

Sentence Patterns

OXFORD UNIVERSITY PRESS

THE ENGLISH-TEACHING LIBRARY

The Teaching of Structural Words and Sentence Patterns

STAGE 3

BY

A. S. HORNBY

LONDON

OXFORD UNIVERSITY PRESS

1962

Oxford University Press, Amen House, London E.C.4

GLASGOW NEW YORK TORONTO MELBOURNE WELLINGTON

BOMBAY CALCUTTA MADRAS KARACHI LAHORE DACCA

CAPE TOWN SALISBURY NAIROBI IBADAN ACCRA

KUALA LUMPUR HONG KONG

© *Oxford University Press 1962*

PRINTED IN GREAT BRITAIN BY HEADLEY BROTHERS LTD
109 KINGSWAY LONDON WC2 AND ASHFORD KENT

The items chosen for inclusion in *Stage Three* are, for the most part, those for which demonstration or contextual procedures are possible. This does not mean, however, that the mother tongue is never to be used. It may often be a useful and economical starting-point. The difference between *may not* and *must not*, for which examples (as given in §§ 124) are necessary, may also be given by means of translation. It is important to present the verb *wish* (dealt with in Chapter Sixteen) by means of numerous examples. It may also be useful, even necessary, to compare *wish* and *want* with those verbs in the language of your pupils that cover approximately the same area of meaning.

Stage Three gives occasional warnings that a teaching item may be presented and illustrated orally, but that oral drills are unsuitable. Written exercises (of the conversion type) are, in many cases, preferable. The conjunction *as* (introducing a clause expressing reason) is an example. If you ask the question 'Why didn't you come to school yesterday?', the answer would include *because*, but would not normally include *as*. (See § 96.)

As pupils acquire an ever-increasing command of structures and patterns, and as their reading material deals with an ever-widening range of subject matter, it becomes more difficult to provide sequences of statements, requests, and sentences and answers, of the kind that could be provided easily in *Stage One* and *Stage Two*. Oral drills cannot be limited to the classroom environment or to activities that can be carried out in class. This would, in any case, be undesirable. Pupils would find it dull. They must be helped to get outside the classroom.

This raises other problems for the author of a book such as this, which is not designed for one particular country or even one continent. Should teachers, when engaged in the oral presentation of a new item, use contexts and situations confined to their own country, or range freely over the world? This must depend upon local conditions and requirements. A teacher in Italy or Germany, when dealing with *far*, *farther* and *farthest*, will not hesitate to use the names of towns in Europe. A teacher in Indonesia or Nigeria may prefer to use names of places in

his own country or continent. There are, in *Stage Three*, many sequences which teachers will take as a guide only. They will follow the procedures that are set out, but will change the contexts, situations and other factors to suit local conditions. There is no point in insisting upon feet, yards and miles, pounds, shillings and pence, gallons and pints, or British place-names and names of British writers, musicians, and so on, if these are likely to be of little use or interest to pupils.

The advice on methods and procedures given in the Introduction to *Stage Two* is not repeated here, but is still useful. The list of phonemes is reprinted, together with the notes on them, and on the tone symbols. It is still important to use the kind of intonation marked in the material in this book. Good models of intonation, and careful imitation of them by the pupil, are always desirable. Good intonation is a greater factor in speech intelligibility than the correct production of vowel and consonant sounds.

The cumulative index printed at the end of this book is of structural words and 'heavy duty' words. There is no index of 'content words' (as in *Stage Two*). This is because pupils are, at this stage, likely to have a large vocabulary of such words. This will vary widely according to the textbooks used. Teachers will know which 'content words' they may safely use in their oral work.

The Tables on pages xv-xlii summarize the material in the sections indicated. They provide a quick reference to the structures here presented.

