University of Glasgow

English Language & Linguistics

Seminar Materials

2020-21

Level 1B: Language, Society, & Change

CONTENTS

The Home Essay must be submitted electronically via the Level 1B Moodle site by 10AM on Tuesday, 16 March 2019. You will be sent detailed instructions in due course.

ENGLISH LANGUAGE & LINGUISTICS SEMINARS

1 About this booklet

This booklet contains all the seminar material you require for course 1B seminars in English Language & Linguistics. Make sure that you print a copy of this booklet and bring it to *all* your 1B seminars.

2 Seminars in Level 1B

The format of the seminars in Level 1B is similar to that of the seminars in 1A. As before, attendance at seminars is required. Your tutor will take a note of your attendance and Arts Advising will be notified if you miss three consecutive seminars.

All seminars will be held online, using Zoom. Because they will be heavily interactive, they will **not** be recorded. For this reason it is important that you attend regularly. If you cannot attend your scheduled seminar, you should attend a different seminar the same week. All links to all seminars will be posted on the course Moodle, so it should be a simple matter to find another one that suits your schedule.

It is important to bear in mind that online etiquette for these sorts of interactive class meetings is a little different from etiquette for face-to-face meetings. Of course, you must be polite and respectful, as always, but in addition to that, remember to:

- Mute your microphone when you are not speaking (and unmute yourself when you are!) so as to minimize disruption from background noise.
- Use people's names whereever possible, as eye-contact doesn't work in Zoom. Not everyone's faces appear on the grid in the same order!
- Use the chat window for on-topic conversations only. Scrolling conversations in the chat window can be as distracting as whispered conversations in teh back of the room.

For more guidance on online-learning 'Netiquette' (and you'll learn all about the linguistic principles behind such novel words in Level 2!), please see the LEADS guide: https://www.gla.ac.uk/media/Media_741856_smxx.pdf

3 Course content

As in 1A, there is a range of subjects covered in 1B. Over this semester, the lectures will introduce you to:

- Phonetics
- Varieties of English
- Historical Scots
- Modern Scots
- Middle English
- Early Modern to Present-Day English

You will find that the new topics draw upon your understanding of grammar, meaning, and Old English that you acquired in 1A, and you should consciously try to use this understanding when exploring new aspects of English Language & Linguistics this semester.

4 Read around the topics

Because 1B covers a variety of subjects, there are few seminars on each individual topic. It is therefore important that you begin to read more widely and use the library reading list, as well as your own independent searches of the library catalogue. There are many introductory textbooks on the topics covered in this semester. It is your responsibility to seek them out and read them for a deeper understanding of the material than can be conveyed during in-class lectures. Your enjoyment of the course and your ability to participate fully in the seminars—as well as to perform well on the course assessments—will depend on your ability to study independently.

5 Seminar format

As in 1A, the success and use of the seminars will depend on your willingness to participate as a cooperative and responsible member of a small group. Each week, you will again form groups of 3-4 people, choose a group leader, and work through te tasks allocated for that week. There will then be time for feedback with your tutor.

Also as before, the seminars should only represent a part of your exploration of these topics. It is important for you to read further in the subjects that particularly excite your interest, and for you to discuss these subjects with your classmates, either in seminars or informally outside of class.

6 Home essay

Part of the assessment for this semester takes the form of a 'Home Essay'. Details of the assignment and how to complete and submit it are given at the end of this booklet. Guidance on expectations regarding strategies, expectations, and academic conduct are the subject of Seminar 4 in Week 5. You will be expected to abide by all of the guidance given in this seminar in your essay.

