Collins

Grammar for GCSE English

Series editors: Mike Gould and Paul Higgins

Authors: Mike Gould, Beth Kemp

William Collins' dream of knowledge for all began with the publication of his first book in 1819. A self-educated mill worker, he not only enriched millions of lives, but also founded a flourishing publishing house. Today, staying true to this spirit, Collins books are packed with inspiration, innovation and practical expertise. They place you at the centre of a world of possibility and give you exactly what you need to explore it.

Collins. Freedom to teach.

Published by Collins
An imprint of HarperCollins*Publishers*
77–85 Fulham Palace Road
Hammersmith
London
W6 8JB

Browse the complete Collins catalogue at
www.collins.co.uk

© HarperCollins Publishers Limited 2013

10 9 8 7 6 5 4 3 2 1
ISBN 978-0-00-754755-5

Mike Gould and Beth Kemp assert their moral rights to be identified as the authors of this work.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the Publisher or a licence permitting restricted copying in the United Kingdom issued by the Copyright Licensing Agency Ltd, 90 Tottenham Court Road, London W1T 4LP.

British Library Cataloguing in Publication Data
A Catalogue record for this publication is available from the British Library.

Commissioned by Catherine Martin
Project managed by Alicia Higgins
Edited by Sonya Newland
Proofread by Hugh Hillyard-Parker
Designed by Joerg Hartmannsgruber
Typeset by Jouve India Limited
Cover design by Angela English
Printed and bound by L.E.G.O S.p.A. Italy

With thanks to Jackie Newman and Judy Barratt.

Packaged by White-Thomson Publishing Ltd.

Acknowledgements

The publishers gratefully acknowledge the permissions granted to reproduce copyright material in this book. While every effort has been made to trace and contact copyright holders, where this has not been possible the publishers will be pleased to make the necessary arrangements at the first opportunity.

Extract from *Of Mice and Men* by John Steinbeck, © 1937 renewed © 1965 by John Steinbeck. Used by permission of Penguin Books Ltd and Viking Penguin, a division of Penguin Group (USA) LLC (p 17); short extract from www.history.co.uk about Leni Riefenstahl. Reprinted with kind permission (p 30); 'Diamonds are forever, but gang stole 32m in three minutes' by Peter Popham, *The Independent*, 19 February, 2013. Reprinted with permission (p 33); from 'Fracking: the pros and cons', Lord Deben and Emma Hughes (www.countrylife.co.uk/countryside/article/530828/Fracking-the-pros-and-cons.html) Reprinted with permission of *Country Life*/IPC (p 54); screenshot from www.railwaychildren.org.uk reprinted with kind permission (p 58); from *The Good, the Bad and the Multiplex* by Mark Kermode, Random House 2011. Reprinted with permission of The Random House Group Ltd (p 61); from 'Making my skin crawl: tattoos scream for attention' by Tony Parsons, *The Daily Mirror*, 23 June, 2012. Reprinted with permission of *The Daily Mirror* (p 68); from 'Teenagers spend two hours a day social networking while on holiday' by Olivia Goldhill, *The Daily Telegraph*, 12 August, 2013. Reprinted with permission (p 70); 'Anger Lay By Me' by Elizabeth Daryush, from *Selected Poems*, published by Carcanet Press Ltd. Reprinted with permission (p 76); from 'The British summer would be far more tolerable without sunshine' by David Mitchell, *The Observer*, 14 July 2013. Reprinted with permission of Guardian News & Media Ltd © Guardian News & Media Ltd 2013 (p 78); extract from 'Marco Polo Didn't Go There' by Rolf Potts, from *Best of Lonely Planet Travel Guide Writing*/Tony Wheeler, 1st edition, 2009, © 2009 Lonely Planet. Reproduced with permission of Lonely Planet (p 84).

