

# Grammar for reading and writing





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## Grammar for reading and writing

Welcome to the re-versioned Grammar for reading and writing materials which will help you revise, consolidate and/or improve your own knowledge as well as provide you with some ideas for classroom practice.

It is often helpful to work with others when you are developing your own expertise as this will keep you motivated and provide mutual support. Your department may decide to work together or you could link yourself with others through your local authority (LA) virtual learning environment, English teacher group, or other professional and personal networks you may have. Your LA English consultant may also be able to support you.

Each section has some mini activities within it for you to evaluate your learning and to discuss with colleagues. There are also classroom activities for you to use with your pupils. These have suggested objectives taken from the Framework and ways of working with them in class.

The material is designed so you can click on sections, parts of sections or on classroom activities which will exemplify a point of grammar; guidance notes to support you come with each text. You can download and print all the materials.

English grammar, like any other, is rule driven, but, as native speakers, we may struggle to describe what those rules are. Helping our pupils describe, in appropriate metalanguage, what writers are doing and how they do it will support them in developing both as critical readers and creative writers. The material fits the sequence for teaching writing as it supports exploring the text, defining the conventions and then takes what has been learnt into pupils' composition and independent writing. You may also find the Improving Writing leaflet, Building a bridge from reading into writing, useful.

<http://publications.teachernet.gov.uk/eOrderingDownload/0410-2003.pdf>

It is important that the department agrees on the metalanguage or terminology it will use, agrees it with the whole school and deploys it consistently throughout.

Grammar is concerned with syntax i.e. word order or the way words are combined within a sentence, and morphology i.e. making changes to words as their function within a sentence changes.

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# Words and phrases

This section deals with **morphemes** and **word classes**, which you may know as 'parts of speech'. Now, the focus is on the structural features that signal the way in which groups of words behave rather than on a definition based on meaning such as 'naming words' or 'doing words'.

## Contents

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- Nouns, pronouns, determiners and noun phrases
- Adjectives, other ways to describe nouns, and adjectival phrases
- Verbs and verb phrases
- Adverbs and adverbial phrases
- Prepositions and prepositional phrases
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## Morphemes

Morphemes are important as pupils need to know how words are formed to support both their understanding of meaning and their ability to spell, as demanded by Strand 9.3 Year 7 (Increase knowledge of word families, roots derivations, morphology and regular spelling patterns).

There are two types of morpheme:

### Free morphemes

Free morphemes can stand alone and will be recognised as words, for example: *dog, walk, river, run* or *biscuit*.

Some compound words consist of two free morphemes, for example: *blackbird*. Historically, these have often gone through a process of two words being made into a hyphenated word and then into a single word.

### Bound morphemes

Bound morphemes cannot exist alone but are fixed onto words to affect their grammar, leaving their basic meaning unaffected. Such morphemes can be known by the generic term affixes; or prefixes if they are fixed in front and suffixes if placed at the end.

For example, the regular English plural morpheme is *-s*, (*dog/dogs*). An example of an irregular plural morpheme is *-en* (*child/children, ox/oxen*). Such irregular forms are often left over from the time when English had far more morphological changes: nouns had cases such as accusative and genitive and verbs were conjugated in far more complex patterns than they are now. If any pupils are studying or speak German, you can make useful comparisons with how English used to be; English is a Germanic language but with so many overlays from Latin and Greek that it is easy to forget this.

- Bound morphemes can be added to change an adjective into a noun (*happy/happiness*), an adjective into an adverb (*happy/happily*), or a noun into a verb (*beauty/beautify*).
- Bound morphemes are added to denote opposites: *regular/irregular; legal/illegal; necessary/unnecessary*.
- Other bound morphemes can denote a diminutive, such as *piglet* or *duckling*.
- Verbs can change morphologically more than any word class to alter, for example, person, tense or number: *I walk, he walks, we walked, they are walking; I was, we were*. Some of these involve adding a bound morpheme to a free morpheme, as in adding *-ed* to form the regular, simple past tense. Some involve a change to a different free morpheme, for example, *was* to *were*, *have* to *had*.
- Morphemes can be combined in a variety of ways:

Morpheme 1	+ morpheme 2	+ morpheme 3
self	selfish	unselfish
auto	autobio	autobiography
dog	dogged	doggedly

Pupils often make spelling errors at **morpheme boundaries** e.g. when changing y to i as in *baby/babies*, *fly/flies*; or doubling consonants to keep the vowel short (*stop/stopped*), so it helps to teach these explicitly, using appropriate terminology.

English has a series of changes in pronunciation applied to much earlier spelling; teaching pupils word roots and derivations helps to cross the divide. The section on language change takes this further.

- Teaching word families and roots helps pupils see connections for both spelling and meaning. Latin *scientia* – knowledge, gives us *conscious*, *unconscious* as well as *science* – all to do with states of knowing.
- Teaching *finite* and *definite* together may ensure the correct spelling of the latter.
- Teaching affixes as they arise can help pupils understand meaning both through derivation and spelling. Many affixes are from Latin or Greek and have been combined to name inventions e.g. *television* and *bicycle*; discoveries such as *antibiotics* and *supernova*. You could liaise with, for example, the science department over teaching affixes and their meaning. Seek to remind pupils of how words are formed and introduced and how they can use their knowledge to understand many new words as they meet them.

### Activity for you and/or the department

- Collect in exercise books from known weaker spellers.
- Note the spelling errors which occur at morpheme boundaries.
- If you do not already have them, devise ways of raising pupil awareness: teaching morphology to secure improvement. You could try various games such as sort activities or dominoes as starters, or as part of guided work.
- Evaluate the pupils' improvement over time.

You could then repeat the exercise where pupils analyse the errors and work on guidance for themselves, other classes or younger pupils.

## Nouns, pronouns, determiners and noun phrases

Understanding why writers choose the words and phrases they do is important to Strand 6.2 (Analysing how writers' use of linguistic and literary features shapes and influences meaning) particularly the progressive references to grammatical features.

### Nouns

Nouns are lexical words; they carry meaning. Although the definition of 'naming word' works reasonably well, there are times when even this lets you down. It is useful, therefore, to look at how nouns behave as an aid to identifying them.

A word is a noun if some of the following factors apply:

- it may combine with a determiner, for example, **a, the, a few, some**;
- it changes form to show singular, plural or possession, for example, **boy, boys, boy's, boys'**;
- it acts as the head word of a noun phrase, for example, **all the sticky cakes**;
- it uses suffixes to make other classes of words, for example, **beauty, beautiful, beautify**.

Many nouns (**countable nouns**) can be singular (only one) or plural (more than one): *book/books, sister/sisters*.

Other nouns (**mass or uncountable nouns**) do not normally occur in the plural: *tea, coffee, sugar, butter, music, electricity, money*.

Mass, or uncountable, nouns prove difficult for learners of English, especially when they hear *Two sugars, please* or *How many coffees do we need?* They need clear explanations of how to use these nouns in speech and writing. Issues arise as, traditionally, mass nouns are used with *less* e.g. *less coffee*; and countable nouns with *few* e.g. *few/fewer dogs*. Compare also *less difficulty, fewer difficulties*. Increasingly, however, *less* is used across the board: *less dogs, less jobs*. Grammarians describe this, but do not dictate which is right. It is language change in action.

Nouns can also be categorised as:

- common: *cat, dog, man, woman, dinner*;
- proper: *London, Scrooge, Victorians, Christmas, 'A Christmas Carol'*;
- collective: *a flock of sheep, a crowd of people, a team of players*;
- abstract: *difficulty, fear, courage, womanhood*.

## Pronouns

Pronouns often take the place of a noun or noun phrase, allowing us to avoid repetition.

There are several kinds of pronoun:

- **Personal** Like *I, me*, see paradigm below
- **Demonstrative**: *this, that, these, those*.
- **Indefinite**: *anyone, everybody, something*.
- **Interrogative**: *who, whom, whose, which, what*.
- **Relative**: *who, what, that*.
- **Object**: *who, that*.
- **Possessive**: *whose*.

There is no suggestion that pupils should learn pronouns by rote, but investigating use and drawing up their own table may help them compare with their home language/variety or other languages they are learning. Regional usage often varies from Standard English and pupils need to be aware of which variety to choose both when speaking and writing.

As subject	As direct object	Possessive with noun	Possessive on its own	Reflexive
I	me	my	mine	myself
you	you	your	yours	yourself
she	her	her	hers	herself
he	him	his	his	himself
it	it	its	its	itself
we	us	our	ours	ourselves
they	them	their	theirs	themselves

If pupils can learn to substitute *his/her* or *his/hers* for *its* and see that there is no apostrophe, it may help overcome the confusion between *its* in possession and *it's* as a contraction of *it is/it has*.

### Mini task for pupils

Use the paradigm above and invite them to write their regional variety alongside. The differences will mainly be in the reflexive pronouns. You could then discuss when each is appropriate. Any such activity builds pupils' awareness and ability to choose.

If pupils can learn to substitute *his/her* or *his/hers* for *its* and see that there is no apostrophe, it may help overcome the confusion between *its* in possession and *it's* as a contraction of *it is/it has*.

There is still controversy over the use of *whom* as a direct object: *Tell me whom he hit*. However, this usage is dying out and is no longer required by GCSE.

### Determiners

- Determiners include many of the most frequent English words, for example: *the, a, my, this, that, those, each, every, some, any*.

- Determiners are words that precede nouns (*this book, my friend, a car*). They limit (or determine) the reference of the noun.
- Determiners include: articles, demonstratives, possessives, quantifiers, numbers, some question words.
- Words such as *this, some, many* and *little* can be pronouns. They are determiners only when they precede a noun, for example:

*I would like **some** cake.* (determiner)

*I would like **some**.* (pronoun)

The term **determiner** does not replace terms such as **definite article**. It refers to a larger class of words of which the **definite article** is a subclass. It is useful to be able to refer to this range of commonly occurring words without introducing the additional complexity of distinguishing between them.

### Mini task

Invite pupils to consider the difference between, for example, *a dog* and *the dog*; *a queen* and *the queen*. Also the differences between things that are close, either literally or metaphorically, *this* and things which are further away *that*.

Invite pupils to look at non-fiction texts, especially information texts, and note that a noun with *the* can stand for the entire species: *the shark, the bat, the wealthy*. This is referred to as *nominalisation*.

### Noun phrases

The noun phrase is especially significant in writing because most sentences contain several of them. It is often the length and complexity of these noun phrases that decide the overall length and complexity of the whole sentence.

The noun phrase, as the name implies, has a noun as the head word. However, you can refer to a single noun as a noun phrase, for example, *cat*; a pronoun, for example, *it* or a group of words that acts as a noun in the sentence: *a curious cat, plenty of energy, a very notorious couple of cats*.

There are four possible parts to the noun phrase:

- **the head:** the central noun;
- **the determiner:** this limits the reference of the noun;
- **the pre-modifiers:** words which appear before the head noun (adjectives, participles, even another noun);
- **post-modifiers:** any words appearing after the head noun but within the noun phrase.

For example:

*That big, amusing joke book on the table is mine.*

**head** = book

**determiner** = that

**pre-modifiers** = big, amusing joke

**post-modifier** = on the table

The noun phrase has the potential of expanding into a larger phrase unit, but it only rarely contains all these elements in speech or writing. In fact, pupils may need to be encouraged to expand their noun phrases in, for example, oral reports or recounts for more formal audiences, as we would rarely expand the noun phrase in general conversation, and when we do, it is usually relatively limited, for example, *This huge dog came along*; or *We had a great holiday*.

When writing, it is important that pupils do not over modify: it is much better to choose one or two words which carry the intended meaning, rather than a series of pre-modifying adjectives.

A pronoun can function as the head word in a noun phrase, for example:

- **The two mountaineers** are crossing **the glacier**.
- **They** are crossing **it**.

## Adjectives, other ways to describe nouns, and adjectival phrases

### Adjectives

Adjectives are words that describe some quality of a noun, for example, *old, white, heavy, busy, good, bad*. As with all word classes, it is worth noting the way adjectives behave rather than just relying on a definition as an aid to identification. Because they *modify* the noun, they are often called *modifiers*. They answer the question: What was it like?

### An adjective can be used in two different positions in a sentence

- **Before a noun**, the adjective is described as pre-modifying, for example, a *big* book.
- **After certain verbs** (*be, become, seem, feel, look*), the adjective is described as post-modifying, for example, the book is *big*.

Some adjectives may change their meaning if they are moved from one position to another, for example, an *old* friend (one known for many years) means something quite different from my friend is *old* (aged rather than known for a long time).

### An adjective can be used comparatively

- This apple is ***bigger*** than that one.
- This apple is the ***biggest*** in the bag.
- That's a ***small*** horse!
- This horse is the ***smallest*** of them all.

### Adjectives can be intensified with an adverb

- That's ***really great!***
- It's ***very amusing.***
- It's a ***perfectly good*** meal.

### Mini task for you and/or the department

- Pre-modify a noun with adjectives, perhaps relating to colour, age, size and so on and see what the rules are for governing the order of adjectives; they really do exist and might be useful if you are teaching additional language learners.
- Once you've done it, invite pupils to do it too and then they could add this to a poster or leaflet of grammar rules in English.

## Other ways to describe nouns

### The verbal connection

Often a verb (V) + ing is used to describe a noun, for example, This is a *walking* stick. Or a V + en can be used:

- The *opened* book lay on the table.
- The *stolen* book lay on the table.

In such cases, *walking* does not function exactly like an adjective as it cannot be a *more* walking stick, nor can we usually say: *The stick is walking*.

The same is true of *opened* and *stolen*: *The book was opened* and *The book was stolen* both make their verbal connections clear. We can say, however, that they are behaving rather like an adjective in describing a noun.

Note: The verbal connection makes underlining the verbs in a passage difficult; pupils become very confused if there are verbs behaving like adjectives. Check passages carefully; it may be better to decide yourself on particular verbs in advance.

### The noun connection

Nouns are often used to describe nouns:

- The *paper* bag was thrown in the bin.
- When the adjectival criteria are used, we find that the bag cannot be *more or less paper*, nor can we say *the bag is paper*. We would say: *The bag is made of paper*. It then becomes clear that paper is a noun.

The same is true of, for example, *former Prime Minister* Tony Blair. We would not say the *more former Prime Minister*. When the sentence is turned round it becomes *Tony Blair is the former Prime Minister* or *Tony Blair, who is the former Prime Minister*, both of which make the noun connection clear. Noun modification is very common in newspapers, especially headlines, as it saves column space. As you can see in the case of Tony Blair, above, noun premodification can take the place of a relative clause.

The verb and noun connections make clear the importance of looking at how words can behave before ascribing a form to them.

### Adjectival phrases

The adjectival phrase occurs where the adjective is the head word and is modified by other words, but you can just as easily use it to refer to only one adjective, this avoids confusion all round.

In each of the following examples, the adjective *disguised* is the head word of the phrase so:

- The man was ***disguised***.
- The man was ***heavily disguised***.
- The man was ***very heavily disguised***.
- The man was ***very heavily disguised as a woman***.

The head word may be preceded by pre-modifiers, for example:

- ***very heavily disguised***.

The head word may also be followed by post-modifiers, for example:

- ***very heavily disguised as a woman***.

As already stated, adjectival phrases frequently come between the determiner and the head word in the noun phrase, for example:

- The **extremely long suffering** teacher had to face further grammar work.

Or after the verb:

- The teacher was **extremely long suffering**.

The adjectival phrase is frequently used as a comparative:

- His salary is **far greater** than mine, but his car is **much smaller**.

It is also used as a superlative:

- This is the **most cherished** book in the collection.

Pupils sometimes confuse using *more* and *most* with an adjective and adding the morpheme *-er* for a comparative and *-est* for a superlative. What is absolutely clear is that you cannot use both so:

- *This burger is more tastier* is impossible, but *This burger is tastier* or *This burger is more tasty* are both appropriate. Decisions may be made in favour of *tastier* on the grounds that it sounds better – this is a common way to make decisions about appropriateness!

The biggest confusion may occur when the comparative and superlative are irregular:

- *This burger is good*.
- *This burger is better*.
- *This burger is best*.

Pupils may be tempted to use *more betterer* in speech, even if they would not write it. When using formal, Standard English in speech, *better* is appropriate, and pupils need to know that.

In theory a **comparative** is only used when two things are being compared, a **superlative** with more than two, but in practice, especially in spoken English, the superlative is often used when two things are being compared.

## Verbs and verb phrases

A verb is a word that expresses an action, a happening or state. It expresses the notion of doing, being or having. Verbs can go through more morphological changes than any other word class. The verb phrase is the verb chain, but may include any following infinitives.

There are three types of verb:

- **lexical verbs** express the action, event or state, for example, *run, jump, go, look, think, hate, love, exist*; they carry the meaning;
- **primary auxiliaries** function either as a main/lexical verb or as auxiliaries, for example, *be, have* and *do*;
- **modal auxiliaries** help the main verb by expressing more complex shades of meanings, for example, *can, could, may, might, will, would, shall, should, must*. They express notions of possibility, probability and degrees of compulsion. There are some verbs which are like modal verbs in expressing abstract concepts for example, *dare, need, used to* and *ought to*.

Modal verbs need to be explicitly taught, especially to pupils learning English as an additional language. *Grammar for reading and writing* is an excellent way to show how such verbs are used to influence the reader.

Most verbs (except the modal verbs) have four or five different forms. For example:

- V walk (the base form) which needs *to* to form the infinitive: *to walk*;
- V + s *walks* (third person singular);
- V + ing *walking* (present participle);
- V + ed *walked* (simple past tense);
- V + en *walked* (past participle). Follows *has/had* or *have*: *I have walked; he had talked; they have laughed*;
- imperatives are the same as the base form of the verb: *walk, run, go*.

Note that in regular verbs, the V + ed and the V + en have the same form, they take the morpheme –ed.

Many of our commonest verbs are irregular. Because they are common, they remain irregular because we use them all the time.

V	V + s	V + ing	V + ed	V + en
speak	speaks	speaking	spoke	spoken
swim	swims	swimming	swam	swum
grow	grows	growing	grew	grown

As you can see, the V + en form takes its name from a common irregular past participle.

The most irregular verb of all is the verb *be*, common to many languages.

V	V + s	V + ing	V + ed	V + en
be	is	being	was	been

If your pupils confuse *been* and *being*, remind them that *being* goes with the auxiliary *is/was* and *been* with *has/had*.

The main verb of a sentence should be a **finite** verb i.e. one which is complete by itself, with its subject and any auxiliaries it might need to stand alone. It may even include following infinitives needed to complete the meaning.

- I **go** to the cinema.
- John **spoke** to the teacher.
- Mary and Sumitra **swim** at the local pool.
- The plant **grew** in the garden.
- I **was going** to the cinema.
- John **has spoken** to the attendant.
- Zahir **could have gone** to the party.
- Lily **might have been swimming** last week.
- I **would love to go** to the ball.

As you can see, a finite verb can consist of a verb chain or verb phrase, a string of auxiliaries required to make the verb finite. Pupils need to recognise the whole verb chain rather than just the lexical verb or participle.

Verbs can express the tense in a sentence and this can be the easy way to spot a verb. I *am*, I *was*, we *were*, we *have been* and so on, all express ideas of time or tense. However, English tenses are notoriously difficult and grammarians argue about their nature, largely because time so often depends on an auxiliary.

The future is particularly difficult as it can be expressed through using the auxiliary *will*, for example:

- She **will go** to the ball tomorrow.

However, this can also denote the idea of compulsion. It can be expressed through be + V + ing, for example:

- I **am going** to the ball tomorrow.

This, however, can also denote determination. The context will determine the precise usage but pupils learning English as an additional language will need clear explanations of how to understand and deploy tense in a given context.

Notionally, English has a subjunctive which also expresses vagueness, tentativeness or uncertainty. It is not often deployed, though does often follow *if*, such as *If I were you ...* This is probably its most usual use and it is worth ensuring GCSE students can deploy it in discussion or argument.

#### **Mini task for you and/or your department**

- I **might have gone**, but the weather *was* against it.
- The person responsible **could be** a woman in her early twenties.
- *If 'twere done when 'tis done, then 'twere well it were done quickly (Macbeth, Act 1, scene 7).*
- The government **would be able to reduce** taxation, if it **reduced** services.

The verb phrases have been highlighted to ensure nothing is missed! What is the impact of using the modal verbs or the subjunctive in the Macbeth quotation?

## Adverbs and adverbial phrases

Adverbs modify or add information to a verb, an adjective, a preposition, another adverb or a whole sentence. They are often formed by adding the morpheme *-ly* to an adjective e.g. *quick/quickly*. As usual the most common one is irregular: *good/well*.

- I **really** enjoyed the party. (adverb + verb)
- She is **really** attractive. (adverb + adjective)
- We were flying **just** above the clouds. (adverb + preposition)
- We arrived **just** as he was departing. (adverb + conjunction)
- He works **really slowly**. (adverb + adverb)
- **Really**, he should do much better. (adverb + sentence)

The main kinds of adverb indicate:

- **manner:** I ran *quickly*
- **place:** Put the book *there*
- **time:** I'll go out *soon*
- **frequency:** I go to the gym *regularly*
- **degree:** I enjoy cake *more*.

There are also interrogative adverbs: *why, when, where, how*. These relate to what the main kinds of adverb indicate so **how** requires an answer of manner or degree; **when** time, **where** place and so on.

### Adverbial phrases

Adverbial phrases are very important in a sentence as they give explicit information about the verb, describing how the verb was done. A typical adverbial phrase would be:

- He wrote **extremely quickly**.

In this phrase, **quickly** is the head word and **extremely** intensifies quickly.

Adverbs such as *extremely, really, nearly, hardly* are useful in that they increase or diminish the force of the word they modify.

## Prepositions and prepositional phrases

Prepositions are often little words. They are grammatical words in that they do not convey much meaning, but rather relationships and position e.g. *over, under, round, at*.

There are:

- **single word prepositions:** *at, over, by*;
- **two word prepositions:** *ahead of, instead of, near to*;
- **three word prepositions:** *by means of, in front of, in spite of*.

Prepositions need a noun phrase to complete them as without the noun phrase they are adverbs. The preposition and its noun phrase are in bold below.

- We got home **at midnight**.
- Did you come here **by car**?
- Are you coming **with me**?
- They jumped **over the fence**.
- What's the name **of the street**?
- I fell asleep **during the film**.