7 If you need help, just ask!

If you require further guidance or clarification on any points, do not hesitate to email a lecturer, or come individually or in groups to a lecturer's scheduled drop-in hour. If the scheduled drop-in hour is not possible for you, you may also email them directly to request an appointment. Your lecturers for 1B are given below:

Dr Alison Wiggins (*Middle English)* Alison.Wiggins@glasgow.ac.uk
Dr Angela Gayton (*Early Modern to Present Day English*)
Angela.Gayton@glasgow.ac.uk
Dr Joanna Kopaczyk (*Historical Scots*) Joanna.Kopaczyk@glasgow.ac.uk
Prof. Jennifer Smith (*Modern Scots)* Jennifer.Smith@glasgow.ac.uk
Prof. Jeremy Smith (*Early Modern to Present Day English*)
Jeremy.Smith@glasgow.ac.uk
Prof. Jane Stuart-Smith (*Phonetics, Varieties of English*)
Jane. Stuart-Smith@glasgow.a.cuk

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

8 Future choices

On the Moodle site, there is supplementary Careers information, which is extremely important when it comes to considering your future choices. The Careers Service offers guidance on getting vacation employment that may help your future career, and on longer-term employment prospects that might influence your choice of future course options. Taking English Language further can lead to a range of interesting and worthwhile careers, e.g. in education, the arts, speech therapy, publishing and broadcasting, in the UK and abroad. It is never too soon to start thinking about possibilities and planning ahead. Your lecturers are always willing to answer questions about your future course or career options, however informal and tentative they may be at this stage!

As before, relax, enjoy and learn!

SEMINAR 1: HISTORICAL SCOTS

Semester 1, Week 2

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*.

- 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.

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?

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?

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 *Mer**burne*** (*c* 1170), *Triern**burn*** (*c* 1200), *Bradestrothir**burne*** (*c* 1220), *Tre**burne*** (1222). *Kyrke**burne*** (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*.

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.

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?

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 medieval 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

Semester 1, Week 3

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
2. CATS
3. LINGUISTIC
4. INDIVISIBLE

Can you devise any method of easily checking the number of syllables in a word?

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
2 BEE
3 BERRY
4 CARD
5 SHRIEKED
6 BUSY

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

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
2. MAT
3. DISH
4. THING

II. IDENTIFYING MANNER OF ARTICULATION

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

1. CAN
2. MAP
3. FIGHT
4. LEAVE

III. IDENTIFYING PLACE OF ARTICULATION

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

1. THINK
2. GOOSE
3. POUND
4. NOISE

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?

II. IDENTIFYING ACCENTS

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

1 GOOD FOOD
2 LUCK SHOOK
3 LADDER LATTER

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.

FOLLOW UP

You and your group may not have completed all of the sections, or have found all the answers. If your group has any questions, make sure you or your group leader has the opportunity to ask the most important ones with your tutor. If you have further unanswered questions, follow them up by reading *Basic Phonetics*, and going online to discuss the seminar on the English Language & Linguistics Moodle site. If you *still* have unanswered questions, talk to your tutor, or Professor Jane Stuart-Smith at Jane.Stuart-Smith@glasgow.ac.uk.

SEMINAR 3: MIDDLE ENGLISH

Semester 1, Week 4

The purpose of this seminar is to check how you are proceeding with your reading of *General Prologue* to *The Canterbury Tales.* This seminar focuses on the portrayal of the Miller in the *General Prologue.*

- Form groups of around 4-5 people.
- Choose a group leader for this week.
- Go through the activities, section by section.
- The group leader should take notes on key discussion points to share in the feedback session.

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

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.

2. Why did written English recover in the 14th century?

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, for example:

- The Miller's Tale from Baba Brinkman's *Rap Canterbury Tales* https://www.youtube.com/watch?v=GTMPvpiuyRY
- The Miller's and Reeves's Tales animated https://www.youtube.com/watch?v=86Y62CIF3II

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?

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.
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. You might like to concentrate on the following points:
   - 561: 'harlotries': what did it mean in Middle English and why might 'harlot' have changed in time to its present meaning?
   - 550: 'nolde' is the negative form of 'wolde' ('ne' + 'wolde'); what is the significance of having two negatives in this line ('no' and 'nolde')?
   - How does 'koude' in lines 562 and 565 differ in meaning from Present-Day 'could'? For example, one can say 'I can/coulde French' in ME.
   - The first line of *The Miller's Prologue* begins: 'Whan that the Knyght had thus his tale ytoold.' Grammatically, what kind of word is 'ytoold'? What is its present-day equivalent? Explain why the Middle English word has this form.
   - Identify the *infinitive* form of the verb in lines 548, 550, 562 and 565. What are the present-day equivalents of these words? Is there any reason why Chaucer only sometimes marks the infinitive form with an *–n* inflexion?
   - Can you explain the line 'And yet he hadde a thombe of gold' (563)? Remember that this is a Miller, and think about how he would have carried out his business dealings with farmers!

