INTRODUCTION TO GENERAL LINGUISTICS

U N I V E R S I T A S   K R I S T E N   I N D O N E S I A

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English Language Education Study Program
Jakarta, 2019**

FOREWORD

A deepest gratitude and I have no other words to say other than to say thank you to GOD the Almighty, for His grace and gift, the book entitled "INTRODUCTION TO GENERAL LINGUISTICS" has been compiled and published successfully.

However, in the end, I admit that this article has several shortcomings and is far from perfect, as the saying goes "there is no ivory that is not cracked" and that perfection belongs only to God. Therefore, I am happy to openly accept various criticisms and suggestions from readers, this is certainly very necessary as part of our efforts to continue to make improvements and improvements to further works in the future.

Finally, we would like to express our gratitude to all those who have supported and contributed to the entire series of processes for the preparation and publication of this book, so that this book can be presented before the readers. Hopefully this book is useful for all parties and can contribute to the development of science in Indonesia.

September, 2019

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THE STRUCTURE OF ENGLISH TEXTS

INTRODUCTION

The study of the effects of the linguistic context on language use is tied very closely to the notion of text. While most theorists would agree that a text is a structure larger than a sentence, the specifics of exactly how a text should be defined is very "theory-dependent" (Titscher et al. 2000: 20). For discourse analysts, a text is both a linguistic and sociocultural construct.Thus, in the introductory section of The Handbook of Discourse Analysis, the editors describe a text (or a discourse, as they call it) in both linguistic and non-linguistic terms as being "anything beyond the sentence... [that involves] language use, and ... [that is the product of] a broader range of social practice that includes non linguistic and non-specific instances of language" (Schiffrin, Tannen, and Hamilton 2003: 1). Within this framework, a newspaper article, for instance, is not just a collection of sentences structured and used in a way consistent with the standards of journalistic English, but the result of social practices inherent within the media in general. The cognitive psychologists Teun van Dijk and Walter Kintsch do not consider the social dimension of texts at all in their classic book Strategies of Discourse Comprehension (1983). Instead, they define a text in purely cognitive terms as containing a microstructure and a macrostructure: "the local structure of a text" vs. its "global structure" (Kintsch 1998: 50). From this perspective, a newspaper article contains a series of sentences tied together by various linguistic devices (its microstructure) that are part of a larger structure containing a headline, lead, and so forth (its macrostructure). And interpreting a newspaper article requires readers to draw upon their knowledge of what constitutes a newspaper article and how sentences are structured in such articles.

The linguists Michael A. K. Halliday and Ruqaiya Hasan posit similar notions of text to van Dijk and Kintsch's, but take a functional rather than a cognitive approach in their characterization of texts. For Halliday and Hasan (1985: 52), a text is a functional unit because it represents "language that is doing something in some context, as opposed to isolated words or sentences." To capture the functional nature of texts, they propose that texts have two main characteristics: unity of structure and unity of texture. Unity of structure is

closely associated with the notion of register. A newspaper article is part of the more general register of journalistic English, which contains many sub-registers, such as news reportage, sports reportage, editorials, and features. Each of these subregisters contains texts with a similar overall structure and a set of linguistic features (e.g. a certain kind of vocabulary or particular grammatical constructions) that may be unique to the register or used differently in the register than in other registers. As noted above, news reportage contains a headline, lead, and so forth, and (additionally) numerous linguistic constructions, such as the frequent use of proper nouns (the names of people discussed in news stories) and relatively short sentences, since newspapers have to appeal to a wide audience and must therefore avoid the kinds of complex structures found in other registers, such as academic prose.

Texts have texture because they contain numerous linguistic markers establishing what Halliday and Hasan (1985: 73) refer to as a "tie": some linguistic marker that links two parts of a text together. For instance, the short excerpt below, taken from a spontaneous conversation, contains an initial mention of book with various ties back to it as the text unfolds: two instances of books as well as two instances of the third person pronoun them. yeah, I think that it's good practice to just kinda write questions in a book I always mark my books I mean it's a shame if you plan on selling them back, you know right but I always write in my books and keep them as long as I want.

Links such as these create cohesion and ultimately coherence: a text with various cohesive ties that is clear and meaningful. Cohesion alone does not necessarily result in coherence. The second sentence in the example below contains a marker of cohesion – consequently – that indicates that the second sentence is a logical consequence of the first. It is quite cold out today. Consequently, I don't plan to wear a warm jacket. However, this short sequence is not coherent because the second sentence is actually not a logical consequence of the first: the second sentence would be logically more sound if the speaker had said that he planned to wear a warm jacket. What this example illustrates is that cohesion does not necessarily produce coherence, unless the cohesive link is used to mark a relationship that already exists in the text.

A. Unity of Texture

For a text to achieve coherence, it is not enough that it have a hierarchical structure. Additionally, all of its component parts must fit together in a manner that is recognizable to the hearer or reader. The individual parts of a text – the sentences and clauses within it – must also be linked. Various devices work together to achieve what is referred to as unity of texture: constituents within a clause are ordered in a specific way so that the thematic structure of the clause promotes the easy flow of information from clause to clause, and relationships between clauses are indicated by various markers of cohesion, such as logical connectors like *therefore* or *however*. Without specific linkages between clauses, hearers and readers would have to infer how everything is related, making comprehension difficult if not impossible.

B. Thematic Structure

In traditional grammar, sentences are often divided into a subject and a predicate. In the very simple sentence *The boy walked the dog*, *The boy* is the subject and *walked the dog* the predicate. The notions "subject" and "predicate" are related to syntax (the topic of the next chapter): how constituents are ordered within a sentence or, more basically, a clause. The above example is a **main clause** that is also a **declarative sentence**.

Elements in clauses, however, can be viewed from a different perspective, specifically in terms of how their placement in a clause contributes to the flow of information in a text and helps connect one clause with another. Viewing clauses from this perspective involves the study of their thematic structure.

The study of thematic structure is rooted in work on functional sentence perspective (FSP) conducted originally by Prague School linguists such as Frantisek Dane_ (1974) and Jan Firbas (1992) and adapted for English by the British linguist Michael A. K. Halliday (see Halliday and Matthiessen 2004). The theory of FSP explains why speakers/writers pick one word order over another why, for instance, they would say or write *The boy walked the dog* vs. its passive equivalent, *The dog was walked by the boy*. Instead of viewing a clause as containing a subject and a predicate, FSP divides the clause into the theme and the rheme. In the first example above, the theme is the first major element in the clause, namely the subject: *The boy*. The rheme is everything

else. In the second example, the theme shifts to *The dog* and the rheme, again, is everything else.

There are various factors that will influence the placement of constituents in the theme and the rheme, specifically what is given (or old) information in the clause and what is new information. There is a general principle in English and other languages that, wherever possible, old information should precede new information. For instance, in the example below, the writer uses two constructions containing passive verbs:

> *It was built* and *it was purchased by Phyllis and Keith*:
> *Stanhope Hall must be one of the most extraordinary houses in this book. It was built way back in 1135 as a fortified manor house. In 1976 it was purchased by Phyllis and Keith who restored it, quite miraculously, from an almost derelict state to its present form in which it resembles its original appearance to an extraordinary degree.*
> (BNC CJK 1806).

The writer could just as easily have used equivalent constructions with verbs in the active voice: *Someone built it* and *Phyllis and Keith purchased it*. However, in this context, the passive constructions place the old information – the pronoun *it* – in the theme, and the new information – everything else in the two sentences – in the rheme. Old information is information recoverable from the prior linguistic context. Thus, *it* is old information because its **referent**, *Stanhope Hall*, occurs in the first sentence. New information is information introduced into the text for the first time. The words following the first instance of *it* – *was built way back in 1135 as a fortified manor house* – are new information because they have no prior mention in the text; the same holds true for the words following *it* in the second example. The tendency to place new information towards the end of a clause is referred to by Quirk *et al.* (1985: 1357) as **end-focus**.

The patterning of old followed by new information in a clause greatly enhances cohesion: old information in the theme provides a link to information introduced previously. And because passivization is a syntactic process that moves constituents around in a clause, clauses in the passive voice occur quite commonly in texts, despite the fact that many style manuals recommend against the use of the passive. Advice not to use the passive must be weighed

against the advantages of using the passive to promote cohesion and the appropriate placement of new and old information. In speech, degrees of prominence are marked not just by word order but by intonation as well. Speech is segmented into **tone units**: sequences of words in which one unit – usually the last part of the rheme – receives the highest pitch and consequently the greatest prominence. The example below contains a single tone unit. Because this is a declarative sentence, the pitch will rise, peak on the first syllable of *mother*, and then fall, ending the tone unit and potentially starting a new tone unit.

He told his MÒTHer|

(Adapted from Quirk *et al.* 1985: 1599)

In an **unmarked tone unit** (i.e. the most frequent and common type of tone unit), the last stressable syllable will receive the greatest stress, since placing greater stress on this syllable serves to highlight the new information in the unit. Typically, the prominent syllable in a tone unit will be a **content word** (e.g. a noun or verb) rather than a function word (e.g. a preposition or article), since content words carry more meaning than function words. Function words will only be stressed if prominence on them is contextually warranted. For instance, the example below is one possible response to the question

Did Harriet do the work?
NÒ | Ì did the work |

The reply contains two tone units. In the second tone unit, the highest pitch occurs on the function word *I* to emphasize the fact that the person uttering this clause did the work rather than the person referred to in the question. This is an example of a **marked tone unit**: one that is less common. Had this been an unmarked tone unit, the most prominent syllable would have been the one on *work*. Writing, it should be noted, has nothing approximating the complexity of intonation for highlighting prominent pieces of information. At best, punctuation and other kinds of typography provide a crude representation of intonation. The two examples below both contain instances of the logical connector *thus*:

Thus, *Irish nationalism is conceived by most members in an abstract way, but it has concrete import for key groups.*

(BNC A07 221)

Thus hard braking should be avoided, particularly if the glider has started to swing.

(BNC AOH 543)

In a rough sense, placing or not placing a comma after *Thus* mimics the intonation choices that speakers have when this word occurs clause-initially: they can either give *Thus* prominence by placing it in a tone unit by itself, or deemphasize it by integrating it into a larger tone unit containing the words following it. In writing, a comma after *thus* adds emphasis to it; no comma decreases its prominence in the clause. The effects in writing, of course, are much less pronounced than in speech, since writing is a mainly visual medium, and punctuation can provide at best only a rough representation of the intonation patterns that would exist if the written text were read aloud.

In addition to passivization, there are other syntactic processes that serve to focus items in a clause or add extra emphasis to them. One process, already mentioned in Chapter 2, is topicalization, which involves moving information out of its normal positioning in the rheme to the front of the clause. The example below focuses on many characteristics of Max Bialystock, all occurring in a series of noun phrases at the end of the first sentence. Although the theme of the second sentence – *a mensch* – is new information, its form – indefinite article _ noun – is parallel to the other noun phrases. Moving it out of the rheme therefore adds emphasis to it and also promotes cohesion.

> *Max Bialystock is many things – a stinking liar, a crook, a shameless noodge, a stud muffin for the elderly and infirm. And of course a big fat Broadway producer. But **a mensch** he is not.*
> (*NY Times*, Jan. 19, 2007, p. B2)

The final sentence in the next example contains a clause beginning with *How* that is parallel in form to the two clauses ending the preceding sentence and that contains some old information, the pronoun *that*:

> *"They're [Iraqi militants] watching us carefully," he [Maj. Gen. Joseph F. Fil Jr.] said. "There's an air of suspense throughout the city. We believe, there's no question about it, that many of these extremists are*

laying low and watching to see what it is we do and how we do it. **How long that will last**, *we don't know."*
(*NY Times*, Feb. 16, 2007, p. A6)

Placing the *how*-clause in the theme links the second sentence with the prior sentence. Two types of clauses – the **pseudo-cleft** and the **cleft** – can also contribute to focus and emphasis. These types of clauses tend to occur most frequently in speech because the item being focused or emphasized receives heavy stress. A pseudo-cleft is a paraphrase of a declarative sentence; the pseudo-cleft begins with *what* and contains a form of the verb *be*:

Declarative Sentence: I like organic food.
Pseudo-Cleft: **What** I LÌKE **is** organic food.

In the above example, the pseudo-cleft construction places heavy stress on the verb *like* and allows the speaker to emphasize the fact that she likes organic food. In the example below, the pseudo-cleft places emphasis on *do*, stressing that the speaker does his own stretching rather than relying on treatment by a physiotherapist, whose availability cannot be counted on.

You know I I think you still need to go back uhm maybe do something at least once a week but that's not always available because there're so many people who need phi physiotherapy Uhm so **what I've always tended to *do* is to do my own stretches at home**
(ICE-GB:S1A-003 26–29)

In the example below, stress could be placed on either the first syllable of *happening* or *time*, again depending upon which of these two words the speaker wishes to emphasize.

Uhm I think a lot of the way that that the arts and dance are progressing is uhm is towards an awareness that part of art and dance, a central part of art and dance is to do with the recovery of the whole person uhm to do with making people whole that that's the role of art and dance And uhm I think **what's been *happening* for for a quite a period** *The structure of English texts* 101 **of *time* is that therapy has been uhm put on one side dance on another**
(ICE-GB S1A-004 91–94)

A similar effect can be achieved in a cleft sentence. A cleft sentence has the structure of *it be* [ ] relative pronoun (e.g. *who* or *which)* with some item stressed and emphasized following *be*:

Declarative Sentence: My brother called me yesterday.
Cleft: **It was** my BRÒther **who** called me yesterday.

Instead of using a cleft sentence in the second example below, Speaker A could have answered her own question by saying *You told me that, didn't you* with falling pitch rather than rising pitch on *didn't you* to indicate that A came to the realization that B had indeed brought certain information to her attention.

> *B: I thought they were playing the borderline*
> *A: Yeah was it you who told me that?* **It WÀS you that told me that wasn't it**
> (ICE-GB S1A-099 271–2)

But by using a cleft sentence instead, with stress on *was,* this realization is highlighted more explicitly. In the cleft structure below, the speaker could highlight the first syllable of either *study* or *architecture*:

> *B: On what did you I mean did you decide at that stage to continue in architecture*
> *A: No not really I kind of I mean I I started the course thinking that uhm I'd sort of do the full seven years and stuff but like I'm just going through the course I just just realised that* **it was actually the study of architecture I really enjoyed**
> (ICE-GB S1A-034 17:1:B)

With stress on *STÙdy*, he is telling B that he realized that he liked studying architecture rather than practicing it; with stress on ÀRchitecture, he is saying that he preferred studying architecture rather than some other subject.

C.   Markers of Cohesion

While cohesion is promoted through focus and emphasis, it can also be achieved by a series of processes that establish explicit connections between clauses. Whenever speakers or writers use a word such as *therefore*, for instance, they are explicitly signposting a relationship between sections of the text that they are creating, indicating that what comes next in the text is a

logical consequence of what has previously been said. This kind of link, called a cohesive tie, is part of a process called **Conjunction**, one of five types of cohesion proposed for English by Michael A. K. Halliday and Ruqaiya Hasan in their highly influential 1976 book *Cohesion in English*. In this book, Halliday and Hasan comprehensively describe how cohesion is achieved by conjunction and four other processes: **Reference**, **Substitution**, **Ellipsis**, and **Lexical Cohesion**.

Reference. Because the study of reference is typically done within the field of semantics, a full discussion will be deferred until Chapter 6. But for purposes of establishing cohesive ties in a text, Reference is a process whereby a construction such as a third-person pronoun links parts of a text that have the same referent. In the example below, *she* and *her* refer back in the text to *Maria*, a proper noun that refers to a particular female in the external world named Maria.

> ***Maria*** *was last seen shouting for help inside a military jeep that evening.* ***Her*** *family heard* ***she*** *had been taken to the Regional Command Military camp in Legaspi City.* ***She*** *has not been seen since. Members of* ***her*** *family have received death threats*.
> (BNC AO3 527)

Similar links can be created with other third-person pronouns, such as *he/him/his*, *it/its*, or *they/them/their* as well as with **demonstrative pronouns** such as *this/that* and *these/those*. The conversational exchange below opens with mention of an individual referred to as *some guy*. Throughout the exchange, reference back to this person is made with the pronoun *he*, until the last turn where he is referred to as *this kid*, with the demonstrative pronoun *this* pointing back ultimately to the initial mention of *some guy*.

> <$A> <#> **Some guy** came out and **he** was
> <$B> <#> Oh
> <$A> <#> **he** was trying to sell us *cologne*
> <$B> <#> No **he** wasn't trying to sell us cologne
> <$A> <#> Well it <#> No I guess **he** was trying to like lure us to a place where they would sell like imitation cologne but **he** said *it*'s not imitation because
> <$E> <#> I got a deal
> <$B> <#> Yeah

<$E> <#> you can't refuse
<$A> <#> because *it*'s made by the same people
<$B> <#> I mean **this kid** was # **He** looked like a (SBCSAE)

Also in the excerpt are two instances of *it* contracted with *is* that refer back to the earlier mention of cologne. The word *cologne*, it should be noted, is repeated twice before it is referred to with the pronoun *it*. This repetition is an instance of Lexical Cohesion, which will be discussed in greater detail below. While demonstratives such as *this* or *that* can occur before nouns, they can also occur alone and have very **broad reference**. The instance of *This* in the second sentence below refers back to all of the information conveyed in the sentence that precedes it. The use of coinage in Roman Britain appears to have ceased c. 420 A.D. almost at the same time that the pottery factories ceased production. **This** was probably the direct consequence of the withdrawal of the Roman army and administration (ICE-GB W1A-001–70-71). **Substitution.** Substitution and Reference are similar in the sense that both processes involve some linguistic item substituting for another item occurring in the prior linguistic context. Substitution differs from reference, according to Quirk *et al.* (1985: 864), in that it is less contextually dependent: in the earlier example above, interpreting who the pronoun *she* refers to depends upon knowledge of who *Maria* is. In addition, substitution involves a wider range of constructions: not just nouns and pronouns but verbs and adverbs as well.

The pronoun *one* (or its plural form *ones*) very commonly substitutes for a previously mentioned noun. In the first example, *one* in the last turn substitutes for *particle* in the second turn:

S3: yes we use, we simply use the arrow to say which is the positron so the arrow denotes the direction of, electric charge, this way it's negative that way it's positive. yeah? yes?
S5: does the **W particle** have mass?
S3: which **one**?
(MICASE COL485MX069)
Likewise, *ones* in E's turn substitutes for *kids* in B's turn:
<$B> <#> And I like with held recess from several ***kids*** on on Thursday
<$E> <#> Well did you give candy to the **ones** that got excellents
(SBCSAE)

While *the same* in the last sentence below is a noun phrase, it does not substitute for another noun phrase but instead a much larger structure: everything the speaker says the mother did in the utterances preceding *the same*:

> Yeah. I mean, your mother sat by the fire for years Yes, yeah, controlling everything. Yeah, oh yeah, so she thought. Yeah, yeah. And you did **the same** did you?
> (BNC K65 1102)

The next two examples contain the adverb *so* which occurs along with the verbs *do* and *thought* (as well as *too* in the second example). In the first example, *so* substitutes for the predication *generate the bulk of our money supply*. The need for state interference in this market springs from the fact that it is no longer the state but the commercial banks which **generate the bulk of our money supply**. They do **so** by creating credit (BNC A3T 386).

In the second example *so* in S1's turn substitutes for everything said by S2 in the preceding turn:

> *S2* : um huh, so everyone in the community goes to the high school play that's
>
> very interesting
> *S1* : yeah i thought **so** too.
> (MICASE OFC115SU060)

Ellipsis. Ellipsis is like Substitution except that it involves deleting information recoverable from some prior context rather than replacing the information with a word like *do* or *so*. For instance, in the example below, the speaker begins by mentioning that he thinks *Oxford United* has experienced *one best thing*:

> Basically what I, I think the best thing that's happened to Oxford United this season. Well there are **two**.
> (BNC KRT 4288)

However, rather than repeating this information in his second utterance following *two*, he simply leaves it out. It might seem counterintuitive that the omission of linguistic material creates a cohesive tie. However, in order to correctly interpret the second utterance above, the hearer has to recover the missing information from the prior context.

Halliday and Hasan (1976: 154) comment that words such as *two*, which are members of the class of numeratives (i.e. words that describe quantities of something), commonly precede the positions where ellipsis takes place, as do certain kinds of pronouns, such as *these* and *any* in the examples below (the elliptical material is italicized in brackets): In same cases additional amounts are available for particular needs. The optician will include **these** [*additional amounts*] when appropriate (ICE-GB W2D 117–118).

<$B> <#> Can I grow some basil from seed
<$C> <#> Yes that's how I've <#> I don't have **any** [*basil*] this year but I've grown it other years
(SBCSAE)

While the previous examples illustrated ellipsis within noun phrases, larger structures can be elided too. In the first two examples below, verbs and other elements are deleted: When you buy a used vehicle the seller may agree to include a current license in the sale. If the seller does not [*include a current license*] you must use form V1O, or form V85 for goods vehicles weighing over 1525 kgs unladen.

(ICE-GB W2D-010 101–2)
<$C> <#> Take this to the table please
<$B> <#> <[> Okay I will [*take this to the table*] <#> just wait a minute
(SBCSAE)
In the next example, the subject and contracted verb in the last turn are elided:
<$B> <#> Okay <#> Two weeks ago I'm watching TV and David Horowitz
is going to have this former car radio thief on
<$A> <#> It's her boyfriend
<$B> <#>Yeah [*it's*] her ex boyfriend
(SBCSAE)

Lexical Cohesion. The types of cohesion discussed so far "move hand and hand," Halliday and Hasan (1985: 83) note, with Lexical Cohesion, which establishes a link with the prior context by, for instance, repeating a word mentioned earlier or using a **synonym** of the word. For instance, in an example such as the one below, the reader/writer has a number of options to link the second sentence with the first:

I turned to the ascent of the peak is perfectly easy.

> The ascent
> The climb
> The task
> The thing
> It

 (Halliday and Hasan 1976: 279)

One way to create a link with *the ascent* is to simply repeat the phrase. However, if such repetition is undesirable, a synonym such as *climb* can be used instead. Other options include using progressively more general words, such as *task* or *thing*, or simply a pronoun such as *it*, which involves an earlier type of cohesion, Reference, rather than Lexical Cohesion.

Exactly which choice is made is guided on the one hand by clarity – the need to use an expression that clearly refers back to something mentioned earlier – and the avoidance, where possible, of repetition. The excerpt below illustrates how these two considerations work.

__Democratic presidential hopefuls__ sparred genially last night on details of __the Iraq war__, healthcare, and guns, but __they__ stood resolutely united inblaming President Bush for getting the country into __the war__ and in agreeing on the need to end __it.__

In the first national debate of the 2008 presidential season, __the eight contenders__ all denounced __the war__, with two of __the group__ – former senator John Edwards of North Carolina and Senator Christopher Dodd of Connecticut – acknowledging outright that their 2002 votes to authorize the war were the biggest professional mistakes of their lives (Milligan 2007).

The excerpt opens with the introduction of two items of new information –*Democratic presidential hopefuls* and *the Iraq war* – that each begin what Halliday and Hasan (1985: 84) refer to as a cohesive chain: a series of expressions all related to each other. *Democratic presidential hopefuls* are first referred to by the referential pronoun *they* ("*they* stood resolutely") and subsequently by two instances of Lexical Cohesion: the synonymous expression *the eight contenders* and the more general expression *the group*. *The Iraq war* is first referred to with the more general expression *the war*,

which is followed a few words later by the referential pronoun *it*, and then at the start of the second paragraph by the repetition of the expression *the war*.

