2

Nouns, Articles, Quantifiers, and Adjectives

More on Compound Nouns

Taking off from page 16 . . .

The following are some examples of the three kinds of compound nouns as they exist in written form, with each column representing one of these kinds:

backpack	water wheel	self-esteem
kidnapping	golf club	plea-bargain
lifeline	phone line	Miami-Dade (County)
earful	kitchen counter	double-crosser
toenail	storm drain	no-brainer
catnip	police van	yes-man
lunchtime	forest fire	stick-in-the-mud

Here are two questions for you to answer. Write your answers and then check them with mine, which are written below. (Please don't glance down at the answers before answering the questions. That won't be any fun!)

1. How do these three columns differ from one another?

....

2. What difference do you notice between the first two columns and the third one?

....

For Number 1, the difference is that the first column lists compound nouns written as **one word**, the second column has compound nouns written as **two separate elements**, and each entry in the third column is **hyphenated**.

There are no hard-and-fast rules as to why compound nouns can be written in these three ways, so unfortunately you just have to memorize how they're written.

For Number 2, the difference is that the first two columns contain compound words that are created exclusively with nouns (noun + noun), while in the third column, you can see compound nouns that incorporate elements other than just nouns, e.g., *no-brainer*. In this case, *no* functions as an adjective.

More on the Zero Article

Taking off from page 22 . . .

Other examples of pat phrases made up of prepositions and the zero article are in the following list:

in or *to*	+	class/college/court/hospital (British)/jail (American) or gaol (British)/school/town
at	+	school/sea/home/work
on	+	call/consignment/holiday (British) vacation (American)/land/leave/top

Another interesting example of the zero article is with some verbs of movement such as these:

leave	+	home/school/town/work
go, *fly*, *drive*	+	home/uptown/downtown

You should understand why the zero article is used in this way; your students don't have to. They should simply learn these kinds of pat phrases just as they are and not bother analyzing them. Remember that part of good language learning is to be accepting of the idiosyncrasies of the target language.

More on the Definite Article

Taking off from page 27 . . .

An interesting way to look into other uses and misuses of the definite article is to put ourselves right in the classroom and deal with situations as they arise. Here are examples of typical questions that students ask their teachers. What would you say to these students? Let's start out with just a couple of questions. Write your answers.

1. Is it all right to call her "the Roxanne"?

....

....

2. Why can't I say, "It's the Roxanne's book"?

....

....

Things get quite interesting right away with our **first question**. Can we ever say *the* before a person's name? Absolutely! Just check out the following examples:

1. <u>The Roxanne</u> you're talking about isn't my sister; she's my cousin.
2. I've just bought a new sailboat. I'm calling it <u>the *Roxanne*</u>.
3. A: Isn't Roxanne's last name Bergerac?
   B: Yes, it is. In fact, <u>the Bergeracs</u> live next door to me.

In our first example, the rule is that **we can use *the* before a person's name if we're speaking about one of the two or more people with that same name**. In this situation, there are two Roxannes.

In Sentence 2, **the rule is that we can use *the* before names when referring to things like ships or boats**, **buildings**, **aircraft**, **paintings**, **and any other things that we've given names to.**

Example 3 is a little different. **When we refer to a couple**, **a whole family**, **or any group of people with a collective name**, **it's customary to put *the* before the name and then add the plural marker** (-s or -es) **onto the name.** (Remember that when you pluralize a name, e.g., *the Smiths*, you don't use an apostrophe.)

While we're on the subject, is it ever possible to put *a* or *an* before a name? Again, the answer is yes, although it's more common to do so before a last name. When speaking of one member of a group or family, it's quite proper to use the indefinite article before the name, signifying this person is just one member of the group.

You've disgraced the whole family! <u>A Lynch</u> never gives up!

Let's go back to the students' questions. As for **Question 2**, the reasoning that students often have for coming up with a phrase like "the Roxanne's book" is really intriguing. They know it's <u>the</u> book, and they know it's <u>Roxanne's</u>, so their sense of efficiency dictates that they should combine the two phrases to produce "the Roxanne's book." Quite clever actually, but the reason it can't be done is that **we cannot put the definite article before a possessive form of a name**. Later in this chapter supplement (beginning on page 19), you'll see that the definite article and the possessive pronoun or noun both fit into the same blank or spot before the noun; therefore, using both of them is impossible in English.

Now let's look at two more typical questions that students have been known to challenge their teachers with.

1. I'm confused. I don't understand why you changed my words. When you asked me what I had done over the weekend, I said, "Last Sunday I went to see <u>the</u> tennis match. The match was very exciting." You corrected me and said, "Last Sunday you went to see <u>a</u> tennis match." Why?

....

....

2. English is very crazy! You tell me I cannot say that I come from the Iran, that I should say only "Iran." But when Pol said that he comes from the Netherlands, you didn't correct him. Why not?

....

....

For some people, the question posed in **Number 1** is a real "head scratcher." What we have here is a simple rule that even most native speakers aren't aware of: **When you mention something countable for the first time**, **you normally say *a***; **if you mention it again**, **you change *a* to *the***. Here's a longer example of this rule at work:

When I got home yesterday, I saw <u>a</u> cat up <u>a</u> tree in front of my house. <u>The</u> tree was very tall and <u>the</u> cat was very scared. I asked <u>a</u> passerby if he'd help, but <u>the</u> man wasn't interested. Anyway, I finally managed to coax <u>the</u> cat down from <u>the</u> tree with <u>a</u> can of tuna. <u>The</u> can of tuna was just too irresistible for <u>the</u> cat.

The answer to **Number 2** isn't very hard to explain. **Countries that are collectives** (unions and island groups) **use *the***; countries that aren't collectives don't. In addition, we use *the* for regions or areas (the Caucasus, the Crimea, the Yukon*, etc.).

*An interesting side note is the change that's happened to the name *Ukraine*, not *the Ukraine*. According to the rules you've now been given, why has *the* been officially dropped in the name? Write your answer down and then compare your thought with mine below.

....

The has been officially dropped because Ukraine isn't a region of the defunct Soviet Union anymore; it's an independent country. That's why the Ukrainian government has insisted that in English *the* be dropped from the name of the country!

While we're on the subject of geographical designations, let's discuss an area that can be perplexing. Fill in the blanks with the word *the* before the following names of these natural or man-made features or places if you think you should.

1. .... Nile

2. .... Himalayas

3. .... Mt. Ararat

4. .... Stockholm

5. .... Hague

6. .... Puget Sound

7. .... Lake Como

8. .... Vatican

9. .... Vatican City

10. .... Niagara Falls

11. .... Panama Canal

12. .... Steppes

13. .... Tokyo Bay

14. .... Glen Ellen

15. .... Deep South

16. .... Silicon Valley

You should have had no trouble with **Numbers 8**, **12**, and **15**; they're regions or areas, and as we've just mentioned, **regions use *the***.