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 15
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

SECTION D: REFLECTING ON OLD & MIDDLE ENGLISH POETRY (5 MINS)

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?

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?

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 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: HOW TO WRITE AN ESSAY
Semester 1, Week 5

The 1B Home Essay is an obligatory piece of work. It counts as 20% of your overall grade for Level 1B, and has a target length of 1200 words (plus or minus 10%, 120 words).

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.

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.

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 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

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.

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.

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

Semester 1, Week 7

This week's seminar helps you to check key concepts of phonetics and phonology, vowel production, and accent differences. It will also help you check how well you are working through *Basic Phonetics.* In particular, you should read *Basic Phonetics* §§ D, E, F and H before this seminar, paying particular attention to the definitions of **'phonetic transcription', 'phonemic transcription'** and **'minimal pair'**; and you should check over the slides which cover Vowels (Lectures 4 and 5).

SECTION A: PHONETICS AND PHONOLOGY

I. PHONETIC OR PHONEMIC?

Check that everyone in your 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?

1. [dɪʃ]
2. /daʃ/
3. tɛn̪θ
4. ɹɛd
5. kaʔ

II. IDENTIFYING 'MINIMAL PAIRS'

Make sure everyone in your group knows what a 'minimal pair' is (*BP* § F7). Then sort these words into 'minimal pairs'. Can you think of a few other 'minimal pairs' of your own?

SHOT, RING, ROT, SEAT, SING, RUNG, SHEET, WRITE

III. READING PHONEMIC TRANSCRIPTIONS (10 MINUTES)

In your groups, take it in turns to say out loud the words listed overleaf. Then write down their orthographic (i.e. 'ordinary spelling') form or forms. Note that some words can have several orthographic spellings. Note, too, that some of the phonemic transcriptions reflect an informal style of speaking.

1.	riθ	4.	nɔ	7.	lidɪŋkwɛstʃn
2.	pisi	5.	nun	8.	ʌŋklz
3.	dɛθnɛl	6.	ʤɔz	9.	ʤurɛkŋsʌmθɪŋlhapmsun

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.* Draw a rough vowel chart to help you illustrate vowel frontness and height.

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.

1.	BEAT	BOOT	3.	LUKE	LOCK
2.	BEAT	BAT	4.	OOH	AAH

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	2.	OW!	3.	OY!

SECTION C: LISTENING TO DIFFERENT ACCENTS

In your groups, take it in turns to say the following sentences aloud. Listen particularly to the underlined elements. Identify those sounds that people with different accents pronounce differently. Some differences will have to do with *phonemic* distinctions; others with the actual sound you make as the *allophone* of the same phoneme; and others still are to do with the distribution of sounds in a word.

1. S<u>a</u>m read out the ps<u>a</u>lm.
2. Is it a kn<u>o</u>tty problem or a n<u>au</u>ghty problem, or b<u>o</u>th?
3. P<u>u</u>ll the b<u>u</u>sh from the p<u>oo</u>l, R<u>u</u>pert!
4. D<u>o</u>n, but not D<u>aw</u>n, can g<u>o</u>.
5. <u>Er</u>, G<u>er</u>tie made a st<u>er</u>ling j<u>our</u>ney to St<u>ir</u>ling in a f<u>ur</u> coat at five-th<u>ir</u>ty.
6. L<u>y</u>nn and M<u>i</u>ck f<u>i</u>lled <u>i</u>n the sl<u>i</u>p for the f<u>i</u>lms.
7. <u>Wh</u>at's the idea <u>o</u>f the pa<u>tt</u>ern?

