

Extra Practice 4

Excerpt from *The Kite Runner*, by Khaled Hosseini

- 1 When we were children, Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbors by reflecting sunlight into their homes with a shard of mirror. We would sit across from each other on a pair of high branches, our naked feet dangling, our trouser pockets filled with dried mulberries and walnuts. We took turns with the mirror as we ate mulberries, pelted each other with them, giggling, laughing; I can still see Hassan up on that tree, sunlight flickering through the leaves on his almost perfectly round face, a face like a Chinese doll chiseled from hardwood: his flat, broad nose and slanting, narrow eyes like bamboo leaves, eyes that looked, depending on the light, gold, green, even sapphire. I can still see his tiny low-set ears and that pointed stub of a chin, a meaty appendage that looked like it was added as a mere afterthought. And the cleft lip, just left of midline, where the Chinese doll maker's instrument may have slipped; or perhaps he had simply grown tired and careless.
- 2 Sometimes, up in those trees, I talked Hassan into firing walnuts with his slingshot at the neighbor's one-eyed German shepherd. Hassan never wanted to, but if I asked, really asked, he wouldn't deny me. Hassan never denied me anything. And he was deadly with his slingshot. Hassan's father, Ali, used to catch us and get mad, or as mad as someone as gentle as Ali could ever get. He would wag his finger and wave us down from the tree. He would take the mirror and tell us what his mother had told him, that the devil shone mirrors too, shone them to distract Muslims during prayer. "And he laughs when he does it," he always added, scowling at his son.
- 3 "Yes, Father," Hassan would mumble, looking down at his feet. But he never told on me. Never told that the mirror, like shooting walnuts at the neighbor's dog, was always my idea.

Answer the following questions:

1. Explain the morphology of *driveway* (par. 1) and *mulberries* (par. 1).
2. *My father's house*: Explain the construction of the Saxon genitive in English. Comment on any special cases.
3. In paragraph 1 we have the construction *depend on*. Include five more verbs which require *on* as a dependent preposition.
4. In paragraph 1 we have the word *giggling*. Is there anything worth commenting in terms of spelling? Explain what the word means and add three more verbs related to ways of laughing.
5. Analyse the word *leaves* (par. 1 – *flickering through the leaves*) in terms of number. Include 3 more examples of the same phenomenon. Can you mention any exceptions?
6. Study the following construction: [...] *a meaty appendage that looked like it was added* [...] (par. 1). Is it the same in American and British English? Explain.
7. Indicate a synonym of the phrasal verbs in *I talked Hassan into firing walnuts* [...] (par. 2) and *he never told on me* (par. 3). Mention 1 more phrasal verb with *talk* and another one with *tell*. Explain their meaning.
8. Explain the mechanism of cohesion in *Hassan never wanted to* (par. 2). Classify it.

Oposiciones al Cuerpo de Profesores de E.O.I. 2022-2023

9. Comment on the word-class and morphology of *deadly* (par. 2). Is the suffix *-ly* normally used to form this word-class? Include other examples similar to *deadly*.
10. In paragraph 3 we have the words *scowling* and *mumble*. Explain what they mean and add five more verbs related to ways of talking.

ANSWER KEY:

1. Explain the morphology of *driveway* (par. 1) and *mulberries* (par. 1).

Topic 45

Both *driveway* and *mulberries* are compound nouns: lexical units which consist of more than one root/base that grammatically and semantically function as a single word. Let us now categorise both compounds in terms of the different criteria available:

In terms of spelling, they are both “solid”, since they are composed of one word only (an open compound could be *pencil sharpener*, whereas a hyphenated one could be *narrow-minded*).

As for meaning, *driveway* is “endocentric”, since its meaning can be inferred from its; “*mulberries*, on the contrary, is “exocentric” (or *bahuvrihi*), since its meaning does not derive from any of its parts (*mul+berries*).

As regards the semantic relation between the elements, both *driveway* and *mulberries* are examples of “copulative” (or *dvanda*) compounds, since the grammatical head is not clear. The compound is not a hyponymy of any element (XY – the X is not a Y).

As far as the grammatical category is concerned, they are both “noun” compounds.

Finally, in terms of the syntactic relation between the elements, both of them are “verbless” compounds (N+N).

