Good Style

A Guide to Writing Essays and Examinations in English Language
&
A Brief Glossary of Linguistic Terms
&
A Summary of English Grammar

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1 Introduction

This booklet is intended to introduce you to the topic of English Language and give you some basic guidance about writing in the subject. There is also a glossary at the end of some of the main technical terms used in English Language studies, for your use throughout the degree programme, and some basic reference notes on grammar and phonetics.

The information here is intended to supplement that found on the University's web pages and in your various Course Handbooks on Moodle, which give you further essential information about topics such as plagiarism.[1] It is important that you read and think about the information in this booklet. Every academic discipline has its own particular research interests and questions, although these questions overlap with the concerns of other disciplines, such as History, Media Studies, Literature, Psychology, Sociology, Politics, Law, or Education.

English Language researchers and students explore issues such as the following:

- how can we best describe the words, sounds, and structures of English?
- how and why do these words, sounds, and structures change over time?
- how do the words, sounds, and structures of English relate to different communities and to how those communities carry our their roles?
- how do speakers of English communicate meanings to each other?
- what is the difference between a standard language and a dialect?
- how best might we understand the literature of earlier forms of English?
- how does objective knowledge of English differ from our internal and subjective knowledge?
- how can we use linguistic models to account for the way people communicate in speech and writing?

Each discipline uses (and argues about) different ways of answering these questions.

[1] See www.glasgow.ac.uk/plagiarism. Details of assessment criteria also appear in each year's Handbook and are well worth reading.

The issues and methods that drive a discipline like English Language therefore intimately affect the way that students and researchers in our discipline write. Writing is the main way of exciting other scholars about the questions that interest you, and of justifying to your fellow students and researchers your methods of answering those questions. It is why you will find different ways of writing in each discipline; these are not random differences or personal preference, but rather relate closely to the nature of the subject.

Your written assessments at the University of Glasgow therefore have a dual purpose: one is to measure your progress in mastering the knowledge and skills necessary to become an informed student and researcher in English Language, and the other is to introduce you to the accepted conventions of this academic discipline. A key skill for life is to be able to acknowledge and fulfil these conventions in any environment you find yourself.

This booklet therefore begins by sketching the main research areas of English Language addressed by the undergraduate degree programme at Glasgow, and looks at some of the basic things you need to know about writing in this subject.

1.1 What is 'English Language'?

English Language is the academic discipline that attempts to answer questions like those listed in the previous section. We are interested in all aspects of English as a language and what it tells us about ourselves and the world — in that sense, it is an ideal discipline for those of us who are curious about everything and everyone around us. As Michel Bréal said in 1897, the study of language talks to us about ourselves, and shows us how we have constructed 'through difficulties of all sorts and in spite of an inevitable inertia, in spite even of temporary retreats, the most indispensable tool of civilisation'.

From a present-day perspective, we are interested in topics like: how do we pronounce English, how do we describe the meaning, and structure of the words and sentences that we produce, and how can we account for the organisation of larger sequences of discourse? We also look at English from a historical perspective, asking what the nature of English was over a thousand years ago, and how it has evolved over the period since.

As you progress from year to year, you should find yourself acquiring a greater degree of knowledge, skills and confidence in dealing with the kinds of questions that intrigue scholars in English Language studies. In particular, you should find yourself writing about these issues with greater depth and sophistication.

1.2 Types of Assessment

In most University courses you are assessed mainly on your written submissions — primarily through essays, project reports, and degree examinations. In some courses there are oral elements and multiple-choice exams, but it is still fair to say that the bulk of assessment is in a written form. It is therefore important to be able to write carefully and well, according to the conventions of your chosen subject.

For English Language, we ask for different work at different levels. At levels 1–2 you will complete a mixture of multiple–choice questions and longer essays, both done at

home and exam-based. In Honours, you will work on longer essays, independent research projects, a dissertation, degree exam essays, and other tasks that are specific to particular course options (such as translations and oral presentations).

Multiple-choice tasks (such as those found throughout Level 1 and 2) are intended to check the basic knowledge and skills that you require to be able to explore aspects of English Language: so can you describe words, sounds and the grammatical elements of English precisely; are you confident with the basic concepts and terminology used to describe, say, language variation, the study of meaning, or English from a historical perspective; do you know the key outlines of the evolution of English and its historical context? Over time, however, you will be assessed more and more on your ability to construct lengthier arguments in the form of extended essays. In your final year there is also a lengthy dissertation which focuses on an area which you will become an expert in. This booklet focuses on helping you discover what is expected of these essays, and to give you some advice on how to go about undertaking the task of writing in English Language.

2 Planning and Structuring Writing

The primary function of an essay is to improve skills in argumentation — the process of reasoning methodically. Through the writing of essays, you develop the ability to produce well–formed and persuasive arguments backed up by appropriate examples. Further, by developing these skills, you are able to appreciate whether or not the arguments of others are similarly well formed and persuasive. This ability is obviously a highly desirable skill; few, if any, organizations, and no effective democracies, can function without people skilled in producing well–formed arguments and having the ability to detect ill–formed ones.

This primary function of essays determines their form. Good essays are always focused on their readers, not their authors. Essays are not supposed to be opportunities for showing off or for expressing feelings; there are other times and places for doing these things. Instead, an essay's organization and language must be directed constantly to persuading your readers of the case being made, through clarity of argument supported by careful choice of appropriate examples.

We are not born with the ability to write an essay; it is something we learn to do, and anyone who has to write for a living will tell you that you never stop developing your writing skills. *Essay*, after all, is related to the French *essayer* 'to try', and this fact indicates that you will always need to exert effort to produce a good piece of writing.

But be encouraged: the simple ideas offered here will stand you in good stead throughout your writing career and, with practice, will soon become something you do almost (though never entirely) naturally. And, if you are ever stuck in what students all over the world call an 'essay crisis', these ideas will be something for you to fall back on.

2.1 Your Reader

A good essay should be seen not as an opportunity for self–expression, but as an attempt to persuade the reader of your point of view. It is therefore very important to have a clear idea of the person who is going to read your essay.

Very often you may think you know the precise person who is going to read your essay — perhaps your lecturer — and you may think that this requires you to put into the essay things which will please only them. But bear in mind that your essay will not stop with them; once they have marked it, another person will likely read it (a second

marker, for example, or a moderator, or an external examiner). You therefore need to have a rather more general idea of who your reader might be.

It is worth recalling that there is at least one other reader of your essay: you. So it makes sense to think of the reader as someone rather like you, but who happens not to know about or have thought about the topic that you are discussing. This imaginary someone very like you will, however, have the same skills as you have in determining good arguments from bad. The advantage of writing for an imaginary reader who is very like you is that this forces you to address issues from first principles; in thinking of your imaginary reader as someone like you, it is therefore worth working out explicitly what criteria you use in distinguishing good from bad arguments.

There has been much research into what we look for in a good argument, and the following points are often identified:

Relevance

A good argument is one that is relevant. A relevant argument addresses the issue or question under discussion directly, without wandering from the point. A bad argument will introduce material not relevant to the question, or perhaps evade the issue by attempting to distract the reader with fine-sounding language, waffling, or by discussing a question other than the one actually raised.

Coverage

A good argument covers the main issues raised by the question, and offers appropriate examples. The word 'appropriate' is a very useful term, but is also rather vague; in this context, it means a well-chosen example which supports the argument being made. If there are other examples which might seem at first sight to undermine your argument, these should also be dealt with. It is worth noting that 'coverage' does not mean simply presenting all you know about a subject. The advice 'once you have dug your hole, stop digging' is relevant; simply adding examples once your point is made is not cost-effective and may distract the reader from your argument.

Organization

A good argument is an organized argument. Each step in the argument should follow from the preceding one, and the argument should be clearly signposted, so that the reader can follow what is going on. The reader will appreciate clear, short formulations of your theme at the beginning and end of your essay.

Expression

A good argument is a well-expressed argument. The essay should be written in such a way that the reader is not distracted from your argument: to modify a well–known saying, the message is more important than the medium. Thus you should formulate your arguments using clear language.

Critical judgment

A good argument displays critical judgment. 'Critical judgment' is the ability, demonstrated in an essay, to choose a plausible theme which comes as nearly as possible to the heart of the matter or to explaining the facts under consideration. Critical judgment can only come about through developing a good knowledge of the issue being discussed, including the ability to distinguish the trivial from the important. A bad argument is one where no critical judgment is displayed, for example where the trivial outweighs the important.

Overall, it is worth using these five criteria in judging the arguments of others, e.g. in political speeches or interviews. Such an exercise can be very illuminating! It is also worth seeing whether these criteria have been used by those who mark your work; although the terms are not always used explicitly, you will be surprised how often comments by markers pick up on these five categories.

2.2 The Relationship Between Essays and Lectures

Essays should not be regurgitated lectures. Lectures usually give a broader view of a subject than an essay does; an essay should give a deeper view of a particular topic than is possible in a single lecture. In an essay, we are looking for quite definite things:

- an understanding of the broad topic area (partly gained from lectures)
- clear evidence of your further reading on the specified essay topic
- your ability to bring together and evaluate arguments from different books and articles
- your ability to draw, where appropriate, on your own observations, conclusions, and experience

The essay must also be relevant to the question asked, and it should present a well-written argument in response to that question. These questions are designed to stimulate enquiry and to allow you to develop a clear argument; all questions you are given at university level will not expect answers which simply require you to state all you know about a subject.

As a general strategy, you should begin your thoughts on the question by formulating a rough 'working hypothesis' expressing in a couple of sentences what you think you will argue in your essay. This should ideally be very simply formulated; it will be tested at the next stage.

2.3 Preparatory Reading and Note–taking

As you go further into the study of English Language, you are expected to increase the range and depth of your reading. In first year and some of second year, you begin with a reliance mainly on booklets specially written for our courses. However, you should

also be reading beyond these workbooks, usually focusing on fairly general introductory textbooks such as David Crystal's *Cambridge Encyclopedia of Language* and those we list in the course handbooks.

As you progress through Level 2 and Honours, more and more specialised reading will be recommended, and you should also supplement this with reading from your own library searches. At this level, it is useful to identify relevant journals in the field, and scan recent volumes for up–to–date information on topics that you are interested in. The Web is a useful source of information too, though it should be treated with caution since the quality of Web-derived information is unregulated.

As noted above, you should read around an essay topic. Read *critically* and *systematically*: scan the index of books for relevant chapters and passages. Read the abstracts of journal articles (and often the conclusion) first, to determine whether or not they are worth reading in more depth. Some books give summaries of each chapter at the end: again, look at these sections first. To skim–read a book, you might look quickly at the opening and closing sentences of each paragraph — again, this will help you to identify the sections that are of most use to you, and you can read these in greater depth and perhaps take notes.

If you own a book, you can if you choose make notes in the margins or highlight key passages; if you are referring to a book from the library, you will have to take notes elsewhere (quickly, if it is on short–loan). Frequently you will want to copy out a useful quotation, but is sometimes more efficient — and a better learning procedure — to paraphrase and summarise an author's arguments. Remember to note down the page references and all the information you need to give a citation — *even if you are paraphrasing rather than quoting directly!* When you use a summary of an author's work in your own essay, you *must* refer to where your information comes from. This is, of course, one way of providing evidence of the depth of your own reading, and credit will be given for acknowledging your sources.

You may well have studied some of these materials before, and have notes on them, but it is worth looking through the primary materials and at least your notes on the secondary materials in the light of the particular question you are addressing, and the working hypothesis you have formulated to answer it. As you read, think about your working hypothesis; does it still seem plausible to you in the light of your reading, or does it need modification?

2.4 Planning your Essay

As you read around the topic, you should start planning your essay. It is useful to make a 'mind map' or bullet points of the key statements you wish to make in response to the essay question, and the kind of evidence you are going to use to support these statements. It is useful to make your own plan of how you are going to *use* your reading for two reasons: firstly you do not want to end up with an essay that looks like a simple string of loosely-related quotations, and secondly when you have enough evidence to make the points you wish to make, you know when to stop reading!

When it comes to a solid plan for an essay, it is important to bear in mind that your work will eventually appear in written form as a *sequential argument*, and so your plan should as nearly as possible provide you with a linear structure for this argument.

Below is a suggested approach for an essay plan. The approach seems quite mechanical at first, but it is best thought of as a kind of scaffolding; all buildings, however beautiful they may become, depend on a rather plain structure of poles and planks as an essential first stage, even if that structure is heavily modified in the final version.

We might call this method 'The Six-Point Plan', since it typically divides the essay into six sections, though the number of central sections (here 3-–5) can be varied depending on the question set and how you want to develop your argument. Sometimes these sections correspond to single paragraphs, sometimes to groups of paragraphs.

1. *Opening section: statement of theme.*

   This will consist of your reformulated working hypothesis.

2. *The Roadmap: how the argument will be developed.*

   This can appear simply as 'Roadmap', but could be fleshed out a little more.

3–5. *Development of argument, with supporting examples.*

   A single sentence should appear for each stage in the argument. Each sentence will summarize each step in the argument. Alongside each sentence should appear a note of the examples you are going to choose; you might refer to pages in your notes or in your reading.

6. *Conclusion: restatement of theme.*

Once you have slotted your plan into this template, or another template you prefer, you are ready to write your essay.

3 Writing and Expression

However good your arguments are, poor expression will distract or confuse the reader. You may be impatient with present–day conventions of spelling and grammar and formality of expression — many creative people are — but an essay is not the place to try to reform such conventions. There are other places where you can do this, and remember that an essay is a reader–centred activity, not an author–centred one, and out of courtesy to the reader you need to be as clear as possible.

In order to be as clear as possible, you should observe generally accepted conventions of spelling, punctuation, paragraphing and grammar. Punctuation is a visual cue for the reader; if you use it in non-standard ways, the reader will be confused.