The publishers would like to thank the following for permission to reproduce pictures in these pages:

Cover image ©Alta Oosthuizen/Shutterstock

(t = top, b = bottom)

p 5 Connel/Shutterstock, p 6 Lebrecht Music & Arts/Corbis, p 9 Rashworth/Shutterstock, p 10 Viorel Sima/Shutterstock, p 12 Dmitry Kalinovsky/Shutterstock, p 13 Lance Bellers/Shutterstock, p 14 Vladru/Shutterstock, p 15 John Brown/Alamy, p 16 Zurijeta/Shutterstock, p 17t Iculig/Shutterstock, p 17b Moviestore collection Ltd/Alamy, p 18 Ajfi/Shutterstock, p 20 CREATISTA/Shutterstock, p21 Vitalii Nesterchuk/Shutterstock, p 22 Monkey Business Images/Shutterstock, p 23 Humannet/Shutterstock, p 24 studioVin/Shutterstock, p 25 Stephen Orsillo/Shutterstock, p 27 Stephen Barnes/Scotland/Alamy, p 28 Nenetus/Shutterstock, p 30t Bevan Goldswain/Shutterstock, p 30b AF Archive/Alamy, p 31 Coronado/Shutterstock, p 32 Stephen Coburn/Shutterstock, p 33 Rtimages/Shutterstock, p 34 John Roman Images/Shutterstock, p 35 The Power of Forever Photography/Getty Images, p 36 Andrey Burmakin/Shutterstock, p 37 Ron Ellis/Shutterstock, p 39 Jeff Gilbert/Alamy, p 40t hin255/Shutterstock, p 40b Andrew Burgess/Shutterstock, p 41 Gallinago_media/Shutterstock, p 42 Lewis Phillips/Getty Images, p 43 The Asahi Shimbun/Getty Images, p 45 Spirit of America/Shutterstock, p 46 Kairos69/Shutterstock, p 47 Eric Isselee/Shutterstock, p 48 Nata Sdobnikova/Shutterstock, p 50 Chubykin Arkady/Shutterstock, p 52 Greenshoots Communications/Alamy, p 53 Jesus Keller/Shutterstock, p 54 B Christophe/Alamy, p 55 bikeriderlondon/shutterstock, p 56 Eric Limon/Shutterstock, p 57 Laboko/Shutterstock, p 60 Fotofermer/Shutterstock, p 62 Richard Saker/Rex Features, p 63 Anton Gvozdikov, p 64 MAT/Shutterstock, p 67 Chris Alcock/Shutterstock, p 68 epa european pressphoto agency b.v./Alamy, p 69 Getty Images, p 70 Sean van Tonder/Shutterstock, p 73 The Granger Collection/Topfoto, p 74 Classic Image/Alamy, p 76 Prixel Creative/Shutterstock, p 78 wavebreakmedia/Shutterstock, p 81 blickwinkel/Alamy, p 82t Lisa S./Shutterstock, p 82b adrian arbib/Alamy, p 84 blickwinkel/Alamy, p 87 imagebroker/Alamy, p 88 De Visu/Shutterstock, p 89 koosen/Shutterstock, p 90 Pablo77/Shutterstock, p 91 MaxFX/Shutterstock, p 92 Florin Stana/Shutterstock, p 93 Martin Harvey/Alamy, p 94 Benoit Daoust/Shutterstock, p 95 Ljupco Smokovsk/Shutterstock, p 96 imagebroker/Alamy, p 97 KUCO/Shutterstock, p 98 Rehan Qureshi/Shutterstock, p 99 monticello/Shutterstock, p 100 Sean Nel/Shutterstock, p 102 katalinks/Shutterstock, p 105t Tom Gardner/Alamy, p 105b Dirk Ercken/Shutterstock, p 106t Hulton-Deutsch Collection/Corbis, p 106b Pressmaster/Shutterstock, p 108 Kikovic/Shutterstock, p 109 xuanhuongho/Shutterstock, p 111 lafoto/Shutterstock, p 112 Photobank.ch/Shutterstock, p 113 Accent Alaska.com/Alamy, p 114 leungchopan/Shutterstock, p 116 bikeriderlondon/Shutterstock.