SOUNDS AND SPELLINGS

PHONEMIC SYMBOLS

1. THE CONSONANTS

Phonemic symbols	Examples			
p	<i>pen</i>	pen	<i>top</i>	top
b	<i>bag</i>	bag	<i>rub</i>	rʌb
t	<i>ten</i>	ten	<i>wet</i>	wet
d	<i>desk</i>	desk	<i>head</i>	hed
k	<i>cap</i>	kap	<i>back</i>	bak
g	<i>get</i>	get	<i>bag</i>	bag
m	<i>mouth</i>	mauθ	<i>come</i>	kʌm
n	<i>nose</i>	nouz	<i>nine</i>	nain
ŋ	<i>sing</i>	sɪŋ	<i>English</i>	ˈɪŋɡlɪʃ
l	<i>leg</i>	leg	<i>well</i>	wel
f	<i>face</i>	feɪs	<i>knife</i>	naɪf
v	<i>very</i>	ˈveri	<i>five</i>	faɪv
θ	<i>thin</i>	θɪn	<i>mouth</i>	mauθ
ð	<i>these</i>	ði:z	<i>mother</i>	ˈmʌðə*
s	<i>six</i>	sɪks	<i>face</i>	feɪs
z	<i>nose</i>	nouz	<i>his</i>	hɪz
ʃ	<i>shoe</i>	ʃu:	<i>fish</i>	fɪʃ
ʒ	<i>pleasure</i>	ˈpleʒə*	<i>measure</i>	ˈmeʒə*
r	<i>right</i>	raɪt	<i>very</i>	ˈveri
h	<i>hat</i>	hat	<i>head</i>	hed
tʃ	<i>chair</i>	tʃeə*	<i>teach</i>	ti:tʃ
dʒ	<i>jump</i>	dʒʌmp	<i>John</i>	dʒɒn
w	<i>window</i>	ˈwindou	<i>we</i>	wɪ:
j	<i>yes</i>	jes	<i>you</i>	ju:

2. VOWELS AND DIPHTHONGS

Phonemic symbols	Examples			
i:	<i>green</i>	grɪ:n	<i>three</i>	θri:
ɪ	<i>sit</i>	sɪt	<i>this</i>	ðɪs
e	<i>desk</i>	desk	<i>leg</i>	leg
ə	<i>hat</i>	hət	<i>back</i>	bək
a:	<i>glass</i>	glɑ:s	<i>father</i>	'fɑ:ðə*
ɒ	<i>box</i>	bɒks	<i>clock</i>	klok
o:	<i>ball</i>	bɔ:l	<i>draw</i>	dro:
u	<i>book</i>	buk	<i>put</i>	put
u:	<i>moon</i>	mu:n	<i>two</i>	tu:
ʌ	<i>sun</i>	sʌn	<i>come</i>	kʌm
ə:	<i>word</i>	wɜ:d	<i>first</i>	fɜ:st
ə	<i>again</i>	ə'ge(i)n	<i>under</i>	'ʌndə*
eɪ	<i>day</i>	deɪ	<i>name</i>	neɪm
oʊ	<i>nose</i>	noʊz	<i>go</i>	goʊ
aɪ	<i>five</i>	faɪv	<i>high</i>	haɪ
aʊ	<i>mouth</i>	maʊθ	<i>down</i>	daʊn
ɔɪ	<i>boy</i>	bɔɪ	<i>noise</i>	noɪz
ɪə	<i>here</i>	hɪə*	<i>near</i>	nɪə*
eə	<i>chair</i>	tʃeə*	<i>where</i>	weə*
ʊə	<i>poor</i>	pʊə*	<i>fewer</i>	fjuə*

NOTES

1. THE symbols set out in these Tables can be used for a simplified transcription of English. Its advantages are set out in Appendix A of Daniel Jones's *An Outline of English Phonetics* (8th edition, 1956).

Many teachers and students of English are likely to be more familiar with the transcription used in Daniel Jones's *English Pronouncing Dictionary*, in *An Advanced Learner's Dictionary of Current English*, and in numerous textbooks on English phonetics. Others may have become accustomed to the narrow transcription used by I. C. Ward in her *The Phonetics of English* (Heffer, 1929). A table of equivalences for the vowel symbols in the three systems (marked 'Simplified', 'E.P.D.', and 'Ward') is given below. Consonant symbols are identical in all three systems.

