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The Beginning of Visual Grammar Learning

Analysis on the Use of Graphical Content in 18th Century English Grammars

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This thesis examines the usage of graphical content in 18th-century English grammars. This century saw the rise of more inclusive grammar-writing, which resulted into more experimental approaches in teaching the language. These included the usage of different forms of graphical content, such as tables, lists, and illustrations, which came to exist in their modern form from 1750's onwards. Using different forms of graphics were the new and improved way to convey information to the masses, even in grammar-writing.

I gathered 34 grammars from the Eighteenth Century Grammars Online (ECEG) and Eighteenth Century Collections Online (ECCO) databases and chose 12 grammars based on their target audiences (i.e., women, children, and men) to include into my in-depth analysis. With this material, I answer the questions: How much graphical content is used within each target audience? What grammatical features are presented most often graphically? How is the graphical content used in the grammars? Are there situations where graphical content is the only tool to explain a grammatical feature?

Through close reading, I conclude that the grammars with the most graphical content were women's grammars, and the least amount was in children's grammars. The grammatical features shown graphically the most were pronouns, verbs, and nouns alongside etymology and orthography. The graphical content was often referred to within the ongoing text by including them to the text grammatically, similarly to present day writing. Personal pronouns were always presented with graphical content, but textual information was never completely replaced by graphics. The target audience and the gender of the grammarians were a huge influence on the contents of the grammars and the utilisation of graphical content, making each grammar group slightly different from each other.

Key words: grammar-writing, English grammar, English grammar-writing, eighteenth-century grammars, visual learning, graphicacy, graphics.

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1   Introduction

Charts, graphs, diagrams, and other forms of graphical content are standard tools for presenting information. They are often used in research articles, schoolbooks, and maps to help readers visualise the given information, which could otherwise be hard to convey successfully (Danos 2014, 34). This form of presenting information has grown to become so complex that it requires a specific set of skills to understand them which is called graphicacy (ibid.). Graphicacy is similar to the other forms of communication such as literacy, which have to be taught in order to be applied (Balchin 1985, 8). The usage of graphicacy has allowed people to inhabit a multi-dimensional world where information can be exhibited through various platforms (Wilnot 1999, 91).

The first forms of modern graphical content, such as charts and graphs, began to develop during mid-eighteenth century during the time of the Industrial Revolution (Bailey and Pregill 2014, 169). The growing economy and the strong desire to advance learning in the name of the Enlightenment allowed people to experiment different ways of expressing information (Bailey and Pregill 2014, 169 and Glover 2011, 4). At the same time, English grammar-writing began to see new developments as well since the growing economy and new societal developments made people realise that success was not tied to nobility anymore. English grammars became more inclusive and experimental, as each grammarian had their own opinion on what was the best way to learn the language (Cajka 2008, 191).

Were English grammarians amongst the people who utilised graphicacy, the growing form of communication, to convey the teachings of the language better? With this thought in mind, I am researching these questions:

1. What type of 18th century grammars use graphical content?
2. What grammatical features are presented most often with lists, tables, and diagrams?
3. How are the lists and tables used in the grammars?
4. Are there situations where lists and/or tables are the only tool to explain a grammatical feature?

To answer these questions, I gathered 34 digitised grammars from the 18th century through two different databases called *Eighteenth Century English Grammars* and *Eighteenth Century Collections Online*. For my analysis, I chose four grammars from three different target

audiences, men, women, and children, and I analysed them in order to answer my research questions regarding their usage of graphical content.

When it comes to English grammar-writing, English grammars have been around for centuries. They were used as guides to improve language use from as early as the 16th century (Tieken-Boon van Ostade 2008a, 1). The popularity of grammars grew in the late 17th century and steadily increased in the 18th century (Tieken-Boon van Ostade 2008a, 3). The steady increase of grammars was a result of many different factors, such as the Industrial Revolution and the time of Enlightenment as mentioned before. Publishers began to produce grammars more as they noticed the monetary potential they possessed (Tieken-Boon van Ostade 2008b, 110). In addition, people began to be valued more according to their achievements rather than the hereditary status of nobility. Therefore, the usage of 'proper' English gave many a chance to assimilate to the high society (Tieken-Boon van Ostade 2009, 3). This created a new wave of grammars created also for the more marginalized communities, such as women and children, which also allowed grammarians to experiment on different teaching techniques. This is where my interest in the usage of graphicacy emerge.

I see the 18th century grammars and grammar-writing as an interesting target of research as the shifting economy and the rise of the working class allowed education to become more widespread among commoners. This allowed grammarians to target people from different educational backgrounds which in turn created more variability within the contents of grammars. These variations are essentially the factor in English grammar-writing that I am most interested to research. Graphicacy and 18th century grammar-writing have both been targets of research on their own for many years but combining these two ideas together is something I have yet to come across. With this thesis, I am hoping to fill some of this research gap or motivate others to take on this task themselves.

I begin my thesis with two sections that serve as an introduction to the topic of my thesis. Section 2 discusses 18th century grammars from the perspectives of grammar-writing as a practice (2.1) and grammar-writers as the 18th century grammar experts (2.2). I also elaborate on who were the target demographic for grammars at the time as it is a vital aspect of my analysis (2.3). Then in section 3, I go on to discuss the two main forms of communication that are needed to understand textbooks, literacy (3.1) and graphicacy (3.2). Since my thesis revolves around the usage of graphical content, my focus is specifically on graphicacy both in the context of present day and the past (3.2.1 and 3.2.2).

After the introduction to my thesis topic, I move onto section 4 of materials and methods where I explain how I gathered and limited my material for the upcoming analysis (4.1 and 4.2). Importantly, in this section I also establish what I constitute as graphical content and how I am going to measure it in the context of 18th century grammars (4.3 and 4.4). My analysis in section 5 begins with examples of graphical content found in the grammars (5.1) followed by a survey on how much graphical content each analysed grammar possesses (5.2). Then, I elaborate on where the graphical content is located within the grammars (5.3), and end on a discussion regarding how the graphical content is acknowledged (5.4). In section 6, I discuss my findings and how they relate to my research questions. After this discussion, I conclude my thesis in section 7.

2   Grammars of the 18th Century

During the 18th century, the English language was in the middle of its evolution of becoming Standard English, the language that is used today (Beal 2004, 90). The development of the English language is one of the many reasons why the publication of grammars began to increase during the 18th century. Haugen has summarised the standardisation of languages into four processes: "(1) selection of a norm, (2) codification of form, (3) elaboration of function, and (4) acceptance by the community" (Haugen 1966, 933). These four processes can happen in stages or simultaneously (1966, 933). The English language in the beginning of the 18th century had already completed the first process in written language and the spoken language was not far behind (Beal 2004, 91). The third process had also taken place earlier in the 16th and 17th centuries when the vocabulary of English supplied words from different languages to use them as a medium of scholarly discourse (Beal 2004, 91). The second and fourth processes, codification and acceptance, the latter also referred to as implementation, were still incomplete. This meant that there was not a single universal model for the English language accepted by everyone in the 18th century (Beal 2004, 91–93). Schools and other institutions were in turn not able to teach this certain model of English to apply it to the masses as such model did not exist yet (ibid.).

Since some of the aspects of English had not yet reached the level of being standardised, many authoritative figures demanded the English language to be codified for the sake of the integrity of the language (Beal 2004, 91). At this point in time, English was seen as a corrupted language that needed to be fixed and improved (Beal 2004, 91). Such opinions were expressed by Jonathan Swift in 1712, whose arguments were echoed in many grammars at the beginning of the century (ibid.). In certain aspects, the perceived state of the language served as a motivation for many grammarians to publish what they believed to be the correct and true way of using the English language. For example, pointing out the lack of codification within the English language became a big selling point for many grammars (Beal 2004, 92).

The growing need to have the English language codified and implemented stemmed also from the growing amount of people who began to rise in society and were not as well-versed in the language similarly to people born from nobility. People who were on the rise socially were motivated to become part of 'polite society', which refers to people in the high social classes who concerned themselves with factors such as politeness, etiquette and proper behaviour as the defining qualities of their community (Carter 2001, 1). During this time, politeness was

considered more as a state of mind and not just the ability to exhibit considerate behaviour towards others (Glover 2011, 3–4). Politeness could be exhibited through civility, sociability, improvement, propriety, good manners, generosity, and accommodation to one's peers (Glover 2011, 4). It was also fashionable within the polite society to pursuit reason, tolerance and improvement of the mind, which was gained and spread through conversations and other social interactions (Glover 2011, 4). Socialising in different spaces, such as theatres, assembly rooms, or tea-tables became the centres of spreading the values of politeness (ibid.). The small opportunity of being able to be part of polite society intrigued many during the 18th century, and there were people willing to aid these people in exchange for monetary gain (Watts 2008, 48). Many grammarians were indeed aware of this side to grammar learning, which influenced the way their works were marketed towards the public (Tieken-Boon van Ostade 2008b, 108). Education, consequently, began to grow as an industry during this century for men, women, and children alike (Auer 2008, 63).