Personal pronouns will be used when it is clear in the context exactly what is being referred to: *it* refers clearly back to *the war* because there is no intervening noun that *it* could refer to. However, as a text progresses, and more nouns are introduced, it becomes necessary to either repeat an expression or use a synonym or more general expression. Thus, in the second paragraph *Democratic presidential hopefuls* are referred to as *the eight contenders*. Using a synonymous expression such as this both preserves clarity and provides for variety of expression; that is, it avoids both ambiguity and potentially undesirable repetition. **Conjunction.** Conjunction is different from the types of cohesion discussed so far. It does not depend on linguistic items occurring in the prior context. Instead, it involves the inclusion of various kinds of expressions that mark relationships between what occurred previously in a text and what follows. In this sense, the expressions that are part of this type of cohesion – words such as *also* or *therefore* and phrases such as *on the other hand* – act as signposts, specifically marking how various segments of the text are logically related.

Although there are different ways to describe the relationships that words within the category of Conjunction mark, Halliday and Hasan (1976: 242–3) propose four different relationships: additive, adversative, causal, and temporal. Within each of these general groups are a series of grammatical items expressing different variations on how additive relations, for instance, can be expressed in texts.

In its purest form, addition is signaled in texts by the **coordinating conjunction** *and* and transitional expressions such as *also* and *in addition*. Additive *and* is particularly common in spontaneous dialogues; such dialogues are unplanned and *and* serves as a way for speakers to signal that they are adding something new to what they said previously:

I'd always wanted to go to Australia. **And** *I met this Australian in London* **and** *I lived with him for a year and went to Australia. But something happened.* **And** *I don't this is the big thing I don't know. I felt we had to break up* **and** *that we just couldn't stay together* **and** *sort of our sex life disappeared* **and** *for years we were just completely platonic* (ICE-GB-S1A–050–5–10).

In written registers, such uses of *and* would not occur, since writers have the opportunity to more carefully plan what they are going to write next. Exemplification is another kind of additive relationship. Expressions such as *for instance* or *for example* indicate that a specific example of some previously mentioned general point is forthcoming. In the example below, *for instance* introduces an example of how the Volga provinces differed from other parts of Russia:

> *In general, conditions of land tenure, communal arrangements, and cultural traditions differed considerably in the Volga provinces from those in the West and the centre of European Russia.* ***For instance****, members of Volga communes were apt to be more outward-looking than those in Kursk guberniia because of their wider market ties and better transport facilities.*
> (BNC A64 10x5)

Adversative relationships are marked by the coordinating conjunction *but* and other expressions such as *however*, *instead*, and *in contrast* that serve to mark some kind of difference or contrast between sections of a text. Towards the end of the excerpt below, *however* indicates that there are two views on postmodernism: that it is either a "break from modernism" or a "continuation of" it:

> *Some theorists have thought about postmodernism as a kind of radical break from modernism, so a radical shift from, the kind of, sort of stylistic, The structure of English texts 107 and theoretical example set by somebody like Mies van der Rohe. Others* ***however*** *argue that it's merely a continuation of modernism.*
> (MICASE LEL320JU147)

Causal and temporal relationships are marked, respectively, by expressions such as *therefore*, *as a result*, and *so*, and *first*, *finally*, and *then*. Because the passage below is a narrative, the three occurrences of *then* mark the progression of time in the story. In addition, *so* in the third text unit indicates that because two women were sitting and available, the individual being referred to decided to walk up to one of them and begin talking to her.

> <$C> <#> He was sitting there there were two guys sitting at a table right where you are <#> And **then** these two women are sitting here <#>

So uh he comes over there and is talking with that woman <#> I don't know about what but **then** like ten minutes later she and her friend are over at their table <#> And **then** twenty minutes later they were kinda like all over each other <#> You know <#> kissing et cetera et cetera (SBCSAE).

So is a highly informal marker of causation. In more formal texts, *therefore* or *as a result* would be used instead.

CONCLUSION

Although definitions of a text will vary, most linguists would agree that for a text to achieve coherence, it must exhibit unity of structure and unity of texture: it must have a clearly identifiable beginning, middle, and end, and the clauses within it must be linked together by various cohesive devices. The process of marker of cohesion are reference, substitution, ellipsis, and lexical cohesion. In the structure or English text need a coherence and cohesive to get a unity of texture or unity of structure.

CHAPTER II
PHONETICS

INTRODUCTION

In learning English there are many words that are unusual or unfamiliar or rarely used in daily conversation, sometimes it is quite difficult for us to say these new words, or even we have seen or read the word quite often but we are still doubtful in its pronunciation, even sometimes afraid to make mistakes. Until finally we search and open an English dictionary and find some strange symbols or alphabet below or beside the words. Actually these symbols already exist and are used to facilitate us in reading or saying or sounding a word. These symbol is called phonetics alphabet.

In this paper the main interest will be in articulatory phonetics which is the study of how speech sounds are made, or articulated. Other areas of study are acoustic phonetics, which deals with the physical properties of speech as sound waves in the air, and auditory phonetics (or perceptual phonetics) which deals with the perception, via the ear, of speech sounds.

A. Voiced and Voiceless Sounds

In articulatory phonetics, we investigate how speech sounds are produced using the fairly complex oral equipment we have. We start with the air pushed out by the lungs up through the trachea (or windpipe) to the larynx.

Inside the larynx are your vocal folds (or vocal cords), which take two basic positions.

1. When the vocal folds are spread apart, the air from the lungs passes between them unimpeded. Sounds produced in this way are described as voiceless.
2. When the vocal folds are drawn together, the air from the lungs repeatedly pushes them apart as it passes through, creating a vibration effect. Sounds produced in this way are described as voiced.

B.   Place of Articulation

Most consonant sounds are produced by using the tongue and other parts of the mouth to constrict, in some way, the shape of the oral cavity through which the air is passing. The terms used to describe many sounds are those which denote the place of articulation of the sound: that is, the location inside the mouth at which the constriction takes place.

1.   Bilabials

These are sounds formed using both (= bi) upper and lower lips (= labia). The initial sounds in the words pat, bat and mat are all bilabials. They are represented by the symbols [p], which is voiceless, and [b] and [m], which are voiced. We can also describe the [w] sound found at the beginning of way, walk and world as a bilabial.

2.   Labiodentals

These are sounds formed with the upper teeth and the lower lip. The initial sounds of the words fat and vat and the final sounds in the words safe and save are labiodentals. They are represented by the symbols [f], which is voiceless, and [v], which is voiced.

3.   Dentals

These sounds are formed with the tongue tip behind the upper front teeth. The initial sound of thin and the final sound of bath are both voiceless dentals. The symbol used for this sound is [θ], usually referred to as "theta." It is the symbol you would use for the first and last sounds in the phrase three teeth. The voiced dental is represented by the symbol [ð], usually called "eth." This sound is found in the pronunciation of the initial sound of common words like the, there,then and thus. It is also the middle consonant sound in feather and the final sound of bathe.

4.   Alveolars

These are sounds formed with the front part of the tongue on the alveolar ridge, which is the rough, bony ridge immediately behind and above the upper teeth. The initial sounds in top, dip, sit, zoo and nut are all alveolars. The symbols for these sounds are easy to remember – [t], [d], [s], [z], [n]. Of these, [t] and [s] are voiceless whereas [d], [z] and [n] are voiced. It may be clear that

the final sounds of the words bus and buzz have to be [s] and [z] respectively, but what about the final sound of the word raise? The spelling is misleading because the final sound in this word is voiced and so must be represented by [z].

5.   Palatals

If you feel back behind the alveolar ridge, you should find a hard part in the roof of your mouth. This is called the hard palate or just the palate. Sounds produced with the tongue and the palate are called palatals (or alveo-palatals). Examples of palatals are the initial sounds in the words shout and child, which are both voiceless. The "sh" sound is represented as[ʃ] and the "ch" sound is represented as [ʧ]. So, the word shoe brush begins and ends with the voiceless palatal sound [ʃ] and the word church begins and ends with the other voiceless palatal sound [ʧ]. One of the voiced palatals, represented by the symbol [ʒ], is not very common in English, but can be found as the middle consonant sound in words like treasure and pleasure, or the final sound in rouge. The other voiced palatal is [ʤ], which is the initial sound in words like joke and gem.

6.   Velars

Even further back in the roof of the mouth, beyond the hard palate, you will find a soft area, which is called the soft palate, or the velum. Sounds produced with the back of the tongue against the velum are called velars. There is a voiceless velar sound, represented by the symbol [k], which occurs not only in kid and kill, but is also the initial sound in car and cold. Despite the variety in spelling, this [k] sound is both the initial and final sound in the words cook, kick and coke. The voiced velar sound heard at the beginning of words like go, gun and give is represented by [g]. This is also the final sound in words like bag, mug and, despite the spelling, plague. The velum can be lowered to allow air to flow through the nasal cavity and thereby produce another voiced velar, represented by the symbol [ŋ], typically referred to as "angma." In written English, this sound is normally spelled as the two letters "ng." So, the[ŋ]sound is at the end of sing, sang and, despite the spelling, tongue. It occurs twice in the form ringing. Be careful not to be misled by the spelling of a word like bang – it ends with the [ŋ] sound only. There is no [g] sound in this word.

7. Glottals

There is one sound that is produced without the active use of the tongue and other parts of the mouth. It is the sound [h] which occurs at the beginning of have and house and, for most speakers, as the first sound in who and whose. This sound is usually described as a voiceless glottal. The "glottis" is the space between the vocal folds in the larynx. When the glottis is open, as in the production of other voiceless sounds, and there is no manipulation of the air passing out of the mouth, the sound produced is that represented by [h].

A. Manner of articulation

We have concentrated on describing consonant sounds in terms of where they are articulated. We can also describe the same sounds in terms of how they are articulated. Such a description is necessary if we want to be able to differentiate between some sounds which, in the preceding discussion, we have place d in the same category. For example, we can say that [t] and [s] are both voiceless alveolar sounds. How do they differ? They differ in their manner of articulation, that is, in the way they are pronounced

1. Stops

Of the sounds we have already mentioned, the set [p], [b], [t], [d], [k], [g] are all produced by some form of "stopping" of the air stream (very briefly) then letting it go abruptly. This type of consonant sound, resulting from a blocking or stopping effect on the air stream, is called a stop (or a "plosive")

2. Fricatives

The manner of articulation used in producing the set of sounds [f],[v], [θ],[ð],[s], [z], [ʃ], [ʒ] involves almost blocking the air stream and having the air push through the very narrow opening. As the air is pushed through, a type of friction is produced and the resulting sounds are called fricatives. If you put your open hand in front of your mouth when making these sounds, [f] and [s] in particular, you should be able to feel the stream of air being pushed out.

3. Affricates

If you combine a brief stopping of the air stream with an obstructed release which causes some friction, you will be able to produce the sounds [ʧ]

and [ʤ]. These are called affricates and occur at the beginning of the words cheap and jeep

4.   Nasals

Most sounds are produced orally, with the velum raised, preventing airflow from entering the nasal cavity. However, when the velum is lowered and the air stream is allowed to flow out through the nose to produce [m], [n] and [ŋ], the sounds are described as nasals. These three sounds are all voiced. The words morning, knitting and name begin and end with nasals.

5.   Liquids

The initial sounds in led and red are described as liquids. They are both voiced. The [l] sound is called a lateral liquid and is formed by letting the air stream flow around the sides of the tongue as the tip of the tongue makes contact with the middle of the alveolar ridge. The [r] sound at the beginning of red is formed with the tongue tip raised and curled back near the alveolar ridge.

6.   Glides

The sounds [w] and [j] are described as glides. They are both voiced and occur at the beginning of we, wet, you and yes. These sounds are typically produced with the tongue in motion (or "gliding") to or from the position of a vowel and are sometimes called semi-vowels.

B.   Vowels

While the consonant sounds are mostly articulated via closure or obstruction in the vocal tract, vowel sounds are produced with a relatively free flow of air. They are all typically voiced. To describe vowel sounds, we consider the way in which.

The tongue influences the shape through which the airflow must pass. To talk about a place of articulation, we think of the space inside the mouth as having a front versus aback and a high versus a low area. Thus, in the pronunciation of heat and hit, we talk about "high, front" vowels because the sound is made with the front part of the tongue in a raised position. In contrast, the vowel sound in hat is produced with the tongue in a lower position and the sound in hot can be described as a "low, back" vowel. The next time you're

facing the bathroom mirror, try saying the words heat, hit, hat, hot. For the first two, your mouth will stay fairly closed, but for the last two, your tongue will move lower and cause your mouth to open wider.

CONCLUSION

In articulatory phonetics, we investigate how speech sounds are produced using the fairly complex oral equipment we have. We start with the air pushed out by the lungs up through the trachea (or windpipe) to the larynx. Inside the larynx are your vocal folds (or vocal cords), which take two basic positions. The terms used to describe many sounds are those which denote the place of articulation of the sound: that is, the location inside the mouth at which the constriction takes place. We have concentrated on describing consonant sounds in terms of where they are articulated. We can also describe the same sounds in terms of how they are articulated. Such a description is necessary if we want to be able to differentiate between some sounds which, in the preceding discussion, we have place d in the same category. For example, we can say that [t] and [s] are both voiceless alveolar sounds. To describe vowel sounds, we consider the way in which the tongue influences the shape through which the airflow must pass. To talk about a place of articulation, we think of the space inside the mouth as having a front versus aback and a high versus a low area. Thus, in the pronunciation of heat and hit, we talk about "high, front" vowels because the sound is made with the front part of the tongue in a raised position. In contrast, the vowel sound in hat is produced with the tongue in a lower position and the sound in hot can be described as a "low, back" vowel.

CHAPTER III
THE SOUND PATTERNS OF LANGUAGE

INTRODUCTION

In the preceding chapter, we investigated the physical production of speech sounds in terms of the articulatory mechanisms of the human vocal tract. That investigation was possible because of some rather amazing facts about the nature of language. When we considered the human vocal tract, we didn't have to specify whether we were talking about a fairly large person, over six feet tall, weighing over 200 pounds, or about a rather small person, about five feet tall, weighing less than 100 pounds. Yet those two physically different individuals would inevitably have physically different vocal tracts, in terms of size and shape. In a sense, every individual has a physically different vocal tract. Consequently, in purely physical terms, every individual will pronounce sounds differently. There are, then, potentially millions of physically different ways of saying the simple word me. In addition, each individual will not pronounce the word me in a physically identical manner on every occasion. Obvious differences occur when that individual is shouting, is suffering from a bad cold or is asking for a sixth martini. Given this vast range of potential differences in the actual physical production of a speech sound, how do we manage consistently to recognize all those versions of me as the form [mi], and not [ni] or [si] or [ma] or [mo] or something else entirely? The answer to that question is provided to a large extent by the study of phonology

A.   Definition of the Sound Pattern of Language
1.   Phonology

Phonology is essentially the description of the systems and patterns of speech sounds in a language. It is, in effect, based on a theory of what every speaker of a language unconsciously knows about the sound patterns of that language. Because of this theoretical status, phonology is concerned with the abstract or mental aspect of the sounds in language rather than with the actual physical articulation of speech sounds. If we can manage to make sense of Bob Belviso's comic introduction to the story of Goldilocks and the Three Bears quoted earlier, we must be using our phonological knowledge of likely

combinations of sounds in English words to overcome some very unusual spellings of those words. (See the end of the chapter for a translation.

Phonology is about the underlying design, the blueprint of each sound type, which serves as the constant basis of all the variations in different physical articulations of that sound type in different contexts. When we think of the [t] sound in the words tar, star, writer and eighth as being "the same," we actually mean that, in the phonology of English, they would be represented in the same way. In actual speech, these [t] sounds are all very different.

However, all these articulation differences in [t] sounds are less important to us than the distinction between the [t] sounds in general and the [k] sounds, or the [f] sounds, or the [b] sounds, because there are meaningful consequences related to the use of one rather than the others. These sounds must be distinct meaningful sounds, regardless of which individual vocal tract is being used to pronounce them, because they are what make the words tar, car, far and bar meaningfully distinct. Considered from this point of view, we can see that phonology is concerned with the abstract set of sounds in a language that allows us to distinguish meaning in the actual physical sounds we say and hear

2.   Phonemes

Each one of these meaning-distinguishing sounds in a language is described as a phoneme. When we learn to use alphabetic writing, we are actually using the concept of the phoneme as the single stable sound type which is represented by a single written symbol. It is in this sense that the phoneme /t/ is described as a sound type, of which 42 The Study of Language all the different spoken versions of [t] are tokens. Note that slash marks are conventionally used to indicate a phoneme, /t/, an abstract segment, as opposed to the square brackets, as in [t], used for each phonetic or physically produced segment.

An essential property of a phoneme is that it functions contrastively. We know there are two phonemes /f/ and /v/ in English because they are the only basis of the contrast in meaning between the words fat and vat, or fine and vine. This contrastive property is the basic operational test for determining the phonemes that exist in a language. If we substitute one sound for another in a

word and there is a change of meaning, then the two sounds represent different phonemes.

The technical terms used in creating those charts can be considered "features" that distinguish each phoneme from the next. If the feature is present, we mark it with a plus sign (+) and if it's not present, we use a minus sign (−). Thus /p/ can be characterized as [−voice,+bilabial,+stop] and /k/ as [−voice,+velar,+stop). Because these two sounds share some features (i.e. both are voiceless stops), they are sometimes described as members of a natural class of sounds. The prediction would be that sounds which have features in common would behave phonologically in some similar ways. A sound which does not share those features would be expected to behave differently.

For example, /v/ has the features [+voice,+labiodental,+fricative] and so cannot be in the same "natural" class of sounds as /p/ and /k/. Although other factors will be involved, this feature-analysis could lead us to suspect that there may be a good phonological reason why words beginning with /pl-/ and /kl-/ are common in English. , but words beginning with /vl-/ are not. Could it be that there are some definite sets of features required in a sound in order for it to occur word-initially before /l/? If so, then we will be on our way to producing a phonological account of permissible sound sequences in the language.

3.   Phones and Allophones

While the phoneme is the abstract unit or sound-type ("in the mind"), there are many different versions of that sound-type regularly produced in actual speech ("in the mouth"). We can describe those different versions as phones. Phones are phonetic units and appear in square brackets. When we have a set of phones, all of which are versions of one phoneme, we add the prefix "allo-" (= one of a closely related set) and refer to them as allophones of that phoneme.

For example, the [t] sound in the word tar is normally pronounced with a stronger puff of air than is present in the [t] sound in the word star. If you put the back of your hand in front of your mouth as you say tar, then star, you should be able to feel some physical evidence of aspiration (the puff of air) accompanying the [t] sound at the beginning of tar (but not in star). This

aspirated version is represented more precisely The sound patterns of language 43 as [tʰ]. That's one phone. In the last chapter, we noted that the [t] sound between vowels in a word like writer often becomes a flap, which we can represent as [D]. That's another phone. In the pronunciation of a word like eighth (/etθ/), the influence of the final dental [θ] sound causes a dental articulation of the [t] sound. This can be represented more precisely as [t̪]. That's yet another phone. There are even more variations of this sound which, like [tʰ], [D] and [t̪], can be represented in a more precise way in a detailed, or narrow, phonetic transcription. Because these variations are all part of one set of phones, they are referred to as allophones of the phoneme /t/.

The crucial distinction between phonemes and allophones is that substituting one phoneme for another will result in a word with a different meaning (as well as a different pronunciation), but substituting allophones only results in a different (and perhaps unusual) pronunciation of the same word.

Let's look at another quick example, using a vowel sound. In English, there is a subtle difference in the pronunciation of /i/ in the words seed and seen. In the second word, the effect of the nasal consonant [n] makes the [i] sound nasalized. We can represent this nasalization with a small mark (˜), called "tilde," over the symbol [ĩ] in a narrow phonetic transcription. So, there are at least two phones, [i] and [ĩ], used to realize the single phoneme. They are both allophones of /i/ in English. It is possible, of course, for two languages to have the same pair of phonetic segments, but to treat them differently. In English, the effect of nasalization on a vowel is treated as allophonic variation because the nasalized version is not meaningfully contrastive. Whether we try to say [sin] or [sĩn], people will only recognize one word seen. In French, however, the pronunciation [so] for the word seau ("pail") contrasts with [sõ] for the word son ("sound") and beau [bo] ("good-looking") contrasts with bon [bõ] ("good"). Clearly, in these cases, the distinction is phonemic.

4.   Minimal Pairs and Sets

Phonemic distinctions in a language can be tested via pairs and sets of words. When two words such as pat and bat are identical in form except for a contrast in one phoneme, occurring in the same position, the two words are described as a minimal pair. More accurately, they would be classified as a minimal pair in the phonology of English. (Arabic, for example, does not have

this contrast between /p/ and /b/.) Other examples of English minimal pairs are fan–van, bet–bat, site–side. Such pairs have traditionally been used in the teaching and testing of English as a second or foreign language to help students develop the ability to understand the contrast in meaning based on the minimal sound contrast.

When a group of words can be differentiated, each one from the others, by changing one phoneme (always in the same position in the word), then we have a minimal set. 44 The Study of Language For example, one minimal set based on the vowel phonemes of English could include feat, fit, fat, fate, fought, foot, and another minimal set based on consonant phonemes could have big, pig, rig, fig, dig, wig.

5.   Phonotactics

This type of exercise involving minimal sets also allows us to see that there are definite patterns in the types of sound combinations permitted in a language. In English, the minimal set we have just listed does not include forms such as lig or vig. According to the dictionary, these are not English words, but they could be viewed as possible English words. That is, our phonological knowledge of the pattern of sounds in English words would allow us to treat these forms as acceptable if, at some future time, they came into use. They might, for example, begin as invented abbreviations (I think Bubba is one very ignorant guy. ~ Yeah, he's a big vig!). Until then, they represent "accidental" gaps in the vocabulary of English.

It is, however, no accident that forms such as [fsɪg] or [rnɪg] do not exist or are unlikely ever to exist. They have been formed without obeying some constraints on the sequence or position of English phonemes. Such constraints are called the phonotactics (i.e. permitted arrangements of sounds) in a language and are obviously part of every speaker's phonological knowledge. Because these constraints operate on a unit that is larger than the single segment or phoneme, we have to move on to a consideration of the basic structure of that larger phonological unit called the syllable.

6.   Syllables

A syllable must contain a vowel or vowel-like sound, including diphthongs. The most common type of syllable in language also has a consonant (C) before the vowel (V) and is typically represented as CV.

Technically, the basic elements of the syllable are the onset (one or more consonants) followed by the rhyme. The rhyme (sometimes syllable onset consonant(s) vowel nucleus rhyme coda consonant(s) Figure 4.1 The sound patterns of language 45 written as "rime") consists of a vowel, which is treated as the nucleus, plus any following consonant(s), described as the coda.

Syllables like me, to or no have an onset and a nucleus, but no coda. They are known as open syllables. When a coda is present, as in the syllables up, cup, at or hat, they are called closed syllables. The basic structure of the kind of syllable found in English words like green (CCVC), eggs (VCC), and (VCC), ham (CVC), I (V), do (CV), not (CVC), like (CVC), them (CVC), Sam (CVC), I (V), am (VC) is shown in the accompanying diagram.