2. *My father’s house*: Explain the construction of the Saxon genitive in English. Comment on any special cases.

Topic 39

Please, refer to section 4 in topic 39. Thank you.

3. Comment on the spelling of *neighbor* (par. 1). What other spelling features of AmE and BrE can you highlight?

Topic 52

A common spelling feature that distinguishes AmE and BrE is the suffix in *neighbor*, which would be spelt *-our* in BrE (*neighbour*). This also happens in words such as *color/colour*, *behavior/behaviour*, *harbor/harbour*, etc.

Other differences include the following:

- *-er* (AmE) vs. *-re* (BrE): *center/centre*, *theater/theatre*, *meter/metre*, etc.
- *-ce* (AmE) vs. *-se* (BrE): *practice* (AmE – verb)/*practise* (BrE – verb)
- *-ize* (AmE) vs. *-ise* (BrE): *organize/organise*, *apologize/apologise*.
- *-og* (AmE) vs. *-ogue* (BrE): *catalog/catalogue*, *monolog/monologue*, *dialog/dialogue*.
- Double consonants: BrE prefers double consonants, whereas AmE prefers only one → *travelled/traveled*, *cancelled/canceled*, *counsellor/counselor*, *modelling/modeling*.

4. In paragraph 1 we have the construction *depend on*. Include five more verbs which require *on* as a dependent preposition.

Rely (on sb), focus (on sb/sth), agree (on sth), base (sth/oneself on sth), blame (sth on sb), concentrate (on sth), congratulate (sb on sth), decide (on sth), insist (on sth), pride (oneself on sth).

NOTE¹: You would only have to include 5 verbs, as is indicated in the heading of the activity. I provide you with more so that you may have a variety of options to choose from.

NOTE²: After mentioning the 5 verbs of your choice, you should use each of them in an **example**.

5. In paragraph 1 we have the word *giggling*. Is there anything worth commenting in terms of spelling? Explain what the word means and add three more verbs related to ways of laughing.

The infinitive form of *giggling* is *giggle*, which finishes in *-e*. However, before the addition of the *-ing* inflectional suffix, the mute *-e* is deleted (“mute *-e* deletion”, also known as “final *-e* deletion”). This phenomenon also happens in derivational morphology when the suffix added to the base form starts with a vowel. Below we include two examples:

Survive – survival (verb → noun)

Fortune – fortunate (noun → adjective).

The word *giggle* means to laugh nervously or in a silly way. Other words related to ways of laughing include:

- *Smile*
- *Snigger*: to laugh in a quiet unpleasant way, especially at something rude or at somebody's problems or mistakes.
- *Guffaw*: to laugh noisily.
- *Chuckle*: to laugh quietly.
- *Smirk*: to smile in a silly or unpleasant way showing that you are pleased with yourself, know something that other people do not know, etc.
- *Grin*: to smile widely.
- *Titter*: to laugh quietly, especially in a nervous or embarrassed way.

NOTE¹: You would only have to include 3 verbs, as is indicated in the heading of the activity. I provide you with more so that you may have a variety of options to choose from.

NOTE²: Apart from the definition, you should also include an example with each verb.

6. Analyse the word *leaves* (par. 1 – *flickering through the leaves*) in terms of number. Include 3 more examples of the same phenomenon. Can you mention any exceptions?

Topic 39

Leaves is an example of irregular plural formation with voicing of the final consonant. Some nouns ending in *-f(e) /f/* change into *-ves /vz/*. Other examples include *knife/knives, shelf/shelves, wife/wives, wolf/wolves, life/lives*.

Other cases in which the final consonant is voiced before the plural inflectional suffix *-s/-es* are the following: */s/ → /ziz/*: *house/houses*; */θ/ → /ðz/*: *bath/baths*.

As for exceptions, with some nouns, the plural may involve voicing or be regular: *hoof – hoofs/hooves, scarf – scarfs/scarves, handkerchief – handkerchiefs/handkerchieves*. With other nouns, the plural is always regular: *proof – proofs, belief – beliefs*.

NOTE: You would only have to include 3 examples, as is indicated in the heading of the activity. I provide you with more so that you may have a variety of options to choose from.

7. Study the following construction: [...] *a meaty appendage that looked like it was added* [...] (*The Kite Runner*, by Khaled Hosseini). Is it the same in American and British English? Explain.