The 18th century grammar books were focused on codifying the English language, but that does not mean that grammars of that time solely focused on laying out the rules of the English language and its usage. Some grammarians formed their grammars based on it being a good introduction and preparation to learning other languages, such as Latin and French (Cajka 2008, 194). Essentially learning English grammar was seen as a vehicle for learning other languages that were considered valuable within the realm of the polite society. Depending on the audience, grammars would also include varying moral lessons, such as Bible verses and excerpts from famous poems which served as a way of guiding the reader, or students, towards a more 'polite' way of living (Cajka 2008, 198 and 209). The concept of politeness therefore made grammars to include more than just proper use of the English language.

In the next three sections, I discuss grammars and grammar-writing in the 18th century from different perspectives. First, I discuss how grammar-writing has evolved through time up until the 19th century (2.1). Then, I move onto elaborating what kind of people grammarians were and how their level of expertise could be evaluated (2.2). Lastly, I direct my focus on who were the target demographic for 18th century grammars (2.3).

2.1   English Grammar-writing in the Past

Grammar-writing is one of the oldest continuous traditions of explicit language study in the western world (Linn 2006, 72). However, the writing of English grammars has a fairly short history. The first grammar of English was published in 1586, and the first reprinted grammar

was published in 1621 (Tieken-Boon van Ostade 2008a, 1). The production of grammars in England was not established by an institution, rather, it was established by individuals who had a keen interest on advancing the language and its users (Tieken-Boon van Ostade 2008a, 4). There was discussion about creating an academy in England that resembled the Académie Française in France, but the plans to form this establishment took too long to become reality before different grammars began to emerge (Beal 2004, 9). The death of Queen Anne in 1714 finally made it clear that the plans to form an academy in England would not come to fruition (Tieken-Boon van Ostade 2008a, 4). This meant that anyone who felt themselves capable of writing an English grammar were able to do so.

Grammar-writing in the early 18th century started off from humble beginnings only to increase exponentially in the latter half of the century. In the first decade, less than five grammars were published, whereas in the last decade the number increased to a hundred grammars (Yáñez-Bouza and Rodríguez-Gil 2013a, 141). To concretise this increase further, roughly 50 grammars were published between 1700 and 1750, and in the latter half of the century the number of publications increased to over 200 grammars (Beal 2004, 90). Essentially the initial need for grammars proved to publishers and grammarians how profitable and wanted grammars were to the public, which then created a mass market for grammars that lasted long after the 18th century.

The challenge in writing a grammar for the English language stemmed from the fact that English grammar-writing used to be very strongly aligned with Latin traditions (Tieken-Boon van Ostade 2008a, 7). At the time, one of the leading theoretical issues of language was the concept of Universal Grammar, the idea that every language has a universal basis (Chapman 2008, 29). This concept could be utilised in grammar teaching successfully if the analysis of the language is based on semantics and logic (ibid.). However, many less sophisticated takes on this notion were to map concepts from Latin to English without any regard to the nature of these languages (Chapman 2008, ibid.). As the discussion around the usage of the English language grew, more individual approaches to the grammar of the language began to emerge, although it was still along very traditional lines (Tieken-Boon van Ostade 2008a, 7).

From the beginning of the century until the 1750s, English grammars were mostly concerned with syntax and the incorrect ways of using the language, as the topic of codifying the English language grew amongst grammarians and its usage became the guiding principle of grammars (Tieken-Boon van Ostade 2008a, 7-8). However, at this point no major increase in grammar

production was visible (Tieken-Boon van Ostade 2008a, 8). Later from 1745 to the 1770s, prescriptivism, the belief that one specific form of a language is superior to other existing forms of the same language, began to play an increasingly vital role in grammarians' approaches to English (Tieken- Boon van Ostade 2008a, 8). When the history of the English language is discussed, usually the 18th century is regarded as the beginning of prescriptive grammars (Beal 2004, 89). However, this is far from reality, as 18th century grammars should more appropriately be described to be on the continuum between specifying and implementing rules of the English language (i.e., prescriptive) and studying how the language functions (i.e., descriptive) (Beal 2004, 90). Even though prescriptivism began to spread its roots among grammar-writing, more pedagogical aspects were considered within the teaching of grammar after 1770s, especially for children (Tieken-Boon van Ostade 2008a, 9).

As years went by, more and more grammarians began to understand the value of the audience and their needs (Tieken- Boon van Ostade 2008a, 10-11). This enabled more creative ways to express grammatical structures, and the 18th century was the era when the earliest examples of textbooks and teacher's guides were produced (Cajka 2008, 192). As the audience for grammars became more diverse (see 2.3), grammarians were influenced to change the formulation of grammatical rules for the benefit of the learner (Tieken-Boon van Ostade 2008, 11). Essentially, grammars slowly began to be produced for the learners' benefit, rather than for the sake of fixing the once 'corrupted' English language.

2.2   Grammarians – Experts of their Time

When looking at 18th century grammars from a modern perspective, they often do not seem to be written by a linguist of any kind. That assumption is partially true, because linguists as they are known today did not exist in the 18th century. The different institutions, universities, and research communities that now support a society filled with experts, such as linguists, was only at its infancy at the time (Chapman 2008, 22). Expertise on the English language came from many different avenues during the 18th century, but they were tightly linked to gender and class.

Male grammarians were the demographic who were able to receive the most formal education during the 18th century. Education consisted of two stages: preparation for university and university studies (Chapman 2008, 23). First, young boys attended lower-level schools such

as grammar schools, academies, charity schools, or petty schools based on their families' societal status and wealth (Chapman 2008, 23). The more prestigious the school was, the bigger chance they had to be able to transition into university studies. These schools essentially prepared young boys for university by teaching them Latin and Greek (Chapman 2008, 23). Getting one's degree from university was not specialised during the 18th century. This meant that every student who enrolled into university would study under the same curriculum, which consisted of grammar, rhetoric, logic, moral philosophy, classical languages, and mathematics (Chapman 2008, 24). Naturally, talented students were able to polish their skills in the area of their interest, but university degree in itself did not constitute as being an expert on the subjects that were taught in these institutions (Chapman 2008, 24).

The fellowships that were given to the most gifted students as an award for their success in their honour's exam was a better indication of expertise in the realm of male grammarians (Chapman 2008, 25). Fellows did not participate in specialised research of any given field, but they did work as tutors and pursued whatever learning they wished alongside (ibid.). An even higher indication of expertise came from a professorship, which was given to people based on talent (ibid.). However, good connections to the people within the academic circles never hurt. This position was similar to a fellowship, but the person had evolved to have a broad knowledge on a specialised topics such as medicine, law or poetry (Chapman 2008, 25). After their time in university, the most common professions were a clergyman or a schoolmaster, which were very suiting positions for a person motivated to teach grammar (Chapman 2008, 22 and 25). There were also grammarians who worked as booksellers or other self-appointed grammarians (Chapman 2008, 22). Regardless of one's profession and job experience, the title of a master's degree was essential for many who wanted to be taken seriously in the realm of English grammar-writing. Many grammars mentioned the grammarian's academic titles on the title-page to establish a sense of academic prowess, even if they had gained their skills through their later professions after graduating.

The educational background of female grammarians was not as formal as their male peers simply because such educational routes were not open for women. Therefore, most women who became grammarians received their education through informal routes, such as through their educated male family member (Cajka 2008, 192). Similarly to men, higher social status ensured women a better chance of receiving better education. Most female grammarians fall into the category of teacher-grammarians, who had a more teaching oriented approach to teaching grammar to adolescents, especially young girls. With the help of their success

through teaching, most female grammarians had their own schools, which aimed to teach young women to become proper and polite members of society (Cajka 2008, 192). Women's success as grammarians was more closely tied to their societal status and wealth compared to their male peers, who at least in theory had a chance to succeed based on their ability to learn. The examples of female grammarians such as Jane Gardiner and Ellin Devis show that good connections would aid women to receive the best education they could considering the circumstances, and connections would help them also with applying for teaching jobs and eventually aid them in forming their own schools (Cajka 2008, 193 and 199).

Through their extensive understanding of Latin, many male grammarians followed a more traditional route when teaching English grammar (Cajka 2008, 191). Male grammarians seemed to aim for language use that strongly aligned with the written form of the language (Walle 2017, 18). Men aimed to teach grammar so that the language would be used with propriety (ibid.). Female grammarians, on the other hand, were qualified to only direct the choice of phrases within familiar talk (ibid.). This attitude was rooted in the assumption that women were only capable of conversing in familiar talk with their peers, while men were perceived to be capable of speaking and writing with authority, essentially reducing women's efforts to the realm of 'gossip and tattle' (Walle 2017, 35).

Most female grammarians took a more pedagogical route in teaching English grammar compared to their male peers, which essentially gave them an avenue to produce grammars with their own original methodologies and strategies (Cajka 2008, 191). Essentially female grammarians became frustrated by the difficulties of understanding grammar works made by and targeted towards men, since they were made based on a level of education they did not possess nor had the chance to obtain (ibid.). However, towards the end of the 18th century, female grammarians became to be recognised for their work and grammars made by women began to widely circulate in the late 18th century and continued expanding (Walle 2017, 20).

Regardless of formal or informal educational backgrounds, the most reliable way of determining a grammarian's level of expertise was and is through their work on grammar (Chapman 2008, 28). Solely basing a grammarian's level of knowledge on their education will never give an objective account of the person's abilities. The knowledge of a grammarian depended on where they received their education and how much support they received for their endeavours (Chapman 2008, 26). Even though 18th century grammarians have received

harsh criticism on their work and level of education, Chapman concludes that 18th century grammarians should be considered as experts of their time (Chapman 2008, 35).

