Isles c.500BC but concentrated in Ireland. From there, they established colonies in Cornwall, the Isle of Manx and south-west Scotland (see 4. below) around the 5th c. AD.
3) The Romans. Arrival: 45AD, withdrawal: 410AD, area: up to the Hadrian's Wall, with some outposts beyond it - the Antonine Wall, note the Roman baths outside Glasgow in Bearsden!)
4) The Anglo-Saxons. Mixed continental Germanic tribes, arrived mid-5th c., up to the Lothians in the north and the Brythonic areas in the west, organised themselves into seven major kingdoms - heptarchy.
5) The Q-Celts (Goidelic) in mid-6th c. come from Ireland to south-west Scotland and the lower Hebrides.
6) The Vikings. First raids (Lindisfarne 793AD), then settlement between 8th-11th c. The Danes invading in 860AD and settling in what is now Yorkshire, East Anglia and further south, Cnut the Great the king of England in early 11thc. The Norwegians (Norsemen) ruled in Orkney, Shetlands and the Western Isles - established the Lordship of the Isles with the seat of power in Islay.
7) The Normans. Arrival 1066, overpowered the Anglo-Saxon ruling class and took control of England. Notice that Scotland was a separate kingdom and wasn't conquered by the Normans. Nevertheless, due to land transfers and intermarriage, the Normans and the Anglo-Normans made their mark on Scotland.
8) The scandinavianised northern English migrants coming to Scotland with their Anglo-Norman overlords, especially to newly urbanised areas in the Lowlands.

The students will have covered the history of migrations in the lecture, so this is a revision exercise. If they like, they can rewatch a clip on the 'Origins of Scots' available on the Moodle.

2. Choose a moment on the timeline (e.g. 750, 1000, 1200, 1500) and think about the languages and dialects used in south-east England (London) and around the Firth of Forth (Edinburgh). How do the two locations compare? Would there be any difference between spoken and written language?

Depending on the time they pick, the students will encounter a different set of circumstances. Draw attention to the difference between the written record (mostly in Latin, but in 750 - Old Northumbrian in the north, in 1000 - West Saxon in the south, 1200 - Anglo-Norman in the south) and the spoken language. The point of this exercise is to understand that before 1500 the linguistic make-up of Scotland was different than that of England, and the south of England in particular.

SECTION B: SOME SCOTS WORDS (10 MINS)

One of the most recognisable features of Scots is its distinctive vocabulary. Many Scots words have a long history and their survival links modern Scots to earlier forms of the language.

1) In groups, see how many of the following words you know. Do you agree with the suggested equivalents in English, or are some impossible to ‘translate’?

anent	'about'
blether	'chatter'
breeks	'trousers'
clarty	'dirty'
douce	'gentle'
dub	'puddle'
fankle	'tangle with rope'
forby	'except'
greet	'cry'
janitor	'caretaker'
lum	'chimney'
neep	'turnip'
oxter	'armpit'
partan	'crab'
pinkie	'little finger'
rones	'gutters'
scunner	'nuisance'
shoogle	'shake'
skail	'spill'
skelp	'slap'
smeddum	'spirit'
swither	'waver'
thole	'endure'
thrang	'busy'

2. Does it surprise you that any of these words are Scots? Would you expect to find them in everyday speech, in literature, or elsewhere? Do you use these words or know people who do?

Some students will be more familiar than others with Scots, but most will have come across a few of these words. Some may be surprised to learn that pinkie, rones, *and* janitor *are Scots, as these occur in Scottish Standard English and are described as 'covert' (rather than 'overt') Scotticisms. Some students may know that* pinkie *and* janitor *also feature in US English. If there is time, ask students to look the words up in the DSL and the OED to check their etymological background.*

Scots words can evoke strong memories, so it is possible that this activity will lead to a lively discussion! Some students may know the word smeddum *as the title of a Lewis Grassic Gibbon short story (highly recommended to anyone who hasn't read it). You can point students who are interested in this topic to the 'Word of the Week' feature on the Scots Language Dictionaries (link available via moodle) and to Len Pennie's 'Scots word of the day' tweets @Lenniesaurus.*

SECTION C. SOURCES AND HISTORIES OF SCOTS VOCABULARY (15 MINS)

The *Dictionary of the Scots Language* and the *Oxford English Dictionary* can be used to uncover links between Scots and English words, as illustrated by the words below. Consider the etymologies, dates of first attestations, regional meanings and spellings [entry format slightly modified].

1. BURN

(a) DSL: Burn, *n*. Also: burne, bwrn(e, born(e, bourn, bowrn. [ME. *burn*, *burne* (*bourne*), OE. *burna*.]
1. A brook or stream. Frequent in early place-names, as *Merburn**e*** (*c* 1170), *Triernburn* (*c* 1200), *Bradestrothirburn**e*** (*c* 1220), *Treburn**e*** (1222). *Kyrkeburn**e*** (1229), etc.

(b) OED: burn, n.1
Forms: OE burna, burne, burn, ME–15 burne, (ME bourne, buerne), ME brynne, ME– burn.
Origin: A word inherited from Germanic.
1. In Old English: A spring, fountain; a stream or river. In later use: A small stream or brook. Now chiefly *northern*.

This is an Old English word (see etymology in both dictionaries) which used to be present in all Old English dialects and continued to be used in Middle English, although some dialects developed slightly different pronunciations. From a present-day perspective, this word is typically northern. This northern connection between English dialects and Scots is quite characteristic. In this case, the word continued to be used in Scotland, as evidenced by the placenames and the variant spellings from a range of manuscript sources.

2. ESCHEW

(a) DSL: Eschew, *v.* Also: eschewe, eshew, eschow; eschev(e, escheu, eshue, eishu; aschew, -eu. [ME. *eschewe*, *escheve*, *eschue*, etc. (14th c.), OF. *eschever*, *eschiver*.]
1. *tr*. To avoid, keep clear of, escape (a danger, trouble, reproof, etc.).
1380 *Legends of the Saints* xii. 205. Hyr a sowne … That scho til **eschewe** destyne, In a cophyne kest in the se;
c.1400 *Troy Book* by John Barbour. Amangis the quhilkis Menelay … **Eschewed** the parrell & passed one;
c1420 *Cronykil of Scotland* by Androw of Wyntoun. He lete nowcht slay thame in Ingland, For till **eschewe** reproffe, and blame;

(b) OED: eschew, v.1
Forms: ME–15 escheve, eschewe, (ME echue, esshue, etchewe, isschewe, ME eschef, eschiewe, eschiuwe, ME escheu, eshew, 15 escue, estchue, as-, estew(e, estiew), exchew(e, (ME exschew, 15 exchue, extue), ME–16 eschu(e, ME– eschew.
Etymology: < Old French *eschiver*, *eschever*
1. *transitive*. To avoid, shun.
*c*1440 *Promptorium Parvulorum* 6 **Achwyn** or fleyn; *vito, devito*. Achuynge, or beyng ware [*v.r.* **achewynge**, **achue**]: *precavens, vitans*.
*c*1460 J. Fortescue *Governance of Eng.* (1714) 105 To **eschewe** thees two Harmes, hyt may than be advised, etc.
*c*1480 (▸ *a*1400) *St. Matthias* 205 in W. M. Metcalfe *Legends Saints Sc. Dial.* (1896) I. 228 [A sowne] þat scho, til **eschewe** destyne, In a cophyne kest in þe se.

This word is a borrowing from Old French, as per the etymologies in both dictionaries. You can see that the meaning across both languages is the same, and that the illustrative quotations are more or less coeval, if not slightly earlier in Scots. Would that indicate that this word had entered Scottish writings earlier? Possibly. Notice that the last quotation in the OED is, in fact, the earliest Scots attestation of this word. Notice also the different (and the same) spellings of this word in both resources.

DISCUSSION POINT:

Can we say that the vocabulary of Older Scots was *influenced* by Old English and Middle English, or that it *borrowed* words from these languages?

Frequently people make an assumption that Scots was 'influenced' by Old English or that is 'borrowed' from Middle English. The first assumption is essentially anachronistic. Scots did not 'borrow' from or was 'influenced' by OE because it would have to come into direct contact with that language, which was physically impossible. Scots contains OE words because it developed - to a large extent - from an Old English dialect (Old Northumbrian) and thus it continues the Germanic linguistic presence in Lowland Scotland.

The second assumption is that Scots draws on Middle English, especially in the context of poetry, themes and tropes (cf. Chaucer's influence on the Scottish makars). Of course, some influence was definitely there, but Scots developed in parallel with ME to a large extent, and

any direct influence of ME dialects on Scots dialects would have to be chronologically attested. In the case of eschewe*, the word may have well entered English through Scots, which had borrowed it directly from Old French. Given the strong cultural and political links with France, this scenario is not unlikely, and it is supported by dictionary evidence.*

By the end of this session, the students should have a grasp of the relationship between Scots and English before 1500, which at that time was not hierarchical or causal.

FEEDBACK (10 mins)

Your tutor will ask for feedback on your discussions. The group leaders will speak for the groups, and share the key findings for each section. As usual, this is your opportunity to seek clarification on any point that still might be unclear to you.

BEYOND LEVEL 1...

If you're intrigued by Older Scots and want to study how people communicated in Scotland in the middle ages and the early modern times, you can choose the History of Scots and the History of the Scottish Book at Honours level. If you're a student of Scottish Literature, you will get a more hands-on introduction to Older Scots in literary texts in Level 2 lectures. For more information on these options, please contact Dr Joanna Kopaczyk (Joanna.Kopaczyk@glasgow.ac.uk).

SEMINAR 2: PHONETICS 1
WEEK 3
TUTORS' NOTES

Setting up
Today's seminar is to give the students some confidence with key phonetic concepts and terms in the first two sections, and then to start thinking about attitudes to sounds in the context of speakers, communities, and dialects. It would be good to be sure that your groups are comfortable with the material in the first two sections; the third is more discursive, and will help the students to start thinking more broadly about speech, accents and attitudes, but also to use phonetic terminology in order to do so.

It will be up to individual tutors, how you want to work through the material, in terms of setting up breakout rooms, and either visiting the rooms to give feedback, or closing the rooms for general feedback, then re-opening them again. However you do this, try to be sure to give feedback to check that the key concepts and answers have been given for the first two sections. Section 3 can lead to more discussion, and the students may enjoy talking not just about the phonetic differences, but also their attitudes to these differences. Note that we'll be covering attitudes to accents (and 'accentism') in the Varieties lectures.

SECTION A: IDENTIFYING SOUNDS PHONETICALLY

I. IDENTIFYING SYLLABLES

How many syllables are there in your pronunciation of these words? (Have a look at ***Basic Phonetics*** §C11, first paragraph, to begin with.)

1.	PHONETICS (3)	3.	LINGUISTIC (3)
2.	CATS (1)	4.	INDIVISIBLE (5)

Can you devise any method of easily checking the number of syllables in a word?
Some kind of physical gesture, like knocking on the table, or counting out on your fingers.

II. IDENTIFYING SOUNDS

How many **sounds** (not letters) are there in your pronunciation of these words? In pairs, practise saying each sound aloud in isolation.

1	RAIN (3)	4	CARD	(3 or 4)
2	BEE (2)	5	SHRIEKED	(5)
3	BERRY (4)	6	BUSY	(4)

III. IDENTIFYING VOWELS AND CONSONANTS

Phonetically, can you explain the difference between a **consonant** and a **vowel**?
How many of the **sounds** (*not* letters) in these words are **consonants** (in a phonetic sense) and how many are **vowels** (also in a phonetic sense)?

BOOK	SCREAM	SHAVED	SING
C:2, V:1	*C:4, V:1*	*C:3, V:1*	*C:2/3, V:1 (2 or 3 Cs depending on accent – some pronounce a* /g/ *at the end)*

Distinction between vowels and consonants: Consonants involve some kind of obstruction to the smooth flow of air through the vocal tract. Vowels do not.