7.   Consonant Clusters

Both the onset and the coda can consist of more than one consonant, also known as a consonant cluster. The combination /st/ is a consonant cluster (CC) used as onset in the word stop, and as coda in the word post. There are many CC onset combinations permitted in English phonotactics, as in black, bread, trick, twin, flat and throw. Note that liquids (/l/, /r/) and a glide (/w/) are being used in second position. English can actually have larger onset clusters, as in the words stress and splat, consisting of three initial consonants (CCC). The phonotactics of these larger onset consonant clusters is not too difficult to describe. The first consonant must always be /s/, followed by one of the voiceless stops (/p/, /t/, /k/) and a liquid or glide (/l/, /r/, /w/). You can check if this description is adequate for the combinations in splash, spring, strong, scream and square. Does the description also cover the second syllable in the pronunciation of exclaim? How about /ɛk-skleɪm/? Remember that it is the onset of the syllable that is being described, not the beginning of the word. It is quite unusual for languages to have consonant clusters of this type. Indeed, the syllable structure of many languages (e.g. Japanese) is predominantly CV. It is also noticeable in English that large consonant clusters may be reduced in casual conversational speech, particularly if they occur in the middle of a word. This is just one example of a process that is usually discussed in terms of coarticulation effects.

8.   Coarticulation Effects

In much of the preceding discussion, we have been describing speech sounds in syllables and words as if they are always pronounced carefully and deliberately, almost in slow motion. Speech isn't normally like that. Mostly our talk is fast and spontaneous, and it requires our articulators to move from one sound to the next without stopping. The process of making one sound almost at the same time as the next sound is called coarticulation. There are two well-known coarticulation effects, described as assimilation and elision. The Study of Language Assimilation When two sound segments occur in sequence and some aspect of one segment is taken

B.   Types of Coarticulation Effects

1.   Assimilation

When two sound segments occur in sequence and some aspect of one segment is taken or "copied" by the other, the process is known as assimilation. If we think of the physical production of speech, we realize that this regular process happens simply because it's quicker, easier and more efficient for our articulators as they do their job. Think of the word have /hæv/ by itself, then think of how it is pronounced in the phrase I have to go in everyday speech. In this phrase, as we start to say the /t/ sound in to, which is voiceless, we tend to produce a voiceless version of the preceding sound, resulting in what sounds more like /f/ than /v/. So, we typically say [hæftə] in this phrase and you may even see it written informally as "hafta," showing how the assimilation from a voiced to a voiceless sound is perceived. Vowels are also subject to assimilation. In isolation, we would typically pronounce [ɪ] and [æ] without any nasal quality at all. However, when we say words like pin and pan in everyday speech, the anticipation of forming the final nasal consonant will make it easier to go into the nasalized articulation in advance and consequently the vowel sounds in these words will be, in more precise transcription, [ɪ˜] and [æ˜] This is a very regular feature of English speakers' pronunciation. It is so regular, in fact, that a phonological rule can be stated in the following way: "Any vowel becomes nasal whenever it immediately precedes a nasal." This type of assimilation process occurs in a variety of different contexts. By itself, the word can may be pronounced as [kæn], but, when we say I can go, the influence of the following velar [g] will almost certainly make the preceding nasal sound come out as [ŋ] (the velar nasal)

rather than [n] (the alveolar nasal). The most commonly observed conversational version of the phrase is [aɪkəŋgoʊ]. Notice that the vowel in can has also changed to schwa [ə] from the isolated-word version [æ]. In many words spoken carefully, the vowel receives stress, but in the course of ordinary everyday talk, that vowel may no longer receive any stress and naturally reduce, pronounce and as [ænd] by itself, but in the normal use of the phrase you and me.

2.   Elision

In the last example, illustrating the normal pronunciation of you and me, the [d] sound of the word and was not included in the transcription. That's because it isn't usually pronounced in this phrase. In the environment of a preceding nasal [n] and a following nasal [m], we simply don't devote speech energy to including the stop sound [d]. This The sound patterns of language 47 isn't laziness, it's efficiency. There is also typically no [d] sound included in the everyday pronunciation of a word like friendship [frɛnʃɪp]. This process of not pronouncing a sound segment that might be present in the deliberately careful pronunciation of a word in isolation is described as elision. In consonant clusters, especially in coda position, /t/ is a common casualty in this process, as in the typical pronunciation [æspɛks] for aspects, or in [himəsbi] for the phrase he must be. We can, of course, slowly and deliberately pronounce each part of the phrase we asked him, but the process of elision (of /k/) in casual conversation is likely to produce [wiæstəm]. Vowels also disappear, as in [ɛvri] for every, [ɪntrɪst] for interest, [kæbnət] for cabinet, [kæmrə] for camera, [prɪznər] for prisoner and [spoʊz] for suppose.

3.   Normal Speech

These two processes of assimilation and elision occur in everyone's normal speech and should not be regarded as some type of sloppiness or laziness in speaking. In fact, consistently avoiding the regular patterns of assimilation and elision used in a language would result in extremely artificial-sounding talk. The point of investigating these phonological processes is not to arrive at a set of rules about how a language should be pronounced, but to try to come to an understanding of the regularities and patterns which underlie the actual use of sounds in language.

CONCLUSION

We can form negative versions of words such as audible and edible in English by adding in- to produce inaudible and inedible. How would you describe the special phonological processes involved in the pronunciation of the negative versions of the following words? balance, compatible, complete, decent, glorious, gratitude, legal, literate, mature, perfect, possible, rational, responsible, sane, tolerant, variable II The use of plural -s in English has three different, but very regular, phonological alternatives. We add /s/ to words like bat, book, cough and ship. We add /z/ to words like cab, cave, lad, rag and thing. (a) Can you identify the sets of sounds that regularly precede each of these alternative pronunciations of the plural ending? (b) What features do each of these sets have in common?

Individual sounds are described as segments. What are suprasegmentals? E The English words lesson and little are typically pronounced with syllabic consonants. (i) What exactly is a syllabic consonant and how would it appear in a phonetic transcription? (ii) Which of these words would most likely be pronounced with a syllabic consonant: bottle, bottom, button, castle, copper, cotton, paddle, schism, wooden? F A general distinction can be made among languages depending on their basic rhythm, whether they have syllable-timing or stress-timing. How are these two types of rhythm distinguished and which type characterizes the pronunciation of English, French and Spanish?

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CHAPTER IV
MORPHOLOGY

INTRODUCTION

On this occasion we will explain what morphology is, what the science of tenses is, or neuroscience which is a branch of linguistics that identifies the basic units of language as grammatical units. Besides explaining morphology in outline we will also explain about the problems in language morphology this is done because of the assignments given by our lecturers besides. We also want to make this paper as a reference for learning in the science of morphology. This paper was made with the aim as a task but apart from that also as a reference in learning about morphology therefore we want to write this paper based on sources that can be reviewed have become a trusted source throughout the world where there are opinions of the morphology experts this paper can also be used by users to learn language and morphology.

A.   Morphology

In many languages, what appear to be single forms actually turn out to contain a large number of "word-like" elements. For example, in Swahili (spoken throughout East Africa), the form nitakupenda conveys what, in English, would have to be represented as something like I will love you. Now, is the Swahili form a single word? If it is a "word," then it seems to consist of a number of elements which, in English, turn up as separate "words." A rough correspondence can be presented in the following way:

ni- ta- ku- penda
"I will you love"

It would seem that this Swahili "word" is rather different from what we think of as an English "word." Yet, there clearly is some similarity between the languages, in that similar elements of the whole message can be found in both. Perhaps a better way of looking at linguistic forms in different languages would be to use this notion of "elements" in the message, rather than depend on identifying only "words." The type of exercise we have just performed is an example of investigating basic forms in language, generally known as morphology. This term, which literally means "the study of forms," was originally used in biology, but, since the middle of the nineteenth century, has

also been used to describe the type of investigation that analyzes all those basic "elements" used in a language. What we have been describing as "elements" in the form of a linguistic message are technically known as "morphemes."

B. Morphemes

We do not actually have to go to other languages such as Swahili to discover that "word forms" may consist of a number of elements. We can recognize that English word forms such as talks, talker, talked and talking must consist of one element talk, and a number of other elements such as -s, -er, -ed and -ing. All these elements are described as morphemes. The definition of a morpheme is "aS minimal unit of meaning or grammatical function." Units of grammatical function include forms used to indicate past tense or plural, for example. In the sentence The police reopened the investigation, the word reopened consists of three morphemes. One minimal unit of meaning is open, another minimal unit of meaning is re- (meaning "again") and a minimal unit of grammatical function is -ed (indicating past tense). The word tourists also contains three morphemes. There is one minimal unit of meaning tour, another minimal unit of meaning -ist (marking "person who does something"), and a minimal unit of grammatical function -s (indicating plural).

1. Free and Bound Morphemes

There is a broad distinction between two types of morphemes, free and bound. Free morphemes are the set of separate English word forms such as basic nouns and verbs that can stand by themselves as a single word such as open and tour. Then bound morphemes are morphemes that typically need to be attached to another form, exemplified as re-, -ist. This last set is identified as affixes. When free morphemes used with bound morphemes attached are technically known as stems. For example:

	undressed			carelessness	
un-	dress	-ed	care	-less	-ness
prefix	stem	suffix	stem	suffix	suffix
(bound)	(free)	(bound)	(free)	(bound)	(bound)

However, there are a number of English words in which their stems are factually not free morphemes. In words such as receive, reduce, re- at the

beginning of those words are identified as the bound morphemes but the elements –ceive, -duce are not separate.

a. Free Morpheme

Free morpheme (FM) is a word that can stand alone and has the potential to form words. There are two types of FM, lexical morpheme and functional morpheme. Lexical morpheme can receive both suffix and prefix prefixes. As an example:

Noun House + s Houses
Adjective Un + Happy Unhappy
Verb Write + s Writes
Adverb Slow + ly Slowly

Meanwhile, functional morpheme cannot receive additions, including:
1. Pronoun: I, You, They, We, He, She, It
2. Conjunction: And, But, Before, ... etc
3. Preposition: In, At, On, ... etc
4. Interjection: Ah, Hi, Hello, Wow, ... etc
5. Article: A, An, The
6. Demostrative: That, This, These, Those

B. Bound Morpheme

Bound Morpheme (BM) is a morpheme that cannot stand alone, has no potential to form words but has the potential to form affixes. The types are Derivational Morpheme (DM) and Infective Morpheme (IM). DM can form new words. While the meaning and class of words can change or not. DM is divided into 2 types, namely:

a. Derivational prefix: Irregular, Dislike
b. Derivational suffix: Careless, Fortunately

The words irregular and dislike above have gotten the ir and dis prefix. The addition of the prefix above clearly changes its meaning and even becomes the antonym of the original word which is regular and like. However, the word class does not change, which is still adjective (irregular and regular) and transitive verb (like and dislike). Often, the words formed by DM change the word class, for example —ness changes adjective good to noun goodness.

Meanwhile, IM cannot form new words. The meaning and class of words do not change. More precisely, IM is used for grammar needs, for example, to indicate whether a word is plural or singular noun, past or not, or whether it is comparative or possessive. For example morpheme-ed is added to verb produce to form past tense produced, morpheme -est is added to adjective tall to form superlative tallest.

2.   Lexical and Functional Morphemes

What we have described as free morphemes fall into two categories. The first category is that set of ordinary nouns, adjectives and verbs that we think of as words that carry the "content" of the messages we convey. These free morphemes are called lexical morphemes and some examples are: girl, man, house, tiger, sad, long, yellow, sincere, open, look, follow, break. We can add new lexical morphemes to the language rather easily, so they are treated as an "open" class of words. Other types of free morphemes are called functional morphemes. Examples are and, but, when, because, on, near, above, in, the, that, it, them. This set consists largely of the functional words in the language such as conjunctions ,prepositions,articles and pronouns. Because we almost never add new functional morphemes to the language, they are described as a "closed" class of words.

3.   Derivational and Inflectional Morphemes

The set of affixes that make up the bound morpheme category can also be divided into two types. One type is explained in Chapter 5 in terms of the derivation of words. This is a derivative morpheme. We use this bound morpheme to make new words or make words from grammar categories that are different from the stem. For example, adding derivational -ness morphemes changes the nature of adjectives to the goodness of nouns. Noun care can be a careful or careless adjective by adding good-even or even morphemes. The list of child morphemes will include suffixes such as -ish in dumb, -ly quickly, and -ment in payment. This list will also include prefixes like re, pre-, ex-, mis-, co, un and much more. The second set of bound morphemes contains what are called infective morphemes. This is not used to produce new words in the language, but rather to show aspects of the grammatical function of a word. Inflective morphemes are used to indicate whether a word is plural or singular, whether it is past or not, and whether it

is comparative or possessive. English has only eight inflected morphemes (or "inflections"), illustrated in the following sentence.

Jim's two sisters are very different. Someone likes to have fun and always laugh. Others like to read as a child and always take things seriously. One is the loudest person in the house and the other is quieter than a mouse.

In the first sentence, both inflections (-s, -s) are attached to nouns, one is possessive and the other is plural. Note that - here is possessive reflection and is different from - used as an abbreviation for is or has been (eg, he sings, it happens again). There are four pieces of information attached to the verb: -s (3rd person singular), -ing (present participle), -ed (past tense) and -en (past participle). There are two pieces of information attached to adjectives: -er (comparative) and -est (superlative). In English, all morphemes of infection are suffixes.

Nouns + -s, -s

Verbs + -s, -ing, -ed, -en

 Adjectives + -er, -est

There are several variations in the form of this infective morpheme. For example, possessiveness sometimes appears as -s (the boy's bag) and past participants as -ed (they have finished).

C.   Morphological Description

The difference between derivational and inflectional morphemes is worth emphasizing. An inflectional morpheme never changes the grammatical category of a word. For example, both old and older are adjectives. The -er inflection here (from Old English -ra) simply creates a different version of the adjective. However, a derivational morpheme can change the grammatical category of a word. The verb teach becomes the noun teacher if we add the derivational morpheme -er (from Old English -ere). So, the suffix -er in Modern English can be an inflectional morpheme as part of an adjective and also a distinct derivational morpheme as part of a noun. Just because they look the same (-er) doesn't mean they do the same kind of work. Whenever there is a derivational suffix and an inflectional suffix attached to the same word, they always appear in that order. First the derivational (-er) is attached to teach, then the inflectional (-s) is added to produce teachers. Armed with all these terms for different types of morphemes, we can now take most sentences of

English apart and list all the "elements." For example, in the sentence The child's wildness shocked the teachers, we can identify eleven morphemes.

The child-'s wild-ness functional   lexical inflectional lexical derivational lexical -ed   the teach-er -s inflectional functional lexical derivational inflectional.

A useful way to remember all these different types of morphemes is in the following chart.
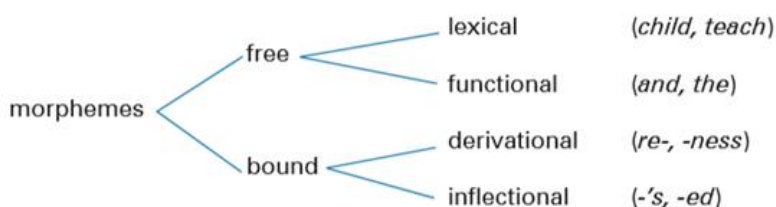
Figure 6.1

D.   Problems in Morphological Description

The rather neat chart presented here conceals a number of out standing problem sin the analysis of English morphology. So far, we have only considered examples of English words in which the different morphemes are easily identifiable as separate elements. The inflectional morpheme -s is added to cat and we get the plural cats. What is the inflectional morpheme that makes sheep the plural of sheep, or men the plural of man? And if -al is the derivational suffix added to the stem institution to give us institutional, then can we take -al off the word legal to get the stem leg? Unfortunately, the answer is "No." There are other problematic cases, especially in the analysis of different languages, but the solutions to some of these problems are clearer in some instances than in others. For example, the relationship between law and legal is a reflection of the historical influence of different languages on English word forms. The modern form law is a result of a borrowing into Old English (lagu) from a Scandinavian source over 1,000 years ago. The modern word legal was borrowed about 500 years later from the Latin form legalis ("of the law"). Consequently, there is no derivational relationship between the noun law and the adjective legal in English, nor between the noun mouth (from Old English) and the adjective oral (a Latin borrowing). An extremely large number of English words owe their morphological patterning to languages like

Latin and Greek. Consequently, a full description of English morphology will have to take account of both historical influences and the effect of borrowed elements.

E.   Morphs and Allomorphs

One way to treat differences in inflectional morphemes is by proposing variation in morphological realization rules. In order to do this, we draw an analogy with some processes already noted in phonology (Chapter 4). Just as we treated phones as the actual phonetic realization of phonemes, so we can propose morphs as the actual forms used to realize morphemes. For example, the form cats consists of two morphs, cat +-s, realizing a lexical morpheme and an inflectional morpheme ("plural"). The form buses also consists of two morphs (bus +-es), realizing a lexical morpheme and an inflectional morpheme ("plural"). So there are at least two different morphs (-s and -es, actually /s/ and /əz/) used to realize the inflectional morpheme "plural." Just as we noted that there were "allophones" of a particular phoneme, so we can recognize the existence of allomorphs of a particular morpheme. That is, when we find a group of different morphs, all versions of one morpheme, we can use the prefix allo- (= one of a closely related set) and describe them as allomorphs of that morpheme. Take morpheme "plural." Note that this can be attached to a number of lexical morphemic products such as "cat + plural," "bus + plural," "sheep + plural," and "human + plural." In each of these examples, the actual shape of the morph resulting from the "plural" morpheme is different. But they are all allomorphs of one morpheme. So, in addition to / s / and / əz /, allomorph of "plural" in English seems to be zero-morph because the plural form of sheep is actually "sheep + ø." When we see "man + plural," we have a vocal change in the word (æ → ɛ) as a morph which produces a male "irregular" plural. There are a number of other morphological processes that work in languages such as English, such as those involved in the allomorph range for "past tense" morphemes. This includes general patterns in "walk + past tense" that produce and also special patterns that take "go + past tense" and produce "irregular" past shapes.

F.   Other Languages

When we look at the morphology of other languages, we can find other shapes and patterns that are aware of the basic types of morphemes that we

have identified. The first example below is from English and the second from a language called Aztec (from Central America). In both cases, we attach derivative morphemes to the stem, then add interactive morphemes.

Stem	Derivational	Inflectional	
Dark	*+ en ("make")*	*+ ed (" past")*	*= darkened*
Mic ("die")	*+ tia ("cause to")*	*+ s (" future")*	*= mictias ("will kill")*

Different patterns occur in other languages. In the following examples, from the various languages originally described in Gleason (1955), we can try to find out how various forms in language are used to realize morphological processes and features.

1. **Kanuri**

    This first set of examples is from Kanuri, a language spoken in Nigeria. From this set, we can propose that the prefix nəm- is a derivational

	Adjective	Noun	
("excellent")	*karite*	*nəmkarite*	("excellence")
("big")	*kura*	*nəmkura*	("bigness")
("small")	*gana*	*nəmgana*	("smallness")
("bad")	*dibi*	*nəmdibi*	("badness")

morpheme that can be used to derive nouns from adjectives. Discovering a regular morphological feature of this type will enable us to make certain predictions when we encounter other forms in the language. For example, if the Kanuri word for "length" is nəmkurugu, then we can be reasonably sure that "long" is kurugu.

2. **Ganda**

    Different languages also employ different means to produce inflectional marking on forms. Here are some examples from Ganda, a language spoken in Uganda.

	Singular	Plural	
("doctor")	*omusawo*	*abasawo*	("doctors")
("woman")	*omukazi*	*abakazi*	("women")
("girl")	*omuwala*	*abawala*	("girls")
("heir")	*omusika*	*abasika*	("heirs")

From this small sample, we can observe that there is an inflectional prefix omu- used with singular nouns, and a different inflectional prefix aba- used with the plural of those nouns. If you are told that abalenzi is a Ganda plural, meaning "boys," you should be able to work out the singular form meaning "boy." It is, of course, omulenzi.

3.   Ilocano
When we look at Iocano, who spoke of the Philippine, we identified a different way of marking plurals.

	Singular	Plural	
("head")	*úlo*	*ulúlo*	("heads")
("road")	*dálan*	*daldálan*	("roads")
("life")	*bíag*	*bibíag*	("lives")
("plant")	*múla*	*mulmúla*	("plants")

In these examples, there seems to be a repetition of the first part of the singular. When the first part is two in the singular, the plural starts with the aunt repetitive form. The process involved here is technically known as reduplication (= "repeat all or part of a form"). Thus, you can use this repetition language in accordance with the markings on the inflection mark. After seeing how the plural forms differ from the singular in Ilocano, you should be able to take this plural form talta´lon ("fields") and work out what the singular ("field") would be. If you follow the observed pattern, you should get ta´lon.

4. Tagalog

Here are some other in triguing examples from Tagalog, another language spoken in the Philippines.

basa ("read")   *tawag ("call")*   *sulat ("write")*
bumasa("Read!")   *tumawag("Call!")*   *sumulat("Write!")*
babasa ("will read") tatawag ("will call") susulat ("will write")

If we assume that the first column can be done as anast, then it results that, in the second item in each column, the element -um- has been entered after the first consonant, or more precisely, after the syllable onset. This is an example of an infix (explained in Chapter 5). In the third example in each column, notice that the change in form involves, in each case, repeating the first syllable. So, tagging future references in Tagalog seems to be done through reduplication. Using this information, you must be able to complete these examples:

lakad ("walk")   *("Walk!")*   *("will walk")*
lapit ("come here")   ("Come here!")   ("will come here")

In the second column, with infix, you will have lumadad and mite, while in the third column, with reduplication, all will have lalakad and lalapit. Because we have explored all of these different morphological processes, we have moved from basic word structures to consideration of several topics traditionally associate ed with the program. We will focus more fully on issues related to the program from the next chapter.

CONCLUSION

From the explanation above about the definition of morphology and other subject participants contained in the definition of morphology, a few conclusions can be drawn as follows.

1. Morphological understanding is the field of linguistics that studies the relationship between one morpheme and another morpheme to form a word.
2. in morphology we can discuss morpheme and its types, morphs, allomorphs, and matters related to morphology

CHAPTER V
GRAMMAR

INTRODUCTION

Dear Ann Landers, My husband recently ran for public office. He went to the local radio station to record an ad to be read on the air. The copy was written by someone at the station. One of the sentences was, "Me and my family will be moving to this town." When I heard it on the air, I was shocked. My husband said, "that's the way they wrote it. It didn't sound right to me, either." I immediately went to the station and challenged them. They said, "You are wrong." We then telephoned a graduate of Northwestern University who was an English major. He said it could be either "I" or "me." Am I an ignoramus? I was taught to diagram sentences when in doubt. It comes out, "Me will be moving." Does this sound like correct English to you? Please settle it. Feeling Like a Fool Quoted in Lakoff (1990).

We have already considered two levels of description used in the study of language. We have described linguistic expressions as sequences of sounds that can be represented in the phonetic alphabet and described in terms of their features.

A.   Grammar

We can take the same expression and describe it as a sequence of morphemes.