FEEDBACK

You – and your group – may not have completed all of the sections. If your group has any questions, make sure your group leader has the opportunity to ask the most important ones when talking to your tutor. If you have further unanswered questions, follow them up by reading *Basic Phonetics,* and discussing them online on the Level 1 Moodle site. If you *still* have unanswered questions, talk to your tutor, or email Prof. Jane Stuart-Smith (Jane.Stuart-Smith@glasgow.ac.uk).

PROGRESS CHECK

By now you should be confident about definitions of the following technical terms:

phoneme
allophone
phonemic transcription
phonetic transcription
orthography
minimal pair

You should also be able to read words and phrases written as phonemic transcriptions.

After the seminar…
As a follow-up exercise, for your own benefit, you could try taping people with different accents (Scottish, English, Irish, Welsh, American, etc) saying the phrases in Section C. Listen carefully to the underlined sounds. Which symbols would you use to describe the differences amongst the accents? Listen, again, to the different accents in the 'Accents of English' section in the 1B English Language & Linguistics Moodle website.

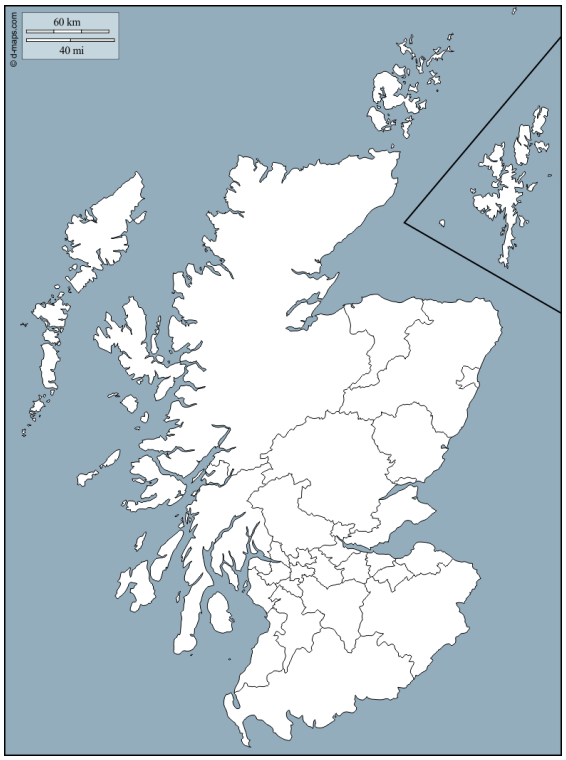
SEMINAR 6: MODERN SCOTS

Semester 1, Week 8

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

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?

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 <u>they books</u>.
2. The <u>quines</u> was down here last week.
3. It was a wee <u>peerie</u> hoose wi' nae windows.
4. And <u>I was like that</u> 'What you doin?'
5. <u>Gonnae no</u> do that!
6. I'm off to the uni, <u>eh</u>.
7. You'll catch her because she's <u>/tʃ/ust</u> left.
8. Are <u>yous</u> goin out the night?
9. Do you <u>ken</u> where Ben is?

10. It was pure baltic so it was.

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

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.

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?

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?

Scots has now started appearing in online written communication. What examples of Scots have you seen on e.g. Twitter? Provide two examples of how spoken forms are represented in writing online. Do you use Scots in writing on e.g. Twitter? standard way to represent this. Can you work out what the following mean?

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

Semester 1, Week 9

In preparation for this seminar, you should try to read through

1. the **Introduction to *A Modern English Reader***, available on the Level 1B Moodle site; and
2. the **Texts presented below** (you may find them easier to understand if you read them aloud). All the Texts below also appear in the *Reader*, with more extensive commentary and apparatus.

SECTION A (approximately 25 minutes)

Attempt to summarise the subject-matter of the two passages (Texts 1 and 2 below). 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? You may refer to Section 4 in *A Modern English Reader*.
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*.