Prepositions often indicate:

- time: **at** two o'clock, **after** the show;
- position: **on** the table, **in** the field;
- direction: **to** the station, **up** the hill;
- possession: **of** talent, **with** ideas;
- cause: **for** a joke, **on account of** the flood;
- means: **by** car;
- accompaniment: **with** me;
- exception: **apart from** me, **except** the dog;
- concession: **in spite of** the rain.

## Prepositional phrases

Prepositional phrases are especially important in writing because they allow information about time and place, or the way things are done or what they are like, to be added within a clause, for example:

- We are standing ***in the study of the Prime Minister in his country residence***.

The prepositions ***of*** and ***in*** each allow a later noun phrase to modify an earlier one.

Prepositional phrases are usually used to modify another word. They can behave like adjectives and describe a noun, as in the following examples where the preposition phrases modify the stunt kite:

- Mahyar flew the stunt kite ***with the light sticks and expensive fabric***.
- The stunt kite ***with the expensive fabric*** flies majestically in the sky.

They can come after the noun they describe, for example:

- Susie read a book ***about volcanoes***.

Where the prepositional phrase modifies the verb, it has an adverbial function, for example:

- Aisha took the dog ***for a walk***.

**How?** Aisha took the dog for a walk ***in a hurry***.

**When?** Aisha took the dog for a walk ***after dinner***.

**Where?** Aisha took the dog for a walk ***in the park***.

**Why?** Aisha took the dog for a walk ***for exercise***.

Prepositions are tricky for non-native speakers. Perhaps you can think of some difficulties you have had when trying to get them right in another language. Encourage pupils to articulate how prepositions are used in their home language or another language they are learning to recognise difference and support their learning of English or another language. It might help to work with language support teams or the modern foreign languages department on developing this skill.

## Conjunctions

*Conjunctions are a subset of connectives. Connectives link linguistic units at any level.*

*(A Dictionary of Linguistics and Phonetics, David Crystal, Wiley Blackwell, 2007).*

Conjunctions may link, for example, two nouns or adjectives:

- I ate fish **and** chips.
- The flag is red **and** green.

A conjunction may link clauses or parts of clauses within a sentence and there are two ways in which this can be done: through coordination or subordination.

Common coordinating conjunctions are **and, but, or**. These join (and are placed between) clauses of equal weight. For example:

- It was raining, **but** it wasn't cold.
- They took a taxi **and** went to the station.

**Subordinating conjunctions** such as *when, while, before, after, since, until, if, because, although* are placed at the beginning of a subordinate clause.

This is explained in more detail in Section 3 which deals with compound and complex sentences.

# Clause structure and simple sentences

## Strands

6.2: How writers' use of linguistic and literary features shape and influence meaning and support writing.

8.2: Varying sentences and punctuation for clarity and effect.

**Syntax** is rule-driven which means that only certain word classes can be placed in some positions if the clause is to make sense. Verbs are the key element in a clause and the key word class for this section.

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- Clause elements
- Verb
- Subject
- Adverbial phrases
- Direct and indirect objects
- Complement
- Varying the order of elements within a clause

## Sentences and sentence types

### What is a sentence?

There is much debate about what constitutes a sentence. Pupils need to know that you cannot ensure a sentence through the deployment of capital letters and full stops, nor can you stop words forming a sentence by using the comma splice. Investigating sentences and drawing conclusions is the best way for pupils to learn how to manage sentences themselves.

A sentence could be defined as:

- a group of words that tell you something;
- a grammatical structure that begins with a capital letter and ends with a full stop;
- a grammatical structure that must contain a main verb;
- a group of words that stands on its own and makes sense;
- a statement, a question or a command.

Each of these definitions has some merit but fails to give the whole picture.

Three general principles apply:

- the sentence is rule-governed;
- it is the largest linguistic construction to which the rules of grammar apply;
- it is a construction which is complete and can stand on its own.

### Major and minor sentences

**The major sentence** is by far the most common. These are what have been traditionally considered to be complete sentences and are found in many written texts, particularly formal ones:

- *I eat chips with my dinner.*
- *The central defender passed the ball back to the goalkeeper.*

**Minor sentences** do not have a finite verb but are, nevertheless, deemed sentences. They make sense by themselves, but may be more context dependent than major sentences. Sentences such as these are often found on signs or occur in conversations.

- *For sale.*
- *Bikes for hire!*
- *No hawkers.*
- *Foot and mouth!*
- *Overhead cables.*
- *'No!'*
- *'Bye.'*
- *'Going out?'*

## Sentence types

There are four types of sentence.

### 1 Statements or declarative sentences

Most sentences are **declarative** and make a statement, which means their subject comes before the verb. They generally end with a full stop, but the punctuation can vary according to how they are used. For example:

- *I am going shopping.*
- *You're really going shopping this time?*
- *You're going shopping at this time of night!*

### 2 Interrogative sentences

These seek information and look for answers and usually end with a question mark. They can be classified into two types:

a. **So-called 'wh-' questions** which begin with an interrogative word such as what, who, why or where.

- *Why does the tide ebb and flow?*
- *Where are the scissors?*
- *Who is on duty?*

b. Questions which usually seek a 'yes/no' answer. These do not use an interrogative word, but show the subject coming after the first verb, which is an auxiliary, for example:

- *It is raining. (statement)*
- *Is it raining? (question)*

If there is no auxiliary in the statement, then the dummy auxiliary *do* is introduced to form the question, for example:

- *He likes cake.*
- *Does he like cake?*

**Alternative interrogatives** are like 'yes/no' questions, but they contain alternative answers linked by *or*:

- *Was it a boy or a girl?*
- *Do you want tea or coffee?*

We sometimes ask questions by adding a small interrogative structure to the end of a declarative or imperative one. These are known as **tag questions**:

- *She is coming to the party, **isn't she?***
- *She lives next door, **doesn't she?***
- *Be careful, **won't you?***

**Tag questions** allow us to make very subtle contrasts in meaning by varying the choice between positive and negative and varying the intonation.

- *Your name is Jack, isn't it?*
- *Your name is Jack, is it?*
- *Be quiet, will you?*
- *Sit down, won't you?*

The last two may well carry the force of a command and be punctuated with an exclamation mark.

### Mini activity

The structure of tag questions is complicated in English.

- Before working with pupils you may like to jot down a number of statements with tag questions.
- With a colleague or the department, devise a set of rules for forming tag questions, apply them and see if they work.
- Listen to tag questions in use and observe how they are used to control responses. Note how intonation and stress patterns play a part.

Then:

- Invite pupils to investigate how they are used and how they are formed. Pupils using English as an additional language may use *isn't it* as a tag all the time because that would be the usage in their home language.
- Ask pupils to compare *n'est-ce pas* in French or *nicht wahr* in German for example, with the more complex structures of English. Invite speakers of Urdu, Hindi or Polish to describe the structure in their language and compare it to English. Such comparisons make structures explicit and support pupils in their learning; they also serve to value home languages other than English.
- Ask pupils to jot down your own use of them in class and note how you use them to control responses such as securing the response you want to a question. You may be surprised at how often you use them to turn an apparently open question into a closed one.

## 3 Exclamations or exclamatory sentences

These start with *what* or *how* and express strong feelings, sometimes shock, horror or surprise. They generally end with an exclamation mark:

- *What a terrible mess you've made of that!*
- *How I long to see her again!*

## 4 Commands or imperative sentences

These generally convey instructions, for example:

- **Go** to your room, instantly!
- **Strain** the sauce carefully.
- **Don't do** that!
- Please **don't do** that.

Note that the **base form** of the verb is used in commands or instructions.

## Clause elements

Teaching pupils about clauses helps them understand sentence possibilities, how to manage their own meaning and how to use punctuation to frame that meaning.

*Clause: a term used in some models of grammar to refer to a unit of grammatical organisation which may be smaller than the sentence, but larger than phrases or words. The traditional classification is into main and subordinate or dependent clauses, for example: The man arrived/after the rain started. Some grammars distinguish finite and non-finite types of clause, depending on the form of verb used.*

(A Dictionary of Linguistics and Phonetics, David Crystal, WileyBlackwell, 2007)

A clause, then, may be part of a sentence or the whole sentence as in the case of a simple sentence, which has one main clause only. In traditional grammar, a clause always has a verb, but grammarians now accept verbless clauses where the verb is omitted, but understood, for example:

- **When ripe**, these apples are lovely.

The subordinate clause **When ripe** is understood as: **When they are ripe**.

Although sentences are rule-governed, meaning and choice of words remains crucial:

- *Bright blue dogs cavorted on the gate post* is grammatically correct but nonsense in meaning.

## Verb

### The verb, verb chain or verb phrase (designated V)

The verb or the verb chain is at the heart of the clause. It helps writers to express subtle shades of meaning and forces them to consider very carefully what they are trying to say and how they are going to say it. A verb chain consists either of one main verb or of a main verb preceded by one or more auxiliaries. For example:

- They **start** the match.
- They **have started** the match.
- **Have** they **started** the match?
- They **play** very well.
- They **are playing** very well.
- **Are** they **playing** very well?

The main verb is the one that expresses the meaning, in these examples the ideas of starting and playing. The auxiliary generally adds important shades of meaning, which are shown in the table below and often vary with the context. The precise meaning of some modal auxiliaries in particular often comes from the context in writing or the intonation in speech.

Auxiliary	Function
have/has/had	Tense
is/was/were	Tense
do/did (this auxiliary has no meaning in itself)	To intensify: <i>Do get on with it.</i> To form a question when no auxiliary is present: <i>Do you like cake?</i> To form a negative when no auxiliary is present: <i>I didn't do it.</i>
may/might ought to must shall/should can/could will/would shall	These are all modal auxiliaries, which express concepts of possibility, conditionality, compulsion and probability. They are important to express subtle shades of meaning: Possibility: <i>We could go out tomorrow.</i> Condition (if is expected): <i>We would go out tomorrow.</i> Possibility or permission: <i>We may go out tomorrow.</i> Future or compulsion: <i>They will go out tomorrow.</i> They are also used to express degrees of politeness: <i>Can you pass the salt?</i> <i>Could you pass the salt?</i> <i>Would you mind passing the salt?</i>

So we can express time by saying such things as:

- They **are starting** at 2:00 pm.
- They **have started**.
- They **will start** at 2:00 pm.
- They **had started** by 2:00 pm.
- They **start** at 2:00 pm.

And we can talk about probability, possibility and shades of meaning with that idea by saying:

- They **should have started** by now.
- They **could have started** by now.
- They **might have started** by now.
- They **ought to have started** by now.
- They **will have started** by now.

## Active and passive voice

In the clause, the verb can be viewed in one of two ways. This distinction is known as the voice. The first example is in the active voice and the second example is in the passive voice:

- *I **did** the experiment several times.*  
*The experiment **was done** several times (by me).*
- The characteristics of the passive voice are:
  - the subject of the active form becomes the passive agent (by me);
  - the agent (by me) can be omitted;
  - the object of the active sentence becomes the subject of the passive (the experiment);
  - the passive uses the auxiliary verb to be (sometimes to get) together with the past participle;
  - the passive voice is often used in impersonal writing, for example, *It can be said that ...* ;
  - it is also used to avoid stating the obvious, for example *Chelsea met Manchester United and Manchester United was beaten (by Chelsea would be stating the obvious);*
  - it can also be used to avoid mentioning who carried out the action, for example, *The vase has been broken (the culprit avoids adding by me);*
  - often the verb *to get* is used, for example, *I got hit by a car.* This usage is, however, informal and although it is common in speech it would be inappropriate in formal writing;
  - the use of the passive in some political or journalistic writing can permit readers to add the agent from their own prejudice/knowledge: *The bus was blown up.* The reader may well provide the reason from her/his own prejudices irrespective of any truth.

## Mini task

With colleagues gather examples of the passive voice and consider why it has been used on each occasion. You can then use the examples with pupils.

Invite pupils to draw up the rules for using the passive voice and, again note together how and why it is used.

## The subject (designated S)

The **subject** is the part of the sentence or clause about which something is said. The subject, a person or a thing, performs the action of the main verb or is in a particular state.

- *<sup>S</sup>The boat<sup>V</sup>sank.*

*The boat* answers the question *What sank?* It is, therefore, the subject.

- *<sup>S</sup>The boy<sup>V</sup>ran.*

*The boy* answers the question *Who ran?* It is, therefore, the subject.

The above sentences are simple, in that they have one main clause and are constructed as subject verb, shortened to SV.

### Subject/verb agreement

This can pose problems for speakers of some northern and some southern dialects. Their particular grammar differs from Standard English and they need to know when to use Standard dialect. This would link to Speaking and Listening 2.1: Developing and adapting speaking skills and strategies to formal and informal contexts.

For example in the past tense:

Non-standard dialect	Standard dialect
I was	I was
You was	You were
He/she it was	He/she/it was
We was	We were
They was	They were

Singular subjects must have singular verbs; plural subjects, plural verbs in Standard English.

Some regional varieties diverge even further by using *her is* or *I is*. What matters is that pupils investigate usage and decide on appropriateness in context. This aspect relates to 9.1: Using the conventions of Standard English and 9.2: Using grammar accurately and appropriately.

Sometimes it is difficult to decide whether a subject is singular or plural, for example:

- *Twenty seven years **is** a long time to be wrongly imprisoned.* (*Twenty seven years* refers to a single period of time.)
- *The aristocracy no longer **has/have** the power it/they once possessed.* (*Aristocracy* is a collective noun which can be used with a singular or plural verb.)

Similar problems occur with other collective nouns such as

- *The government **is** or The government **are** and The team **is/are**.*

This is the subject of frequent debate and largely depends on whether what is in the writer's mind is an entity or a looser collection of individual people. Usually, either singular or plural is acceptable, as long as it is used consistently.

Some nouns may look plural but are in fact singular, for example:

*Here **is** the news.*

*Mathematics **is** my best subject.* (American English uses the abbreviation *math*, not *maths*, thus avoiding ambiguity.)

## Adverbial phrases (designated A)

We can add further information to the clause by adding a phrase that indicates where, when or how the verb happened. Such phrases can all be summed up as adverbial phrases. Many adverbials are simply adverbs; others are prepositional phrases, but all are designated A.

- $^S(\text{The boat})^V(\text{sank})^A(\text{rapidly})$ .
- $^S(\text{The boat})^V(\text{sank})^A(\text{rapidly})^A(\text{in mid Atlantic})^A(\text{at around 3:00 pm})$ .
- $^S(\text{The boat})^V(\text{sank})^A(\text{rapidly})^A(\text{without trace})^A(\text{in mid Atlantic})^A(\text{at around 3:00 pm})$ .

In the above cases the adverbials describe how (*rapidly, without trace*), where (*in mid Atlantic*), and when (*at around 3:00 pm*).

The above clauses culminate in SVAAAA, but all still form a simple sentence: there is only one finite verb: *sank*.

## Direct and indirect objects (designated Od and Oi)

The object usually follows the subject and the verb. There are two kinds of object: the direct object and the indirect object.

### Direct object (Od)

The direct object is directly affected by the verb.

- $^s(\textit{She})^v(\textit{rode})^{Od}(\textit{the horse})$ . SVOD
- $^s(\textit{Farouq})^v(\textit{ate})^{Od}(\textit{the biscuit})$ . SVOD
- $^s(\textit{Susan})^v(\textit{read})^{Od}(\textit{a book})$ . SVOD

### Indirect object (Oi)

Typically, verbs of *asking, giving, offering, showing, reading (a book to...), teaching (a subject to...), pouring, promising, owing, telling, throwing, lending* take a direct and indirect object (Oi). The direct object is what was given, offered, lent; the indirect object is the noun/pronoun to which the object was, for example, given or lent.

Doing something for someone or something also takes an indirect object:

- $^s(\textit{She})^v(\textit{lent})^{Oi}(\textit{her friend})^{Od}(\textit{the 50p piece})$ .

The money is what she lent and her friend is the person to whom she lent it.

- $^s(\textit{She})^v(\textit{poured})^{Od}(\textit{tea})^{Oi}(\textit{for Tim})$ .

When we have both an object and indirect object in the sentence, we can choose the order in which we place them.

- $(\textit{She}) (\textit{lent})^{Od}(\textit{the 50p piece})^{Oi}(\textit{to her friend})$ .  
 $(\textit{She}) (\textit{lent})^{Oi}(\textit{her friend})^{Od}(\textit{the 50p piece})$ .

When both objects are personal pronouns the direct object normally comes first.

- Give  $^{Od}(\textit{it})^{Oi}(\textit{to me})$

When the indirect object comes first, then the *to* is usually omitted.

- Give  $^{Oi}(\textit{me})^{Od}(\textit{the money})$

Verbs which take a direct object are known as transitive verbs; those that do not are known as intransitive. Verbs, such as those of *giving* and *showing*, which can take both a direct and an indirect object, are known as ditransitive.

If linking with modern foreign languages, intransitive verbs of motion such as *go, walk, run* in French and German take *be* not *have* in the perfect tense.

## Complement (designated C)

A complement can either be a noun or an adjective and is needed to **complete** certain verbs. These are: be, seem, appear, look (in the sense of appear) and become. This is because you cannot be, become, seem, appear, look anything but yourself however, dressed up you may be!

- ${}^s(\text{Farouq}) {}^v(\text{might be}) {}^c(\text{ill})$ . SVC
- ${}^s(\text{The work}) {}^v(\text{seems}) {}^c(\text{fine})$ . SVC
- ${}^s(\text{He}) {}^v(\text{is}) {}^c(\text{a doctor})$ . SVC
- ${}^A(\text{After university}) {}^s(\text{she}) {}^v(\text{became}) {}^c(\text{an actor})$ . ASVC

Problems can arise with sentences such as  ${}^s(\text{It}) {}^v(\text{s}) {}^c(\text{me})$ . Some people assert the sentence should read *It is I*, as *it* and *I* are the same person and therefore should both be subjects rather than *It/me*, as *me* is a direct object. *It is I* does, however, sound forced and unnatural to native speakers, so *It's me* is perfectly acceptable. There is no difficulty with *c'est moi* in French, so that might prove a useful analogy.

## Varying the order of elements within a clause

A basic, simple sentence in English would be an SVOd or SVC construction. In order to increase fluency, varying sentence structure is important because if sentences are always constructed in the same way, they become stilted. The position of an element can be varied for effect.

### The adverbial

The most moveable component is **the adverbial**. A simple adverb can come after the verb and any direct objects or complements, for example:

- $^s(\text{He}) \text{ } ^v(\text{ate}) \text{ } ^{od}(\text{the burger}) \text{ } ^A(\text{quickly})$ . SVOdA

The adverbial can be used at the beginning of the sentence.

- $^A(\text{Quickly}), ^s(\text{he}) \text{ } ^v(\text{ate}) \text{ } ^{od}(\text{the burger})$ . ASVOd

Putting *quickly* first implies that the eating was furtive. Note the punctuation: a comma usually follows the adverbial at the beginning of a sentence.

- The adverb can also appear in between the subject and the verb:

$^s(\text{He}) \text{ } ^A(\text{quickly}) \text{ } ^v(\text{ate}) \text{ } ^{od}(\text{the burger})$ . SAVOd

- Adverbial phrases can be used in the same way:

$^A(\text{By 5 o' clock}), ^s(\text{he}) \text{ } ^v(\text{was}) \text{ } ^c(\text{really tired})$ . ASVC

Putting A first makes the time important.

- $^s(\text{He}) \text{ } ^v(\text{was}) \text{ } ^c(\text{really tired}) \text{ } ^A(\text{by 5 o' clock})$ . SVCA

Putting A at the end emphasises the tiredness.

Sometimes moving the adverbial can affect the meaning of the sentence, for example:

- He smiled at her happily. (a happy smile)
- Happily, he smiled at her. (fortunately)

### Split infinitives

Splitting the infinitive with an adverbial can cause vigorous debate in many circles. It became unacceptable when Latinate grammar became the guiding principle. The infinitive in Latin is always one word, in English it is formed by *to* + the base form of the verb. Those who felt that Latin grammar should be the rule decided that the unity of the infinitive must be preserved. To most English speakers, it is now perfectly acceptable to split the infinitive.

The following example illustrates the point:

- I told him to jolly well try again.
- I told him jolly well to try again.

The latter sounds unnatural and would not occur in natural speech or writing.

## Other elements

It is difficult to move other elements as meaning in English is strongly affected by word order.

- *The dog bit the policeman.*
- *The policeman bit the dog.*

The syntactic elements of the two sentences above are the same, SVOd, but changing the words around affects the meaning and one is far more newsworthy than the other! The word order of *Bit the policeman the dog* is impossible in normal, contemporary usage. However, writers will vary the elements to place words in stressed positions or to shock the reader into noticing the content.

Poetry frequently uses variation in syntax for this purpose. Writers will also compose a sequence of sentences in the same pattern to ensure they are noticed and linked by the reader.

## Mini activity for Year 7 pupils

To support 8.2:7b (adapted): Vary sentence structure to create effects. This would also cue pupils in ready to read a text.

Provide simple sentences cut up into their grammatical units and invite pupils to put them together in as many ways as possible, without losing the meaning. Ask them to evaluate any changes in emphasis.

Offer several simple sentences and ask pupils to evaluate how, for example, beginning one sentence with an adverbial and then another with the subject and then another with an adverbial provides variety and proves more engaging to the reader.

# Compound and complex sentences

## Strand

6.2: Analyse how writers' use of linguistic and literary features shape and influence meaning.

8.2: Varying sentences and punctuation for clarity and effect.

A simple sentence consists of one main clause. Few sentences are simple ones and most sentences combine clauses to express linked ideas or ideas which are dependent on each other for unity of meaning.

Pupils need to be able to express linked ideas and show priority of ideas through deploying a range of sentences. In their reading, they need to be able to describe how and explain why writers select different sentences to construct meaning.

When writing, they need to be able to choose appropriate structures to express their meaning clearly. Understanding clause structure helps pupils to use and manipulate a range of punctuation to frame their meaning. You may also find the leaflet, *Improving writing: punctuation* helpful.

## Contents

- Conjunctions
- Compound and complex sentences, with some hints on punctuation
- Non-finite clauses
- Ellipsis
- Clause types and their function within sentences

## Conjunctions

Conjunctions are a sub-set of connectives. For the purposes of *Grammar for reading and writing*, we define as conjunctions those words which can properly be used to join clauses within a sentence.