The luck -y boy -s functional lexical derivational lexical inflectional
With these descriptions, we could characterize all the words and phrases of a language in terms of their phonology and morphology. However, we have not accounted for the fact that these words can only be combined in a limited number of patterns. We recognize that the phrase the lucky boys is a wellformed phrase in English, but that the following two "phrases" are not at all wellformed.
boys the lucky lucky boys the
(We use an asterisk * to indicate that a form is unacceptable or ungrammatical.) From these examples, we can see that English has strict rules for combining words into phrases. The article (the) must go before the

adjective (lucky), which must go before the noun (boys). So, in order to be grammatical, this type of phrase must have the sequence article + adjective + noun (and not *noun + article + adjective, for example). The process of describing the structure of phrases and sentences in such a way that we account for all the grammatical sequences in a language and rule out all the ungrammatical sequences is one way of defining grammar. It is the kind of definition assumed when we talk about the grammar of English as opposed to the grammar of Swahili, Tagalog or Turkish. As illustrated in Chapter 6, each of these languages has different ways of forming grammatical phrases and sentences. Studying grammar in this way has a very long tradition.

B.   Traditional Grammar

The terms "article," "adjective" and "noun" that we used to label the grammatical categories of the words in the phrase the lucky boys come from traditional grammar, which has its origins in the description of languages such as Latin and Greek. Since there were well-established grammatical descriptions of these languages, it seemed appropriate to adopt the existing categories from these descriptions and apply them in the analysis of "newer" languages such as English. After all, Latin and Greek were the languages of scholarship, religion, philosophy and "knowledge," so the grammar of these languages was taken to be the model for other grammars. The best-known terms from that tradition are those used in describing the parts of speech.

C.   The Parts of Speech

Terms such as "adjective" and "noun" are used to label forms in the language as the parts of speech or word classes. The technical terms used to describe each part of speech are illustrated in the following sentence and simple definitions of each term are listed below. The lucky boys found a backpack in article adjective noun verb article noun preposition. The park and they opened it carefully article noun conjunction pronoun verb pronoun adverb.

Nouns are words used to refer to people (boy), objects (backpack), creatures (dog), places (school), qualities (roughness), phenomena (earthquake) and abstract ideas (love) as if they were all "things." Articles are words (a, an, the) used with nouns to form noun phrases classifying those

"things" (You can have a banana or an apple) or identifying them as already known (I'll take the apple).

Adjectives are words used, typically with nouns, to provide more information about the things referred to (happy people, large objects, a strange experience). Verbs are words used to refer to various kinds of actions (go, talk) and states (be, have) involving people and things in events (Jessica is ill and has a sore throat so she can't talk or go anywhere). Adverbs are words used, typically with verbs, to provide more information about actions, states and events (slowly, yesterday).

Some adverbs (really,very) are also used with adjectives to modify information about things (Really large objects move slowly. I had avery strange experience yesterday). Prepositions are words (at, in, on, near, with, without) used with nouns in phrases providing information about time (at five o'clock, in the morning), place (on the table, near the window) and other connections (with a knife, without a thought) involving actions and things. Pronouns are words (she, herself, they, it, you) used in place of noun phrases, typically referring to people and things already known (She talks to herself. They said it belonged to you).

Conjunctions are words (and, but, because, when) used to make connections and indicate relationships between events (Chantel's husband was so sweet and he helped her a lot because she couldn't do much when she was pregnant).

D.   Agreement

In addition to the terms used for the parts of speech, traditional grammatical analysis has also given us a number of other categories, including "number," "person," "tense," "voice" and "gender." These categories can be discussed in isolation, but their role in describing language structure becomes clearer when we consider them in terms of agreement. For example, we say that the verb loves "agrees with" the noun Cathy in the sentence Cathy loves her dog.

This agreement is partially based on the category of number, that is, whether the noun is singular or plural. It is also based on the category of person, which covers the distinctions of first person (involving the speaker), second person (involving the hearer) and third person (involving any others).

The different forms of English pronouns can be described in terms of person and number. We use I for first person singular, you for second person singular, and he, she, it (or Cathy) for third person singular. So, in the sentence Cathy loves her dog, we have a noun Cathy, which is third person singular, and we use the verb loves (not love) to "agree with" theIn addition, the form of the verb must be described in terms of another category called tense. In this case, the verb loves is in the present tense, which is different from noun.

The past tense (loved). The sentence is also in the active voice, describing what Cathy does (i.e. she performs the action of the verb). An alternative would be the passive voice, which can be used to describe what happens to Cathy (i.e. she doesn't perform the action), as in Cathy is loved by her dog or just Cathy is loved.

In English, we have to describe this relationship in terms of natural gender, mainly derived from a biological distinction between male and female. The agreement between Cathy and her is based on a distinction made in English between reference to female entities (she, her), male entities (he, his) and things or creatures, when the sex is unknown or irrelevant (it, its).

E. Grammatical Gender
The type of biological distinction used in English is quite different from the more common distinction found in languages that use grammatical gender. Whereas natural gender is based on sex (male and female), grammatical gender is based on the type of noun (masculine and feminine) and is not tied to sex. In this latter sense, nouns are classified according to their gender class and, typically, articles and adjectives have different forms to "agree with" the gender of the noun.

Spanish, for example, has two grammatical genders, masculine and feminine, illustrated by the expressions el sol ("the sun") and la luna ("the moon"). German uses three genders, masculine der Mond ("the moon"), feminine die Sonne ("the sun") and neuter das Feuer ("the fire"). The different forms of the articles in both the Spanish (el or la) and German (der, die or das)examples correspond to differences in the gender class of the nouns.

We should emphasize that this gender distinction is not based on adistinction in sex. A young girl is biologically "female," but the German noun das Ma¨dchen used to talk about her is grammatically neuter. The French noun

in le livre ("the book") is grammatically masculine, but neither we nor the French people consider a book to be biologically male. So, the grammatical category of gender is very usefully applied in describing a number of languages (including Latin), but may not be appropriate for describing forms in other languages such as English. (For more on gender, see Chapter 20.)

F.   Traditional Analysis

Following were often presented for English verbs, constructed by analogy with similar tables of forms in Latin grammars. The forms for the Latin verb amare ("to love") are listed on the right.
Present tense, active voice
First person singular (I) love amo
Second person singular (you) love amas
Third person singular (she) loves amat
First person plural (we) love amamus
Second person plural (you) love amatis
Third person plural (they) love amant

Each of the Latin verb forms is different, according to the categories of person and number, yet the English verb forms are (with one exception) mostly the same. Thus it makes sense, in describing a language such as Latin, to have all those descriptive categories to characterize verb forms, but they don't really describe verb forms in English. In English, it makes more sense to say the categories describe different pronouns. The influence of Latin, however, goes beyond the types of descriptive labels.

G.   The Prescriptive Approach

It is one thing to adopt the grammatical labels (e.g. "noun," "verb") to categorize words in English sentences; it is quite another thing to go on to claim that the structure of English sentences should be like the structure of sentences in Latin. That was an approach taken by a number of influential grammarians, mainly in eighteenth-century England, who set out rules for the "proper" use of English. This view of grammar as a set of rules for the "proper" use of a language is still to be found today and may be best characterized as the prescriptive approach.
Some familiar examples of prescriptive rules for English sentences are:
You must not split an infinitive.

You must not end a sentence with a preposition.

Following these types of rules, traditional teachers would correct sentences like Who did you go with? to With whom did you go? (making sure that the preposition with was not at the end of the sentence).

And Mary runs faster than me would be corrected to Mary runs faster than I.

And Me and my family would certainly have to be corrected to My family and I, as Ann Landers would recommend.

And, in proper English writing, one should never begin a sentence with and!

H.   Captain Kirk's infinitive

The infinitive in English has the form to + the base form the verb, as in to go, and can be used with an adverb such as boldly. At the beginning of each televised Star Trek episode, one of the main characters, Captain Kirk, always used the expression To boldly go … This is an example of a split infinitive. Captain Kirk's teacher might have expected him to say To go boldly or Boldly to go, so that the adverb didn't split the infinitive. If Captain Kirk had been a Roman space traveler, speaking Latin, he would have used the expressions ire ("to go") and audacter ("boldly"). Now, in saying Ire audacter … in Latin, Capitaneus Kirkus would not even have the opportunity to split his infinitive (ire), because Latin infinitives are single words and just do not split.

I.   The Descriptive Approach

It may be that using a well-established grammatical description of Latin is a useful guide for some European languages (e.g. Italian or Spanish), is less useful for others (e.g. English), and may be absolutely misleading if you are trying to describe some non-European languages. This last point became clear to those linguists who were trying to describe the structure of the native languages of North America toward the end of the nineteenth century. The categories and rules that were appropriate for Latin grammar just did not seem to fit these languages. As a consequence, for most of the twentieth century, a rather different approach was adopted.

J.   Structural Analysis

One type of descriptive approach is called structural analysis and its main concern is to investigate the distribution of forms in a language. The

method involves the use of "test-frames" that can be sentences with empty slots in them. For example:

The makes a lot of noise.

I heard a yesterday.

There are a lot of forms that can fit into these slots to produce good grammatical sentences of English (e.g. car, child, donkey, dog, radio).

As a result, we can propose that because all these forms fit in the same test-frame, they are likely to be examples of the same grammatical category.

The label we give to this grammatical category is, of course, "noun."

K.   Constituent Analysis

An approach with the same descriptive aims is called constituent analysis. The technique employed in this approach is designed to show how small constituents (or components) in sentences go together to form larger constituents. One basic step is determining how words go together to form phrases. In the following sentence, we can identify nine constituents at the word level: An old man brought a shotgun to the wedding. How do those nine constituents go together to form constituents at the phrase level? Does it seem appropriate to put the words together as follows?

An old

man brought

brought a

 shotgun to

to the

We don't normally think of these combinations as phrases in English. We are more likely to say that the phrase-like constituents here are combinations of the following types: an old man, a shotgun, the wedding, which are noun phrases; to the wedding, which is a prepositional phrase; and brought a shotgun, which is a verb phrase. This analysis of the constituent structure of the sentence can be represented in different types of diagrams. One type of diagram simply shows the distribution of the constituents at different levels.

Using this kind of diagram we can determine the types of forms that can be substituted for each other at different levels of constituent structure. One advantage of this type of analysis is that it shows rather clearly that proper nouns ornaments (Gwen, Kingston) and pronouns (I, him, her), though they

are single words, can be used as noun phrases and fill the same constituent space as longer phrases (e.g. an old man).

An
The
old man
woman
Gwen took
kept
brought a shotgun
large snake
Kingston
recently
her

L.   Labeled and Bracketed Sentences

An alternative type of diagram is designed to show how the constituents in sentence structure can be marked off by using labeled brackets. The first step is to put brackets (one on each side) round each constituent, and then more brackets round each combination of constituents. For example:

With this procedure, the different constituents of the sentence are shown at the word level [the] or [dog], at the phrase level [the dog] or [loved the girl], and at the sentence level [The dog loved the girl]. We can then label each constituent using these abbreviated grammatical terms:
Art (= article) V (= verb) N (= noun) VP (= verb phrase) NP (= noun phrase) S (= sentence)

In the next diagram, these labels are placed beside each bracket that marks the beginning of a constituent. The result is a labeled and bracketed analysis of the constituent structure of the sentence.

In performing this type of analysis, we have not only labeled all the constituents, we have revealed the hierarchical organization of those constituents. In this hierarchy, the sentence (S) is higher than and contains the noun phrase (NP). The noun phrase

[The] [dog] [loved] [the] [girl].

M. Gaelic Sentences

Here is a sentence from Scottish Gaelic which would be translated as "The boy saw the black dog."

Chunnaic an gille an cu dubh
saw the boy the dog black

One very obvious difference between the structure of this Gaelic sentence and its English counterpart is the fact that the verb comes first in the sentence. Another noticeable feature is that, when an adjective is used, it goes after the noun and not before it. We can represent these structural observations in a labeled and bracketed diagram.

The diagram makes it clear that this Gaelic sentence is organized with a V NP NP structure, which is rather different from the NP V NP structure we found in the English sentence analyzed earlier. It is not, of course, the aim of this type of analysis that we should be able to draw complicated-looking diagrams in order to impress our friends. The aim is to make explicit, via the diagram, what we believe to be the structure of grammatical sentences in the language. It also enables us to describe clearly how English sentences are put together as combinations of phrases which, in turn, are combinations of words. We can then look at similar descriptions of sentences in other languages such as Gaelic, Japanese or Spanish and see clearly what structural differences exist. At a very practical level, it may help us understand why a Spanish learner of English produces phrases like *the wine red (instead of the red wine), using a structural organization of constituents that is possible in Spanish, but not in English.

N. Discussion Topics/Projects

In this chapter, we briefly mentioned the grammatical category of tense and illustrated the difference between past tense (loved) and present tense (loves). Using the examples below, and any others that you think are relevant, try to describe the "future tense" in English.
(1) We may forgive, but we shall never forget.
 (2) We'll leave if you want.
(3) Jenny's arriving at eight o'clock tonight.
(4) Your plane leaves at noon tomorrow.
 (5) They were about to leave when I got there.

(6) We're going to visit Paris next year.

(7) She said Jim was leaving next Wednesday.

(8) I wish I had a million dollars.

(9) The president is to visit Japan in May.

(10) Water will freeze at zero degrees centigrade.

(For background reading, see the section on "Future" in Hurford, 1994.)

In the descriptive approach, "ungrammatical" simply means "not well-formed" in purely structural terms. However, the word "ungrammatical" is also used with a more general meaning. Which of the following sentences should be considered "ungrammatical" in your opinion and why? (1) There's hundreds of students waiting outside. (2) Who's there? It's me and Lisa. (3) Ain't nobody gonna tell me what to do. (4) You wasn't here when he come looking for you. (5) I hate lobsters anymore. (6) Are y'all coming to see us soon? (7) That chair's broke, so you shouldn't ought to sit on it. (8) I can't remember the name of the hotel that we stayed in it. (9) I never seen anything. (10) If you'd have come with, we'd have had more fun (For background reading, see chapter 7 of N apoli, 2003).

CONCLUSION

However, we have not accounted for the fact that these words can only be combined in a limited number of patterns. We recognize that the phrase the lucky boys is a wellformed phrase in English, but that the following two "phrases" are not at all wellformed. Basic definitions of this type are useful for identifying most forms in a language such as English, but they are not completely reliable.

CHAPTER VI
THE STUDY OF LANGUAGE

INTRODUCTION

After a lecture on cosmology and the structure of the solar system, William James was accosted by a little old lady who told him that his view of the earth rotating round the sun was wrong.

"I've got a better theory," said the little old lady. "And what is that, madam?" inquired James politely. "That we live on a crust of earth which is on the back of a giant turtle." "If your theory is correct, madam," he asked, "what does this turtle stand on?" "You'reavery clever man, Mr.James,and that's a very good question,"replied the little old lady, "but I have an answer to it. And it's this: the first turtle stands on the back of a second, far larger, turtle, who stands directly under him." "But what does this second turtle stand on?" persisted James patiently. To this, the little old lady crowed triumphantly, "It's no use, Mr.James, it' sturtles all the way down." Adapted from Ross (1967).

A. Structure Dependency

The principle of syntax called "structure dependency" that is often used to show that the rules of language structure depend on hierarchical organization and not on linear position. For example, someone trying to learn English might be tempted to think that questions of the type in (2) are formed simply by moving the second word in a statement (1) to become the first word of a question (2).

(1) Shaggy is tired.   (2) Is Shaggy tired?
    You will help him.   Will you help him?

Using the sentences in (2)–(6), try to decide if this is the best way to describe how all of these English questions are formed and, if it is not, try to formulate a better rule.

(3) Are the exercises in this book too easy?
(4) Is the cat that is missing called Blackie?
(5) Will the price of the new book you've ordered be really expensive?

(6) Was the guy who scored the winning goal in the final playing for love or money?

(For background reading, see chapter 4 of Fromk in et al ., 2007 .)

We could propose that passive sentences (George was helped by Mary) are derived from active structures (Mary helped George) via a movement rule such as the following:

(active) NP1 V NP 2 ⇒ NP2 be V-ed by NP1 (passive)

Note that the tense, past or present, of the V (e.g. helped) in the active structure determines the tense of be in the passive structure (e.g. was helped). Which of the following active sentences can be restructured into passive sentences using this rule? What prevents the rule from working in the other cases?

(1) The dog chased the cat.
(2) Snow White kissed Grumpy.
(3) He loves them.
(4) Betsy borrowed some money from Christopher.
(5) The team played badly.
(6) The bank manager laughed.
(7) They have two children.
(8) The duckling became a swan.
(9) Someone mentioned that you played basketball.
(10) The police will arrest violent demonstrators.
(For background reading, see chapter 5 of Morenberg, 2003).

B.   Syntax

When we set out to provide an analysis of the syntax of a language, we try to adhere to the "all and only" criterion. This means that our analysis must account for all the grammatically correct phrases and sentences and only those grammatically correct phrases and sentences in whatever language we are analyzing. In other words, if we write rules for the creation of well-formed structures, we have to check that those rules, when applied logically, won't also lead to ill-formed structures. For example, we might say in formally that, in English, we put a preposition (near) before a noun (London) to form a prepositional phrase (near London). However, if we use this as a rule of the grammar to create structures, we will end up producing phrases like *near tree

or* with dog. These don't seem to be grammatically correct, so we mark them with an asterisk *. We clearly need to be more careful in forming this rule. We might have more success with a rule stating that we put a preposition before a noun phrase (not just a noun). In Chapter7, we saw that a noun phrase can consist of a proper noun(London), a pronoun (you) or a combination of an article (a, the) and a noun (tree, dog), so that the revised rule can produce these well-formed structures: near London, with you,near a tree,with the dog.

Deep and surface structure
Two superficially different sentences are shown in these examples:
Charlie broke the window.
The window was broken by Charlie.

In traditional grammar, the first is called an active sentence, focusing on what Charlie did, and the second is a passive sentence, focusing on The window and what happened to it. The distinction between them is a difference in their surface structure, that is, the different syntactic forms they have as individual English sentences. However, this superficial difference in form disguises the fact that the two sentences are very closely related, even identical, at some less superficial level. This other "underlying" level, where the basic components (NounPhrase +Verb + Noun Phrase) shared by the two sentences can be represented, is called their deep structure. The deep structure is an abstract level of structural organization in which all the elements determining structural interpretation are represented. That same deep structure can be the source of many other surface structures such as It was Charlie who broke the window and Was the window broken by Charlie?. In short, the grammar must be capable of showing how a single underlying abstract representation can become different surface structures.

C.   Structural ambiguity

The comedian Groucho Marx knew how to have fun with structural ambiguity. In the film Animal Crackers, he first says I once shot an elephant in my pajamas, then follows it with How he got into my pajamas I'll never know. In the non-funny interpretation, part of the underlying structure of the first sentence could be something like: "I shot an elephant (while I was) in my pajamas" In the other (ho,ho) interpretation, part of the underlying structure would be something like: "I shot an elephant (which was) in my pajamas." There are two different underlying structures with the same surface structure.

Phrases can also be structurally ambiguous, as in expressions like small boys and girls. The underlying interpretation can be either "small boys and (small) girls" or "small boys and (all) girls." Our syntactic analysis will have to be capable of showing the structural distinction between these underlying representations.

D.   Recursion

The rules of the grammar will also need the crucial property of recursion. Recursive ("repeatable any number of times") rules have the capacity to be applied more than once in generating a structure. For example, we can have one prepositional phrase describing location (on the table) in the sentenceThe gun was on the table. We can also repeat this type of phrase, using different words (near the window), for as long as the sentence still makes sense(in the bedroom).So, in order to generate a sentence such as The gun was on the table near the window in the bedroom,we must be able to repeat the rule that creates a prepositional phrase over and over again. We must also be able to put sentences inside other sentences. For example, when we produce a sentence such as Cathy knew that Mary helped George, we do so with the sentence Mary helped George inside it. And those two sentences can be generated inside another sentence such as John believed that Cathy knew that Mary helped George. In principle, there is no end to the recursion that would produce ever longer versions of complex sentences with this structure.

E.   Tree Diagrams

One of the most common ways to create a visual representation of syntactic structure is through tree diagrams. We can use the symbols introduced in Chapter7(Art=article, N = noun, NP = noun phrase) to label parts of the tree as we try to capture the hierarchical organization of those parts in the underlying structure of phrases and sentences. So, we can take the information in a labeled and bracketed format, shown on the left, and present it in a tree diagram, shown on the right. Although this kind of "tree," with its "branches," shown on the right, seems to grow down rather than up, it functions rather well as a diagram representing all the grammatical information found in the other analysis on the left. It also shows very explicitly that there are different levels in the analysis. That is, there is a level of analysis at which a constituent such as NP is represented and a different, lower, level

at which a constituent such as N is represented. This type of hierarchical organization can be illustrated in a tree diagram for a whole sentence, beginning at the top with S.

F. Symbols Used in Syntactic Analysis

The third symbol is in the form of curly brackets {}. These indicate that only one of the elements enclosed within the curly brackets must be selected. We use these types of brackets when we want to indicate that there is a choice from two or more constituents. For example, we have seen already that a noun phrase can consist of an expression such as the dog (article plus noun), or it (pronoun), or Cathy (proper noun). Using the abbreviations "Pro" (for pronoun) and "PN" (for proper noun), we can try to capture this observation about English with three separate rules, as shown on the left. However, it is more succinct to write one rule, as shown in the middle or on the right, using curly brackets and including exactly the same information. NP → Art N fArt Ng NP → Pro NP → Pro NP → {Art N, Pro, PN} NP → PN PN It is important to remember that, although there are three constituents inside these curly brackets, only one of them can be selected on any occasion. The list of common symbols and abbreviations is summarized here.

S sentence NP noun phrase PN proper noun N noun VP verb phrase Adv adverb V verb Adj adjective Prep preposition Art article Pro pronoun PP prepositional phrase

* ungrammatical sentence → consists of / rewrites as () optional constituent {} one and only one of these constituents must be selected.

G. Phrase Structure Rules

When we use a tree diagram format, we can think of it in two different ways. In one way, we can simply treat it as a static representation of the structure of the sentence shown at the bottom of the diagram. We could then propose that, for every single sentence in English, a tree diagram of this type could be drawn. An alternative view is to treat the tree diagram as a dynamic format, in the sense that it represents a way of generating not only that one sentence, but a very large number of other sentences with similar structures. This second approach is very appealing because it would enable us to generate a very large number of sentences with what look like a very small number of rules. These rules are called phrase structure rules. As the name suggests, these

rules state that the structure of a phrase of a specific type will consist of one or more constituents in a particular order. We can use phrase structure rules to present the information of the tree diagram in another format. That is, the information shown in the tree diagram on the left can be expressed in the phrase structure rule on the right.

H.   Lexical Rules

Phrase structure rules generate structures. In order to turn those structures into recognizable English, we also need lexical rules that specify which words can be

NP

Art N NP Art N Figure 8.3

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used when we rewrite constituents such as N. The first rule in the following set states that "a proper noun rewrites as Mary or George." (It's a very small world.)

We can rely on these rules to generate the grammatical sentences shown below as (1) to (6), but not the ungrammatical sentences shown as (7) to (12).

(1) A dog followed the boy.   (7) *Dog followed boy.
(2) Mary helped George.   (8) *The helped you boy.
(3) George saw the dog.   (9) *George Mary dog.
(4) The boy helped you.   (10) *Helped George the dog.
(5) It followed Mary.   (11) *You it saw.
(6) You saw it.   (12) *Mary George helped.

As a way of visualizing how the phrase structure rules form the basis of these sentences, we can draw the tree diagrams for sentences (1) and (6).