Text 1: A letter from Lady Katherine Paston to her son William (Lincolnshire 1625)

To my most beloued sonne william Paston thesse I pray ye at Corp Christ Coledge Cambridg

My good chilld the Lord blesse the ever:/ I was glad to heer by Phillup[1] of thy good healthe and allso by mr Roberts[2] letter to vnderstand of thy wellfare every way[3]: the hope of the continuanc of which, dothe still cheer me every way:/ thy father haue bine very ill. w^{t} his owld truble in his Legge so that he haue kepte his bede w^{t} it this 5: or 6: days, but now god be thanked it is on the mendinge hand[4] but yett he can not indure to sitt vp:/ your brother and all good frindes heer are well, I hope thow doest keep good fiers. this cowld wether. for it is bothe comfortable and howlsum: heer haue bine much Losse heerabout w^{t} thesse great windes and ill wether: diuers botts w^{t} wheat w^{ch} was to be deliuered for the kinges provision at Yarmouth are sunke in the riuer, which is the owners Losse and not the kings:/ I was sory to heer of tom harstons[5] beinge ill, but hope well of his recouery: I did wright to the last satterday when I had very littell time to say any thinge for hast: Commend me very kindly to good m^{r} Roberts I doe not know whether he shall need a new supply: yett before our Lady[6]: I will sende so soon as the wether breake vp to know how the the squars goe[7] in the mean time I pray god blesse the farwell sweet harte to thy owne selfe:/ thy most louinge Mother Katherine Paston

my Neec knyvett[8] hathe a yonge sonne and is very well

(1) Phillip Alpe, employed by K.P.; (2) W.P.'s tutor; (3) in every respect; (4) in the process of mending (?); (5) A friend of W.P., also an undergraduate at Cambridge; (6) 'Lady day' = Feast of the Annunciation, 25th March (also a Quarter Day for payment of rent etc.); (7) how things are going; (8) Katherine Knyvett, married to K.P.'s nephew

Text 2: A letter from Florence Smyth to her husband Thomas (Bristol, 1629)

To My best frend M^{tr} Thomas Smyth this
At Ashton

Deere Tom I am glad to heare thou art well and that thou likes so well of my aduice as to falo it I hope it will not be the wors for ethar of us if it ware I showld be ueri sori since it was my desire but I trust in god we shall do well enufgh/ all maters heare are well past though it were my hard fortune to stand for a god mother for want of abeter and so one might sare to se how litel they estemed me I was no wis ambitious of the place had not my father spoken to me I think the child had had but halfe her baptism I must now bid the godnight for I sat up long at cards last night with my pa the Barnit and M^{tr} Bluet that I can scare se yet If thou wart in the bed I should kepe my eyes open I still looke for the this day senight acording to your promies

thine
Flo Smyth
Hinton this Ash wensday

SECTION B (approximately 25 minutes)

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.

Text (3) Sir John Cheke's translation of the Bible (around 1550).

As Jesus cam into Capernaum, yeer cam an hunderder vnto him and sued vnto him on this sort. Sir mi servant lieth sick in my house of y^{e} palsej, grevousli tormented. And Jesus said vnto him. I wil come and heel him. And y^{e} hunderder answerd him with y^{ee}s wordes. Sir J am not a fit man whoos house ye schold enter. Sai ye onli y^{e} word and mi servant schal be heeled. For J am a man vnder y^{e} power of oyer, and have soldiers vnderneth me, and J sai to y^{s} soldier go and he goeth, and to an other com and he cometh, and to mi servant do y^{s} and he doth it. Jesus heering y^{s} marvelled and said to y^{em} y^{t} folowed him. Truli J sai vnto yow, J have not found so greet faith no not in Jsrl. But J sai vnto yow y^{t} mani schal com from y^{e} Est, and y^{e} West, and schal be set with Abraham Jsaak and Jacob in y^{e} kingdoom of heaven, but y^{e} childern of y^{e} kingdoom schal be thrown in to outward darknes, yeer schal be weping and gnasching of teth. And jesus said to y^{e} hunderder, go y^{i} wais and as yow belevedst, So be it vnto y. And his servant was heeled even in y saam howr.

Text (4): King James Bible (= the 'Authorised Version', 1611)

5 ¶ And when Iesus was entred into Capernaum, there came vnto him a Centurion, beseeching him,
6 And saying, Lord, my seruant lieth at home sicke of the palsie, grieuously tormented.
7 And Iesus saith vnto him, I will come, and heale him.
8 The Centurion answered, and said, Lord, I am not worthy that thou shouldest come vnder my roofe: but speake the word onely, and my seruant shalbe healed.