Cities (**Numbers 4**, **5**, and **9**) are like countries in that **they don't use *the***. *The Hague* is a well-known exception, its name being directly translated from Dutch (*den Haag*). One other exception not in our list is *the Bronx*, a borough of New York City. *The* is used because the name originally referred to the first family that settled the area as part of the New Netherland colony in 1639 led by Swedish-born Jonas Bronck. In addition, **we don't use *the*** with the names of places like valleys or glens, so that's why you shouldn't put *the* in **Numbers 14** and **16**.

Now let's talk about mountains (**Numbers 2** and **3**). **We use *the* with mountain chains**, **but we don't use *the* for individual mountains**. An exception to this general rule is *the Matterhorn*, again because the name was translated verbatim, this time from German.

Confusing, isn't it? Now let's deal with *water*. We've noticed some very strong tendencies that we'd like to pass along to you. We think you'll find that for the most part, it'll be hard to find exceptions to this line of thinking. See what you think.

We find there are two basic categories we can sort water into: *open water* and *closed water*. **Open water refers to bodies of water that are not perceived to have borders or limits because of their impressive size**. Water in this category uses *the*. *Open water* is all the oceans, seas, rivers, and canals (e.g., the Indian Ocean, the Sargasso Sea, the Yellow River, the Suez Canal). By the way, the Caspian Sea and the Black Sea are called "seas" rather than "lakes" because of their impressive size even though technically they are lakes. So, **Numbers 1** and **11** use *the* because they're *open water*.

Closed water* is perceived to have borders or limits, and bodies of water in this category don't use *the. Bays, lakes, sounds, and waterfalls are examples (Hudson Bay, Lake Victoria, Long Island Sound, Angel Falls). That's why **Numbers 6**, **7**, **10**, and **13** don't use *the*.

One last area to discuss deals with **place names that contain the preposition *of*** (see *Appositives*, page 143 in the book). **In all of these cases, *the* must be included in the name**. Examples are *the Gulf of Tonkin*, *the Straits of Gibraltar*, *the Vale of Kashmir*, *the Valley of the Kings*, *the University of Illinois*, *the Arc de Triomphe*, and *the Leaning Tower of Pisa*.

Should you teach your students all these rules? Maybe yes, maybe no, but at least if you understand how articles interact with these categories, you can teach these items in meaningful groupings. In this way, your students can learn to use or not to use the article inductively rather than deductively.

More on the Quantifiers *Some* and *Any*

Taking off from page 28 . . .

The following information will deal with showing you how using *some* and *any* isn't necessarily so simple.

Look at the way *any* is used in the next dialogue without the aid of negative verbs and explain why it's still being used:

A: Honey, could you go to the grocery store for me? We have hardly any butter left, and we'll need some for dinner.

B: What? Now?

A: Now's a good time. You never see **any** long lines at the check-out at this hour.

B: Exactly my point!

A: Come on. Don't be so lazy. You'll be able to get in and get out without any trouble or standing in line.

So what's your guess? Why has Person A used *any* in these sentences when there are no negative verbs?

....

The answer lies in the words *hardly* and *never*, to which, by the way, we can add *without*. These three words really stand for negative ideas (*hardly* = almost not; *never* = no time/not ever; *without* = not present/ not having). **Because these words carry negative connotations, we use *any* for the same reason that our previous rule told us to**. A bit sneaky, but it still follows the basic rule.

Let's move on now to other uses for *some* and *any* by looking at another dialogue:

A: Wei Li, **some** of the figures in these accounts just don't seem to add up. Do you have **any** time to look them over for me?

B: Sure, Jien Guo, but it'll have to wait until this afternoon, okay?

A: Fine. Oh, by the way, do you have **some** extra file folders? I'm out.

B: I thought I had **some** in this drawer, but I guess I've used them all. Gee, I guess I don't have **any** after all.

A: That's okay. I have to go by Mei Lan's desk on my way to Marketing, and I know she's always got tons of file folders on hand.

B: Why the visit to the Marketing Department?

A: I want to get some information from them on how our ad camapaign for "Liu Hong's Tiger Salve" has been going.

Let's see how good you're getting at explaining the uses of *some* and *any*. I'll repeat the phrases or sentences that the words appear in, and you can write down your interpretations as you would give them to your students:

. . . *some* of the figures . . .   .

....

Do you have *any* time . . . ? ....

....

. . . do you have *some* extra file folders? ....

....

I thought I had *some* . . . / I don't have *any* . . . .

....

... *some* information . . . .

....

Here are my interpretations, so check how close your ideas are to mine:

. . . **some** of the figures . . . When we use *some of* (and occasionally *some* on its own), we're really saying a certain portion, part, or percentage of the whole. *Some of the figures* means a certain portion of the figures, but not all of them.

. . . **do you have *any* time**? In yes/no questions, it's typical for the speaker to use *any* when he doesn't know what the answer will be or when he anticipates that the answer will be *no*.

. . . **do you have *some* extra file folders**? Contrary to both the use of *any* just discussed and to rules found in various ELT grammar books, it's perfectly acceptable to use *some* in yes/no questions when the speaker has a reason to expect that the answer will be *yes*, or he hopes it will be *yes*.

Before going on to the remaining phrases we're examining, let's take a breather and test out the explanations I've just given you for the two questions in our dialogue. Take a look at the following sentences. Decide if the underlined words sound okay or not and check the appropriate box, or if you can't make up your mind, check that box:

1. I'd like to use this vending machine. Do you have some change?
   ☐ sounds okay   ☐ doesn't sound okay   ☐ can't decide

2. I didn't know you were married! Do you have any kids?
   ☐ sounds okay   ☐ doesn't sound okay   ☐ can't decide

3. Did you hear any odd sounds? Like a bird's wings flapping?
   ☐ sounds okay   ☐ doesn't sound okay   ☐ can't decide

4. I know I heard a weird noise! Didn't you hear some strange sounds?
   ☐ sounds okay   ☐ doesn't sound okay   ☐ can't decide

I wonder if this last exercise left you feeling a little confused or even irritated. It very well may have because what at first seem to be clear-cut rules that we can give our students aren't really so clear cut after all.

I have a confession to make: I've just played a little trick on you! It really doesn't matter whether you checked "sounds okay," "doesn't sound okay," or "can't decide" because, in the long run, **the use of *some* or *any* is acceptable depending on the viewpoint of the speaker**. Even though this statement is true, I'd still like to offer you a few interpretations of why many native speakers might gravitate to one of the quantifiers instead of the other in the sentences you've just gone over.

In Sentence 1 the typical question would probably contain the word *any*, but if the speaker expects that the other person has change for the vending machine, he can opt to use *some*.