Slant bars // are used to enclose symbols denoting phonemes and sequences of phonemes when these occur in contexts for which ordinary spelling is used. Slant bars are not used when symbols for phonemes or sequences of phonemes occur in columns (as in the Tables) or when a phonemic transcription is separated clearly from its equivalent in ordinary spelling.

Simplified		E.P.D.	Ward
i:	(as in <i>seat</i>)	i:	i
ɪ	(as in <i>sit</i>)	ɪ	ɪ
e	(as in <i>set</i>)	e	ɛ
æ	(as in <i>sat</i>)	æ	æ
ɑ:	(as in <i>father</i>)	ɑ:	ɑ
ɒ	(as in <i>hot</i>)	ɒ	ɒ
ɔ:	(as in <i>hall</i>)	ɔ:	ɔ
u	(as in <i>full</i>)	u	u

u:	(as in <i>fool</i>)	u:	u
ə:	(as in <i>word</i>)	ə:	ɜ
ei	(as in <i>day</i>)	ei	ei
ou	(as in <i>boat</i>)	ou	ou
ai	(as in <i>buy</i>)	ai	ai
au	(as in <i>cow</i>)	au	au
oi	(as in <i>boy</i>)	ɔi	ɔi
iə	(as in <i>idea</i>)	iə	iə
eə	(as in <i>chair</i>)	ɛə	ɛə
uə	(as in <i>poor</i>)	uə	uə

2. Stress is shown, where necessary, by the use of the marks ' and ,. The mark ' indicates a primary stress. The mark , indicates a secondary stress: *under* /'ʌndə/, *again* /ə'ge(i)n/. The mark , indicates a secondary stress: *examination* /ɪg,zaml'neɪʃn/. In this word there is a primary stress on the penultimate syllable and a secondary stress on the second syllable.

The asterisk (as in /weə*/) indicates the possibility of *r*-linking:

<i>Where was it?</i>	weə 'wɒz ɪt?
<i>Where is it?</i>	weər 'ɪz ɪt?

The *r*-sound is used when the word that immediately follows begins with a vowel sound.

If a symbol is printed in parenthesis, this indicates an alternative pronunciation. Thus *again*, transcribed as /ə'ge(i)n/, indicates that the word may be pronounced either as /ə'geɪn/ (rhyming with *chain*), or as /ə'gen/ (rhyming with *ten*). The transcription /'pəʊs(t)mən/ (for *postman*) indicates that /'pəʊstmən/ may be heard in slow or careful speech and that /'pəʊsmən/ is commonly heard at ordinary speed.

The Tone Symbols

Several systems have been devised to indicate pitch level and change of pitch. In this book a very simple system is used.

The symbols used in this book are:

The short horizontal stroke $\bar{\hspace{0.5em}}$ to indicate a high-level pitch, and the short horizontal stroke $_$ to indicate a low-level pitch.

The symbol \backslash indicates a fall from a high-level pitch to a low-level pitch. The symbol $/$ indicates a rise from a low-level pitch to a high-level pitch.

Here are examples, with notes.

1. $_$ I'm $\bar{\hspace{0.5em}}$ touching the \backslash wall.

The words *I'm* are on a low-level pitch. The words *touching the* are on a high-level pitch. There is a fall in pitch on the word *wall*.

2. $\bar{\hspace{0.5em}}$ Am I touching the $/$ door?

The words *am I* are on a high-level pitch. Because there is a stress on the first syllable of *touching*, the words *touching the* are uttered on a lower pitch. The voice then drops to low-level pitch at the start of the word *door* and rises during the utterance of this word.

Conventional punctuation marks are usually considered adequate in phonemic transcriptions without tone symbols. They are not always adequate, however, in tonetic transcriptions. If, in a statement or question, there is more than one intonation phrase, the boundary may not be indicated by a comma. In the question

- $\bar{\hspace{0.5em}}$ Am I touching the $/$ wall or the \backslash door?

the only conventional mark of punctuation is the question mark at the end. There is no mark after *wall* to indicate that with this word one intonation phrase ends.

To indicate tonetic boundaries of this sort a single vertical stroke or bar is used.