9 For I am a man vnder authority, hauing souldiers vnder me: and I say to this man, Goe, and he goeth: and to another, Come, and he commeth: and to my seruant, Doe this, and he doth it.
10 When Iesus heard it, he marueiled, and said to them that followed, Uerely, I say vnto you, I haue not found so great faith, no not in Israel.
11 And I say vnto you, that many shall come from the East and West, and shal sit downe with Abraham, and Isaac, & Iacob, in the kingdome of heauen:
12 But the children of the kingdome shall be cast out into outer darkenesse: there shalbe weeping and gnashing of teeth.
13 And Iesus said vnto the Centurion, Go thy way, and as thou hast beleeued, so be it done vnto thee. And his seruant was healed in the self same houre.

Text (5): William Shakespeare, *Macbeth* (around 1606), from the First Folio (1523), Act II, Scene 2.

Lady. Who was it, that thus cry'd? why worthy Thane,
You doe unbend your Noble strength, to thinke
So braine-sickly of things: Goe get some Water,
And wash this filthie Witnesse from your hand.
Why did you bring these Daggers from the place?
They must lye there: goe carry them, and smeare
The sleepie Groomes with blood.
Mac. Ile goe no more:
I am afraid, to thinke what I have done:
Looke on't againe, I dare not.
Lady. Infirme of purpose:
Give me the Daggers: the sleeping, and the dead,
Are but as Pictures: 'tis the Eye of Child-hood,
That feares a painted Devill. If he doe bleed,
Ile guild the Faces of the Groomes withall,
For it must seeme their Guilt.
Exit.
Knocke within.
Mac. Whence is that knocking?
How is't with me, when every noyse appalls me?
What Hands are here? hah: they pluck our mine Eyes.
Will all great Neptunes Ocean wash this blood
Cleane from my hand? no: this my Hand will rather
The multitudinous Seas incarnardine,
Making the Greene one, Red.