In Sentence 2 using *any* sounds okay probably because the speaker really has no idea of what the answer will be. After all, she's just found out that the other person's married and has no idea whether he has children or not.

In Sentence 3 many people would opt for *any* because the speaker doesn't know whether the other person heard weird noises or not. Opting for *some* is a viable alternative, though, if the speaker expects the other person to say *yes*.

In Sentence 4 many people would choose to say *some* because, even though the question is in the negative, once again the speaker is hoping for a *yes*, or at least a *maybe*. As in Sentence 3, however, the speaker can opt to use *any*.

Remember that these are my interpretations. The point of this activity has simply been to reinforce that **perhaps we shouldn't teach that *some* is always affirmative and *any* is always negative.** We might also want to be more careful about having our students use *any* exclusively in yes/no questions and negatives. *Some* and *any* are both acceptable in questions depending on the expectation of the speaker. At least I'm offering you food for thought.

And now to the rest of those items from our dialogue:

I thought I had *some* . . . /. . . I don't have *any* . . . In both cases, *some* and *any* are being used as pronouns (substitutions for noun phrases). Because the listener knows what's being discussed, it isn't necessary for the speaker to repeat the noun phrase *extra file folders*.

. . . *some* information . . . Even though a noun like *information* can't be counted and doesn't have a plural form in English, we can still think of information existing in relative amounts. (Note that *some* is used with both countable and uncountable nouns: *some children* and *some information*.) Besides *some*, which stands for a moderate amount, we have phrases like *a little* and *a lot of* that can be used with this kind of noun. Other examples of such nouns are *advice*, *furniture*, and *trouble*.

Up to this point, we've dealt with *any* in questions and in negatives when it means *not even one*, but that isn't the only way we use this word. How would you interpret *any* in our next dialogue?

A: Didn't you go to the movies last night?

B: Uh-huh. We saw the new Brad Pitt movie.

A: Was it **any** good?

B: I liked it a lot, but Nadia wasn't feeling well, so I don't think she enjoyed it very much— and that's unusual because if she can have her choice of **any** kind of film, it'll always be one with Brad Pitt in it!

A: I'm sorry to hear she didn't feel well. Is she **any** better today?

B: Yeah, lots. She even went to work.

Obviously, *any* isn't being used in negative contexts here, although I'm using it once again in questions. So what does it mean in the context of the questions in this dialogue? Try to think of a new meaning or meanings for *any*. Then write down your ideas.

....

....

In these instances, *any* has two distinct uses. In our first and third encounter with the word ("Was it <u>any</u> good?" / "Is she <u>any</u> better today?"), **we use *any* with adjectives <u>in questions</u> to mean "just a little" or "even a little."** This use occurs when *any* is combined with various adjectives either in their basic form (*any good*) or in their comparative form (*any better*). Of course, in these cases we find the word once again in the context of yes/no questions, and the meaning isn't different from when the word is used with nouns ("Do you have <u>any</u> children?"). **We can use *any* to mean "just a little/a few" or "even a little/a few" with all adjectives that can take intensifiers (words like *very*).** This special use of *any* also works with the comparative form of adverbs:

> Can he read in his language <u>any more quickly</u> than in English?

Any plus a noun can also mean "even a little" or "even a few" when the context shows that the subject isn't sure about a situation (such as when there's a negative connotation) or we find the words *if* or *whether*:

> I doubt that they've received <u>any word</u> from Paolo yet.
>
> We'd be surprised if she's written <u>any poems</u> lately.
>
> It's unlikely that they've made <u>any progress</u>.
>
> It's unclear whether that drug has helped <u>anybody</u>.

You've now seen how *any* can have this special meaning with adjectives, adverbs, and nouns, and since I've been going back and forth between *some* and *any* in this chapter, it's only reasonable for me to ask you if there's a counterpart for *any* in this usage. Is it *some*, or is it another word?

Coming up is another mini-dialogue for you to look at. I've deliberately left a blank where our mystery word should go. Read it through, think it over, and write down your choice for that blank line. Oh! And by the way, think of something other than *a little* for your answer!

> A: I hear your wife's been quite ill.
>
> B: Yes, she's been pretty sick.
>
> A: Well, is she feeling any better now?
>
> B: She's feeling .... better, but I'm afraid she's still got a long way to go.

It so happens that I do have a counterpart for *any* when it means *even a little*. The word I'm thinking of for this meaning is the compound form **somewhat**, but it's normally used with adjectives and adverbs, and even with nouns, though commonly followed by *of*:

> A: Is her health <u>any</u> better?
> B: It's <u>somewhat</u> improved.
>
> A: Is he typing <u>any</u> better than before?
> B: Yes, he's typing <u>somewhat</u> more accurately.
>
> It was <u>somewhat</u> of a shock to see them together again.

Now what about that second encounter we had with *any* in the dialogue (" . . . if she can have her choice of <u>any</u> kind of film . . . ")? In that case, **any** means **no matter what**, **whichever**, **it doesn't matter which**, or **this**, **that**, **or the other**. The field's wide open when we use *any* in this way.

But there's something very interesting, very unusual—and very tricky—with this new use of *any*. This phenomenon not only affects the meaning of *any*, but the meaning of *some* as well. The occurrence I'm thinking of has to do with which word or words should receive the primary stress in the spoken language. **When *any* means *it doesn't matter which*, it receives the primary stress.** To see my point, just check it out in the third phrase that follows compared to the other two phrases from the dialogue that we've already gone over. (The capitalized words are the ones that get the primary stress):

Was it any GOOD?

Is she any BETTER?

. . . ANY kind of film . . .

You can clearly see that in normal speech, *any* only receives the primary stress in the third phrase where it means "it doesn't matter which." (Remember that in the first two phrases, *any* means "even a little.")

This stress change for *any* comes about because of an often overlooked component of English language teaching called autosegmental features, also known as prosodics. This fascinating area of the language is covered in Chapters 17 and 18. By the way, you'll be revisiting *some* and *any* in Chapter 18, which will show you more ways that autosegmental features influence these two words.

Another example to show how *any* receives primary stress when it means "it doesn't matter which" is in the sentence

Now's as good a time as ANY.

Compound Pronouns with *Some* and *Any*

To complete our investigation of these two most commonly used quantifiers, I should mention the compound pronouns that we make from them. Because they contain the words *some* and *any*, these compound forms also tend to be challenging for teachers and students, especially at the higher levels. Let's see how many of these words you can think of, all of which begin with *some* or *any*. Even though I know it isn't fair to ask you to come up with them without help, I'm asking you to try it for the fun of it! I've filled in the first compound pronoun in each column to get you started. And think of a word for every blank!