2.3 Who were the target demographic?

The three target demographics for grammars were men, women and children. As the production of grammars progressed, children began to be seen as the future for the proper and polite usage of the English language (Yáñez-Bouza 2018, 33). This realisation made children one of the most important target demographics for grammarians. As most grammarians were teachers, it is not a surprise that they would target their work towards their pupils (ibid.) In addition, the rising popularity of children's literature from 1740's onward created a new motivation for teaching children about grammar and proper language use (ibid.).

Children's grammars were often targeted towards both boys and girls, but it was also understood at the time that boys and girls were different type of learners due to the societal standards that were implemented onto them (Percy 1994, 129). For instance, grammars targeted towards boys prepared them for their future as learners of Latin, while girls were directed towards the preparation of learning French (Percy 1994, 129). The societal structures between men and women consequently affected the way children were prepared for their future endeavours even though most grammars were supposedly targeted towards both.

As women were considered the 'weaker sex', much attention was not given initially to the grammar teaching of women (Yáñez-Bouza 2018, 33). In fact, high education for women was considered as immoral and unattractive, since women were destined to live a private and domestic life where education on the same level as men was not needed (Yáñez-Bouza 2018, 33-34). Despite these attitudes, women and young girls became to have chances to receive education through private schools dedicated to young girls (Yáñez-Bouza 2018, 34). The terrible situation regarding the education of women was also criticised, and slowly through the efforts of women and men alike, the attitudes towards women receiving even the slightest level of education became to shift (Yáñez-Bouza 2018, 34). This was a slow process, however, as the first grammar solely directed towards women was published in the 1770s (Yáñez-Bouza 2018, 34).

Aside from young girls, mothers were also a very important target demographic for grammars. Maternal responsibilities had grown in the 18th century to include formal instructions in skills such as reading and writing (Percy 1994, 127). This meant that the grammars had to be legible by the child as much as the mother of the family, who oversaw engaging the youth in grammar learning at home before heading to formal schooling (ibid.). Many grammars were formatted to resemble games in the hopes of making the learning experience more enjoyable and interactive, as the children learning at home were often fairly young (Percy 1994, 128).

The most traditional demographic for grammars were men, but as demonstrated above, the expansion towards women and children increased towards the end of the century. According to societal standards, men were seen as the educated half of the population, which naturally meant that a lot of literature was targeted towards the educated male population (Yáñez-Bouza 2018, 33-34). Even the less fortunate men of the middle classes were fairly literate and were able to sharpen their skills by utilising the strategies they had learned in formal schooling (Yáñez-Bouza 2018, 34). This is one of the main reasons why many grammars written by men for men caused frustration among female teachers and learners, because the teaching methods used by male grammarians were not applicable to an audience of women and children (Cajka 2008, 191).

When discussing the topic of the target audience for grammars, it is important to remember that there were lower social classes that were barely literate on the level that would be required for even reading a grammar book. This means that when the target audience is discussed, it concerns people in the middle classes, who had the chance to receive the most basic level of literacy during their childhood. They were more likely to also utilise their literacy skills in their profession, while people in the lower classes often forgot what they were taught at school, as they were never expected to maintain that skill apart from being able to sign their name (Yáñez-Bouza 2018, 35). The 18th century was very much a society based on class, wealth and nobility.

The target audience and their influence on the writing of grammars has been considered in the upcoming analysis in section 5 and further discussed in section 6. The grammars under analysis have been divided into three groups according to their target audiences, (i.e., men, women, and children), and their differences regarding the use of graphics are the key focal

point of the analysis. My main points of interests are how much and where graphical content is used in the grammars.

3   Literacy and graphicacy – key tools for understanding textbooks

People are capable of processing information by using what are referred to as the four forms of communication. Literacy is the skill of reading and writing, oracy refers to spoken communication, numeracy is the ability to express information through numbers, and graphicacy is the ability to understanding visual aids that are not directly linked to any of the previous three (Balchin 1965, 947). None of these forms can come to fruition in people without education, as they are not part of the innate abilities of humans (Balchin 1985, 8). These forms of communication and the skills to utilise them are not also mutually exclusive, allowing most of them to have characteristics of more than one form simultaneously (Balchin 1965, 947). For a long time, most of these forms were expected to be learned naturally without any direct coaching, which delayed the recognition and future research of these communication forms as individual skills (Wilnot 1999, 94).

Out of all four forms of communication, the most studied one is literacy. Graphicacy, on the other hand, has not been even firmly recognised as a form of communication until the late 20th century (Balchin 1965, 947 and Postigo and Pozo 2004, 624). This has created a large gap within the research on the history of graphicacy and its relationship with the other forms of communication. Just because graphicacy is a fairly new term, it does not mean that different forms of visual tools were not used by people in order to convey information. In terms of this thesis, the relationship between literacy and graphicacy is the forefront, as I am interested in how different visual tools of information were used in old grammars and how they were situated within them. For the sake of clarity, I describe the concepts of literacy and graphicacy in more detail in the sections 3.1 and 3.2 below.

3.1   Literacy – the Traditional Form of Written Communication

Different writing systems date back as far as to the 4th and 5th centuries BC in Mesopotamia, Egypt, China and the Americas (Hannon 2000, 14). Initially, these ancient writing systems used pictograms, symbols resembling the object they describe, which gradually over time became abbreviated and stylised (Hannon 2000, 15). Other ancient writing systems also utilised ideograms, symbols representing concepts, which is a style of writing still visible today for instance in Chinese writing (Hannon 2000, 15). At the beginning, writing was very much a tool to represent the world through symbols, similarly how a picture represents an

object (Hannon 2000, 15.) One of the major developments in the history of writing was the gradual shift to using marks to represent oral language (Hannon 2000, 15). These types of writing systems resemble the writing systems used for instance in modern day Europe. The different writing systems that were more closely related to modern times were first developed around 3000 years ago by the Phoenicians (Hannon 2000, 15). Writing was long used as a tool to aid memory, rather than as a tool to depict human life (Hannon 2000, 16). Written word became an important form of communication as it expanded its scope from the present to include also the future through writing (Hannon 2000, 15). People were given a chance to trace back communication through written accounts, allowing knowledge to be passed down through generations. This factor is perhaps the reason why literacy above all forms of communication has received the most attention in terms of research and importance.

The most fundamental basis for literacy is the ability to read and write (Keefe and Copeland 2011, 93). However, the concept of literacy is far more complex than that. There is no universal definition to the term literacy, but many scholars explain it through the ability to convey and understand meaning through the acts of reading and writing. For instance, Frankel et al. conclude literacy to mean:

> [T]he process of using reading, writing and oral language to extract, construct, integrate, and critique meaning through interaction and involvement with multimodal texts in the context of socially situated practices. (Frankel et al. 2016, 7)

The definition above considers the multitude of nuances that have to be understood in order to comprehend the complexity of languages and communication, meaning that just the act of reading and writing alone does not necessarily make a person fully literate. Texts can be conceptualised in two different levels: the sentence level and discourse level (Frankel et al. 2016, 9). If a person can understand a text on both levels, they are able to comprehend the intended meaning of a text. Knoblauch (1990, 77–79) has divided the term literacy into four different definitions:

> 1) Literacy that is required to survive in the daily life as well as in the changing technological and economic environment
> 2) Cultural literacy that includes an awareness of cultural heritage and a capacity of higher thinking
> 3) Literacy for personal growth that includes the ability to express the power of individual imagination

4) Critical literacy that includes the ability to identify reading and writing abilities with a critical consciousness of the surrounding social conditions

These four different definitions consider a person's ability to comprehend and apply texts to their life in order to expand their scope of understanding themselves and the world around them. All four definitions also acknowledge that different social settings are a very important aspect of literacy similarly to the definition created by Frankel et al. (2016). This type of terminology applies well to modern day discourse, but also to times in history even though literacy was not as far reaching as it is today.

Literacy, for a long period of time, was a privilege among the most fortunate, whereas now it is viewed as a human right for everyone regardless of one's background (Keefe and Copeland 2011, 93.) During the 18th century, literacy was a way to distinguish the so-called civilised and uncivilised people, tying literacy to concepts such as intelligence and being civilised (Hannon 2000, 16–17). There was a great divide between literate and illiterate societies, and the power was held by the literate portion of the population (Hannon 2000, 17–18). In addition, throughout history literacy has given people the ability to participate in their society, essentially excluding illiterate people from it completely (Keefe and Copeland 2011, 93). All in all, literacy was a sign of power and prestige even in the 18th century when the tide started to slowly turn towards the notion of universal education from the 19th century onwards (Hannon 2000, 18). Motivations behind the desire to read and write were and still are tightly related to the power literacy has within different societies. As the economy grew and gave people more opportunities to succeed in the 18th century, literacy became more obtainable even for the less fortunate.

3.2   Graphicacy – The "New" Form of Communication

The term graphicacy was first used by W. G. V. Balchin and Alice M. Coleman in 1965 to explain the action of communicating through visual means (Balchin and Coleman 1965, 947). Later, this phenomenon was also described as a complex form of communication where symbols and codes are used to convey meaning, especially spatial information about surroundings (Wilnot 1999, 94). It allows people to express information when words, speech nor numbers do not suffice (Balchin and Coleman 1965, 947). In a more cognitive manner, graphicacy as an action requires both a physical as well as an intellectual process in the brain

which makes it reliant on the cognitive skills of the individual (Wilnot 1999, 93). It is, therefore, a skill that can be trained and maintained through active work.