SECTION B: DESCRIBING CONSONANTS

I. IDENTIFYING VOICING (STATE OF THE GLOTTIS)

For each word, is the initial sound voiced or voiceless? How can you tell? What is the glottis?

1. SING [s - voiceless
2. MAT [m - voiced]
3. DISH [d – voiced]
4. THING [θ – voiceless]

We distinguish between voiceless and voiced sounds by recognizing the presence of vocal fold vibration. An easy way is to put your fingers against your larynx to feel the vibration. It's good to compare voiceless and voiced sounds, to learn the difference, e.g. compare [s] vs [z], then SING vs ZING. The glottis is the space between the vocal folds.

II. IDENTIFYING MANNER OF ARTICULATION

For each word, what is the manner of articulation of the initial consonant?

1. CAN [k - plosive]
2. MAP [m - nasal]
3. FIGHT [f - fricative]
4. LEAVE [l - approximant]

This task continues to help the students shift from letters to sounds, and then to think first about sounds in terms of manner, i.e. how the airflow is obstructed as it passes through the vocal tract. 1) [k] voiceless velar plosive; 2) [m] voiced bilabial nasal; 3) [f] voiceless labiodental fricative; 4) [l] voiced lateral approximant. The students might need to revise the key manners – in Basic Phonetics or from Lecture 2/3.

III. IDENTIFYING PLACE OF ARTICULATION

For each word, what is the manner of articulation of the initial consonant?

1. THINK [θ - dental]
2. GOOSE [g - velar]
3. POUND [p - bilabial]
4. NOISE [n - alveolar]

Similarly, now they need to focus on place of articulation, where in the vocal tract the airflow is obstructed. 1) [θ] voiceless dental fricative; 2) [g] voiced velar plosive; 3) [p] voiceless bilabial plosive; 4) voiced alveolar nasal. The students might need to revise the key manners – in Basic Phonetics or from Lecture 2/3. You

can remind them about the polite way to address a consonant: state of the glottis, place, then manner.

SECTION C: SOUNDS IN ACTION – ACCENTS

I. ACCENT DIFFERENCES

Some 'English English' speakers put an 'extra' sound into their pronunciation of LAW AND ORDER. What is this sound? Is this an incorrect way of speaking? Can you give other examples of phrases that include this extra sound? How do some 'Scottish English' speakers pronounce IDEA?

Intrusive /r/ (though they won't have come across this term yet). Other examples include EMMA AND LAURA AND…, VANILLA ICE CREAM, I SAW IT, DRAWING etc. Scottish speakers often stigmatise this feature, but many Scots put /r/ at the end of IDEA.

II. IDENTIFYING ACCENTS

Can you identify where in the English-speaking world the following pairs of words could rhyme?

1	GOOD FOOD	*Scotland, some parts of Ireland*
2	LUCK SHOOK	*Some parts of Northern England*
3	LADDER LATTER	*Most North Americans*

III. VARIATIONS IN ACCENTS

Do you pronounce these words the same: FOOD and FEUD? If not, what's the difference? Do the words YOU and HUMOUR start with the same sound for you?

Now try saying this sentence with, and then without, the additional sound:

NEWTON READ THE NEWS NUDE.

The 'mystery sound' here is /j/. Some speakers have it in LUTE but not in LOOT. (You might compare different pronunciations of TUNE). Some Scots pronounce the beginning of HUMOUR with /j/ rather than /h/.

FOLLOW UP

If an issue can't be dealt with in the time available, encourage students to find the answer by reading *Basic Phonetics*, reviewing the lecture recording, or by asking the lecturer.

DO again summarise the main points to be gained from each section before the students go:

- they should be able to identify syllables, and the vowels and consonants that make up those syllables

- they should be able to identify voicing, manner and place of articulation for the consonant sounds covered in L1
- they should be aware of subtle differences in the way they and others pronounce certain words (i.e. they should start to 'train their ears')

SEMINAR 3: MIDDLE ENGLISH
WEEK 4
TUTORS' NOTES

The purpose of this seminar is to check how students are proceeding with their reading of *General Prologue* to *The Canterbury Tales*, and specifically, *The Miller's Tale*.

SECTION A: PUTTING *THE CANTERBURY TALES* INTO A HISTORICAL AND LINGUISTIC CONTEXT (15 mins)

In your groups, review the lectures so far on Middle English, and check that you are familiar with the following points:

1. Give some reasons why written English declined in the 12th and 13th centuries.
Results of Norman Conquest: Norman-French-speaking aristocracy
English associated with 'lower classes' – peasants and merchants – not nobility
Concentration of feudal power in the aristocratic class

2. Why did written English recover in the 14th century?
Nationalistic feeling that grew from success in the 100 Years' War
Increased wealth, especially in the SE, from wool trade, merchant shipping, etc
Power of the guilds, power of parliament
Increase in the number of schools for the merchant classes – grammar schools
Results of the Black Death – need to educate more people to replace those who had died, increased wealth and prosperity for survivors, etc
Decline of Anglo Norman language

3. How many people in your group had heard of *The Canterbury Tales* before doing this course? How many had read it, in a modernised or Middle English version, or seen adaptations for tv or theatre, or animations (examples on the Moodle site). If so, what did you think of these? If you haven't read it, what did you know about it – author, period in which it was written, content and so on? How did you acquire that knowledge?

General discussion – some will know more than others about Chaucer and his work.

SECTION B: FOCUSING ON THE LINGUISTIC CHARACTERISTICS OF MIDDLE ENGLISH POETRY (15 MINUTES)

1. Look at lines 545-566 (The Miller's portrait in *The General Prologue*), reprinted below. In pairs, try reading them aloud (remember to pronounce every letter, e.g. /k/ in 'knarre' 549), and make sure that you know what the lines mean. If you get stuck, look at the Notes and Commentary in the booklet or ask your tutor for help.

The MILLERE was a stout *carl* for the nones. 545
Ful byg he was of brawn and eek of bones.
That proved wel, for over al ther he cam,
At wrastlynge he wolde *have alwey the ram*.

He was short-sholdred, brood, a thikke knarre;
There was no dore that he nolde heve of harre,
Or breke it at a rennyng with his heed.
His berd as any sowe or foxe was reed,
And thereto brood, as though it were a spade.
Upon the cop right of his nose he hade
A werte and thereon stood a toft of herys,
Reed as the brustles of a sowes erys.
His nosethirles blake were and wyde.
A swerd and bokeler bar he by his syde.
His mouth as greet was as a greet forneys;
He was a janglere and a goliardeys –
And that was moost of synne and harlotries.
Wel koude he stelen corn and tollen thries;
And yet he had a thombe of golde, pardee.
A whit cote and a blew hood wered he.
A baggepipe wel koude he blowe and sowne
And therwithal he broghte us out of towne.

2. Now look again at the passage. In your groups, discuss the major differences that you can spot between Old and Middle English, and Middle and Present-Day English.

Some guidance is given in the workbook about things to focus on:

561 harlotries – ME harlot/herlot was adopted from MF, which also has the variant arlot – all meant a young man, especially a menial, rogue, idler or debauched person. Changes genders to come to mean loose woman, prostitute. Change in reference can be put down to sexism
550 nolde – ME users were quite happy to have double negatives (e.g. slang today – 'I can't get no satisfaction' etc). In English, the double negative was stigmatised in the 18th century, but other languages (e.g. Italian) allow it.
562/565 'koude' can still be a main (lexical) verb in ME, meaning 'knew'; only just taking on its modal auxiliary function. In general, this class of verbs is well on the way to becoming modal auxiliaries rather than full lexical verbs with meanings like wolde: intend/nolde: not intend; koude: know how to. (You might want to compare the Scots use of 'ken' and English modal 'can')
ytoold = told – past participle. The y- prefix derives from OE ge-. This is becoming old-fashioned, and the –ed suffix (e.g. proved) is becoming preferred.
Infinitives: 548 (have), 550 (heve = heave), 562 (stellen, tollen = steal/toll), 565 blowe, sowne = blow/sound). Option of using –en inflexion to give extra syllable for metrical purposes.
'thombe of gold' – The Miller would use his thumb to press down on scales, to make a light load of his milled grain seem heavier than it was and so receive more money for it.

Other general differences between periods include:
strong/weak (irregular/regular verbs) wered = wore
syntax – here quite flexible still: leftover from OE or constrained by metre?

vocabulary – much has been lost, some has been borrowed (from French)
spelling & pronunciation: /x/ in <right> etc, lengthening <ee> in <greet>

SECTION C: SOME MORE LINGUISTIC CHARACTERISTICS OF MIDDLE ENGLISH POETRY (5 MINUTES)

This is the well-known beginning of the *General Prologue* of the *Canterbury Tales*. Discuss features of grammar, diction, figurative language and rhyme. The glossary below will help with unfamiliar words.

Whan that Aprill, with his shoures soote
The droghte of March hath perced to the roote
And bathed every veyne in swich licour,
Of which vertu engendred is the flour;
Whan Zephirus eek with his sweete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne,
And smale foweles maken melodye,
That slepen al the nyght with open eye-
(So priketh hem Nature in hir corages);
Thanne longen folk to goon on pilgrimages
And palmeres for to seken straunge strondes
To ferne halwes, kowthe in sondry londes;
And specially from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke
That hem hath holpen, whan that they were seeke.

his=its; shoures=showers; soote=sweet; veine=sap; licour=liquid; of which vertu=by whose power; Zephirus=West Wind; eek =also; inspired=blown on, breathed life into; holt and heeth =wood and field; croppes=buds, shoots; yong sonne=new sun; Ram=Aries; foweles=birds; corages=hearts, spirits; palmeres=pilgrims; strondes=shores; ferne halwes=distant shrines; kouthe=renowned; blisful martyr=blessed martyr (Thomas Becket); holpen=helped; seeke=ill

Students should be reassured that this is the most difficult piece of poetry in all of Chaucer's work. Look first of all at the grammar of the lines and help students identify the 18 lines as a single sentence. Then ask them to identify the structure of the sentence (a complex sentence of consequence—when/then).

Sort out the material that is in the when *clause. Then the material in the* then *clause.*

This should reveal that nature is contrasted to human beings. Nature is fertile. Human beings are in a state of longing. Longing makes them move to seek. Note the rich rhyme of sick *and* seek. *Human beings, unlike nature, are not whole—they need to be healed from their "sickness" of original sin. Contrast the verbs associated with nature* (perced, engendred *etc*.) *to verbs associated with humans* (longen, goon, seken *etc*.)

Consider the vocabulary and where it comes from (e.g. Zephirus from classical astrology, English words, new French/Latin vocabulary e.g new continental words. virtu, licour, corage, pilgrimages *versus English words* longen, ooon, strondes *etc. Encourage students to check origin of words in OED and MED.*

Point students to allusions and explain how allusions function in poetry—Zephirus, Aries, Becket. Explain who Thomas Becket was (murdered in 1170 in the Cathedral for upholding his Catholic belief in the power of the Pope over the king. His shrine was the most popular pilgrimage site in the Middle Ages.

SECTION D: REFLECTING ON OLD AND MIDDLE ENGLISH POETRY (5 MINUTES)

Literature is often said to be 'timeless'; however, it is composed in a language of a specific time and by writers who are members of a particular society. By this point in the course, you have been exposed to a very brief introduction to Old English and now you are studying a Middle English poem more extensively. (Level 2 and several Honours courses give a much more extensive coverage of Old and Middle English Literature as well as related literature, such as the great Icelandic sagas and the Mystery Plays of late Middle English.)

1. How important do you think it is to be able to experience Old and Middle English in the 'original' language? Would modern 'translations' be just as good? What kind of information about the original language do you need to know?