Similarly, paragraphing is designed to help the reader — each paragraph is a step in your argument, and keeping each step distinct will help the reader follow your train of thought. Your paragraphs should be focused on a single main idea, consisting of a topic sentence (usually at the beginning) in which the main idea of the paragraph is clearly stated, followed by supporting information or evidence. If you try to cram lots of ideas into a single paragraph, the reader will find your argument hard to follow. Similarly, if you use over-complex grammar you will confuse the reader. Vary the length of your sentences, but in general a shorter sentence is a clearer sentence.

Alongside paragraphing, it can be appropriate in some essays to insert subheadings to help your reader follow your argument. This is up to you — the key thing, as always, when making decisions of style is to ask yourself if what you are proposing will help the reader follow your argument.

3.1 Academic Style

One of the things that interest English Language scholars, as a subject of study and discussion, is *variety* in written texts. Written texts can exhibit a great range of styles, from the brief `'RU OK?'` of text messages to the highly–explicit prose found in legal documents. Writing in the style valued in academic essays takes practice and hard work, and the skill develops over time. Some essay writers adopt a friendly, chatty style to ingratiate themselves with examiners; others adopt the kind of enthusiastically informed style that you find in journalism or popular science documentaries on television. Neither is particularly valued in academia.

Academia gives weight to a neutral, analytic style that presents evidence and makes claims in an unemotional fashion. Academic essays can still be elegant and well–crafted, but they are elegant insofar as they present evidence and claims in a smooth, clear, and convincing manner.

It is tempting to 'show off' in essays, perhaps by using unusual or fine–sounding words. Avoid using such words for this purpose; far from being impressed, the reader is likely to be irritated by the use of unnecessarily complex or obscure vocabulary. Metaphorically, writing should be like a smooth and well–polished piece of glass, through which readers can see your arguments and thoughts clearly and where the writing and style does not get in the way.

Finally, it goes without saying that poor spelling, poor sentence construction, and carelessly–organised arguments are going to be penalised.

3.2 Using Your Plan

As you turn your plan into connected prose, you need to be aware all the time of the function of the various sections you have distinguished:

Opening section

The first paragraph is in some ways the most important part of the essay, since it is designed to make the reader interested enough to want to read on. A short quotation can help, if carefully chosen, but the main point to put across in this paragraph is the theme of your essay: your working hypothesis, which you are going to develop in the rest of the essay. This paragraph is the main 'signpost' of your essay: it indicates the overall direction of your argument; it should be simply expressed; and it should not contain too much detail about your argument; detail will appear later.

The Roadmap

The second paragraph is the 'Roadmap' of the essay. Again brief, it should give an outline of the way in which you will proceed and how you have situated yourself within the debate or field about which you are writing.

Development of argument

The third, fourth and fifth sections, in accordance with the 'Roadmap', develop and illustrate the argument you have signposted at the beginning of the essay. Each section should treat a different stage in the argument, in a logical sequence. Typically, the third section will put one argument, the fourth another and the fifth offer some kind of resolving argument. Each argument will consist of a clear formulation of a particular position followed by one or two illustrative examples (see the next chapter for a detailed discussion of this).

It may be useful to refer back to your working hypothesis on occasion; essays benefit from judicious repetition where appropriate, which will remind your reader of the argument you are trying to develop.

Conclusion

The sixth section consists of the concluding paragraph. Your essay should have an explicit conclusion, summing up your overall argument and restating the theme with which you began. Brevity is again a virtue; the concluding paragraph, like the opening paragraph, should be seen as a signpost pointing back to the argument that has been developed. It gathers together the argument to reassert the proposition being made.

3.3 The Mechanics

Essays have lots of different components, and there is varying advice and instruction on how to implement and present each of these. The following aims to give recommendations on these:

- **Body text:** Should be at least 12 point text.
- **Line-spacing:** We ask for double spacing so as to leave room around the text for comments, where appropriate. Quotations should be single-spaced.
- **Quotations:** Long quotations (more than 20 words) should be indented from both the right and left margins, with one line space above and below, and are not placed in quotation marks. If any part of a quotation is omitted, mark the places where text has been omitted by placing an ellipsis in square brackets [...] in the appropriate part of the quote. Quotations should never be placed all in italics.
- **Footnotes:** Footnote handles should be placed after punctuation marks, never immediately before punctuation marks.
- **Captions:** All diagrams, graphs, and tables must be clearly labelled in a numbered caption below the diagram, graph, or table.

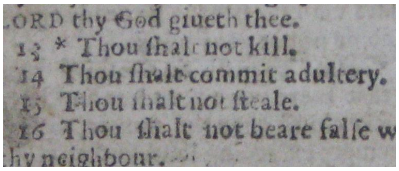


Figure 3.1: Why people should always proofread their work. (Glasgow University Library's copy of the 1631 so–called *Wicked Bible*, an errant typesetting of the King James Bible; Sp. Coll. Euing Dv-g.10.)

4 Your Argument and Claims to Knowledge

Essays claim to know things. They also test the basis of the knowledge claims of other members of the discipline. At the heart of the essay, and indeed of any extended piece of academic writing, are the *claims to knowledge*, which are essential to handle correctly.

As students and researchers we claim to know how many different things: for example, what a verb or a consonant is; how an Old English text is to be understood; how people make sense of fragmented conversational interactions; how and why the meanings of words change over time; what a particular place-name originally meant; how and why the pronunciation of certain words is changing in a particular place over time; what a barely–legible manuscript from the Middle Ages means, and its social significance in its period… and so on. The claims to knowledge that you make in an essay must be related to the question asked. It is pointless telling the marker how much you know about the Great Vowel Shift, if the question you are asked is about the expansion of English vocabulary in the early modern period. If your essay is off–topic, then it will fail, no matter how good the content of the essay is in its own terms.

You are expected to show the depth of your knowledge by being able to write essays on the topics *specified by the examiner*. One of the skills we are evaluating is your ability to *shape* your essay to the requirements of the exam or essay question.

You gain less credit, and sometimes none, for shaping the essay or exam question to the requirements of the one answer you are able to write in the subject. Occasionally, however, (as in the dissertation) you have greater freedom to choose the topic that you will be assessed on.

Your essay, then, claims to know something about the topic specified in the question. What your examiner is really interested in is how you *support* your claims. How do you array evidence for or against your claims to knowledge?

4.1 Discussing Evidence

Any legitimate claim to knowledge relies upon evidence. Postgraduate researchers in English Language spend years researching a narrowly–focused topic: they acquire evidence often by devising a means of collecting and analysing data — their data can consist of a

series of tape recordings of people interacting, or a written corpus of mediaeval manuscripts. At undergraduate level, you seldom have the time or resources to embark on such an ambitious project (again, the dissertation comes closest). Therefore your evidence for your claims will lie mainly in your evaluation of other people's published work on a subject. You have therefore to show that you are aware of what other people have written, and that you can evaluate it critically in accordance with your general knowledge of the field (acquired partly in lectures) and your own observations and intuitions.

It is therefore vitally important to show that you have read widely and that you can *use* your reading critically. Three tips for any essay are:

- Never rely on a single author. Read around a topic. Actively search out divergent opinions and conflicting perspectives.
- Think about how you use quotations. Are you going to support a knowledge claim with a quotation? Are you going to attack one person's claim by quoting another?
- It is a useful rule *never to leave a quotation uncommented on.*

Always *discuss* the quotation you have used, whether or not you agree with it. *Explain* why you find the content of the quotation plausible or implausible. *Compare* the content of the quotation to views presented elsewhere by other people. *Illustrate* the quotation with examples drawn from you own experience and observation. Do not end an essay with a quotation — do not even end a paragraph with a quotation. Often, students build up a claim, support it with a quotation, and move on to their next point. To an examiner, that looks uncritical. Always ask yourself: 'How do I know that the person I'm quoting from has got it right?'

Good essays are more than mere sequences of quotations. It is obviously important to show that you are aware of recent work on the topic specified in your question. But it is even more important to show that you can *evaluate* the work of the people that you are reading — that you can comment in an intelligent way on the means by which they are supporting *their* claims to knowledge, and how they defend themselves against others who might disagree with them. By examining the work of others critically, you are arming yourself for your own future research.

5 Reading Students' Essays — A Personal View

Professor John Corbett

The formal assessment criteria used for each level of the degree are spelled out in detail in the course handbooks. However, it is also useful to think of how examiners might read your essay. Part of the skill of writing is to put yourself into the reader's position. The following remarks are roughly representative of how I read students' essays myself.

When reading an essay submitted as part of your coursework, I tend read the bibliography first. I am soothed by the presence of a well-laid out bibliography that suggests that the writer has consulted a range of books, chapters and articles. I'll also be looking out for how the works cited in the bibliography will be used in the body of the essay. If the books mentioned in the bibliography do not feature in the essay, directly or indirectly, I'll also wonder *why* they are mentioned. Are they there as decoration?

While reading the body of the essay, I pay particular attention to how the essay writer marshals his or her evidence. How is the background reading used? Are the quotations used critically, or are they there just to suggest that the writer has read a particular book or article? Do they contribute to a coherent argument?

Has the writer been able to home in on those aspects of a book or article that are relevant to the topic in the question, or is s/he quoting indiscriminately?

Does the writer follow the argument of a single researcher, or can he or she add different perspectives from different researchers? Can the essay writer spot holes in the arguments of published authors?

When I am reading an essay, the first few pages are crucial: they should set out the essay writer's stall, and show how he or she is going to approach the topic set by the question. Often essay writers 'write themselves into' an essay, doing the writing equivalent of clearing their throat. It is often useful, once you've finished your first draft, to go back to the first few paragraphs you've written, and see if you can actually omit them. At least ask yourself if you have accomplished in the essay what you promise in the first few paragraphs. Be ruthless in the way you cut, prune and edit your essays, particularly the beginnings.

Once again, when reading an essay overall, I do not expect it to be a refashioning of one or more of my lectures — I am invariably disappointed if that is all it is. I live in the fond hope that you will use the lectures as a starting off point to explore topics more deeply, finding your own or other intriguing examples to discuss, and communicating to me the controlled enthusiasm with which you've done this. I dread the prospect of reading countless essays that simply echo the examples given in lectures — there is little in a lecturer's life that is more tedious than reading 100–plus identikit essays, no matter how efficient they are in repeating what I have said in a cavernous lecture theatre, some weeks or months previously.

So have pity on your poor examiners and find some original and interesting examples to brighten up their dreary lives. Original examples are also the most effective ways of demonstrating original thought — such examples demonstrate that you have understood the principle of whatever is being discussed, and been able to apply it in your own way. If you look at formal assessment criteria, you will see that 'originality' usually figures high in the scale of valued characteristics.

Figure 5.1: An examiner's ideal reaction.

6 Essays and Examinations

There is obviously a difference between what is expected in a coursework essay and what is expected in an examination. Your examiners do not expect essays written under examination conditions to have the same smoothness and polish that an essay composed over a number of days, or even weeks, might have. Even so, examination essays are also judged by the way they construct an argument around claims to knowledge that are supported by evidence. It is worth noting that the ability to write under pressure is a skill — journalists, teachers, and marketing executives have to exercise such a skill all the time — and thus exams are one way of developing something which will be valuable to you in your future career.

In examinations, you are also expected to show that you have read widely and engaged with the background literature on the question topics. Exam essays do not usually require a bibliography, and when citing an author, it is sufficient to give the name, the title of the work referred to, and preferably the date. Do not panic in the exam if the exact title and date slip your mind — you will be assessed on the quality of your argument rather than your ability to memorise details.

Examination essays should not substantially repeat material that you covered in coursework essays. The questions are often angled so that you are encouraged to approach the topic from a slightly different perspective — what we are testing is your *flexibility*, as well as the range and depth of your knowledge.

So do not read the question quickly and then try to write down everything you know about a subject at great speed. Neither should you launch into a summarised version of your class essay. Take a deep breath, look at the question carefully, and try to write a structured, intelligent answer *from the perspective required*.

You should certainly assign a fair portion of the time available in an exam for planning; for instance, in an exam where you are allowed an hour for answering each question, you should allow at least five minutes for planning. Planning is particularly important in exams, since you need to write in linear fashion — there is no cut–and–paste facility in a handwritten exam.

7 Citations and Bibliographies

Citations in your work — references to the writing and ideas of others — is of vital importance. All academic effort rests upon a foundation built by the work of others, and citation requires giving a structured reference to the place that work was published.

7.1 Why do we cite?

It is vital to show that you can cite the work of others properly — not (only) because academics are obsessed by trivia, but because your claim to knowledge often depends on your own evaluation of the work of others. Some of the reasons why it is essential for you to use citations include:

- The work of others is their property, representing weeks and sometimes years of work, and taking it without referencing them is considered *plagiarism*, or academic theft. Because it is assumed that anything which is not attributed to others is original work, it is morally essential to make it clear which parts of your work are original and which are not — otherwise you will be attempting to gain credit for the effort of others. (See also the next section for more on plagiarism.)
- You cannot reproduce the work of others in your own writing, even if you do attribute it properly — it's impractical and often won't have much to do with understanding your argument. So instead you cite this information in order to use its conclusions in your own written work.
- You sometimes have to cite just to prove you know what's going on. While you might know who first described vowel rhotacization (say), and naturally your supervisor and all your markers also know who first described vowel rhotacization, as a student you have to put the citation in a piece of work as a way of *displaying your knowledge*. In this way you demonstrate for marking purposes that you are a person who can cite properly, knows the field, and knows the original source of an idea (the Nobel laureate Peter Medawar emphasizes that being first is what matters; there are no prizes for being second in academia).
- If you have just stated something that not many people know, or is relatively controversial, you should cite at least one source as a way of showing your point

has validity. Of course, this only applies if your sources are compelling pieces of research; you should use your library skills, the course's recommended reading, and your own judgement to decide this.