Compounds with *Some*	Compounds with *Any*
somebody	*anybody*
…………………………………….	…………………………………….
…………………………………….	…………………………………….
…………………………………….	…………………………………….
…………………………………….	…………………………………….
…………………………………….	…………………………………….
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…………………………………….	

Here are the rest of those useful pronouns we get from our two quantifiers:

someday	**anyhow**
somehow	**anymore**
someone	**anyone**
something	**anyplace**
sometime	**anything**
sometimes	**anytime**

someway	**anyway**
somewhere	**anywhere**
somewhat	

It's interesting to note that *anymore*, *anyplace*, and *anyway*, when written as compound words, have different meanings from *any more*, *any place*, and *any way* written as separate words. How would you explain the differences? Write your answers below.

Anymore means ....

....

Any more means ....

....

Anyplace means ....

....

Any place means ....

....

Anyway means ....

....

Any way means ....

....

It can be so hard to explain what appear to be simple words or expressions! Here are the meanings I've come up with, so compare them to yours:

Anymore means ***no longer***, ***no more time***: "I can't help you anymore. I have given you as much help as I can."

Any more in a statement means ***no more of something***—whether it be cake or pencils or space or money: "There aren't any more patients in the waiting room. There were quite a few, but they aren't there now." Both *anymore* and *any more* can be used both in negative statements or questions. By the way, in British English *anymore* is written as two words for both meanings.

Anyplace is synonymous with ***nowhere*** and ***follows a negative verb*** in a statement: "I don't know anyplace more beautiful than this." It's ***also used in questions***: "Do you know anyplace more beautiful than this?"

Note that the stress is on the first syllable for this meaning. (The stressed part is capitalized and underlined: <u>Any</u>place.)

Any place can mean ***whichever place***, ***it doesn't matter where***: "I'll follow you to any place on earth!"

Note how the stress shifts for this meaning: *any PLACE*.

Anyway means ***in any case***, ***just the same***, ***nevertheless***, ***at any rate***, or even ***anyhow***: "They broke an old vase of mine, but that's okay. I didn't like it anyway."

Note that the stress is on the first syllable: <u>Any</u>way.

Any way means ***in whatever manner***, ***means***, ***or method*** in an affirmative sentence: "Do it any way you see fit." It can be used after a negative verb to mean ***no way***, ***no means***, or ***no method***: "I don't know any way other than the one I'm using." Note that the stress has shifted for this meaning: *any <u>WAY</u>*. As with *anyplace/*

any place and *anymore/any more*, *anyway/any way* can be used in questions: "Wouldn't you like to go there anyway?"

Does anyone still think that *some* and *any* aren't challenging? Well, there's one more point I'd like to bring to your attention to prove to you one more time just how multi-faceted these words can be. How would you explain the completely grammatical use of *some* with a noun phrase and in a compound pronoun in the following examples?

> A: How about hiring my nephew to work in the store?
> B: I don't want to hire <u>some</u> teenager for that sort of job.
>
> A: Want to try a little of this hot sauce on your food?
> B: No, thanks! I'd never eat <u>something</u> that would make my mouth feel like it's on fire.

Write your answer in your notes.

On the surface, it seems as if these two examples go completely against the rule given in ELT grammar books that says when the accompanying verb is negative or the idea is negative, use *any*. Using *some* in this way occurs when **one person is rebuffing or rebuking what another person has just said**. In fact, the use of *some* with a noun phrase (*some teenager*) is really quite derisive. Here are two more examples:

> A: Feel like using my uncle's cabin on the lake?
> B: I don't feel like going <u>someplace</u> that's got no central heating. It gets cold in those woods.
>
> A: I've just finished writing a will. How about you?
> B: Sorry, but that's not <u>something</u> I enjoy talking about.

Compounds with *Any*- vs. Compounds with *No*-

This dialogue is a conversation between a teacher and one of his students. Let's see if you can help the teacher clarify things:

S: Hello, Mr. Firsten. I'm really excited about the class party you're having at your house. It's very nice of you to do that.

T: Thank you, Enikö. I'm happy to do it.

S: Can I bring somebody to the party?

T: Anybody. That's fine with me.

S: You mean I can't?

T: No, I said you could.

S: Oh, okay. Would you like to join me for lunch?

T: Haven't you already had something to eat?
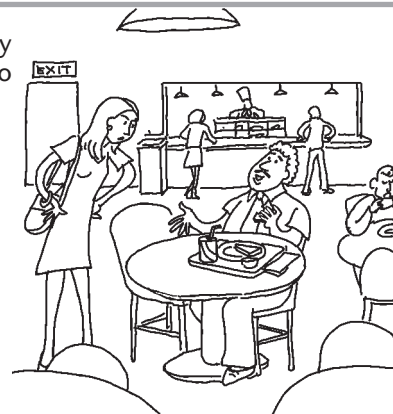
S: Anything. I was too busy earlier.

T: You mean *nothing*, not *anything*.

S: But I didn't have anything. Isn't that good English?

T: Well, that sentence is, but . . .

S: You said "anybody" to answer my question, so why can't I say *anything* to answer yours?

T: All right, Enikö. Let me explain why you have to say *nothing* and not *anything*.

Who can blame poor Enikö for being befuddled! You'll notice the confusion she had when I said she could bring "anybody" to the party. Why do you think Enikö felt that I was saying *no*? Write your answer.

....

It seems that Enikö was confused over the meaning of *any* in the compound form *anybody*. She was so accustomed to hearing *any* used in negative contexts that she was under the misconception that the word always has a negative meaning and is therefore equal to *nobody*. This is a typical error that students make, so I'm glad that I can help you prepare for the inevitability of hearing it. **Students forget that *any* is negative only if it follows a negative verb**.

What explanation can you offer Enikö and your students as well to clear up when we say the negative *any* on its own (*any lunch*) or in a compound form (*anything*) and when we say *no* on its own (no lunch) or in a compound form (*nothing*)? Before getting into your answer, you might find it useful to list all the counterparts for *any* that begin with *no-*. I've repeated the list you saw earlier in the chapter and filled in the first one to get you started:

Any	No
Anybody	*nobody*
anymore	....
anyone	....
anything	....
anywhere	....
any (quantifier)	....
any (on its own)	....

Here's how I'd fill in the rest of those blanks: **no more**, **no one**, **nothing**, **nowhere**, **no**, and **none**. And now to your explanations!

1. *Any* as a separate entity or as the first element in a compound form has a negative meaning if the verb that accompanies it is ....
2. *Any* as a separate entity or as the first element in a compound form means a certain amount of something if the verb that accompanies it is ....
3. *No* is used as a separate entity or as the first element in a compound form if the verb that accompanies it is ....
4. *No* as a separate entity or as the first element in a compound form means a zero amount of something if the verb that accompanies it is ....