Research on graphicacy began in the 1960's and 1970's by several researchers who were interested in the way humans can understand visual information. Among the first researchers who brought this topic forward were Balchin and his colleagues in the 1960's and Fry a decade later in the 1970's (Danos 2014, 36). Balchin focused on how people are capable to understand maps and data through graphs and elaborated on how reading graphical content should become part of the school curriculum (Balchin 1985, 8-9). Fry on the other hand focused more on "how graphicacy was beginning to approach literacy", and he consequently described the ability to read, write and draw graphs with the term *graphical literacy* (Fry 1974, 383 and 390). His focus was on learning in general, but he did also acknowledge how map reading was one of the most effective ways to teach graphicacy, or graphical literacy in his words (Fry 1974, 385). Overall, the research on graphicacy is heavily focused on modern day information and education especially after the rise of computer technology (Garipzanov 2015, 1). Examples of graphicacy in the modern sense are maps, pie charts, floor plans, and diagrams, while historically speaking graphicacy was expressed through calendars, paintings, and icons.

3.2.1 Graphicacy Throughout History

Using visual aid to convey meaning has been in practise long before Balchin and Coleman (1965) coined it under the term graphicacy in the 1960s. Graphicacy is not, therefore, a modern phenomenon. It has been practiced even before written language was established, the earliest known example being a cave painting around 75 000 years old (Fry 1974, 383 and Baynes 2014, 15). Different graphic compositions alongside writing can be found as early as in late Antiquity in calendars and maps (Garipzanov 2015, 3). Later in the medieval period, graphicacy became so common that manuscripts were a target of artistic decorations (Garipzanov 2015, 5). These decorative illustrations could be so elaborate that they made the text a secondary aspect of the manuscript rather than illuminating what was being said (ibid.). In addition, different forms of tree diagrams or mind mapping, as I would describe it, were also used in medieval times (Even-Ezra 2021, 52). For example, teachers would write down sentences and connect them to others with lines or shapes on parchment and then use these

notes to teach the topic to their pupils (ibid.). At this stage, however, these sorts of writings were not used as a direct teaching method, but rather as a conceptualisation tool for the individual (ibid.)

Different graphical elements alongside texts became tools that were used to carry meaning to the text outside of the realm of using written language (Garipzanov 2015, 5). How is this historical phenomenon understood as graphicacy? Similarly to the modern forms of graphicacy, the different graphic conventions used in old texts required the reader and the writer to have a mutual understanding of what the different symbols and codes were meant to communicate to the reader, which is the very core basis of what graphicacy essentially is (ibid.).

The differences between modern graphicacy and earlier forms of it have to do with the way people perceived information altogether. Early medieval graphicacy was a tool to perceive the intelligible and divinely organized world unveiled by the Christian tradition (Garipzanov 2015, 14). During the Renaissance period, graphicacy was used to portray rational realism (Baynes 2014, 17). Books were not just mediums for words. In fact, books were a good medium for the dissemination of new and revolutionary kinds of visual language (ibid.). The modern form of graphicacy is usually described to solely communicate data and phenomena related to the natural world. It is safe to say that graphicacy as a concept is as variable as the world around it.

The more modern take on graphicacy began to emerge in the mid-eighteenth century, in the forms of tree diagrams, bar charts, and pie graphs (Bailey and Pregill 2014, 169 and 171). Although, many of these inventions actually had a basis on earlier forms of graphs, which held resemblance to diagrams and graphs (Even-Ezra 2021, 15). According to Bailey and Pregill, the modern development of graphs was the by-product of "the rise of economic and social statistics in the mid-eighteenth and early nineteenth centuries" (Bailey and Pregill 2014, 171). Graphicacy was used as a tool to communicate ideas and values to the growing masses (Baynes 2014, 17). This naturally indicates that the concept of charts, graphs and other visual forms of information were not foreign concepts to the people in late 18th century. In fact, most of the visualisation techniques, such as pie graphs and bar charts, that are regarded as standard tools were invented in the 18th century (Bailey and Pregill 2014, 171).

3.2.2 The three levels of processing visual information

Understanding graphs and other visually represented information requires the ability to read what is presented in the graph and the knowledge of what information different symbols and formations convey (Postigo and Pozo 2004, 628). Postigo and Pozo (2004) have proposed to categorise the different levels of processing visual information into three levels. These levels are *explicit information processing*, *implicit information processing* and *conceptual information processing* (Postigo and Pozo 2004, 627-629). Even though these concepts are regarded as the different levels of information processing, they should not be regarded as sequential (Postigo and Pozo 2004, 629).

Explicit information processing refers to superficial reading of the visual information. Postigo and Pozo conclude that in this process the reader focuses on the different elements of the graphic material and identifies their different aspects (Postigo and Pozo 2004, 627–628). Postigo and Pozo (2004, 627–628) also add that "the decoding of this information does not require the use of symbolic systems specific to the material". In terms of map reading *explicit information processing* would translate to a person being able to identify basic characteristics such as number, type, name, and location (Postigo and Pozo 2004, 627). When looking at a map of London for example, a person with this level of processing information would be able to recognise what city the map depicts, what roads lead to where, how many schools are in one area and notice that a river by the name of Thames flows through the city. Map reading is, of course, slightly different from reading a grammar book, but the idea is relatively similar. In the case of reading a grammar book with graphical material, the basic characteristics that the reader would be able to identify through *explicit information processing* would be topics such as words and their meaning, spelling, word order, and terminology.

Implicit information processing describes "the interpretation of graphic material beyond the reading of isolated elements" (Postigo and Pozo 2004, 628). The focus here is on the information conveyed through symbols rather than explicit information (ibid.). To process information in this manner, the reader has to possess the knowledge of the symbols and their implicit meanings (ibid.). *Implicit information processing* would translate to a person being able to interpret information that are "implicit through the use of symbols and syntactic rules" (Postigo and Pozo 2004, 628). In maps, this form of information includes orientation, relief, exact location, and scales (Postigo and Pozo 2004, 628). If a person with this skill set would be looking at a map of London, they would be able to give co-ordinates to the Buckingham

Palace and measure its distance from the river Thames. If a person was reading a grammar book containing graphical material, they would be able to recognise information through different symbols that pertain to various aspects of grammar, such as conjugation, pronunciation, and word classes.

Conceptual information processing focuses on establishing a relationship between the different elements of the graphic material based on an overall analysis of the information. According to Postigo and Pozo, this form of information processing requires the reader to go "beyond the explicit and implicit information provided and using prior knowledge to interpret the phenomenon represented" (Postigo and Pozo 2004, 628-629). *Conceptual information processing* would translate to a person being able to form relationships between elements based on their prior knowledge and their ability to use a combination of all three information processes (Postigo and Pozo 2004, 628). With a map of London, a person with this skill level would be able to understand the relationship and associations between different elements of the map, such as why the Tower of London, once the home of medieval kings and queens, is located next to the only direct sea route in the city, the river Thames. In the case of reading a grammar book with graphical material, the reader would be able to understand the functions of different word classes and what their relationship is to each other. For instance, nouns, pronouns and adjectives are grammatically aligned, since they complement each other and can replace each other if needed.

Since the visual aspects of 18th century grammars are not comparable to modern day graphics, it is good to acknowledge that all three levels of information processing might not be relevant to this study. However, based on the research done by Postigo and Pozo, I see the first level, *explicit information processing*, as the most relevant level for this study. In their study, Postigo and Pozo concluded that their least educated subjects were able to extract explicit verbal information and had difficulty in processing implicit information (2004, 640). Their least educated subjects were in this instance children, people who have not received formal education for most of their short lives (Postigo and Pozo 2004, 640). With this in mind, I hypothesise that most of the graphic elements used in 18th century grammars lean towards very simple forms with a heavy emphasis on text rather than implicit symbols. Meaning most of the graphic content used in these grammars rely on text arranged into graphic formations rather than using implicit symbol such as points and arrows to indicate meaning. My hypothesis originates from the simple fact that graphicacy and the usage of graphical content

within texts in its modern sense began to slowly emerge around the mid-18th century, during the time when these grammars were written (Bailey and Pregill 2014, 169 and 171). When it comes to understanding graphical content, the knowledge of the conventions used within the given visual formations must be understood by the writer as well as the reader (Wilnot 1999, 91-92). Since the making of graphical content in its modern form was taking its first steps during the 18th century, it also meant that the people enjoying the content were also in the process of learning to interpret this improved form of graphicacy. Therefore, the graphical content at the time had to be simple, since more complex graphics would have been too complicated to understand as they were not in common use. Even Postigo and Pozo (2004, 640) conclude in their study that students on higher level of education were capable of processing more than just explicit information, most likely due to their educational background which exposed them to more complex forms of communication.