- Most disciplines have more than one approach or theoretical 'camp', or school of thought. Your citations can show clearly to a reader which camp you belong to — if your bibliography cites mostly scholars from school of thought A, then you're clearly in the A 'camp' when it comes to this piece of work, even if you're criticising them. Your citations can show what school of thought you're working within, and will let your marker understand where you're coming from (and spot if you really understand the differences). This can also highlight errors in written work – if an essay comes to conclusions about camp A while talking about theories from camp B, then a reader will become alert.

Citation skills are therefore extremely important in all written work.

There are obviously various things that you do not need to cite from, though. You do not need to give a citation if something is general knowledge — for example, 'the Battle of Hastings took place in 1066'. The general rule here is that if a fact can be found in a general-reference encyclopedia of reasonable size, that can be given without citation. Anything which forms an interpretation or an opinion must either be cited or (if your own work) backed–up with evidence.

You *do not* need to cite from lecture notes or handouts. It is, in fact, best not to do this; this practice suggests (perhaps wrongly) to examiners that you have not read much beyond the lecture notes or handouts, and that you are not being an independent reader.

7.2 Plagiarism

Citation is bound up with the morals of attribution. Anyone who reads your work should be able without any extra effort to identify your own thoughts and ideas as opposed to those of others; the key principle of assessment is that it is your ideas and your ability to critically evaluate information that are being assessed, not anyone else's.

If any part of the work isn't your own, then it needs to be clearly acknowledged as such. If it is not acknowledged, *even if that lack of acknowledgement is accidental*, then you are taking credit for other people's work. The University takes this very seriously; the quality of everyone's degrees relies on the principle that what is examined is the work of the person being assessed. It is in the best interests of your degree and its standing for us to be extremely firm on this point.

The University gives the following definition of plagiarism:

> 32.2 Plagiarism is defined as the submission or presentation of work, in any form, which is not one's own, without acknowledgement of the sources. Plagiarism includes inappropriate collaboration with others. Special cases of plagiarism can arise from a student using his or her own previous work (termed auto–plagiarism or self–plagiarism). Self–plagiarism includes using work that has already been submitted for assessment at this University or for any other academic award.

> 32.3 The incorporation of material without formal and proper acknowledgement (even with no deliberate intent to cheat) can constitute plagiarism. Work may be considered to be plagiarised if it consists of:
>
> - a direct quotation;
> - a close paraphrase;
> - an unacknowledged summary of a source;
> - direct copying or transcription.
>
> With regard to essays, reports and dissertations, the rule is: if information or ideas are obtained from any source, that source must be acknowledged according to the appropriate convention in that discipline; and any direct quotation must be placed in quotation marks and the source cited immediately. Any failure to acknowledge adequately or to cite properly other sources in submitted work is plagiarism. Under examination conditions, material learnt by rote or close paraphrase will be expected to follow the usual rules of reference citation otherwise it will be considered as plagiarism.
>
> §32.2-3 *General Information for Students*
> University Calendar, University of Glasgow

It is vital for you to develop, as part of your good academic practice, a note–taking and reference–gathering system which *clearly differentiates* in your notes between quotes from others, paraphrases you make, and ideas and writing you have developed yourself. Providing you carry out this good practice and take care to give references wherever appropriate in your work, you will not be at risk of committing accidental plagiarism.

7.3 Methods of citing

There are various conventional ways of citing the work of others, but every system of citation gives basic, necessary information for your reader to identify and find the source you used.

In the English Language subject area, we use the Harvard (also known as Author-Date) system. Here, quotations and references in the text are indicated by placing the author's name and the year of publication in brackets at the appropriate point. The bibliography at the end of the document then lists the references in alphabetical order according to the author's surname. We are generally happy for you to use another system if you wish, *so long as you are accurate and consistent in its use*. Sloppy referencing is a common reason to give a piece of work low marks; it is a useful gauge of a person's accuracy, thoroughness, attention to detail, and care in presentation.

Below we give you a system which we recommend for your written work. It is based on the international Unified Style Sheet for Linguistics (2007), created by senior editors in the field.[1]

[1] Where the USS Linguistics has omissions for particular types of references, this guide is supplemented by British Standards 5605:1990 and 1629:1998 and the International Standards Organization's BS ISO 832:1994 and BS ISO 690-2:1997.

7.4 Citing in the body of your essay

Direct quotations, paraphrases, and general references to a work are indicated by:

Surname of author(s)	date of publication	*[colon]*	page number(s) of quotation

Therefore, for page 387 of a 2007 book by Juliet Brown:

> Brown 2007: 387

This information goes in brackets where appropriate. When the author is already being mentioned in the text, then only the date and page should be in brackets; but if the author is not mentioned in the text, then the entire citation should be in brackets. So:

> As Juliet Brown states, 'this is an example sentence' (2007: 387).
>
> Brown's statement that example sentences are normally bland (2007: 22-23) is relatively uncontroversial.
>
> Example sentences are often very generic (Brown 2007: 145).

General rules: when quoting from any paginated source you must indicate the page number, you should separate multiple authors with a semicolon, and you should try to place citations at the end of clauses or sentences. Texts which appear as chapters or subsections of a larger work are cited using the name of the contributory author, not the editor. You can include extra information within the brackets when this is relevant, for example:

> As Smith has shown, example sentences can get tiresome to write after a while (2005: 32-39; see further Black 1987).

Multiple authors: If there are two authors, the surnames of both should be given, separated by an ampersand (&). Using an ampersand enables you to distinguish between joint authors and lists of authors ('In these articles, Smith and Black have shown…' means different articles written separately; 'In these articles, Smith & Black have shown…' means a series of joint articles). If there are more than two authors, use the surname of the first author plus *et al.* ('…according to Smith *et al.* (1998: 32)'). In the bibliography, however, you must give all the authors' names.

Multiple works: If you cite more than one work from the same author, and the works are published in different years, then the references should be cited in chronological order, separated with commas and with the earliest first. If an author has published more than one cited document in the same year, these are distinguished by adding lower case letters (a, b, c, etc) after the year and within the brackets:

> Smith's work on example sentences (1990, 1992, 1994a) has also been used to describe generic sentences (1994b, 1995) and even invented sentences (1996, 1997a, b, 2001).

Make sure these lettered citations are consistent with the letters given to the works in the bibliography.

7.5 In the bibliography

Your bibliography gives a list of the full details of all of the works you have cited. Note that you should *not* include works consulted but not cited; it is assumed you have consulted many more works than you actually include in your essay. Mentioning them is irrelevant to the work you submit.

There are a few basic rules to remember for laying out your bibliography:

- Your bibliography should be in alphabetical order by the (first) author's surname.
- Separate citation components with periods (eg, Author. Year. Title.) and subcomponents with commas (eg, Author 1, Author 2 & Author 3).
- Supplementary information (eg issue number, book series title, identification of editor) should be in parentheses.
- Use a colon between the title and subtitle of a work and between the place of publication and the publisher.
- Use italics only to distinguish book titles (in italics) from article/chapter titles (not in italics).
- Do not use any other superfluous punctuation or formatting.
- Capitalize the first word and all proper nouns in the titles of books, articles and journals, and capitalize the first word of any element of the title following a colon. End titles with a full stop unless it ends in any other punctuation.
- If relevant, use *edn.* for edition, *ed.* for editor, and *trans.* for translator.
- For online materials the basic information — author, date, title — remains the same, and the address where the resource was found takes the place of publisher or journal. Include the date the material was accessed, in parentheses after the URL, as new versions often replace old ones. As long as you are not citing a specific article but merely making reference to a web site, you can provide the address in the body of your essay or a footnote rather than in the bibliography.
- Establishing the title of a website is quite ad hoc. It may be appropriate to use the title which appears in the page's 'title' tag instead of that which appears on the homepage. Aim to give whatever title will be most useful and informative to the reader. Always check if the site has a 'permanent link' advertised for use in citations.
- Unless there is a 'how to cite' link on a resource website, and if editors are not prominently listed, it is often best to cite corpora and other resources by the name of the site, not by author (see later for an example). However, make sure to check for a citation already decided on — there is often one ready for many academic resources, such as the OED, the *Historical Thesaurus of English*, the *Metaphor Map of English*, the corpora hosted on Mark Davies' `http://corpus.byu.edu` site, and so on.
- When a citation is given by a site, or on the cover page of a journal article, remember

you will normally have to edit this to follow the style you are using — for example, with regards to the sequence of information, the use of italics and brackets, and so on. Consistency is the key thing to note here.

- For books published in the United States, give the postal abbreviation of the state's name alongside the place of publication (so, for example, Cambridge is distinct from Cambridge, MA). For books published elsewhere, give the county, state or country only if there is a danger of confusion.

Examples for each type of citation follow.

Books

Author . Year . *Title* . Edition/volume information . Place: Publisher .

Smith, John. 2006. *Example sentences: What and why?* 3rd edn. Cambridge: Cambridge University Press.

Black, Androcles. 1976. *Exemplars, examples and exemplification*. Ed. John Smith. Oxford: Oxford University Press.

Ferreira, Pierre. 2001. *Sentences for examples*. Trans. Zoltán Kalejs. Edinburgh: Edinburgh University Press.

McTavish, Lee & Lilibet Q. Anderson. 2006. *The tradition of the example sentence.* 2 vols. Cambridge, MA: Harvard University Press.

Miggins, Eleanor von (ed.). 1994. *Examples and the example tradition.* Berlin: de Gruyter.

Smith, John. 2007b. *Examples: The ebook.* `http://www.examples.com/smith/ebooks/examplestheebook.pdf` (15 August 2015).

Articles in books

Author . Year . Article title . In Editor (ed.), *Book title* Edition/volume information , Pages . Place: Publisher .

Smith, John & Eleanor von Miggins. 1999. Invented examples in north-east Cornwall. In Pierre Ferreira (ed.), *Examples: The essential readings*, 238-288. Oxford: Blackwell.

von Miggins, Eleanor. 2015. Winners and losers: The best examples of the twentieth century. In Lee McTavish & Androcles Black (eds.), *Examples in history* 2nd edn., 238-288. Cambridge: Cambridge University Press.

Anderson, Lilibet Q. 2011. Exemplars. In *The online encyclopaedia of examples*, `http://www.examplesonline.net` (25 June 2015).

Articles in journals

Author . Year . Article title . Journal title , Volume (Issue). Pages .

Smith, John. 1998. Examples in south-east Kent. *Example Studies* 8(2). 56-72.

Miggins, Eleanor von. 1982. The example tradition in 1870s Indonesia: An in-depth look. *Journal of Indonesian Studies* 13. 3-42.

Black, Androcles & Lee McTavish. 2000. Passive examples and the brain. *Exemplar Inquiry* 22. 229-268.

Other

Smith, John. 2012 (15 August). Examples: The fun side! *The Guardian*. 27.

Example Regulation Act 1956. (4&5 Eliz. 2, c.21), London: HMSO.

Dale, Frazer. 2001. In *Parliamentary Debates* [Hansard]: House of Commons, 1 November vol. 373 c1074.

Black, Androcles. 2002 (1 July). Survey of example-related attitudes in Finsbury Park. In *Example Collection Discussion Forum*. `http://www.ecdf.org.uk/Forum/message?forumid=6546&messageid=98322` (9 January 2004).

Miggins, Eleanor von. 1975. Why examples matter. [Pamphlet] [s.n.: s.l.].

Smith, John. 2004 (29 January). Interview. In *Ten O'Clock News*. [TV] BBC1.

Glasgow University Library. *Evaluating examples made easy for students*. `http://www.lib.gla.ac.uk/examplessite/examples/eval.html` (8 July 2013).

My life in examples. 2001. Dir. by Eleanor von Miggins. [DVD] 20th Century Fox, 2002.

The example family! 1986 (17 February). Episode 1, The Examples Move In. [TV] BBC2.

The Funky Example Band. 2002. *Sacred example chants of the Western Isles.* [CD] Sony Music.

Black, Androcles. 2004. Hungarian dancers performing the Hungarian Example Dance [Photograph]. In the *International Hungarian Example Dance Research Institute Online Database*. `http://www.hunexdance.ac.uk/db/2004/photo/T88746533-554` (7 July 2008).

Von Miggins Ltd. *Electronic example identification system*. Inventor: Hubert von Miggins. 7 August 1982. Applied: 2 February 1979. UK Patent Number GB1765454. IPC: G07B85/23; G08T52/77.

Example Finder. 1999. Version 3.2 (program). Paris: Von Miggins Ltd. `http://www.vonmiggins.com/software/exfinder/download/` (7 December 2007).

Anderson, Lilibet Q. 2002. *The examples of King Zod! An interactive adventure for children of all ages.* [CD–ROM]. Paris: Von Miggins Ltd.

Meggens, Stephanus van der. 1722. *The artist surrounded by examples in a dark hallway* [etching]. Catalogue Number c877. London: Department of Prints and Drawings, British Museum.

8 Feedback and Learning from Experience

We give you feedback in many different ways in your degree programme:

- Feedback in lectures, from your lecturer (through you asking questions, being asked group questions, looking at test–yourself slides, reading summaries and overviews of what you should by that point know, and so on);
- Feedback in seminars, from your tutor;
- Feedback in seminars, from your peers;
- Feedback from formative exercises (on Moodle or otherwise);
- Feedback from lecturers in their drop–in hours;
- Feedback from lecturers when you arrange appointments;
- Feedback from staff by replies to email;
- Feedback from Moodle exercises (where you see the answers once the exercise is over);
- Feedback on exams through the written Generic Feedback system, on Moodle following each exam diet;
- Feedback on written work from your markers;
- Feedback from other areas of the university, such as the Academic Writing programme and the Student Learning Service.