Contents

Chapter 1 The basics 5

1	Word	Understand vocabulary	6
2	Sentence	Understand clauses and phrases	10
3	Sentence	Understand sentence structures	14
4	Punctuation	Use punctuation accurately	18
5	Paragraph	Use paragraphs effectively	22

Chapter 2 Writing to inform and explain 27

1	Word	Use precise and appropriate vocabulary	28
2	Sentence	Write sentences for clarity, sequence and purpose	32
3	Punctuation	Use punctuation, prepositions and prepositional phrases to explain clearly	36
4	Sentence	Select different tenses and modal forms to hypothesise and give reasons	38
5	Paragraph	Use a range of paragraph styles, including those with topic sentences, to provide information	40

Chapter 3 Writing to argue and persuade 45

1	Word	Select vocabulary to make your viewpoint clear and influence your reader	46
2	Word	Use imperative and modal verbs to convey tone and levels of certainty	50
3	Word	Use conjunctions and conjunctive adverbs to write coherent arguments	52
4	Sentence	Vary word and clause order in sentences to create particular effects	56
5	Sentence	Vary sentence types to persuade readers	58
6	Punctuation	Select punctuation to convey your opinions appropriately	60
7	Text	Structure argument and persuasive texts effectively	64

Chapter 4 Writing to analyse, explore and comment 67

1	Word	Choose effective vocabulary for analytical writing	68
2	Sentence	Choose sentence structures for clear analysis	70
3	Sentence	Structure sentences to compare and contrast	72
4	Punctuation	Quote and explain writers' ideas effectively	76
5	Text	Comment on writers' choices	78

Chapter 5 Writing to summarise 81

1	Word	Summarise in your own words	82
2	Sentence	Summarise effectively using complex sentences	84

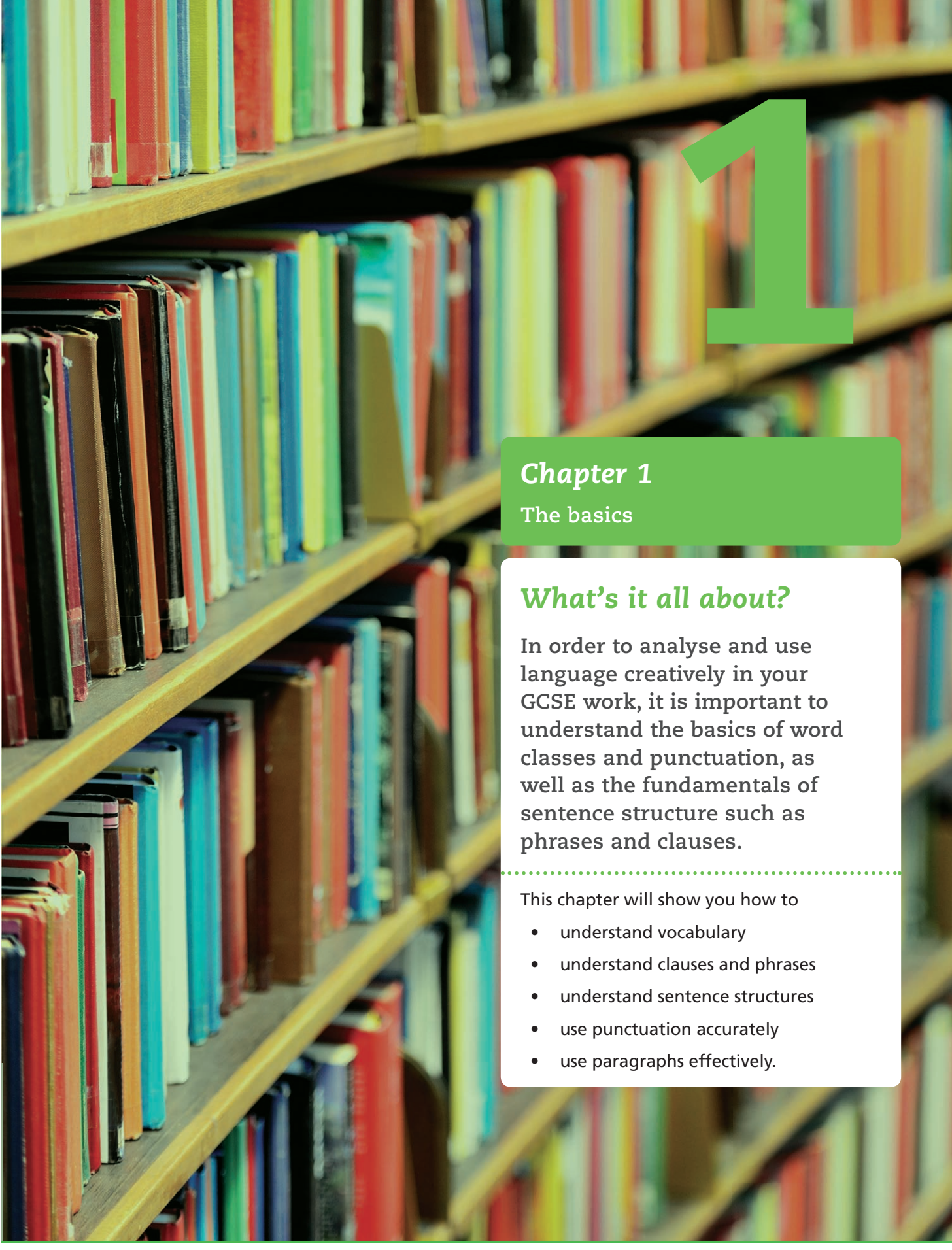
Chapter 6 Writing to narrate and describe 87