SEMINAR 8: VARIETIES OF ENGLISH

Semester 1, Week 10

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

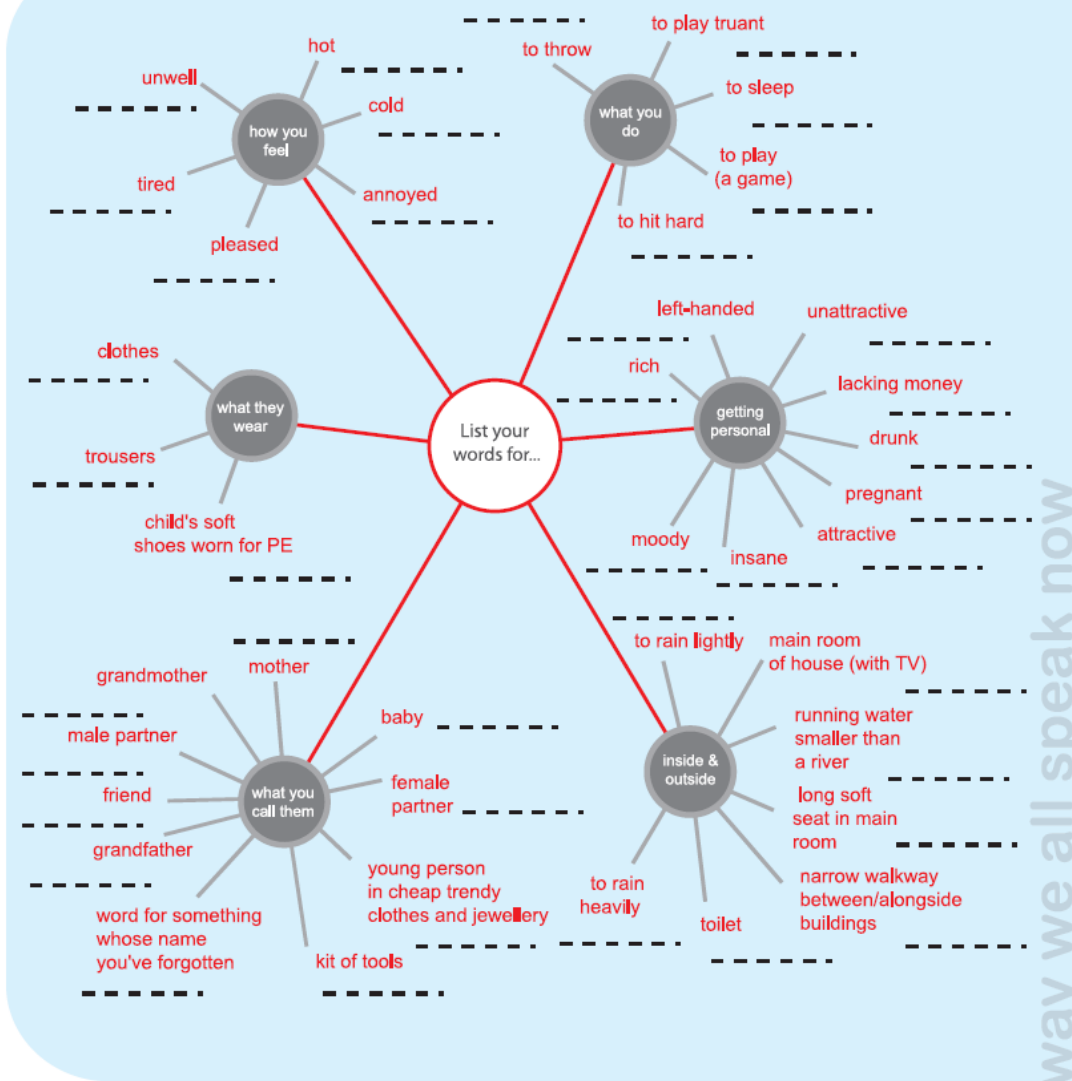
1. Each group chooses part of the 'spidergram' to work on.
2. Work through your sections of the 'spidergram', filling in all the possible words that you have, use, or know for the concepts given. Note each word, together with the following information:
    - who would use it? (particular regions? older/younger 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.

This 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

‘voices’



the way we all speak now

Name _____

Radio station _____

BBC

In association with University of Leeds

SECTION B: THINKING ABOUT PHONETIC VARIATION AND WRITING

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
2. What do you notice about the manipulations Hamilton has made?
3. 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?
4. 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 C: LINGUISTIC PREJUDICE

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.

Envoi

Congratulations – you've made it to the end of English Language 1B! By now, you should have a good grasp of the fundamentals of English sounds and grammatical structures, and how they vary across regional and social boundaries, and you should be able to give precise descriptions of patterns of sound and grammar in English poetry. You should be aware of how English has developed over the last thousand years, from Anglo-Saxon times, through Middle and Early Modern English, to the present day. You will also have a good idea of how Scots has developed over time and arrived at its present-day state.

What next?

The Level 1 course in English Language has introduced you to a range of topics. These are developed much further in the next three years of the full undergraduate programme in English Language. Throughout the L1 workbooks, we have tried to show how the topics introduced in L1 are developed in L2 through to Honours… and further into the worlds beyond graduation.

As you progress through your undergraduate degree, you can increasingly specialise in the topics you find most interesting, both modern and historical, and you can study further areas; for example, the analysis of written and spoken texts from a range of literary and non-literary genres, the study of language and society, grammatical structure and theories of grammar, phonetics and phonology, questions of language acquisition and language change, medieval English studies (including Old and Middle English literature and the interpretation of manuscripts) and medieval literatures related to English (such as Old Icelandic), the history and function of personal and place-names, the history and development of Scots, and digital humanities.

We hope that you have enjoyed your introduction to English Language studies. We would welcome you into future courses. If you are interested, come along to the pre-enrolment meetings that will be advertised towards the end of the academic year, or contact:

Dr Alison Wiggins (Level 2 Convener) Alison.Wiggins@glasgow.ac.uk
Dr Kathryn Lowe (Honours Convener) Kathryn.Lowe@glasgow.ac.uk

Good luck with your future studies!