In many ways, you are given so much feedback it is important that you use it effectively by developing skills in noting what information you have been given and how you can use that feedback to help you.

Style, argumentation, and nuance is something you are expected to develop over time, and the assessments and exercises that we ask you to do are intended to support you in your development. It only remains to be said that you should take advantage of feedback from your submitted coursework. No one likes to get a poor mark, but you can usually learn more from it than from a higher mark. Look at the examiner's report and ask yourself where you went wrong, and how you can improve. If you still have doubts,

go and seek clarification from your lecturer or tutor; it is part of our job to encourage the next generation of researchers, and that is what you are.

Equally, you should try to learn from a high mark. What did you do right, and would it be possible and appropriate to do whatever it was again, in a different course?

Whether you did well or poorly in your previous essay, you should start your next essay with the feedback at hand, so that you can do better and reach further next time. At times, for many people, writing essays can be torture; but if you approach them in the right frame of mind, essays can also be opportunities to find out about yourself and to enhance your enjoyment of the subject you have chosen to study.

8.1 Getting Help

Working for a degree is stimulating and exciting — but we know it can also be challenging at times. You need to be prepared to deal with this, and to use all the opportunities available to you to address any issues which might arise in the course of your degree programme; remember that seeking assistance when you need it is a sign of strength, not weakness. If you worry that you are struggling with your course, or begin to feel lost or overwhelmed, then we recommend that you speak to us as soon as you can. You should also:

- **Read Moodle, your course handbook, and this booklet thoroughly.** Many issues, questions, or worries you may have are ones we try to anticipate from our experience, and so we put learning resources and policy statements online to help you.

- **Get to know the library.** Glasgow University Library is one of the largest and oldest in the world, and contains plenty of resources to help you find out more about any aspect of the course, as well as assistance with general study skills. There is a list of recommended reading given in course handbooks and lecturers will often supplement this with other suggestions in class or on handouts. The library's staff are also eager to help you with Glasgow's extensive collection of hardcopy and electronic resources — more information on the library is available on their website at `http://www.gla.ac.uk/services/library/usingthelibrary/informationforstudents/gotaquestionorneedhelp/`

- **Make an appointment to speak to us.** You can direct questions to the lecturer for the course component you need help with, or if you have broader problems you can make an appointment with the course convener. Many questions and issues focused on the content of this course can be easily resolved this way. It isn't always a good idea to seek detailed clarification by email, though; in–person discussion tends to be more productive.

- **Use the Student Learning Service.** In many cases, students can strongly benefit from one-to-one assistance with their academic and study skills. At the Student Learning Service, a wide variety of workshops and personalised appointments

are available to develop these, run by Dr Carol Collins, the Arts Senior Effective Learning Adviser: http://www.gla.ac.uk/services/sls/offer/learningadvice/arts/

- **Use the Writing Centre.** A part of the Student Learning Service, the Writing Centre (http://www.gla.ac.uk/services/sls/offer/writing/) delivers both a programme of workshops on academic writing and other resources available through Moodle.
- **Practice.** Some people have genuine problems with spelling, punctuation and sentence construction. Systematic practice is the only way to solve these problems, though word processors can help with the spelling, and (to some extent) the sentence construction of essays. Poor spelling and grammar in examinations will give a poor impression and might result in your achieving a lower grade than you would otherwise receive. Some guidance on basic spelling, grammar and punctuation is given by English Language's ARIES (Assisted Revision in English Style) program, which can be accessed at http://www.arts.gla.ac.uk/stella/apps/web/aries/. This set of interactive programs helps you with some elementary problems when writing English. A list of poorly spelled words, commonly used in English Language studies, is given in an appendix below.

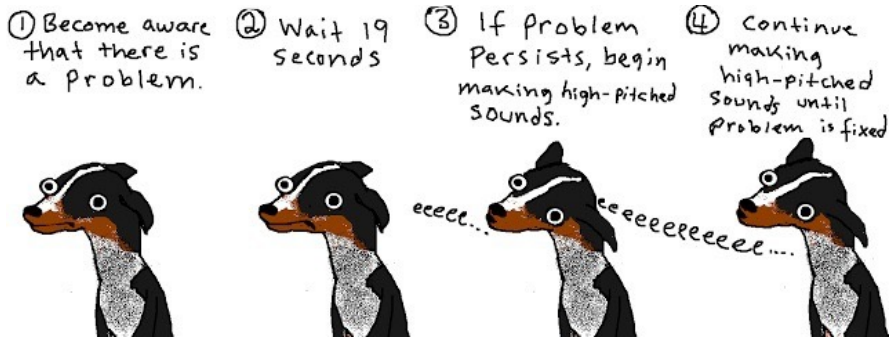


Figure 8.1: What not to do when faced with problems. (Allie Brosh, 2010: http://hyperboleandahalf.blogspot.co.uk/2010/11/dogs-dont-understand-basic-concepts.html)

A Typographic Conventions in English Language

*	Asterisks are used: 1. to indicate an example is ungrammatical or otherwise not acceptable *(*cat the sat mat on the)*, or 2. to indicate a reconstructed form in historical linguistics (PIE **bha*—).
?	Weaker versions of asterisks, question marks are used to indicate an example is questionably grammatical (*?Of Bill I have unquestionably become fond)*.
!	Used by some authors to indicate an example is non–standard or dialectal (*!happen Bill were wearing a coat*).
#	Used by some authors to indicate an example is pragmatically or semantically anomalous (*#I killed Bill but he didn't die)*.
italics	Italics are used for metalinguistic uses; that is, a mention of language as opposed to a use of language. Examples are often given in italics.
SMALL CAPS	Small capital letters are used: 1. to refer to lexemes ('the lexeme BE has the forms *am, is, are, was, were, be, being*, and *been*'), 2. to refer to semantic categories or concepts ('the concept MOTHER includes birth mothers, adoptive mothers, genetic mothers, and others'), or 3. to refer to conceptual metaphors ('the metaphor LIFE IS A JOURNEY explains why we can use the expression *I'm going nowhere*').
(…)	Round brackets are used: 1. to indicate something is optional *(banana(s))*, 2. to indicate grammatical phrases (see below), or 3. to enclose the name of a sociolinguistic variable.
/…/	Slash brackets (*virgules*) are used to indicate a phonemic transcription.
[…]	Square brackets are used: 1. to indicate a phonetic transcription, 2. to indicate clauses (see below), or 3. to enclose distinctive features in phonology ([+long]).
<…>	Angle brackets are used to indicate an orthographic transcription ('<ough> is pronounced [ʌf] in *enough* and [əʊ] in *dough*').

B Common Spelling Errors

The following words are commonly used in English Language, and often spelled poorly. With a friend, try a dictation exercise, and see how many you get right and wrong. Alternatively, test yourself by recording your own voice! If you get more than three wrong, you might want to consult the ARIES revision program (`http://www.arts.gla.ac.uk/stella/apps/web/aries/`).

1. occurred
2. separate
3. definite/definitely
4. grammar
5. auxiliary
6. approximant
7. independence/independent
8. prejudice
9. accommodate/accommodation
10. rhythm
11. diphthong
12. argument
13. influential
14. complement (grammatical)
15. Gaelic
16. refer/referred/reference
17. pronounce/pronunciation
18. alliterative
19. existence
20. inherent
21. onomatopoeia
22. acquisition
23. skilful
24. slovenly
25. tendency
26. implement
27. Scandinavia
28. practice (noun)/practise (verb)
29. successful
30. fulfilment

C A Brief Glossary of Linguistic Terms

The definitions in this glossary are derived from 1997's *Language and Scottish Literature* by John Corbett (Edinburgh: Edinburgh University Press). The glossary is not exhaustive, and the definitions are necessarily brief. For a more detailed explanation, see a dictionary of linguistic or stylistic terms, such as:

> McArthur, Tom. 1992. *The Oxford Companion to the English Language*. Oxford: Oxford University Press.
>
> McArthur, Tom. 1998. *Concise Oxford Companion to the English Language*. Oxford Reference Online: `http://www.oxfordreference.com/view/10.1093/acref/9780192800619.001.0001/acref-9780192800619`
>
> Wales, Katie. 2011. *A Dictionary of Stylistics* 3rd edn. London: Routledge.

The definitions given here cover terms used throughout the degree programme.

accent • The pronunciation associated with a particular language variety. Accent varies according to a person's regional origin and social class. See ☛*Kelvinside*, ☛*received pronunciation*.

active • See ☛*voice*.

address, direct and indirect • The way that the text interacts with the reader. Direct address occurs when the text calls the reader by name, or gives the reader explicit instructions. Indirect address occurs when the text assumes that the reader holds a particular set of beliefs and values. In both cases the text 'positions' the reader by creating a role for him or her.

adjective • A part of speech used to modify a ☛*noun*; for example 'black' in 'black widow'. Adjectives can be used in noun phrases ('*black* widow') or in adjective phrases ('The shoes are *black*').

adverb • A part of speech which is used to modify the meaning of an ☛*adjective* or another adverb (eg 'gey' and 'very' in 'gey dreich' and 'very quickly'). Adverbs also modify the meaning of ☛*verbs* (eg 'quickly' in 'She spoke quickly').

adverbial • See ☛*clause*.

alexandrine • See ☛*hexameter*.

allegory • A narrative that can be read on different 'levels'; for example, a mediaeval poem which literally tells of a battle between angels and demons, might be read, on other 'levels' as a battle between virtue and sin, or rationality and sensuality.

alliteration • The repetition of the initial

consonant of words in a line, or adjacent lines, of poetry; for example, the /b/ sound is repeated in the following lines:

> wanderin' bee it seeks the rose;
> tae the lochan's bosom the burnie goes;
> the grey bird cries at evenin's fa…

alliteration • serves various functions; for example to 'bind' lines into units, or to point up similiarities of meaning between particular words.

anacrusis • See ☛*metre*.

anapaest • See ☛*metre*.

anglicisation • The use of a southern English pronunciation, word, or expression, particularly when a Scots equivalent is available.

anglicism • A southern English pronunciation, word or expression, used in preference to a Scots equivalent.

archaism • A vocabulary item from an older speech variety, now obsolete, but revived either (a) to suggest an 'old fashioned' style, or (b) to increase the expressive range of present day Scots (cf ☛*Lallans*).

aureation • The use of (a) decorative loanwords from Latin, and (b) words which have meanings associated with value, wealth, light and power, in order to create a highly ornate, 'golden' style.

auxiliary verb • A class of verbs which are used to modify other verbs. 'Primary' auxiliaries ('be' and 'do') perform different function; for example, they are used in question forms ('Do you come here often?'); 'modal' auxiliaries add certain types of meaning (possibility, permission, obligation, etc) to the main verb ('Can I go?'). The use of modal auxiliaries differs in southern Standard English and in Scots.

axes of selection and combination • See ☛*paradigmatic* and ☛*syntagmatic*.

calque • A word formed by translation from another language; for example, the use of the word 'makar' to mean 'poet' is based on the literal translation of the Greek term 'poietes', a maker.

canon • (aj *canonical*) A body of texts, institutionally regarded as the 'best' or 'most valuable' works in a literary tradition. Those texts which are not so valued are termed 'non-canonical'.

catalexis • See ☛*metre*.

clause • (SPOCA) The construction of various phrases in relation to a verb phrase, or ☛*predicator*, eg 'tastes'. A phrase which has a relationship of 'agreement' with the predicator is the ☛*subject* (eg 'I' and 'it' in 'I taste' and 'it tastes'). Note that the form of the verb changes, as the subject changes from first to third person – this is what is meant by 'agreement'. An ☛*object* is a phrase which has the potential to become subject, but is not (eg 'the sauce' in 'I tasted the sauce'. (This phrase could become a subject: 'The sauce was tasted by me'.) A ☛*complement* is a phrase which cannot become subject, but which expresses an attribute or gives the identity of the subject or object; for example 'good' in 'The sauce tastes good'. The ☛*adverbial* is a phrase which gives additional information in the clause – for example, information about time, place, or even the speaker's attitude; for example, 'fortunately' in 'Fortunately, the sauce tasted good.' Note that adverbials tend to be the most 'mobile' phrase: 'The sauce, fortunately, tasted good'; 'The sauce tasted good, fortunately.'

clause relations (matching relations and logical sequences) • The relationship between ☛*clauses* often falls into a limited set of patterns. Some clauses are

related because they express similar or contrasting meanings (☛*matching relations*); for example matching contrast can be illustrated by (1) 'Rita was always truthful.' (2) 'Andy, however, was a congenital liar.' Matching compatibility can be illustrated by (1) 'Rita was always truthful'. (2) 'Andy, too, seldom told a lie.' Other clauses are related because they are patterned as generalisations followed by examples; conditions followed by consequences; causes followed by consequences; or problems followed by solutions (☛*logical sequences*); for example, generalisation plus example can by illustrated by (1) 'Rita was always truthful.' (2) 'For instance, when questioned by her mother, she admitted stealing the baby's rattle.' Note that types of clause relation are often signalled by expressions such as 'however', 'too' and 'for instance'. A similar framework of description is ☛*cohesion*.

code–switching • The movement, within a stretch of text, between two or more varieties of language; for example: 'The inordinate amount of effort involved in the activity gart me pech lik an auld an ricketty cairt–horse.'

coherence • The underlying relationship of meaning between clauses which allows them to make sense. Coherence can be signalled by features associated with ☛*clause relations* and ☛*cohesion*, although such signals do not by themselves guarantee that a text will cohere, or make sense.

cohesion • The use of grammatical and lexical features to indicate the relationship of meaning , or ☛*coherence*, between different clauses. Features of cohesion include the omission of repeated elements in a complex ☛*clause*; for example, the omission of the second ☛*subject* in 'Liz ran the marathon and then competed in the long jump'. A similar framework of description is that of ☛*clause relations*.