1	Word	Improve and build vocabulary to create characters and settings	88
2	Sentence	Use tenses to sequence events and create drama	92
3	Sentence	Use a range of sentence structures for different effects	94
4	Punctuation	Use dialogue to advance plot and improve characterisation	98
5	Punctuation	Use commas and semicolons to add descriptive detail	100
6	Paragraph	Use paragraph structures to position the reader	102
7	Text	Structure stories creatively to interest the reader	106
8	Text	Structure description creatively	108

Chapter 7 Spelling and proofreading 111

1	Word	Use spelling strategies	112
2	Word	Use prefixes and suffixes	114
3	Word	Avoid common spelling errors	116
4	Text	Proofread your work	118

Teacher Guide 129



1

Chapter 1

The basics

What's it all about?

In order to analyse and use language creatively in your GCSE work, it is important to understand the basics of word classes and punctuation, as well as the fundamentals of sentence structure such as phrases and clauses.

This chapter will show you how to

- understand vocabulary
- understand clauses and phrases
- understand sentence structures
- use punctuation accurately
- use paragraphs effectively.

You will learn how to

- use a range of grammatical terms for word classes.

Understand vocabulary

It will help your GCSE reading and writing to understand the fundamental building blocks of language: word classes.

Getting you thinking

Read this line from the nonsense poem 'Jabberwocky' by Lewis Carroll.

> 'Twas brillig, and the slithy toves did gyre and gimble in the wabe.

1 For each highlighted word, find three real words that could go in that slot.

Exploring the skills

There are eight word classes: nouns, verbs, adjectives, adverbs, pronouns, prepositions, conjunctions and determiners. Each class performs different jobs in a sentence.

In the line above, each of the nonsense words clearly belongs to a certain word class (noun, verb or adjective). You can only replace them with words of the same class.

Nouns

There are two types of noun: common and proper.

	Common nouns	Proper nouns
Physical objects or 'things'	table, car, computer, bread	Mercedes, Apple Macintosh
Abstract concepts, emotions, ideas or ideals	peace, religion, anger	Judaism
Living creatures	cat, postman, doctor	Sooty, John, Dr Jones
Places	beach, town	England, Munich

2 Look at the right-hand column in the table. How can you tell if something is a proper noun?

3 Which nonsense words in the line of poetry can you replace with nouns?

- Some nouns have a plural form, ending in 's': *tables, cats, beaches*.
- Nouns can be replaced by a *pronoun*.

John was in the middle of explaining
when he suddenly raced out of the room.

proper noun
pronoun

Verbs

There are three different types of verb.

- *Main verbs* express an action, process or state: I think, we are going, they would have loved it.
- *Auxiliary verbs* help create the tense: we are leaving, they have eaten it all.
- *Modal verbs* (a type of auxiliary verb) tell us how definite, likely or possible something is: I must do that now, we could say that.

Verbs are **conjugated** to make them agree with a *subject* (the noun or pronoun that is 'doing' the verb):

first person — I walk, he walks — third person

first person — I am, she is, they are — third person plural / third person

Verbs are also conjugated to make different *tenses*:

I walk, I walked — present tense / past tense

I am, I was — present tense / past tense

The table below shows how the main tenses in English are formed for **regular verbs**, such as 'to walk' and 'to jump'.