Even though these levels of information processing lean more towards understanding graphic information of concrete and visible subjects such as landscapes, houses, and plans, I argue that abstract concepts like grammar require similar processing levels when they are not presented in a regular text format. In fact, I speculate that some grammatical constructions, such as tense and aspect, are so complex that it is easier to convey the information through visual means. While researching on the process of understanding visual information and graphicacy, I was surprised how much the study on graphicacy focuses on the depiction of concrete and visible material in the forms of graphs and maps instead of considering how abstract constructs often require graphic depictions of them. In a sense, the current studies done on graphicacy have been focusing more on how the material world is understood through visual information, leaving out the complex and abstract aspects of human life out of the equation.

4   Materials and methods

For my analysis, I collected a set of 34 English grammars as my base material through a simple search on *Eighteenth Century English Grammars* (ECEG) and *Eighteenth Century Collections Online* (ECCO), and further limited these findings to 12 grammars for my detailed analysis on English grammars. The reduction from 34 grammars to 12 was necessary to keep the scope of the thesis within the realms of a master's thesis, as all 34 grammars would have required me to analyse over 5000 pages of text. The contents of my base material and my methods on limiting my material are explained in the two upcoming sections.

My initial search for English grammars was conducted through the ECEG database. The ECEG is a fairly new database that was first launched in 2010. The compilers of this database describe this new platform as follows: "ECEG is an electronic resource for the study of the eighteenth-century grammatical tradition which contains bibliographic information about 323 grammars of the English language written between 1700 and 1800, enhanced with biographical information about their writers" (ECEG 2021). The database was designed and compiled by leading researchers on 18th century English, Nuria Yáñez-Bouza and María E. Rodríguez-Gil. The database has a set of criteria on what constitutes as English grammars: they discuss parts of speech and syntax, they are written in English, they are written by a native speaker, and the first edition of the grammar has been printed in the British Isles or in the American colonies (Yáñez-Bouza and Rodríguez-Gil 2013b, 146). These are also some of the criteria I want to maintain in my analysis. Therefore, I found the utilisation of this database useful for my thesis. After obtaining my base material of 34 grammars through ECEG, I searched the digital copies of the grammars from *Eighteenth Century Collections Online* (ECCO), which is a large 18th century online library that has written works printed between 1701 and 1800 (ECCO 2021). Currently the database contains over 180 000 titles and is among the largest corpora containing 18th century texts (ibid.). Most of the texts within the corpora were printed in the British Isles and the United States (ibid.).

My focus for this analysis is on grammars made in the United Kingdom by people who were born there. In addition to this limitation, I chose to analyse only the first editions of grammars. I also decided to only analyse grammars that self-identified themselves as grammars. Many language books at the time were sometimes a mixture of a dictionary, a grammar, a spelling book, or a writing manual, making them serve a bigger purpose than just to teach grammar. Since my interest is solely on the contents of grammars, I found this

limitation to my searches suitable. The search engine of ECEG allowed me to limit my search results based on contents, place of printing, time of printing, number of editions, and the country of origin of the grammarian. In 4.1, I discuss in more detail the contents of my base material. Then in 4.2, I explain how I limited my material to contain 12 grammars. Later in 4.3, I elaborate on my criteria for graphical content in the context of 18th century grammars. Lastly in 4.4, I discuss the different aspects that I am focusing on in my analysis.

4.1   Base Material

With the search tools available on the ECEG database, I was able to search for first edition English grammars between the years 1700–1799 which were written by a person from England, Scotland, Wales or Northern Ireland, and the work had been printed in England, Scotland or Northern Ireland. These search criteria resulted in 48 grammars. Only 34 of these 48 grammars were digitally available in the ECCO database. Moreover, one grammar out of the 34 grammars is a 2nd edition as the 1st edition has never been located according to the ECEG database, and the 2nd edition appears a year after its first version. A more detailed list of the grammars is presented at the end of this paper in Appendix 1. Most of the grammars were published during the latter half of the century when grammar-writing began to increase in the English-speaking world (see Figure 1 below). The most productive decade was the 1760s with nine grammars, while the most unproductive decade was the 1700s with no new first edition grammars.
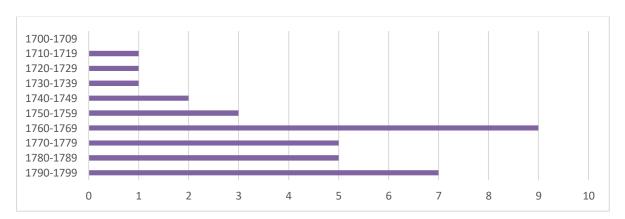

Figure 1: The 34 analysed grammars listed according to their year of publication from 1700 to 1799. Seven grammars out of the 34 were written by women, 26 grammars were written by men, and one grammar did not disclose the identity of the grammarian. When looking at the time of publication and the gender of the grammarians, it is easy to notice that publications of men

were more spread out throughout the decade with a rise from 1760's onwards (see Table 1). The works of female grammarians began to emerge in the 1760's, which is in line with the rise of female teacher-grammarians towards the end of the century. Therefore, it is no surprise that there are disproportionately fewer female grammarians in this data than male grammarians, as their works grew popular only during the latter half of the century.

	1700-1719	1720-1739	1740-1759	1760-1779	1780-1799	Total
Female				1	6	7
Male	1	2	4	13	6	26
Anonymous			1			1

Table 1: The grammars listed based on their year of publication and the gender of the grammarian from the years 1700-1799.

In terms of their length, I counted these 34 grammars to contain 5 016 pages. The longest grammar was 309 pages long, while the shortest has only 11 pages. This goes to show how fluctuating the production of grammars was at the time in terms of length, as the number of pages was more related to how much a person could afford to pay for printing than a lack of effort in writing. If we observe these grammars through the gender of the grammarian, grammars made by women comprise of 662 pages while grammars made by men comprise of 4385 pages. Since there are more grammars made by men it is not surprising that these numbers are so uneven. However, the male grammarians in this study wrote longer grammars on average than their female counterparts. In fact, women wrote on average almost 70 pages less for their works compared to men (see Table 2 below). The one anonymous grammar was 28 pages long, which unfortunately does not give too much information on the ratio between gender and the number of pages. For my analysis, these numbers are important, as one way of quantifying how much graphical content is used in these grammars stems from the ratio between overall number of pages and pages that contain graphical content (more on this in section 4.4).

Gender	Grammars	Pages	Average
Female	7	662	94,5
Male	26	4385	168,6

Table 2: The ratio between the number of pages per grammar and the gender of the grammarian.

Now I move on to discuss the target audiences of the base material. Based on the language used in the title pages and the prefaces of each grammar, I have classified the 34 grammars into four different groups, children, women, men, and miscellaneous. Initially, I believed this task was a very straightforward process of seeing if these grammars verbally mentioned children, women or men as their target audience. However, as I was working on the material, I found myself in need of a more specific criteria, which would aid me in systematically categorising these grammars. Before I proceed to elaborate on how many grammars belong to each target group, I need to establish what criteria I used to categorise them into their target groups.

I only accounted the grammars to be targeted towards children if the title page or preface mentions words such as 'children', 'youth', or 'young' when describing the target audience. Phrases such as 'for schools', or 'for the use of schools' were often accompanied by mentions of children, which indicated the target audience to be children. However, I made the decision to not include grammars under the category of children if there was no mention of young learners, even if the grammar had a recommendation for it to be used in schools. Even if the grammar has been recommended to be used in schools, it does not in my opinion automatically mean that the users of the grammars were children, as the term 'school' does not always refer to children's education. Therefore, I felt it suitable to place mentions of school usage under miscellaneous, if no other wording indicating the target audience was found. In addition, some grammars had the words 'youth' or 'young' accompanied by a gender specific term such as 'ladies' or 'gentlemen', which in turn made me place these grammars under the mentioned gender rather than children. At the time, education was seen as different between the sexes to a certain extent no matter the age of the learner, therefore, I felt it was suitable in these instances to categorise these grammars based on the mentioned gender rather than the age.

The grammars which were put under the category of women contained words that were directed specifically towards the female gender, such as ladies, and mothers. There was not a lot of variation in how the female audience was addressed, which made the distinction of this category rather simple. Grammars, which were put under the category of men, contained words that were directed towards the male gender, such as gentlemen, Englishmen, scholars, or men. Compared to how women were addressed in these grammars, men received a far more variable range of words dedicated to them. All in all, the grammars that were targeted

towards men or women had less ambiguous wording used when expressing their target audiences, unlike grammars targeted towards children.

I had to add one category, miscellaneous, as part of the data, because there were multiple grammars that did not exhibit any specific wording, which would have indicated a target audience. On the contrary, there were also grammars that named more than one target audience simultaneously, making it impossible to place it under the three prior categories successfully. Therefore, any grammar that did not have direct wording related to the other three categories, and the ones that exhibited multiple targets were placed under miscellaneous.

The target audience with the most grammars was children with 13 grammars (see Table 3). The production of these grammars appears from 1740's onwards, which is highly in line with the growing production and popularity of children's grammars towards the end of the 18th century. Women were determined to be the target audience of 6 grammars. Similarly to women, men were determined to be the target audience of 6 grammars. There were 9 grammars in total that were listed under miscellaneous, making it the second most common target audience after children. This group of grammars was also more spread out in terms of production, with the exclusion of the first two decades of the century.

Target Audience	1700-1719	1720-1739	1740-1759	1760-1779	1780-1799	Total
Children	–	–	4	7	2	13
Women	–	–	–	1	5	6
Men	1	–	–	3	2	6
Miscellaneous	–	2	1	3	3	9

Table 3: The 34 grammars listed according to their target audiences from the year 1700 to 1799.