collocation • The appearance of words or phrases in close proximity in a text. Some items tend to co-collocate, that is, they very frequently appear together; for example 'fish and chips' in England; 'fish' and 'supper' in Scotland. The collocation of items in a text will be a good indication of its topic.

commissive • See ☛*speech act theory*.

complement • See ☛*clause*.

conative function of language • The use of language principally to persuade or direct the person to whom it is addressed. See ☛*emotive*, ☛*metalingual*, ☛*phatic*, ☛*poetic*, and ☛*referential* functions of language.

conjunctions • See ☛*coordinating and subordinating*.

coordinating and subordinating • Two main ways of linking ☛*clauses*. Coordination refers to the linking of clauses by coordinating conjunctions such as 'and' and 'but'; for example, 'Jeremy drinks coffee but Amy drinks tea.' In this sentence the two clauses are equal in status. Subordination refers to the embedding of one clause inside another, as signalled by the use of a subordinating conjunction such as 'if', 'because', 'although', etc. An example of subordination is 'Although Jeremy drinks coffee, Amy drinks tea' where the embedded clause ('Although Jeremy drinks coffee...') acts as an ☛*adverbial* in the sentence as a whole.

connotation • The meanings that are associated with a word or expression, but which are not part of its 'basic' meaning, or ☛*denotation*. For example, the colour 'green' might have associations of fertility, youth, envy or, in the context of traditional ballads, the supernatural.

consonant • A ☛*phoneme*, or sound, which is pronounced by making an obstruction to the air-flow at some position in the vocal tract. For example, the consonants /b/ and /p/ are realised by closing the lips and then 'exploding' the suppressed air through them. Consonants may be classified by stating the point of obstruction, the manner of realisation, and whether or not the consonant is voiced. Thus /b/ is a 'voiced labial plosive'. See ☛*phoneme* and ☛*vowel*.

constative • See ☛*speech act theory*.

conversational implicature • The study of those rules of conversation which allow participants to understand what people are saying, even when they are not saying what they mean. For instance, the utterance, 'Can you help me with this box?' is formally a question, but it will usually be interpreted as a request for help. The response, 'Yes I can, but I'm not going to' is possible, but would be regarded as impolite.

cooperative principle • A formula which tries to account for our knowledge, or at least our assumption, that people normally work together to achieve communication in mutually helpful ways. If we did not assume that people were being helpful, communication would irrevocably break down. Specifically, we interpret other people's utterances by assuming that they are conforming to ☛*Grice's Maxims*,a series of assumptions made my listeners that state that contributions to conversation should be taken to be truthful, relevant and sufficient for successful understanding to achieved. See ☛*politeness principle*.

corpus • (pl. corpora) A collection, or 'body' of texts. Such a collection may be structured, for example to represent a particular speech variety, genre or period, and in modern use it almost always refers to one stored in computerised form, for ease of access and interrogation.

couplet • A pair of lines of verse, usually linked by ☛*rhyme*; for example:

> the grey bird cries at evenin's fa'
> 'My luve, my fair one, come awa"

dactyl • See ☛*metre*.

defamiliarisation • The breaking of an established pattern of language (which may be metrical, grammatical or lexical) in order to ☛*foreground* a particular part of a text.

deixis • Those words whose expression of person and spatio-temporal location depends who is speaking. Such items include 'I'; 'here/there'; and 'now/then'.

demonstrative • A type of ☛*determiner* which expresses the literal or metaphorical proximity or distance of a noun. In Scots, for example, '*thir* buiks' (near); '*thae* buiks' (distant); '*yon* buiks' (remote).

denotation • The basic or 'core' meaning of a word or phrase. For example, the denotation of 'green' is the colour green, although that colour may have, in addition, various associative meanings or ☛*connotations*.

determiner • A part of speech which specifies the noun, for example by indicating whether or not it is definite ('a/the buik'); by indicating its location (see ☛*demonstrative*); or by indicating its quantity or extent ('every buik'; 'aa the buiks').

dialect • A variety of speech, distinguished from other varieties by particular features of vocabulary and grammar. Dialects are also associated with particular pronunciations (cf ☛*accent*), but the terms 'dialect' and 'accent' are not synonymous.

dialects • Dialects are sometimes considered to be inferior to a ☛*standard lan-*

guage, although a Standard Language can equally be considered as a dialect which fulfils certain social and institutional roles. To combat the implied 'inferiority' of the term 'dialect', ☛*variety of language* is sometimes preferred.

digraph • Two letters which represent one sound; for example, in Scots, <ui> in 'luik' ('look'); <ai> in 'cair' ('care'); and <ei> in 'heir' ('here'). Each of these Scots examples can be classed as an 'i'-digraph. See ☛*grapheme*.

dimeter • See ☛*metre*.

diphthong • A single vowel sound which 'glides' from one quality to another, as the tongue moves slightly while it is being pronounced. Examples include /eɪ/ in 'date', and /ɔɪ/ in 'boy'.

direct speech, bound and free • The representation of what a character in a narrative actually said. If there is an explicit signal of this in the narrative (for example, 'he/she said'); then then the direct speech is 'bound'; if there is no indication, then the direct speech is 'free'.

direct thought, bound and free • The representation of the actual thoughts of a character in a narrative. If there is an explicit signal of this in the narrative (for example, 'he/she thought'); then then the direct thought is 'bound'; if there is no indication, then the direct thought is 'free'.

directive • See ☛*speech act theory*.

discourse • Structured sequences of language which are longer than a sentence. 'Discourse' sometimes refers only to spoken sequences of language; elsewhere, 'discourse' and '☛*text*' are used synonymously.

domain • See ☛*register* or ☛*metaphor*.

Doric • See ☛*Scots*.

ellipsis • The omission of a piece of text, usually because it appears previously in the text and is therefore 'understood'. See ☛*cohesion*.

emotive function of language • The use of language principally to express the beliefs, feelings or attitude of the person who is speaking. See ☛*conative*, ☛*metalingual*, ☛*phatic*, ☛*poetic* and ☛*referential* functions of language.

etymology • The study of the origins and history of a word – topics of concern include the specification of the 'source' language, the date at which the word enters the 'host' language, and any changes to the word's form, function and meaning as it develops in the 'host' language.

feminine lines • See ☛*metre*.

field • See ☛*register*.

focalisation • Whether the ☛*narrative point–of–view* is that of an 'independent' third person narrator or that of one of the characters participating in a narrative. Focalisation is obviously related to the type of ☛*narrator*, but even a 'third-person' ☛*narrative* can privilege the perceptions and viewpoint of one of the participating characters in a story. See ☛*perspective*.

foot • See ☛*metre*.

foreground • To highlight a particular part of a text for some special reason, for example by ☛*defamiliarisation*, or by using it in an unexpected context.

free verse • Poetry that is unconstrained by the regulations governing ☛*metre* and ☛*rhyme*.

gloss • To define or paraphrase a word or longer expression.

goal • See ☛*schema*.

grammar • The study of the organisation of words and phrases in sentences. Traditionally, grammar includes the study of word-formation (☛*morphology*), and the sequencing of words and phrases in ☛*clauses* (☛*syntax*).

grammatical items • Those words in the vocabulary of a language which serve mainly to give grammatical information or to indicate grammatical relationships; namely, ☛*prepositions*, ☛*conjunctions*, ☛*determiners*, etc. These words belong to the 'closed set' of vocabulary items; that is, they form a finite set which is seldom added to. See ☛*lexis*, ☛*lexical items*.

grapheme • The smallest unit in a writing system, consisting of one or more characters which represent a sound or ☛*phoneme*. For example, the grapheme <wh> represents the sound /w/ in English and /ʍ/ in Scots.

Grice's Maxims • See ☛*cooperative principle*.

grounds • See ☛*metaphor*.

heptameter • See ☛*metre*.

hexameter; also alexandrine • See ☛*metre*.

high style • Particularly in older literature, a style of writing that associates elevated topics (eg religious or secular celebration) with a decorous language, marked by ☛*aureation*. See ☛*low style*, ☛*plain style*.

hypercorrection • An attempt to approximate some feature of ☛*received pronunciation* (RP) which fails because it goes too far. A notorious example would be the attempt to move from a Scots realisation to an ☛*RP* realisation of the vowel /a/, but over-correcting to /ɛ/; thus, 'sacks' is pronounced 'sex'. See ☛*kelvinside*.

iamb • See ☛*metre*.

ideational function of language • In Hallidayan linguistics, the use of language to represent some state or event in a real or fictional universe. Similar to Jakobson's ☛*referential* function of language.

ideology • A system of beliefs and values, which may be linguistically encoded either implicitly or explicitly

illocution/illocutionary act • See ☛*speech act theory*.

indirect speech, bound and free • The representation of what a character in a narrative said, mediated by a narrator. If there is an explicit signal of this mediation in the narrative (for example, 'he/she said that...'); then then the indirect speech is 'bound'; if there is no indication, then the indirect speech is 'free'.

indirect thought, bound and free • The representation of what a character in a narrative was thinking, slightly mediated by a narrator. If there is an explicit signal of this mediation in the narrative (for example, 'he/she thought that…'); then then the indirect thought is 'bound'; if there is no indication, then the indirect thought is 'free'.

inflexion • The change in the form of a word to signify its grammatical status (for example, whether a noun is singular or plural, or whether a verb is present or past tense). Inflexions may involve the addition of suffixes (for example '-s' in 'dog'/'dogs'); or the change of a vowel (for example, 'u'/'a' in 'run'/'ran').

insular Scots • The variety of Scots which is indigenous to the island groups of Shetland and Orkney. See ☛*Norn*.

kailyard • Literally, 'cabbage-patch', this refers (1) to a literary genre of the 19th and 20th centuries, which deals with small-town life and values; and (2) to a ☛*stereotype* of Scottish identity which is informed by these values – the couthy, rustic, Scot whose humility is matched only by his homespun wisdom..

Kelvinside • An ☛*accent*, associated with but not confined to the Glasgow district of Kelvinside, it is often mocked for its social pretentions and, in particular its

tendency towards ☛*hypercorrection*. The Edinburgh equivalent is 'Morningside'.

Lallans • See ☛*Scots*.

Latinism • A word borrowed from Latin into Scots, sometimes to express a new concept in the language, and sometimes for decorative effect (see ☛*aureation*, ☛*high style*).

lexical item • Those words in the vocabulary of a variety of language which express most meaning; that is, the ☛*nouns*, ☛*verbs*, ☛*adjectives*, etc. Unlike ☛*grammatical items*, this is an open set of words, and can be added to by ☛*neologisms*.

lexis • A term used for the vocabulary of a variety of language, in particular the ☛*lexical items* as opposed to the ☛*grammatical items*.

literary linguistics • See ☛*poetics*.

locutionary act • See ☛*speech act theory*.

logical sequences • See ☛*clause relations*.

low style • Particularly in older Scottish literature, a style of writing that associates 'low' topics (eg comedy, parochial life) with a 'rude' language, marked by slang, and northern vocabulary (often of Norse or Gaelic origin). (See ☛*high style*, ☛*plain style*.)

matching relations • See ☛*clause relations*.

metalingual function of language • Language used to describe linguistic features; usually technical in origin. This glossary, for example, is a case of language used metalingually. See ☛*conative*, ☛*emotive*, ☛*phatic*, ☛*poetic* and ☛*referential* functions of language.

metaphor • Traditionally regarded as a figure of speech which promotes the comparison of two things by saying that one is the other; for example, 'language is a tree'. In such a case, the original concept ('language') is the ☛*tenor*, the metaphorical element ('a tree') is the ☛*vehicle*, and the shared characteristics which allow the comparison (here, that languages and trees have features resembling a trunk and branches) form the ☛*grounds*. More recently, a psychological model of ☛*conceptual metaphors* has been suggested: the process of understanding metaphor has been presented as the 'mapping' of one domain of knowledge (eg of trees) onto another domain (eg language). A particular case of metaphor is ☛*reification*, whereby a process (eg the act of demonstrating something) is presented as a 'thing' (eg 'a demonstration'). Type of metaphor is usually accomplished by the grammatical process of ☛*nominalisation*.

metre • The arrangement of words in a line of poetry so that the stressed and unstressed syllables fall into a regular pattern; In ☛*stress–syllabic metre*, there is a pattern of alternating weak (x) and strong (_) syllables. The main metrical possiblilities in English and Scots verse are iambic metre (x_); anapaestic metre (xx_); trochaic metre (_x) and dactylic metre (_xx). The basic metrical units are called ☛*feet*. Metrical verse is classified according to the type of foot used, and the number of feet in a line. The number can range from one to eight: ☛*monometer*, ☛*dimeter*, ☛*trimeter*, ☛*tetrameter*, ☛*pentameter*, ☛*hexameter*/☛*alexandrine*, ☛*heptameter*, ☛*octometer*. The basic metrical pattern, once established, is, of course, an abstraction. Individual readings of the poetic line can depart from the suggested metre, for a preferred ☛*rhythm*. Such divergences may be cued by the verse, since some lines have 'irregular feet'; for example 'pyrrhic feet' (xx) or 'spondees' (__). Moreover, some lines may have an additional unstressed syllable added at the end (☛*feminine lines*), some lines might add an in-

troductory unstressed syllable (☛*anacrusis*), while other lines might omit a final unstressed syllable (☛*catalexis*). The process of analysis of stress-syllabic poetry into the recurring feet is called ☛*scansion*. In ☛*pure stress* metre, there is simply a recurring number of strong stresses in each line of poetry; for example, the 4-3-4-3 pattern of the traditional ballads. In the oral tradition, there need not be a regular number of syllables in each line of verse, but the number of stresses per line is usually regulated.

mode • See ☛*register*.

modality • Refers to the ways in which a certain set of meanings – mainly about possibility, obligation, desires, beliefs and attitudes – are expressed in language; mainly through ☛*auxiliary verbs*, such as 'can', 'should', etc., and ☛*adverbs*, such as 'hopefully,' 'certainly' and 'sadly'.

monometer • See ☛*metre*.

narrative • In general terms, either a story, whether true or fictional, or the process of telling one.

narrative report of a speech act • The representation of what a character in a narrative said, but almost totally paraphrased by the narrator. For example, a character's words, 'Yes, that's right' might be presented as 'She absolutely agreed.'

narrative report of a thought act • The representation of what a character in a narrative was thinking, but almost totally paraphrased by the narrator. For example, a character's thought, 'Oh God, they're going to crucify me!' might be presented as 'He felt a mounting anxiety'.

narrator, types of • The person telling a story might be presented as a character who to a greater or lesser degree is participating in the narrative (a 'first-person narrator'); or the narrator might be external to all the events ('a third-person narrator'). 'Third-person' narrators can present the events in the story from an 'omniscient' ☛*point–of–view*, or from that of one of the characters (see ☛*focalisation*). Rarely, a 'second-person' narrator is used to give the ☛*point–of–view* of a general or particular 'you', who may even be identified with the reader of the narrative. Narrators can also be classified by the degree of certainty they have about the events in the stories they are describing; that is, whether they are explicitly sure or unsure about the 'truth' of the events, or whether their relative (un)certainty is never made explicit.

neologism • The coinage of a new word, often to express a concept for which no other word exists in the language variety. These may be used in ☛*Lallans* to avoid using a southern English expression. Neologisms often take the form of compounds of existing words, eg 'tae fause-bounder' ('to false-boundary', or 'to gerrymander').

nominalisation • The grammatical process whereby events are expressed as nouns; for example, the process 'to demonstrate' can be expressed as 'demonstration'. (See ☛*metaphor*, ☛*reification*.)