Tense	Example	Explanation
Simple present	I jump, he jumps	The ending of the main verb changes according to the tense and subject.
Simple past	I jumped, she jumped	
Present progressive	I am jumping, he is jumping	These tenses are created with an auxiliary verb and a *present participle* of the main verb (ending in '-ing').
Past progressive	I was jumping, she was jumping	
Present perfect	I have jumped, he has jumped	These tenses are created with an auxiliary verb and a *past participle* of the main verb (ending in '-ed').
Past perfect	I had jumped, she had jumped	

Top tip

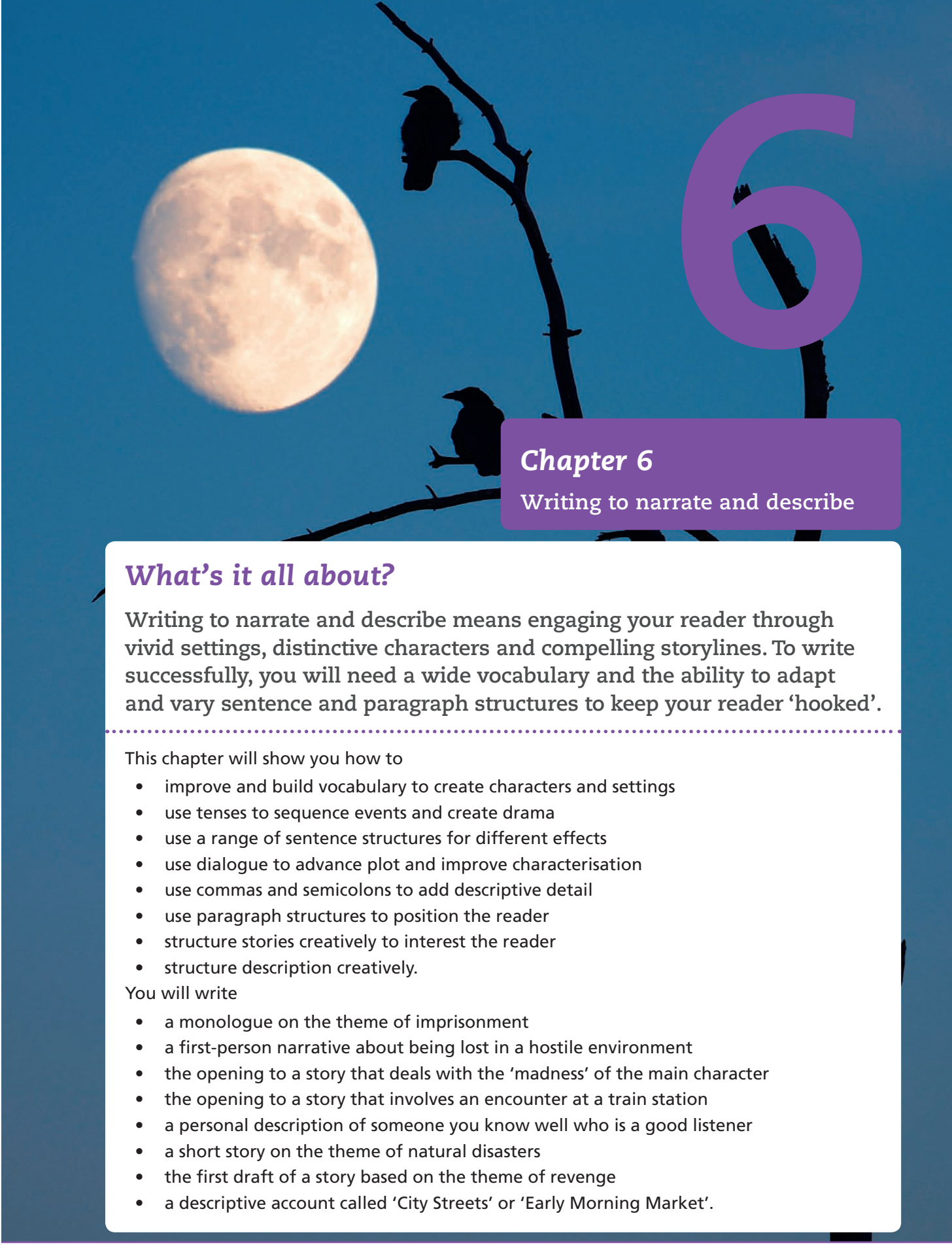
Main verbs are essential – every full sentence must have at least one.