I.   Back to Recursion

The simple phrase structure rules listed earlier have no recursive elements. Each time we start to create an S, we only create a single S (sentence structure). We actually need to be able to include sentence structures within other sentence structures. In Traditional grammar, these "sentence structures" were described as "clauses." We know, for example, that Mary helped George is a sentence. We can put this sentence inside another sentence beginning Cathy knew that [Mary helped George]. And, being tediously recursive, we can put this sentence inside another sentence beginning John believed that

[Cathy knew that [Mary helped George]]. In these sentences, two new proper nouns and two new verbs have been used. We have to expand our earlier set of lexical rules to include PN → {John, Cathy} and V → {believed,knew}.After verbs such as believe and know,as in these examples,the word that introduces a complement phrase.

> Mary helped George.
> Cathy knew that Mary helped George.
> John believed that Cathy knew that Mary helped George.
> Complement phrases

The word that, as used in these examples, is called a complementizer (C). The role of that as a complementizer is to introduce a complement phrase (CP). For example, in the second sentence (Cathy knew …), we can identify one CP which contains that plus Mary helped George. We already know that Mary helped George is a sentence (S). So, we are now in a position to define a CP in the following way: "a complement phrase rewrites as a complementizer and a sentence," or CP → C S.

We can also see from the same sentence that the complement phrase (CP) comes after a verb (V) knew. This means that we are using the CP as part of a verb phrase (VP), as in knew that Mary helped George. So, there must be another rule that says: "a verb phrase rewrites as a verb and complement phrase," or VP → V CP.

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CHAPTER VII
SEMANTICS

INTRODUCTION

Semantics is the study of the meaning of words, phrases and sentences. In semantic analysis, there is always an attempt to focus on what the words conventionally mean, rather than on what an individual speaker (like George Carlin) might want them to mean on a particular occasion. A This approach is concerned with objective or general meaning and avoids trying to account for subjective or local meaning. Doing semantics is attempting to spell out what it is we all know when we behave as if we share knowledge of the meaning of a word, a phrase, or a sentence in a language.

A. Semantics
1. Meaning

While semantics is the study of meaning in language, there is more interest in certain aspects of meaning than in others. We have already ruled out special meanings that one individual might attach to words. We can go further and make a broad distinction between conceptual meaning and associative meaning. Conceptual meaning covers those basic, essential components of meaning that are conveyed by the literal use of a word. It is the type of meaning that dictionaries are designed to describe. Some of the basic components of a word like needle in English might include "thin, sharp, steel instrument." These components would be part of the conceptual meaning of needle. However, different people might have different associations or connotations attached to a word like needle. They might associate it with "pain," or "illness," or "blood," or "drugs," or "thread," or "knitting," or "hard to find" (especially in a haystack), and these associations may differ from one person to the next. These types of associations are not treated as part of the word's conceptual meaning. In a similar way, some people may associate the expression low-calorie, when used to describe a product, with "healthy," but this is not part of the basic conceptual meaning of the expression (i.e. "producing a small amount of heat or energy"). Poets, song-writers, novelists, literary critics, advertisers and lovers may all be interested in how words can

evoke certain aspects of associative meaning, but in linguistic semantics we're more concerned with trying to analyze conceptual meaning.

2.   Semantic Features

One way in which the study of basic conceptual meaning might be helpful would be as a means of accounting for the "oddness" we experience when we read sentences such as the following: The hamburger ate the boy. The table listens to the radio. The horse is reading the newspaper. We should first note that the oddness of these sentences does not derive from their syntactic structure. According to the basic syntactic rules for forming English sentences (as presented in Chapter 8), we have well-formed structures.

NP V NP The hamburger ate the boy Semantics 113 This sentence is syntactically good, but semantically odd. Since the sentence The boy ate the hamburger is perfectly acceptable, we may be able to identify the source of the problem. The components of the conceptual meaning of the noun hamburger must be significantly different from those of the noun boy, thereby preventing one, and not the other, from being used as the subject of the verb ate. The kind of noun that can be the subject of the verb ate must denote an entity that is capable of "eating." The noun hamburger does not have this property and the noun boy does. We can make this observation more generally applicable by trying to determine the crucial element or feature of meaning that any noun must have in order to be used as the subject of the verb ate. Such an element may be as general as "animate being." We can then use this idea to describe part of the meaning of words as either having (+) or not having (−) that particular feature. So, the feature that the noun boy has is "+animate" (= denotes an animate being) and the feature that the noun hamburger has is "−animate" (= does not denote an animate being). This simple example is an illustration of a procedure for analyzing meaning in terms of semantic features. Features such as "+animate, −animate," "+human, −human," "+female, −female," for example, can be treated as the basic elements involved in differentiating the meaning of each word in a language from every other word.

3.   Semantic Roles

Instead of thinking of words as "containers" of meaning, we can look at the "roles" they fulfill within the situation described by a sentence. If the situation is a simple event, as in The boy kicked the ball, then the verb

describes an action (kick). The noun phrases in the sentence describe the roles of entities, such as people and things, involved in the action. We can identify a small number of semantic roles (also called "thematic roles") for these noun phrases.

4.   Agent and Theme

In our example sentence, one role is taken by the noun phrase The boy as "the entity that performs the action," technically known as the agent. Another role is taken by the ball as "the entity that is involved in or affected by the action," which is called the theme (or sometimes the "patient"). The theme can also be an entity (The ball) that is simply being described (i.e. not performing an action), as in The ball was red. Agents and themes are the most common semantic roles. Although agents are typically human (The boy), they can also be non-human entities that cause actions, as in noun phrases denoting a natural force (The wind), a machine (A car), or a creature (The dog), all of which affect the ball as theme. The boy kicked the ball. The wind blew the ball away. A car ran over the ball. The dog caught the ball. The theme is typically non-human, but can be human (the boy), as in The dog chased the boy. In fact, the same physical entity can appear in two different semantic roles in a sentence, as in The boy cut himself. Here The boy is agent and himself is theme.

5.   Instrument and Experiencer

If an agent uses another entity in order to perform an action, that other entity fills the role of instrument. In the sentences The boy cut the rope with an old razor and He drew the picture with a crayon, the noun phrases an old razor and a crayon are being used in the semantic role of instrument. When a noun phrase is used to designate an entity as the person who has a feeling, perception or state, it fills the semantic role of experiencer. If we see, know or enjoy something, we're not really performing an action (hence we are not agents). We are in the role of experiencer. In the sentence The boy feels sad, the experiencer (The boy) is the only semantic role. In the question, Did you hear that noise?, the experiencer is you and the theme is that noise.

6.   Location, Source, and Goal

A number of other semantic roles designate where an entity is in the description of an event. Where an entity is (on the table, in the room) fills the role of location. Where the entity moves from is the source (from Chicago) and where it moves to is the goal (to New Orleans), as in We drove from Chicago to New Orleans. When we talk about transferring money from savings to checking, the source is savings and the goal is checking. All these semantic roles are illustrated in the following scenario. Note that a single entity (e.g. George) can appear in several different semantic roles. Mary saw a fly on the wall. EXPERIENCER THEME LOCATION She borrowed a magazine from George. AGENT THEME SOURCE She squashed the bug with the magazine. AGENT THEME INSTRUMENT She handed the magazine back to George. AGENT THEME GOAL "Gee thanks," said George. AGENT.

7.   Lexical Relations

Not only can words be treated as "containers" of meaning, or as fulfilling "roles" in events, they can also have "relationships" with each other. In everyday talk, we often 116 The Study of Language explain the meanings of words in terms of their relationships. If we're asked the meaning of the word conceal, for example, we might simply say, "It's the same as hide," or give the meaning of shallow as "the opposite of deep," or the meaning of daffodil as "a kind of flower." In doing so, we are characterizing the meaning of each word, not in terms of its component features, but in terms of its relationship to other words. This approach is used in the semantic description of language and treated as the analysis of lexical relations. The lexical relations we have just exemplified are synonymy (conceal/hide), antonymy (shallow/deep) and hyponymy (daffodil/flower).

8.   Synonymy

Two or more words with very closely related meanings are called synonyms. They can often, though not always, be substituted for each other in sentences. In the appropriate circumstances, we can say, What was his answer? or What was his reply? with much the same meaning. Other common examples of synonyms are the pairs: almost/nearly, big/large, broad/wide, buy/purchase, cab/taxi, car/automobile, couch/sofa, freedom/ liberty. We should keep in mind that the idea of "sameness" of meaning used in discussing synonymy is

not necessarily "total sameness." There are many occasions when one word is appropriate in a sentence, but its synonym would be odd. For example, whereas the word answer fits in the sentence Sandy had only one answer correct on the test, the word reply would sound odd.

9. Antonymy

Two forms with opposite meanings are called antonyms. Some common examples are the pairs: alive/dead, big/small, fast/slow, happy/sad, hot/cold, long/short, male/ female, married/single, old/new, rich/poor, true/false. Antonyms are usually divided into two main types, "gradable" (opposites along a scale) and "non-gradable" (direct opposites). Gradable antonyms, such as the pair big/ small, can be used in comparative constructions like I'm bigger than you and A pony is smaller than a horse. Also, the negative of one member of a gradable pair does not necessarily imply the other. For example, the sentence My car isn't old, doesn't necessarily mean My car is new. Semantics 117 With non-gradable antonyms (also called "complementary pairs"), comparative constructions are not normally used. We don't typically describe someone as deader or more dead than another. Also, the negative of one member of a non-gradable pair does imply the other member. That is, My grandparents aren't alive does indeed mean My grandparents are dead. Other non-gradable antonyms in the earlier list are the pairs: male/female, married/single and true/false. Although we can use the "negative test" to identify non-gradable antonyms in a language, we usually avoid describing one member of an antonymous pair as the negative of the other. For example, while undress can be treated as the opposite of dress, it doesn't mean "not dress." It actually means "do the reverse of dress." Antonyms of this type are called reversives. Other common examples are enter/exit, pack/unpack, lengthen/shorten, raise/lower, tie/untie.

10. Hyponymy

When the meaning of one form is included in the meaning of another, the relationship is described as hyponymy. Examples are the pairs: animal/dog, dog/poodle, vegetable/ carrot, flower/rose, tree/banyan. The concept of "inclusion" involved in this relationship is the idea that if an object is a rose, then it is necessarily a flower, so the meaning of flower is included in the meaning of rose. Or, rose is a hyponym of flower. When we consider hyponymous

connections, we are essentially looking at the meaning of words in some type of hierarchical relationship. We can represent the relationships between a set of words such as animal, ant, asp, banyan, carrot, living thing creature plant animal insect vegetable flower tree dog horse snake ant cockroach carrot rose banyan pine poodle asp Figure 9.1 118 The Study of Language cockroach, creature, dog, flower, horse, insect, living thing, pine, plant, poodle, rose, snake, tree and vegetable as a hierarchical diagram. Looking at the diagram, we can say that "horse is a hyponym of animal" or "cockroach is a hyponym of insect." In these two examples, animal and insect are called the superordinate (= higher-level) terms. We can also say that two or more words that share the same superordinate term are co-hyponyms. So, dog and horse are co-hyponyms and the superordinate term is animal. The relation of hyponymy captures the concept of "is a kind of," as when we give the meaning of a word by saying, "an asp is a kind of snake." Sometimes the only thing we know about the meaning of a word is that it is a hyponym of another term. That is, we may know nothing more about the meaning of the word asp other than that it is a kind of snake or that banyan is a kind of tree. It is worth emphasizing that it is not only words for "things" that are hyponyms. Words such as punch, shoot and stab, describing "actions," can all be treated as cohyponyms of the superordinate term injure.

11.   Prototypes

While the words canary, cormorant, dove, duck, flamingo, parrot, pelican and robin are all equally co-hyponyms of the superordinate bird, they are not all considered to be equally good examples of the category "bird." According to some researchers, the most characteristic instance of the category "bird" is robin. The idea of "the characteristic instance" of a category is known as the prototype. The concept of a prototype helps explain the meaning of certain words, like bird, not in terms of component features (e.g. "has feathers," "has wings"), but in terms of resemblance to the clearest example. Thus, even native speakers of English might wonder if ostrich or penguin should be hyponyms of bird (technically they are), but have no trouble deciding about sparrow or pigeon. These last two are much closer to the prototype. Given the category label furniture, we are quick to recognize chair as a better example than bench or stool. Given clothing, people recognize shirts quicker than shoes, and given vegetable, they accept carrot before potato or tomato. It is clear that there is some general pattern to the categorization process involved in prototypes and that it determines our

interpretation of word meaning. However, this is one area where individual experience can lead to substantial variation in interpretation and people may disagree over the categorization of a word like avocado or tomato as fruit or vegetable. These words seem to be treated as co-hyponyms of both fruit and vegetable in different contexts.

12.   Homophones and Homonyms

When two or more different (written) forms have the same pronunciation, they are described as homophones. Common examples are bare/bear, meat/meet, flour/ flower, pail/pale, right/write, sew/so and to/too/two. We use the term homonyms when one form (written or spoken) has two or more unrelated meanings, as in these examples: bank (of a river) – bank (financial institution) bat (flying creature) – bat (used in sports) mole (on skin) – mole (small animal) pupil (at school) – pupil (in the eye) race (contest of speed) – race (ethnic group) The temptation is to think that the two types of bank must be related in meaning. They are not. Homonyms are words that have separate histories and meanings, but have accidentally come to have exactly the same form.

13.   Polysemy

When we encounter two or more words with the same form and related meanings, we have what is technically known as polysemy. Polysemy can be defined as one form (written or spoken) having multiple meanings that are all related by extension. Examples are the word head, used to refer to the object on top of your body, froth on top of a glass of beer, person at the top of a company or department, and many other things. Other examples of polysemy are foot (of person, of bed, of mountain) or run (person does, water does, colors do). If we aren't sure whether different uses of a single word are examples of homonymy or polysemy, we can check in a dictionary. If the word has multiple meanings (i.e. it's polysemous), then there will be a single entry, with a numbered list of the different meanings of that word. If two words are treated as homonyms, they will typically have two separate entries. In most dictionaries, bank, mail, mole and sole are clearly treated as homonyms whereas face, foot, get, head and run are treated as examples of polysemy. Of course, it is possible for two forms to be distinguished via homonymy and for one of the forms also to have various uses via polysemy.

14. Word Play

These last three lexical relations are the basis of a lot of word play, usually for humorous effect. In the nursery rhyme Mary had a little lamb, we think of a small animal, but in the comic version Mary had a little lamb, some rice and vegetables, we think of a small amount of meat. The polysemy of lamb allows the two interpretations. We make sense of the riddle Why are trees often mistaken for dogs? by recognizing the homonymy in the answer: Because of their bark. And if you are asked the following question: Why is 6 afraid of 7?, you can understand why the answer is funny (Because 789) by identifying the homophones.

B. Metonymy

The relatedness of meaning found in polysemy is essentially based on similarity. The head of a company is similar to the head of a person on top of and controlling the body. There is another type of relationship between words, based simply on a close connection in everyday experience. That close connection can be based on a container–contents relation (bottle/water, can/juice), a whole–part relation (car/wheels, house/roof) or a representative–symbol relationship (king/crown, the President/the White House). Using one of these words to refer to the other is an example of metonymy. It is our familiarity with metonymy that makes it possible for us to understand He drank the whole bottle, although it sounds absurd literally (i.e. he drank the liquid, not the glass object). We also accept The White House has announced … or Downing Street protested ... without being puzzled that buildings appear to be talking. We use metonymy when we talk about filling up the car, answering the door, boiling a kettle, giving someone a hand, or needing some wheels. Many examples of metonymy are highly conventionalized and easy to interpret. However, other examples depend on an ability to infer what the speaker has in mind. The metonymy in Get your butt over here is easier to understand if you are used to male talk in the United States, The strings are too quiet if you're familiar with orchestral music, and I prefer cable if you have a choice in how you receive television programs (in the USA). Making sense of such expressions often depends on context, background knowledge and inference. These are all topics we'll explore in the next chapter.

CONCLUSION

One final aspect of our knowledge of words has nothing to do with any of the factors considered so far. We know which words tend to occur with other words. If you ask a Semantics 121 thousand people what they think of when you say hammer, more than half will say nail. If you say table, they'll mostly say chair, and butter elicits bread, needle elicits thread and salt elicits pepper. One way we seem to organize our knowledge of words is simply on the basis of collocation, or frequently occurring together. In recent years, the study of which words occur together and their frequency of co-occurrence has received a lot more attention in corpus linguistics. A corpus is a large collection of texts, spoken or written, typically stored as a database in a computer. Those doing corpus linguistics can then use the database to find out how often specific words or phrases occur and what types of collocations are most common. One investigation looked at 84 occurrences of the phrase true feelings in a corpus (only a small sample is shown here). After looking at the types of verbs (e.g. deny, try to communicate) used with this phrase, the investigator noted that "English speakers use the phrase with true feelings when they want to give the meaning of reluctance to express deeply felt emotions" (Sinclair, 2003: 148). This type of research provides more evidence that our understanding of what words and phrases mean is tied to the contexts in which they are typically used. We will look at other aspects of the role of context in the next chapter.

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CHAPTER VIII
PRAGMATICS

INTRODUCTION

In the late 1960s, two elderly American tourists who had been touring Scotland reported that, in their travels, they had come to a Scottish town in which there was a great ruined cathedral. As they stood in the ruins, they saw a small boy and they asked him when the cathedral had been so badly damaged. He replied in the war. Their immediate interpretation, in the 1960s, was that he must be referring to the Second World War which had ended only twenty years earlier. But then they thought that the ruins looked as if they had been in their dilapidated state for much longer than that, so they asked the boy which war he meant. He replied the war with the English, which, they eventually discovered, had formally ended in 1745 (Brown, 1998).

In the previous chapter, we focused on conceptual meaning and the relationships between words. There are other aspects of meaning that depend more on context and the communicative intentions of speakers. In Gill Brown's story, the American tourists and the Scottish boy seem to be using the word war with essentially the same basic meaning. However, the boy was using the word to refer to something the tourists didn't expect, hence the initial misunderstanding. Communication clearly depends on not only recognizing the meaning of words in an utterance, but recognizing what speakers mean by their utterances. The study of what speakers mean, or "speaker meaning," is called pragmatics.

A.   Pragmatics

In many ways, pragmatics is the study of "invisible" meaning, or how we recognize what is meant even when it isn't actually said or written. In order for that to happen, speakers (or writers) must be able to depend on a lot of shared assumptions and expectations when they try to communicate. The investigation of those assumptions and expectations provides us with some insights into how more is always being communicated than is said.

Driving by a parking garage, you may see a large sign like the one in the picture. You read the sign, knowing what each of the words means and what the sign as a whole means. However, you don't normally think that the sign is

advertising a place where you can park your "heated attendant." (You take an attendant, you heat him/her up, and this is where you can park him/her.) Alternatively, the sign may indicate a place where parking will be carried out by attendants who have been heated. The words in the sign may allow these interpretations, but we would normally understand that we can park a car in this place, that it's a heated area, and that there will be an attendant to look after the car. So, how do we decide that the sign means this when the sign doesn't even have the word car on it? We must use the meanings of the words, the context in which they occur, and some pre-existing knowledge of what would be a likely message as we work toward a reasonable interpretation of what the producer of the sign intended it to convey. Our interpretation of the "meaning" of the sign is not based solely on the words, but on what we think the writer intended to communicate.

In the other picture, assuming things are normal and this store has not gone into the business of selling young children, we can recognize an advertisement for a sale of clothes for those babies and toddlers. The word clothes doesn't appear in the message, but we can bring that idea tour interpretation of the message answer work out what advertiser intended us to understand. We are actively involved in creating an interpretation of what we read and hear.

B.   Context
In our discussion of the last two examples, we emphasized the influence of context. There are different kinds of context. One kind is described as linguistic context, also known as co-text. The co-text of a word is the set of other words used in the same phrase or sentence. The surrounding co-text has a strong effect on what we think the word probably means. In the last chapter, we identified the word bank as a homonym, a single form with more than one meaning How do we usually know which meaning is intended in a particular sentence? We normally do so on the basis of linguistic context. If the word bank is used in a sentence together with words like steep or overgrown, we have no problem deciding which type of bank is meant. Or, if we hear someone say that she has to get to the bank to withdraw some cash, we know from this linguistic context which type of bank is intended. More generally, we know how to interpret words on the basis of physical context. If we see the word

BANK on the wall of a building in a city, the physical location will influence our interpretation. While this may seem rather obvious, we should keep in mind that it is not the actual physical situation "out there" that constitutes "the context" for interpreting words or sentences. The relevant context is our mental representation of those aspects of what is physically out there that we use in arriving at an interpretation. Our understanding of much of what were ad and hearistied to this processing of aspects of the physical context, particularly the time and place, in which we encounter linguistic expressions.

C.   Deixis
There are some very common words in our language that can't be interpreted at all if we don't know the context, especially the physical context of the speaker. These are words such as here and there, this or that, now and then, yesterday, today or tomorrow, as well as pronouns such as you, me, she, him, it, them. Some sentences of English are virtually impossible to understand if we don't know who is speaking, about whom, where and when. For example: You'll have to bring it back tomorrow because she isn't here today. Out of context, this sentence is really vague. It contains a large number of expressions (you, it, tomorrow, she, here, today) that rely on knowledge of the immediate physical context for their interpretation (i.e. that the delivery driver will have to return on February 15 to 660 College Drive with the long box labeled "flowers, handle with care" addressed to Lisa Landry). Expressions such as tomorrow and here are obvious examples of bits of language that we can only understand in terms of the speaker's intended meaning. They are technically known as deictic (/daɪktɪk/) expressions, from the Greek word deixis, which means "pointing" via language.

We use deixis to point to things (it, this, these boxes) and people (him, them, those idiots), sometimes called person deixis. Words and phrases used to point to a location (here, there, near that) are examples of spatial deixis, and those used to point to a time (now, then, last week) are examples of temporal deixis. All these deictic expressions have to be interpreted in terms of which person, place or time the speaker has in mind. We make a broad distinction between what is marked as close to the speaker (this, here, now) and what is distant (that, there, then). We can also indicate whether movement is a way from the speaker's location (go) or toward the speaker's location (come). If you're looking for someone and she appears, moving toward you, you can say

here she comes! If, however, she is moving away from you in the distance, you're more likely to say there she goes! The same deictic effect explains the different situations in which you would tell someone to go to bed versus Come to bed. People can actually use deixis to have some fun. The bar owner who puts up a big sign that reads Free Beer Tomorrow (to get you to return to the bar) can always claim that you are just one day too early for the free drink.

D.   Reference

In discussing deixis, we assumed that the use of words to refer to people, places and times was a simple matter. However, words themselves don't refer to anything. People refer. We have to define reference as an act by which a speaker (or writer) uses language to enable a listener (or reader) to identify something. To perform an act of reference, we can use proper nouns (Chomsky, Jennifer, and Whiskas), other nouns in phrases (a writer, my friend, the cat) or pronouns (he, she, and it). We sometimes assume that these words identify someone or something uniquely, but it is more accurate to say that, for each word or phrase, there is a "range of reference." The words Jennifer or friend or she can be used to refer to many entities in the world. As we observed earlier, an expression such as the war doesn't directly identify anything by itself, because its reference depends on who is using it.

We can also refer to things when we're not sure what to call them. We can use expressions such as the blue thing and that icky stuff and we can even invent names. For instance, there was a man who always drove his motorcycle fast and loud through my neighborhood and was locally referred to as Mr. Kawasaki. In this case, a brand name for a motorcycle is being used to refer to a person.