Open ended discussion. Obviously translations always rework originals in different ways (and sometimes might be better than the original!) However, if you really *want a taste of OE or ME literature, you have to tackle the language directly...don't you?*

2. In many ways, older literature is more challenging to the reader than much modern literature, and not just linguistically. To understand older literature more fully what kind of non-linguistic information might be useful – and why?

Historical, cultural and social background is vital – who was writing the poetry, for whom, in what kind of contexts (e.g. for courtly celebrations, for moral education, for fun?) We need to know what kind of conventions governed OE and ME poetry – what kind of things would the audience expect to find. What kind of symbols would they understand? What kind of 'moral message' might they expect to find? Imagine that there was a global catastrophe and in 1000 years' time, all that was left of western culture was a time capsule containing some episodes of 'The X Factor' and 'River City' (a Glasgow-based soap opera). How would scholars make sense of these texts and the conventions that shape them? What aspects of contemporary life would not be represented? Now, can you work back to the Middle Ages?

BEYOND LEVEL 1…

If you are enjoying your taste of Chaucer in this course, you can continue to experience the rich treasury of Middle English literature by choosing Level 2 English Language, in which the exploration of the *Canterbury Tales* continues. At Honours level, you can read more widely in Middle English in our options *Medieval English Literature I* and *II*; you have the opportunity to learn how to decipher the earliest handwritten copies of such the *Canterbury Tales* (such as the Ellesmere copy, pictured here) in *Reading the Past: From Script to Print*; and to study in detail the development of the language from the earliest records of English

to the present day in *History of English*. For more information, contact Dr Alison Wiggins Alison.Wiggins@glasgow.ac.uk

SEMINAR 4: EXAMINATION ESSAYS
WEEK 5
TUTORS' NOTES

Below is the guidance that the students receive regarding their essays. Please highlight the following points to the students:

1. *The **audience** of the essay is an educated linguist who has not necessarily studied or taught this particular topic. If they choose to write about phonetics, they are not writing for Jane, and they are not writing for you. They are writing for whoever gets the essay to grade—and that may well be Jeremy or Piotr or Tom. Their essay should stand by itself without relying on any knowledge about the course material on the part of the grader. If they want to refer to course material, they should cite it and explain it properly.*
2. *The **function** of the essay is for them to practice clearly structured writing, which makes a point and supports it with evidence and secondary research. They will need to cite reading that goes beyond lecture notes, and show that they know how to support claims with evidence.*

Then, split the students into groups and have each group read and grade at least two essays. Allot the essays so that every essay gets discussed by at least one group. If the students did the prep work for the quizzes, they will already have read a few of the essays in advance, so they may be able to discuss all the essays. Spend about half the period letting them read/discuss/grade, and the other half discussing as a group the answers.

SEMINAR TASK
Using the guidance and marking criteria at the end of this seminar section, assign grades to the following 6 essays, all of which respond to the prompt below.

- Note that the essays are not a full 1200 words. Ellipses (…) indicate where text has been removed, for the purpose of shortening this activity.
- See the powerpoint on the course Moodle associated with this seminar for the sample lecture from which this essay topic was drawn: https://moodle.gla.ac.uk/mod/resource/view.php?id=2002998.

Prompt: The Sapir-Whorf hypothesis, first articulated in the 1930s and 40s, claims that people's ability to perceive the world depends on the language that they speak. Evaluate the accuracy of this claim in light of more current experimental research.

Essay 1

The hypothesis of linguistic relativity, part of relativism, also known as the Sapir–Whorf hypothesis, or Whorfianism is a principle claiming that the structure of a language affects its speakers' world view or cognition, and thus people's perceptions are relative to their spoken language. The principle is often defined in one of two versions: the strong hypothesis, which was held by some of the early linguists before World War II, and the weak hypothesis, mostly held by some of the modern linguists.

The strong version says that language determines thought and that linguistic categories limit and determine cognitive categories, while the weak version says that linguistic categories and usage only influence thought and decisions.

The principle had been accepted and then abandoned by linguists during the early 20th century following the changing perceptions of social acceptance for the other especially after World War II. The origin of formulated arguments against the acceptance of linguistic relativity are attributed to Noam Chomsky.

Whorf's hypothesis was largely based upon a close examination and extensive study of the Hopi Indian language. During earlier years, Whorf published a number of essays in which he analyzed various linguistic aspects of Hopi. For example, a work called “An American Indian model of the universe” (1936) explores the implications of the Hopi verb system concerning the conception of space and time.

In the course of his research, Whorf noticed that Hopi and some other languages (Hebrew, Aztec, and Maya) were built on a different plan from that of English and many other languages which he called SAE (Standard Average European) languages. He discovered several significant features differentiating Hopi from SAE languages that led him to the idea of linguistic determinism.

For example, Hopi is a ‘timeless’ language, whose verbal system lacks tenses. Its assessment of time is different from SAE linear temporal view of past, present, and future. This varies with each observer:

"The timeless Hopi verb does not distinguish between the present, past and future of the event itself but must always indicate what type of validity the speaker intends the statement to have."[5]

Hopi time is non-dimensional and cannot be counted or measured in a way SAE languages measure it, i.e. the Hopi will not say “I stayed six days,” but “I left on the sixth day.” What is crucial in their perception of time is whether an event can be warranted to have occurred, or to be occurring, or to be expected to occur. Hopi grammatical categories signify view of the world as an ongoing process, where time is not divided into fixed segments so that certain things recur, e.g. minutes, evenings, or days. The linguistic structure of SAE languages, on the other hand, gives its speakers a more fixed, objectified and measurable understanding of time and space, where they distinguish between countable and uncountable objects and view time as a linear sequence of past, present, and future.

Whorf argues that this and numerous other differences imply a different way of thinking. Since thought is expressed and transmitted through language, it follows that a differently structured language must shape thought along its lines, thus influencing perception. Consequently, a Hopi speaker who perceives the world through the medium of his language must see reality through the patterns laid down by its linguistic structure.

Similar to the claims that Hopi prevents its speakers from thinking about time, some linguists allege that the Pirahã language prevents its speakers from thinking about quantity and numbers.[6][13] The speakers of Pirahã are also, for the most part, incapable of math.

Peter Gordon has recently taken an interest in studying the speakers of the Pirahã language. He has conducted many experiments on a small amount of

these speakers. Gordon highlights eight experiments involving seven Pirahã speakers. Six of the experiments were all related in that the speakers were instructed to match groups of items to the correct number displayed elsewhere. The other two experiments had them recall how many items had been placed into a container, and lastly differentiate between various containers by the number of symbols that were pictured on the outside. Gordon found that the speakers of Pirahã could distinguish between the numbers one, two, and three relatively accurately, but any quantity larger than that was essentially indistinguishable to them. He also found the larger the number involved, the worse the performance. Gordon concluded that speakers of Pirahã are restricted to thinking about numbers through symbols or other representations. These speakers think of things as small, larger, or many.[14] The speakers showed no ability to learn numbers, even after being taught in the Portuguese language for eight months, not one individual could count to ten.[15]

Daniel Everett found that the Pirahã language also lacks recursion or nesting which was previously thought to be a feature of all languages. This opens up the possibility that the thoughts of the speakers are influenced by their language in other ways as well. Although whether or not Pirahã lacks recursion is a topic of intense debate

…

In conclusion, this essay has shown that the Sapir Whorf hypothesis is supported by evidence from Hopi and Piraha but it is not accepted by linguists today.

This essay is a fail. It is all plagiarized from Wikipedia. The use of square brackets for footnotes that did not make the cut-and-paste is evidence of its source, and the complete lack of transitions, along with sophisticated reference to terms and scholars who are not cited (e.g., recursion, Daniel Everett), are characteristic of plagiarism.

Essay 2

The Sapir-Whorf hypothesis is a claim first put forward by Edward Sapir and Benjamin Lee Whorf in the mid-twentieth century. Both argued that humans perceive the world in ways that reflect their linguistic experience. Because ‘the language habits of our community predispose certain choices of interpretation’ (Sapir, quoted in Whorf 1939), humans do not all observe the same properties of the world. They cannot be purely impartial in their descriptions of nature (Whorf 1940/1956a), because ‘users of markedly different grammars . . . are not equivalent as observers, but must arrive at somewhat different views of the world’ (Whorf 1940/1956b, pg. 221). This view has more recently come under criticism, but it is not entirely without merit. Experimental evidence in color perception and verb agentivity has shown repeatedly that the Sapir-Whorf hypothesis is right. It may overstate matters, but it is nevertheless the case that users of different linguistic systems vary in their perceptual capabilities in ways that reflect their languages’ structure.

Consider first the relationship between a language’s color vocabulary and its speakers’ ability to perceive color. Winawer et al (2007) conducted an experient to compare English and Russian speakers’ sensitivity to blue. These

two speaker groups were compared because English has only one basic color word for blue, while Russian has two: *sinij*, for dark blue, and *goluboj*, for light blue. If these linguistic differences affect listeners' ability to perceive color, the authors predicted, then English speakers should be less sensitive to differences between dark and light blue than Russian speakers, and take longer to see them.The results confirmed their predictions; English speakers were slower to distinguish *between sinij* and *goluboj* than Russian speakers, but the two groups were equally fast at distinguishing differences *within* the *sinij* or *goluboj* category.

This experiment is complicated by the fact that the difference between English and Russian speakers only appears when speakers' verbal abilities were not distracted. If they were given a verbal distraction task to perform at the same time as the color task, the difference between the two groups disappeared. That raises the question of the exact role of language in perceiving color: Is physical perception itself actually affected, or is language actively used as a labelling tool? If it is just a labelling tool, then perhaps Russians showed more sensitivity to color than English speakers not because they saw color more accurately, but simply because they had a more sensitive tool at their disposal.

Work by Thierry et al. (2009) suggests that the difference cannot be attributed to Russians' use of an overt labelling strategy during color perception. Thierry et al. compared speakers of English with speakers of Greek, a langauge that, like Russian, makes a similar distinction between light blue (*ghalazio*) and dark blue (*ble*). They used a technique called visual mismatch negativity, which involves tracking brainwave responses to different color swatches. When the viewer detects a difference between colors, their brainwaves spike, and the greater the difference, the bigger the spike. In this experiment, Thierry et al. observed that speakers of English had the same brainwave response to changes between light and dark blue as light and dark green. Speakers of Greek, by contrast, had a larger spike for blue changes, which are labelled with two separate color words in greek, than for green changes, which are labelled with the same color word. Since viewers cannot consciously use their language's vocabulary to affect their brainwave responses, this experiment shows that it is the visual perception itself, not the labelling strategy of the participant, that was affected by the language's vocabulary.

…

All of these findings suggest that linguistic structure does affect thought. A languge's vocabulary can change a speaker's sensitivity to color; a language's syntax can change a speaker's ability to remember who performed an action. Although Sapir and Whorf may not have had the ability to measure people's brainwaves, they are correct in their hypothesis that language affects the way we see the world.

Thierry, Guillaume, Panos Athanasopoulos, Alison Wiggett, Benjamin Dering, and Jan-Rouke Kuipers. 2009. Unconscious effects of language-specific terminology on preattentive color perception. *PNAS* 106:4567–4570.

Whorf, B. L. (1939/1956a). The relation of habitual thought and behaviour to language. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press. Pg. 134

Whorf, B. L. (1940/1956a). Science and Linguistics. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press. Pg. 214

Whorf, B. L. (1940/1956b). Linguistics as an exact science. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press. Pg. 221

Winawer, Jonathan, Nathan Witthoft, Michael C. Frank, Lisa Wu, Alex R. Wade, and Lera Boroditsky. 2007. Russian blues reveal effects of language on color discrimination. *PNAS* 104:7790–7785.