With the verb *look* different constructions are possible, depending on the word which follows it:

- *Look + adjective: you look happy today!*
- *Look like + noun: you look like a model with that dress.*
- When *look* is followed by a sentence, BrE and AmE present different options. The example [...] *looked like it was added* is AmE (*look like + sentence*). In BrE, the sentence would be: [...] *looked as if it was added* (*look as if + sentence*).

Therefore, BrE has three possible constructions (*look; look like; look as if*), whereas AmE has only two [*look; look like* (x2)]

8. Indicate a synonym of the phrasal verbs in *I talked Hassan into firing walnuts* [...] (par. 2) and *he never told on me* (par. 3). Mention 1 more phrasal verb with *talk* and another one with *tell*. Explain their meaning.

To talk someone into doing something: “to persuade”, “to convince”.

To tell on someone: “to give away”, “to split”, “to snitch”, “to squeal”.

Other phrasal verbs with *talk* include:

- *To talk someone out of (doing) something*, which means exactly the opposite as *talk into* (“to dissuade”): *I’m trying to talk her out of leaving school at 16.*
- *To talk over* (“discuss”): *let’s talk over your college plans.*

Another phrasal verb with *tell* includes:

- *Tell off* (“to reprimand”, “to scold”): *the teachers will tell you off if you’re late.*

9. Explain the mechanism of cohesion in *Hassan never wanted to* (par. 2). Classify it.

Topic 8

This is a clear case of ellipsis, which may be defined as “grammatical omission”. It occurs when some structural element that may prove repetitive or redundant is omitted: *Hasan never wanted to* (fire walnuts with his slingshot at the neighbor’s one-eyed German shepherd).

The ellipsed element, which is included in brackets in the previous sentence, is recoverable from the preceding context. Therefore, it is a case of anaphoric, textual ellipsis. Also, since the ellipsed element is a whole clause, we talk about clausal ellipsis.

Ellipsis requires verbatim recoverability, *i.e.* the ellipsed word(s) must be precisely recoverable. The second requirement is that the ellipsed elements are not essential to the understanding of the sentence, *i.e.* that it does not create ambiguity. As we can see, both requirements are met in this example.

10. Comment on the word-class and morphology of *deadly* (par. 2). Is the suffix *-ly* normally used to form this word-class? Include other examples similar to *deadly*.

Topic 45

Deadly is an adjective which has been derived from the base adjective *dead*.

The suffix *-ly* is most commonly used to form adverbs from adjectives (*slow – slowly; quick – quickly; normal – normally*, etc.). However, it is also productive to derive adjectives. *Friendly* and *lovely* are two more examples of this. In this case, however, they have been derived from a noun, *friend* and *love*, respectively.

11. In paragraph 3 we have the words *scowling* and *mumble*. Explain what they mean and add five more verbs related to ways of looking and talking.

Scowl means “to look at somebody in an angry or annoyed way”; *mumble* means “to speak or say something in a quiet voice, in a way that is not clear”.

Other verbs related to ways of looking include:

- *Gaze/stare*: “to look steadily at somebody/something for a long time”.
- *Glare*: “to look at somebody/something in an angry way”.
- *Glimpse*: “to see somebody/something for a moment, but not very clearly”.
- *Peep*: “to look quickly and secretly at something, especially through a small opening”.
- *Peer*: “to look closely or carefully at something, especially when you cannot see it clearly”.
- *Squint*: “to look at something with your eyes partly shut in order to keep out bright light or to see better”.

Other verbs related to ways of talking include:

- *Mutter*: “speak in a low voice, which is hard to hear”.
- *Murmur*: “speak in a soft, quiet voice that is difficult to hear clearly”.
- *Whisper*: “to speak very quietly to somebody so that other people cannot hear what you are saying”.
- *Stutter/stammer*: “to speak with pauses and repeating the same sound or syllable, habitually or from fear or excitement”.
- *Hiss*: “say something in a loud whisper”.
- *Hum*: “make a low continuous sound, when you take a long time deciding what to say”.
- *Lisp*: “speak with /th/ sounds instead of /s/ sounds”.
- *Babble/gabble*: “to talk foolishly, in a way difficult to understand”.