E.   Inference

As in the "Mr. Kawasaki" example, a successful act of reference depends more on the listener's ability to recognize what we mean than on the listener's "dictionary" knowledge of a word we use. For example, in a restaurant, one waiter can ask another, Where's the spinach salad sitting? and receive the reply, He's sitting by the door. If you're studying linguistics, you might ask someone, Can I look at your Chomsky? and get the response, Sure, it's on the shelf over there. These examples make it clear that we can use names associated with things (salad) to refer to people, and use names of

people (Chomsky) to refer to things. The key process here is called inference. An inference is additional information used by the listener to create a connection between what is said and what must be meant. In the last example, the listener has to operate with the inference: "if X is the name of the writer of a book, then X can be used to identify a copy of a book by that writer." Similar types of inferences are necessary to understand someone who says that Picasso is in the museum or We saw Shakespeare in London or Jennifer is wearing Calvin Klein.

F. Anaphora

We usually make a distinction between introducing new referents (a puppy) and referring back to them (the puppy, it). We saw a funny home video about a boy washing a puppy in a small bath. The puppy started struggling and shaking and the boy got really wet. When he let go, it jumped out of the bath and ran away. In this type of referential relationship, the second (or subsequent) referring expression is an example of anaphora ("referring back"). The first mention is called the antecedent. So, in our example, a boy, a puppy and a small bath are antecedents and The puppy, the boy, he, it and the bath are anaphoric expressions. Anaphora can be defined as subsequent reference to an already introduced entity. Mostly we use anaphora in texts to maintain reference. The connection between an antecedent and an anaphoric expression is created by use of a pronoun (it), or a phrase with the plus the antecedent noun (the puppy), or another noun that is related to the antecedent in some way (The little dog ran out of the room). The connection between antecedents and anaphoric expressions is often based on inference, as in these examples. We found a house to rent, but the kitchen was very small.

I caught a bus and asked the driver if it went near the downtown area. In the first example, we must make an inference like "if X is a house, then X has a kitchen" in order to interpret the connection between antecedent a house and anaphoric expression the kitchen. In the second example, we must make an inference like "if X is a bus, then X has a driver" in order to make the connection between a bus and the driver. We have used the term "inference" here to describe what the listener (or reader) does. When we talk about an assumption made by the speaker (or writer), we usually talk about a "presupposition."

G.   Presupposition

When we use a referring expression like this, he or Shakespeare, we usually assume that our listeners can recognize which referent is intended. In a more general way, we design our linguistic messages on the basis of large-scale assumptions about what our listeners already know. Some of these assumptions may be mistaken, of course, but mostly they're appropriate. What a speaker (or writer) assumes is true or known by a listener (or reader) can be described as a presupposition. If someone tells you Your brother is waiting outside, there is an obvious presupposition that you have a brother. If you are asked Why did you arrive late? there is a presupposition that you did arrive late. And if you are asked the question When did you stop smoking? there are at least two presuppositions involved. In asking this question, the speaker presupposes that you used to smoke and that you no longer do so. Questions like this, with built-in presuppositions, are very useful devices for interrogators or trial lawyers. If the defendant is asked by the prosecutor, Okay, Mr. Buckingham, how fast were you going when you ran the red light? there is a presupposition that Mr. Buckingham did in fact run the red light. If he simply answers the How fast part of the question, by giving a speed, he is behaving as if the presupposition is correct.

One of the tests used to check for the presuppositions underlying sentences involves negating a sentence with a particular presupposition and checking if the presupposition remains true. Whether you say My car is a wreck or the negative version My car is not a wreck, the underlying presupposition (I have a car) remains true despite the fact that the two sentences have opposite meanings. This is called the "constancy under negation" test for identifying a presupposition. If someone says, I used to regret marrying him, but I don't regret marrying him now, the presupposition (I married him) remains constant even though the verb regret changes from affirmative to negative.

H.   Speech Art

We have been considering ways in which we interpret the meaning of an utterance in terms of what the speaker intended to convey. We have not yet considered the fact that we usually know how the speaker intends us to "take" (or "interpret the function of") what is said. In very general terms, we can usually recognize the type of "action" performed by a speaker with the

utterance. We use the term speech act to describe actions such as "requesting," "commanding," "questioning" or "informing." We can define a speech act as the action performed by a speaker with an utterance. If you say, I'll be there at six, you are not just speaking, you seem to be performing the speech act of "promising."

I.   Direct and Indirect Speech Acts

We usually use certain syntactic structures with the functions listed beside them in the following table. Structures Functions Did you eat the pizza? Interrogative Question Eat the pizza (please)! Imperative Command (Request) You ate the pizza. Declarative Statement When an interrogative structure such as Did you…? Are they…? or Can we…? is used with the function of a question, it is described as a direct speech act. For example, when we don't know something and we ask someone to provide the information, we usually produce a direct speech act such as Can you ride a bicycle?

Compare that utterance with Can you pass the salt? In this second example, we are not really asking a question about someone's ability. In fact, we don't normally use this structure as a question at all. We normally use it to make a request. That is, we are using a syntactic structure associated with the function of a question, but in this case with the function of a request. This is an example of an indirect speech act. Whenever one of the structures in the set above is used to perform a function other than the one listed beside it on the same line, the result is an indirect speech act.

The utterance You left the door open has a declarative structure and, as a direct speech act, would be used to make a statement. However, if you say this to someone who has just come in (and it's really cold outside), you would probably want that person to close the door. You are not using the imperative structure. You are using a declarative structure to make a request. It's another example of an indirect speech act.

It is possible to have strange effects if one person fails to recognize another person's indirect speech act. Consider the following scene. A visitor to a city, carrying his luggage, looking lost, stops a passer-by VISITOR: Excuse me. Do you know where the Ambassador Hotel is? PASSER-BY: Oh sure, I know where it is. (and walks away) In this scene, the visitor uses a form normally associated with a question (Do

you know…?), and the passer-by answers that question literally (I know…). That is, the passer-by is acting as if the utterance was a direct speech act instead of an indirect speech act used as a request for directions.

The main reason we use indirect speech acts seems to be that actions such as requests presented in an indirect way (Could you open that door for me?), are generally considered to be more gentle or more polite in our society than direct speech acts (Open that door for me!). Exactly why they are considered to be more polite is based on some complex social assumptions.

J.   Politeness

We can think of politeness in general terms having to do with ideas like being tactful, modest and nice to other people. In the study of linguistic politeness, the most relevant concept is "face." Your face, in pragmatics, is your public self-image. This is the emotional and social sense of self that everyone has and expects everyone else to recognize. Politeness can be defined as showing awareness and consideration of another person's face.

If you say something that represents a threat to another person's self-image, that is called a face-threatening act. For example, if you use a direct speech act to get someone to do something (Give me that paper!), you are behaving as if you have more social power than the other person. If you don't actually have that social power (e.g. you're not a military officer or prison warden), then you are performing a face threatening act. An indirect speech act, in the form associated with a question (Could you pass me that paper?), removes the assumption of social power. You're only asking if it's possible. This makes your request less threatening to the other person's face. Whenever you say something that lessens the possible threat to another's face, it can be described as a face-saving act.

K.   Negative and Positive Face

We have both a negative face and a positive face. (Note that "negative" doesn't mean "bad" here, it's simply the opposite of "positive.") Negative face is the need to be independent and free from imposition. Positive face is the need to be connected, to belong, to be a member of the group. So, a face-saving act that emphasizes a person's negative face will show concern about imposition (I'm sorry to bother you…; I know you're busy, but…). A face-saving act that emphasizes a person's positive face will show solidarity and

draw attention to a common goal (Let's do this together…; You and I have the same problem, so…) Ideas about the appropriate language to mark politeness differ substantially from one culture to the next. If you have grown up in a culture that has directness as a valued way of showing solidarity, and you use direct speech acts (Give me that chair!) to people whose culture is more oriented to indirectness and avoiding direct imposition, then you will be considered impolite. You, in turn, may think of the others as vague and unsure of whether they really want something or are just asking about it (Are you using this chair?). In either case, it is the pragmatics that is misunderstood and, unfortunately, more will be communicated than is said. Understanding how successful communication works is actually a process Of interpreting not just what speakers say, but what they intend to meant We'll explore other aspects of this process in the next chapter

CONCLUSION

Pragmatics can be considered as one of the fields of linguistic studies which has recently developed rapidly. The form of speech that was once thrown away in a waste basket because it cannot be analyzed linguistically is now fertile ground in pragmatic studies. Both semantics and pragmatics both study "meaning" but from a different perspective. Semantics examines lingual meaning that is not bound by context, while pragmatics examines the "meaning" called "the speaker's meaning" or meaning according to interpretation according to the speaker called "intent". Meaning according to the interpretation of the speaker or intention that is very context dependent. Without calculating the context the meaning cannot be understood.

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CHAPTER IX
DISCOURSE ANALYSIS

INTRODUCTION

On this occasion we will explain about the discourse of analysis or often also called discourse contains several understanding that sometimes confuses, and influences our understanding of discourse analysis. In the sentence 'In Indonesia, concept new civil society in the level of discourse', said the discourse here can be interpreted as 'thinking' that wants to be contrasted with 'real practice' or 'application'.

Similar understandings are contained in the sentence 'Do all the things we devised a month ago were already discussed? ' The word 'discourse' in this sentence it can be understood as' stated 'or' disseminated as a 'shared thinking', which is somewhat deviated from the understanding of discourse analysis that we want to study in this small paper. There are many other definitions of discourse which will be disclosed in detail below this. Which understanding we use or understand will influence the way the discourse analysis is applied.

A.   Discourse Analysis

The word "discourse" is usually defined as "language beyond the sentence" and so the analysis of discourse is typically concerned with the study of language in texts and conversation. In many of the preceding chapters, when we were concentrating on linguistic description, we were concerned with the accurate representation of the forms and structures

However, as language-users, we are capable of more than simply recognizing correct versus incorrect forms and structure .We can cope with fragments in newspaper headlines such as Trains collide, two die, and know that what happened in the first part was the cause of what happened in the second part. We can also make sense of notices like No shoes, no service, on shop windows in summer, understanding that a conditional relation exists between the two parts ("If you are wearing no shoes, you will receive no service"). We have the ability to create complex discourse interpretations of fragmentary linguistic messages.

B.   Interpreting Discourse

We can even cope with texts, written in English, which we couldn't produce ourselves and which appear to break a lot of the rules of the English language. Yet we can build an interpretation. The following example, provided by Eric Nelson is from an essay by a student learning English and contains all kinds of errors, yet it can be understood.

> *My Town*
> *My natal was in a small town, very close to Riyadh capital of Saudi Arabia. The distant between my town and Riyadh 7 miles exactly. The name of this Alma, that means in English Factories. It takes this name from the people's career. In my childhood I remember the people live. It was very simple. Most the people was farmer.*

This example may serve to illustrate a simple point about the way we react to language that contains ungrammatical forms. Rather than simply reject the text as ungrammatical, we try to make sense of it. That is, we attempt to arrive at a reasonable interpretation of what the writer intended to convey. (Most people say they understand the "My Town" text quite easily).

C.   Cohesion

We know, for example, that texts must have a certain structure that depends on factors quite different from those required in the structure of a single sentence. Some of those factors are described in terms of cohesion, or the ties and connections that exist within texts. A number of those types of cohesive ties can be identified in the following paragraph.

> *"My father once bought a Lincoln convertible. He did it by saving every penny he could. That car would be worth a fortune nowadays. However, he sold it to help pay for my college education. Sometimes I think I'd rather have the convertible."*

There are connections present here in the use of words to maintain reference to the same people and things through out: father – he – he – he; my – my – I; Lincoln – it. There are connections between phrases such as: A Lincoln convertible – that car – the convertible. There are more general connections created by a number of terms that share a common element of meaning, such as "money" (bought–saving–penny–worth a fortune–sold–pay) and "time" (once – nowadays – sometimes). There is also a connector

(However) that marks the relationship of what follows to what went before. The verb tenses in the first four sentences are all in the past, creating a connection between those events, and a different time is indicated by the present tense of the final sentence.

Analysis of these cohesive ties within a text gives us some insight into how writers structure what they want to say. An appropriate number of cohesive ties may be a crucial factor in our judgments on whether something is well written or not. It has also been noted that the conventions of cohesive structure differ from one language to the next and may be one of the sources of difficulty encountered in translating texts.

However, by itself, cohesion would not be sufficient to enable us to make sense of what we read. It is quite easy to create a highly cohesive text that has a lot of connections between the sentences, but is very difficult to interpret. Note that the following text has connections such as Lincoln – the car, red – that color, her – she, letters – a letter, and so on.

My father bought a Lincoln convertible. The car driven by the police was red. That color doesn't suit her. She consists of three letters. However, a letter isn't as fast as a telephone call.

It becomes clear from this type of example that the "connectedness" we experience in our interpretation of normal texts is not simply based on connections between the words. There must be some other factor that leads us to distinguish connected texts that make sense from those that do not. This factor is usually described as "coherence."

D. Coherence

The key to the concept of coherence ("everything fitting together well") is not something that exists in words or structures, but something that exists in people. It is people who "make sense" of what they read and hear. They try to arrive at an interpretation that is in line with their experience of the way the world is. Indeed, our ability to make sense of what we read is probably only a small part of that general ability we have to make sense of what we perceive or experience in the world.

You may have found when you were reading the last example (of oddly constructed text) that you kept trying to make the text fit some situation or experience that would accommodate all the details (involving a red car, a

woman and a letter). If you work at it long enough, you may indeed find a way to incorporate all those disparate elements into a single coherent interpretation. In doing so, you would necessarily be involved in a process of filling in a lot of gaps that exist in the text. You would have to create meaningful connections that are not actually expressed by the words and sentences. This process is not restricted to trying to understand "odd" texts. In one way or another, it seems to be involved in our interpretation of all discourse.

It is certainly present in the interpretation of casual conversation. We are continually taking part in conversational interactions where a great deal of what is meant is not actually present in what is said. Perhaps it is the ease with which we ordinarily anticipate each other's intentions that makes this whole complex process seem so unremarkable. Here is a good example, adapted from Widdowson (1978).

HER: That's the telephone.
HIM: I'm in the bath.
HER: O.K.

There are certainly no cohesive ties within this fragment of discourse. How does each of these people manage to make sense of what the other says? They do use the information contained in the sentences expressed, but there must be something else involved in the interpretation. It has been suggested that exchanges of this type are best understood in terms of the conventional actions performed by the speakers in such interactions. Drawing on concepts derived from the study of speech acts (introduced in Chapter 10), we can characterize the brief conversation in the following way.

She makes a request of him to perform action.
He states reason why he cannot comply with request.
She under takes to perform action.

If this is a reasonable analysis of what took place in the conversation, then it is cl ear that language-users must have a lot of knowledge of how conversation works that is not simply "linguistic" knowledge.

E.   Speech Events
In exploring what it is we know about taking part in conversation, or any other speech event (e g. debate, interview, various types of discussions), we quickly realize that there is enormous variation in what people say and do in

different circumstances. In order to begin to describe the sources of that variation, we would have to take account of a number of criteria. For example, we would have to specify the roles of speaker and hearer (or hearers) and their relationship(s), whether they were friends, strangers, men, women, young, old, of equal or unequal status, and many other factors.

All of these factors will have an influence on what is said and how it is said. We would have to describe what the topic of conversation was and in what setting it took place. Some of the effects of these factors on the way language is used are explored in greater detail in Chapters 19 and 20. Yet, even when we have described all these factors, we will still not have analyzed the actual structure of the conversation itself. As language-users, in a particular culture, we clearly have quite sophisticated knowledge of how conversation works.

F.   Conversation Analysis

In simple terms, English conversation can be described as an activity in which, for the most part, two or more people take turns at speaking. Typically, only one person speaks at a time and there tends to be an avoidance of silence between speaking turns. (This is not true in all situations or societies.) If more than one participant tries to talk at the same time, one of them usually stops, as in the following example, where A stops until B has finished.

> *A: Didn't you [know why*
> *B: [But he must've been there by two*
> *A: Yes, but you knew where he was going*

(A small square bracket [is conventionally used to indicate a place where simultaneous or overlapping speech occurs).

For the most part, participants wait until one speaker indicates that he or she has finished, usually by signaling a completion point. Speakers can mark their turns as complete in a number of ways: by asking a question, for example, or by pausing at the end of a completed syntactic structure like a phrase or sentence. Other participants can indicate that they want to take the speaking turn, also in a number of ways. They can start to make short sounds, usually repeated, while the speaker is talking, and often use body shifts or facial expressions to signal that they have something to say.

G.   Turn-taking

There are different expectations of conversational style and different strategies of participation in conversation. Some of these strategies seem to be the source of what is sometimes described by participants as "rudeness" (if one speaker cuts on another speaker) or "shyness" (if one speaker keeps waiting for an opportunity to take a turn and none seems to occur). The participants characterized as "rude" or "shy" in this way may simply be adhering to slightly different conventions of turn-taking.

One strategy, which may be overused by "long-winded" speakers or those who are used to "holding the floor," is designed to avoid having normal completion points occur. We all use this strategy to some extent, usually in situations where we have to work out what we are trying to say while actually saying it. If the normal expectation is that completion points are marked by the end of a sentence and a pause, then one way to "keep the turn" is to avoid having those two markers occur together. That is, don't pause at the end of sentences; make your sentences run on by using connectors like and, and then, so, but; place your pauses at points where the message is clearly incomplete; and preferably "fill" the pause with a hesitation marker such as er, em, uh, ah

In the following example, note how the pauses (marked by …) are placed before and after verbs rather than at the end of sentences, making it difficult to get a clear sense of what this person is saying until we hear the part after each pause.

A   : that's their favorite restaurant because they … enjoy
              French food and when they were … in France they couldn't believe
              it that … you know that they had … that they had had better meals
              back home.

In the next example, speaker X produces filled pauses (with em, er, you know) after having almost lost the turn at his first brief hesitation.

  X: well that film really was … [wasn't what he was good at
  Y: [when di
  X: I mean his other … em his later films were much more … er really more
      in the romantic style and that was more what he was … you know …
      em best at doing
  Y: so when did he make that on

H. The Co-operative Principle

An underlying assumption in most conversational exchanges seems to be that the participants are co-operating with each other. This principle, together with four maxims that we expect our conversational partners to obey, was first described by the philosopher Paul Grice. The co-operative principle is stated in the following way: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice, 1975: 45). Supporting this principle are four maxims, often called the "Griceanmaxims".

1. The Quantity maxim: Make your contribution as informative as is required, but not more, or less, than is required.
2. The Quality maxim: Do not say that which you believe to be false or for which you lack adequate evidence. The Relation maxim: Be relevant.
3. The Manner maxim: Be clear, brief and orderly.

It is certainly true that, on occasion, we can experience conversational exchanges in which the co-operative principle may not seem to be in operation. However, this general description of the normal expectations we have in conversation helps to explain a number of regular features in the way people say things. For example, during their lunch break, one woman asks another how she likes the sandwich she is eating and receives the following answer.

"Oh, a sandwich is a sandwich".

In logical terms, this reply appears to have no communicative value since it states something obvious and doesn't seem to be informative a tall. However, if the woman is being co-operative and adhering to the Quantity maxim about being "as informative as is required," then the listener must assume that her friend is communicating something. Given the opportunity to evaluate the sandwich, her friend has responded without an explicit evaluation, thereby implying that she has no opinion, good or bad, to express. That is, her friend has essentially communicated that the sandwich isn't worth talking about.

I.   Hedges

We use certain types of expressions, called hedges, to show that we are concerned about following the maxims while being co-operative participants in conversation. Hedges can be define das words or phrases used to indicate that we're not really sure that what we're saying is sufficiently correct or complete. We can use sort of or kind of as hedges on the accuracy of our statements, as in descriptions such as His hair was kind of long or The book cover is sort of yellow (rather than It is yellow). These are examples of hedges on the Quality maxim. Other examples would include the expressions listed below that people sometimes put at the beginning of their conversational contributions.

> *As far as I know …,*
> *Now, correct me if I'm wrong, but …*
> *I'm not absolutely sure, but ….*

We also take care to indicate that what we report is something we think or feel (not know), is possible or likely (not certain), and may or could (not must) happen. Hence the difference between saying Jackson is guilty and I think it's possible that Jackson maybe guilty. In the first version, we will be assumed to have very good evidence for the statement.

J.   Implicatures

When we try to analyze how hedges work, we usually talk about speakers implying something that is not said. Similarly, in considering what the woman meant by a sandwich is a sandwich, we decided that she was implying that the sandwich wasn't worth talking about. With the co-operative principle and the maxims as guides, we can start to work out how people actually decide that someone is "implying" something in conversation. Consider the following example:

> *Carol : Are you coming to the party tonight?*
> *Lara   : I've got an exam tomorrow.*
> ***Discourse Analysis*:**

On the face of it, Lara's statement is not an answer to Carol's question. Lara doesn't say Yes or No. Yet Carol will immediately interpret the statement as meaning "No" or "Probably not." How can we account for this ability to grasp one meaning from a sentence that, in a literal sense, means something

else? It seems to depend, at least partially, on the assumption that Lara is being relevant and informative, adhering to the maxims of Relation and Quantity. (To appreciate this point, try to imagine Carol's reaction if Lara had said something like Roses are red, you know.) Given that Lara's original answer contains relevant information, Carol can work out that "exam tomorrow" conventionally involves "study tonight," and "study tonight" precludes "party tonight." Thus, Lara's answer is not simply a statement about tomorrow's activities, it contains an implicature (an additional conveyed meaning) concerning tonight's activities.

It is noticeable that, in order to describe the conversational implicature involved in Lara's statement, we had to appeal to some background knowledge (about exams, studying and partying) that must be shared by the conversational participants. Investigating how we use our background knowledge to arrive at interpretations of what we hear and read is a critical part of doing discourse analysis.

K. Background Knowledge

A particularly good example of the processes involved in using background knowledge was provided by Sanford and Garrod (1981), who presented readers with a short text, one sentence at a time. Their text begins with the following two sentences

John was on his way to school last Friday.
He was really worried about the math lesson.

Most people who are asked to read these sentences report that they think John is probably a schoolboy. Since this piece of information is not directly stated in the text, it must be an inference. Other inferences, for different readers, are that John is walking or that he is on a bus. These inferences are clearly derived from our conventional knowledge, in our culture, about "going to school," and no reader has ever suggested that John is swimming or on a boat, though both are physically possible, if unlikely, interpretations.

Last week he had been unable to control the class.

On encountering this sentence, most readers decide that John is, in fact, a teacher and that he is not very happy. Many report that he is probably driving a car to school. Then the next sentence is presented.

It was unfair of the math teacher to leave him in charge.

Suddenly, John reverts to his schoolboy status, and the inference that he is a teacher is quickly abandoned. The final sentence of the text contains a surprise.

After all, it is not a normal part of a janitor's duties.

This type of text and manner of presentation, one sentence at a time, is rather artificial, of course. Yet the exercise involved does provide us with some insight into the ways in which we "build" interpretations of what we read by using a lot more information than is presented in the words on the page. That is, we actually create what the text is about, based on our expectations of what normally happens. In attempting to describe this phenomenon, researchers often use the concept of a "schema" or a "script."

L.   Schemas and Scripts

A schema is a general term for a conventional knowledge structure that exists in memory. We were using our conventional knowledge of what a school classroom is like, or a "classroom schema," as we tried to make sense of the previous example. We have many schemas (or schemata) that are used in the interpretation of what we experience and what we hear or read about. If you hear someone describe what happened during a visit to a supermarket, you don't have to be told what is normally found in a supermarket. You already have a "supermarket schema" (food displayed on shelves, arranged in aisles, shopping carts and baskets, check-out counter, and other conventional features) as part of your background knowledge.