This is a high A. It is well written, well organized, and shows familiarity with research both within and beyond the lecture material. Notice in particular the transitions between the paragraphs, and the unity of topic within each paragraph. Notice, too, the clear thesis statement in the first paragraph, which is recapitulated in the end without simply repeating the introductory claims.The topics discussed—color perception and agentivity—are introduced in the lecture on Sapir-Whorf, but the detailed description of Winawer shows that the student read the full paper, and discusses nuances that were not in the lecture slides. Further, the work from Thierry et al was not included in the lecture at all, so the student has shown independent reading.

Essay 3

The Sapir-Whorf hypothesis argues that language affects the way people think. Whorf states, 'Users of markedly different grammars are pointed by their grammars towards different types of observations and different evaluations of externally similar acts of observation, and hence are not equivalent as observers, but must arrive at somewhat different views of the world.' (Whorf 1940/1956, pg. 221). This claim, sometime known as linguistic determinism, is no longer believed, but current research still asks the question: is the weaker view, linguistic relativity, correct? Research on real and artificial languages suggest that it is.

Fausey and Boroditsky (2008) ran an experiment comparing English and Spanish speakers' memory for agentivity. In English, accidents can be described with active sentences (e.g, 'he broke the vase'), but in Spanish it is common to use impersonal constructions that don't specify who was responsible (e.g., 'Se rompió el florero'). They showed people videos of accidental and on purpose actions, and then asked viewers to decide which of two faces was in the video. They found that there was no difference in memory for actors with intentional actions, but English viewers had a better memory for the actors of accidental actions. Since English explicitly states the actors as the subject of a sentence, while Spanish uses impersonal constructions, this shows that people's ability to remember agents of actions is affected by the language that they speak. However, The difference was very small: English speakers remembered at about 77% accuracy, whle Spanish speakers remembered at about 74% accuracy.

Another experiment looked at gender. Phillips et al. (2003) taught people a fake language, which they called Gumbuzi. Gumbuzi is like English, except that there is gender agreement. Some words take the article *oos*, and some take the article *sou*. These articles were not explicitly described as gender markers, but each word class contained only one gender of person. So *oos* words might include teapots and sailors, while *sou* words might include coffeepots and nurses. Half the participants learned that *oos* words included human females, while *sou* words included human males, and the other half learned the reverse pattern. After participants learned these gender markers, they were asked to rate how similar objects were. They rated inanimate objects, like teapots and coffeepots, more similar to humans who shared the same gender prefix (average 4.43 out of 9) than to humans who had a different prefix (average 3.79 out of 9). The authors argue that this means grammatical gender systems can affect how we view inanimate objects.

Another experiment looked at color. Russian has two words for blue, *sinij* and *goluboj*, while English only has one word for blue. Participants were asked to compare colored blocks and choose the block on the bottom that matched the block on the top. When the two bottom blocks had different words in russian, Russian speakers were faster at this task than English speakers, with 100 msec of category advantage. They were faster because they could use their vocabulary, so they could decide that two blocks matched because they were both *sinij* or both *goluboj*. English speakers couldn't make this distinction, because all the blocks in English are just *blue*, and so they were slower. However, they were only slower by about 100 msec.

…

In conclusion, this research shows that the hypothesis of linguistic relativity is true, but the hypothesis of linguistic determinism is false. Languages affect the way we see and remember color, agentivity, gender, and space and time, but they don't have huge affects. 100 msec of reaction time, or a difference of 3% accuracy is not a large affect on human perception. This means Sapir and Whorf weren't wrong, but they overstated their case.

Fausey, Caitlin M., and Lera Boroditsky. 2008. English and Spanish Speakers Remember Causal Agents Differently. In Proceedings of the 30th annual meeting of the Cognitive Science Society. Washington, D.C.

Phillips, Webb, and Lera Boroditsky. 2003. Can quirks of grammar affect the way you think? Grammatical gender and object concepts. In 25th *Annual Conference of the Cognitive Science Society*. Boston, MA

Whorf, B. L. (1940/1956). Linguistics as an exact science. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press.

Winawer, Jonathan, Nathan Witthoft, Michael C. Frank, Lisa Wu, Alex R. Wade, and Lera Boroditsky. 2007. Russian blues reveal effects of language on color discrimination. PNAS 104:7790–7785.

Essay 3 is a high B. It is well-structured, and gives a variety of evidence in favor of the claim that there is experimental evidence in support of the Sapir-Whorf hypothesis. It also makes the clear distinction between the strong and weak versions, and argues that the evidence supports only the weak version. The writing is perfectly competent, with appropriate citations and clear transitions. It is not elegant, and there are a few points of unclarity (e.g., the term `linguistic relativity' is never fully defined, and what is '100 msec of category advantage'?) and errors (e.g., they don't have huge ***affects****), but it's fine. However—and this is key—it does not go beyond anything in the lecture slides. It shows a firm, clear grasp of the nuances of the lecture, and the author may well have read the articles in full before citing them, but there is nothing in this essay that shows any evidence of having read anything beyond the lecture.*

Essay 4

The Spair-Whorf hypothesis says that language determines the way we think, it was first proposed by Benjamin Sapir Whorf, it comes in two flavors—weak determinism and strong determinsm. The weak determisnm is commonly accepted the strong determinism is disproven today. In this essay it will be explained how the Spair Whorf hypothesis is still used in modern research.

Hopi is a language spoken by native Americans with no word for time. Because it can't express time the Hopi can't understand time this is strong determinism. This view is 'outlandish' (Pinker 1990) and wrong. Whorf had tendencies to mysticism and so he couldn't properly analyse Hopi. The semiotic triangle says that words link forms/signifier to concepts/signified/thought, and word can be different in different languages, so thought can be different in different languages too. For example, Quechua doesn't have a word for 'apparently' so they use conjectural evidentials. Parashansi means it is raining because someone told me, inferential is parashanmi and it means I can see with my own eyes that it is raining, and conjectural is parashancha which means that it has to be raining because people are putting wet umbrellas by the door. In English we use 'apparently' to mean that we assume it's raining but aren't sure.

Edward Sapir was born in 1999 and died in 1939 and Benjamin Lee Whorf was born in 1897 and died in 1941. Sapir was a German immigrant and he studied Germanic linguistics at Columbia where he worked with Franz Boas and learned about Native American Languages. He was one of the most signfiicant Amerian linguists after Leonard Bloomfield. He had many students including Mary Haas and Morris Swadesh and Fred Egan and Hortense Powdermaker, but his most famous student was Benjamin Lee Whorf.

Benjamin Lee Whorf was a fire prevention engineer, but he became a linguist and came up with linguistic relativity, which is weak determinism. He wrote a grammar of Hopi and came up with the idea that the Hopi can't understand the concept of time. Modern researchers have accepted his ideas, such a allophones and covert grammatical categories.

The semiotic triangle says that words link symbols to thoughts or reference. The form of the word is arbitrary, and can be different across different languages. For example, otter is otter in Englsh by wydra in Polish. The third point of the triangle is the referent which is the thing in the world. The link between symbols and reference is indirect because words have to go through

thoughts first, however in cases of onomotopoeia the link can be direct because the sound of the word resembles the referent that it describes. The Sapir Whorf hypothesis says that the thoughts might be different across different languages because the words aren't linked ot the referent.

…

Strong determinism is disproven by weak determinism is correct. Quechua speakers do understand time, so Whorf was wrong, but some of his ideas are accepted today, such as allophones and grammatical categories.

Pinker, S. (1994). *The Language Instinct.* New York: Harper Collins, pgs 49-53.

https://en.wikipedia.org/wiki/Benjamin_Lee_Whorf

https://en.wikipedia.org/wiki/Edward_Sapir

This essay is a fail on its own merits. Although it doesn't really plagiarize anything (wikipedia is cited, if incorrectly), it is a scrambled mess of topics, and even the bits taken from the lecture slides do not show any evidence of understanding of the topic.

Essay 5

The Sapir Whorf hypothesis says that language influences the way we think. The strong version is called linguistic determinism, the weak version is called linguistic relativism. It is based on the semiotic triangle, which says that words link forms and concepts. Since forms can be different in different languages (e.g., otter is wydra in Polish), but referents remain the same, what happens to the concepts? Can they be different in different languages as a result of different forms? The Sapir-Whorf hypothesis says yes.

Edward Sapir was born in 1888 and died in 1939, and Benjamin Lee Whorf was born in 1897 and died in 1941. They argued that language affects how we see the world. Sapir stated, 'Human beings do not live in the objective world alone, nor alone in a world of social activity . . . But are very much at the mercy of the particular language which has become the medium of expression for their society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the "real world" is to a large extent unconsciously built up on the language habits of the group . . . We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation.' This means that people develop habits of thought because of their languages, and see the world the way they are in the habit of doing.

Whorf agreed with Sapir. Whorf stated, 'Users of markedly different grammars are pointed by their grammars towards different types of observations and different evaluations of externally similar acts of observation, and hence are not equivalent as observers, but must arrive at somewhat different views of the world'. This means that our language's grammar affects how we view the world, and speakers of different languages are different observers. Whorf also said, 'No individual is free to describe nature with absolute impartiality, but is

constrained to certain modes of interpretation even while he thinks himself most free. . . All observers are not led by the same physical evidence to the same picture of the universe, unless their linguistic backgrounds are similar.' This means that no one sees the world impartially, but people who have the same languages are more similar than people who have different languages.

Whof used the example of Hopi to support his ideas. Hopi has no word for 'time', so Hopi speakers are gratuitious when it comes to understanding time like English speakers. Stephen Pinker, however, thinks that Whorf was wrong, he thinks that Whof's claims are outlandish, and that Whorf had long-time leanings towards mysticism.

There are two types of Whorfianism. The strong type is called linguistic determinism, it says that our understanding of the world is *determined* by the structure of our language. The weak view is neoWhorfianism or linguistic relativity, it says that our understanding of the world is *shaped* by our language. Caitlin Fausey and Lera Boroditsky wrote an article called 'English and Spanish Speakers Remember Causal Agents Differently', where they showed English and Spanish speakers videos of people popping a balloon and then asked what happened and who did it the first time. Spanish speakers wrote 'the vase broke itself' 75% of thetime and English speakers wrote 'she accidentally broke the vase' 60% of the time, and English speakers were better at remembering who did it the first time. This shows that people whose languages encode more agency (English) have better memories for agents.

. . .

In conclusion, the Sapir-Whorf hypotehsis is right about agentive memory, grammatical gender, color perception, and space and time. But there are still some issues with the accuracy rates in Spanish, the ratings on the gender experiments, and the color reaction time.

Fausey, Caitlin M., and Lera Boroditsky. 2008. English and Spanish Speakers Remember Causal Agents Differently. In Proceedings of the 30th annual meeting of the Cognitive Science Society. Washington, D.C.

Pinker, S. (1994). *The Language Instinct.* New York: Harper Collins, pgs 49-53.

Whorf, B. L. (1940/1956). An American Indian Model of the Universe. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press. Pg. 57

[1]Whorf, B. L. (1940/1956). Linguistics as an exact science. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press. Pg. 221

[2]Whorf, B. L. (1940/1956). Science and Linguistics. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press. Pg. 214

Whorf, B. L. (1939/1956). The relation of habitual thought and behaviour to language. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press. Pg. 134

Winawer, Jonathan, Nathan Witthoft, Michael C. Frank, Lisa Wu, Alex R. Wade, and Lera Boroditsky. 2007. Russian blues reveal effects of language on color discrimination. PNAS 104:7790–7785.

This essay is a C. If you look at the lecture slides, you'll see that it simply walks through them, one by one, and writes down the material on the slides. In some cases (e.g., the last sentence before the ellipses), text is plagiarized directly from the lecture slides. The descriptions are vague, indicating that the author did not fully understand the examples, and the quotes from Sapir and Whorf are just copied wholesale into the text, with very meagre discussion. Furthermore, none of the claims are cited properly in the text (although the references section is in place). Nevertheless, it is mostly on topic, and the fifth paragraph does in fact answer the prompt.