Does it seem a bit hard to put into simple words? Here's how I'd complete these four sentences. Compare my thoughts to yours and see how closely they match:

1. *Any* as a separate entity or as the first element in a compound form has a negative meaning if the verb that accompanies it is **negative**: "I <u>don't</u> have any change for the vending machine."
2. *Any* as a separate entity or as the first element in a compound form means a certain amount of something if the verb that accompanies it is **part of a question**: "Do they have anything to tell me?"

3. *No* is used as a separate entity or as the first element in a compound form if the verb that accompanies it is **affirmative**. This idea goes along with that basic rule of English grammar which says you can't have two negatives in one idea: "I <u>have</u> no change for the vending machine."

4. *No* as a separate entity or as the first element in a compound form means a zero amount or number of something if the verb that accompanies it is **affirmative**: "I saw no one while I was walking the dog."

It follows that if we use *no* or a compound form beginning with *no-* when there isn't a negative verb present, we can use it to begin a sentence or to answer somebody's question in one word:

> A: We just don't see your point.
> B: <u>Nobody</u> understands me!

> A: Any interesting movies in the theaters this week?
> B: <u>Nothing</u>.

So what do we tell poor befuddled Enikö about my reply that she could bring *anybody* she wanted to the party? How would you explain what I meant? Write your answer.

....

If you recall what I said earlier about the meaning of *any way* in an affirmative sentence, you can basically bring into play the same interpretation for *anybody*. It means **this person**, **that person**, **another person—it doesn't matter which person**. In addition, the teacher should give Enikö examples to show her how *any* will work the same way in affirmative statements whether on its own or as the first element of a compound form:

> Okay, Billy, if you have <u>any</u> money left after you buy
> those groceries for me, you can get some candy with it.

> A: Can I ask you to do me a favor?
> B: Sure, <u>anything</u> you want. What is it?

🌰 *"Some" in a Nutshell*

- **indefinite plural of *a/an* in affirmative sentences representing an unspecified number or amount:**
  A: I need an empty folder to put these reports in.
  B: You'll find some folders on top of that cabinet. And you'll find some labels there, too.

- **equals *more or less*, *about*, *approximately*:**
  There are some two thousand students in my school.

- **representing an unspecified person, place, or thing:**
  I can't believe how lucky I've been. Somebody up there likes me. Something will be done to correct that problem.

- **substitutes for noun phrases:**
  A: I don't see those folders on top of the cabinet.
  B: You don't? I know there were some up there awhile ago.

- **equals *a portion*, *a percentage*, *a part of*:**
  Some of my friends/Some friends of mine think that we should have more nuclear power plants.

- **equals an unspecified amount of a normally uncountable noun:**
  Can I offer you some advice?

- **expecting or hoping for a *yes* after yes/no questions:**
  Would you like some help with those heavy packages, ma'am?

☙ **used when rebuffing or rebuking what has just been said (even though the accompanying verb is negative):**
How old is she? Sorry! I don't want some seventy-five-year-old person to take care of my kid. Can't we find somebody younger?

🌰 *"Any" in a Nutshell*

☙ **negative counterpart of *some* which represents the idea of *zero* after a negative verb in statements:**
A: I need an empty folder to put these reports in.
B: Sorry, I don't have any empty folders left.

☙ **substitutes for noun phrases:**
A: I don't see those folders on top of the cabinet.
B: Are you sure there aren't any there?

☙ **used together with *hardly*, *never*, and *without*:**
I'm so busy, I hardly have any time to relax these days.
She never returns any phone calls.
He went through the surgery without any complications.

☙ **not knowing what the answer will be or expecting a *no* after yes/no questions:**
I'm out of stamps. Do you have any stamps you can lend me?

☙ **equals *even a little* or *even a few* with basic or comparative adjectives, comparative adverbs, or nouns:**
Is that route any shorter than the one I used to take?
Will this new filing system help us work any more efficiently?
Is there any chance at all that you'll be able to help us?

☙ **used when the speaker is in doubt:**
I wonder whether she has any idea how rude she was.

☙ **equals *it doesn't matter which*, *whichever*:**
Let me try out this card trick. Pick a card. Any card will do.
If there's anything you need, just let me know.

More on Verbal Adjectives

Taking off from page 31…

Continuing with the verbs that have asterisks on page 30, as I said, the most important reason that they've been singled out is to show that the adjectives made from these verbs have figurative meanings besides the literal ones. Below are more examples that demonstrate this phenomenon.

distinguish: dignified
He looked very <u>distinguished</u> in his new navy-blue suit.
(**distinguishing**: literal meaning only, as in a *distinguishing mark*)

freeze: extremely cold (rather than water becoming solid)
It's <u>freezing</u> in here! Turn on the heat.
I'm <u>frozen</u> stiff. I don't think the furnace is working.

intoxicate: stimulate; excite; arouse
That's a very <u>intoxicating</u> perfume you're wearing.
The steady rhythm of the drums made the dancers feel <u>intoxicated</u>.

invite: alluring; enticing; tempting
I must admit that that's a very <u>inviting</u> offer you've made me.
(**invited:** literal meaning only, as in an *invited guest*)

move: affect deeply (emotionally)
We found her patriotic speech very <u>moving</u>.
The audience was so <u>moved</u> that a total hush fell over the room.

pierce: a high-pitched, sharp sound; penetrating
I can't stand the <u>piercing</u> noise of jet planes flying overhead.
Her <u>piercing</u> stare unnerved me.
(**pierced:** literal meaning only, as in *earrings for pierced ears*)

punish: physically painful; injurious
We made that <u>punishing</u> ride through the mountainous region of the
country in a Land Rover.
(**punished:** literal meaning only, as in *a punished child*)

strike: immediately or vividly impressive (-*ing* adjective)
I love that gown you have on. It's really <u>striking</u>.
This sonata is a <u>striking</u> example of his musical genius.

afflicted with emotion or disease (-*ed* adjective)
People <u>stricken</u> with Parkinson's Disease suffer from uncontrollable
shaking of the hands and head.
The doctor gave the report of their child's surgery to the <u>stricken</u> parents.

stun: astonishing; excellent (-*ing* adjective)
Her <u>stunning</u> performance in the opera brought the people in the
audience to their feet for a standing ovation.

stupefied; shocked (-*ed* adjective)
We felt <u>stunned</u> when we heard about his sudden death.

touch: move emotionally; elicit a tender reaction
It was <u>touching</u> to watch the little boy help an injured bird.
I sincerely appreciate this gift. I'm very <u>touched</u>.

More on Compound Adjectives

Taking off from page 35 . . .