Similar in many ways to a schema is a script. A script is essentially a dynamic schema. That is, instead of the set of typical fixed features in a schema, a script has a series of conventional actions that take place. You have a script for "Going to the dentist" and another script for "Going to the movies." We all have versions of an "Eating in a restaurant" script, which we can activate to make sense of this short text.

Trying not to be out of the office for long, Suzy went into the nearest place, sat down and ordered an avocado sandwich. It was quite crowded, but the service was fast, so she left a good tip. Back in the office, things were not going well.

Discourse Analysis:

On the basis of our restaurant script, we would be able to say a number of things about the scene and events briefly described in this short text. For example, although the text doesn't have this information, we would assume that Suzy opened a door to get into the restaurant, that there we retables there, that's heatethe sandwich, then she paid for it, and so on. The fact that information of this type can turn up in people's attempts to remember the text is further evidence of the existence of scripts. It is also a good indication of the fact that our understanding of what we read doesn't come directly from what words and sentences are on the page, but the interpretations we create, in our minds, of what we read.

Indeed, crucial information is sometimes omitted from important instructions on the assumption that everybody knows the script. Think carefully about the following instructions from a bottle of cough syrup.

Fill measure cup to line
and repeat every 2 to 3 hours.

No, you've not just to keep filling the measure cup every 2 to 3 hours. Nor have you to rub the cough syrup on your neck or in your hair. You are expected to know the script and drink the stuff from the measure cup every 2 or 3 hours. Clearly, our understanding of what we read is not only based on what we see on the page (language structures), but also on other things that we have in mind (knowledge structures). To understand more about the connection between these two things, we have to take a close look at the workings of the human brain.

CONCLUSION

So, from the discussion above it can be concluded that the term discourse means speech or speech. The word discourse is one of the many words mentioned as well as democracy, human rights, and the environment. As with many words used, sometimes the language user does not know clearly what the meaning of the word is used. Some interpret discourse as a language unit that is larger than a sentence. There is also interpreted as a conversation.

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APPENDICES

Appendices 1. Compiler Profile

Resume Summary

Latest Position	:	Lecturer at English Education Department
		Faculty of Teacher Training and Education
Lastest Job Function	:	Education
Latest Industry Sector	:	Education

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Educational Background

Bachelor Degree	:	English Education Department (State University of Medan) - 2009
Magister	:	English Applied Linguistics Department (State University of Medan) - 2012
Doctoral/Ph.D	:	Language Education Department (State University of Jakarta) - 2016

Research Experiences

1. Improving Students' Narrative Writing Ability through Self-Regulated Strategy Development – University Research

2. The Analysis of English Test Designed by Junior High School Teachers' Using Blooms' Taxonomy – University Research

3. An Analysis of English National Final Exam (UAN) for Senior High School Viewed from Bloom's Taxonomy Theory – University Research

4. The Description of Students' Interest and Learning Achievement on Christian Leadership at *Universitas Kristen Indonesia* – University Research

5. Improving Students' Essay Writing Ability through Consultancy Pre-writing Protocol – University Research

6. The Active Role of Families in Building Students' Character at *Universitas Kristen Indonesia* – University Research

7. Improving Students' Speaking Ability through Independent Learning Method at Christian University of Indonesia – University Research

8. Language Acquisition by A Child Suffering of Language Delay – ***RESEARCH GRANTS from Ministry of Research, Technology and Higher Education of Indonesia***

9. The Evaluation of SCL and Students' Internship Program at *Sekolah Mitra PSKD Se Jakarta* – University Research

10. The Retention and Preservation of Regional Languages as Multi-Cultural Identities of Indonesia in the Globalization Era – University Research

11. The Description of medical students' interest and achievement on anatomy at faculty of medicine *Universitas Kristen Indonesia* – University Research

12. Building Employees' Mental Health: The Correlation between Transactional Leadership and Training Program with Employees' Work Motivation at XWJ Factory – University Research

13. Healthy Work Culture Stimulate Performance - – University Research

14. Analysis of Nursing Quality Services – University Research

15. The Asmat Tribe Perception of Child Parenting – ***GRANTS from Wahana Visi Indonesia***

16. Organizational Development Mentoring and Procurement Skill Training – **GRANTS from United State of America Ambassy**

17. The Effectiveness of Mastery Learning Technique On Improving Students' Ability in Completing English National Examination – University Research

18. Analysis of Student Morality according to Kohlberg and Lickona's Theory at *Sekolah SMP Negeri 9 dan 29 Bekasi* - **RESEARCH GRANTS from Ministry of Research, Technology and Higher Education of Indonesia.**

19. *Maintenance and Preservation of Regional Languages as the Multi-Cultural Identity of the Indonesian Nation in Industry 4.0* - **RESEARCH GRANTS from Ministry of Research, Technology and Higher Education of Indonesia.**

20. *Evaluation of the Scavengers Development Program Conducted by GMIM Getsemani Sumompo* - **RESEARCH GRANTS from Ministry of Research, Technology and Higher Education of Indonesia**

Scientific Publications

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20. The Effectiveness of Independent Learning Method on Students' Speaking

Achievement at Christian University of Indonesia Jakarta (Asian EFL Journal Research Articles, 23/6.3/ 2019, Page. 142-154) - ***SCOPUS INDEXED JOURNAL.***

Naibaho, L. (2019). The Effectiveness of Independent Learning Method on Students' Speaking Achievement at Christian University of Indonesia Jakarta. *Asian EFL Journal*, *23*(6), 142-154.

21. Investigating the effect of learning multimedia and thinking style preference on learning achievement on anatomy at *Universitas Kristen Indonesia* (Journal of Physics: Conference Series, 3 Des 2019 1387 (1), 012116) - ***SCOPUS INDEXED JOURNAL.***

Nadeak, B., & Naibaho, L. (2019, November). Investigating the effect of learning multimedia and thinking style preference on learning achievement on anatomy at Universitas Kristen Indonesia. In *Journal of Physics: Conference Series* (Vol. 1387, No. 1, p. 012116). IOP Publishing.

22. The urgency of entrepreneurship learning in the industrial age of 4.0 (Journal of Physics: Conference Series, 3 Des 2019 1387 (1), 012032) - ***SCOPUS INDEXED JOURNAL.***

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23. Building Superior Human Resources through Character Education (Test Engineering and Management Volume 83 Page 11864 – 11873 Issue March – April 2020) – ***SCOPUS INDEXED JOURNAL.***

Tyas, E. H., & Naibaho, L. (2020). Building Superior Human Resources through Character Education. *TEST Engineering & Management*, *83*, 11864-11873.

24. Enhancing Community Legal Awareness of Land Right Disputes through the Use of Legal Aid Institutions (International Journal of Psychosocial Rehabilitation, Vol. 24, Issue 08, 2020) - *SCOPUS INDEXED JOURNAL.*

Tehupeiory, A., & Naibaho, L. (2020). Enhancing community legal awareness of land right disputes through the use of legal aid institutions. *International Journal of Psychosocial Rehabilitation*, *24*(8), 1223-1231.

25. The Effectiveness of Problem-Based Learning on Students' Critical Thinking (Jurnal Dinamika Pendidikan, Vol 13, No. 1 2020).

Nadeak, B., & Naibaho, L. (2020). The Effectiveness of Problem-Based Learning on Students'critical Thinking. *Jurnal Dinamika Pendidikan*, *13*(1), 1-7.

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28. Building a Culture of Tolerance since Early Childhood **(International Journal of Research-GRANTHAALAYAH 8 (8), 244-249).**

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29. Female and Males' Brain Tendencies In Learning English as A Second Language **(International Journal of Research-Granthaalayah, 8/7/2020 Page. 211-216).**

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Tyas, E. H., & Naibaho, L. (2021). HOTS Learning Model Improves the Quality of Education. *International Journal of Research-GRANTHAALAYAH*, *9*(1), 176-182.

35. Motivation and HRM Factors Relation to the Employee Loyalty (Polish Journal of Management Studies Vol. 22 No. 2. 2020) - *SCOPUS INDEXED JOURNAL.*

Nadeak, B., & Naibaho, L. (2020). Motivation and HRM Factors Relation to the Employee Loyalty. *Polish Journal of Management Studies*, *22*(2).

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Nadeak, B., Naibaho, L., Sunarto, S., Tyas, E. H., & Sormin, E. (2021). Learning Management in Suburban Schools During the Midst of COVID-19. *Psychology and Education Journal*, *58*(2), 1131-1139.

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Tyas, E. H., Sunarto, L. N., Nadeak, B., & Sormin, E. (2021). Lecturers' Cultural Sensitivity on Using Social Media-Facebook and Instagram. *Psychology and Education Journal*, *58*(2), 5974-5980.

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42. Pre-Service Teachers' Soft Skills and Achievement (**Turkish Journal of Computer and Mathematics Education (TURCOMAT), Vol. 12 No. 10) - *SCOPUS INDEXED JOURNAL.***

   Naibaho, L. (2021). Pre-Service Teachers' Soft Skills and Achievement. *Turkish Journal of Computer and Mathematics Education (TURCOMAT)*, *12*(10), 491-496.

43. Managing Tri Pusat Pendidikan in the Covid -19 Pan-Demic (**International Journal of Research -GRANTHAALAYAH, Vol.9 Issue 4).**

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44. The Analysis of Code-switching Integration Realization on Students Classroom Performance (**Atlantis-Press _ Proceeding published by Springer and indexed by WoS, 2021.**

    Naibaho, L., Nadeak, B., Sormin, E., & Juwita, C. P. (2021, June). The Analysis of Code-switching Integration Realization on Students Classroom Performance. In *2nd Annual Conference on blended learning, educational technology and Innovation (ACBLETI 2020)* (pp. 176-181). Atlantis Press.

45. Christian Religion Education as a Solution for Families to Face the Change in the Era of Revolution 4.0 (Atlantis-Press _ Advances in Social Science, Education and Humanities Research). **Proceeding published by Springer and indexed by WoS, 2021.**

    Rantung, D. A., & Naibaho, L. (2021, June). Christian Religion Education as a Solution for Families to Face the Change in the Era of Revolution 4.0. In *2nd Annual Conference on blended learning, educational technology and Innovation (ACBLETI 2020)* (pp. 260-265). Atlantis Press.

46. Effective School Management in Industrial Revolution Era 4.0 (Atlantis-Press _ Advances in Social Science, Education and Humanities Research). **Proceeding published by Springer and indexed by WoS, 2021.**

    Tyas, E. H., & Naibaho, L. (2021, June). Effective School Management in Industrial Revolution Era 4.0. In *2nd Annual Conference on blended learning, educational technology and Innovation (ACBLETI 2020)* (pp. 212-216). Atlantis Press.

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48. Language Politeness (Atlantis-Press _ Advances in Social Science, Education and Humanities Research). **Proceeding published by Springer and indexed by WoS, 2021.**

Simatupang, M. S., & Naibaho, L. (2021, June). Language Politeness. In *2nd Annual Conference on blended learning, educational technology and Innovation (ACBLETI 2020)* (pp. 166-171). Atlantis Press.

49. How Should the Classroom Be Managed During the Covid-19 Pandemic **(International Journal of Research-Granthaalayah, 9/5/2021 Page. 272–289.).**

Tyas, E. H., & Naibaho, L. (2021). How Should The Classroom Be Managed During The Covid-19 Pandemic?. *International Journal of Research-GRANTHAALAYAH*, *9*(5), 272-289

50. The Analysis of Pre-Service EFL Teachers' Teaching Implementation (Budapest International Research and Critics Institute (BIRCI-Journal): Humanities and Social Sciences, Vol 4/3/Page.3372-3381). **International Accredited Journal.**

Naibaho, L. (2021). The Analysis of Pre-Service EFL Teachers' Teaching Implementation. *Budapest International Research and Critics Institute (BIRCI-Journal): Humanities and Social Sciences*, *4*(3), 3372-3381.

51. A Comparison of Female and Male English Lecturers' Working Performance and Competence: A Research-Based on Students' Perspective **(Asian EFL Journal, SCOPUS INDEXED Journal _ Q1 _ 2021).**

52. The Effectiveness of Self-Regulated Strategy Development on Improving Students' Narrative Text Writing Achievement **(Tesol International Journal, SCOPUS INDEXED Journal _ Q1 _ 2021.**

53. The integration of mind mapping strategy on students' essay writing at Universities Kristen Indonesia. **National Accredited Journal**

Naibaho, L. (2022). The integration of mind mapping strategy on students' essay writing at universities kristen Indonesia. *JPPI (Jurnal Penelitian Pendidikan Indonesia)*, *8*(2), 320-328.

54. The analysis of students' reading and writing difficulties in learning english at

Universitas Kristen Indonesia. **National Accredited Journal**

Naibaho, L. (2022). The analysis of students' reading and writing difficulties in learning english at universitas kristen indonesia. *Jurnal Konseling dan Pendidikan*, *10*(1), 157-166.

55. Exploring INQF-Based Curriculum in English Education Study Programs: Investigation of Curriculum Implementation. **National Accredited Journal**

Naibaho, L., & Silalahi, M. (2022). Exploring INQF-Based Curriculum in English Education Study Programs: Investigation of Curriculum Implementation. *Tarbawi: Jurnal Keilmuan Manajemen Pendidikan*, *8*(01), 113-120.

56. The Integration of Kohlberg Moral Development Theory with Education Character **(Technium Social Sciences Journal 31, 203-212) – International Journal.**

Nainggolan, M. M., & Naibaho, L. (2022). The Integration of Kohlberg Moral Development Theory with Education Character. *Technium Social Sciences Journal*, *31*, 203-212.

57. Community Learning Motivation to Join the School Package C Equivalently High School Education (Research at Foundation PKBM Imam Syafe'i, Bandung) – **National Accredited Journal**

Naibaho, L., Jura, D., & Afdaleni, A. (2022). Community Learning Motivation to Join the School Package C Equivalently High School Education (Research at Foundation PKBM Imam Syafe'i, Bandung). *ijd-demos*, *4*(1).

58. Development and implementation of Merdeka learning-merdeka campus at Christian university of Indonesia (International Journal of Advanced Educational Research 7 (1), 36-44) **International Journal**

Naibaho, L. (2022). Development and implementation of Merdeka learning-merdeka campus at Christian university of Indonesia. *International Journal of Advanced Educational Research*, *7*(1), 36-44.

National and International Conferences

1. Developing English Teachers Professionalism to Meet the 21st Century Challenges **(Participants)**
2. Evaluating the Problematic of Character Education in Indonesia *(Participants).*
3. The 11th Asia TEFL International Conference on "English Across Asian Context: Opportunities and Challenges (Asia TEFL/**Presenter**)
4. The Implementation of 2013 Curriculum *(Participants)*
5. The 2014 International Conference on Applied Linguistics and Language Education-ICALLE - De La Salle University, Manila Philippines **(Presenter)**
6. TheInternational Conference on Applied Linguistics and Language Education - ICALLE - De La Salle University, Manila Philippines **(Presenter)**
7. Barriers and Challenges of Christian Education and Its Solutions *(participants)*
8. The Third European Conference on Education **(Presenter)**
9. Revitalizing the Role of Christian Youth in Realizing Indonesianity *(participants)*
10. Mental Revolution in Education for Human Character Building *(speaker)*
11. *Seminar and Workshop for Science Teacher of PSKD with the theme "Refreshing and Reframing Teacher Competencies" (Committee) (speaker)*
12. *Seminar on Research Proposal Writing by FKIP UKI (speaker)*
13. Teaching and Learning English in Indonesia "Future Trends and Approaches" *(speaker)*
14. Inaugural TESOL Indonesia International Conference *(speaker)*
15. *LGBT in Scientists Perspective (participants)*
16. TESOL Indonesia International Conference Edition December (Presenter)
17. The Asian EFL Journal International Conference on Research and Publication (Presenter) - Site Skill Training Campus, Clark.
18. The **3**rd **Women** in **TESOL** International Conference – Bali
19. 2nd The Asian EFL Journal International Conference on Research and Publication (Presenter) - Site Skill Training Campus, Clark. (Presenter)

20. National Seminar on "Sexuality Education begins in the Home and Porn Destroys Our Lives, Let's Fight it Together" Held by Teruna Muda Internasional School (***Keynote Speaker***)
21. Seminar on "The Family Intimacy" Held by Gereja HKBP Sutoyo Jakarta (***Invited Speaker***)
22. The 1st Jakarta International Conference on Science and Education, Held by Faculty of Education and Teacher Training, Universitas Kristen Indonesia (1stJICSE) (***Keynote Speaker***).
23. National Seminar "Writing an Article for Indexed Journal" Held by Faculty of Education and Teacher Training, Universitas Kristen Indonesia (***Invited Speaker***)
24. National Teacher Sharing on "Curriculum Modification" Held by Ikatan Alumni Sumatera Utara – Temu Kangen (***Invited Speaker***)
25. National Conference "Qualitative Research Method on Developing the Christian Theology and Christian Education on 4.0 Industrial Era, Held by Postgraduate Program Sekolah Tinggi Teologia Paulus, Medan (***Invited Speaker***).
26. National Seminar on Qualitative Research – Innovation of Social Research Method, Held by Indonesia Qualitative Researcher Association (***Invited Speaker***).
27. National Seminar on "Maintaining Teaching and Learning Spirit Admist the COVID-19 Pandemic" Held by Universitas Katolik Santo Thomas, Medan. (***Invited Speaker ***)
28. National Webinar on **"**Pelatihan Penelitian (Penulisan Proposal dan Metode Penelitian)**"** diselenggarakan oleh Program Magister Pendidikan Agama Kristen Universitas Kristen Indonesia pada 20 Maret 2021. (***Invited Speaker***)
29. National Webinar on **"**Pelatihan Penulisan Jurnal**"** diselenggarakan oleh Program Magister Pendidikan Agama Kristen Universitas Kristen Indonesia pada 03 April 2021. (***Invited Speaker***).
30. The 1st AEJ UKI SLA Research Conference *"English SLA in the Asian Context and Culture post Covid 19"*, held by Asian TESOL in Partnership with UKI on **April 23 – 25, 2021. *(Keynote Speaker)*.**

Visiting Lecturer/Scholar
1. Kazi Nazrul University, Department of Education, July 2020
2. STT. Theologi Paulus, Saturday, 12 September 2020
3. STT. Theologi Paulus, Saturday, 19 September 2020

Journal Editorial Board/Reviewer
1. Communita Servicio
2. International Journal of English Language Literature
3. Jurnal Dinamika Pendidikan
4. International Journal of Academic Library and Information Science
5. Lingua Cultura
6. Jurnal Eligible (LLdikti Wilayah III)
7. Jurnal Bilingual Universitas Simalungun
8. Psychology Research and Behavior Management

Trainings Program
1. Leadership Training – 1st
2. Writing Research Proposal Government Grant –
3. Leadership Training – 2nd
4. Writing Research Proposal Government Grant – 2nd
5. Thompson Reuters Indexed Proceeding Article Writing
6. Technical Guidance for Research Methodology
7. Training on Book Editor
8. Training on Social Mapping for CSR
9. Research Collegium
10. International Qualitative Researcher Certification – Certified

Books
1. Becoming Great Hotilier (Neuro-Linguistics Programming for Hospitality): Formula NLP untuk Melayani Hingga Menangani Keluhan Tamu, Penerbit UKI Press, ISBN 978-623-7256-30-4, Year 2019.
2. The Power Creative Thinking and Imagination Suggestion on Writing: A Monograph Based on Research, Publisher: Widina Bhakti Persada Bandung, ISBN 978-623-6608-79-1, Year 2019

3. Moralitas Siswa dan Implikasinya dalam Pembelajaran Budi Pekerti (Kajian Teori Kohlberg dan Teori Lickona), Publisher: Widina Bhakti Persada Bandung, ISBN 978-623-6608-78-4, Year 2020
4. Psycholinguistics in Language Learning, Publisher: Widina Bhakti Persada Bandung a, ISBN 978-623-6092-32-3, Year 2021
5. Kepemimpinan & perilaku organisasi : konsep dan perkembangan, Publisher: Widina Bhakti Persada Bandung, ISBN 978-623-9325-54-1, Year 2020.
6. Philosophical Issues in Education: An Introduction, Publisher: Widina Bhakti Persada Bandung, ISBN 978-623-6457-52-8, Year 2021
7. Pengantar Penelitian Pendidikan, Widina Bhakti Persada Bandung, ISBN 978-6236457-45-0 Year, 2021

Modul
1. Pragmatics
2. Phonology
3. Morphology and syntax
4. English for Physics I
5. English for Biology
6. Introduction to General Linguistics
7. Psycholinguistics

Community Services
1. Achievement Motivation, 2) Personal Hygiene, and 3) Sex Education to Communities in Kepulauan Seribu, SD N 02 Pagi Pulau Kelapa
2. Socialization of the English Language Education Study Program
3. Counseling and training to parents about the use of educational methods, learning and skills for school children.
4. Socialization To The Teachers, Parents And Students About 1) Learning Motivation, 2) Self-Hygiene, And 3) Sex Education.
5. Socialization On English Education Department
6. Community Service "The 15th Green Actions" *Kelurahan Cawang* Towards Green Environments, Independent And Without Drugs.
7. Workshop for The Students' Parents on The Use Of Education Method, Learning and Skills of The Students

8. Community Service on Teaching English to the Primary, Junior High School And Senior High School Students.
9. Fun English: Using Flash Cards And Realia For Young Learners At TK Gladi Siwi – Lubang Buaya Jakarta Timur
10. Fostering Marriage Resilience And Family Harmony With Theme "The Family Relationship And Intimacy
11. Church Social Service in GPIB Marturia Lampung
12. Citarum Harum
13. Rainwater Harvesting System (Water Harvesting) To Provide Raw Water And Clean Water in Bumi Dipasena Tulang Bawang Lampung
14. The Role of the Church and the Hkbp Family in Ending Crimes Against Women and Children

Institutional Occupation
1. Academic Advisor (2013 – present)
2. Head of University Curriculum Development (2014-2015)
3. Head of University Research (2016-present)

Certification
1. Certified Lecturer
2. Certified Book Editor
3. Certified International Qualitative Researcher

Achievement Appreciation
1. Certificate (Volunteer and Translator) - NGO Caritas Switzerland _ Based in Aceh Singkil.
2. Certificate (Outstanding Students Cumlaude with 3.69 GPA out of 4.00 scale) - State University of Medan.
3. Certificate and Charter (Outstanding Students _ Cumlaude with 4.00 GPA out of 4.00 scale) - Postgraduate Program _ the State University of Medan.
4. Certificate _ 3rd Winner on Articles Writing – APKASI
5. Certificate _ Top Ten on Scientific Article Writing - PT. Semen Indonesia
6. Research Grants - Government
7. Research Grants - Government

Working Experiences
1. PT. Alatan Indonesia _ **President Director** (July 2017 – Present)
2. Christian University of Indonesia _ (November 2016 – Present)
3. Christian University of Indonesia _ Lecturer (September 2012 – present)
3. Amik Universal _ Lecturer (Jun 2010 – April 2012)
4. Saint Paul Theologian Institution _Lecturer (Jun 2010 – April 2012)
5. IOM (International Organization for Migrant) _ English Consultant (January 2010-January 2012)
6. NGO-Caritas Switzerland _ English Teacher and Translator (June 2009 – December 2009).
7. BT / BS Bima Medan _ English Tutor (Jan 2006 – Des 2008)
8. PEEC (Prima Essential English Course) _ Teacher (Mate Teacher) (January 2002 – June 2005)

Statement of Clarification
I do certify that all of the information written on this *Curriculum Vita* is true and if there is information given which is not based on the truth I am willing to account for it.