Auxiliary verbs, including modals, are used with a main verb.

Glossary

conjugated: when verbs change form, usually taking on a different ending

regular verb: a verb that follows predictable patterns in forming tenses and agreeing with subjects



6

Chapter 6

Writing to narrate and describe

What's it all about?

Writing to narrate and describe means engaging your reader through vivid settings, distinctive characters and compelling storylines. To write successfully, you will need a wide vocabulary and the ability to adapt and vary sentence and paragraph structures to keep your reader 'hooked'.

This chapter will show you how to

- improve and build vocabulary to create characters and settings
- use tenses to sequence events and create drama
- use a range of sentence structures for different effects
- use dialogue to advance plot and improve characterisation
- use commas and semicolons to add descriptive detail
- use paragraph structures to position the reader
- structure stories creatively to interest the reader
- structure description creatively.

You will write

- a monologue on the theme of imprisonment
- a first-person narrative about being lost in a hostile environment
- the opening to a story that deals with the 'madness' of the main character
- the opening to a story that involves an encounter at a train station
- a personal description of someone you know well who is a good listener
- a short story on the theme of natural disasters
- the first draft of a story based on the theme of revenge
- a descriptive account called 'City Streets' or 'Early Morning Market'.

Improve and build vocabulary to create characters and settings

You will learn how to

- distinguish between concrete and abstract nouns and ideas and use these effectively
- use nouns, noun phrases and adjectival phrases to create vivid characters and settings.

Storytelling and description both require you to create memorable settings and characters with distinctive traits. To do this, you need to be able to appeal to the reader's senses through well-chosen vocabulary.

Getting you thinking

Read this description.

> The situation was hopeless; I felt fear, loneliness and isolation. There seemed to be no prospect of escape.

1 Can you picture this speaker? What has happened to her? What do you see?

Take two or three minutes to think, and then write a description of this person and her story. Simply put down what you imagine.

Now read an alternative version of the same story.

> The rough, steel door in the depths of the heaving ship slammed shut behind me, and the harsh voices of my captors receded into the distance. By now my skin should have been tanned, but as I stared at my reflection in the broken and dusty mirror hanging from the wall, under my eyes I noted the grey bags and the streaks left by my tears. It seemed a long, long time since, as newlyweds, Steve and I had set out on our beautiful, shining yacht to sail around the world.

2 Write brief answers to these questions.

a) What do you think has happened to the narrator?

b) How do you know? Are you told directly, or is it **implied**?

c) What background information is revealed about the narrator and her life?

3 Compare the two openings of this story.

a) What are the main differences between them (apart from their length)?

b) How easy would it be to draw an image or make a film of the second? Explain your answer.

Glossary

implied: suggested indirectly. For example, writing 'Having no one to talk to as a child was both a blessing and a curse' might imply the narrator was an only child. 'I was an only child' says it directly.

Exploring the skills

Concrete nouns are words for things that can be touched or seen. For example, 'mirror' is a concrete noun. *Abstract nouns* tend to be emotions – qualities such as 'fear'.

4 Which of these nouns are concrete and which are abstract?

despair lake dagger attitude necklace
pride power fingernail ladder

Concrete qualities – such as sound, touch, texture, colour, smell and taste – are key to good description. Abstract references – for example, nouns such as 'fear' – have their place, but on their own they are not enough to paint a picture or show what is happening.

5 Sort these concrete nouns, adjectives and verbs into their qualities (some might suggest more than one sense).

acrid splintered rusty pungent smoky
rattle amber dull creaking shrill
echoing fresh dented iron frothy
salty bloody wrinkled shredded misty
groan windswept

Sound	Sight/ colour	Touch/ texture	Smell	Taste

Developing the skills

One key way to create vivid pictures in the reader's mind is to create *noun phrases* by building detail around a basic noun.