Conjunctions fall into three main groups:

1. Coordinating conjunctions, which join two clauses of the same type together. These are few in number, the most common examples being *and*, *but* and *or*.
2. Subordinating conjunctions, which join a subordinate clause to another clause. Most conjunctions fall into this category, including *because*, *although*, *if*, *when*, *who*. Their role is to relate ideas such as cause and effect, conditionality, time.
3. Some conjunctions are made up of two or more words: *as if*, *as though*, *in order to*, *so as to*, *so that*, *even if*.

Correlative conjunctions work as pairs in the sentence: *either ... or*, *neither ... nor*, *both ... and*.

- You can **either** come with me now **or** walk home later.
- He **neither** drinks **nor** drives.
- She **both** plays the violin **and** sings in the choir.

## Compound and complex sentences, with some hints on punctuation

### Compound sentences

Compound sentences consist of more than one main clause (MC). They are joined by a coordinating conjunction *and, but, or*.

They are used to give information of equal weight in each clause, so each clause has equal grammatical status, for example:

- *I went to the new restaurant and I really enjoyed my dinner.*
- *I went to the new restaurant, but I did not enjoy my dinner.*
- *I went to the new restaurant and I could have chosen fish or I could have decided on steak.*

In each of the above cases, the second clause could stand by itself as a sentence without affecting meaning:

- *I went to the new restaurant. I enjoyed my dinner.*
- *I went to the new restaurant. I did not enjoy my dinner.*
- *I went to the new restaurant. I could have chosen fish. I could have decided on steak.*

**And** adds further information, **but** introduces a contrasting piece of information, *or* adds alternative information.

- *I went home early, but my brother stayed until later.*

It is usual to place a comma before the *but* clause.

Pupils confuse *and* and *but*, often using *and* indiscriminately. They may need to be explicitly taught the contrastive nature of *but*.

When narrating or recounting orally, we often use *and* to join and express our thoughts. Young children in particular string their ideas together using *and*. Pupils need to be taught that in more formal speech and writing, they need to find conjunctions which better express the relationships between their ideas. Checking conjunctions always needs to be part of the drafting process, so that ideas are expressed clearly and effectively.

As pupils' skills develop, they need to know how to avoid *and/but* sometimes, and use a colon or semi-colon as part of 8.2, varying sentences and punctuation for clarity and effect. Again, investigation is the best way for pupils to devise their own rules, but you may want to devise your own guidance first. Broadly speaking, the following advice is useful.

### A semi-colon separates:

- Items in a list where each item is lengthy:

*Before setting out on the trek, I ate: bacon grilled to a crisp; tomatoes lightly grilled with cheese; eggs fried sunny side up, and fried bread for breakfast.*

- Two main clauses happening at the same time:

*The door opened; a stranger swept in.*

## A colon separates:

- A quotation from its introduction

Macbeth says: *Tomorrow and tomorrow and tomorrow ...*

- A list from its introduction, see breakfast above!
- Two or more main clauses where each subsequent clause is a result of the previous one:
  - *I ate a plate of defrosted prawns: I was really sick!*
  - *I came: I saw: I conquered.*

Obviously rules are made to be broken and pupils will quickly find writers who adjust the rules to suit their purpose. Victorian literature makes great use of colons and semi-colons, but modern writers use far fewer of them. What matters is the relationship between meaning and punctuation.

## Complex sentences

A complex sentence consists of a main clause and one or more subordinate/dependent clauses (Subcl). Whereas the main clause can stand alone, the subordinate/dependent clause cannot. For the purposes of *Grammar for reading and writing*, we are using the term subordinate clause.

Subordinate clauses are usually introduced by subordinating conjunctions. These may be:

- simple subordinators of one word: *as although, if, that, until;*
- complex subordinators of more than one word: *in order that, as long as.*

<sup>Mcl</sup>**[England lost the match]** <sup>Subcl</sup>*[because a player was sent off].*

*England lost the match* can stand alone: it is a unit of meaning with SVOd construction. *Because a player was sent off* does not make sense by itself, it is dependent on the main clause for clarification and completion. It gives a reason for the player being sent off.

Sentences may contain a number of subordinate clauses which build information and detail for the reader.

- <sup>Mcl</sup>**[England lost the match]** <sup>Subcl</sup>*because a player was sent off]* <sup>Subcl</sup>*[after he deliberately smashed into an opposition defender]* <sup>Subcl</sup>*[which broke his left metatarsal].*

Main clause	Subordinate clause	Purpose
England lost the match		main information
	because a player was sent off	reason
	after he deliberately smashed into an opposition defender	time
	which broke his left metatarsal	Describes effect of <i>smashed into ...</i>

Students may like to consider which would be the main event or clause in a press report – probably the broken metatarsal!

## Mini task for pupils

Give pupils a short passage with complex sentences. Using a table like the one on the previous page, invite them to describe what the subordinate clauses add to the main clause.

Subordinate clauses may occur in different positions within a sentence:

- at the start of the main clause:

<sub>Subcl</sub> **[When I'm big]** <sub>Mcl</sub> [I'm going to be a footballer].

- in the middle of the main clause:

<sub>Mcl</sub> [The people,] <sub>Subcl</sub> **[who come to this course]**, [are all teachers].

<sub>Mcl</sub> [I can guess] <sub>Subcl</sub> **[why he did it]** [from the expression on his face].

- at the end of the main clause:

<sub>Mcl</sub> [I'm going to be a footballer] <sub>Subcl</sub> **[when I'm big]**.

<sub>Mcl</sub> [I know] <sub>Subcl</sub> **[what you want]**.

<sub>Mcl</sub> [I know most of the people] <sub>Subcl</sub> **[who are in this room]**.

Coordinating conjunctions join two of the same type of clause; sometimes they can join two subordinate clauses:

- <sub>Mcl</sub> [The game wasn't cancelled] <sub>Subcl</sub> [because it was raining], <sub>Subcl</sub> [but because the pitch was waterlogged].

But if joining two clauses of the same type: they are both subordinate clauses, made clear by the use of *because*:

- <sub>Mcl</sub> [The game was cancelled] <sub>Subcl</sub> [because it was raining] <sub>Subcl</sub> [and the pitch was waterlogged].

The third clause is a subordinate clause despite the use of *and*. *Because* is understood: *and because the pitch was waterlogged*. These examples are all finite, subordinate clauses because they all have a subject and a finite verb in them.

## Non-finite clauses

The differences between finite and non-finite verbs are discussed in Section 1 on verbs and verb phrases. There are three forms of the non-finite verb:

V + ing	present participle	<i>going, running, jumping, writing;</i>
V + ed	past participle	<i>asked, jumped, climbed, walked;</i>
V + to	infinitive	<i>to run, to go, to jump, to ask.</i>

A clause that begins with a non-finite verb form is known as a non-finite clause.

- <sub>Subcl</sub>**[Walking home]**, <sub>Mcl</sub>**[I felt easy]**.
- <sub>Subcl</sub>**[Asked to come at 9 am]**, <sub>Mcl</sub>**[they arrived at midday]**.
- <sub>Mcl</sub>**[He asked me]** <sub>Subcl</sub>**[to go to the shop]**.

In each case the non-finite clause is subordinate and there is no conjunction linking the finite and non-finite clauses.

The examples below show that sometimes neither clause can stand alone. The subordinate clause is embedded within the main clause, it cannot be removed. The square clause brackets are not closed until the main clause is complete.

- <sub>Mcl</sub>**[He asked me** <sub>Subcl</sub>**[to go to the shop]]**. (request)
- <sub>Mcl</sub>**[He told me** <sub>Subcl</sub>**[to go to the shop]]**. (order)
- <sub>Mcl</sub>**[He forbade me** <sub>Subcl</sub>**[to go to the shop]]**. (prohibition)

With some kinds of non-finite clauses it may be quite unclear who the subject is:

- <sub>Subcl</sub>**[Coming round the corner]**, <sub>Mcl</sub>**[a gale-force wind hit him]**.

Who or what was coming round the corner – the wind or him?

Pupils may need help in interpreting such clauses in more complicated texts, and in writing them. It is probably better to have amber warnings on writing non-finite clauses, so pupils learn to take care and think

## Ellipsis

Ellipsis occurs when part of the sentence is omitted, but the omission is clearly understood. It is a grammatical technique that avoids repetition and clumsiness. Something which contributes to 8.1: Developing viewpoint, voice and ideas, Year 11 engage the reader in a range of ways.

In a compound sentence, it works in the following way:

- I would like to help build the scout hut, but I can't.

The omission is clear: *but I can't* (help you build the scout hut).

Sometimes an ellipsis is indicated by a clause ending with *why, how, where* or *what*:

- *He mocks his teachers without knowing **why*** (he mocks his teachers).
- *Many countries are intending to fight crime, but they don't know **how*** (to fight it).
- *I'm sure we'll find your friend, but God only knows **where*** (we will find her).

Frequently, there is no such signal of subordination:

- And what is the Chairman doing while this is going on? I'll tell you what he's doing. Driving around in his flash car at the company's expense, that's what, or chatting with his cronies about his golf handicap.

Understood: **(He is)** *driving, what (he's doing), or (he is) chatting.*

Often ellipsis is used in suspense, the reader is invited to think about the uncertainty and perhaps feel a frisson. In this case, it is usually shown by three full stops on the line.

- Then it came into the room, turned slowly to each one of us and snarled. It lurched towards Faith ...

Ellipses occur in both speech and writing.

## Clause types and their function within sentences

Like phrases, clauses have a job to do in the sentence and can be defined in terms of that job. There are four major types of subordinate clause that can occur in a complex sentence:

- noun clauses;
- relative clauses;
- adverbial clauses;
- comparative clauses.

Pupils do not need to be able to name them, but it may help you to think about the function of a clause in a sentence to support pupils in being aware of what writers are doing and in varying their sentences.

### Noun clauses

These are sometimes referred to as **nominal clauses**. They have a range of functions similar to those of the noun and noun phrase (see Sections 1 and 2). The abbreviations S (subject), V (verb), Od (direct object) and C (complement) are all explained fully in Section 2

They may be:

- the subject of the sentence:

*<sup>s</sup>[**That people are apathetic** [is a matter of great regret]];*

- the object of the sentence:

*[She believes <sup>od</sup>**that she will be made redundant**];*

- the complement of the sentence:

*[That is <sup>c</sup>**what actually happened on that fateful day**]].*

Note that noun clauses are embedded in the sentence: they cannot be removed to leave a main clause which makes sense.

*Is a matter for regret* does not make sense by itself. Just as a simple sentence cannot make sense without a subject, a main clause cannot make sense without its subject. The same is true when a direct object or complement is needed to complete the unit of meaning.

### Relative clauses

The relative clause further defines (post-modifies) the noun phrase and so functions adjectivally. It is usually introduced by the relative pronouns *who*, *whom*, *whose*, *which* and *that*.

There is still controversy over the use of *whom* as a direct object: *Tell me whom he hit*. However, this usage is dying out and is no longer required by GCSE.

- I am looking for someone **who will take the register to the office**.

*That* is often used as a relative pronoun.

- That's the consultant **who/that I saw**.

A complex feature of the relative clause is to decide whether the post-modification of the noun phrase is restrictive or non-restrictive. This depends on whether or not the relative clause narrows the meaning of the main clause.

- *The garden which blooms in May always gives me great pleasure.*

This **restricts** the meaning to only those gardens that bloom in May.

- The garden, which blooms in May, always gives me great pleasure.

This gives additional information about a particular garden, but does not mean that other gardens do not give the speaker or writer pleasure at other times of the year. It is, therefore **non-restrictive**.

The non-restrictive relative clause is preceded and followed by commas or dashes because it can be removed from the sentence without affecting the meaning.

You may feel it is better to deal only with the restrictive/non-restrictive use of the relative clause when the need arises. Most younger pupils will use relative clauses to insert additional information and hence you may need to be more concerned to encourage the use of commas round that information. Once that is established, pupils may need to be taught about restrictive usage, especially at GCSE.

## Adverbial clauses

There are many types of adverbial clause and these are listed in the table with the common subordinators that introduce them. You may want to refer back to the section on adverbial phrases as a quick reminder.

Adverbial clause	Subordinator
of manner	as, as if, as though, like
of place	where, wherever
of time	after, as, before, since, until, when, while
of reason	because, since, for, as
of purpose	to, in order to, so as to, so that
of result	so, so that
of concession	although, though, if, even if, whereas
of contrast	whereas, while, whilst
of exception	except that, save that, even if, whereas
of preference	rather ... than
of condition	unless

Examples of adverbial clauses

- **Manner** – these clauses tell how the verb was carried out: *He completed his homework **as he had been instructed**.*
- **Place** – these clauses refer either to position or direction: *She could not see **where the oak tree stood**. She decided to go **wherever the path took her**.*
- **Time** – these clauses tell of the time at which something occurs
  - Before you go on that muddy field**, you must change your clothes.*  
The time of the main action is before something takes place.
  - He arrived at the station **just as the train was departing**.*  
The time of the main action is simultaneous with another factor.
  - When the clock finished striking**, the ghost appeared to Scrooge.*  
The time of the main action is after another event.
- **Reason/cause** – these clauses express the reason or cause of the action in the main clause: *I watched television **because Liverpool were in the Cup Final**.*
- **Purpose** – these clauses express the purpose for the action in the main clause: *She had to change her job **in order to spend more time with her family**.*
- **Result** – this clause always expresses the idea of an outcome from the main clause: *He admitted liability **so he had to pay compensation**.*
- **Concession** – as the label suggests something is conceded and this tends to weaken the force of the main clause: *The report was generally favourable **although it was critical of the maintenance of the buildings**.*
- **Contrast** – these clauses link contrasting attitudes or positions: ***Whereas Megan has always enjoyed football**, Anna much prefers to play rugby.*
- **Exception** – these clauses express the idea of an exclusion from the idea of the main clause: *It was an enjoyable event **except that the rain sent people running for shelter**.*
- **Preference** – these clauses suggest that one idea or action is more acceptable than another: *She wanted to pass well **rather than scrape through the exam**.*
- **Condition** – these clauses are most frequently introduced by *if*, but may be introduced by *unless*. One action depends upon another happening, for example: *I will only come with you **if I am allowed to pay my share**. **Unless I can raise the money**, I won't be coming.*

Both *if* and *unless* can introduce a subordinate clause at the beginning of the sentence. When the *if* clause comes at the beginning of the sentence, it is usually separated from the main clause by a comma, for example:

- *If we go to the garden centre, I will buy you a plant.*

## Comparative clauses

A comparative clause is always introduced by *than* or *as*:

- *He is taller **than** she is.*
- *As many people came to the party **as** bought tickets.*

The main clause contains some adjective or adverb that the comparative clause modifies. Before *than* we find a comparative adjective or adjective: *taller*.

- *She is **more disappointed** than I have ever known her to be.*

This sentence compares her disappointment now with her disappointment on previous occasions.

Pupils do not need to know about every kind of clause. However, when reading, they will need to note, for example, time connectives in recounts and narratives and conditional connectives in discursive texts so they can deploy them in their own writing. They will also need to note how writers build information for the reader.

## Varying clauses for fluency and effect

Being able to vary the construction of a sentence increases fluency. As you may have noted in Section 2 with phrases, it is possible to move clauses round within sentences to increase variety and gain particular effects. The need to note this when reading relates to 6.2: How writers' use of linguistic and literary features shapes and influences meaning and 8.2: Varying sentences and punctuation for clarity and effect.

- *<sup>Mcl</sup>[The game was cancelled] <sup>Subcl</sup>[because it was raining].*
- *<sup>Subcl</sup>[Because it was raining], <sup>Mcl</sup>[the game was cancelled].*
- *<sup>Subcl</sup>[Although the match was cancelled], <sup>Mcl</sup>[I got my money back].*
- *<sup>Mcl</sup>[I got my money back] <sup>Subcl</sup>[although the match was cancelled].*

Pupils need to know about the use of the comma when the subordinate clause comes first in the sentence, but not when it comes second.

## Mini task for pupils

Ask pupils to investigate the use of commas in a text. They can then draw up rules for their use. It is better if pupils have rules to work to and then learn how writers break them, rather than having little concrete to go on when struggling with punctuation.

As with phrases, it is the adverbial clause which will move most easily. Relative clauses need to be adjacent to the noun they are describing and noun clauses need to precede or follow the verb for which they are the subject, object or complement.

- *<sup>Mcl</sup>[Sumitra stopped working] <sup>Subcl</sup>[when the clock struck 4:00] <sup>Subcl</sup>[because she was tired] <sup>Subcl</sup>[and had, in any case, completed <sup>Subcl</sup>[what she was doing]].*
- *<sup>Subcl</sup>[When the clock struck 4:00], <sup>Mcl</sup>[Sumitra stopped working] <sup>Subcl</sup>[because she was tired] <sup>Subcl</sup>[and had, in any case, completed <sup>Subcl</sup>[what she was doing]].*
- *<sup>Subcl</sup>[Because she was tired] <sup>Subcl</sup>[and had, in any case, completed <sup>Subcl</sup>[what she was doing]], <sup>Mcl</sup>[Sumitra stopped working] <sup>Subcl</sup>[when the clock struck 4:00].*

The clause that comes first foregrounds the information it contains, making it the key information.

# Coherence and cohesion

## Strands

5.2: Understanding and responding to ideas, viewpoints, themes and purposes in texts as pupils describe the ways ideas are threaded through a text;

8.5: Structuring, organising and presenting texts in a variety of forms on paper and on screen;

9.2: Using grammar accurately and appropriately.

These two aspects ensure texts make sense. *Text* is from the Latin *texere* (to weave) so coherence and cohesion ensure a text is woven together into a whole, rather than being an unrelated collection of sentences and/or paragraphs.

Teachers working with pupils learning English as an additional language will need to be explicit in teaching these areas. Pupils who have been learning English for four years or more may give the impression of being fluent, but they still need to develop their skills as readers and writers, especially in formal and/or examination contexts.

## Contents

- Coherence
- Cohesion
- Coherence and cohesion using graphical features

## Coherence

A coherent text makes sense because all the parts are clearly related to each other. Coherence is about the choice of content and its organisation.

There are well-established patterns for the organisation of a text and these include moving from the general to the particular, from universals to specifics with the citing of examples.

Listed below are some common ways in which writers organise the content of their work; it is not exhaustive but will support you and your pupils in planning texts, through taking account of overall structure, the grammar of texts, in their reading.

### Chronological order

This is perhaps the easiest for pupils to deal with. It is obviously a major feature of narrative and recount and will have a part to play in some reports. As pupils' learning develops, they will be able to manipulate time so that narratives become circular or include parallel elements. The major difficulty for younger pupils is learning how to deal with a month in a sentence and five minutes in several paragraphs. This is about their ability to prioritise events and give them narrative, not temporal weight.

### General to particular

Often a feature of reports and discursive writing where general comments are made as an opener: they may set the scene or lay out the argument before moving to particular examples.

### Cause and effect

A feature of argumentative and discursive writing where a cause is stated and its effects stated or discussed. *There can be no doubt that the climate is changing ...*

### Simple to complex

Perhaps the guidance you give pupils for writing an examination essay: plan the basics in first to get a C grade, then move onto the detail and more complex arguments to get an A\*.

### External to internal

When moving from the external view or scene setting the internal response or personal view.

### Establishing shot to close up

This is a major feature of moving image text where the overview of the scene is established before focusing down to a character, building or face. It is also a feature of texts such as *Of Mice and Men* which is similarly cinematic in its opening.

### Problem and solution

A feature of argumentative and discursive texts where the problem is stated and then possible solutions are discussed. It may conclude with a personal viewpoint.

### Question and answer

Similar to the above where a question is asked and solutions offered. It could be something like *What can be done about global warming?*

### Claim and counterclaim

This is an important feature of discursive texts. By the time pupils reach Year 10, they should be able to handle discussion within paragraphs rather than writing, in effect, two essays, one with one viewpoint and the other with the counterclaim.

## Cohesion

The term cohesion refers to the language that we use to link and sequence the ideas in a text. It is the language features that hold a text together by showing the reader how different elements relate to each other. Cohesion devices are signposts through a text, enabling us to perceive it as a 'whole' and to follow its developing meaning.

Cohesion devices are grammatical features such as:

- *connectives: next, meanwhile, lastly, on the other hand;*
- *other adverbials which link sentences and paragraphs and usher the reader from one to the next;*
- *pronouns.*

Other features such as visual layout, use of repetition and other patterns can also contribute to cohesion.

### Connectives

David Crystal defines **connectives** as: *a term used in the grammatical classification of words whose function is primarily to link linguistic units at any level.*

*(A Dictionary of Linguistics and Phonetics, David Crystal, Witley Blackwell, 2007)*

They can broadly be classified into two types:

#### 1. Conjunctions

Clauses within sentences are connected by conjunctions and these aid cohesion by making clear the nature of the link between the ideas expressed in the clauses. It is also possible for conjunctions to have a linking role across sentence and even paragraph boundaries.

Common conjunctions include *and, but, when, because, and yet*. Section 3 about compound and complex sentences will provide further support.

#### 2. Adverbials

Some adverbials can fulfil the role of making links across sentences and paragraphs. They add to cohesion by making explicit the relationship between different parts of a text and in so doing may function like text. Adverbials that commonly fulfil this role include: *nevertheless, consequently, finally, eventually, before, after, next, in spite of, in contrast, for example, as a result, in the beginning, up to that time, on the other hand.*

**Connectives** may be classified in terms of those that:

- **add:** *also, furthermore, moreover, and, for example, especially;*
- **contrast:** *however, nevertheless, on the other hand, but, instead, in contrast, looking at it another way, yet, though, at least, in fact;*
- **concede:** *although, nevertheless;*
- **reinforce:** *besides, anyway, after all;*
- **explain:** *for example, in other words;*
- **sequence:** *first of all, then, next, finally;*
- **indicate cause and effect:** *and so, because, since, so, consequently, as a result, thanks to this, because of this, thus.*

**time** (temporal):

- *subsequent time: just then, next, in due course, in the end, since, after that, later, finally, eventually, then;*
- *prior time: at first, before, in the beginning, until then, up to that time;*
- *concurrent time: now, in the meantime, simultaneously, concurrently, meanwhile.*

Different kinds of text may use a particular connective and the kind of connective used is often a key feature in identifying a particular text type:

- *Information texts often use connectives relating to sequence or cause and effect, or for comparison (then, and so, similarly).*
- *Recount texts use connectives related to time (later, meanwhile, 20 years on); to cause (because, since), or to contrast (although, however, nevertheless).*
- *Explanatory texts use connectives which indicate sequence (next, gradually), cause and effect (because, so), or comparison (although, in contrast).*
- *Instructions use connectives relating to chronology (next ..., then ..., when the joint is secure ...).*
- *In persuasion the connectives are related to the logic (this shows, because, therefore, in fact).*
- *Discursive writing also uses connectives which relate to logic (as a result, alternatively, however).*

Although this is a useful guide, it is clear from the classifications above that some connectives are used in more than one text type. Moreover, words and phrases such as *besides, anyway, at least, in that case* can be used slightly differently according to the contexts.