Norn • A Scandinavian language variety, spoken in Orkney and Shetland up until the beginning of the twentieth century, and a strong influence on present-day ☛*insular Scots*.

noun • A part of speech, traditionally thought of as naming 'things'. Nouns combine with ☛*determiners* and ☛*adjectives* to make up phrases which, in turn, can act as ☛*subject* or ☛*object* in ☛*clauses*. Examples would be 'dog', 'book', 'indignation'.

northernisms • Those words in ☛*Scots* which derive from Norse and Gaelic,

rather than, say Old English, French, Latin or Dutch. They are often a marker of the ☛*low style* in older Scots literature.

object • See ☛*clause*.

octave • The first 8-line unit in a Petrarchan ☛*sonnet*. It usually has a different ☛*rhyme* scheme from the concluding 6-line ☛*sestet*, and may deal with a different or more general topic.

octometer • See ☛*metre*.

orthography • The study of the spelling system of a language, and its connection with the sound system. See ☛*phonology*, ☛*grapheme*, ☛*digraph*.

paradigmatic • The relationship which holds between items of language which can be substituted for each other. For example, the word 'sings' in the sentence 'The boy sings' could be replaced by various other words, for example, 'sighs', 'laughs', 'groans', 'greets', 'girns', etc. All these words have a paradigmatic relationship with each other. Another way of putting this, is to say that the items exist on the same ☛*axis of selection*. See ☛*syntagmatic*.

parody • An imitation of a particular style with the intent to mock or amuse. A parody often exaggerates characteristic linguistic features of the original style.

parody • differs from 'pastiche' in that the latter need not necessarily mock or amuse, but may be intended as a mark of respect for the original.

partitive construction • A grammatical construction, usually realised by the ☛*preposition*, 'of', which (1) relates a part to a whole; for example, 'the branch of a tree'; (2) states the quantity of an item; for example, 'a loaf of bread', 'a pint of milk'; or (3) expresses the quality of something; for example, 'fair of countenance'; 'stern of demeanour'.

passive • See ☛*voice*.

pentameter • See ☛*metre*.

perlocutionary act • See ☛*speech act theory*.

performative • See ☛*speech act theory*.

perspective, internal and external • Whether a ☛*narrative point–of–view* allows the reader access to the thoughts or emotions of the characters described. 'Internal perspective' gives the reader access to these 'private' thoughts and emotions; 'external perspective' retains the privacy of these mental events.

phatic function of language • Language used to initiate and maintain social relations; for example, 'small talk', 'gossip'; etc. See ☛*conative*, ☛*emotive*, ☛*metalingual*, ☛*poetic* and ☛*referential* functions of language.

phoneme • The technical term for a basic unit of sound. Different ☛*accents* have different 'inventories' and 'distributions' of phonemes; for example, in many ☛*Scots* accents, the ☛*vowels* in the words 'tied' and 'tide' are different; while in ☛*received pronunciation* they are the same. See ☛*consonant*, ☛*phonology* and ☛*vowel*.

phonology • The general term for the study of the sound system of a language; that is, its system of ☛*phonemes* as well as its patterns of rhythm and intonation. See ☛*consonant*, ☛*phoneme*, and ☛*vowel*.

plan • See ☛*schema*.

plain style • Particularly in older literature, a style of writing associated with those topics where the ☛*narrator* assumes a learned, authoritative persona (eg conventional moralities and petitionary poems). In Scottish literature, this style is marked by the use of learned vocabulary (eg ☛*Latinisms* of a technical nature) alongside everyday ☛*Northernisms*. See ☛*high style*, ☛*low style*

poetic function of language • In Jakobson's terms, language used 'playfully', for its own sake. Such language would tend to be highly-patterned and decorative; for example, it would tend to be rhythmical, rhymed, employ word-play, and repetition. Sometimes also called 'ludic' language. See ☛*conative*, ☛*emotive*, ☛*metalingual*, ☛*phatic* and ☛*referential* functions of language.

poetics • The study of the principles and techniques of literary language. The term originates in Aristotle's treatise of the 4th century BC, and has been revived in the 20th century by literary theorists and linguists who attempt to find a 'scientific' framework for the description of literary language. Some theorists, however, prefer the term ☛*literary linguistics*. See also ☛*stylistics*.

point–of–view • The general term for the set of ways in which a ☛*narrative* constructs a particular representation of a real or fictional world. Point of view will depend on factors such as the type of ☛*narrator*, the ☛*focalisation*, and whether the ☛*perspective* is internal or external.

politeness principle • A formula which tries to account for our knowledge, or at least our assumption, that the structure and realisation of people's communication is partly governed by their adherence to social conventions generally accepted as 'polite'. For example, people's contributions to conversations will generally be assumed to be tactful, generous and modest; otherwise participants will be considered as 'breaking the maxims ['rules'] of politeness'. The degree to which people adhere to or break the maxims of politeness will be a sensitive index of their social relationships. See ☛*cooperative principle*.

pragmatics • The study of 'language in use', focusing on issues such as how participants in conversation manage to understand a speaker's intended meaning, even when this intended meaning is not literally expressed. Sometimes considered a branch of ☛*semantics*. See also ☛*speech act theory*, ☛*conversational implicature*, ☛*cooperative* and ☛*politeness principles*.

predicator • See ☛*clause*.

preposition • Grammatical words which are placed in a position before (ie 'prepositioned) a ☛*noun* or noun phrase. Prepositions, such as 'in', 'to', 'over', 'by', etc, express the grammatical relationship between the preceding phrases and the following noun phrase. Together, the preposition and the noun phrase are termed a 'prepositional phrase'.

process types • See ☛*transitivity analysis*.

pronoun • A set of grammatical words which may be substituted for ☛*nouns*. 'Personal pronouns' such as 'I', 'he/she', 'we', etc, substitute for people's full names. Other types of pronoun include 'possessive pronouns' ('his/her'; 'my; your'; etc); reflexive pronouns ('myself'; 'yourself'; 'him/herself'; etc); and relative pronouns ('who'; 'which'; 'that'). The form and function of pronouns differ from speech variety to variety; for example, ☛*Scots* allows the use of 'that' as a relative pronoun referring to people (eg 'The man that lives up the close'), where some varieties of English do not.

prose • Coherent stretches of written ☛*discourse*, usually lacking the stylised characteristics of poetry.

protocols • See ☛*think–aloud–investigations*.

pure stress • See ☛*metre*.

pyrrhic foot • See ☛*metre*.

quatrain • A 4-line verse unit, usually determined by its ☛*rhyme*, eg the ABBA pat-

tern that begins Robert Garioch's 'Edinburgh Sonnet 16':

> they are lang deid, folk that I used to ken
> their firm-set lips aa mowdert and agley,
> sherp–tempert een rusty amang the cley:
> they are baith deid, thae wycelike, bienlie men

RP • See ☛*received pronunciation*.

reader, actual, implied, and resisting • Readers may be represented in terms of their relation to the 'roles' that texts create for them. The 'implied reader' is one who conforms to the 'roles' implied or stated in a text; the 'actual reader' is the person actually processing the text; and the 'resisting reader' is an actual reader who consciously challenges the roles created for him or her by the text.

received pronunciation (RP) • An ☛*accent* of English, originating in the region around London, but spread to other areas of the United Kingdom (including Scotland) by institutions such as the public school system. Associated (sometimes derisively) with the middle-classes, and, even today, with established institutions such as the monarchy and the BBC.

reification • See ☛*metaphor*.

referential function of language • Language used to communicate information, and to express states or actions. Similar to the ☛*ideational* function of language in Hallidayan linguistics. See ☛*conative*, ☛*emotive*, ☛*metalingual*, ☛*phatic* and ☛*poetic* functions of language.

register • The variation in features of language according to 'the context of situation'. 'Context of situation' is conceived of as having three variables: ☛*field* or ☛*domain*, which specifies the topic of the text; ☛*mode*, which specifies the text-type and whether the text is written or spoken; and ☛*tenor*, which specifies the social relationship between the producer and processor of the text. As field, tenor and mode change, so the language changes in systematic ways.

resisting reader • See ☛*reader*.

rhetoric • A general term for the craft of speaking; particularly the techniques employed in speaking, and, later, writing, effectively and persuasively.

rhotic • An ☛*accent* in which the ☛*phoneme* /r/ is pronounced before a ☛*consonant*, and before a pause. All ☛*Scots* accents are rhotic, and the /r/ is pronounced in words like 'bird' and 'car'. ☛*received pronunciation* is not.

rhyme • The relationship in sound between words which end with the same sound or sounds; in particular, the same stressed ☛*vowel* and any following unstressed vowels and consonants. For example, in traditional ☛*Scots*, 'arm' would rhyme with 'warm' and 'arming' with 'warming'. However, 'arming' would not rhyme with 'calling', since the stressed vowels are different.

rhythm • See ☛*metre*.

scansion • See ☛*metre*.

Schema Theory • (pl. schemata) A model of knowledge which assumes that it is structured as a series of linked concepts and routines. Linked concepts would be ☛*scripts*, or ☛*stereotypes*; for example, concepts which might be linked in a 'Scotland' script could be 'mountains', 'heather' and 'whisky'. ☛*Plans* are routines which help us create ☛*scripts* in unfamiliar situations; they in turn serve personal ☛*goals* and ☛*themes*, in other words those specific purposes which fulfil more general desires. Together, these elements of schema theory help explain

certain aspects of (1) why texts are structured as they are by writers; and (2) different meanings and responses constructed from texts by different readers.

Scotticisms, overt and covert • Those expressions which are peculiar to ☛*Scots*, and which are not part of the 'common core' of expressions shared with varieties of English. An 'overt' Scotticism is an expression that a speaker would recognise as Scots; for example, 'wee dram'. A 'covert' Scotticism is an expression which a speaker would not necessarily recognise as Scots; for example, 'stay' in 'Where do you stay?' [='Where do you live?'] Whether a Scotticism is counted as overt or covert will, of course, depend on the speaker and his/her knowledge of the Scottishness of certain expressions.