Essay 6

Edward Sapir was a linguist and anthropologist who was born in 1884 (Anonymous, 2019a). He documented indigenous languages in California, and one of his students, Benjamin Lee Whorf, was an engineer, but then became interested in linguistics, and studied Hopi and other indigenous languages of America (Anonymous 2020). Together they proposed a hypothesis called the Sapir-Whorf hypothesis, which argues that languages can affect they way you think. This essay will summarise the claims of the Sapir-Whorf hypothesis, and review some of the evidence that shows that it is false.

The Sapir-Whorf hypothesis has two types. The strong version is called linguistic determinism, it says that the way we see the world is *determined* by our language. We can't understand anything unless we have a word to describe it. Whorf states, 'Users of markedly different grammars are pointed by their grammars towards different types of observations and different evaluations of externally similar acts of observation, and hence are not equivalent as observers, but must arrive at somewhat different views of the world' (Whorf 1940/1956a, pg 214). For example, Hopi has no word for time, so Hopi speakers can't understand time like English speakers (Whorf 1940/1956b). But this claim is 'outlandish' and Whorf's analysis of Hopi was limited and poorly analysed (Pinker 1994).

Hopi is an Uto-Aztecan language, spoken by about 5000 people in Arizona. It has no exact word that means 'time' but it has words that can express durations and occasions, and it has a future tense-suffix '-ni' (Anonymous 2019b). A linguist named Ekkehart Malotki wrote a long book all about this issue, called 'Hope time: a linguistic analysis of the temporal concepts in the Hopi language.' For example, it has a word that means 'now', 'yep', and another word that means 'up to this time', 'yuk' (Ekkehart 1983, pg 22-23). 'Hi-sa-t' means 'long ago' and 'ep' means 'then' (Ekkehart 1983, pg 26-27). He argues that the Hopi use spacial metaphors to express time, and Whorf's failure to recognize this is why he is wrong about Hopi. Ekkehart states, 'My objective in this chapter, therefore, is to demonstrate how greatly Whorf erred in appraising space-time transfer in Hopi' (Ekkehart 1983, pg. 15).

Kuuk Thaayorre is an Australian language spoken by people in Pormpuraaw. They use spatial metaphors to discuss time as well, but because their language describes space differently from English it also discusses time differently. In Kuuk Thaayorre, they use absolute directions, like north and south, whereas in English we use relative directions, like left and right. So when speakers of Kuuk Thaayorre are asked to put pictures in order of earliest to latest, they put them from east to west, while English speakers put them left to right (Boroditsky and Gaby 2010).

The weak version of the Sapir-Whorf hypothesis is linguistic relativism, it states that the way we see the world is affected if not entirely dependent on language. Since its weaker, it's harder to disprove. For example, in Quechua people use evidentials to say how they know something is true, which are like verb suffixes (Faller 2002). But in English we only have an optional word, 'apparently', that we use if we don't know something is true first-hand. Maybe Quechua speakers are more attentive to their sources of knowledge than English speakers, because they need to know about it to use the right verb suffixes. Another example is with colour perception. Speakers of Russian are more sensitive to differences in color than speakers of English, because they have more colour words (Winawer et al., 2007).

…

In conclusion, this essay has shown that linguistic determinism is wrong, but linguistic relativism is correct. Hopi does have words for time, and Whorf was not analysing it correctly when he came up with his hypothesis. However, some evidence suggests that language influences thought to a small extent, which is the theory of linguistic relativism.

Anonymous (2019a). Edward Sapir. *Wikipedia*. https://en.wikipedia.org/wiki/Edward_Sapir. Accessed 24/1/2020.

Anonymous (2019b). Hopi Time Controversy. *Wikipedia*. https://en.wikipedia.org/wiki/Hopi_time_controversy. Accessed 24/1/2020.

Anonymous (2020). Benjamin Lee Whorf. https://en.wikipedia.org/wiki/Benjamin_Lee_Whorf. Accessed 24/1/2020

Boroditsky, Lera, and Alice Gaby. 2010. Remembrances of times east : Absolute spatial representations of time in an Australian aboriginal community. *Psychological Science* 1635–1639

The Editors of the Encyclopædia Britannica (2020). Edward Sapir. *Encyclopædia Britannica*, Encyclopædia Britannica, Inc. https://www.britannica.com/biography/Edward-Sapir. Accessed on 24/1/2020.

Faller, M. T. (2002). *Semantics and Pragmatics of Evidentials in Cuzco Quechua.* PhD Thesis, Stanford University

Pinker, S. (1994). *The Language Instinct.* New York: Harper Collins

Whorf, B. L. (1940/1956a). Science and Linguistics. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press. Pg. 214

Whorf, B. L. (1940/1956b). An American Indian Model of the Universe. In *Language, Thought, and Reality: Selected writings of Benjamin Lee Whorf*, ed. John B. Caroll. Cambridge, USA: MIT Press.
Winawer, Jonathan, Nathan Witthoft, Michael C. Frank, Lisa Wu, Alex R. Wade, and Lera Boroditsky (2007). Russian blues reveal effects of language on color discrimination. PNAS 104:7790–7785.

This essay is a B for a different reason from essay 2. There are many problems with it. It scrambled and disorganized, with lots of poor writing. There are comma splices, awkward sentences, and it ends somewhere else from where it began. The introduction claims that all of Sapir-Whorf is wrong, while the conclusion states that only the strong version, linguistic determinism, is wrong. Also, the paragraph about Kuuk Thayorre doesn't seem to connect to the broader theme of language and thought; rather it seems to be a side digression on the idea of metaphors of space and time. It could *be made relevant, but that relevance isn't drawn out. Also, the repeated references to Wikipedia are poor practice.*

What saves the essay from its poor writing and organiziation is its independent research beyond the sources cited in lecture. The student clearly looked up Ekkehart's book and found examples and quotes to directly challenge Whorf's claims—examples and quotes that were nowhere pointed out in the lecture. This shows that the student was able to construct an argument (Whorf is wrong) based on their own research, rather than following solely the guidance given. Despite the poor execution, this student shows excellent independent research skills, which is why this essay is a B instead of a C.

GUIDANCE
Writing a Language Essay: suggested procedure

Writing an essay involves learning the established conventions of the discipline. The preparation for your essay should involve the following steps:

1. Reading about the topic

You are expected to display familiarity with the research literature on any academic topic as well as with the lectures. You *may* base this essay solely on the lectures and the suggested readings given for each question. However, other essays would expect you to do independent reading, and so you might wish to supplement your reading by searching for other books in the library or articles on the web. If using other articles, remember to give full citations.

2. Planning your essay

This essay should take the form of an argument that contains at least three main elements:

(i) an *explanation* of the concepts you are discussing,
(ii) *arguments* from the research literature and, if relevant, your own observation and experience,
(iii) a critical discussion in which you *evaluate* the evidence from the literature and draw on examples, where appropriate, from your own experience. This final

section is crucial because it takes the essay beyond the level of mere paraphrase and summary of other people's work.

3. Citation - using academic references
Much academic work at this level involves paraphrasing and summarising the work of others. This shows the breadth of your reading, and also indicates how you use evidence that is often contradictory. You are therefore required to make direct or indirect reference to the given readings. Think carefully about how you are using the authors that you choose to cite; for example, are you using them to support your argument or to provide an argument to refute?

Advice on academic conventions, such as quoting from articles, books and websites, is given in *Good Style*, the guide to academic writing, which is available on the Moodle site.

Marks will be lost if you do not adhere to these conventions: this essay is partly intended to ensure that you know how to present an acceptable academic essay in the discipline of English Language.

General Guidance on Marking and Feedback

For this assignment, you are asked to produce a well-formatted essay, adhering to the conventions of academic prose. The essay is guided insofar as you are given readings which you are expected to draw on (although obviously reference to other sources are acceptable), and you are asked to compile a bibliography in a consistent and acceptable manner. The essay is graded according to the descriptors below, and this counts towards 20% of the total mark for Level 1B.

Markers will follow the Code of Assessment when marking this Level 1 assignment:

Level 1 descriptors

Excellent
A1 (aggregation score = 22): Exceptional and consistent deployment of all qualities defined in the A3 category, demonstrating outstanding achievement in all criteria used in awarding marks.
A2 (21): Exceptional and consistent deployment of all qualities defined in the A3 category, demonstrating outstanding achievement in most criteria used in awarding marks.
A3 (20): Perceptive thought of a quality to be reasonably expected at Level 1, and a clearly structured argument, well-directed to the question. The work yields well-formulated insights into the issue(s) involved, and contains well-chosen and appropriately presented illustrations to support the argument. The candidate shows an ability to synthesize relevant secondary material. Overall presentation is careful and effective.
A4 (19): Deployment of almost all qualities defined in the A3 category.
A5 (18): Deployment of most qualities defined in the A3 category.

Very good
B1 (17): Deployment of all qualities defined at B2, including some within the A category.

B2 (16): Shows some perceptive thought of a quality to be reasonably expected at Level 1, and a good general awareness of the issues raised. The answer is clearly argued, shows a good knowledge of the issue(s) involved, and uses appropriate illustrations to support the argument. Secondary material if used is selected and presented appropriately.
B3 (15): Deployment of most qualities defined in the B2 category, including a clear argument.

Good
C1 (14): Deployment of all qualities defined at C2, including some within the B category.
C2 (13): Shows some perceptive thought of a quality to be reasonably expected at Level 1. Attempts to address the question, and shows some knowledge of the issue(s) involved and some awareness of methods of interpretation and illustration. Presentation is adequate, but could be improved.
C3 (12): Deployment of most qualities defined in the C2 category, including a demonstration of some knowledge of the issue(s) involved.

Satisfactory
D1 (11): Deployment of all qualities defined at D2, including some within the C category.
D2 (10): Shows some perceptive thought of a quality to be reasonably expected at Level 1. Makes some attempt to tackle the question and demonstrates a limited familiarity with the issue(s) involved. Presentation is just passable.
D3 (9): Deployment of most qualities defined in the D2 category, including an attempt to tackle the question.

Unsatisfactory
E1 (8): Deployment of most qualities defined at E2, but including some within the D category.
E2 (7): Some evidence of engagement with topic, but does not grapple successfully with the question, and in places betrays insufficient knowledge of the issue(s) involved. Overall presentation is poor.
E3 (6): Deployment of most qualities defined at E2, but also some at F.

Poor
F1 (5): Deployment of most qualities defined at F2, but including some within the E category.
F2 (4): Poorly directed to the question, and shows very inadequate knowledge of the issue(s) involved. Overall presentation is very poor.
F3 (3): Deployment of most qualities defined at F2, but also some at G.

Very poor
G1 (2): Deployment of most qualities defined at G2, but also some at F.
G2 (1): The piece of work fails in any way to engage with the question or to convince that the issues are understood. Overall presentation is extremely poor.
H (0): No evidence that the candidate has engaged with the course of study.

SEMINAR 5: PHONETICS 2
WEEK 7
TUTORS' NOTES

The main points covered in this seminar are 1) concepts of phonetics and phonology, and 2) vowel production; the final section 3) puts their phonetic knowledge into practice, in terms of accent variation. Work with your students in groups/breakout rooms, as appropriate for each tutor group, and then circulate amongst them to give feedback, and find out how well they're coping with the activities. If students (or whole groups) have not been reading *Basic Phonetics,* point out that they should be. Give advice if necessary on the key definitions.

SECTION A: PHONETICS AND PHONOLOGY

I. PHONETIC OR PHONEMIC?

Check that everyone in your small group knows the difference between a phonetic and a phonemic transcription. (See *BP* §§ D2, F2-3). Are the following transcriptions phonetic or phonemic? How do you know?

Phonemes are more general descriptions of sound, e.g. /d/ as contrasted with /t/ in a system of consonants. Phonetic transcriptions show 'allophones', e.g. the type of /d/ that is actually spoken, whether dental or alveolar, etc.