## Reference

### A Referring back – anaphoric reference

When we speak or write, we often refer to something or someone already mentioned. This makes a connection with earlier parts of the text. We can do this by using:

**Personal pronouns** (to refer to someone already described):

- *subject forms – I, you, he, she, it, we, they;*
- *object forms – me, him, them;*
- *possessive forms – my, your, his, hers, mine, yours.*
  - **The whining schoolboy** went to school. **He** hated it.

Aisha found **a book**; **it** was **mine**.

**Determiners:** *another, both, each, every, other, either, neither:*

- **Two young women** went on holiday to Spain. **Both** enjoyed themselves.

**Demonstratives:** *this/that, these/those:*

- *The chairman has been awarded a pay rise of £46,000. **This** is exorbitant.*

**Certain adjectives:** *previous, above, former, latter:*

- *As explained on the **previous** page...*

**Certain nouns** summarising or referring back to ideas under discussion:  
*situation, issue, problem, attitude:*

- *The **situation** you describe does not bode well for the future.*

**Verbs or verb chains** which refer back to an earlier part of the text:

- *As **has been mentioned already**...*

**References** to pieces of writing: *chapter, extract, letter, passage, section, table:*

- *See the example in **Chapter 1**.*

### B Referring forward – cataphoric reference

When we speak or write, we also refer forward to things that are about to be mentioned. This makes a connection between the subject under discussion and what is to come.

We do this by using:

**This and these**, for example:

- *You might not believe **this**, but I have never been to Germany.*

**Certain adjectives:** *following, next, below:*

- *In the **next** episode this problem will be resolved.*
- *When this work is finished, I am going to do the **following**: take a holiday, dig the garden and repair the drain cover.*

In narratives, the writer may often use a pronoun to introduce a character and delay introducing the name: this adds to the suspense and draws the reader in. For example:

- *There **he** was again, staring at her: John, the bane of Susan's life.*

## C Reference beyond the text – exophoric reference

Sometimes we refer to people or things beyond the text, assuming that our reader knows about what or to whom we are referring:

- *He had the manners of a **pirate**.*

### Substitution

Some words help create cohesion by standing in for longer phrases already used. This can be done by using *so, not, one and do/did*, for example:

- *'You are about to show me shadows of the things that have not happened, but will happen in the time before us,' Scrooge pursued. 'Is that **so**, Spirit?'*
- *Are you ready? I think **so**.*
- *I won't do it again. I hope **not**.*
- *You're reading a book about history. I'm reading **one** about crime.*
- *It rained cats and dogs throughout the holiday. **Indeed**, it did.*

### Ellipsis

Cohesion is strengthened by the avoidance of unnecessary repetition of words. If the writer describes something and introduces a new subject, or provides an answer, then there is no need to repeat the original phrase. You may also want to refer to Ellipsis in Section 3 as further support.

Ellipsis is very common in conversation. We can avoid unnecessary repetition by using:

*have, be and do*, for example:

- *Do we want more teachers?*
- *I think we **do**!* (want more teachers)
  
- *Perhaps you're right.*
- *I know I **am**.* (right)
  
- *She may have a temperature.*
- *I am sure she **has**.* (a temperature)

contrasting tenses, for example:

- *I have never enjoyed knitting. I still **don't**.* (enjoy knitting)

question words (usually in conversation):

- *Shall we talk?*
- ***Why?*** (should we talk)

single words (usually when giving an answer in conversation):

- *What's your favourite team?*
- ***Newcastle**.* (Newcastle is my favourite team)

## Coherence and cohesion using graphical features

Printed media and electronic media such as websites use a range of features to guide readers through the text. It is hard to define whether they are concerned with coherence or cohesion as they seek to guide the reader through a whole text and its subsections.

Some of these involve:

- **Headlines and sub headlines**

These grab the reader and provide an at-a-glance guide to content and importance. They often go across the top of a web page with hyperlinks.

- **Bullets**

Within larger sections these provide an easy way to see subsections and break the text up, to further guide the reader through the text.

- **Underlining**

This often occurs under headlines or under similar sized print to show importance.

- **Pictures**

Sometimes these explain or exemplify the text e.g. a photograph of a star in question or they are additional to the text and provide further information e.g. a photograph of a specific flood in a text dealing with floods in general.

- **Hyperlinks**

These lead out into further websites concerned with similar topics.

- **Font**

Coherence of font size and type guide the reader through similar topics. Heads and subheads may occur in different fonts or may be emboldened to highlight priority. Italics rather than speech marks are often used for quotations. The connotation of font is important too to give the reader an idea of possible attitude or intended audience. Contrast The Daily Telegraph mast head with the Guardian or the Sun.

- **Colour**

Font colour can also guide the reader: red could mean important or angry; green and yellow environmentally friendly. Film directors use colour to connote feelings e.g. brown and gold as emotional and perhaps nostalgic; sepia to connote old fashioned; blurring dream sequences.

- **Netiquette**

The use of block capitals on emails connotes anger as if you are shouting, whereas the use of emoticons guides your reader to your feelings: 😊 connotes happiness, 😞 unhappiness and so on. These will already be familiar to you and your pupils.

All the above strategies guide and influence the reader and support text coherence and cohesion.

# Language variety and language change

## Strand

10.1: Exploring language variation and development according to time, place, culture, society and technology; GCSE: Relate texts to their social, cultural and historical contexts and literary traditions.

9.1: Using the conventions of Standard English.

9.3: Reviewing spelling and increasing knowledge of word derivations, patterns and families.

At GCSE, pupils have to adapt to different situations, use Standard English appropriately and relate texts to their social, cultural and historical contexts and literary traditions and use accurate spelling.

Being aware of language variety in particular will support pupils in reading and understanding texts written over many centuries and will encourage them to understand the derivation of language used today.

## Contents

- Language variety
- Language change

## Language variety

Language is about belonging; it varies according to audience, purpose, status and fashion. We all adapt our language style according to how we feel about our audience: whether we wish to impress or show we do not care for them; whether we wish to include or exclude them. Most choices are about words and accent rather than grammar, but there will be times when grammar is also involved.

Pupils are used to dealing with such variation when reading, writing, speaking and listening, but it can be helpful to be explicit about how we adapt our language and why. Pupils will be aware of the continuum through from slang to formal English in both spoken and written language.

Pupils must be able to use Standard English (SE) confidently in both speaking and writing when it is appropriate. It is a vital element of their repertoire and we need to explicitly teach it when it is not part of a home variety.

**Dialect** is what you say: the words and grammar.

**Accent** is how you say it: phonological variation.

Language varies, for our purposes, according to:

- region;
- status.

## Region

Region is important in deciding our home variety of English. There are many international as well as national dialects of English, all of which are describable. We must not confuse regional accents with regional dialects. There is a continuum here too. Accent does not normally interfere with understanding unless it is so pronounced that it is hard for users of other varieties to discriminate the words. Regional dialects may make it hard for us to understand, especially where it applies to words or lexical items.

- **American English** (AmE) is recognisable to all; we know it from the media and can understand it. Sometimes it is a case of different words such as *sidewalk* (AmE) and *pavement* (British English – BrE). Sometimes it is grammatical i.e. morphological for example, *Ven gotten* (AmE) and *got* (BrE). Interestingly *gotten* is an older form of English which we would have used at the time of the founding of America. AmE maintained that variety, we did not. American accents are often favoured by popular singers, to show affinity with perceived musical origins. It must be remembered that there are far more speakers of AmE than BrE. When Webster wrote his first American dictionary, he rationalised some of the spelling, hence *color* and *favorite*.
- The influence of **Australian English** (AusE) is increasing as young people take their gap year in Australia and watch Australian soap operas. Often this takes the form of rising intonation at the end of a sentence. BrE typically has a falling intonation at the end of a sentence, unless asking a question, but AusE typically has a rising intonation whose use is growing here, particularly in the younger generation. Should the younger generation maintain that pattern beyond their thirties, then we may well be seeing language change in action. Other AusE influences can be seen in such minor sentences as *No problem/worries*.
- There are many varieties within the United Kingdom, not just Scots, Irish and Welsh, but within those regions and England. Geographical mobility and the influence of the media have meant that regional variation is less than it was. However, a more isolated community, often rural, will maintain dialect variations longer than other areas. Older members of the community may know more dialect words and grammar than younger members. It is still worth investigating such matters as whether tea cakes have currants; what shape bread buns are and what the various shapes of bread are called. Names for cuts of meat, streams and alleyways still vary around the country.

Section 2 notes regional grammar and how pupils need to be taught the standard so they can apply it confidently and appropriately in speaking and writing. It is worth noting how writers give a regional feel to their writing. It cannot be too different as everyone needs to understand it, so it may be restricted to a few lexical words or morphological differences that will not interfere with understanding.

## Status

Status is important in deciding what variety to choose. Some varieties are recognised as high status and hence nationally influential.

- **Received Pronunciation** (RP), or BBC English, is the accent without any discernable regional influence and has high status. Although RP is only used by a small percentage of the population, that small percentage, such as judges and politicians formerly had influence and power in the country. This is now changing and regional varieties are far more evident in the media where real influence may now lie. Encourage pupils to investigate changes in RP over the years. BBC announcers in the 1950s used a very different RP from now; even the Queen has adjusted her speech. There is research available on which accents people trust and which they do not and its impact on advertising and call centres.
- **Standard English** (SE) is the status dialect and one which pupils need to use with confidence. SE is most frequently used with a regional accent, but SE grammar and vocabulary is understood and recognised by everyone. Pupils will tend to call their regional variety slang and afford it low status. They need to know it is about appropriateness and although they do need to use SE, at times their regional variety will have high status and be totally appropriate. They also need to know the difference between slang and regional varieties.
- When we talk to others, we adjust our speech according to our audience, whether we want to impress or show we are singularly unimpressed. Invite pupils to think about when they change their own speech. How do they talk when speaking to someone who uses a different regional accent? Speakers **converge** their style with their fellow speaker if they like them; **diverge** if they do not. Look at how pupils respond to teachers in body language (*get your hands out of your pockets; look at me when I'm talking to you* and so on) and discuss what this shows about real or affected feelings. Explore how pupils new to an area rapidly adapt their speech to their new environment. Explore the language of white rappers; listen for news items where white teenagers affect African-Caribbean speech styles because they feel they belong more to that culture.
- **Slang**, usually specialist vocabulary, is used to exclude groups and hence has high status within a group. It binds them together and ensures they belong. Young people use slang to exclude adults; criminals use slang to exclude the police. As soon as the excluded group begin to understand and use the slang, the young people or criminals change the vocabulary to maintain the exclusion. Invite pupils to consider any school specific slang. It may involve words or acronyms for detention, homework, subjects or places.
- **Jargon** often invites condemnation. It can operate almost like slang and be used to exclude those who do not share it. There is, however, a continuum here. Specialist or subject-specific vocabulary is necessary as a quick way of communicating an idea, but may still be called jargon. So-called management speak is often used to impress and ascribe status to the speaker. The listener is less likely to ascribe that status, but become irritated. Encourage pupils to look at, for example, the use of lorries where 'logistical solutions' seems to have replaced 'delivery'. Gather and discuss examples to see where they might fit on a continuum. Consider watching a clip from a television programme such as *The Apprentice* to see further examples.
- Politeness exists in all languages and cultures but varies in its manifestation. In Britain it is polite to look someone in the eye when they or you are speaking, but in other cultures, this is a sign of disrespect if there is unequal status for example, a teacher and a pupil. When you are working with additional language learners, explore this as a way of encouraging appropriate responses in different cultures.

## Language change

There are a number of reasons for language to change over time, most of them bound up with culture, society and technology, all of which happen over time:

- the desire for standardisation;
- invasion, travel and exploration;
- discovery, inventions and new technologies;
- shifts in meaning;
- fashion and status.

Some changes remain; some are temporary and soon forgotten. How many pupils remember such words as *sputnik*, *glasnost* and *perestroika* – all borrowed in their time, used in English, and then forgotten? English does not mind borrowing words and using them; some languages dislike it. France has L'Académie Française to protect the language from borrowing from other languages, usually English, but it is impossible to control language change as speakers will make and use those changes for themselves. The French themselves are keen on *cliquer* (to *click* as in ICT) or *le weekend* rather than *fin de semaine*, whatever their academics might say. Many of the changes are about words, but changes to English grammar have been enormous in the past and minor changes continue to occur.

### The desire for standardisation

Speakers prefer languages to be standard. Variations in verbs and plurals cause difficulty when the words are used less often. Pupils will have no difficulty with *take/took/taken*, but may find *swim/swam/swum* more difficult to remember. They will not struggle with *isn't/wasn't/hasn't been*, but may find choosing between *dared not*, *daren't/daredn't*, *didn't dare* more difficult. Whereas *aren't I* is appropriate everywhere, *I aren't* is a regional variation and hence inappropriate in SE. Spell and grammar checks can be very helpful here: *daredn't* is unacceptable to the spell check and *I aren't* is disliked by the grammar check.

- The major influences on standardising our language at fixed points was the **invention of the printing press** and **the first dictionaries**. Caxton had to make decisions when setting up the type for the first book to be printed in English (1471). He had to choose between the regional varieties available to him, but once the choice was made, it spread gradually through the country with the books in which they were recorded e.g. he chose *egges* (a northern plural of eggs), over *eyren*, (the Southern version). It has to be said he was inconsistent in his choices, but the process had begun. Samuel Johnson's dictionary of 1755 is generally considered as the first authoritative dictionary and conferred stability on our spelling, despite some idiosyncratic and even prejudicial definitions.
- Invite pupils to look at plurals and some changes. Dictionaries now suggest *roofs* and *dwarfs* rather than *rooves* and *dwarves* as standardisation wants the regular plural morpheme -s as much as possible.

The plural of *crocus* is more often *crocuses* than *croci*, and *focus*, *focuses* rather than *foci*. *Data* comes from the Latin *datum*, and hence ought to be plural, but the desire for standardisation does not like *data are*, so will prefer *data is*. *Media* is usually combined with *mass*, so is more often perceived as plural, but will cause problems when on its own: *The media is* rather than *The media are*.

- Invite pupils with infant siblings or other young family members to gather information on how children acquire language. Very young children begin by getting the irregular verbs right, but then abstract the rule and apply it to everything so: *my nappy comed undone*, but then they reassess and use the irregular forms correctly. Because they hear the common irregular verbs often, they can learn the exceptions to the rule.

## Invasion, travel and exploration

Britain has been invaded a number of times and each wave has had some effect on our language. We do not know about pronunciation or gradual change as we only have written versions; writing always lags behind speech in its record of change.

- Invasions by Angles, Saxons, Danes and so on resulted in or reinforced regional variation. Perhaps that is where English began to lose its inflections in speech and hence writing. A lexical word, such as *horse* may well have been mutually intelligible across regional boundaries, but the inflections may have differed, hence, by dropping the inflections, trade could continue unhampered.
- The Roman invasions of 44 and 45 BC appear to have left little behind as far as we know, but the Norman invasion gradually left its mark. Although Britain retained English rather than Norman French, it borrowed words from French which is how many Latinate words came into English. Over time we may have two words of different origins which meant the same but have now gained different nuances in meaning e.g. a *volume* is bigger than a *book*.
- Travel obviously made a difference to our language. The Victorian Grand Tour resulted in many new words coming to England as travellers found different foods, buildings or animals. This resulted in English borrowing a local word for an item rather than translating or finding an equivalent, thus *bungalow*, *dungarees*, *pizza* and so on became a part of everyday communication. Invite pupils to use an etymological dictionary to investigate when, for example, favourite food words such as *potato*, *spaghetti*, *pizza*, *pineapple* entered the language and decide why. Look at a specific aspect of language such as the church or law and investigate when and how the words entered our language. What might it show about new ideas, power and status?
- Exploration and colonisation have been responsible in part for English developing as a world language. However, many former colonial countries reverted to their native language once the colonialists left. It is the importance of America in trade and economics that has resulted in the current domination of English. BrE speakers of approximately 60 million are few in comparison with AmE speakers and speakers of other English varieties as a first or second language.

## Discovery, invention and new technologies

You may want to remind yourself of affixes in Section 1 and their part in building vocabulary.

- Each invention or discovery must be named and some discoveries, such as those in travel or exploration, are named in the language in which they were first discovered. Many, however, are named by joining affixes which explain the discovery or invention, for example, *telescope*, *antibiotic*. Others are similar, but less obvious: *penicillin* comes from the Latin, *penicillus* (paintbrush), because that is what Alexander Fleming thought the mould cells looked like. It comes from the same root as *pencil*.
- Some new words were acronyms: such as NATO and UNESCO. The initial letters of an organisation form a word and the acronym is then forgotten. The process can be traced recently through A.I.D.S to AIDS. Many people would find it difficult to remember what the initial letters stand for.
- In some cases the final naming depends on who gains the upper hand in any discovery. The Russians were first in space, hence *sputnik*, but as America gained superiority, *satellite* took over.
- Writers often coin words or use them in a new way. Shakespeare introduced many new words to the language, or at least they form the first written use of the word. Keats uses *plumps* the hazel shells, using an adjective as a verb. Invite pupils to research some of the words first recorded in Shakespeare. We are familiar with *Big Brother* but people may be less familiar with George Orwell's novel *1984* where the concept originated. The expression is now in common usage through its appropriation by the mass media in the television programme.
- The development of new technologies has resulted in a huge number of neologisms and words used in new contexts. *Text* (Latin *texere*, to weave) has become a verb as we *text* on our mobiles (AmE, *cell phone*), *software* takes its name from fabrics such as *cotton* and *wool* to differentiate it from hardware; we *google* and *hoover*, using the name of the originator as a verb.

## Meaning changes over time

Words change their meaning over time. In the case of *pathetic*, its earlier primary meaning of *to arouse a feeling of pity* has gradually been applied to the inadequate and has shifted to *useless*. This can arouse debate as people state what a word really means. However, a word means what we generally take it to mean so can fluctuate over time.

- Invite pupils to look at an online dictionary (such as [www.oed.com](http://www.oed.com)) where they can investigate meaning changes over time. *Nice* has changed its meaning frequently; *aggravate* has shifted to *annoy* from *to make more serious*; *Tory* was originally an Irish bog trotter. Invite pupils to consider the process of how this change in meaning happens.

## Fashion and status

- The triangle of Oxford, Cambridge and London encompassed the first universities and the capital city. Word forms used here tended to have higher status and were more likely to be recorded and spread through the country. Thus their status as arbiters of correctness began.
- Words come and go, especially when it comes to fashion. Just the name of an item of clothing can be in one minute and out the next. We just about know what *doublet* and *hose* are, but they are no longer in fashion. *Hose* remains in *hosiery*, but even that is rare outside department stores.
- Mass media and familiarity with national figures results in the introduction of fashionable words: *We're having a Delia*, or *it's a Delia*, refers to Delia Smith and her current status as an iconic media cook. Like many before her, she may well be completely unknown in time.
- There is a fashion, particularly in tourist areas to visit *Ye Olde teashoppe*. The *Y* is merely a version of the old English rune thorn, *þ*. The letter gradually dropped the top, especially in print, so *ye* was the printed version of *the*. The addition of a random *e* to the *old* and *shop* are a modern take on inflections; all designed to create the feeling of *olde Englande*.
- Invite pupils to look at the annual supplement to *The Oxford English Dictionary* which looks at words that have entered the language. The additions always receive wide media coverage as they reflect fashion and change. The fact that the words are in the dictionary lends an air of permanence, but this may not necessarily be so.
- The computer has spawned a huge language of its own, and its own grammar. The grammar of emails demands @, and full stops in exactly the right places; the web demands slashes and stops too or nothing can be done. Each country has its own suffix for sites: UK, AUS, Fr and so on, the country ending has to be right, even .com won't find everything. We now joke about *fatal errors* and *shutting down*. Business speak asks if you are *computing* something, or understanding it as we used to say.

# Classroom activities

These activities develop an understanding of the various aspects of grammar as well as the text as a whole. Each activity has suggested year groups and objectives, though you will want to use them to provide appropriate progression and challenge matched to your pupils' needs.

## Fiction

- Activity 1      Bleak House
- Activity 2      Jane Eyre
- Activity 3      A Christmas Carol

## Poetry/drama

- Activity 1      Macbeth
- Activity 2      Romeo and Juliet
- Activity 3      The Tempest
- Activity 4      Meeting at Night, Robert Browning
- Activity 5      Listen Mr Oxford Don, John Agard

## Non-fiction

- Activity 1      Inform – menu
- Activity 2      Inform/persuade – Eggstravaganza advertisement
- Activity 3      First person recount – Shackleton and his crew abandon ship
- Activity 4      Inform/persuade – Iceland is...
- Activity 5      Personal reflection – Letter to Daniel
- Activity 6      Personal recount – Witness

## Language change

- Activity 1      The Lord's Prayer
- Activity 2      Chaucer and a contemporary

## Fiction: **Bleak House**

This text may be used with other texts to consider how a range of sentences can be used to affect the reader.

### **Year 8**

6: 8a Explore the range and variety on readers of literary, rhetorical and grammatical features.

### **Year 9**

6.2: 9a Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on the reader.

### **Year 10**

6.2:10a Compare and contrast how writers use literary, rhetorical and grammatical features to shape meaning.

### **GCSE AO**

Understand and evaluate how writers use linguistic devices to achieve their effects.