˘Am I touching the ↘wall | or the ↘door?

Other examples of the use of this bar to indicate tonetic boundaries are:

˘Is this a ↘pen | or a ↘pencil?

The first intonation phrase ends on *pen*.

The ↘green book | is in my ↘right hand. The ↘black book | is in my ↘left hand.

In these two statements attention is called to the adjectives. This is done by the use of a rising tone on *green* and *black* and a falling tone on *right* and *left*. In each statement the first intonation phrase ends on *book*.

Abbreviations
(Used in Patterns)

VP	Verb Pattern
S	Subject
v	Finite Verb
V	Non-finite Verb ¹
D.O.	Direct Object
I.O.	Indirect Object
A.P.	Adverbial Particle ²
(Pro)noun	Noun or Pronoun

¹ i.e. the present and past participles and the infinitive.

² i.e. one of the short preposition-like adverbs such as *on, off, in, out, up, down, back, away*.

TABLE No. 1

Summary of Material in §§ 1-7

Birmingham	is	larger a larger town more important a more important town		than	Leeds.
This problem		easier an easier problem more difficult a more difficult problem			that one.
This book		more	interesting		that book.
My chair		less	comfortable		your chair.
London		the	largest most important		town
This (chair)	most comfortable chair			in the room.	

TABLE No. 2

Summary of Material in § 8

This	handwriting	is	not so	good bad	as	that.
My			better worse		than	yours.
Tom's						John's.
Which Whose			the			best? worst?

TABLE No. 3

Summary of Material in § 9

Bruce	is	older	than	Mark.
Betty		younger		Jill.
Roger				Mark.
Jill				Betty.
The	eldest	son	is called	Bruce.
	youngest	boy		Roger.
	elder	daughter		Betty.
	younger	girl		Jill.

TABLE No. 4

Summary of Material in § 10

York	is	farther from	London	than	Leeds.
Oxford					Cambridge.
Which (town)		the farthest from	London:	Oxford, York, or Cambridge?	
Which (country)			this country:	India, Burma, or Thailand?	

TABLE No. 5

Summary of Material in §§ 12-15

He	is	opening closing	the	door window	slowly. quickly.
	walked to			word	correctly. incorrectly.
	spelt				neatly. carefully.
	wrote				

TABLE No. 6

Summary of Material in § 16

John	runs swims jumps plays the piano speaks French	well. badly.		
		better worse	than	Tom. his sister.
		the	best. worst.	

TABLE No. 7

Summary of Material in § 18

Aeroplanes	fly	fast. faster than birds.
John	runs can run	fast. faster than Paul. the fastest.

TABLE No. 8

Summary of Material in § 19

John	pulled pushed	the cart	hard. harder than David. the hardest.
	works		

TABLE No. 9

Summary of Material in § 20

He	usually	gets up goes to bed gets to school	early.
	sometimes	gets up has breakfast	late.

TABLE No. 10

Summary of Material in § 21

Susan read	the letter	aloud. silently. to herself. in a low voice.
------------	------------	---

TABLE No. 11

Summary of Material in § 22

I like	coffee cheese jazz climbing mountains	very much.
She likes		a little.
They don't like		at all.

TABLE No. 12

Summary of Material in § 23

Mary is	much a little a lot	better worse	today.
---------	---------------------------	-----------------	--------

TABLE No. 13

Summary of Material in §§ 25-26

What is	the house your new teacher the weather	like?
My house is	like	yours.
John is (not)		his brother.

TABLE No. 14

Summary of Material in § 26

It	is	hot (cold, warm, cool).
	was	raining (snowing, freezing).

TABLE No. 15

Summary of Material in §§ 28-30

These two books are		the same (colour, size). different (colours, sizes).
My book is	the same as different from	yours.
This flower is	the same colour as a different colour from	that flower.
What is	the difference between	these two boxes?

TABLE No. 16

Summary of Material in § 32

This is	very much a little not at all	like	that.
	quite different from		

TABLE No. 17

Summary of Material in § 33

It is	easy difficult hard (im)possible	for	him you us Susan	to do that.
	certain likely			to rain. to be hot.