1. [dɪʃ] *Phonetic – as indicated by the SQUARE brackets*
2. /daʃ/ ***Phonemic*** *– as indicated by the SLASH brackets*
3. tɛn̪θ *Phonetic – see the dental diacritic under [n]*
4. ɹɛd *Phonetic – see the use of the [ɹ] symbol, not [r]*
5. kaʔ *Phonetic – see the use of the glottal stop symbol*

II. IDENTIFYING 'MINIMAL PAIRS'

SH**O**T/SH**EE**T R**I**NG/R**U**NG **R**ING/**S**ING R**O**T/WR**I**TE
SHOT/**R**OT **SH**EET/**S**EAT

III. READING PHONEMIC TRANSCRIPTIONS

1. WREATH, REITH
2. P.C.
3. DEATH KNELL
4. GNAW, NO (=NAW), KNORR
5. NOON
6. JAWS
7. LEADING QUESTION
8. UNCLES
9. D'YOU RECKON SOMETHING'LL HAPPEN SOON?

SECTION B: VOWEL SOUNDS

I. DESCRIBING VOWELS

In your groups, make sure you are aware of the technical meaning of the following terms: *vowel, height, frontness, rounding, monophthong, diphthong.*

First of all, students need to think about how vowel production is described, and the key terms, and what they mean. The definitions are all in Basic Phonetics. The next sections put these into practice.

II. PRODUCING VOWELS (MONOPHTHONGS)

Now take it in turns to say the following word pairs aloud. Say each pair several times in succession. As you repeat the pair, pay close attention to what your tongue body is doing as you move from one vowel to another. If this is difficult for you, you might find the movements easier to feel if you say the words silently. Try to describe the movements you felt. As you watch other members of your group producing the vowels, notice the movements of their lips and jaw.

The aim of this exercise is not to arrive at precise phonetic descriptions of particular vowels, but to encourage students to start to 'feel' the movements of their tongue in vowel sounds. For some people saying the words silently (i.e. removing the 'distraction' of the sounds themselves) can be very helpful.

1.	BEAT	BOOT	*Tongue body moves backwards in the mouth*
2.	BEAT	BAT	*Tongue body (and usually with it, jaw) moves downwards in the mouth*
3.	LUKE	LOCK	*Tongue body is backed this time, and again tongue and jaw move downwards in the mouth.*
4.	OOH	AAH	*similar to 3, but probably more extreme*

III. PRODUCING VOWELS (DIPHTHONGS)

Now try the following words, which all consist of *diphthongs*. As before, say each word slowly several times in succession, and feel the movement of your tongue body as you produce each diphthong. Can you describe it?

1.	EYE	*Tongue body moves forwards and upwards in the mouth*
2.	OW!	*Tongue body moves upwards and backwards in the mouth. (Backwards movement may be less pronounced, or absent, for Scottish speakers than English ones.) Lips become rounded, too.*
3.	OY!	*Tongue body moves forwards and upwards in the mouth. Lips go from rounded to spread.*

SECTION C: LISTENING TO DIFFERENT ACCENTS

1. S<u>a</u>m read out the ps<u>a</u>lm.

All the English, Americans and some of the Irish should have a contrast between SAM and PSALM. The Scottish situation is complex and will depend upon age, sex and style of speaking.

2. Is it a knotty problem or a naughty problem, or both?
A few Scots may distinguish KNOTTY and NAUGHTY but the vast majority won't. Ask about the vowel of BOTH – is it a monophthong /o/ or a diphthong /əʊ/?

3. Pull the bush from the pool, Rupert!
Everyone but the Scots and certain Irish speakers will distinguish between PULL and POOL. (RUPERT will contain /u/ not /ʊ/ for those speakers with 2 vowel phonemes here. If you have a Northern Irish speaker in the group, you might ask him/her to demonstrate their pronunciation of PULL, which should reveal a centralised vowel! Southern Irish speakers are likely to be closer to RP here. Watch out for Northern English hyper-correcters with /pʌl/ and /bʌʃ/. Note also use of /r/ post-vocalically in RUPERT for Scots, Irish, Americans and a few English speakers.

4. Don, but not Dawn, can go.
DON and DAWN will be different for the English in the groups: DON with /ɒ/ and DAWN with /ɔ/. Is the vowel in GO monophthongal or diphthongal (cf. 2 above)?
The students won't have covered weak forms yet, but you might want to ask them how they would say CAN, and alert them to stressed /kan/ versus unstressed /kən/.

5. Er, Gertie made a sterling journey to Stirling in a fur coat at five-thirty.
Which Scots have different vowels in GERTIE, STIRLING, etc? Do Glaswegians and other groups use /ɛ/ in THIRTY rather than /ɪ/? One possible grouping of vowels plus /r/ would be:
/ɛr/ ER, GERTIE, STERLING, THIRTY
/ɪr/ STIRLING
/ʌr/ JOURNEY, FUR
The non-Scots may have a much simpler pattern: e.g. RP-ish /ɜ/ for all the underlined vowels!

6. Lynn and Mick filled in the slip for the films.
Here it's the quality of /ɪ/ that's important. The Scots will have a more centralised vowel than most of the non-Scots. Also, some speakers may have a vowel between the /l/ and /m/ of FILMS. Some students might also notice that the /d/ is dropped at the end of AND and that they use /m/ for /n/ in AND here too /lɪn əm mɪk/.

7. What's the idea of the pattern?
Not all Scots now have /ʍ/ in WHAT'S. Who has an /r/ in PATTERN? Is there an 'intrusive /r/' in IDEA OF?

FEEDBACK
In your feedback, go over some of the key points mentioned above – but do not try to fit all of them in! Remind students that versions of some of the activities are available on the Moodle site, where they can also continue discussing this seminar online.

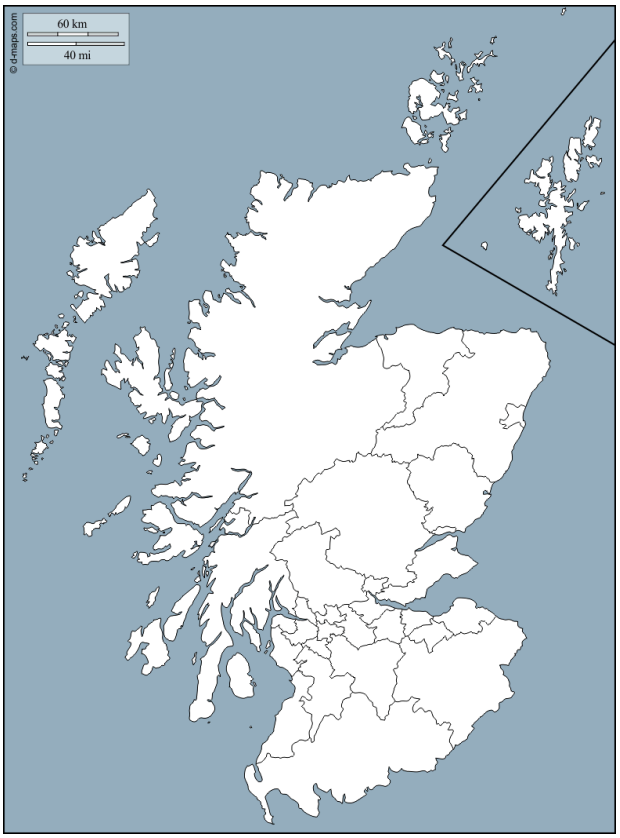
SEMINAR 6: MODERN SCOTS
WEEK 8
TUTORS' NOTES

This seminar focusses on the linguistics of present day Scots, including lexis, phonology and morphosyntax. It also covers Scots in the media.

[The important point in this seminar is to get them thinking beyond the stereotypes – what does the actual linguistics of Scots look like?]

SECTION A: VARIETIES OF SCOTS (10 MINS)

Present day Scots is not monolithic but instead is made up of often quite different varieties. Can you identify at least five the main dialect areas of Scots in the map below?



What are the attitudes towards these different dialect areas? Are some seen as 'better' than others? Why do you think that might be the case?

[This aims to tap into different attitudes towards (varieties of) Scots, as well as namechecking a few: Glaswegian, Doric, Highland Scots etc. Why some might be seen as better than others are all to do with prestige and stigma – so Glasgow, bad, Doric good…maybe. Big point here is that linguistically there is no good and bad – just different]

SECTION B: THE LINGUISTICS OF SCOTS (20 MINS)

Some Scots forms are used throughout Scotland and some are found in particular areas only. Which dialect area(s) do the following come from?

1. I've read all they books. [Glasgow, Central Belt] [demonstrative pronoun]
2. The quines was down here last week. [North east] [girl]
3. It was a wee peerie hoose wi' nae windows. [Shetland] [small]
4. And I was like that 'What you doin?' [Glasgow – point out that other varieties across the world don't have that so pretty unique].
5. Gonnae no do that! [Glasgow, Central Belt. Spreading?] [imperative]
6. I'm off to the uni, eh. [Dundee] [tag]
7. You'll catch her because she's /tʃ/ust left. [Highlands, Hebrides] [devoicing]
8. Are yous goin out the night? [Central belt but spreading] [2nd person plural pronoun]
9. Do you ken where Ben is? [Most places but not Glasgow] [know]
10. It was pure baltic so it was. [Glasgow but likely spreading] [aadverbial intensifier]

The following examples are generally found throughout Scotland (although we might not notice them!). How would the underlined lexical (l), phonological (p) and morphosyntactic (m) forms be realized in Scots?

1. I'm going to bed. (m) [my bed]
2. This car needs washing. (m) [needs washed]
3. Don't say no, say yes! (l) [aye]
4. He sold his stereo for £100. (m) [selt]
5. Where you off to the day? (l) [mistake!]
6. She's down in London this weekend. (p) [doon]
7. Were they good to you in hospital? (m) [the hospital]
8. The knives were really sharp. (p) [knifes]
9. I don't care. (m) [I'm not caring]
10. Doesn't she come fae Aberdeen? (m) [Does she not]

Imagine you're trying to teach someone from outside Scotland the rules of Scots grammar and pronunciation. The rules for 7. above would be something like this:

In Scots, you can sometimes use the definite article *the* in front of particular types of nouns. These include institutions and illnesses, e.g. *I'm not going to the school tomorrow because I've got the flu.*

Provide a similar explanation for 8, 9 and 10 above.

[8. Lack of voicing rule for plurals. Get then to think of other examples: wifes, houses.]
[9. Progressive form used with stative verbs – think, like, need etc]
[10. Interrogatives: no cliticization of the neg in Scots. So the order is aux verb, subject, neg]
[These are all likely forms they simply haven't noticed if they have been brought up in

Scotland: overt vs covert Scotticisms]

SECTION C: SCOTS IN THE MEDIA (10 MINS)

The use of Scots in song has grown in recent years, particularly in Indie music.

1. Name four band that sing in what you would describe as Scots.
2. What type of Scots do they use?
3. Why do they use this type of Scots?

[2. Depends on the band – rappers tend to go v. Scots (e.g. Shogun), but most others are Scottish Standard English – Chvrches, Biffy Clyro]
[3. No right or wrong answer here, but some point….Issues of identity vs functionality. Want the widest audience possible so more accessible Scottish Standard English used? Chvrches are now in the States – they can't be incomprehensible! But contrast with e.g. The Twilight Sad who goes for a kind of hyper-Scots]

Speakers of Scots are now more common on TV.

1. Name three shows where there are Scottish characters.
2. What types of Scots do they speak?
3. Which types of varieties are most commonly represented?

[2. 3. Generally Scottish Standard English or Glaswegian. Not many Dundonians or Aberdonians around! Still more likely to be in the comedy sphere. At the other end there's the kailyard type Scots of the couthy farmer, salt of the earth variety. So still perhaps a journey to go on in terms of representation of Scots]

FEEDBACK (10 MINS)

Your tutor will ask for feedback on your discussions. The group leaders will speak for the groups, and share the key findings for each section. As usual, this is your opportunity to seek clarification on any point that still might be unclear to you.