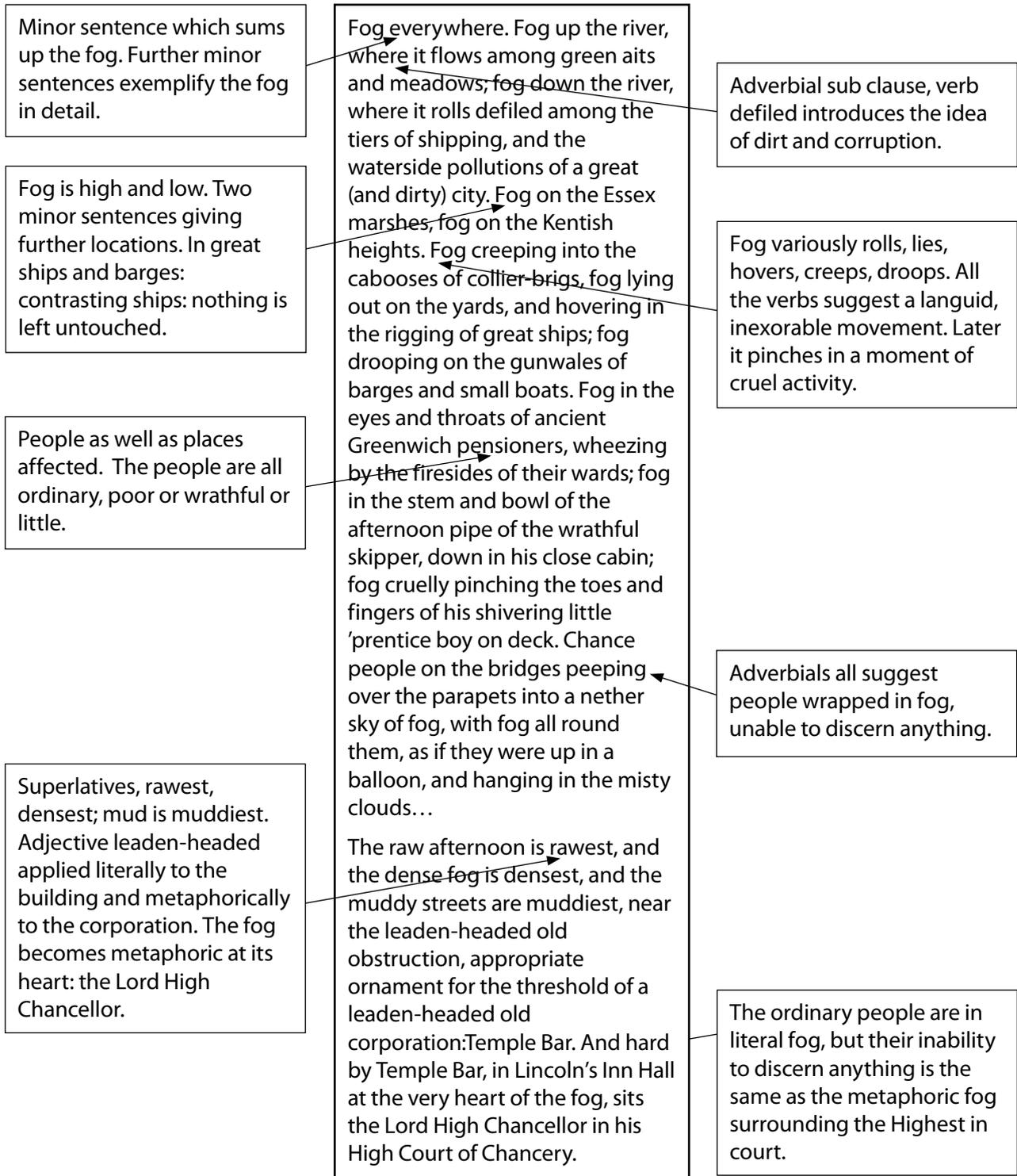
### **Possible activities**

- After reading the extract, model how the writer uses minor sentences to build detail.
- Share how the writer uses adverbials to ensure the fog is ubiquitous.
- Ask pupils independently to identify how the repetition of fog throughout the text prepares the reader for the last paragraph and how the superlatives prepare the reader for the metaphor of fog in the court of chancery. Invite them to predict what the novel may be about.
- Use the text as a model for pupils' own writing about, for example, water or smog.

## Background notes

### *Bleak House*

by Charles Dickens



## Background guidance

- Dickens' aim is to set the scene both literally and metaphorically: the fog and filth represent both the physical conditions and the state of the legal system.
- The opening sentence contains no verb. The minor sentence is clear and easily understood. The minor sentences continue to build up a list of places through adverbials of place (*on the Essex marshes, into the cabooses*); everywhere is affected.
- It is largely the verb *be* that is understood in the minor sentences: the extract is about states of things, not action.
- Many of the verbs are present participles (*fog lying, and hovering, pinching the toes, peeping*). The fog is ongoing, not finished. Things appear random and angry (*chance people, wrathful skipper, cruelly pinching*). Nothing happens apart from the fog rolling in and around.
- The last paragraph draws the reader into the heart of the literal and metaphorical fog: the High Court of Chancery where any action or lack of it will occur.
- The adjectives go from the basic form (*raw, dense, muddy*) to the superlative form (*rawest, densest, muddiest*).

## ***Bleak House*** by Charles Dickens

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs, fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds...

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest, near the leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation: Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.

## Fiction: **Jane Eyre**

This extract would, perhaps, be better used as part of your study of a class novel,. However, it could be used as part of an introduction to the nineteenth century novel, prior to reading one.

## Objectives

### Year 9

6.2: 9a Analyse in depth and detail writers' use of literary, rhetorical and grammatical features to shape meaning, and their impact on the reader.

### GCSE AO

Understand and evaluate how writers use linguistic devices to achieve their effects.

## Possible activities

- Ask pupils in pairs or groups to look at how the writer secures the idea of Jane's isolation; her separateness from the Reed family. Highlight the text, explaining their choices.
- They could note phrases/clauses which sound old fashioned to us now, and consider how styles of writing have changed. They could also note the number of embedded clauses and discuss whether such writing would occur today.
- Next, use the text to introduce the whole novel. Encourage predictions before a class reading of the novel.
- Use further extracts to compare the writing, perhaps Jane at the Rivers' home or the ending and note how isolation/belonging is conveyed.

## Jane Eyre by Charlotte Brontë

Objective opening. walks had been possible in the morning, but cold weather sets in. Leafless informs the reader it is winter. Sombre and penetrating are both qualified; they were so bad, further exercise was impossible.

Jane humbled by her physical inferiority.

Complex sentence with embedded clause as Jane explains her predicament. her phrasing echoes direct speech, as she reports her chiding.

Command to remove Jane from the room.

Final main clause shows both her physical and emotional detachment from the family.

There was no possibility of taking a walk that day. We had been wandering, indeed in the leafless shrubbery an hour in the morning; but since dinner (Mrs Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further outdoor exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, 'She regretted to be under the necessity of keeping me at distance; but that until she heard from Bessie, and could discover from her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner – something lighter, franker, more natural, as it were – she really must exclude me from privileges intended only for contented, happy little children.'

'What does Bessie say I have done?' I asked.

'Jane, I don't like cavillers or questioners: besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.'

A small breakfast-room adjoined the drawing-room: I slipped in there. It contained a bookcase: I soon possessed myself with a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathered up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrouded in double retirement.

Shift to the personal. I is opposed to the we of the first paragraph. Colon introduces main clauses which explain why I was glad.

Reed children clustered round their mama, fireside suggests both physical and emotional warmth.

Direct question after such a long report.

Simple sentences as Jane makes herself comfortable in the library. Volume suggest large book, carefully selected to contain many pictures.

## Background guidance

- The narrative text has elements of entertainment and is designed to gain sympathy for the young Jane, who is an outcast in the Reed home.
- The opening statement has an air of objectivity: There was no possibility of taking a walk that day. The next sentence makes it clear that walks were possible in the morning, but introduces the contrast and change in the weather. The final complex sentence in the paragraph includes a noun clause which states the results of the change in the weather: further outdoor exercise was now out of the question.
- The second paragraph makes clear the first person narrator who appears isolated: I as opposed to the we of the first paragraph. The colons introduce a series of main clauses which explain why I was glad of not being able to walk outside. The paragraph concludes with a subordinate clause, humbled by, which describes the narrator's feelings and adds to her isolation from the Reeds.
- The structure of the sentences becomes very complex as Jane unfolds her predicament, where she reports the chidings she receives but does so echoing direct speech:

*Mcl* [She regretted *Subcl* [to be under the necessity of keeping me at a distance]]; *Subcl* [but that until she heard from Bessie, *Subcl* [and until she could discover by her own observation *Subcl* [that I was endeavouring in good earnest *Subcl* [to acquire a more sociable and childlike disposition, a more attractive and sprightly manner - *Mcl* [she really must exclude me from privileges]]]]] *Subcl* [intended only for contented, happy little children].

- What matters here is not so much clause counting and marking, which would be a matter for debate amongst grammarians, but to realise the complexity of the writing. It reflects the complexity of the relationship between Jane and her aunt.
- The introduction of *that* after *but* makes the sentence sound like an oral recount of what Mrs Reed said: the narrator is reporting to the reader. The number of clauses makes clear the length and detail of Mrs Reed's objections to the young Jane, and the fact that there is so much embedding ensures that nothing can be removed to spare the reader the detail. The final relative clause, where which are is understood, makes Jane's emotional isolation complete.
- The sentence structure becomes less complex as Jane is ordered 'Be seated somewhere ... remain silent'.
- As she makes herself comfortable in the isolation of the library, we find simple sentences: A small breakfast-room adjoined the drawing-room: I slipped in there. It contained a bookcase. The colon introduces a main clause which is the result of finding the breakfast-room.
- [I soon possessed myself of a volume] [taking care [that it should be stored with pictures]] is a main clause, a non-finite participle clause post-modifying volume followed by a noun clause. The structure suggests that Jane was used to doing this and knew which books had pictures; taking care shows how important this was to her and shows the reader that she was a responsible child.
- The final main clause, I was shrined in double retirement, shows her physical as well as emotional isolation from the family.
- Within this text there are structures that would now be regarded as archaic and hence are useful for looking at language change.

- Dreadful to me was the coming home (reversal)
- Me, she had dispensed (reversal – done for emphasis?)
- I was glad of it (it made me happy/pleased)
- The said Eliza, John and Georgiana (legalistic)
- mama (mother, mum)
- reclined (lay)
- under the necessity of keeping me at a distance (so as to keep me at a distance)
- I soon possessed myself of a volume (reflexive pronoun myself – I took a book from the shelf)

## *Jane Eyre* by Charlotte Brontë

There was no possibility of taking a walk that day. We had been wandering, indeed in the leafless shrubbery an hour in the morning; but since dinner (Mrs Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further outdoor exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, 'She regretted to be under the necessity of keeping me at distance; but that until she heard from Bessie, and could discover from her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner – something lighter, franker, more natural, as it were – she really must exclude me from privileges intended only for contented, happy little children.'

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A small breakfast-room adjoined the drawing-room: I slipped in there. It contained a bookcase: I soon possessed myself with a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathered up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrouded in double retirement.

## Fiction: **A Christmas Carol**

You may wish to use the extract as part of your reading of the novel as a class text, probably in Years 7 or 8.

### **Objectives**

#### **Year 7**

5.1: 7b Use inference and deduction to recognise implicit meanings at sentence and text level.

6.2: 7a Identify and describe the effect of writers' use of literary, rhetorical and grammatical features.

#### **Year 8**

5.1: 8b Use inference and deduction to explore layers of meaning within a text,

6.2: 8a Explore the range variety and overall effect on readers of literary, rhetorical and grammatical features, used by writers of literary texts.

The progression from Year 7 to Year 8 is largely defined by applying skills to a range of texts. Hence in Year 7, the extract could stand alone, but in Year 8, pupils would need to apply their skills independently to a range of extracts from the text or with other texts to see how far the writers were similar or different in their approaches.

### **Possible activities**

- Invite pupils in pairs or groups to highlight phrases/clauses which build tension.
- How do these increase tension and engage the reader?
- Ask pupils to create a similar piece of text where they build tension; it could be as part of work based on targeting Level 4.
- Invite them to provide either a spoken or written commentary to their work and to prepare their own text for whiteboard or overhead transparency use and then annotate it in front of the class.
- The class or a response partner could evaluate the texts for effectiveness.

## A Christmas Carol by Charles Dickens

‘Humbug!’ said Scrooge; and walked across the room.

After several turns, he sat down again. As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell, that hung in the room, and communicated for some purpose now forgotten with a chamber in the highest storey of the building. It was with great astonishment, and with a strange, inexplicable dread, that as he looked, he saw this bell begin to swing. It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house.

This might have lasted half a minute, or a minute, but it seemed an hour. The bells ceased as they had begun, together. They were succeeded by a clanking noise, deep down below; as if some person were dragging a heavy chain over the casks in the wine-merchant’s cellar. Scrooge then remembered to have heard that ghosts in haunted houses were described as dragging chains.

The cellar-door flew open with a booming sound, and then he heard the noise much louder, on the floors below; then coming up the stairs; then coming straight towards his door. ‘It’s humbug still!’ said Scrooge. ‘I won’t believe it.’

His colour changed though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes. Upon its coming, the dying flame leaped up, as though it cried, ‘I know him! Marley’s Ghost!’ and fell again.

Tone of disbelief set by expletive: humbug.

The adverbial phrase suggest Scrooge is pacing the room; the verb threw back suggest he sat down roughly, disturbed.

The verb phrase happened to rest suggest chance, repetition of bell, premodified the second time suggest Scrooge is troubled about the bell; he is trying to work it out its purpose.

softly to loudly to every bell in the house. the noise increases.

Simultaneously, Scrooge looks and sees the bell move. The nouns astonishment and dread are sequential and cumulative; the premodifier inexplicable is about the bell as well as the dread.

The adverb together places the new information at the end of the sentence. Scrooge perhaps was not clear about the bells in paragraph one - were they sequential? Now he knows they were not; they all rang together.

Time stands still, common in horror. But introduces the contrast between reality and perception.

Passive verb. It is not clear who or what is making the noise; it is only as if some person ...Scrooge is trying to work out what the noise could be in reality.

His reflection in broken by a compound sentence. The adverbial explains how the door flew open and then the noise on the floor below. The then clauses show Scrooge following the noise in his head. This adds to the tension as he waits the arrival of the noise

Humbug breaks the tension as he tries to dismiss the sound.

Who sees his colour change? The reader presumes the *it* coming through the door. The pronoun delays the name; the flame seems to respond on Scrooge’s behalf by naming it.

## Background guidance

The story was written to entertain; a variety of devices is used to achieve the effect of haunting.

- A number of prepositional phrases that help to convey the passing of time, the sense of place and the feeling of unease.
- Time:  
*after several turns, in the outset, without a pause.*
- Place:  
*across the room, in the chair, in the room, in the house, over the casks, on the floor, up the stairs, towards his door, through the heavy door, into the room, before his eyes.*
- Unease:  
*for some purpose, with great astonishment, with a strange, inexplicable dread, with a booming sound.*
- These prepositional phrases all have adverbial functions in the context of the text.
- Adjectives also contribute to this sense of unease: *disused, strange, inexplicable, clanking, heavy, haunted, dragging, dying.*
- The adjectival phrases are not as numerous as the adverbial but they contribute further to the sense of unease:  
*in the highest storey of the building* (post-modifying the noun chamber);  
*much louder* (modifies noise);  
*in the wine-merchant's cellar* (post-modifying the noun casks);  
*deep down below* (post-modifying the noun noise).
- There are several single adverbs that also contribute to the atmosphere;  
*again, soon, still, back, softly, scarcely, loudly.*
- The extended noun phrases, some here detached from their prepositions, demonstrate how such phrases carry meaning and menace:  
*A strange, inexplicable dread; a clanking noise; the dying flame; a heavy chain; a booming sound; and the final Marley's ghost.*

## ***A Christmas Carol*** by Charles Dickens

'Humbug!' said Scrooge; and walked across the room.

After several turns, he sat down again. As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell, that hung in the room, and communicated for some purpose now forgotten with a chamber in the highest storey of the building. It was with great astonishment, and with a strange, inexplicable dread, that as he looked, he saw this bell begin to swing. It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house.

This might have lasted half a minute, or a minute, but it seemed an hour. The bells ceased as they had begun, together. They were succeeded by a clanking noise, deep down below; as if some person were dragging a heavy chain over the casks in the wine-merchant's cellar. Scrooge then remembered to have heard that ghosts in haunted houses were described as dragging chains.

The cellar-door flew open with a booming sound, and then he heard the noise much louder, on the floors below; then coming up the stairs; then coming straight towards his door. 'It's humbug still!' said Scrooge. 'I won't believe it.'

His colour changed though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes. Upon its coming, the dying flame leaped up, as though it cried, 'I know him! Marley's Ghost!' and fell again.

## Drama and poetry

### Extract from *Macbeth*, Act 5, scene 5, lines 9–28

This would best be used as part of a study of the whole text. However, it could be part of an introduction to Shakespeare in Year 8 where pupils begin to study Shakespeare's language.

### Objectives

#### Year 8

6.2:8 Explore the range and variety on readers of literary, rhetorical and grammatical features.

#### Year 11 (adapted)

6.2:11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

### GCSE AO

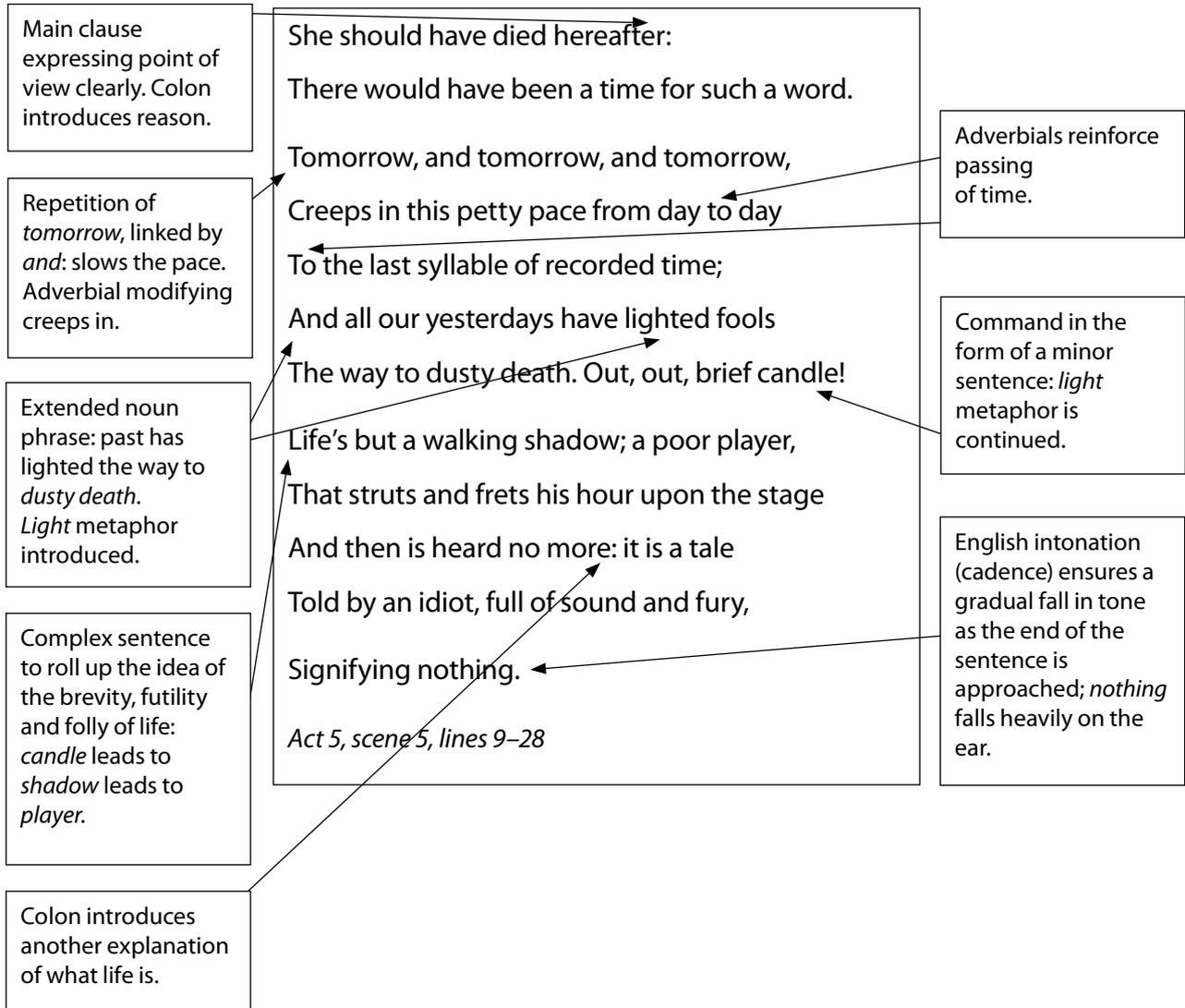
Understand and evaluate how writers use linguistic devices to achieve their effects.

### Possible activities

- Invite pupils to highlight key words/phrases which show Macbeth's state of mind.
- If studying the whole play, ask: How does this speech compare with his earlier speeches? Pupils could compare with *if 'twere done*, or what others say about Macbeth at the beginning of the play.
- If pupils are only studying this speech, you could provide opportunities for them to see it in one or two film or play versions and ask them to note how the various directors interpret the words.
- If it is being studied as part of a whole text for examination, then an essay or oral presentation about Macbeth's character could follow.