In terms of the distribution between the gender of the grammarian and the target audiences, male grammarians produced grammars targeted towards men, children, and the miscellaneous audience (see Figure 2). Women, on the other hand, produced grammars only for children and women, making their production far more limited compared to their male counterparts. This phenomenon could be easily explained through the fact that female grammarians specifically targeted women and children, as they felt that these audiences had not been acknowledged in a productive manner before.
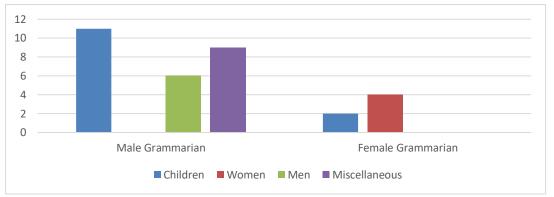
Figure 2: The distribution between the gender of the grammarian and the four target audiences.

This relatively small sample of 34 grammars illustrates how the production of grammars grew higher towards the end of the 18th century, during a time when knowledge of grammar and writing began to be practiced by more than just the wealthy elite. In addition, the rise of female grammarians and more inclusive grammar-writing are some of the key characteristics of 18th century grammar-writing, which are also present in this small sample of grammars. The shift from a male oriented audience to more inclusive approaches in grammar-writing is the reason why it is important to study this period, as it is the starting point of many different approaches and techniques of teaching children and adults alike.

4.2   Target of Analysis – Twelve Grammars with Three Different Audiences

As the base material consists of over 5000 pages of text, I limited my material further for my analysis. I selected four grammars from the first three target audience groups, them being children, women, and men, and analysed them thoroughly for graphical content. I decided to not include the miscellaneous grammars, as one point in my analysis is to discuss how different target audiences, children, women, and men, might affect the usage of graphical content in grammar-writing. This division results into a total of 12 grammars out of the 34 from the base material (see Table 4 below). In terms of length, I chose grammars that were as close to each other as possible. However, this resulted in the grammars being from 70 pages up to 219, as the variation between different grammars and grammar-writers was very uneven. In total, the 12 grammars consist of 1682 pages of text.

Author	Publication Year	Pages	Target Audience
James Corbet	1743	159	Children
Joseph Priestley	1761	100	Children
John Ash	1761	152	Children
Ellenor Fenn A	1798	141	Children
Ellin Devis	1775	104	Women
Ellenor Fenn B	1798	98	Women
Ellenor Fenn C	1798	70	Women
Jane Gardiner	1799	118	Women
Roberth Lowth	1762	204	Men
Daniel Fenning	1771	219	Men
Anselm Bayly	1772	113	Men
John Fell	1784	200	Men

Table 4: The 12 grammars listed according to their target audience, author, publication year, and number of pages.

4.3   What is Graphical Content in an 18th Century Grammar?

As my analysis focuses on 18th century grammars and their use of graphical content, it is important to establish what I constitute as graphical content in my analysis. It would not be wise to apply the 21st century terminology of graphical content to material that was made roughly 300 years before these terms and distinctions even existed without any discretion. Therefore, I have developed my own criteria for what constitutes as graphical content in the realm of 18th century grammars based on research done on graphicacy and the history of charts and graphs more generally. Even though the evolution of different forms of graphical content is an interesting research topic, my analysis focuses on eighteenth century grammar-writing and the amount of graphical content used within these books.

Apart from the obvious instances of graphical content (e.g., illustrations, graphs, and tables in their modern sense), this paper counts graphical content as situations where the running text is

modified suddenly into an unconventional form that can be understood through graphicacy and is possibly accompanied by a reference to it within the running text. Since there are no mathematical equations in grammar, things such as specifiers (e.g., values on x and y axes) or a framework (e.g., a function in a line graph), which are often seen in different forms of graphical content, cannot be recognised (Kosslyn 1989, 188). Therefore, our indicators for graphical content must be different from the modern ways of viewing graphical content such as charts and graphs, as grammar cannot be exhibited in these ways. Effectively, when there is a break from the traditional form of writing (e.g., full sentence structure, space alignment, and punctuation) we can consider the possibility that the content is supposed to be viewed visually through graphicacy rather than be read like a text. For instance, when words (e.g., gendered nouns) are aligned together in a form of a list, when different grammatical conventions (e.g., tense and aspect) are placed to a separate space on a page, or when there appears to be a request for self-reflection (e.g., exercises) that insists the reader to pause their reading momentarily (see Figures 3, 4, and 5 below).

Figure 3: Words compiled into a list (Fell 1784, 6 and Devis 1775, 67).
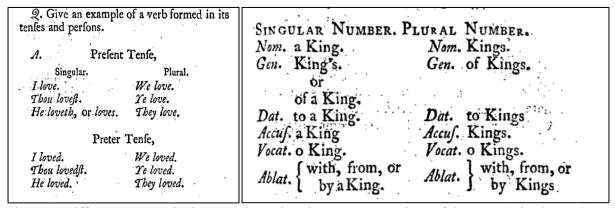
Figure 4: Different grammatical conventions placed to separate portions of the page (Priestley 1761, 14 and Fenning 1771, 23).

Figure 53: Parsing lessons in a grammar that require self-reflection (Fenn 1798a, 4–5).

4.4 Methods of Measuring Graphical Content in 18th Century Grammars

To form a quantitative way of portraying the amount of graphical content found in these grammars, I am looking at the number of pages, which contain a shift from a conventional style of writing to something unconventional that should be viewed more through graphicacy rather than literacy. This form of shift within a text shall be henceforth referred to as a *break* within the text, signifying a pause, or a break, within the conventionally written body of text when a graphical portion appears in the text (see Figure 6 below).

Figure 6: Two instances where *a break* occurs within a body of text (Gardiner 1799, 13 and Bayly 1772, 16).

Essentially, I am counting how many pages contain what I have constituted as graphical content that would require some knowledge of graphicacy to understand, in other words how many pages contains breaks in each grammar. In the cases where there are multiple breaks in a page, I have counted how much space within the page they take. For instance, one break could be half a page long and another break could take only one-quarter of the page, making these two separate breaks in one page to amount to three-quarters of a page. With this

quantitative information, I can answer questions regarding how many grammarians used graphical content based on their gender, target audience and time of printing. However, my focus in this analysis is not only on quantitative information. I am also interested in where and how these graphical contents appear within the text. This requires extensive close reading of each grammar to determine the location and the possible references to the graphical content within the text.

5 Analysis

First in 5.1, I give examples of the graphical content found in the twelve aforementioned grammars. Then in section 5.2, I elaborate on how much graphical content each grammar group contained. Later in 5.3, I elaborate on where the graphical content was located in the grammars. Lastly, I analyse how the graphic content is acknowledged within the bodies of text or the front pages in 5.4.

5.1 Examples of Graphical Content

The grammars consisted of various different forms of graphical content, which I have gathered here alongside some examples. The names given to these different forms of graphical content here are descriptive and do not serve as official labels. Defining the different forms of graphical content in 18th century grammars deserves an analysis of its own, which shall be someone else's focal point in the future. The different forms of graphical content that I am showing here are word lists, declination tables, conjugation tables, Q&A, list of rules, exercises, and symbols. Even though I am presenting the different forms of graphical content individually, it does not mean that these different forms could not be used simultaneously. In fact, oftentimes the graphical content within the grammars contained multiple different forms at once, making them multi-layered.

Many of the analysed grammars contained lists of words, for instance when introducing different gendered nouns or irregular verbs (see Figure 7 and 8). Word lists were both used within a body of text as examples of a certain grammatical phenomenon or as a separate section with no accompanying body of text. Many lists contained only one row of words, but more often the lists would have multiple rows to distinguish different aspects of the topic at hand. For instance, in Figure 7 the different rows have been labelled according to the different genders, while irregular verbs were usually divided into separate columns based on tense, like in Figure 8. Some lists were less than a page long, but many of them were longer, sometimes even up to 15 pages.

Figure 7: Example of word lists for gendered nouns (Ash 1761, 31 and Fenning 1771, 25).

Figure 8: Example of word lists for irregular verbs (Fell 1784, 48 and Gardiner 1799, 56).

Declination was often exhibited through a table, which included a varying number of cases depending on how many the grammarian themselves wanted to include in their work (see Figure 9). In fact, this detail is linked to the way Latin was often used as a basis language for learning and teaching other languages, hence the habit of showing nouns in the different cases even if the language does not use inflections (see section 2.1). Nouns were the common target of this type of table, but pronouns and even adjectives were sometimes added. For example, in Figure 9 nouns and personal pronouns have been declined according to four or five cases. Different aspects, such as plurality and gender, were also often expressed in these tables.

Figure 9: Example of declension tables (Gardiner 1799, 8 and 15).

Conjugation was often exhibited through tables, which usually included verbs such as, 'to have', 'to do', 'to be', and 'to love'. These segments were often multiple pages long, as each verb was conjugated according to the different grammatical forms. Usually, the only example of a regularly conjugated verb was the verb 'to love', but some grammars used other regular verbs. Even though most of the verbs that were conjugated are irregular, these segments should not be mixed with the lists of irregular verbs, as the irregular verb lists only expressed verbs in the present, past tense, and past participle (as shown in Figure 8). Some tables regarding conjugation were visually more complex than others, but they often followed a similar pattern (see Figure 10). Most conjugation tables all included mood, tense, and aspect as well as person, making them quite extensive compared to declination tables.