The rough, steel door in the depths of the heaving ship...

- The — determiner
- rough, steel — pre-modifier (adjectives)
- door — central noun or head
- in the depths of the heaving ship... — post-modifier

6 List at least two other noun phrases from the second text that have been constructed in this way. Then write them out and divide them up as shown in the example above.

7 Now have a go at developing noun phrases yourself. Imagine the narrator was able to stare out of a porthole at the sea all around her. Copy and complete this sentence:

I watched the _____ / _____ / sea / _____.

Top tip

Do not *over-modify* nouns, or they will seem exaggerated. For example, 'the rough, steel, worn, shabby and hard door in the dingy, dark depths of the heaving, swaying and rocking old ship' is overkill!

It is equally important to pay attention to the *verbs* you select. The more specific the better. In the text the writer says, 'the door *slammed*'. She could have said 'closed' or simply 'shut', but 'slammed' describes the sound that is made – and also suggests aggression.

8 Copy and complete this later section from the same story, either replacing the highlighted verbs with more specific ones or adding verbs in the spaces.

Seeing a chance for freedom, I _____ over the side of the ship, onto the ladder, but slipped and fell into the icy waters below. I moved around in the water for several minutes and then finally, I got hold of the side of the dinghy and _____ into it. I was safe, at least for a moment. 'Start rowing!' I said and Steve did so.

Adjectival phrases are another way of building vivid detail about a character. For example:

The man was very heavily tattooed.

- very heavily — adverbs modify 'tattooed'
- tattooed — adjective

Alternatively, you could turn this into a noun phrase as part of a longer sentence:

A very heavily tattooed man came through the door.

noun phrase

Applying the skills

9 Write a monologue based on the theme of 'imprisonment' from the point of view of the prisoner.

Checklist for success

- ✔ Show, don't tell: you can tell the reader how the character feels using abstract ideas ('fear', 'hope'), but it is far better to show their actions, describe their surroundings and evoke or imply their fear through concrete vocabulary choices and images.
- ✔ Consider how references to the senses can help create a vivid setting or character.
- ✔ Build detail by expanding noun and verb phrases, by adding pre- and post-modifiers. Try to do this subtly, making the writing flow.

Top tip

Words that have the ability to suggest several qualities can be very evocative: for example, 'smoky' might evoke taste, touch, sight and smell. To be really original, you could even use it to evoke a sound.

Check your progress:

Sound progress

I can use concrete nouns and noun phrases in my monologue.

Excellent progress

I can use concrete nouns and noun phrases, and use a wide vocabulary related to the senses to create an atmospheric monologue.

Use tenses to sequence events and create drama

You will learn how to

- use the past simple, present perfect and past perfect tenses to reveal information
- explore the effect of the present tense on voice and tone.

Using verb tenses creatively to reveal a character's past or present situation can make your short-story narratives both convincing and engaging.

Getting you thinking

Read these three possible opening lines to a story about someone stranded in an isolated environment.

> I look at the sheets of ice for miles around and wonder how I will ever get out of this place.

> I looked at the sheets of ice for miles around and wondered how I would ever get out of this place.

> I had looked at the sheets of ice for miles around and had wondered how I would ever get out of that place.

There are three main tenses here:

- the present simple: 'I *look*'
- the past simple: 'I *looked*'
- the past perfect: 'I *had looked*'.

1 Think about the effect and meaning of each tense.

a) Which one suggests the writer has escaped and is looking back on events?

b) Which one seems to be happening as you read?

c) Which one is written in a tense commonly used to tell stories in a straightforward sequence?

Exploring the skills

Tenses allow you to describe *when* things happen(ed) and the *status* of events (whether actions or states of being are still going on or whether they have been completed).

Read the following extract from a diary entry written in the persona of a character from the film *Into the Wild*.

I look out of this old camper van at the spring sky, my breath coming in shorter and shorter bursts. I remember how I crossed the river in winter, while it was frozen, telling myself to return before the thaw. But last month, when I prepared to return to civilisation, I could not; the thaw had come early and I almost drowned when I attempted my transit. Now, I am trapped. I have always trusted myself to deal with life, with fate but…not now. It will not be long before…I cannot bear to write it…

2 Find examples of the present simple or progressive, past simple and past perfect tenses and put them in a table like the one below. Can you also find the present perfect ('I have looked') and future ('I will/am going to look')?