## Background guidance

### Suggested annotations on Macbeth by William Shakespeare



## Background notes on *Macbeth*

- The passage is Macbeth's response to his wife's death at a time when he is under siege from English soldiers. The prophecies which appeared to make him totally safe are about to come true.
- Its purpose is to demonstrate to the audience Macbeth's state of mind and show his descent from great warrior, full of favour and hope, to desperate tyrant.
- It consists of four very densely packed sentences.
- The short sentence in the middle (*Out, out ...*) is an exclamation amidst longer, reflective, clauses whose long vowels reinforce the tedium and hopelessness felt by Macbeth.
- The extract begins with a main clause that expresses the view that Lady Macbeth should have died at some future point. The colon introduces a main clause which expresses the reason for that view: there is no time now to take account of such a *word*. The reader links that *word* to the previous mention of *dead* and *died*.
- The following sentence is compound joined by the coordinating conjunction *and*. The repetition of *tomorrow* linked with *and* slows the pace to express the slow passage of time. It functions as an adverbial to reinforce the verb *creeps in* and the concept of a *petty pace*: all of which underline the same concept of time's slow passing and its triviality. However, punctuation would have been added after Shakespeare's death so it is possible to see *tomorrow* as the subject of *creeps in*, thus making *tomorrow* active in the creeping in; *tomorrow is creeping in* and creeping in a petty pace: *petty pace* becomes the direct object of *creeps in*. This analysis makes the passage of time more threatening in its active, relentless creeping.
- The final adverbial in the clause stretches time out to its last syllable, serving further to reinforce the inevitable tedium of it all.
- The next main clause records what the past has done. The extended noun phrase *all our yesterdays* is the subject of the verb *have lighted* which then takes an indirect and a direct object to show that *yesterdays* have lighted the way merely for fools. *Dusty death* is the end. The clause also introduces the idea of light which is picked up in *candles* and *shadow* later in the text.
- The next sentence is a command to the candle; although there is no verb, the meaning is quite clear.
- The idea of fools, dusty death and candles is picked up by the next complex sentence which concludes the extract.
- The sentence begins by making clear that life is only a *walking shadow, a poor player*. The noun phrase *a poor player* is followed by a *that* clause to explain more about life.
- The adverbial clause *and then ...* concludes the *life, poor player* image: life disappears from the stage to silence. This image is picked up after the colon by describing life as *a tale* modified by *told by an idiot, full of sound and fury* which signifies nothing: it links and extends the idea of life being futile while we are living it, and leaving no trace behind: it all signifies *nothing*.
- The sentence intonation in English involves a gradual fall in pitch as we move towards the end of the sentence. Shakespeare exploits this by concluding the speech after the colon with a long, three-clause section which forces the voice to fall gradually to end at *nothing*, which then falls heavily on the ear.
- Participants may want to discuss how the iambic line places words in stressed positions: for example, the stress falls on the second syllable of *tomorrow* and on *and*, further adding to the plodding feel of the line. The first syllable of *petty* is stressed, as is *pace*. Add to this the repetition of the *p* sound and the character's emotions become clear. The stress falls on *struts* and *frets*, again adding to the expression of Macbeth's feelings of hopelessness. Although Shakespeare's syntax does not deviate from what would be expected in this extract, it is a reminder of the way in which words can be carefully placed for effect.

## Reminder to participants

Explain that participants will be required to complete a piece of text analysis as part of their pre-course activity for Module 5.

*Macbeth*

by William Shakespeare

She should have died hereafter:  
There would have been a time for such a word.  
Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow; a poor player,  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

*Act 5, scene 5, lines 9–28*

### **Extract from *Romeo and Juliet*. Act 1, scene 5, lines 95–104**

This extract could be used during a study of the full text for Key Stage National Curriculum 3 tests or GCSE, but could also be used to support pupils' learning about sonnets in Year 9 or GCSE, linked perhaps to the Shakespeare sonnet in the AQA anthology.

### **Objectives**

#### **Year 9 (adapted)**

6.2: 9 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effect on different audiences.

#### **Year 11 (adapted)**

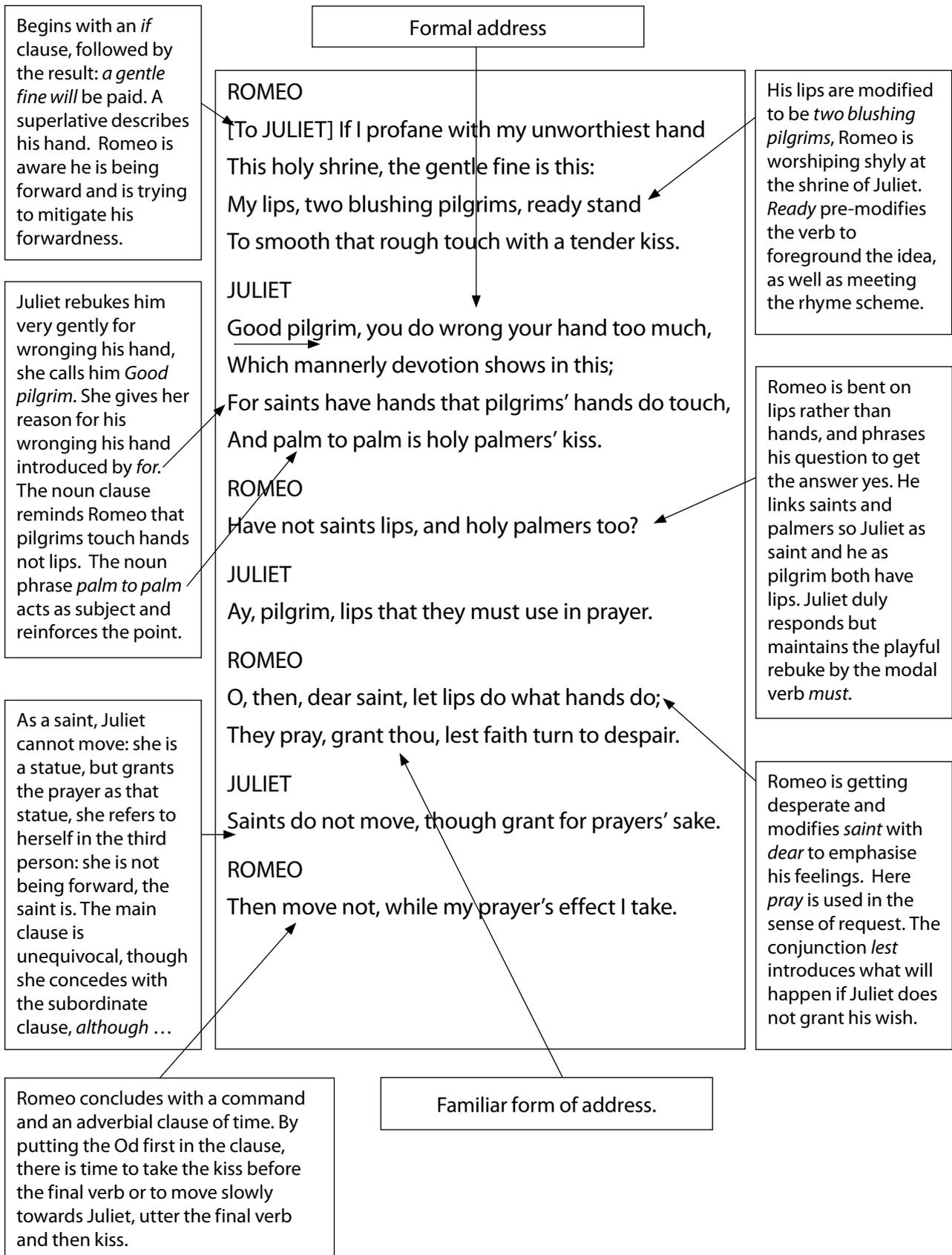
6.2: 11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

### **GCSE AO**

Understand and evaluate how writers use linguistic devices to achieve their effects.

### **Possible activities**

- Model how Shakespeare shows us that Romeo knows he is being forward, and how Juliet maintains her decorum whilst flirting with Romeo.
- Focus on Romeo's language to show how Shakespeare conveys Romeo's feelings for Juliet
- Ask pupils independently or in groups to trace how the image of a pilgrim is carried through the text.



## Background notes

- This scene which is Romeo and Juliet's first meeting, is both happy and threatening. Romeo has no hesitation in wanting to kiss Juliet, which is an impulsive action and one that Juliet responds to with some interest. There is no doubt that both families would be horrified both by the forwardness and the impending relationship. It makes the whole thing doubly dangerous.
- The two characters share a sonnet between them. It's Shakespearian in its rhyme scheme and structure: alternate rhymes, concluding with a rhyming couplet. The break between the octet and sestet comes when Romeo has to shift his argument if he is to get his way.
- The sonnet is playful in tone; Romeo is concerned that he might seem forward and Juliet plays at being a little hard to get.
- The conceit is one of a pilgrim who comes to worship at a shrine. Pilgrims often gained a palm leaf for completing a pilgrimage, hence the word play. The pun continues with *pray*, used as a religious prayer and a request.
- Juliet first addresses Romeo as *you*, then the formal address rather like *vous* or *Sie* in French and German. Romeo shifts to *thou* in *grant thou*, the familiar version, like *tu* and *du* showing he has become confident.

ROMEO

[To JULIET] If I profane with my unworhiest hand  
This holy shrine, the gentle fine is this:  
My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a tender kiss.

JULIET

Good pilgrim, you do wrong your hand too much,  
Which mannerly devotion shows in this;  
For saints have hands that pilgrims' hands do touch,  
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in prayer.

ROMEO

O, then, dear saint, let lips do what hands do;  
They pray, grant thou, lest faith turn to despair.

JULIET

Saints do not move, though grant for prayers' sake.

ROMEO

Then move not, while my prayer's effect I take.

### **Extract from *The Tempest* Act 1, scene 2, lines 363–376**

This extract again, might best be used as part of a scheme of work on the whole play. However, it does stand alone in the context of 10.2: Exploring language variation and development according to time, place, culture, society and technology.

### **Objectives**

#### **Year 9 (adapted)**

6.2: 9 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effect on different audiences.

#### **Year 11 (adapted)**

6.2: 11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

### **GCSE AO**

Understand and evaluate how writers use linguistic devices to achieve their effects.

### **Possible activities**

- In pairs or groups, pupils can consider the power relationships in the text. How do the two characters respond to each other and what aspects of language make the relationship clear to the audience?
- If studying the text as part of the play, ask pupils to consider the relationship between Prospero and Caliban as a whole and how far this extract is true of the whole play.
- If pupils are considering the extract as part of language study, they could, in pairs/groups, consider what a modern day relationship based on unequal power might look like, perhaps teacher/pupil or parent/child and prepare a presentation on such an exchange.

Formal address, Caliban dare not be too familiar. The first main clause is an accusation, followed by a coordinating main clause with an embedded noun clause. Cause and effect of equal weight.

Caliban curses Prospero, elliptically, the *red plague* get rid of you.  
  
The next clause gives a reason: *Learning* here means teaching; the two words have been interchangeable in the past.

*Caliban*  
You taught me language and my profit on 't  
Is, I know how to curse. The red plague rid you  
For learning me your language

*Prospero*  
Hag-seed hence!  
Fetch us in fuel. And be quick, thou 'rt best  
To answer other business. Shrug'st thou, malice?  
If thou neglect'st or dost unwillingly  
What I command, I'll wrack thee with old cramps,  
Fill all thy bones with aches, make thee roar,  
That beasts shall tremble at thy din.

*Caliban*  
No pray thee,  
(aside) I must obey. His art is of such pow'r,  
It would control my dam's god, Setebos,  
And make a vassal of him.

*Prospero*  
So, slave, hence!

Familiar address, Prospero shows no respect. Contrast *Thou/I: Thou does, I command.*

The audience recognises how tentative Caliban is when compared to Prospero. His entire speech is a resounding curse.  
  
The hyphenated noun impugns Caliban's mother as a hag. He follows it by two commands. He turns the adjective malice into a noun: Caliban is *malice* personified.

The threatened pain is expressed hyperbolically: the cause of the pain and its effects are clear.

*Shall* has the effect of compulsion

Caliban must shrug at the first command, which brings down a list of results if he doesn't do as he's told or does it *unwillingly*.

*So* makes clear that the argument is won, and a command in a minor sentence follows. The noun *slave* restates Caliban's position lest he is in any doubt. Caliban has not made the *profit* he said he had in the first sentence.

Caliban is cowed. He seeks to mollify Prospero with an elliptical clause. His aside gives reason for his being fearful. The modal verb *must* shows his compliance. The noun clause (*that is understood*) explains the strength Caliban faces.

## Background guidance

- The text shows slave and master, and that the one who has the most powerful language holds the power. Caliban does not put Prospero to the test because he has seen Prospero's *art* before.
- Note the verb endings with *thou* and *you*.
- The hyphen between the two nouns *hag* and *seed* shows that Prospero has coined the phrase. It serves to remind Caliban of his origins.
- Caliban expresses his fear *aside*; it is for the benefit of the audience and explains why his bravery is so short lived.

*Caliban*

You taught me language and my profit on 't  
Is, I know how to curse. The red plague rid you  
For learning me your language

*Prospero*

Hag-seed hence!  
Fetch us in fuel. And be quick, thou 'rt best  
To answer other business. Shrug'st thou, malice?  
If thou neglect'st or dost unwillingly  
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(aside) I must obey. His art is of such pow'r,  
It would control my dam's god, Setebos,  
And make a vassal of him.

*Prospero*

So, slave, hence!

## ***Meeting at Night*, Robert Browning**

This poem is interesting in its use of grammar. It is worth noting before commencing work on it, that there is no main clause. It would support work on relationships in Year 9 or Poetry at GCSE.

### **Year 9**

6.2: 9 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effect on different audiences. (adapted)

5.1: 9b Draw on a repertoire of reading strategies to respond to layers of meaning.

### **Year 11** (adapted)

6.2: 11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

### **GCSE AO**

Understand and evaluate how writers use linguistic devices to achieve their effects.

### **Possible activities**

- Model or share a reading of the poem and decide on the phrases and clauses. Decide on why there are so many *ands* in the poem.
- Discuss why there are two stanzas and why there is no main clause.
- Encourage pupils in pairs or individually to write their own poem which has the same structure. They could write about anything they would be excited about and in a hurry to arrive at.

And joins phrases to a sub clause; the sub clause reminds the persona of his lover.

Sub clause makes clear persona has crossed in a boat. Time sub clause followed by further time clause: as is understood.

A further list follows on the land. Again it is well rehearsed. *Beach* is premodified in a sensual way to suggest love, but the rest is only modified with simple words if at all.

**Meeting at night**  
The gray sea and the long black land;  
And the yellow half-moon large and low;  
And the startled little waves that leap  
In fiery ringlets from their sleep,  
As I gain the cove with pushing prow,  
And quench its speed in the slushy sand.  
Then a mile of warm sea scented beach;  
Three fields to cross till a farm appears;  
A tap at the pane, the quick sharp scratch  
And blue spurt of a lighted match,  
And a voice less loud through its joys and  
fears,  
Than the two hearts beating each to each!

Premodified waves and *ringlets* imply the lover.

Premodified prow implies speed, reinforced by *speed* which is *quenched* in the last line. There is a full stop, but grammatically there is no full sentence. All the finite verbs are in sub clauses.

A *voice* suggests one that is not known, but the reader knows it is known; the persona is unwilling to be precise. Adds to the secrecy.  
  
The prepositional phrase combines *joys and fears*. This reinforces the secrecy, as well as the pleasure.

The persona and the object of his journey become *two hearts* modified to show they are in harmony.

### Meeting at night

The gray sea and the long black land;  
And the yellow half-moon large and low;  
And the startled little waves that leap  
In fiery ringlets from their sleep,  
As I gain the cove with pushing prow,  
And quench its speed in the slushy sand.  
  
Then a mile of warm sea scented beach;  
Three fields to cross till a farm appears;  
A tap at the pane, the quick sharp scratch  
And blue spurt of a lighted match,  
And a voice less loud through its joys and  
fears,  
Than the two hearts beating each to each!

### Background notes

- The poem is about a well worn path to gain access to the persona's lover. The listed sights, with little modification, suggest the way is very well known.
- When modification becomes more detailed as in *fiery ringlets from their sleep*, we infer the persona is thinking about his lover. She has the *fiery ringlets*, she will be *startled* from her sleep.
- The *pushing* which describes the *prow* adds a sense of urgency; it needs the slush of the sand to slow it down.
- The rhythm of the second stanza is even quicker: short vowel sounds increase the speed as the journey becomes ever more urgent.
- The last two lines see long vowel sounds and a sense of relief as the goal is achieved.
- The rhyme scheme serves to make each stanza a unit. The first and last lines of each stanza rhyme to wrap up each phase of the journey. The middle two lines of each stanza rhyme because they are the middle; in the first stanza, the protagonist distracts himself with thoughts of the lover; in the second stanza, he taps, she lights the match; they are nearly there.
- The main clause would seem to be the relationship; that is the important bit. It is understood, implied rather than expressly stated.

## **Listen Mr Oxford Don, John Agard**

This poem could be linked with the extract from *The Tempest* or, at GCSE, it could link to *Half-caste* by the same writer in the AQA Anthology, 2005 onwards. It lends itself to work on language variety and how language is used in perceived unequal relationships.

## **Objectives**

### **Year 9**

6.2:9 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effect on different audiences. (adapted)

10.1:9a Consider how and why English varies in a range of regions and cultural contexts.

5.1:9b Draw on a repertoire of reading strategies to respond to layers of meaning.

### **Year 11 (adapted)**

6.2:11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

10.1:11a Understand how regional and global variations in English reflect and reinforce cultural identity and diversity.

## **GCSE AO**

- Understand and evaluate how writers use linguistic devices to achieve their effects.
- Comment on ways language varies and changes.
- Relate texts to their social, cultural traditions.

## **Possible activities**

- In shared reading, guided reading or independently ask pupils to underline the features of non-Standard English (SE); differentiate accent and dialect.
- Ask the pupils to decide why the writer/persona chooses to deviate from SE and to explain how does the writer/persona ensures the reader understands his meaning.
- How far do pupils think the persona is the writer, giving reasons to support their view
- In pairs or groups, using other texts which involve regional or international varieties of English, decide how the writer represents the chosen variety whilst ensuring the reader understands it.
- Individually or in pairs, ask pupils to write a given text in their own regional variety. Share it with another pair or the class and look at differences and similarities in that representation. This would work well with a confident class of pupils from different ethnic backgrounds.

## Background guidance

The text is designed to entertain and amuse but there is an edge to it: *you'd better listen because I'm not changing*. Black immigrants are here to stay, and have established communities in a number of cities, and in particular in London. Their words can influence and be dangerous – as dangerous as the weapons whites stereotypically think blacks carry.

- The poem recreates the sounds of Black English, but only breaks the grammar rules minimally by using *me* in line 1, followed by a double negative, a further double negative in: *I don't need no hammer*; omission of *to* in the infinitive: *me serve time*; omitting *am* in *I only armed wit mih human breath* and omitting the auxiliary *am* in the *I slashing* and *I bashing*. The persona/writer has to be clear; the audience has to understand his meaning, otherwise there is no point in his message. He is dangerous in that he does not conform to SE which, stereotypically, many academics and older people think is wrong. It fits the argument: that immigrants can just learn English, by which people mean SE and Received Pronunciation.
- He also represents the phonology of his variety in a minimalist way so that his background is clear.
- The warnings come in a rapping rhythm, to separate them from the rest of the poem.
- Immigrants are expected to use only little words, not big ones, hence *let them send one big word after me*. It could be a reference to our legal system being incomprehensible to many people, white British or other.
- When seen alongside other poems by John Agard, we feel it is more likely to be the writer as protagonist. His concerns are the words white Britons use to describe the black community and the denigration of their variety.

<p>Command to start. Oxford Don as guardian of English?</p>	<p><b>Listen Mr Oxford Don</b>                  Me not no Oxford don                  me a simple immigrant                  from Clapham Common                  I didn't graduate                  I immigrate                  But listen Mr Oxford don                  I'm a man on de run                  and a man on de run                  is a dangerous one                  I ent have no gun                  I ent have no knife                  but mugging de Queen's English                  is the story of my life                  I don't need no axe                  to split/up syntax                  I don't need no hammer                  to mash/up yu grammar                  I warning you Mr Oxford don                  I'm a wanted man                  and a wanted man                  is a dangerous one                  Dem accuse me of assault                  on de Oxford dictionary/                  imagine a concise peaceful man like me/                  dem want me to serve time                  for inciting rhyme to riot                  but I tekking it quiet                  down here in Clapham Common                  I'm not a violent man Mr Oxford don                  I only armed with mih human breath                  but human breath                  is a dangerous weapon                  So mek dem send one big word after me                  ent serving no jail sentence                  I slashing suffix in self-defence                  slashing future wit present tense                  and if necessary                  I making de Queen's English accessory/                  to my offence</p>	<p><i>Me</i> used as subject, followed by a double negative: both stereotypically loathed by academics.                   Follows the grammar of Black English where <i>me</i> is used as subject.</p>
<p><i>Graduate</i> and <i>immigrate</i> end in same way, focuses on the contrast. Also reverts to SE <i>I</i>.</p>		<p><i>De</i> suggests the sounds of Black English – <i>the</i> – is a difficult sound for many non-native speakers anyway.                   Rhythm is very much Black English, sounds like rapping. We associate rappers with challenge.</p>
<p>Phonological representation of Black English, followed by stereotypical white ideas of the black community: guns and knives.                   Uses violent verb mugging, again, stereotypically a black crime, but it's English language being mugged.</p>		<p>Violence picked up again, but it is grammar under attack. Slash lines split preposition from the verb, duly mashing up the rhythm, but actually not the syntax.</p>
<p>Blacks are often first suspect, so he is wanted, and hence dangerous.</p>		<p>Non-standard varieties are often denigrated. Dialect words may not be found in the dictionary.</p>
<p>Concise as in dictionary and implying his variety is just as concise. <i>Peaceful</i> picks up on lack of arms in previous stanzas. Further representations of the sounds of Black English.</p>		<p>Clapham Common reminds older readers that the man on the Clapham omnibus was representative man in UK like <i>Mondeo man</i> now. He is representative Black, but also common in the UK. Also considered by whites as common in the sense of vulgar.</p>
<p>Maintains SE <i>I</i> as subject. His breath is enough. <i>But</i> serves as contrast: <i>breath</i> is actually dangerous.</p>		<p>Noun phrase split from its prepositional phrase to break up rhythm. <i>Queen's English</i> will be his <i>accessory</i>: he will use it to commit his offence.</p>
<p><i>Ent</i>, as well as representing the sound also slashes the suffix: <i>I'm not</i>. Using present as future is a grammatical feature of Black English.</p>		
<p>Omission of auxiliary as a feature of Black English.</p>		

*Listen Mr Oxford Don* by John Agard

**Listen Mr Oxford Don**

Me not no Oxford don  
me a simple immigrant  
from Clapham Common  
I didn't graduate  
I immigrate

But listen Mr Oxford don  
I'm a man on de run  
and a man on de run  
is a dangerous one

I ent have no gun  
I ent have no knife  
but mugging de Queen's English  
is the story of my life

I don't need no axe  
to split/up syntax  
I don't need no hammer  
to mash/up yu grammar

I warning you Mr Oxford don  
I'm a wanted man  
and a wanted man  
is a dangerous one

Dem accuse me of assault  
on de Oxford dictionary/  
imagine a concise peaceful man like me/  
dem want me to serve time  
for inciting rhyme to riot  
but I tekking it quiet  
down here in Clapham Common

I'm not a violent man Mr Oxford don  
I only armed with mih human breath  
but human breath  
is a dangerous weapon

So mek dem send one big word after me  
I ent serving no jail sentence  
I slashing suffix in self-defence  
I bashing future wit present tense  
and if necessary

I making de Queen's English accessory/  
to my offence

## Non-fiction activities

### Inform – menu

Menus provide a useful opportunity to develop pupils' knowledge of expanded noun phrases. They are also useful as pupils can quickly state the audience and purpose.