Figure 10: Example of conjugation tables (Devis 1775, 33 and Bayly 1772, 40).

Many grammars used the Q&A format to discuss different grammatical topics. This format introduces a question marked with the letter Q, which is then followed by an answer marked with the letter A (see Figure 11). The answer is always below the question, making it possible for the reader to physically cover the answer when reading the question. It is not certain if this format of writing was designed to be used in this manner, as these segments never had any instructions to how to read them. However, it certainly allows the reader to do so, especially in the instance of examination. The answer could be as short as one sentence or go on to be several paragraphs long. The answers interestingly could contain tables or lists, making them graphically multi-layered. Some grammars were written entirely with this format, but some used it only in introductions, examinations, or examples.

Figure 11: Instances of the Q&A format being used (Fenning 1771, 1 and Priestley 1761, 24).

Some grammars had lists of rules (see Figure 12 below). These segments were often located in the syntax section, but some were also located within the sections regarding different word classes. The different rules were listed with ordinal numbers, either with Roman numerals or abbreviated Arabic numerals. The body of text also always recognised them as a set of rules with the usage of the word 'rules'. The segments could be as short as one sentence or extend to multiple paragraphs.

Figure 12: Example of list of rules (Corbet 1743, 90 and Bayly 1772, 64).

Interestingly, some grammarians wrote their entire grammars by using numbers at the beginning of paragraphs (see Figure 13). However, these segments were never identified as rules, and this form of writing could be read as a regular body of text even without the numbers. They served more as placeholders for the reader, much like the numbered sections on a Bible. Therefore, a list of rules and numbered body of text are considered different forms of writing. The former is recognised as graphical while the latter is not. A list of rules creates a break in the body of text, while numbered paragraphs do not.

Of an A R T I C L E *.

2. A N *Article* is a Part of Speech *fet before Nouns* to fix their vague Signification : as, *a* Man, *the* Man ; *an* Houfe, *the* Houfe. The Articles are *a, an,* and *the.*

Of a N O U N †.

3. A *Noun,* or *Subftantive,* is the *Name* of any *Perfon, Place,* or *Thing* : as, *John, London, Honor, Goodnefs.*

4. There are *two Numbers* ; the *Sin- gular,* which fpeaks of one : as, a *Man.*

more frequent in poetry than in profe—— Of *mine* eye —for *mine* ear—he provoked *mine* anger—it was in *thine* own hand. All thefe are called *poffeffive pronouns.*

3. There are feveral other pronoun adjectives, which, though they feem to ftand by themfelves, yet always belong to fome fubftantive, either expreffed or underftood ; as, *this, that, other, any, fome, fame, one, certain, none.*

4. *This, that, other,* and *fame,* are called demonftra- tives and definitives, becaufe they point out the perfon or thing, and limit the extent of the fubftantive to which they refer. *This* and *that* change their termina- tion, in the plural number, into *thefe* and *thofe. This* and *thefe* refer to what is near, or at hand : *that* and

Figure 13: Examples of numbered paragraphs that are not a list of rules (Ash 1761, 28 and Fell 1784, 13).

The grammars contain several different kinds of exercises, some of which were graphical. Most of the graphical exercises dealt with recognising the different word classes within sentences. The most common type of graphical exercise was breaking down a sentence word-by-word in vertical rows, one column for the sentence and the other for the different grammatical information (see Figure 14). There could be just one sentence to break down, but sometimes the text could be multiple paragraphs long.

An Eafy
P R A X I S on Gen. xlv. i. &c.

Verfe 1.

THEN   an Adverb
   Jofeph   a Subftantive
could   a Sign of the po-
      tential Mode
not   an Adverb
refrain   a Verb
himfelf   a Pronoun
before   a Prepofition
all   an Adjective
them   a Pronoun

IV.

We feel his mercy.

We   pronoun 1ft plur. nom.
feel   verb indic. pref.
his   pronoun
Mercy   noun

Figure 14: Samples of exercises where sentences are broken down (Ash 1761, 97 and Fenn 1798b, 60).

Another way of recognising different word classes was done by giving a designated number for each word class that were then placed above each word in a sentence, allowing the reader to cover and reveal the answers during the exercise (see Figure 15). Here, unlike in the example of the Q&A format, the reader is encouraged verbally to cover the answers above the text.

The Manner of using the following Set.

Read the sentence aloud first; then take a slip of stiff paper, or card, with a perforation just large enough to exhibit a figure; place it so as to conceal the upper row.

LESSONS.

I.

5 1 3 2
Be a good child.

5 8 4 5 4
Do as I bid you.

5 4 5 2
Let us lay words.

5 9 5 7
Strive to learn quickly.

Figure 15: A sample of an exercise where words are numbered (Fenn 1798c, 17–18).

Many of the exercises in the grammars were placed last in the books. There were also grammars that had a form of examination at the end of their grammar, which served as a form of a quiz or an exam rather than a lesson. In Figure 16, the grammar ends with a portion of questions, which are not accompanied by an answer similarly to a Q&A. Here, the answer should be known, since it is assumed that the reader has read the grammar prior to assessing this segment.

QUERIES, FOR EXAMINATION OF PUPILS IN GRAMMAR.

WHAT part of speech?
Why is it so?
To what accidents is it subject?

1. Article.
Definite, or indefinite?
(Mother's Gram. 11.)

3. Adjective.
Degree?—positive, comparative, or superlative?

4. Pronoun.
Case?—nominative, accusative, or a possessive pronoun?
Gender?—masculine, feminine, or neuter?
Person?—First, second, or third?

Figure 16: Example of examination (Fenn 1798c, 54–55).

Implicit symbols such as arrows were not used in these grammars. Most of the graphical content consisted of textual elements, which did not require the reader to understand anything past explicit information (see subsection 3.2.1). However, there were some graphical elements, which can be considered implicit in their meaning. These symbols include the use of braces, dividing lines and dashes. All of these three elements were used within tables or lists, but their symbolism was implied to be understood by the reader without any further explanation to how they are supposed to be perceived. Braces were used in tables as well as in lists to signify that certain components were connected in some manner (see Figure 17).

Figure 17: Instances of braces (Fell 1784, 61 and Fenning 1771, 173).

Dividing lines were, as the name suggests, used when there was a need to divide different sections from each other (see Figure 18). This tool was an easy way to save space, as it allowed the grammarians to have two similar components next to each other, instead of one below the other. The length of the dividing lines depended on how big the tables or lists were.

Figure 18: Examples of dividing lines (Fenning 1771, 160 and Fenn 1798c, 8).

The use of dashes had several different forms of usage. They were used to fill out a blank or to omit a word that was unnecessary for the given demonstration (see Figure 19). Usually, missing components in tables were replaced with a one or multiple dashes, while long dashes were used in word lists when something needed to be omitted, for instance a head of a word.

Figure 19: Examples of dashes (Fenn 1798c, 14 and Priestley 1761, 81).

5.2   The Appearance of Graphical Content

For my analysis, I read each of the 12 grammars individually and counted how many pages contained breaks from conventional writing in order to create quantifiable data. My unit of measurement for graphical content is, therefore, pages. In cases where the number of pages containing graphical content was not a round number, the result was either rounded up or rounded down towards the nearest even figure for the sake of consistency with the data collected.

5.2.1   Children as the Target Audience

Children's grammars consisted of 556 pages in total, making it the second largest group of grammars in this analysis. The grammar, which contained the most graphical content was Corbet's grammar with over half of its contents being of graphical nature (see Table 5 below). The grammar with the least amount of graphical content was Ash's grammar, which consisted of less than 15 percent of graphical content. Corbet's grammar was written in an essay-like style but contained extensive lists and tables. Ash's grammar had each of its paragraphs numbered, but these numbers at the beginning of each section did not contribute to the ongoing text, making it not graphical content as graphicacy was not needed to understand these segments. Further explanation to this distinction can be found in section 5.1. The remaining two grammars had a more even amount of graphical content. Priestley's grammar used the Q&A format, while Fenn A had its paragraphs numbered similarly to Ash but contain a large number of parsing lessons. Overall, the grammars targeted towards children consisted of 42 percent of graphical content.

Author	Total no. of Pages	Pages w/ Graphical Content	Percentage %
James Corbet	159	106	66.67
Joseph Priestley	100	40	40
John Ash	152	22	14.47
Ellenor Fenn A	141	69	48.94
Total	556	237	42.63

Table 5: Graphical content in grammars targeted towards children listed according to number of pages found in each work.

5.2.2   Women as the Target Audience

The group of grammars that targeted women was the smallest in terms of total number of pages. This group consisted of 390 pages, and 53 percent of these pages contained graphical

content (see Table 6). Women's grammars, therefore, contained slightly more graphical content compared to children's grammars. The grammar with the most graphical content was Gardiner's grammar, which consisted of over 80 percent of content of graphical nature. The grammar with the least amount of graphical content was Fenn B's grammar that contained close to 30 percent of graphical content. Fenn's other grammar, grammar C, and Devis' grammar were in the range of 40 to 50 percent, the range that is closer to the average percentage of both women's and children's grammars overall.