Like the ten combinations we found for compound nouns, compound adjectives (besides the hyphenated form we've already covered) have many combinations—eleven, to be precise. Four of these are combinations containing **nouns**, three contain **adjectives**, two have **adverbs**, and two have **particles**. Look at the list of compound adjectives and repeat the procedures you used for the identical kind of exercise that dealt with compound nouns. I've used "dove-tailed" as an example; it's composed of *noun + noun + -ed*. You'll find these combinations also include **present participles** (another *-ing* form) and **past participles** at the end.

1. *noun + noun + ed*
2. ....
3. ....
4. ....
5. ....
6. ....
7. ....
8. ....
9. ....
10. ....
11. ....

dove-tailed *n + n + ed*

light-hearted ....

outstanding ....

flea-ridden ....

good-looking ....

french-fried ....

narrow-minded ....

short-lived ....

easy-going ....

fuel-injected ....

outspoken ....

low-flying ....

well-preserved ....

fast-growing ....

foul-smelling ....

bow-legged ....

nerve-racking ....

far-fetched ....

ill-conceived ....

uplifting ....

backbreaking ....

airtight ....

hard-hitting ....

moonstruck ....

ingrown ....

down-trodden ....

duty-free ....

overbearing ....

long-held ....

carsick ....

pig-headed ....

short-sighted ....

thought-provoking ....

Now that you've identified these ten other combinations for compound adjectives, and now that you've gone back and labeled each one with an abbreviation to identify it, here are the eleven combinations you should have found:

noun + noun + -ed	*dove-tailed / pig-headed / bow-legged*
noun + present participle	*nerve-racking / backbreaking / thought-provoking*
noun + past participle	*flea-ridden / fuel-injected / moonstruck*
noun + adjective	*duty-free / carsick / airtight*
adjective + noun + -ed	*light-hearted / short-sighted / narrow-minded*
adjective + present participle	*good-looking / foul-smelling / easy-going*
adjective + past participle	*long-held / french-fried / short-lived*
adverb + present participle	*low-flying / fast-growing / hard-hitting*
adverb + past participle	*far-fetched / ill-conceived / well-preserved*
particle + present participle	*outstanding / overbearing / uplifting*
particle + past participle	*outspoken / ingrown / downtrodden*

Have you noticed anything interesting about the hyphenation of compound adjectives? I certainly have! If you need to, take another look at all of the examples in italics and then write down your observation.

....

What's so interesting is that **every form of compound adjective except for two that I've cited most often uses hyphenation, but the ones beginning with a particle don't**. Why don't compound adjectives that begin with a particle hyphenate? Your guess is as good as mine! It just seems that compound adjectives formed with particles and present or past participles are written as single, unhyphenated words. Something else I'd like to say about compound adjectives is that the eleven combinations we've gone over in this chapter supplement don't account for every compound adjective in English. There are other possibilities, just as there are the "fringe combinations" with compound nouns which don't follow any commonly used pattern. Examples of these compound adjectives are *brand-new*, *would-be*, *catch-all*, and *stir-fry*.

Once again, I'd like to emphasize the reason for presenting you with what some might consider an overwhelming amount of information that may make your head spin. Understanding the possible combinations for the formation of compound adjectives can only go to help your students recognize the meanings of new words they come across or give them the tools to make their own compound forms. Of course, what's most important is that they master the basic ideas of compounding (especially concerning hyphenated forms) and develop the skill to use these constructions at will. If they learn the other possible combinations of compound adjectives listed above, you can consider that a bonus.

There's one last category for us to examine. The adjectives in this group are **hyphenated pat phrases** which have become standard vocabulary items and should be learned as such. Here are some examples:

devil-may-care	holier-than-thou
do-it-yourself	middle-of-the-road
down-and-out	run-of-the-mill
fly-by-night	up-and-coming

👀 ***Heads Up!***

One area of compounding that's often overlooked deals with adverbial forms. These tend to be pat phrases that students should learn just as they are. Here's a short list of some typical ones with example sentences showing how they're used adverbially:

aboveboard:	All of the company policies are *aboveboard*.
back to front:	You're wearing that sweater *back to front*.
inside out:	He wears his socks *inside out* at times.
side by side:	The cat and dog slept *side by side*.
top to bottom:	I read the report *top to bottom*.
upside down:	The children hung *upside down* on the monkey bars in the playground.

Make it a point to incorporate adverbial compound forms like these in your lessons on compounding.

More on the Ordering of Adjectives

Taking off from page 37 . . .

In the book, I was talking about describing a coffee pot. Let's get back to our coffee pot for a moment. Suppose we want to describe it even more. We could talk about whether we think it's an attractive or ugly piece, we could mention whether we thought it was reasonably priced or expensive when we bought it, and we could tell where it came from. So let's opt for the adjectives *expensive*, *Brazilian*, and *elegant*. Now the question is, in what order should we put these words or where in our phrase should we place them? Try writing a sequence out yourself and then we'll see if your solution fits in with mine.

a/an .... coffee pot

It turns out that these three words should be placed before all the others we've already used to describe the pot, and this is how your newly expanded phrase should look:

an **elegant**, **expensive**, **Brazilian stainless steel electric coffee pot**

But perhaps you had *expensive*, *elegant* instead of *elegant*, *expensive*. The truth of the matter is that both of these versions are correct; the question is, why?

We need to check which categories are being used this time. Words like *expensive* and *elegant* are opinions. Maybe you think the price for that coffee pot was high, but I might think it was reasonable. The same holds true for *elegant*; I might think it's very attractive, but you might think it's nothing special. As for

Brazilian, this word is obviously a word describing origin. So now we have two more categories, opinion and origin. Here's our new version of the rule for ordering adjectival words:

opinion	origin	material	power	purpose	head noun

Why is it, though, that we can say *expensive, elegant* or *elegant, expensive,* and the ordering works both ways? It's because both adjectives are in the same category, and within the opinion category, the adjectives are interchangeable.

One thing I'll throw in for free at this point is where you place the articles (*a, an/the*) or demonstratives (*this, that/these, those*); in short, they go before everything else. For the sake of efficiency, I'll refer to these words as "determiners." There are more determiners than articles and demonstratives, however. (*My* and *your* are also determiners . . . possessive determiners, for example.)

Now, how about going back to our heater and our clock? If you recall, I said it was an aluminum gas water heater and a plastic battery-operated alarm clock. Here are some words for you to play with:

stylish/Swiss/energy-efficient/Cosmos (brand name)

Place two of the above words in the phrase describing the heater and the other two in the phrase describing the clock and write both complete phrases.

1.   (heater)

   ....

2.   (clock)

   ....

Your expanded phrases should now look something like these:

1. an **energy-efficient Cosmos gas water heater**

2. a **stylish Swiss plastic battery-operated alarm clock**

What about color? We'll make the coffee pot white, the water heater black, and the alarm clock pink. Where should the colors be placed? Write in each color under the appropriate fountain pen.