Scots • See ☛*Lallans*, ☛*Doric*, ☛*older*, ☛*modern*, ☛*rural*, ☛*urban*. The language varieties spoken in Scotland; specifically, those varieties related historically to Old English, which were originally spoken in Lowland Scotland, and which have now spread throughout most of the country. Older Scots, like northern Middle English, is distinguished by its strong Norse influence, a legacy of the Viking invasions. Unlike northern Middle English, however, Older Scots had an institutional status, and was, for example, the language of court literature, and, latterly, of the Acts of Parliament in Scotland. Older Scots is conventionally subdivided into Early Scots (1100-1450), and Middle Scots (1450-1700). Modern Scots dates from 1700 to the present day. Older Scots did not develop a fully-fledged standard language; and Modern Scots, likewise, consists of a range of varieties. The most traditional are rural Scots varieties, sometimes referred to as ☛*Doric*, although this has latterly become associated with the variety of the rural areas around Aberdeen. Urban ☛*Scots* varieties retain some traditional features, alongside a number of innovations that have caused them to be considered 'corrupt'. The lack of a non-regional, 'classless' variety of Scots has prompted some 'Scots Language activists' to promote ☛*Lallans*, a 'synthetic' or 'plastic' variety which incorporates current features of traditional Scots alongside ☛*archaisms*, ☛*neologisms* and ☛*calques*. Although Lallans has had some success in literature, it is not widely adopted in non-literary genres. Many Scots language activists would draw a clear distinction between Scots and English, although since both varieties spring from the same source, this is not always easy to justify. The ☛*standard language* spoken in Scotland (Standard Scottish English) is, however, superficially different from its southern counterpart in a number of minor ways (for example, in its use of certain lexical items, in its prepositional constraints, aspectual features and use of modal auxiliary verbs). 'Inclusive' definitions of Scots would include Standard Scottish English; 'exclusive' definitions would simply regard it as a bastardised English, or hopelessly corrupted Scots.

script • See ☛*schema*.

semantics • The study of the ways in which meaning is structured and expressed in a language variety. Semantics may focus on relations such as synonymy and antonymy, or it may be concerned with the ways in which people construct meanings from texts. (Compare ☛*pragmatics*).

semiotics • The study of the systems of 'signs' in a culture. Semiotics includes the study of language, as one of the most complex and sophisticated sign-systems,

but its range extends to any other cultural artefact or mode of behaviour which can carry meaning; for example, dress, body language, hair-style, musical preference, etc. Some of these other semiotic systems can be analysed in similar ways to linguistic systems; for example, dress can be analysed ☛*paradigmatically* by asking, for example, about what kind of items might be substituted for a kilt (eg tartan trews, drainpipes, flares); and ☛*syntagmatically* by asking what kind of items of clothing a kilt can combine with (eg sporran, leather waistcoat, stockings and dirk).

sestet • The concluding 6-line section of a ☛*sonnet*. The sestet is usually distinguished by ☛*rhyme* from the opening ☛*octave*, and the topic or mood of the conclusion is often different.

slang • Colloquial expressions, often of obscure origin, often short-lived, and usually socially stigmatised. Slang is often used as a marker of group identity, particularly when the group in question constructs its identity in opposition to mainstream society. Because of their low social esteem and their function in marking group identity, slang and ☛*Scots* in general are often confused. Scots, however, is distinct from slang insofar as it is longer-lasting, its origins are often apparent, it has a wider range of functions, and it has not always been regarded as the language of social inferiors. Varieties of Scots, of course, have their own slang items, as does every language variety.

sonnet • An extremely popular 14-line verse form, usually consisting of either an 8-line ☛*octave*, and a 6-line ☛*sestet* (Petrarchan sonnet); or three 4-line ☛*quatrains* followed by a ☛*couplet* (Shakespearean sonnet). The divisions are usually signalled by changes in ☛*rhyme*, and also by changes in ☛*discourse* structure.

speech act theory • A theory of language which focuses on aspects of its use, rather than on its formal organisation. Specifically, speech act theory classifies utterances according to the types of behaviour they accomplish. The basic act of uttering is a ☛*locution* or a ☛*locutionary act*, the act of uttering something that can be recognised as fitting into the conventional communicative system (say, a statement or a question) is an ☛*illocutionary act* and the act of uttering something that elicits a response from a hearer is a ☛*perlocutionary act*. Speech acts which aim to be perlocutionary might be explicit commands or requests; that is, direct ☛*directives*, such as 'Open the window'; or they might be indirect ☛*directives*, such as 'It's cold in here'. Both utterances would be intended to elicit the same response. Those speech acts which commit the speaker to certain types of action are called ☛*commissives*; for example, 'I promise to pay the bearer five pounds.' Special types of speech acts are ☛*performatives*, that is, acts which are accomplished through language; for example, a judge in a court dismisses a case by saying 'I dismiss this case.'

spondee • See ☛*metre*.

standard language • A variety of language which has become associated with certain social and institutional functions (for example, it will be used in mass media communication, and it will be the medium in which official documents are written). By virtue of these 'official' functions, this variety is often considered superior to, or more 'correct' than, other language varieties. Standard English is a relatively recent linguistic phenomenon, becoming codified and 'fixed' only after the establishment of the United King-

dom. As a consequence, ☛*Scots* has never evolved a distinct, widely-accepted Standard Language, although some propose that ☛*Lallans* should serve that role. See ☛*dialect* and ☛*Scots*.

stanza • A group of poetic lines, linked by a particular pattern of ☛*rhyme*. Also, more generally, known as a 'verse'.

stereotype • See ☛*schema*.

stress–syllabic metre • See ☛*metre*.

stylistics • The study of style in language, usually but not exclusively literary style. In this it is distinct from ☛*literary linguistics* or ☛*poetics*.

subclause • See ☛*clause*.

subject • See ☛*clause*.

suffix • See ☛*inflexion*.

syllable • A unit of speech, consisting of either one ☛*vowel* or ☛*consonant*, or a combination of a single vowel plus one or more consonants. Words may be single syllables, or monosyllables; for example, 'sang'; or they may be 'polysyllabic'; for example, 'hydroelectricity', which has seven syllables.

syntax • The sequencing of words and phrases into larger grammatical units, such as ☛*clauses* and sentences.

syntagmatic • The relationship which holds between items of language which combine with each other. For example, the phrases 'The boy' and 'is singing' in the sentence "The boy is singing' are syntagmatically related: if one phrase changes (for example, if 'boy' is changed to 'boys') then the other is affected ('is' must be changed to 'are'). Another way of putting this, is to say that the items exist on the same ☛*axis of combination*. Compare ☛*paradigmatic*.

synonym • Expressions which are equivalent, or nearly equivalent in meaning. Few if any total synonyms exist; synonymous expressions usually differ in ☛*register* or in ☛*collocation*. For example, 'sofa' and 'couch' may be near synonyms, but we would not speak of 'sofa potatoes' or 'casting sofa.'

tenor • See ☛*register* or ☛*metaphor*.

tetrameter • See ☛*metre*.

text • A continuous, structured and coherent piece of language; the term often refers specifically to written language, although some theorists use 'text' and '☛*discourse*' synonymously.

theme • See ☛*schema*.

think–aloud investigations • A way of researching the strategies that readers use when they are constructing meaning from written texts: the readers are trained to 'think aloud' as they are processing the texts. The records of their reading (that is, the ☛*protocols*) are then analysed to see, for example, how the readers use inferencing skills, presuppositions, and background knowledge.

transitivity • In traditional grammar, transitive ☛*verbs* are those which are necessarily followed by ☛*objects* (see ☛*clause*). In Hallidayan linguistics, 'transitivity' is extended to include a discussion of the types of ☛*process* which the verb phrase expresses (whether 'material', 'mental', or 'existential', etc) and the kinds of participant which might be associated with each process type. Transitivity analysis is a sensitive indicator of ☛*ideology* and ☛*point–of–view*.

trimeter • See ☛*metre*.

trochee • See ☛*metre*.

variety of language • See ☛*dialect*.

vehicle • See ☛*metaphor*.

verb • A part of speech which serves to express the occurrence of actions, or states. Main, or 'lexical' verbs combine with 'auxiliary verbs' to form phrases which, in turn, function as ☛*predicators* in the ☛*clause*.

vernacular • The language which is regarded as native or natural to a particular place. Can be used (1) to distinguish ☛*Scots* from Latin, the language of learning in medieval times; (2) to distinguish spoken Scots from the ☛*standard language* used in the present day.

vocative • The form of language used to address someone directly.

voice • See ☛*active* and ☛*passive*. A grammatical term, used to distinguish those ☛*clauses* where the ☛*subject* of the sentence coincides with the agent ('active' clauses such as' The thief stole a valuable document') and those in which the subject coincides with the affected participant ('passive' clauses such as 'A valuable document has been stolen').

D A Summary of English Grammar

What follows summarises much of the basics of analysing English grammar; it provides lists of properties in order to give you a quick reference guide. It does not — and cannot — replace the course textbook(s) in this area.

D.1 The Rank Scale

- We begin analysing grammar with words, which can be categorised as the following parts of speech: *nouns, verbs, adjectives, adverbs, determiners, auxiliary verbs, prepositions, conjunctions, pronouns, interjections* and *negatives*.
- These eleven classes are either *open* or *closed* depending on if they can be added to or not; open class words have a capital letter in their abbreviation *(N, V, Aj, Av)* and closed class word abbreviations are all lowercase *d, a, pr, c, pn, i, n)*.
- Words cluster together into phrases, and inside phrases words can act as *headwords (H)*, *modifiers (M)*, or *particles (x)*.
- The particles class is made up of *prepositions, conjunctions, interjections*, and *negatives*; the other classes depend on the type of phrase the word is part of and what function the word is carrying out in that phrase.
- The six types of phrase are *Noun Phrase (NP), Verb Phrase (VP), Adjective Phrase (AjP), Adverb Phrase (AvP), Prepositional Phrase (PP)*, and *Genitive Phrase (GP)*.
- Phrases cluster together into clauses, and inside clauses phrases can act as one of five clause elements: *Subject (S), Predicator (P), Object (O), Complement (C)*, and *Adverbial (A)*.
- Clauses make up *sentences (Se)*, either as *main clauses (MCl)* or *subordinate clauses (SCl)*.

D.2 Identifying Word Classes

Noun (N)

- Can be a plural (usual suffix *–s*; can also change vowel): *banana/bananas, knife/knives, man/men, cherry/cherries*. Be careful of exceptions like *a sheep/many sheep*, or grammatically plural–only nouns like *trousers*.
- Noun–making suffixes include *–ness*, *–ity* (converts Aj to N), *–(at)ion*, *-ment* (converts V to N); *happiness, radioactivity, globalisation, excitement*.
- Can have the same sense when a determiner is added before it, eg *a banana, his knife, the man, every cherry, two sheep, some trousers*. It is usually best to try *the* before the potential noun first.
- Frame test: *(The)* **X** *seem(s) okay*; *the radioactivity seems okay, globalisation seems okay*.

Verb (V)

- Can be in the past tense (usual suffix *–ed*); *danced, spoke, murdered, ran*.
- Can be in the third person singular present tense (usual suffix *–s*); *he dances, she spoke, it murders, he runs.*
- Can be in the present tense with the present participle (usual suffix *–ing*); *we are dancing, he is speaking, she is murdering, it is running*.
- Verb–making suffixes include *–ize*/*–ise* and prefixes include *en–*; *criticize, hospitalise, enfranchise, entangle, enrage*. (But watch out for nouns like *(a) compromise*.)
- Can be the first (or only) word of an imperative; *Dance!*
- Can be made negative; *He did not speak*.
- Frame test: *They must* **X** *(it)*; *they must dance, they must murder it*.

Adjective (Aj)

- Can be comparative (usual suffix *–er*, or after *more*); *softer, older, calmer, more cynical, more tired*.
- Can be superlative (usual suffix *–est*, or after *most*); *softest, oldest, most cynical, most tired*.
- Adjective–making suffixes include *–y*, *–able*, *–ish*, *–al*, *–ous*, *–less* (there are yet more); *salty, readable, sluggish, personal, poisonous, shirtless*.
- Can be preceded by intensifying adverbs, such as *very* or *so*; *very soft, so old*.
- Frame test: *That* **X** *thing seems very* **X**; *that readable thing seems very readable, that sluggish thing seems very sluggish*.

Adverb (Av)

- Can be comparative (usual suffix *–er*, or after *more*); *faster, more cynically*.
- Can be superlative (usual suffix *–est*, or after *most*); *fastest, most cynically*.
- Adverb-making suffixes include *–ly*, *–wise*, *–ward*; *quickly, cynically, lengthwise, backward, homeward*.
- Can be preceded by intensifying adverbs, such as *very* or *so*; *very slowly, so calmly*.
- If in a phrase acting as an Adverbial (see below), can be moved within a sentence; *I went reluctantly to the dentist, I reluctantly went to the dentist, I went to the dentist reluctantly*.
- Frame test: *The tutor taught the class* **X**; *the tutor taught the class fast, the tutor taught the class reluctantly, the tutor taught the class cynically*.

Determiner (d)

- Indicates the kind of reference a noun has, and must modify a noun (cannot exist on its own). Examples include *a, an, the, every, some, her, my, two*.
- Precede nouns and any adjectives which modify nouns.
- Cannot stack (unlike adjectives, where you can have two or more in a row – *the very happy little kitten* – determiners cannot do this, so **the that every kitten*)
- Frame test: **X** *very happy lecturer(s)*; *any very happy lecturer, the very happy lecturers, her very happy lecturer*.

Auxiliary Verb (a)

- Assists a main verb (V) by altering its meaning, and must modify a main verb (cannot exist on its own). Examples include *can, might, will, could, do, have, be*.
- Can take *not/n't* to form the negative (*cannot, don't*, but not the main verb **singn't*)
- Precedes Subjects in questions; *Do the computers work properly? Might we have next week off? Could you stop punching me?*
- Invert to form questions; *I don't want to, Don't you want to?*, but lexical verbs cannot do this;(*I dance happily, *Dance you happily?*).
- Precede main verbs in declaratives; *can work, may run, have danced*.
- *Be* is something to watch out for — it is only an auxiliary when acting as a modifier of another main verb (and the main verb isn't an infinitive).

Prepositions (pr)

- Usually come before a noun, determiner, or adjective and specify direction, location, etc. Examples include *around, down, in, off, out, up*.

- Can combine with nouns, determiners, or adjectives to form prepositional phrases; *in the ring, on my house*.
- Frame test: can fit in either of *(right)* **X** *the tracks* or **X** *the house*; *right down the tracks, around the house, up the tracks*.

Conjunctions (c)

- Join two constituents of the same type. Examples include *and, or, but, if, although, unless, because, yet*.
- Of two types:
  - Coordinating conjunctions: *and, or, but*, and *nor*. At the clause level, these create compound sentences.
  - Subordinating conjunctions: *after, although, as, because, before, if, how, however, like, once, since, than, that, though, till, unless, until, when, where, while*, etc. At the clause level, these distinguish main and subordinate clauses, and so create complex sentences.

Pronouns (pn)

- Replace Noun Phrases (or clauses), and what they refer to has usually been mentioned beforehand in the discourse.
- Many indefinite pronouns are combinations of *some–*, *any–*, *ever–* or *no–* with *–thing*, *–one*, or *–body*. Reflexive pronouns end in *–self* or *–selves*. The demonstrative pronouns are *this, that, these* and *those*, while the relative and interrogative pronouns include *who, whom, whose, what, which* and sometimes *that*.
- Try to work out what Noun Phrase the suspected pronoun might replace. If you can't put a Noun Phrase in place of the suspected pronoun, it might not be a pronoun (it may in this case be worth checking if it is a determiner).