## Objective

### Year 7

6.2: 7 Identify and describe the effect of writers' use of specific grammatical features.

Background notes follow text and task, as does a copy of the text suitable for overhead transparency or whiteboard.

*Sunnymede Hall*

To commence:

Roast breast of pigeon  
with a puff-pastry crust

Terrine of corn-fed chicken  
with truffle dressing

Trio of fish  
with a mixed leaf salad  
in a mild mustard dressing

Sweet melon slices  
under an avalanche of fruits of the forest

Breast is the head word here, *roast* describes the way it's cooked; the prepositional phrase makes the breast's origins clear.

Commence is more formal (or pretentious) than to start or to start with.

The modifier *corn-fed* shows the reader that the chicken has, allegedly, had a good diet. The menu items repeats the pattern of the first dish.

The pattern repeats. The *mustard* is described as mild to make sure the diner understands the fish will not be overwhelmed.

The prepositional phrase with *avalanche* as the noun phrase may sound romantic or sound as if it overwhelms the melon.

## Possible activities

- Highlight the expanded noun phrases in the above menu.
- How do the noun phrases help you decide on the audience and purpose of the text?
- Why are expanded noun phrases used? How do they contribute to the purpose of the text?
- Consider a range of menus from tea rooms, takeaways, and restaurants and evaluate how such establishments address their audience for the texts and how noun phrases inform and possibly persuade the audience.
- Ask the school kitchens for next week's menu and invite pupils to rewrite it in a variety of ways for a range of audiences, using expanded noun phrases. Invite diners to evaluate the menu against the actual food. Did they feel the menu was appropriate?
- Take a range of tea room/takeaway menus and, in pairs/groups turn them into a menu for gourmets, by developing extended noun phrases. Swap menus and invite another group to evaluate the menu for gourmet appeal. Or ask pupils to place their menus on A3 sheets and annotate them with their thinking for display and further annotation by the rest of the class.

## Background guidance

The text consists of noun phrases with prepositional phrases used to modify them.

*Breast* and *crust* are the head words in the first noun phrases. The adjectival phrase *roast* tells us how the breast was cooked and the prepositional phrase *of pigeon* tells us what kind of bird the breast has come from; *pigeon* raises it above the more usual chicken or even duck. The noun *puff pastry* tells us what kind of *crust* we can expect.

Each noun phrase ensures we know a lot about our food: the *chicken* has been *corn fed*; the dressing contains *truffle*, an expensive commodity; the *mustard dressing* is *mild*; to avoid harshness, the *melon* is *sweet* and hence ripe and juicy, and is under *an avalanche of fruits*. The *avalanche* suggests plenty, though this could backfire on the restaurant as it may sound like a drowning or total burial of the *sweet melon*.

There is a gourmet feel in phrases such as *trio of fish*, where the three fish combine into one dish rather than remain separate as three fish might. The connotations are musical where *a trio* would play together in harmony.

The overall effect is of special food, carefully described and hopefully carefully prepared and presented.

The intended audience is those who enjoy and know about food; those with leisure time and probably money to enjoy it. The more unusual items such as pigeon and forest fruits suggest something special.

The chosen font adds to the feeling of care: it imitates handwriting with a traditional feel in the *s*, the forward slope, and the loops on the final *g*. It all adds to an apparently sophisticated, yet traditional feel.

## *Sunnymede Hall*

*To commence:*

*Roast breast of pigeon  
with a puff-pastry crust*

*Terrine of corn-fed chicken  
with truffle dressing*

*Trío of fish  
with a mixed leaf salad  
in a mild mustard dressing*

*Sweet melon slices  
under an avalanche of fruits of the forest*

## Non-fiction

### Inform/persuade – Eggstravaganza! advertisement

Combine with the menu for Year 7 or use the text on its own.

#### Objectives

##### Year 7

6.2: 7 Identify and describe the effect of writers' use of grammatical features.

Or:

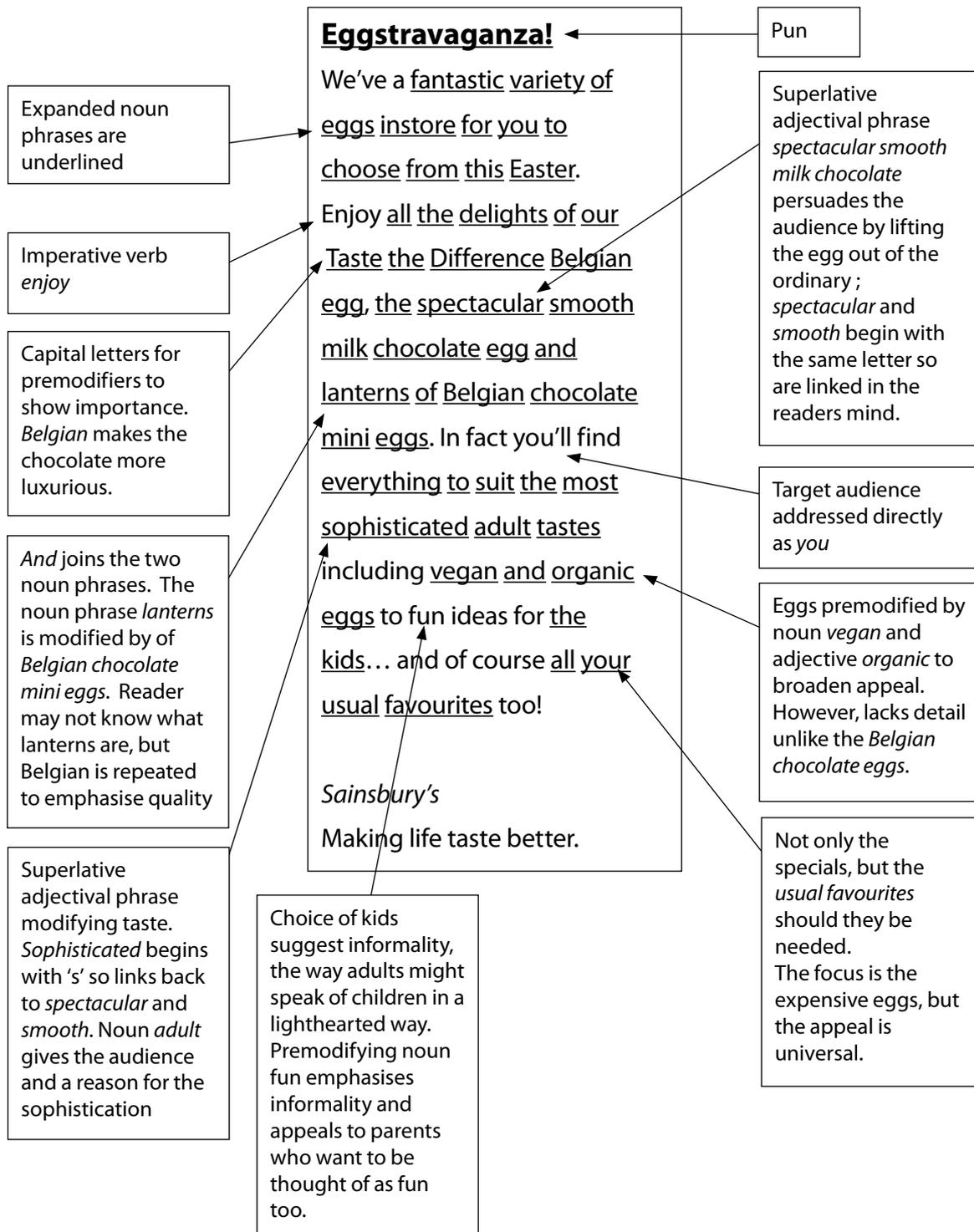
##### Year 8

6.2: 8 Explore the effect on the reader of grammatical features.

#### Possible activities

- What is the purpose of the text?
- Who is the audience for the text and how do you know?
- How do the modifying phrases try to appeal to the audience?
- Examine a range of chocolate advertisements and ask pupils to decide on the audience for each.
- How do the modifying phrases try and target that audience?
- Decide which they consider the most successful and annotate it with their responses
- Ask pupils, in pairs or groups, to decide on a market group and select a chocolate product to suit it.
- Plan and draw up an advertisement using PowerPoint or video to appeal to your target group. Prepare a commentary to justify your choices.
- Try your advertisement on your target group and ask them for their responses. Evaluate your advertisement in the light of these responses.

**Eggstravaganza!**



Reproduced by kind permission of Sainsbury's Supermarkets Ltd.

## Background guidance

The passage is designed to persuade an adult audience, preferably one with sophisticated taste. The subtext of sophisticated is that this would be an audience who, the supermarket hopes, has expensive tastes.

It relies on the audience knowing the difference between Belgian chocolate and any other chocolate so that the expense might be justified! Should the audience not be aware of the difference, the hope may be that they will wish to be sophisticated anyway.

The final paragraph brings together everything else: *vegan, organic, the kids, all your usual favourites*, but the feeling is *if you must* because the effort and creativity has gone into the Belgian chocolate.

The final paragraph begins with *In fact* and links *sophisticated adult tastes* to everything else, including *fun ideas for the kids*. Although it is trying to maintain the sophistication, is the list too long and varied to sustain the idea? Would the reader notice this?

### **Eggstravaganza!**

We've a fantastic variety of eggs instore for you to choose from this Easter. Enjoy all the delights of our Taste the Difference Belgian egg, the spectacular smooth milk chocolate egg and lanterns of Belgian chocolate mini eggs. In fact you'll find everything to suit the most sophisticated adult tastes including vegan and organic eggs to fun ideas for the kids... and of course all your usual favourites too!

*Sainsbury's*

Making life taste better.

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**Shackleton and his crew abandon ship, Weddell Sea, Antarctic** by Sir Ernest Shackleton

The following passage relates a celebrated episode from Sir Ernest Shackleton's courageous, though ill-fated, attempt to cross the Antarctic continent from sea to sea. The entire crew of 28 men were marooned on the desolate, floating ice of the Weddell Sea, after turbulent ice floes had surrounded and crushed their ship *Endurance*. As a result, most had to face several months of desperate hunger and cold while Shackleton and a small number of the crew sailed in a small boat in search of help from the island of South Georgia.

The pressure was increasing steadily, and the passing hours brought no relief or respite for the ship. The attack of the ice reached its climax at 4 pm. The ship was hove stern up by the pressure, and the driving floe, moving laterally across the stern, split the rudder and tore out the rudderpost and sternpost. Then, while we watched, the ice loosened and the *Endurance* sank a little. The decks were breaking upwards and the water was pouring in below. Again the pressure began, and at 5 pm I ordered all hands on to the ice. The twisting, grinding floes were working their will at last on the ship. It was a sickening sensation to feel the decks breaking up under one's feet, the great beams bending and then snapping with a noise like heavy gunfire. The water was overmastering the pumps, and to avoid an explosion when it reached the boilers I had to give orders for the fires to be drawn and the steam let down. The plans for abandoning the ship in case of emergency had been made well in advance, and men and dogs descended to the floe and made their way to the comparative safety of an unbroken portion of the floe without a hitch. Just before leaving, I looked down the engine room skylight as I stood on the quivering deck, and saw the engines dropping sideways as the stays and bedplates gave way. I cannot describe the impression of relentless destruction that was forced upon me as I looked down and around. The floes, with the force of millions of tons of moving ice behind them, were simply annihilating the ship.

Noun phrase attack of the ice, turns the ice into something active, moving to its climax which is precisely timed by the adverbial. the crew are on full alert.

Verb phrase *loosened*, feels as if things should relax, and the ship only sinks a little. Following verbs phrases *were breaking upwards* and *pouring in* deny that. Again, the pressure began.

Ving used adjectivally to stress the strength of the ice. The floes are active and are working their will: they cannot be stopped.

Ving, sickening, applied to the feeling; the crew are defeated. The noun phrase, *great beams*, are *bending* and *snapping*. The simile, like heavy gunfire, reminds the reader of war.

Verb phrase *overmastering* suggest the full force of the water. Its impact means the ship's power house has to be shut down.

Ving used adjectivally adds to the fear: we quiver when frightened, the ship can do nothing.

Modified verb phrase, *increasing steadily*, implies its inexorability. Reinforced by, noun phrase passing hours and no relief or respite.

Passive verb phrase, focuses on the ship being stern up now. active verbs, *split* and *tore out* tell of the violence of the event. the steering mechanisms have gone.

*Ordered* suggests the urgency; there is no choice.

Verb phrases suggest the crew are indeed well practised: They make their way, a calm phrase amidst the power around them. The adverbial phrase, *without a hitch*, further reinforces the calm, well practised procedure.

Adjective, *relentless*, modifying the noun *destruction* looks forward to the final, summative, modified verb, *were simply annihilating*. The verb sums up the totality of the destruction.

## Non-fiction

**First person recount** – Shackleton and his crew abandon ship, Waddell Sea, Antarctic by Sir Ernest Shackleton

You may want to add this text to a series of recounts designed to support and enhance pupils' learning about non-fiction text types.

### Objectives

#### Year 7

6.2: 7 Identify and describe the effect of writers' use of grammatical features.

#### Year 8

6.2: 8 Explore the effect on the reader of grammatical features.

### Possible activities

- How do the various types of phrases prepare the reader for the final, summative annihilation?
- How does the writer convey his feeling of powerlessness?

## Background guidance

- The text is a recount that describes, in a very powerful way, the final moments of Shackleton's ship. Although it is intense, it has a detached tone; the writer is observing the horror and describing it through the first person recount, but it is clear he cannot describe the *impression of relentless destruction*; it is too great for words.
- All the phrase types are in the text: noun, adjectival, verb, adverbial and prepositional functioning as adverbials. What matters, however, is their build up towards the final annihilation.
- It would be best for you to highlight first the phrases the pupils need to consider. If you ask them to highlight e.g. verb phrase, they may well be confused by V-ing acting more like adjectives.

**Shackleton and his crew abandon ship, Weddell Sea, Antarctic** by Sir Ernest Shackleton

*The following passage relates a celebrated episode from Sir Ernest Shackleton's courageous, though ill-fated, attempt to cross the Antarctic continent from sea to sea. The entire crew of 28 men were marooned on the desolate, floating ice of the Weddell Sea, after turbulent ice floes had surrounded and crushed their ship Endurance. As a result, most had to face several months of desperate hunger and cold while Shackleton and a small number of the crew sailed in a small boat in search of help from the island of South Georgia.*

The pressure was increasing steadily, and the passing hours brought no relief or respite for the ship. The attack of the ice reached its climax at 4 pm. The ship was hove stern up by the pressure, and the driving floe, moving laterally across the stern, split the rudder and tore out the rudderpost and sternpost. Then, while we watched, the ice loosened and the Endurance sank a little. The decks were breaking upwards and the water was pouring in below. Again the pressure began, and at 5 pm I ordered all hands on to the ice. The twisting, grinding floes were working their will at last on the ship. It was a sickening sensation to feel the decks breaking up under one's feet, the great beams bending and then snapping with a noise like heavy gunfire. The water was overmastering the pumps, and to avoid an explosion when it reached the boilers I had to give orders for the fires to be drawn and the steam let down. The plans for abandoning the ship in case of emergency had been made well in advance, and men and dogs descended to the floe and made their way to the comparative safety of an unbroken portion of the floe without a hitch. Just before leaving, I looked down the engine room skylight as I stood on the quivering deck, and saw the engines dropping sideways as the stays and bedplates gave way. I cannot describe the impression of relentless destruction that was forced upon me as I looked down and around. The floes, with the force of millions of tons of moving ice behind them, were simply annihilating the ship.

## **Inform/persuade – *Iceland is...***

This text is suitable for use in Year 8 when you are looking at persuasive texts.

### **Objectives**

5.1: 8a Use a range of reading strategies to retrieve relevant information and main points from a text, distinguishing between fact and opinion where appropriate.

6.2: 8 Explore the range and variety on readers of literary, rhetorical and grammatical features.

### **Possible activities**

- In shared reading, guided reading or with pupils working on their own, highlight factual information in one colour and opinion in another.
- Consider how the use of superlative description engages the reader.
- Decide which type of information predominates and why. How does it link to the purpose of the text?
- Using other texts designed to persuade, draw up a list of key features of language used in such texts.
- Share the list with another class and evaluate similarities and differences.

**Iceland is ...**

Title is nature modified by pure. Pure has the two meanings of just and spotless.

Finally locate the information precisely: in Iceland. Reader is hooked by the dazzling qualities before finding out where it is.

Paragraph works its way through the senses.

*There* refers back to the sea, so here too you can find a list of good things to see.

Links back to title Iceland is. *Raw, rugged* and *rewarding* are linked through the letter r. Both words appeal to the younger market. Simple sentence with a dash to introduce the explanation of what raw is.

Verb *opt* provides choices which are then listed.

Series of commands to participate in other activities. Although offering ease in the first sentence of this paragraph, most of the activities will appeal to the young and active.

**Pure nature**  
 With probably the greatest variety of stunning scenery and unspoilt wildernesses of any European destination, in Iceland you will find dazzling landscapes that go from the surreal to the sublime. ~~Their colours defy description:~~ imagine rust-red craters, cobalt-blue lakes and luminous green moss that punctuates a sea of black sand. Conjure up the scent of freshly mown hay or a flower-strewn meadow set to a backdrop of shimmering ice. And the air is so clear and crisp that the views can stretch forever. You can drink from some of the cleanest rivers on earth. Cascading with youthful exuberance, they create waterfalls of every size and shape imaginable en route to the sea. There, a coastline of sandy beaches, rugged cliffs and tranquil fjords throngs with birds, while just off shore six species of whale and dolphin regularly captivate visitors on whale watching trips. Iceland is nature in the raw – rugged and rewarding.

**Unlimited adventure**  
 Your Iceland experience can be as easy or as wild as you like. You can opt for an escorted holiday touring by coach, a fun-filled super-jeep safari to explore off the beaten track or, for complete flexibility, a Fly Drive itinerary or tour using scheduled air and bus services. On foot, you can choose from short and scenic walks on gentle trails to full wilderness hikes or longer backpacking expeditions. Enjoy boat cruises, fishing, riding the delightful and sure-footed Icelandic horse or, for an adrenaline fix, try snowmobiling and river rafting. You can watch a whole showcase of geothermal curiosities: hissing steam vents, bubbling mud pools and erupting geysers. Take a bath in a natural geothermal pool, such as the unforgettable Blue Lagoon, stay up for the midnight sun, be dazzled by the northern lights .....the adventure is yours.

**Iceland ... where holidays come naturally**

Two expanded phrases joined by and to give equal weight. Superlatives qualified by probably, thus avoiding offending the advertising code. Adverbial opening sets the scene.

Much premodification contrasts colours

Simple sentence, followed by, what is in fact, not a sentence as there is no main clause. Its purpose is to describe the river's journey and what breaks it. Adjective youthful modifying exuberance suggest an appeal to the younger market.

Iceland is also unlimited adventure. Direct address to the reader after setting the scene.

Contrast of easy or wild.

Covers the range of transport, further lists of premodified activities.

Simple sentence to hand the choice over to the reader. After so many listed opportunities, how can the reader not choose.

The minor sentence serves as a strapline and puns on the naturally, both of nature and easily.

## Background guidance

### Background notes on Activity 4: *Iceland is ...*

- This is a persuasive text, designed to encourage the reader to visit Iceland. The title *Iceland is* needs the sub-titles *Pure nature* and *Unlimited adventure* to complete it so drawing the reader in.
- The article contains a lot of noun pre-modification (*stunning, dazzling, so clear and crisp*). All are designed to whet the appetite.
- The text opens with an adverbial to set the scene of *the greatest variety of stunning scenery and unspoilt wilderness*. The reader is plunged straight into the wonders of the place.
- The imperative verbs *imagine* and *conjure up* take the reader into a flight of fancy and magic. In the second paragraph, the reader is commanded to *enjoy, take a bathe, wait up*.
- The reader is directly addressed (*you can*) so the tone is personal.
- *Cascading with youthful exuberance* is a subordinate clause which begins the sentence: its use of the present participle suggests a permanent state, a continuous youthfulness which is part of the visitor's experience.
- Many adverbials are there to explain the noun: to add further information (*of whale and dolphin; on whale watching trips*). This is repeated in the second paragraph where adverbials add further information (*off the beaten track; in a natural geothermal pool*).
- The final sentence of the first paragraph sums up what the paragraph is about. It is a simple sentence with a dash introducing two adjectives to explain what the adverbial *in the raw* means.
- The second paragraph begins with a direct address to the reader and offers the freedom of choice: the complements *as easy* and *as wild* are designed to illustrate opposite ends of a continuum.
- The final sentence in the second paragraph is a list of commands followed by thinking time in the form of a series of full-stops and the statement: *the adventure is yours*. The choices are left up to the reader to make.
- The final simple sentence forms the strap line and sums up for the reader what Iceland is.

Conclude the session by dealing with any remaining difficulties and taking feedback on how the reading might be planned into a series of lessons leading to a piece of writing which seeks to persuade the reader of the value of visiting your region for a short break. Encourage participants to try the shared reading before the next session if they can. They can, of course, choose different objectives if it fits in with their current planning, but grammar must feature in the teaching and learning.

### ***Iceland is ...***

#### **Pure nature**

With probably the greatest variety of stunning scenery and unspoilt wildernesses of any European destination, in Iceland you will find dazzling landscapes that go from the surreal to the sublime. Their colours defy description: imagine rust-red craters, cobalt-blue lakes and luminous green moss that punctuates a sea of black sand. Conjure up the scent of freshly mown hay or a flower-strewn meadow set to a backdrop of shimmering ice. And the air is so clear and crisp that the views can stretch forever. You can drink from some of the cleanest rivers on earth. Cascading with youthful exuberance, they create waterfalls of every size and shape imaginable en route to the sea. There, a coastline of sandy beaches, rugged cliffs and tranquil fjords throngs with birds, while just off shore six species of whale and dolphin regularly captivate visitors on whale watching trips. Iceland is nature in the raw – rugged and rewarding.