SEMINAR 7: EARLY MODERN TO PRESENT-DAY ENGLISH

WEEK 9
TUTORS' NOTES

Please note that points coming up in the Quiz are marked in BOLD below. The primary aims of this tutorial are for students to grasp

(a) that spelling-variation persisted, in private letters at least, well past the time when 'standard' language is supposed to have arisen, and that there were a number of spelling-features even of 'public' printed text that differed from PDE usage;
(b) that the relationship between writing and speech has evolved over time;
(c) that EModE grammar had several features that, although shared with PDE in form, differed in meaning (including sociolinguistic significance);
(d) that it is possible to discuss linguistic change EModE>PDE in an ordered way;
(e) that it is possible to deploy techniques of pragmatics to the interpretation of 'speech-like' texts such as letters (which were generally designed to be read aloud) and plays; and
(f) that lexical choices can flag 'coded' meanings that are now lost or obscured, which assist in literary interpretation.

You might also emphasise the 'uniformitarian hypothesis', viz. that conditions of language-behaviour were the same in the past as they are in the present day.

Resource: *A Modern English Reader* (containing all the texts above plus others used for the lectures, and a short introduction to Modern English) will be available on the Moodle site from the beginning of Semester 2.

Section A:
Attempt to summarise the subject-matter of the two passages (Texts 1 and 2 below).
As with last year's seminar, all they need to do here is get gist of what's being said. You might try getting one of them (perhaps the most confident in the group!) to read the first couple of sentences aloud! No need for them to translate every word. Some students have found reading this type of text difficult; the strangeness tends to disappear if they try reading it aloud, and the group work should make this feel risk free. The general sense of each passage should be obvious. I will be offering a follow-up (with illustrations) in the lecture.
Then discuss the following questions:
1. What is the relationship of each of the writers to their addressees? How is this relationship expressed through the language they use?
We know a lot about the two authors of these letters; both appear in ODNB (freely available through GUL), either in their own right or within other entries. You might like to check them out beforehand. Katherine (c.1578-1629) was one of the 'later Pastons' whose letters have attracted much attention from English philologists; Florence Smyth, nee Poulett, was married to Thomas Smyth (1609-1642). There is a portrait of her and her husband, and some biographical details, at
http://museums.bristol.gov.uk/narratives.php?irn=2242
Perhaps more disturbing – and worth discussing given recent events – is this picture of the couple's daughter accompanied by a 'black page':

https://www.artfund.org/supporting-museums/art-weve-helped-buy/artwork/10086/daughter-of-florence-poulett-and-thomas-smyth-of-ashton-court-with-her-black-page
QUIZ point: Linguistic features demonstrating relationships are notable throughout, but you might discuss the deployment of second-person pronouns (the 'pronouns of power'); the old singular form, of course, e.g. *thy*, was used between intimates or when addressing children and/or social inferiors. You might also note the words *frend* and *beloued*; the former (PDE *friend*) is particularly interesting, since its meaning has subtly changed since the EModE period. See
https://www-oed-com.ezproxy.lib.gla.ac.uk/view/Entry/74646?rskey=h72FcL&result=1&isAdvanced=false#eid
- especially meanings 3. and 6. The word appears as *frindes* in the Paston letter, where it probably means 'relatives'.

2. Examine the spelling and punctuation of the two letters, and discuss what these features indicate about the relationship between writing and speech. You may refer to Sections 2 and 3 in A Modern English Reader.
Check through the relevant sections of the *Reader*. The key thing to put across here is to do with the 'speech-like' character of these letters. You might draw parallels with usages commonly deployed in 'computer-mediated communication'.

Section B:
The following texts illustrate not only some further EModE spelling-practices but also certain features of grammar and lexicon. Discuss some of these features with your tutor.

I'll leave discussion here more open for you to pursue with the group, but there are a few things to put across. Cheke seems to have undertaken the translation for the protestant Archbishop Thomas Cranmer, who was burned at the stake in 1556. Cheke was a major scholar (a professor of Greek at Cambridge), a royal tutor to Prince Edward (later Edward VI), and finally principal secretary during the succession crisis that followed Edward's death in 1553; he was exiled in 1554, but then captured by Queen Mary's agents, placed in the Tower of London and forced to recant.

Cheke died in 1557, although found time in his last year to write a preface to a translation by a Cambridge friend, Sir Thomas Hoby, of Bernardo Castiglione's *The Courtier*; Cheke used the preface to argue that 'our own tung shold be written cleane and pure, unmixt and unmangeled with borowing of other tunges'. He was thus a 'purist', and **that is why he uses *hunderder* for 'centurion' (= QUIZ point).** Other famous usages are *moond* 'lunatic', *biwordes* 'parables' etc (compare *incarnadine* in text (5)). This specialised 'coded' language seems to have been an ideological flag (later protestants had comparable codes, referring to themselves as 'the godly'. You see similar purism in protestant writers such as Edmund Spenser, and indeed into the eighteenth century (see for instance *unthroughfaresome* 'impenetrable' in the OED, from 1674).

Cheke's spelling-system shows him to be a 'spelling-reformer' or *orthoepist* (= QUIZ point). Examples of Cheke's special system include *saam* 'same', *grevousli* 'grievously',

palsej ‘palsy’ etc. The appearance of a large number of orthoepists (for whom see E.J.Dobson, *English Pronunciation 1500-1700*, volume I, 1968) flags that English was at last worthy of study. However, the orthoepists' appearance also flags that contemporaries were concerned about spelling in relation to pronunciation, largely though not exclusively because of the Great Vowel Shift, which introduced (e.g.) different 'sound-values' for <i> in *bit* compared with *bite*, and meant that words such as *doubt*, *guile* had a different vowel in comparison with their French cognates. I don't talk much about the GVS, but you could mention it. Cheke's spelling was in many other ways like that found in more mainstream EModE texts. **That is why I have given you text (5)); you should note in particular the use of <y> for PDE <th> in words like *yeer* ‘there’ (= QUIZ point).** Here you can discuss how <y>, found commonly in EModE in closed-class words like *the*, *there*, *thy*, is a residualism descended from Old English thorn, cf. *ye olde tea shoppe*. **You should also discuss *shall* etc here (= QUIZ point). As you know, the word had a stronger sense of obligation in EModE into the eighteenth and nineteenth centuries, thus the old ‘prescriptive’ rule, developed in the eighteenth century, that *I/we* concord with *shall* whereas *you/she/he/it/they* concord with *will* (*will* having a sense of volition).** It is a question – as you’d expect in the eighteenth century – of politeness; to say *thou shalt* (as in the Ten Commandments) could be construed as face-threatening.

Macbeth is included to show the punctuation and spelling of a classic Shakespeare play, **but especially so that you can discuss *incarnadine* (= QUIZ point). This play is VERY common in the SQA Higher for English, so you could maybe get their own experience with the play to discuss how this inkhorn term functions.** Both Macbeth and Lady Macbeth use many complex and archaic expressions to try to hide their actions from themselves (in this case the figure of speech is *hyperbole*, with an undercutting gloss following). If you get time, discuss the pronunciation of *great*, *Ocean* and *cleane*; in Shakespeare's likely pronunciation, these words had the same vowel-sound equivalent, but there has obviously been a divergence – in most accents – since (though cf. some Irish English pronunciations of *tea*). The driver here seems to have been sociolinguistic, and this is the opportunity to mention the *Mopsae*, 'social climbers' first distinguished by Alexander Gil. For details, see the *Reader*.

Any questions, do get in touch!
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SEMINAR 8: VARIETIES OF ENGLISH
WEEK 10
TUTOR'S NOTES

The purpose of this seminar is to give you the opportunity to reflect on and discuss the issues raised by the Varieties of English lectures. English varies according to a range of factors: e.g. geographical region, age, gender, ethnicity and social class. This seminar explores variation in English and at the same time helps you to develop an appreciation of how linguists collect, analyse and interpret linguistic variation.

SECTION A: ANALYSING LEXICAL VARIATION (15 MINUTES)

1. Each group chooses part of the 'spidergram' (over the page) to work on.
2. Work through your sections of the 'spidergram', filling in all the possible words that you have, use, or know for the concepts given. Note each word, together with the following information:

    - who would use it? (particular regions? older/younger speakers? male or female speakers? particular backgrounds?)
    - when would it be used? (formal or informal context? private or public? intimate or general)

3. Once you have completed your spidergram, discuss the words that you have noted down with the class as a whole.

The task formed part of the BBC project *Voices*, which was a national project on accents and dialects in the UK run during 2005, with the involvement of radio and TV programmes http://www.bbc.co.uk/voices/). Our department was one of several throughout the UK that worked with the BBC to gather linguistic information (data) for the project. The task is used by sociolinguists to collect lexical variation, and also as a way of enabling people to talk about their dialects as they consider their own dialect variation.

There are many resources online which can help you think about dialect variation:

- https://www.bl.uk/british-accents-and-dialects/ This fantastic set of resources is curated by Jonnie Robinson, who has a very nice Twitter account to follow, especially for lexical dialect variation: @VoicesofEnglish **English VoiceBank**
- **@Tweetolectology** is the Twitter account for lexical variation from a range of dialect surveys including: the Survey of English Dialects (1950s), Survey of Anglo-Welsh Dialects (1970s), and the English Dialects App (2016)
- You can download the **English Dialect app** here: http://englishdialectapp.com/, and find out about the results of this huge dialect survey here: Leemann, A., Kolly, M-J. and Britain, D. (2018), The English Dialects App: The creation of a crowdsourced dialect corpus, Ampersand, 5, 1-17

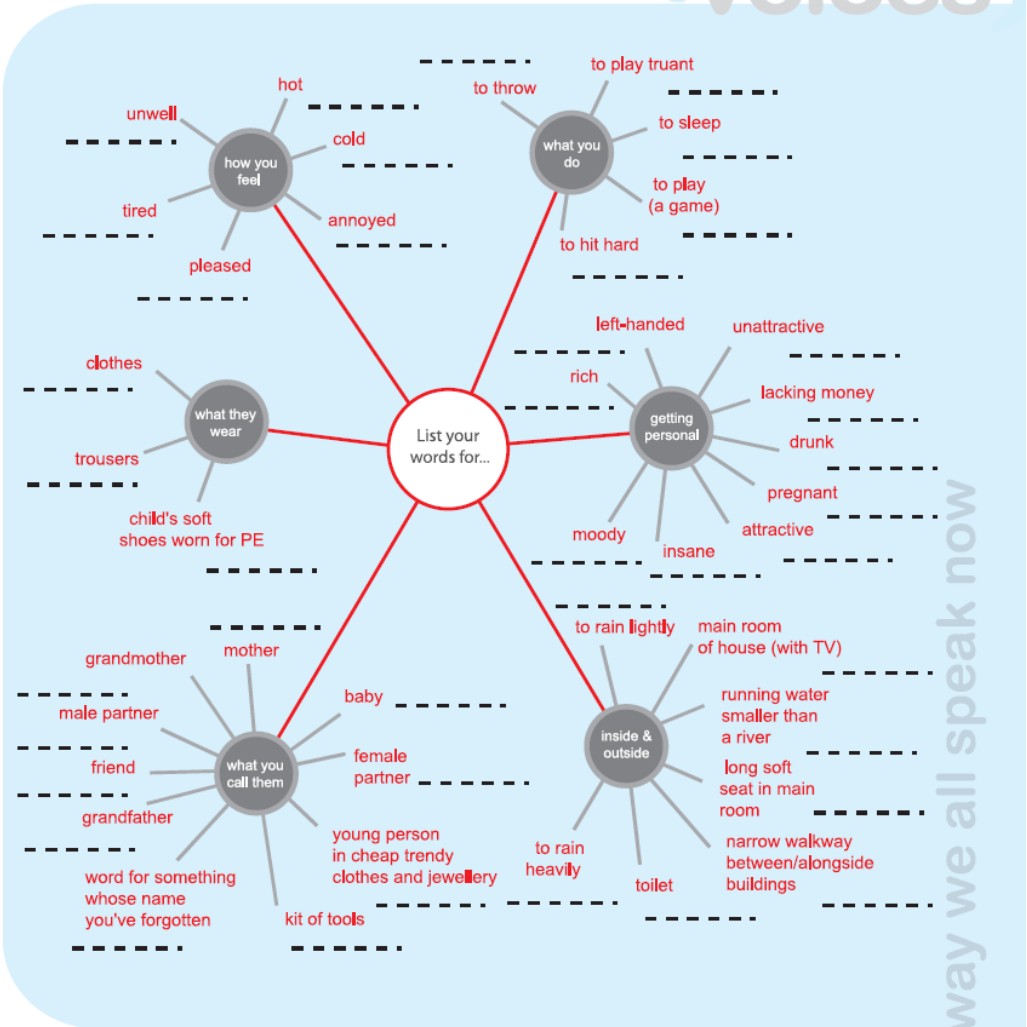
SECTION A TUTOR'S NOTES

Assuming online delivery, and working via Zoom and breakout rooms, a practical way of allowing the groups of students is for them to use a padlet to record their responses, which can then be shared with the whole seminar when you have finished working on this section of the seminar. You'll be given instructions on how to create and use the padlet nearer the time, but it's free, and very straightforward (and the students are used to this tool, from L1A lectures).