General Word Class Tests

- **Substitution:** Substitute the word you're curious about with a word you already know is in the class you suspect the original word is member of. (If you think a word might be a noun, for example, replace it in the sentence with a word you already know is a noun, in order to see if the sentence stays grammatical.) For example, if you are wondering about *hot* in *the oven is hot*, then put in a known noun and a known adjective (**the oven is knife* and *the oven is salty* respectively), which tells you *hot* here must be an adjective.
- **Coordination:** Most times, lexical words of the same category can be liked with coordinators like *and* or *but*. You can therefore try to add another word to coordinate with the word you are curious about. For example, if you're wondering

about *sad* in *a sad tutor*, coordinate it with a noun (**a banana and sad tutor*) and an adjective (*an old and sad tutor*), which tells you *sad* here must also be an adjective.

- **Both:** Just one of these tests will sometimes give you a definitive answer — if not (if, for example, substitution gives you *a sad tutor/an old tutor/a knife tutor* and you think *a knife tutor* is grammatical), then try both (**a knife and sad tutor/an old and sad tutor*) and see if the other gives you a better idea.

D.3 Phrase Types

Noun Phrase (NP)

- Has a noun or pronoun as headword.
- Can have determiners, adjectives, or other nouns as modifiers.

Verb Phrase (VP)

- Has a verb as headword.
- Can have auxiliary verbs as modifiers.

Adjective Phrase (AjP)

- Has an adjective as headword.
- Can have adverbs as modifiers.

Adverb Phrase (AvP)

- Has an adverb as headword.
- Can have adverbs as modifiers.

Prepositional Phrase (PP)

- Has a *noun* as headword.
- Has a preposition inside it, often at the start. The preposition 'overrides' the rest of the Noun Phrase and makes it a Prepositional Phrase.
- Can have determiners, adjectives, or other nouns as modifiers, just as a Noun Phrase.

Genitive Phrase (GP)

- Has a *noun* as headword.
- A GP occurs when a Noun Phrase contains the genitive particle *'s*, which 'overrides' the Noun Phrase.

- Often indicates possession; the NP *Ruth* when made a GP as *Ruth's* can be used as a modifier inside another NP, acting like a determiner.
- GPs can be replaced by a PP; *Glasgow's parks, the parks of Glasgow*.
- The limits of a GP can be identified by checking what it replaces:
  - *I looked at Ruth's photos* — when *her* is used instead gives *I looked at her photos*; this shows that the GP is *Ruth's*.
  - *I grabbed the policeman's gun* — when *his* is used instead gives *I grabbed his gun*; this shows that the GP is *the policeman's*.

D.4 Clause Elements

Phrases and Clauses

- Noun Phrases can be *Subjects, Objects, Complements*, and *Adverbials*.
- Verb Phrases can be *Predicators*.
- Adjective Phrases can be *Complements*.
- Adverb Phrases can be *Adverbials*.
- Prepositional Phrases can be *Adverbials*.

Subject (S)

- Can be a Noun Phrase or subordinate clause:
  - *Hadrian ran away.* (NP with n alone)
  - *The lazy builders had another cup of tea.* (NP with d Aj N)
  - *You are jealous.* (NP with pn alone)
  - *What she said was funny.* (subordinate clause)
- Pronouns in a Noun Phrase acting as Subject are in the subject case (*I, she, they* not *me, her, them*). This is a useful test; the pronoun you would use to replace a phrase often tells you if that phrase is acting as Subject or Object.
- The Subject controls Predicator agreement; *you go* but *she goes*.
- A Subject is usually present in a clause, but it may be omitted in non–standard structures or in imperatives (eg *Listen to me!*).

Object (O)

- Objects usually follow the Predicator.
- Can be a Noun Phrase or subordinate clause.

- Pronouns in a Noun Phrase acting as Object are in the object case (*me, her, them* not *I, she, they*). This is a useful test; the pronoun you would use to replace a phrase often tells you if that phrase is acting as Subject or Object.
- Unlike the Subject, the Object has no effect on the Predicator.
- Unlike Complements, the Object can become the Subject of the clause if the clause is put into the passive voice.
- Objects can be either Direct or Indirect (Od and Oi):
  - There must be a Direct Object for there to be an Indirect Object.
  - The Direct Object receives the action of the Predicator; the Indirect receives the Direct Object. For example, in *The student gave the tutor a hate-filled look*, asking 'What was given?' gives the answer *A hate-filled look*, which is therefore the Od. Asking who was given the dirty look gives the answer *The tutor*, which is therefore the Oi.
  - Indirect Objects are usually found with verbs of giving or communicating like *give, bring, tell, show, take*, or *offer*.

Predicator (P)

- This is the central and obligatory element. A clause must contain at least one Predicator, which is a Verb Phrase.
- The Predicator usually has a Subject. Predicators whose main verb is transitive must have a Direct Object.

Complement (C)

- This is anything which adds to the meaning of the Subject (Subject Complement, Cs) or Object (Object Complement, Co).
- A Subject Complement usually follows the Predicator. The most common verb for a Subject Complement is the verb *to be*, but some other verb might be used (often where the meaning of *be* is expressed). For example, *She is a lecturer, That smells awful, The students are feeling dazed and confused.*
- A Object Complement usually follows the Direct Object; *Cheesecake makes us very happy, The voters elected Benjamin Disraeli prime minister.*

Adverbials (A)

- Adverbials add to the meaning of the Predicator. They may be adverb phrases, noun phrases, prepositional phrases, or subordinate clauses: *They ran quickly, He went home twice monthly, We walked on the grass, My landlord phoned me this morning, I was happy when I saw my wallet again.*
- Adverbials may appear in several positions in the clause, but are most common at the end; *often I cough, I often cough, I cough often.*

- Adverbials may perform different functions:
  - Adding information: *I walked quietly*.
  - Linking clauses: *The bus was full. However, Fred found a seat*.
  - Adding a comment on what is expressed: *Quite frankly we disapprove of violence*.
- Some verbs (like *put*) must have an Adverbial to complete their meaning; *Put your pen down, The path runs around the field*.

D.5 Clause Functions

Coordinate Clauses

Coordinate clauses have more than one clause and these clauses are of equal grammatical importance. They are joined by a coordinating conjunction (see above). For example:

- *You can travel by bus, you can take the underground, or you can walk.*
- *Our parents got lost, so they arrived late.*
- *We watched* The Simpsons *and we went to the pub.*

Subordinate Clauses

While a main or coordinate clause can stand on its own as a sentence, a subordinate clause works only within a sentence alongside a main clause. A subordinate clause can do the job of other clause elements, as Subject, Object, Complement, or Adverbial.

- Subordinate subject clause: *What you're saying is funny*.
  - Clause as subject = *What you're saying*; main clause = **X** *is funny*, verb = *is*
- Subordinate object clause: *I didn't know that you were here*.
  - Clause as Object = *that you were here*; main clause = *I didn't know* **X**; verb = *didn't know*
- Subordinate complement clause: *Your first task is learning your grammar*.
  - Clause as Complement = *learning your grammar*; main clause = *Your first task is* **X**; verb = *is*
- Subordinate Adverbial clause: *Come over when you're ready.*
  - Clause as Adverbial = *when you're ready*; main clause = *Come over* **X**; verb = *Come*

D.6 Annotation

Grammatical annotations are written around the sentence, using the abbreviations given above. We tend not to use tree diagrams in this department, for a range of reasons both theoretical and practical.

Annotations for function (modifier, headword, particle, Subject, Predicator, Object, Complement, Adverbial) are written above the sentence, and for form (part of speech or type of phrase) below the sentence. Clause and sentence labels can either be centred or placed alongside the form labels. Phrases get surrounded by round brackets (), clauses by square brackets [], and sentences by curly brackets {}. Coordinating conjunctions sit outside of clauses and phrases, while subordinating conjunctions sit outside of phrases but inside the subordinate clause.

In writing, the labels are placed around the words with appropriate spacing given. Electronically, this can be rendered in one of two ways, depending on your preference and your word processing package. As an example, the sentence:

> Obviously, I am much taller than you are.

Can be rendered in compact 'Leech *et al.*' style as:

$_{\mathrm{Se}}\{\ _{\mathrm{MCl}}[\ _{\mathrm{AvP}}^{A}(\ _{\mathrm{Av}}^{H}\mathrm{Obviously})\ _{\mathrm{NP}}^{S}(\ _{\mathrm{pn}}^{H}\mathrm{I})\ _{\mathrm{VP}}^{P}(\ _{\mathrm{V}}^{H}\mathrm{am})\ _{\mathrm{AjP}}^{C}(\ _{\mathrm{Av}}^{M}\mathrm{much}\ _{\mathrm{Aj}}^{H}\mathrm{taller}\ _{\mathrm{CCl}}^{M}[\ _{\mathrm{c}}\mathrm{than}\ _{\mathrm{NP}}^{S}(\ _{\mathrm{N}}^{H}\mathrm{you})\ _{\mathrm{VP}}^{P}(\ _{\mathrm{V}}^{H}\mathrm{are})])]$

Or with more simplified typesetting as:

```
                A       H          S  H     P  H     C    M     H          M
Se { MCl  (  Obviously )  (  I  )  (  am )  (  much taller ) SCl  [
          AvP     Av       NP pn    VP V     AjP  Av    Aj         CCl

  x    S   H      P   H
than  (  you )  (  are ) ] )
  c   NP  N      VP  V
```

In the latter case, if you are using a WYSIWYG package such as Microsoft Word, you may find it easier to use a monospaced font:

```
           A      H        S  H    P  H    C   M     H          M   x
 Se { MCl  (  Obviously )  (  I  )  (  am )  (  much taller ) SCl  [  than
          AvP     Av       NP pn    VP  V    AjP  Av    Aj         CCl  c

S   H     P   H
(  you )  (  are ) ] )
NP  N     VP  V
```

If you are using LaTeX you may find the `mhchem` package useful for the first style of annotation (as well as `tipa` for IPA characters).

E IPA Chart

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC) © 2005 IPA

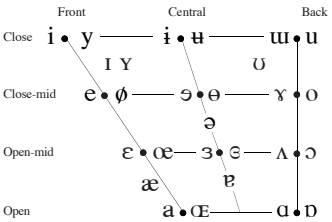
	Bilabial	Labiodental	Dental	Alveolar	Post alveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k g	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks		Voiced implosives		Ejectives	
ʘ	Bilabial	ɓ	Bilabial	’	Examples:
ǀ	Dental	ɗ	Dental/alveolar	pʼ	Bilabial
ǃ	(Post)alveolar	ʄ	Palatal	tʼ	Dental/alveolar
ǂ	Palatoalveolar	ɠ	Velar	kʼ	Velar
ǁ	Alveolar lateral	ʛ	Uvular	sʼ	Alveolar fricative

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

OTHER SYMBOLS

ʍ	Voiceless labial-velar fricative	ɕ ʑ	Alveolo-palatal fricatives
w	Voiced labial-velar approximant	ɺ	Voiced alveolar lateral flap
ɥ	Voiced labial-palatal approximant	ʢ ʡ	Simultaneous ʃ and x
ʜ	Voiceless epiglottal fricative		
ʢ	Voiced epiglottal fricative		
ʡ	Epiglottal plosive		

Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary. k͡p t͡s

SUPRASEGMENTALS

ˈ	Primary stress		ˌfoʊnəˈtɪʃən
ˌ	Secondary stress		
ː	Long	eː	
ˑ	Half-long	eˑ	
˘	Extra-short	ĕ	
|	Minor (foot) group		
‖	Major (intonation) group		
.	Syllable break	ɹi.ækt	
‿	Linking (absence of a break)		

TONES AND WORD ACCENTS

LEVEL			CONTOUR	
é͡ or ˥	Extra high		ě͡ or ˩˥	Rising
é ˦	High		ê ˥˩	Falling
ē ˧	Mid		e͡ ˦˥	High rising
è ˨	Low		e͡ ˩˧	Low rising
ȅ ˩	Extra low		e͡ ˥˦˨	Rising-falling
↓	Downstep		↗	Global rise
↑	Upstep		↘	Global fall

DIACRITICS Diacritics may be placed above a symbol with a descender, e.g. ŋ̊

◌̥	Voiceless	n̥ d̥	◌̤	Breathy voiced	b̤ a̤	◌̪	Dental	t̪ d̪
◌̬	Voiced	s̬ t̬	◌̰	Creaky voiced	b̰ a̰	◌̺	Apical	t̺ d̺
◌ʰ	Aspirated	tʰ dʰ	◌̼	Linguolabial	t̼ d̼	◌̻	Laminal	t̻ d̻
◌̹	More rounded	ɔ̹	◌ʷ	Labialized	tʷ dʷ	◌̃	Nasalized	ẽ
◌̜	Less rounded	ɔ̜	◌ʲ	Palatalized	tʲ dʲ	◌ⁿ	Nasal release	dⁿ
◌̟	Advanced	u̟	◌ˠ	Velarized	tˠ dˠ	◌ˡ	Lateral release	dˡ
◌̠	Retracted	e̠	◌ˤ	Pharyngealized	tˤ dˤ	◌̚	No audible release	d̚
◌̈	Centralized	ë	◌̴	Velarized or pharyngealized	ɫ			
◌̽	Mid-centralized	e̽	◌̝	Raised	e̝	(ɹ̝ = voiced alveolar fricative)		
◌̩	Syllabic	n̩	◌̞	Lowered	e̞	(β̞ = voiced bilabial approximant)		
◌̯	Non-syllabic	e̯	◌̘	Advanced Tongue Root	e̘			
◌˞	Rhoticity	ə˞ a˞	◌̙	Retracted Tongue Root	e̙			