1.   an ❗ elegant ❗ Brazilian ❗ stainless steel ❗ electric ❗ coffee pot

2.   an ❗ energy-efficient ❗ Cosmos ❗ aluminum ❗ gas ❗ water heater

3.   a ❗ stylish ❗ Swiss ❗ plastic ❗ battery-operated ❗ alarm clock

This is how it goes: **white** should be between **elegant** and **Brazilian**; **black** should be between **energy-efficient** and **Cosmos**; **pink** should go between **stylish** and **Swiss**. Do you think you've solved another piece of the puzzle? You have!

determiner	opinion	color	origin	material	power	purpose	head noun

I know you've had enough of coffee pots, water heaters, and alarm clocks! Let's move on to something else to continue our exploration into adjective order.

Let's talk about clothes for a change; in fact, let's specifically talk about a dress and a coat. First of all, let's go back to color for a moment. We've already determined where color should be placed in our ordering

of adjectives, but we need to break color down into two subcategories, namely, true color and pattern. Let's say our dress has a floral pattern and it's yellow, and let's say that our coat is tan and has a plaid pattern. Write these descriptions in your notes.

a ....dress

a .... coat

What you should have come up with is **a yellow**, **floral dress** and **a tan**, **plaid coat**. So the order for the broad category of color is **true color + pattern**.

Next we can describe these items by mentioning the **seasons** they were made for. Let's say that the dress was made for the summer, so it's a *summer dress*. The coat was made for the winter, so it's a *winter coat*. Now choose two of the following words to add to the description of the dress and the other two for the coat: brand-new/heavy/old/light

a ....summer dress

a ....winter coat

What you've probably come up with is either **a light**, **brand-new summer dress** and **a heavy**, **old winter coat**, or **a light**, **old summer dress** and **a heavy**, **brand-new winter coat**. The important thing to keep in mind is whether you placed the descriptive words in the same order as I did. What name can we give to the category of words like *light* and *heavy*? One way is to consider them **conditions**. As for *old* and *brand-new*, these are obviously words concerning **age**. Now we have two more categories to add to the whole picture:

determiner   condition   age   season | head noun |

Where can we stick the words *long* and *short*, which, of course, fall into the category of **measurement**? Give it a try below.

a ....summer dress

a ....winter coat

Most native English speakers would opt for putting *short* and *long* before the words describing condition, so two of the four possible phrases could now be expanded to **a short**, **light**, **brand-new summer dress** and **a long**, **heavy**, **old winter coat**.

determiner   measurement   condition   age   season | head noun |

The dress and coat that we've been talking about probably belong to somebody, but we haven't accounted for ownership yet. If we want to mention who the owners of these clothes are, we've got to figure out where to place the possessive forms. Let's use *her* and *Vladimir's* and see what happens. Think about where you'd place these possessives into our phrases about the dress and coat and enter them below.

a ....summer dress

a ....winter coat

What happens is very interesting. For the first time, we have to come up with a different kind of strategy in order to use the possessive words; it's not merely a matter of sticking these words in some place. Instead of finding a spot where they can be inserted, we have to take out the determiners we've been using and replace them with the possessives. In other words, the possessive forms share that spot (the determiner's spot) in our ordering rules when they're needed:

<div align="center">

her short, **light**, **brand-new summer dress**

Vladimir's long, **heavy**, **old winter coat**

</div>

Why do we remove the article *a*? It's simply because a possessive form is a kind of determiner and needs to take the same spot that the article *a* would take! In this slot, there can be only one word (not like the opinion category), and the most specific word takes the spot. (*Vladimir* is more specific than either *a* or *the*.)

Before moving on to some other subjects, let's discuss one more way we can define a different dress and a different coat. The dress is one that many people would think is a style *not suitable for daytime hours*; it's something fancier or more elegant. The coat is one that a European gentleman would have worn *in the early part of the day* at the beginning of the twentieth century. Can you think of the two adjectival words that would identify these articles of apparel? If so, enter them here.

<div align="center">

her ....dress

Vladimir's ....coat

</div>

So, how good are you at answering such riddles? I was thinking of an **evening dress** and a **morning coat**. I'll let you know right off where this category, which we simply call **time**, is placed relative to all the other categories we've been working with. **Time normally appears in the same slot as season**, and it would be quite rare, if ever, that you'd find a phrase containing both season and time. If you did, the longer period of time would come first: *a winter evening dress*. (It's warmer than *a summer evening dress*.)

How about switching to another subject now? Let's talk about cars. Imagine that there's a long line of cars just coming out of the factory. There are all kinds of cars in the line, but we're looking to pick out specific ones. Here's what we're looking for:

1. <u>Three</u> of them should be <u>large</u>. They should be the <u>first</u> ones we see in the line.
2. <u>Two</u> of them should be <u>small</u>. They should be the <u>last</u> ones we see in the line.

Using the information supplied by the descriptive words underlined, produce the two phrases we need to describe the specific cars we're looking to pick out. You know where to write them down.

<div align="center">

3. the ....cars

4. the ....cars

</div>

The order in which you probably put these words is **the first three large cars** and t**he last two small cars**. How did we come by this particular order? First, we need to examine what kinds of words we're using now and decide what categories they fall into.

Words like *first*, *next*, and *last* are called **ordinal numbers** as they indicate the order in which items appear, or **position words**; words like *one*, *two*, and *three* are called **cardinal numbers**, or **counting words**. So what order do we see these words falling into?

<div align="center">

determiner   ordinal   cardinal | head noun |

</div>

And notice where we put the words *large* and *small*: they were placed after the ordinals and cardinals (*the first three <u>large</u> cars* and *the last two <u>small</u> cars*). We can call this category **size**.

determiner   ordinal   cardinal   size | head noun |

Now we're getting near the end of all the categories that adjectives can be sorted into. We just have two more to go. Let's talk about two heavenly bodies, the sun and a comet. Here are adjectives we can use to describe them: *round*, *oval*, *hot*, *cold*. First, let's determine what categories we can place these adjectives in. *Round* and *oval* are **shapes**; *hot* and *cold* are **temperatures**. At this point, write down a phrase to describe each one by using these adjectives.

The sun is a ....,.................................. heavenly body.

A comet is a ....,.................................. heavenly body.

You most likely came up with **The sun is a hot**, **round heavenly body**, and **A comet is a cold**, **oval heavenly body**. What further rule for ordering adjectives can we discern? It appears that temperature comes before shape:

determiner   temperature   shape | head noun |

Believe it or not, we just have one more category to go, and that happens to be **location**. Remember the days before the invention of mobile phones? Let's say we're talking about phones in our grandparents' house and they had more than one telephone there. They had one in the kitchen and one in the bedroom. How could we have referred to those phones for easy identification? Well, we could have used color if they were different colors, so let's say one was beige and the other was blue. But how would we have added the information about where the phones were located? Think a moment and see what order you come up with. Write your word order here.

a .... phone

a .... phone

The answer is that we would have placed location closer to the head noun because it was more important for our needs of identification: **a beige kitchen phone** and **a blue bedroom phone**.