Tense	Example
Present simple or progressive	'I look out of this old camper van'

Developing the skills

How you use tenses can clarify time order and add to the drama.

I had been lying in the cave for many hours, perhaps even days, when I saw a chink of light.

past perfect progressive

sudden single event

3 Complete this paragraph adding the past perfect or past simple tenses as necessary.

Val and I _____ in the underground chamber for several weeks, when finally we heard the ice above start to crack. We had just stumbled to our feet when a voice _____. Finally, the search team _____ us, and lowered ropes down.

Applying the skills

4 Write a first-person narrative or monologue in which someone is trapped or lost in an isolated environment.

Checklist for success

- ✔ Use tenses to provide background information about the character and make the sequence of events clear.
- ✔ Think about how your choice of tense can create drama or immediacy, and explain past events.

Check your progress:

Sound progress

I can use tenses accurately to establish character and describe their thoughts.

Excellent progress

I can vary the tenses in my monologue to make clear the sequence of events and create drama.

Use a range of sentence structures for different effects

You will learn how to

- use sentences of different lengths and types for different effects
- vary your use of the first and third person, and introduce ellipses to engage the reader's response.

Selecting appropriate types of sentences – and knowing where to position them – can help to speed up a narrative, introduce something surprising or develop an idea.

Getting you thinking

Read these two very similar extracts from a story.

I didn't see them at first in the darkness, which was descending as I set off at a brisk pace from the station towards the lights of the city. Then I noticed that they were following me so I began to increase my pace almost without thinking. Behind me I could hear their steps speed up too, so I increased mine again, beginning to panic, and then began to be aware of something else – that I had been wrong about the road, too, as it led nowhere, and there was just a dead end with no escape.

I didn't see them at first. The darkness was descending as I set off at a brisk pace from the station towards the lights of the city. Then I noticed that they were following me. I began to increase my pace, almost without thinking. Behind me, I could hear their steps speed up, too, so I increased mine, beginning to panic, and then began to be aware of something else. I had been wrong about the road as it led nowhere. There was just a dead end. No escape.

1. What differences are there in the use of sentence types and structure?
2. Which has more tension and drama?

Exploring the skills

In stories and description, short or **minor sentences** can

- state a simple fact or event clearly – perhaps to surprise or to clarify what is happening
- indicate a sudden pause in proceedings or a change of direction (literally or emotionally)
- sum up or add a punchline – either serious or comical.

Glossary

minor sentences: sentences that do not contain a subject and/or a verb, but that still make sense (for example, 'No escape.')

Longer sentences can

- explore reasons or consequences
- provide descriptive or factual detail to fill in what is happening
- create momentum with a series of linked events or actions building up towards a moment of drama or release of emotion.

3 Rewrite this next paragraph from the same story. Create a mix of longer and shorter/minor sentences for dramatic effect. You will need to remove some words, and perhaps add one or two.

I was trapped and turned around to see them circling me as their hoods cast shadows across their faces in the cold winter light. One of them stepped forward and I instinctively took a pace backwards until my back was pressed against the wall. To my right I saw that the door of a nearby house was slightly ajar so I ran towards it. As I reached it, it slammed shut in my face so I had no option but to face my pursuers again.

You could start: 'I was trapped. I turned around to…'

Developing the skills

The grammatical structure of your sentences is as important as the length in terms of adding information and creating atmosphere. **Non-finite clauses** are a good way of economically adding detail to sentences. For example, you could write:

I turned round to face them. I realised I was trapped.

But if you wanted to avoid the repetitious use of the subject 'I', you could write:

Turning round to face them, I realised I was trapped.

- Turning round to face them — non-finite clause that has no subject
- , — comma separates non-finite clause from main clause
- I realised I was trapped. — main clause containing subject 'I' and verb 'was trapped'

Glossary

non-finite clause: a subordinate clause that does not contain a finite verb (a verb in the present or past tense), but one in its non-finite form, such as an infinitive ('to go') or a participle ('going'); in non-finite clauses, there is no subject, or else the subject is implied