#### **Unlimited adventure**

Your Iceland experience can be as easy or as wild as you like. You can opt for an escorted holiday touring by coach, a fun-filled super-jeep safari to explore off the beaten track or, for complete flexibility, a Fly Drive itinerary or tour using scheduled air and bus services. On foot, you can choose from short and scenic walks on gentle trails to full wilderness hikes or longer backpacking expeditions. Enjoy boat cruises, fishing, riding the delightful and sure-footed Icelandic horse or, for an adrenaline fix, try snowmobiling and river rafting. You can watch a whole showcase of geothermal curiosities: hissing steam vents, bubbling mud pools and erupting geysers. Take a bathe in a natural geothermal pool, such as the unforgettable Blue Lagoon, stay up for the midnight sun, be dazzled by the northern lights .....the adventure is yours.

#### **Iceland ... where holidays come naturally**

## **Personal reflection – *Letter to Daniel* by Fergal Keane**

This is a personal reflection, written as a report that could be used to develop 5.2: Understand and respond to ideas, viewpoints, themes and purposes within a text as well as 6.2: Analysing how writers' use of linguistic and literary features shapes and influences meaning.

### **Objectives**

#### **Year 7**

5.2.7a Identify and understand the main ideas, viewpoints, themes and purposes in a text.

#### **Year 8**

5.2.8a Trace the development of ideas.

#### **Year 9**

5.2.8a Analyse and respond to a range of differing ideas and viewpoints.

The progression lies in identifying, tracing and analysing the views, in an increasing range of texts.

### **Possible activities**

- Identify the impact the child has had on Keane and his wife.
- Paragraph 4 contains compound sentences. What is the effect of these on the reader?
- How and why does the writer set the background for the baby's birth?
- What is the impact of the clauses and phrases concerned with time in the last paragraph.

## Letter to Daniel

by Fergal Keane

<b>Hong Kong, February 1996</b>		
<p>Direct address to son, but audience is wider than that.</p>	<p><i>Daniel Patrick Keane was born on 4th February, 1996</i></p> <p>My dear son, it is six o'clock in the morning on the island of Hong Kong. You are asleep cradled in my left arm and I am learning the art of one-handed typing. Your mother, more tired yet more happy than I've ever known her, is sound asleep in the room next door and there is soft quiet in our apartment.</p>	<p>Simple sentence to state time and place.</p>
<p>Relative clause describes the mother and compares her current feelings to the past.</p>	<p>Since you've arrived, days have melted into night and back again and we are learning a new grammar, a long sentence whose punctuation marks are feeding and winding and nappy changing and these occasional moments of quiet.</p>	<p>Compound sentence: both clauses have equal weight.</p>
<p>Adverbial clause introduces the changes the birth has brought.</p>	<p>When you're older we'll tell you that you were born in Britain's last Asian colony in the lunar year of the pig and that when we brought you home, the staff of our apartment block gathered to wish you well. It's a boy, so lucky, so lucky. We Chinese love boys, they told us. One man said you were the first baby to be born in the block in the year of the pig. This, he told us, was good Feng Shui, in other words a positive sign for the building and for everyone who lived there.</p>	<p>Relative clause introduces the new grammar of their life - a list of events which have to be repeated: a literal long sentence to express the metaphoric sentence.</p>
<p>Adverbial clause to link to the future: feeling of pre-Daniel, post-Daniel and Daniel's future.</p>	<p>Naturally your mother and I were only too happy to believe that. We had wanted you and waited for you, imagined you and dreamed about you and now that you are here no dream can do justice to you. Outside the window, below us on the harbour, the ferries are ploughing back and forth to Kowloon. Millions are already up and moving about and the sun is slanting through the tower blocks and out on to the flat silver waters of the South China Sea. I can see the contrail of a jet over Lamma Island and, somewhere out there, the last stars flickering towards the other side of the world. We have called you Daniel Patrick but I've been told by my Chinese friends that you should have a Chinese name as well and this glorious dawn sky makes me think we'll call you Son of the Eastern Star. So that later, when you and I are far from Asia, perhaps standing on a beach some evening, I can point at the sky and tell you of the Orient and the times and the people we knew there in the last years of the twentieth century.</p>	<p>Noun clause: further information; wider context of both Britain and Asia.</p>
<p>Mix of direct and then indirect speech to convey the locals' feelings.</p>		<p>Further noun clause to introduce the Chinese community: British/Chinese cultures.</p>
<p>This refers back to the time of Daniel's birth. It is reported speech with This to introduce the noun clause. Keane wants to be clear to his son and the reader/listener that Daniel's birth has brought joy to everyone.</p>		

From *Despatches from the Heart*, 1996

## Background notes on *Letter to Daniel*

- *Letter to Daniel* is a piece by one of the BBC's foreign correspondents and it is ostensibly addressed to his son in the first month of life. However, its purpose is more public than that and the writer wishes to share some of his feelings at the birth of a new son.
- The opening uses a technique frequently adopted by radio journalists. It begins with a simple sentence: *My dear son, it is six o'clock in the morning on the island of Hong Kong*. This simply gives the piece a time and location.
- The following compound sentence gives the listener or reader further information, but then follows with a sentence containing a relative clause, which describes and includes the mother in the writing.
- Because the writer is giving much information to his son (reader/listener), there are many compound sentences to make clear that the information all has equal weight.
- The second paragraph contains a complex sentence which lists the new punctuation in the grammar of the writer's life. The list adds to the sense of the metaphoric long sentence that life has become by being a literal long sentence.
- The third paragraph begins with an adverbial clause of time to introduce the fact that the baby will be told further details of his birth. These details add to the basic information given to the reader/listener in the first paragraph.
- The paragraph continues by reporting the feelings of the local staff. There is direct and indirect speech to convey their words.
- The fourth paragraph begins with compound sentences to express the fact that the child was wanted and that reality is far better than dreams. The *wanted ... waited; imagined ... dreamed* are constructed in the same way to foreground the feelings and to contrast the imagined with the real.
- The sentences which follow serve to increase the sense of place and the time of day. The first, simple sentences begin with an adverbial phrase to locate the reader/listener outside the apartment. The subsequent compound sentences add to the sense of place.
- In the last paragraph, there are at least two extended compound sentences that have other clause structures embedded in them: *We have called you Daniel Patrick but I've been told (noun clause embedded here); and this glorious dawn sky makes me think (noun clause embedded here). I can point at the sky and tell you of the Orient and (tell you of) the times and the people ...* (ellipsis helps to maintain pace and avoid repetition).
- Adverbial clauses of time are important in this text: *Since you arrived, Since that, When you're older, When we brought you home*. These, when added to the use of tense, make clear a time pre-Daniel, post-Daniel, and Daniel's future for when this piece was ostensibly written.
- The final sentence concludes with an adverbial phrase, placing the birth into a much larger historical context of both a new century and, with that, the handing over of Hong Kong to the Chinese: no longer *Britain's last Asian Colony*.

### **Hong Kong, February 1996**

*Daniel Patrick Keane was born on 4th February, 1996*

My dear son, it is six o'clock in the morning on the island of Hong Kong. You are asleep cradled in my left arm and I am learning the art of one-handed typing. Your mother, more tired yet more happy than I've ever known her, is sound asleep in the room next door and there is soft quiet in our apartment.

Since you've arrived, days have melted into night and back again and we are learning a new grammar, a long sentence whose punctuation marks are feeding and winding and nappy changing and these occasional moments of quiet.

When you're older we'll tell you that you were born in Britain's last Asian colony in the lunar year of the pig and that when we brought you home, the staff of our apartment block gathered to wish you well. 'It's a boy, so lucky, so lucky. We Chinese love boys,' they told us. One man said you were the first baby to be born in the block in the year of the pig. This, he told us, was good Feng Shui, in other words a positive sign for the building and for everyone who lived there.

Naturally your mother and I were only too happy to believe that. We had wanted you and waited for you, imagined you and dreamed about you and now that you are here no dream can do justice to you. Outside the window, below us on the harbour, the ferries are ploughing back and forth to Kowloon. Millions are already up and moving about and the sun is slanting through the tower blocks and out on to the flat silver waters of the South China Sea. I can see the contrail of a jet over Lamma Island and, somewhere out there, the last stars flickering towards the other side of the world. We have called you Daniel Patrick but I've been told by my Chinese friends that you should have a Chinese name as well and this glorious dawn sky makes me think we'll call you Son of the Eastern Star. So that later, when you and I are far from Asia, perhaps standing on a beach some evening, I can point at the sky and tell you of the Orient and the times and the people we knew there in the last years of the twentieth century.

From *Despatches from the Heart*, 1996

## **Personal recount – *Witness* by Edvard Radzinski**

This text could be used to develop 5.2: Understand and respond to ideas, viewpoints, themes and purposes within a text as well as 6.2: Analysing how writers' use of linguistic and literary features shapes and influences meaning

It has the form of a recount, but the protagonist could also be working hard to exonerate himself. It could be used with other reports, perhaps from Afghanistan, Zimbabwe or Iraq which describe a personal event.

### **Objectives**

#### **Year 7**

5.2: 7a Identify and understand the main ideas, viewpoints, themes and purposes in a text.

#### **Year 8**

5.2: 8a Trace the development of ideas.

#### **Year 9**

5.2: 9a Analyse and respond to a range of differing ideas and viewpoints.

The progression lies in identifying, tracing and analysing the views, in an increasing range of texts.

### **Possible activities**

- In shared reading or individually, ask the class to highlight time words and explain how the impression of tension, uncertainty and fear is conveyed.
- Using similar texts compare the ways in which tension, fear and uncertainty are conveyed.

### Suggested annotations for Activity 3: Witness

<p>Adverbial phrase to introduce late start, but it's all <i>as usual</i>. Embedded clause to state why people were there.</p>	<p>At 10 am, as usual, we gathered to plan things for the day... there was no movement in Stalin's rooms. It struck 11 - still no movement. At 12 - still none. That was strange: he got up between 11 and 12. Soon it was 1 pm - still no movement ... he had always told us categorically: if there was 'no movement', we were not to go in, or else we'd be severely punished. It was already six in the evening, and we had no clue what to do. Suddenly the guard outside rang us: 'I can see the light in the small dining room.' Well, we thought, thank God, everything was OK. We were all at our posts, on full alert, ready to go, and then, again, nothing. At eight - nothing. At nine - no movement. At 10 - none. At that moment a package arrived from the Central Committee. It was my duty to hand over the mail. 'All right, then,' I said, 'Wish me luck, boys.' We normally went in making some noise to let him know we were coming. He did not like it if you came in quietly. You had to walk in with confidence, but not stand too much at attention. Or else he would tell you off: 'What's all this good soldier Schweik stuff?' Well, I opened the door, walked loudly down the corridor. The room where we put documents was next to the small dining room. I went in and looked through the open door into the small dining room and saw the Master on the floor, his right hand outstretched. I froze. My arms and legs refused to obey me. He could not talk. His hearing was fine, he'd obviously heard my footsteps and seemed to be trying to summon me to help him. I ran to him and asked: 'Comrade Stalin, what's wrong?' He'd wet himself. I said to him: 'Should I call a doctor?' and he just mumbled incoherently.</p>	<p>Suspension stops introduce the statement of lack of movement: suggests something unusual.</p>
<p>Complex sentence to express the waiting narrator mentally checking/discussing instructions: threat of <i>severe punishment</i> ensures lack of action.</p>		<p>What <i>struck</i> is understood - it refers to a clock. Series of simple sentences as the tension builds. Ellipsis <i>At 12 - still none</i>: meaning is clear but short sentences add to the tension.</p>
<p><i>Suddenly</i> introduces action as the guard rings. Direct speech for immediacy: there is normality somewhere. Next sentence is simple, but contains a list of adverbial phrases as people reassure themselves that they are ready, but still nothing happens.</p>		<p>Compound sentence: <i>already six</i>, concurrent with <i>no clue what to do</i>. Time has passed in uncertainty.</p>
<p><i>Well</i> is punctuated as a sentence: sounds like an oral story, but also introduces something the narrator doesn't want to do. Followed by two main clauses of action.</p>		<p>Two simple sentences to record events which precipitate action; complex sentence with embedded clause to explain the duty. Direct speech: '<i>All right, then</i>' as courage is gathered, followed by request for luck.</p>
<p>Complex sentence to locate the action. Followed by three main clauses as event follows event. Two phrases, <i>on the floor, his... hand</i>, describe the position and look of the Master.</p>		<p>Series of largely simple sentences, apart from embedded <i>to obey me</i>, suggest panic and the narrator appraising the situation.</p>
<p>Further simple and compound sentences to denote a series of actions. A simple sentence notes that he had wet himself. It seems odd that Stalin is asked if he wants a doctor until we remember the uncertainty of paragraph 1.</p>		<p>Three embedded infinitive clauses to describe what Stalin had been trying to do.</p>

From *Stalin*, 1996

## Background notes on Activity 3: Witness

These notes are not definitive, but are here to act as a guide to the use of sentences in the text.

See page 50 for suggested annotations of the OHT.

- The first sentence starts with an adverbial to locate the time of day: the reader might assume that 10 am is quite late to be starting to plan the day, but the adverbial as usual makes clear the fact that so far the behaviour is normal.
- The first sentence ends at *for the day*, but the three dots introduce the idea of suspense. The lack of movement in Stalin's room is clearly unusual.
- The next two sentences are simple and start with an adverbial indicating the time. There is a pattern developing of time passing and people waiting. Simple sentences indicate the fact that they are doing nothing as they wait and that they are very aware of time passing. Uncertainty is creeping in.
- The next sentence consists of two clauses with a colon introducing the explanation of what was strange. The reader might think 11 am is late for a politician to be getting up, so it is even stranger that there is still no movement.
- The next adverbial is used to indicate time passing and the three suspense dots indicate the writer's dilemma: the adverbial categorically makes it clear why people are still waiting, especially if the reader has background knowledge of Stalin.
- The list of minor sentences beginning *At eight* revert back to the pattern of the opening sentences: time passing . . . nothing happening. Eventually, there is a realisation that 12 hours have passed. The reader wonders how the people outside can wait so long before doing anything. Knowledge of Stalin and what he did may explain their fear and uncertainty.
- The direct speech includes the command 'Wish me luck, boys', which indicates uncertainty and possibly fear on the writer's part.
- The final sentences of the first paragraph contain more than one main clause, but indicate clearly what Stalin liked and didn't like. The writer is rehearsing Stalin's preferences to decide on what behaviour he should adopt. The sentences make clear it could be a difficult tightrope to walk and the consequences could be great.
- Stalin is not named beyond line 2: he is referred to as he. There is no room for confusion as to who he is, however. It is either he or we, him and us divided physically by a door, and the fear of us getting it wrong.

## Witness

by Edvard Radzinskii

Peter Lozgachev was on duty outside the rooms where Josef Stalin conducted the business of running the Soviet Union. Those on duty were only allowed to enter the room when summoned. The account explores the theory that Stalin was left to die by his heirs who were lining up to succeed him.

At 10 am, as usual, we gathered to plan things for the day ... there was no movement in Stalin's rooms. It struck 11 - still no movement. At 12 - still none. That was strange: he got up between 11 and 12. Soon it was 1 pm - still no movement ... he had always told us categorically: if there was 'no movement', we were not to go in, or else we'd be severely punished. It was already six in the evening, and we had no clue what to do. Suddenly the guard outside rang us: 'I can see the light in the small dining room.' Well, we thought, thank God, everything was OK. We were all at our posts, on full alert, ready to go, and then, again, nothing. At eight - nothing. At nine - no movement. At 10 - none. At that moment a package arrived from the Central Committee. It was my duty to hand over the mail. 'All right, then,' I said, 'Wish me luck, boys.' We normally went in making some noise to let him know we were coming. He did not like it if you came in quietly. You had to walk in with confidence, but not stand too much at attention. Or else he would tell you off: 'What's all this good soldier Schweik stuff?'

Well, I opened the door, walked loudly down the corridor. The room where we put documents was next to the small dining room. I went in and looked through the open door into the small dining room and saw the Master on the floor, his right hand outstretched. I froze. My arms and legs refused to obey me. He could not talk. His hearing was fine, he'd obviously heard my footsteps and seemed to be trying to summon me to help him. I ran to him and asked: 'Comrade Stalin, what's wrong?' He'd wet himself. I said to him: 'Should I call a doctor?' and he just mumbled incoherently.

From *Stalin*, 1996

## Language change

### The Lord's Prayer

10.1: Exploring language variation and development according to time.

Here are four versions of the Lord's Prayer that show language change over time in a familiar text. You could link it to pure language study or use it prior to reading some older texts such as those by Chaucer.

The texts are not annotated as it would involve translations in addition to notes. What pupils recognise will vary according to their own dialect.

### Objectives

#### Year 7

10.1: 7b Identify some of the changes that have happened in the English language over time.

#### Year 8

10.1: 8b Investigate texts from a range of historical periods to show how the English language has changed and varied over time.

#### Year 9

10.1: 8b Consider how and why the English language has developed as shown in texts from different periods up to the present day.

Retrieved from [http://en.wikisource.org/wiki/The\\_Lord%27s\\_Prayer](http://en.wikisource.org/wiki/The_Lord%27s_Prayer)

### Possible activities

- In modelled, shared or individual work, depending on pupil confidence, ask pupils to underline words they can work out and annotate their versions or add them into a pre-prepared table. They may need help with the Anglo Saxon alphabet:
- a b c d e f g h i l m n o p r s t u w x y þ ð æ
- The last letter is the same as modern short *a* as in *cat*; the previous two are the modern *th*.
- Does the pupils' regional variety make recognition any easier?
- Next, ask them to look at spelling and see how that has changed over time.
- In modelled or shared work, look at word order and how that has changed down the years. Discuss why change has happened; Anglo Saxon is less syntax dependent because it is more inflected. Inflections diminish through time.
- Can they say why the modern version still sounds slightly old fashioned?
- Ask pupils in pairs to write their own prayers, rewrite a proverb or saying or a diary entry using the Anglo Saxon alphabet.

### **Dated circa 1000 (Old English)**

*Fæder ure þu þe eart on heofonum  
si þin nama gehalgod  
tobecume þin rice  
gewurþe þin willa  
on eorðan swa swa on heofonum  
urne gedæghwamlican hlaf syle us to dæg  
and forgyf us ure gyltas  
swa swa we forgyfað urum gyltendum  
and ne gelæd þu us on costnunge  
ac alys us of yfele soþlice.*

### **Dated 1384 (Middle English)**

*Oure fadir þat art in heuenes halwid be þi name;  
þi reume or kyngdom come to be.  
Be þi wille don in herþe as it is doun in heuene.  
yeue to us today oure eche dayes bred.  
And foryeue to us oure dettis þat is oure synnys as we foryeuen to  
oure dettouris þat is to men þat han synned in us.  
And lede us not into temptacion but delyuere us from euyl.*

### **Book of Common Prayer 1662**

Our Father who art in heaven,  
Hallowed be thy name.  
Thy kingdom come,  
Thy will be done,  
On earth as it is in heaven.  
Give us this day our daily bread;<sup>a</sup>  
And forgive us our debts,  
As we also have forgiven our debtors;  
And lead us not into temptation,  
But deliver us from evil.<sup>b</sup>  
For thine is the kingdom,  
The power, and the glory,  
For ever and ever.  
Amen.

**Modern language** (Alternative Service Book)

Our Father in heaven,  
hallowed be your name,  
your kingdom come,  
your will be done,  
on earth as in heaven.  
Give us today our daily bread.  
Forgive us our sins  
as we forgive those who sin against us.  
Lead us not into temptation  
but deliver us from evil.  
For the kingdom, the power, and the glory are yours  
now and for ever. Amen.

## Chaucer and a contemporary

The following are two versions of English written around the same time as each other. The first is from *Sir Gawain and the Green Knight*; the second from the General Prologue of Chaucer's *Canterbury Tales*. Although they were written closely together as far as can be known, Gawain is from the north west or north Midlands of England while Chaucer lived in London, travelled widely and worked at the court.

## Objectives

### Year 7

Identify some of the changes that have happened in the English language over time.

### Year 8

Investigate texts from a range of historical periods to show how the English language has changed and varied over time.

### Year 9

Consider how and why the English language has developed as shown in texts from different periods up to the present day.

## Possible activities

- In modelled, shared or individual work, depending on pupil confidence, ask pupils to underline words they can work out and annotate their versions or add them into a pre-prepared table.
- Which texts do they understand better and why?
- Next, give pupils the regional information about the writers and ask them to decide why Chaucer is easier to understand. What might it say about prestige and the development of English?
- Ask them to work out why someone living in the north west of the country might have had little contact with London.
- Again, there is no guidance as it is very much what pupils think; they provide the guidance.

### ***Sir Gawain and the Green Knight***

Þis kyng lay at Camylot vpon Krystmasse  
 With mony luflych lorde, ledez of þe best,  
 Rekenly of þe Rounde Table alle þo rich breþer,  
 With rych reuel ory3t and rechles merþes.  
 Þer tournayed tulkes by tymeþ ful mony,  
 Justed ful jolilé þise gentyle kni3tes,  
 Syþen kayred to þe court caroles to make.  
 For þer þe fest watz ilyche ful fiften dayes,  
 With alle þe mete and þe mirþe þat men coupe avyse;  
 Such glaum ande gle glorious to here,  
 Dere dyn vpon day, daunsyng on ny3tes,  
 Al watz hap vpon he3e in hallez and chambrez  
 With lordez and ladies, as leuest him þo3t.  
 With all þe wele of þe worlde þay woned þer samen,  
 þe most kyd kny3tez vnder Krystes seluen,  
 And þe louelokkest ladies þat euer lif haden,  
 And he þe comlokest kyng þat þe court haldes;  
 For al watz þis fayre folk in her first age,  
 on sille,  
 þe hapnest vnder heuen,  
 Kyng hy3est mon of wylle;  
 Hit were now gret nye to neuen  
 So hardy a here on hille.

### General Prologue from *The Canterbury Tales*, Chaucer

Whan that aprill with his shoures soote  
The droghte of march hath perced to the roote,  
And bathed every veyne in swich licour  
Of which vertu engendred is the flour;  
Whan zephirus eek with his sweete breeth  
Inspired hath in every holt and heeth  
Tendre croppes, and the yonge sonne  
Hath in the ram his halve cours yronne,  
And smale foweles maken melodye,  
That slepen al the nyght with open ye  
(so priketh hem nature in hir corages);  
Thanne longen folk to goon on pilgrimages,  
And palmeres for to seken straunge strondes,  
To ferne halwes, kowthe in sondry londes;  
And specially from every shires ende  
Of engelond to caunterbury they wende,  
The hooly blisful martir for to seke,  
That hem hath holpen whan that they were seeke

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