The one last question I'd like to pose is about how you would place two adjectives describing location. Let's say one of their phones was hung on a wall in the kitchen and the other one was on a little desk in the corner of our grandparents' bedroom. Write a full description of each phone including location and color.

One was a ....

The other was a ....

This is what I've come up with: **a beige kitchen wall phone** and **a blue bedroom desk phone**. You can see that **the general location comes before the specific location**. Like the season and time slot, the larger element precedes the smaller one. So we've come to the last ordering rule for adjectives that we need to deal with in this chapter:

determiner   color/pattern   location (general)   location (specific) | head noun |

At long last, we've covered them all! We've accounted for eighteen categories (seventeen positions) that adjectival words fall into, and we've worked on various combination phrases to show how they're positioned with one another. The last step we should consider is how all of them look in theory if we could devise a hypothetical phrase that would include every single one of them. In that way, we can always pick and choose among the categories to describe anything we want and keep the basic order that we've seen emerge from all of this work. Generally speaking, English adjectives precede head nouns in the following order:

Determiners/ Possesives 18	Ordinal 17	Cardinal 16	Opinion 15	Size 14	Measurement 13
Condition 12	Age 11	Temperature 10	Shape 9	Color/ Pattern 8	Origin 7
Season/ Time 6	Material 5	Power 4	Location 3/2	Purpose 1	head noun

What I'd like to reiterate is that you can pick and choose among all these categories to place adjectives in their usual positions before the head noun. Think of any two or three head nouns, and then come up with two or three adjectives belonging to different categories for each head noun you've thought up. Place your adjectives by category before your head nouns in the order appearing above. It'll work out every time! By the way, an interesting viewpoint that some people hold about why the adjective order developed in this way is that **we tend to place the more crucial descriptions closer to the head noun**. In other words, purpose is more crucial for describing a heater than is power, but power, in turn, is more crucial for our description than is opinion or determiner—and that's how we end up with **an energy-efficient gas water heater**.

Yet another way of looking at this ordering of adjectives is to think of the adjectives as being either more specific features for identification or less specific features. The more specific the adjective, the closer it is to its head noun. In my mind, at least, both of these viewpoints seem to hold up quite well.

Just to have some fun before I end this chapter supplement, I'm going to talk to you about a hamper. There are all kinds of hampers, but according to our rules for ordering adjectives, telling you its purpose would be the most important item of identification we can give you—and it is.

It's a laundry hamper .
1

That eliminates any other kind of hamper. Laundry hampers can be kept in all sorts of places, but this one is kept in the *bathroom*.

It's a bathroom laundry hamper .
2   1

Laundry hampers don't have power sources, but they're made of some sort of material. In this case, we're thinking of wicker.

It's a wicker bathroom laundry hamper .
5   2   1

Not only have we eliminated all hampers not used for laundry from our discussion, but we've also eliminated any hampers not kept in the bathroom or made of wicker. We've already narrowed down the identification tremendously. (Have you noticed that our numbered categories seem to be fitting in just right?) Our hamper

could be lost among thousands of other hampers made anywhere, but ours was *made in China*.

<div align="center">

It's a Chinese wicker bathroom laundry ☐hamper☐ .
7   5   2   1

</div>

We've narrowed the identification a lot more now. Our hamper is that gorgeous shade of *red* that China is famous for, and telling you the color at this point will eliminate thousands of other Chinese wicker laundry hampers.

<div align="center">

It's a red Chinese wicker bathroom laundry ☐hamper☐ .
8   7   5   2   1

</div>

What about its shape, age, condition, and size? It's *cylindrical*. It's also *large*. It's *old*, too. Besides all that, it's *brittle* because it's so old, and it's *mine*. So, it's . . .

<div align="center">

my large, brittle, old, cylindrical, red Chinese wicker bathroom laundry ☐hamper☐ !
18 14   12   11   9   8   7   5   2   1

</div>

Teaching Tips

2.1 *A Modified Cloze*

Create a modified cloze activity (see pages 464-466) that contains a good variety of the various uses of *some* and *any* in it. Have the students complete the cloze on their own or in small groups. Collect the completed cloze examples, correct them, and return them to the students. If your students are able to, let them correct their classmates' clozes.

Variation: Use that modified cloze as a dictation activity. Put the cloze on a handout making sure that the blanks aren't too close together. It's too hard for the students to complete if the blanks are too close; they can't write the word fast enough before another blank comes up. Tell the students to put their pencils and pens down as you read the *entire* cloze to them. Read it again, this time letting your students fill in as many of the blanks as they can. Tell them that you'll be reading it a third time so they can check what they've written and fill in any blanks that they've missed.

2.2 *Sentence Combining*

This Tip can be used with almost any language point. It's a sentence combining activity that has the students put back together short dialogues that contain examples of *some* and *any*. Before class, create or copy short dialogues with *some* and *any*. Give each dialogue a name or number. Separate the dialogues into two parts, putting each part of the dialogue on a separate slip of paper. Write "1" on the first half of the dialogue slip and "2" on the second half. Mix up the slips and distribute them to your students. Have any student who has a "1" slip read it aloud. The student who has the matching "2" slip completes the dialogue. Continue until all the dialogue slips have been rematched.

2.3 *Remembering Details*

This Tip can also be used with any language point that your class is working on; in this case, as in the previous Tip, you'll be focusing on *some* and *any*. Before class begins, prepare a story containing numerous examples of *some* and *any* in it. The text needs to be sufficiently rich in details so that your students are challenged to retain the details you'll ask them to remember after they've heard the text. If you can, record an audio or video version of the text; if not, you can read it aloud to your class. Prepare a list of details, some correct and some incorrect, about the text and put them on the board, on a handout, or on your computer

screen (if you're teaching remotely). If you've written these facts on the board, cover them up. Wait until after you've read the text two or three times before you show this written list of details to your students. Have the students divide a piece of paper into two columns, writing *correct* at the top of one column and *incorrect* at the top of the other. Divide the class into small groups and have them list the details under the proper column. When all the information has been put into the proper columns, read the story to them again and have them correct the facts that are wrong.

Variation: Create a dialogue with several people talking about what they have or don't have, need or don't need, etc. (Make sure the dialogue contains several examples of *some* and *any*.) Provide a handout or digital document with a list of the items discussed and some which weren't discussed in the dialogue. You can also put the items on the board. Have the students check off what they've heard and then have them divide up into groups and reconstruct the dialogue they've just worked on.