Appendices 2. Lesson Plan

INTRODUCTION TO GENERAL LINGUISTICS
RPS DAN KONTRAK PERKULIAHAN

By

Dr. Lamhot Naibaho, S.Pd., M.Hum

ENGLISH EDUCATION
FACULTY OF EDUCATION AND TEACHERS TRAINING
CHRISTIAN UNIVERSITY OF INDONESIA
JAKARTA 2018

	RENCANA PEMBELAJARAN SEMESTER (RPS) **FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN** **UNIVERSITAS KRISTEN INDONESIA**	No. Dokumen	
		Berlaku Sampai	
		No. Revisi	
		Tanggal Revisi	
		Halaman	

A. IDENTITAS MATA KULIAH

Program Studi : Pendidikan Bahasa Inggris
Nama Mata Kuliah (MK) : Introduction to General Linguistics
Kode Matakuliah :
Semester : Dua / Genap
Bobot SKS : 3 SKS
MK Persyaratan : -
Nama Dosen : Dr. Lamhot Naibaho, S. Pd., M. Hum

B. CAPAIAN PEMBELAJARAN LULUSAN YANG DIBEBANKAN PADA MATA KULIAH

1. UNSUR SIKAP (Unsur Afektif)

1a. Unsur Sikap sesuai dengan Permendikbud

    a. Bertaqwa kepada Tuhan Yang Maha Esa dan mampu menunjukkan sikap religius.

    b. Menjunjung tinggi nilai kemanusiaan dalam menjalankan tugas berdasarkan agama, moral, dan etika.

c. Berkontribusi dalam peningkatan mutu kehidupan bermasyarakat, berbangsa, bernegara, dan kemajuan peradaban berdasarkan Pancasila.
d. Berperan sebagai warga negara yang bangga dan cinta tanah air, memiliki nasionalisme serta rasa tanggungjawab pada negara dan bangsa.
e. Menghargai keanekaragaman budaya, pandangan, agama, dan kepercayaan, serta pendapat atau temuan orisinal orang lain.
f. Bekerja sama dan memiliki kepekaan sosial serta kepedulian terhadap masyarakat dan lingkungan.
g. Taat hukum dan disiplin dalam kehidupan bermasyarakat dan bernegara.
h. Menginternalisasi nilai, norma, dan etika akademik.
i. Menunjukkan sikap bertanggungjawab atas pekerjaan di bidang keahliannya secara mandiri.
j. Menginternalisasi semangat kemandirian, kejuangan, dan kewirausahaan.

1b. Unsur Sikap dan Nilai UKI)

Memiliki budi pekerti yang berlandaskan nilai-nilai kristiani: rendah hati, berbagi dan peduli, disiplin, professional dan bertanggung jawab dalam melaksanakan tugas yang dipercayakan.

2. UNSUR KETERAMPILAN UMUM (Unsur Psikomotorik)

2a. Umum

a. Mampu menerapkan pemikiran logis, kritis, sistematis, dan inovatif dalam konteks pengembangan atau implementasi ilmu pengetahuan dan teknologi yang memperhatikan dan menerapkan nilai humaniora yang sesuai dengan bidang keahliannya.
b. Mampu menunjukkan kinerja mandiri, bermutu, dan terukur.

c. Mampu mengkaji implikasi pengembangan atau implementasi ilmu pengetahuan dan teknologi yang memperhatikan dan menerapkan nilai humaniora sesuai dengan keahliannya berdasarkan kaidah, tata cara dan etika ilmiah dalam rangka menghasilkan solusi, gagasan , desain atau kritik seni, menyusun deskripsi saintifik hasil kajiannya dalam bentuk skripsi atau laporan tugas akhir, dan mengunggahnya dalam laman perguruan tinggi.

d. Menyusun deskripsi saintifik hasil kajian tersebut di atas dalam bentuk skripsi atau laporan tugas akhir, dan mengunggahnya dalam laman perguruan tinggi.

e. Mampu mengambil keputusan secara tepat dalam konteks penyelesaian masalah di bidang keahliannya, berdasarkan hasil analisis informasi dan data.

f. Mampu memelihara dan mengembangkan jaringan kerja dengan pembimbing, kolega, sejawat baik di dalam maupun di luar lembaganya.

g. Mampu bertanggung jawab atas pencapaian hasil kerja kelompok dan melakukan supervisi dan evaluasi terhadap penyelesaian pekerjaan yang ditugaskan kepada pekerja yang berada di bawah tanggung jawabnya.

h. Mampu melakukan proses evaluasi diri terhadap kelompok kerja yang berada di bawah tanggung jawabnya, dan mampu mengelola pembelajaran secara mandiri.

i. Mampu mendokumentasikan, menyimpan, mengamankan, dan menemukan kembali data untuk menjamin kesahihan dan mencegah plagiasi.

j. *Mampu mengungkapkan ide, opini, dan simpulan yang diperoleh dari berbagai sumber ke dalam karya ilmiah untuk menunjang dan mengembangkan kegiatan belajar dan pembelajaran bahasa Inggris.*

k. *Mampu menerapkan teknologi informasi dan komunikasi sebagai media atau sumber pembelajaran, mendukung proses dan pengembangan pembelajaran bahasa Inggris.*

l. *Mampu mengkaji masalah-masalah dalam pembelajaran bahasa Inggris atau implementasi ilmu pendidikan bahasa Inggris berdasarkan kaidah dan etika ilmiah dan menyajikan gagasan atau desain*

pembelajaran yang lebih baik, dan/atau solusi terhadap masalah dalam pembelajaran bahasa Inggris, dan mampu menyajikan hasil kajian dalam bentuk laporan tertulis atau karya ilmiah (skripsi).

m. *Mampu menjalin kerjasama yang baik dengan kolega, pembimbing, dan atasan dalam pelaksanaan pembelajaran dan/atau pengajaran yang dipercayakan di dalam maupun di luar institusi.*

n. *Mampu melakukan evaluasi dan pembelajaran mandiri dalam rangka meningkatkan kualitas pembelajaran dan pengajaran bahasa Inggris.*

o. *Adaptif terhadap perbedaan budaya dan menunjukkan respons yang positif terhadap perbedaan tersebut dalam menunjang keberhasilan pembelajaran bahasa Inggris.*

p. *Mampu menerapkan pemikiran logis, kritis, sistematis, dan inovatif dalam pengembangan atau implementasi ilmu pendidikan khususnya bahasa Inggris.*

q. *Mampu menghasilkan solusi alternatif dalam rangka menyelesaikan masalah-masalah dalam pendidikan bahasa Inggris melalui identifikasi, analisis, dan deskripsi data.*

r. *Mampu memanfaatkan teknologi informasi dan komunikasi dalam mengolah, menganalisis, mendokumentasikan, mengamankan dan menemukan kembali data dan hasil kajian ilmiah dalam bidang pembelajaran bahasa Inggris.*

2b. Khusus

Mampu memahami dan membedakan aspek-aspek bahasa dalam bahasa Inggris atau Pendidikan Bahasa Inggris untuk memecahkan masalah dalam pengajaran bahasa Inggris dan/atau mengembangkan ilmu pengajaran bahasa Inggris.

3. CAPAIAN MATA KULIAH (Unsur Kognitif)

3a. Umum

    KK-4   : Mampu menerapkan konsep/ilmu bahasa secara umum dan terapannya untuk meningkatkan kualitas belajar dan pembelajaran bahasa Inggris atau sebagai solusi terhadap masalah yang dihadapi.

    PT-15   : Menguasai konsep teoritis ilmu bahasa murni secara terpadu sesuai dengan jenjang secara terpadu.

3b. Khusus

a. Mahasiswa memahami teori mengenai the study of language; language as part of a semiotic system, the models of language, linguistics structure, language and ideology, theorizing about language.

b. Mahasiswa mampu memahami, berargumen dan mengidentifikasi *"register, genre, spoken register, written register, unity of structure and unity of texture"*.

c. Mahasiswa mampu memahami *"phonetics and phonology"*.

d. Mahasiswa mampu memahami, membedakan, mengeneralisasi dan menentukan *"Morphology, morphemes, morphological description, morphological and allomorphs"*.

e. Mahasiswa mampu memahami, membreakdown, mengorganisir dan mengidentifkasi *"Syntax, tree diagrams, symbols, phrase structure rules, lexical rules, movement rules, back to recursion"*.

f. Mahasiswa mampu memahami, membedakan, berargumen dan mengkritik *"pragmatics, context, reference, speech acts and politeness"*.

C. TABEL RENCANA PEMBELAJARAN

Minggu Ke-	Kemampuan Akhir yang Diharapkan (Kognitif, Psikomotor, Afektif)	Bahan Kaji (Materi Pokok)	Model/Strategi /Bentuk/Metode /Teknik Pembelajaran	Pengalaman Belajar (Penugasan)	Indikator Penilaian	Bentuk/ Teknik Penilaian	Bobot Penilaian
1 - 2	Mahasiswa dapat memahami Rancangan Perkuliahan selama satu semester.	RPS dan Kontrak Perkuliahan Dan Pendahuluan	1. Penjelasan 2. Diskus/tanya jawab	Terjadi interaksi dan saling berbagi antara dosen dan mahasiswa melalui keterangan dan diskusi serta tanya jawab yang dilakukan oleh dosen dan juga mahasiswa.			
3 - 4	Mahasiswa mampu memahami, berargumen dan mengidentifikasi	*The Structure of English (Chapter 4_Charles F. Meyer, p.47)*	1. Pembelajaran *Cooperative* 2. Presentasi, 3. Diskusi.	Terjadi interaksi yang baik melalui berbagi pengetahuan tentang *"register, genre, spoken register,*	*PRESENTER* ● Kemampuan untuk menginvestigasi topik yang	Tanya jawab performa	10%

"register, genre, spoken register, written register, unity of structure and unity of texture"				*written register, unity of structure and unity of texture"* diantara mahasiswa dengan mahasiswa, mahasiswa dan dosen. Mahasiswa belajar bagaimana membuka dan menutup presentasi, belajar mendengar dan menerima pendapat dari orang lain, dan juga belajar bagaimana membuat slide presentasi.	dipresentas ikan. ● Kemampua n untuk memahami topic yang dipresentas ikan dan mengemba ngkannya. ● Kemampua n untuk menyampai kan topik yang dibicarakan . *AUDIENCES* ● Kemampua n untuk memahami topic dan juga presentasi		

					dari kelompok pemapar. ● Keaktifan/ keterlibatan dalam presentasi dengan memberi pertanyaan, kritik, saran, tanggapan serta motivasi kepada pemapar dan juga ke semua anggota kelompok.		
5 - 6	Mahasiswa mampu memahami *"phonetics*	**The Sounds of Language (Chapter 3 & 4 _**	1. Pembelajaran *Cooperative* 2. Presentasi,	Terjadi interaksi yang baik melalui berbagi pengetahuan tentang	***PRESENTER*** ● Kemampuan untuk menginvestigasi topik	Tanya jawab performa	10%

and phonology"	**George Yule, p. 25**)	3. Diskusi.	*"phonetics: voiced and voiceless sounds, place of articulation, manner of articulation and vowels"* *"Phonology: Phonology, phonemes, and syllable"* diantara mahasiswa dengan mahasiswa, mahasiswa dan dosen. Mahasiswa belajar bagaimana membuka dan menutup presentasi, belajar mendengar dan	yang dipresentasikan. ● Kemampuan untuk memahami topic yang dipresentasikan dan mengembangkannya. ● Kemampuan untuk menyampaikan topik yang dibicarakan. *AUDIENCES* ● Kemampuan untuk memahami topic dan juga		

				menerima pendapat dari orang lain, dan juga belajar bagaimana membuat slide presentasi.	presentasi dari kelompok pemapar. ● Keaktifan/ keterlibata n dalam presentasi dengna memberi pertanyaan, kritik, saran, tanggapan serta motivasi kepada pemapar dan juga ke semua anggota kelompok.		
7 - 8	PROJECT (Look at the direction at the next page!)						
9 - 10	Mahasiswa mampu memahami,	**Morpholog y (Chapter**	1. Pembelaja ran	Terjadi interaksi yang baik melalui berbagi	*PRESENTER* ● Kemampua n untuk	Tanya jawab	10%

membedakan, mengeneralisasi dan menentukan *"Morphology, morphemes, morphological description, morphological and allomorphs"*	**6-7_Goerge Yule, p. 66)**	*Cooperative* 2. Presentasi, 3. Diskusi.	pengetahuan tentang *"Morphology, morphemes, morphological description, morphological and allomorphs"* diantara mahasiswa dengan mahasiswa, mahasiswa dan dosen. Mahasiswa belajar bagaimana membuka dan menutup presentasi, belajar mendengar dan menerima pendapat dari orang lain, dan	menginvestigasi topik yang dipresentasikan. ● Kemampuan untuk memahami topic yang dipresentasikan dan mengembangkannya. ● Kemampuan untuk menyampaikan topik yang dibicarakan. *AUDIENCES* ● Kemampuan untuk memahami	performa

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					topic dan juga presentasi dari kelompok pemapar.		
					● Keaktifan/ keterlibata n dalam presentasi dengan memberi pertanyaan, kritik, saran, tanggapan serta motivasi kepada pemapar dan juga ke semua anggota kelompok.		
11 - 12	Mahasiswa mampu	**English syntax**	1. Pembelaja ran	Terjadi interaksi yang baik	*PRESENTER*	Tanya jawab	10%

| memahami, membreakdown, mengorganisir dan mengidentifikasi *"Syntax, tree diagrams, symbols, phrase structure rules, lexical rules, movement rules, back to recursion"* | **(Chapter 8-9_George Yule, p. 96)** | *Cooperative*
2. Presentasi,
3. Diskusi. | melalui berbagi pengetahuan tentang *"Syntax, tree diagrams, symbols, phrase structure rules, lexical rules, movement rules, back to recursion"* diantara mahasiswa dengan mahasiswa, mahasiswa dan dosen. Mahasiswa belajar bagaimana membuka dan menutup presentasi, belajar mendengar dan menerima pendapat dari | ● Kemampuan untuk menginvestigasi topik yang dipresentasikan.
● Kemampuan untuk memahami topic yang dipresentasikan dan mengembangkannya.
● Kemampuan untuk menyampaikan topik yang dibicarakan.

AUDIENCES | performa | |

				orang lain, dan juga belajar bagaimana membuat slide presentasi.	● Kemampuan untuk memahami topic dan juga presentasi dari kelompok pemapar. ● Keaktifan/ keterlibatan dalam presentasi dengan memberi pertanyaan, kritik, saran, tanggapan serta motivasi kepada pemapar dan juga ke semua		

| 13 - 14 | Mahasiswa mampu memahami, membedakan, berargumen dan mengkritik *"Meaning, semantics features, semantics roles, lexical relation, and collocation"* | ***Semantics* (Chapter 10-11_George Yule, p. 112)** | 1. Pembelajaran *Cooperative*
 2. Presentasi,
 3. Diskusi. | Terjadi interaksi yang baik melalui berbagi pengetahuan tentang *"Meaning, semantics features, semantics roles, lexical relation, and collocation"* diantara mahasiswa dengan mahasiswa, mahasiswa dan dosen. Mahasiswa belajar bagaimana membuka dan menutup presentasi, | anggota kelompok.

 PRESENTER
 ● Kemampuan untuk menginvestigasi topik yang dipresentasikan.
 ● Kemampuan untuk memahami topic yang dipresentasikan dan mengembangkannya.
 ● Kemampuan untuk menyampaikan topik yang dibicarakan. | Tanya jawab performa | 10% |

				belajar mendengar dan menerima pendapat dari orang lain, dan juga belajar bagaimana membuat slide presentasi.	*AUDIENCES* ● Kemampuan untuk memahami topic dan juga presentasi dari kelompok pemapar. ● Keaktifan/ keterlibatan dalam presentasi dengan memberi pertanyaan, kritik, saran, tanggapan serta motivasi kepada pemapar dan juga ke		

					semua anggota kelompok.		
15 - 16			*PROJECT (Look at the direction at the next page!)*				

PROJECT

Directions:

1. **Take an article from Jakarta Post, then read it!**
   a. **After that, classify the genre of the article you read!**
   b. **While reading, find unfamiliar words by underlining them.**
   c. **After underlining the unfamiliar words, analyze and classify the words sounds!**
   d. **After classifying the sounds, analyze the words based on morphemic analysis.**

2. **Take another article of the Jakarta Post!**
   a. **Choose one paragraph out of the article!**
   b. **Breakdown the paragraph in to phrases and clauses!**
   c. **Breakdown the paragraph in to sentences and draw the "Tree Diagrams" of syntaxes!**
   d. **Determine the meaning of the sentences semantically!**
   e. **Find the pragmatics meaning that lays in the paragraph you have chosen!**

Note:

Doing this project, you are free to choose the place. You are not supposed to be in the classroom.

D. TABEL HASIL PENCAPAIAN PEMBELAJARAN MINGGUAN

No	Students' Name	Week								ATTEDANCE
		1 - 2	3 - 4	5 - 6	7 - 8	9 - 10	11 - 12	13 - 14	15 - 16	
			10%	10%	30%	10%	10%	10%	10%	10%
1										
2										

E. KONTRAK KULIAH

1. Hak dan Kewajiban Mahasiswa
   - Hak Mahasiswa:
     Setiap mahasiswa berhak mendapatkan kembali kertas ujian
     a. Setiap mahasiswa berhak mendapat penjelasan dan feedback atas hasil penilaian dosen
     b. Setiap mahasiswa berhak mendapatkan referensi yang digunakan pada perkuliahan ini
     c. Mahasiswa yang mendapat nilai 30 s/d 60 berhak mendapat kesempatan ujian perbaikan satu kali pada tes formatif berjalan dengan ketetapan bahwa nilai yang akan digunakan ialah nilai terakhir; bukan rata-rata dari hasil kedua ujian tersebut, dan bukan juga nilai tertinggi di antara kedua hasil ujian tersebut.
     d. Hanya mahasiswa yang hadir pada saat penyerahan tugas yang berhak mendapat penilaian atas tugas yang diserahkan (mahasiswa yang mengirimkan tugasnya tidak berhak mendapat penilaian).
     e. Dalam hal kealpaan yang tidak terelakkan, mahasiswa berhak mengajukan ujian ulangan satu minggu setelah mahasiswa tersebut kuliah kembali.

   - Kewajiban Mahasiswa:

a. Setiap mahasiswa wajib hadir pada setiap pertemuan perkuliahan, kecuali karena alasan yang tidak dapat dielakkan.
b. Dalam hal tidak dapat hadir karena sesuatu yang tidak terelakkan, mahasiswa wajib menunjukkan bukti kuat bahwa sesuatu yang tidak terelakkan terjadi.
c. Dalam hal kealpaan yang tidak terelakkan, mahasiswa wajib mengajukan permintaan ujian ulangan pada pertemuan berikutnya terhitung dari saat pertama mahasiswa dapat mengikuti kembali perkuliahan dalam rentang waktu perkuliahan.
d. Setiap mahasiswa wajib menyerahkan sendiri (tidak boleh mengirimkan) tugas sebelum perkuliahan dimulai.
e. Mahasiswa yang mendapat nilai 30 s/d 60 dan ingin memperbaiki nilai tersebut wajib mengajukan permintaan maksimum satu minggu setelah ujian formatif tersebut berlalu.
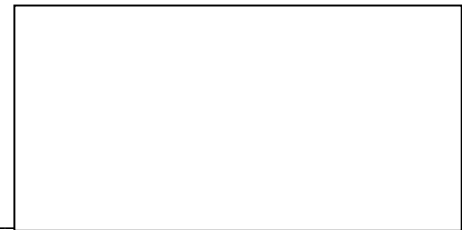
2. Hak dan Kewajiban Dosen
   - Hak Dosen:
   a. Dosen berhak meneliti bukti yang diajukan sebagai penyebab kealpaan yang tidak terelakkan
   b. Dosen berhak menolak bukti atas kealpaan yang tidak terelakkan berdasarkan hasil evaluasi yang kuat terhadap bukti yang diajukan.
   c. Dosen berhak menolak tugas yang dikirimkan oleh mahasiswa yang absen tanpa bukti yang kuat bahwa kealpaan disebabkan kejadian yang tidak terelakkan atau dengan bukti kealpaan tidak terelakkan tetapi menurut evaluasi dosen bukti tersebut tidak kuat.
   d. Dosen berhak menolak pengajuan ujian ulangan formatif yang diajukan lebih dari satu minggu setelah mahasiswa yang bersangkutan kuliah kembali.
   e. Dosen berhak menolak permintaan perbaikan ujian yang diajukan lebih dari satu minggu setelah ujian formatif selesai.
   - Kewajiban Dosen:
   a. Dosen wajib mengembalikan kertas ujian

b. Dosen wajib memberikan penjelasan (feedback) atas hasil penilaiannya terhadap ujian mahasiswa
c. Dosen wajib memberi referensi atau memberitahu informasi dimana referensi perkuliahan dapat diperoleh
d. Dosen wajib memberi jawaban atau keputusan terhadap permintaan ujian perbaikan yang diajukan mahasiswa
e. Dosen wajib memberi jawaban atau keputusan terhadap permintaan ujian ulangan yang diajukan mahasiswa.
f. Dosen wajib memberi penjelasan kepada mahasiswa yang tugasnya ditolak.

Pernyataan Persetujuan RPS dan Kontrak Perkuliahan
Saya telah membaca dan memahami kontrak kuliah ini secara komprehensif dan jelas,
dengan ini saya nyatakan bahwa saya menerima seluruh kontrak ini secara sadar.

Nama:_____, NIM.:_____

Appendices 3. Compiler Biography

Dr. Lamhot Naibaho, S.Pd., M.Hum

Lamhot Naibaho was born in Buluduri, November 18, 1985. He is the sixth of seven children, the son of Lamasi Naibaho and Sonti Aritonang. His father was a civil servant, and his mother was a farmer. His education level starts from elementary school at 030404 Buluduri Elementary School, continues to junior high school at SMP Negeri 2 Laeparira, and high school at SMA Negeri 1 Sidikalang. After that, he continued his studies in 2005 at Medan State University in the Department of English Education and graduated as a Cumlaude student in 2009. Then he continued his studies to a higher level at the Medan State University Postgraduate Program in 2010 and graduated as a student with the best achievement and the highest GPA (4.00) in 2012. Currently, he is taking a Doctoral Program at the State University of Jakarta and is completing his dissertation, which entered in 2012. He started his career in 2002 while sitting in the first class chair at High school as an English teacher at PEEC (Prima Essential English Course) in Sidikalang for three years. While sitting in the lecture chair, he was a guest at one of Paparon's Pizza for two years, then became an English tutor at the BIMA Learning Guidance in Medan for two years, and also as a private English teacher. In the last semester of his undergraduate studies, he was chosen to become a translator and teacher assistant at NGO-Caritas Switzerland in Aceh Singkil. After that, he was accepted as an English lecturer at Amik Universal and STT Paulus Medan and later became an English Consultant at IOM (International Organization for Migrants). Moreover, finally, until now, he has been a lecturer at the Indonesian Christian University in the English Study Program.