In terms of the spidergram task itself, much will obviously depend on how students respond to the spidergram and which words they identify. In the unlikely event of a deafening silence, here are some terms that might get them going:

Unwell – poorly, sickly
Tired – wabbit, knackered, pooped out
Cold – chitterin
Play truant – dog, plunk,
Drunk – stoshious, miraculous, out one's box/head, wellied, etc etc etc etc Rain heavily – bucket, piss down, pour, etc
Young person in cheap jewellery – bling, chav?
Left-handed – corrie-fisted, leftie, etc.

‘voices’ ‘voices’ ‘voices’ ‘voices’ ‘voices’



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SECTION B: THINKING ABOUT PHONETIC VARIATION AND WRITING (15 MINUTES)

Try reading the poem 'Lament for a lost dinner ticket' by Margaret Hamilton out loud:

See ma mammy
see ma dinner ticket
a pititinma
pokit an she pititny
washnmachine.
See thon burnty
up wherra firewiz
ma mammy says
am no tellynagain
no'y playnit.
A jist wen'y eatma
pokacrisps furma dinner
nabigwoffldoon.
The wummin sed Aver near
clapsd
jistr heednur
wee wellies sticknoot.
They sed Wot heppind?
Nme'nma belly
na bedna hospital.
A sed A pititnma
pokit an she pititny
washinmachine.
They sed Ees thees chaild eb slootly
non verbal?
A sed MA BUMSAIR
nwen't sleep.

1. Hamilton has manipulated standard English orthography (spelling) in order to give a sense of voice. Find the following words and phrases in the poem. See if you can represent these pronunciations using IPA symbols. What would the equivalent standardised spelling be?

- pokit
- wen'y
- sed
- pititinma
- eb slootly

What do you notice about the manipulations Hamilton has made?

2. This poem has two voices in it (a single speaker who does an impression of another speaker at one point). Can you identify the two voices? Where does the voice change?
3. It's not that unusual for writers to use non-standard orthography to represent 'non-standard' varieties. What *is* unusual about Hamilton's use of non-standard orthography in this poem?

SECTION B TUTOR'S NOTES

This poem is written in the voice of a young girl who speaks a variety of Central Belt Scots. If they struggle to read it out loud (or if you like), you can play them one of the many, many clips of children doing it on YouTube, e.g.:

https://www.youtube.com/watch?v=5fQ7kFZYeAc
https://www.youtube.com/watch?v=xocwKhAQZ8Q
https://www.youtube.com/watch?v=6oA5Pa5_Qbg

The child tells a story about ending up in hospital after a wall collapsed on top of her. The narrative is rambling and she keeps fixating on her lost dinner ticket, which her mum put in the washing machine.

Here's a gloss:

1	*See ma mammy*	*See my mummy?*
2	*see ma dinner ticket*	*see my dinner ticket?*
3	*a pititinma*	*I put it in my*
4	*pokit an she pititny*	*pocket and she put it in the*
5	*washnmachine.*	*washing machine.*
6	*See thon burnty*	*See that burnty**
7	*up wherra firewiz*	*up where the fire was*
8	*ma mammy says*	*my mummy says*
9	*am no tellynagain*	*I'm not telling you again*
10	*no'y playnit.*	*not to play in it.*
11	*A jist wen'y eatma*	*I just went to eat my*
12	*pokacrisps furma dinner*	*poke** of crisps for my dinner*
13	*nabigwoffldoon.*	*and a big wall fell down.*
14	*The wummin sed Aver near*	*The woman said 'I very near*
15	*clapsd*	*collapsed*
16	*jistr heednur*	*just her head and her*
17	*wee wellies sticknoot.*	*wee wellies sticking out'.*
18	*They sed Wot heppind?*	*They said 'What happened?'*
19	*Nme'nma belly*	*And me on my belly*
20	*na bedna hospital.*	*in a bed in the hospital.*
21	*A sed A pititnma*	*I said 'I put it in my*
22	*pokit an she pititny*	*pocket and she put it in the*
23	*washinmachine.*	*washing machine'.*
24	*They sed Ees thees chaild eb slootly*	*They said 'is this child absolutely*
25	*non verbal?*	*non verbal?'*
26	*A sed MA BUMSAIR*	*I said 'MY BUM'S SORE'*
27	*nwen't sleep.*	*and went to sleep.*

**I think this means a burnt-out building?*
***packet*

1.

- *pokit = pocket* = /pɔkɪt/
- *wen'y = went to* = /wɛnʔi/
- *sed = said* = /sɛd/
  pititinma = put it in my = /pɪtɪtɪnmə/
- *eb slootly = absolutely* = /ɛbslutli/

Hamilton's spelling gives a clearer sense of the pronunciation of the words than standardised orthography does – she doesn't write in IPA symbols, but notice that her spellings look closer to the IPA than the standard spellings do.

2. *In lines 18, 24 and 25, the girl does an impression of the doctor at the hospital, who appears to have an RP accent.*

3. *What's unusual is that Hamilton uses non-standard orthography for both the Scots voice and the RP voice. RP speech tends to be represented with standardised orthography, and only speakers with regional accents are usually represented with non-standard orthography. We often imagine that standard orthography lines up with RP pronunciation, but it doesn't really. Here Hamilton points out that standardised orthography doesn't really represent anyone's accent very well, not even RP. Representing the RP voice with non-standard orthography shows that the doctor's voice sounds as 'different', 'other' and non-normative to the child as the child's voice does to the doctor. Adam McNaughton writes that this poem 'lays bare the misplaced arrogance of Establishment spokesmen when confronted with working-class speech'.*

SECTION C: LINGUISTIC PREJUDICE (15 MINUTES)

1. No language or variety is better or worse than any other, but the comments section of the Daily Mail Online doesn't seem to know that yet. The following are real comments by non-linguists. Can you use your new-found linguistic knowledge to pick apart their faulty logic and correct their misunderstandings?

Excerpt 1:

> Both my eldest children (15 & 13) are afflicted by the irritating and inappropriate use of the word 'like'. They can't seem to grasp that 'we had, like a great time' is wrong. Like a great time ? So if it was like a great time, doesn't that just mean you had a great time ? Where does the 'like' come in ? Oldest son intends to be a barrister, asked him how he intends to present in court (or find a chambers for that matter) when he speaks like this ? Various grunts in reply ! Record youth unemployment ? I wonder why ??? AARRRGH !!!!!

Excerpt 2:

> These immigrants must be made to have a basic understanding and ability to use the English language before they even set foot on British Soil , maake the effort or STAY AWAY. SIMPLE.

Excerpt 3:

> You should try dealing with "Ebonics," as we do in the U.S. Of course, it is not acceptable to make any mention of the use of Ebo as it makes its presence in the workplace, schools, etc. I've even seen it creeping into business and organizational literature. It's quite astonishing to have a conversation with someone speaking Ebonics; it's as if the Ebo speaker has absolutely no awareness of correct English and just doesn't care "how you be speaking." They will just continue on speaking their Ebonics while you speak the more correct form of English. Again, I've seen this in a business context. Doesn't seem to pose much of a problem here with regard to hiring -- in fact, it's becoming the "norm."

Excerpt 4:

> The current inadequate guidelines for entry to the UK are in dire need of improvement, but the worrying thing is that so many "imported" NHS doctors and consultants, who may very well be highly medically qualified, are so very difficult to understand when they speak , for an "ordinary" person this is not a huge problem, but when you are being given life or death details you need to understand without constant "pardon " !

Excerpt 5:

> A whiny post about poor education and it's not punctuated and grammatically incorrect. I don't believe that you have the smarts to judge them. THEY'RE, not THERE. And put some bloody commas in.

2. Do you have any experience of linguistic prejudice? This can include both advantage and disadvantage on the basis of place of birth, age, gender, class, ethnicity, knowledge of English, or anything else.

To read about and discuss linguistic prejudice further, look up the Accentism Project at www.accentism.org or @AccentismProj on Twitter.

SECTION C: TUTOR'S NOTES

Some ideas for prompts if they don't have much to say (but hopefully they will!):

Excerpt 1:
'Like' is often used as a discourse marker; discourse markers aid communication and help structure our discourse. Discourse markers are 'semantically bleached', so when 'like' is used as a discourse marker it doesn't mean 'similar to' or 'to have positive feelings towards', as the writer sarcastically suggests. Everyone uses discourse markers, but people of different ages tend to have different discourse markers. Older / more established discourse markers include 'so', 'you see', 'well' etc. Using 'like' as a discourse marker is no different to using 'well', except that you're more likely to use 'like' if you're young. Attacking someone for using 'like' is really just a way of attacking them for being young. Language change is inevitable and constant, and it's not faster now than it used to be. The reasons for youth unemployment are economic, not linguistic.

Excerpt 2:
Although having lingua franca languages is useful, expecting people across the world to speak English is a hangover of the British Empire, and a means of exerting power. Expecting people to speak English before moving to the UK doesn't take into account the various reasons that people move to the UK – often in emergency situations, often because they have no choice – or the fact that English lessons are often expensive, and are completely inaccessible to many.

Excerpt 3:
'Ebonics' is usually referred to by contemporary linguists as AAVE (African American Vernacular English). This comment is full of emotive language like 'creeping' and 'astonishing'. As linguists, we prefer to look at language objectively and scientifically. When people express opinions and emotions relating to linguistic varieties, these say a lot more about the person expressing the opinion than they do about the variety. Attacking a variety is really a way of attacking the speakers of that variety – in this case, African Americans. There is no 'more correct' form of English, there are just forms of English which are spoken by the social groups which hold more power. In this case, middle-class white Americans are more likely to say 'how you are speaking', and working-class black Americans are more likely to say 'how you be speaking' (this is called 'habitual be', and its use in speech is rule-governed and highly structured – it's not a randomly repeated mistake). Why is one better than the other? What's better about it? Who decides which is better? Who holds the power?

Excerpt 4:
In order to work for the NHS, doctors and consultants need to be very proficient in using English, and to have qualifications to prove this. Our expectations and prejudices can impede our understanding of varieties which are unfamiliar to us, whether these are varieties from the UK or from overseas.

Excerpt 5:
It's really, really common for people on the internet to dismiss the content of what someone

is saying based purely on their spelling or punctuation. This reinforces the power held by social groups who have more access to formal education. It might seem like an easy way to win an argument, but it's a poor substitute for a real comeback…