Author	Total no. of Pages	Pages w/ Graphical Content	Percentage %
Ellin Devis	104	46	44.23
Ellenor Fenn B	98	28	28.57
Ellenor Fenn C	70	37	52.86
Jane Gardiner	118	96	81.36
Total	390	207	53.08

Table 6: Graphical content in grammars targeted towards women listed according to number of pages found in each work.

5.2.3 Men as the Target Audience

Men's grammars were the biggest group out of the three grammars with 736 pages. The grammar that contained the most graphical content was Fenning's grammar with over 73 percent of its content being graphical (see Table 7). The grammar with the lowest percentage of graphical content was Lowth's grammar at 17 percent. Fenning's grammar was written in the Q&A format, making most of the contents of the grammar graphical. Lowth's grammar, on the other hand, was written in a more essay-like style that did not rely on graphical content. Bayly's grammar did not also contain a lot of graphical content, as it was written in an essay style similarly to Lowth's. Fell's grammar had each paragraph numbered similarly to Ash's grammar, but as the text was still written in a conventional style, these portions were not counted as graphical. Nevertheless, Fell's grammar contained a large amount of graphical content. Men's grammars had the most drastic differences between each other compared to the previous two groups. Here, two grammars had a percentage of over 50 percent, while the other two did not even reach 30 percent. However, the average percentage of these four grammars are closely aligned with the two previous grammar groups at 47 percent.

Author	Total no. of Pages	Pages w/ Graphical Content	Percentage %
Robert Lowth	204	36	17.65
Daniel Fenning	219	162	73.97
Anselm Bayly	113	27	23.89
John Fell	200	119	59.50
Total	736	344	46.74

Table 7: Graphical content in grammars targeted towards men listed according to number of pages found in each work.

5.2.4 The Appearance of Graphical Content Summarised

The twelve analysed grammars consisted of 1682 pages in total and graphical content was found in 788 pages, making 46.85 percent of the overall contents of these grammars graphical. The grammar with the most graphical content was Gardiner's grammar with 81.56 percent of its contents being graphical. The grammar with the least amount of graphical content was Ash's grammar that did not even reach 15 percent.

The grammar group that used the most graphical content was women's grammars, which consisted of 53.08 percent of graphical content. In second place came men's grammars that consisted of 46.74 percent of graphical content. Children's grammars were the group with the least amount of graphical content at 42.63 percent. Each grammar group stayed within the 40 to 50 percent average, keeping the overall results fairly consistent.

5.3   The Location of Graphical Content

In this portion of my analysis, I focused on where the graphical content appeared within the sections of different word classes (i.e., nouns, pronouns, verbs, adjectives, adverbs, prepositions, coordination and numerals), the structural components of grammar (i.e., etymology and orthography, syntax, prosody, punctuation, and reading and writing), and the different forms of exercises (e.g., praxis, examples, parsing lessons, lessons, and examination) the grammars contain. The structural components have been gathered from the grammars themselves and do not necessarily reflect on the current view on different grammatical conventions. The word classes mentioned are, similarly to the structural components, discussed in these grammars, and they are quite similar to the standards of English grammar today. To avoid confusion, the three grammars made by Ellenor Fenn have been labelled as Fenn A, Fenn B, and Fenn C, according to the tables visible in subsections 5.2.1 and 5.2.2.

5.3.1 Children's Grammars

In the case of word classes, the areas where all grammars used graphical content were nouns, pronouns, and verbs. In terms of the noun section, there was no reoccurring topic that was depicted graphically. Cases were expressed graphically in Fenn A's and Corbet's grammars (Fenn 1798a, 40–41 and Corbet 1743, 55) and Fenn A's and Priestley's grammars both used the Q&A format in this section (Fenn 1798a, 40–41 and Priestley 1761, 2–7). Ash had only one portion of nouns expressed graphically, gendered nouns (Ash 1761, 31–33). In the pronouns section, each grammar depicted personal pronouns graphically (Corbet 1743, 62, Priestley 1761, 9–10, Ash 1761, 37–39, and Fenn 1798a, 46–49). This was actually the only reoccurring topic in this grammar group that contained graphical content. Only Priestley had other aspects of pronouns depicted graphically alongside an overall Q&A on pronouns (Priestley 1761, 8–12). In the verb section, three out of four grammars had a list of irregular verbs (Corbet 1743, 70–73, Priestley 1761, 39–43, and Ash 1761, 58–64). Corbet and Priestley both depicted modal verbs and the conjugation of the verbs 'to love', 'to have', 'to do', and 'to be' graphically (Corbet 1743, 67–68 and Priestley 1761, 14–15 and 18–20). In addition, the topic of conjugation was discussed through graphical means in Corbet's and Fenn A's grammars (Corbet 1743, 67 and Fenn 1798a, 53).

Adjectives and adverbs were depicted graphically only in Priestley's grammar, where he used a Q&A format for both word classes above a small table regarding comparison (Priestley 1761, 7–8 and 27–28). Prepositions were only depicted graphically in Corbet's grammar, where he introduced prepositions to the reader in a form of a list (Corbet 1743, 75–77). Punctuation, coordination, and numerals were not depicted graphically in any of the four grammars.

Etymology and orthography were discussed through graphical means in all four grammars. There was no other reoccurring topic that was expressed graphically. Corbet and Ash discussed vowels and consonants in detail, while Fenn A and Priestley introduced the reader to the different word classes (Corbet 1743, 45–50, Ash 1761, XII–XIII, Fenn 1798a, 3 and Priestley 1761, 2). Corbet and Fenn A also had a list of rules regarding them (Corbet 1743, 51–53 and Fenn 1798a, 3). The only grammar that introduced the alphabet graphically was Corbet's grammar, which actually included a list of the alphabet in multiple different fonts (Corbet 1743, 1–2). Even though Ash did not depict the alphabet graphically, he did have

graphical content in the section regarding diphthongs (Ash 1761, XVII–XVIII). Syntax and prosody were only depicted graphically in Priestley's and Corbet's grammars. Priestley discussed these topics through the Q&A format and a small table regarding verses, while Corbet had rules for both of these two sections (Priestley 1761, 32–36 and Corbet 1743, 82–84 and 89–91). Punctuation as well as topics related to reading and writing were only expressed through graphical means in Corbet's grammar through extensive word lists regarding syllables and accent (Corbet 1743, 3–29 and 103–153).

All four grammars did contain exercises, but only Ash and Fenn A used graphical content in these sections (Ash 1761, 97–103 and Fenn 1798a, 3–14, 42–43 and 72–127). The most innovative grammar in this regard was Fenn A's grammar, which used multiple different forms of exercises, all being of graphical nature (e.g., Fenn 1798a, 3–4 and 72–83). For more examples, see 5.1. In fact, the majority of Fenn A's grammar consisted of parsing lessons, examination and other exercises. Although Corbet's grammar did not contain graphical content within its exercises, the grammar did have extensive lists of words, which could be used as an exercise in some fashion but were not labelled as such (Corbet 1743, 3–29 and 103–153).

5.3.2 Women's Grammars

In terms of word classes, the areas where all grammars used graphical content were nouns, pronouns, and verbs. In the noun section, there were no reoccurring topics that used graphical content. Each grammar had its own focus on different topics, which can be summarised into broad descriptions such as, formation of nouns according to different aspects, nouns listed based on their meaning or role, lessons and rules, and, lastly, irregular nouns (Devis 1775, 4–6 and 9–10, Fenn 1798b, 16–17, Fenn 1798c, 6–7, and Gardiner 1799, 8–11). The section of pronouns had a few reoccurring graphically presented topics. For instance, sections on personal pronouns had graphical content in all four grammars (Devis 1775, 15–16, Fenn 1798b, 19–20, Fenn 1798c, 9, and Gardiner 1799, 15–16), while sections on possessive pronouns had graphical content in three of the four grammars (Devis 1775, 17–18, Fenn 1798b, 21–22, and Gardiner 1799, 17–18 and 21–23). Relative pronouns were only depicted graphically in two grammars (Devis 1775, 19 and Gardiner 1799, 20). Out of the four grammarians, Gardiner had the most extensive section on pronouns graphically, including lists and tables on reflexive, interrogative, as well as demonstrative pronouns (Gardiner 1799,

16, 19, and 21). The main reoccurring topic in the verb sections were irregular verbs, which were listed in three of the four grammars (Devis 1775, 42–53, Fenn 1798b, 50–53, and Gardiner 1799, 56–62). Explanations on conjugation were also presented graphically in three of the four grammars, and they consisted of multiple tables containing of one or more of these verbs: 'to do', 'to have', 'to be', 'to love', 'to write', or 'to see' (Devis 1775, 33–41 and 53–58, Fenn 1798b, 38–47, and Gardiner 1799, 28–56). These verbs were the ones that appeared more regularly, but Fenn B actually contained a long list of different verbs conjugated, most of them being irregular verbs, such as 'to eat', 'to go', and 'to give'. Modal auxiliary verbs, tense, mood, aspect, and verb placement were all present in at least one or more grammars, but some of these topics were presented graphically usually in less than two grammars.

Adjectives, prepositions, adverbs, coordination, and numerals were the word classes that contained the least amount of graphical content in this group of grammars. In terms of the adjective sections, three out of four grammars contained graphical content. The reoccurring topics were comparison and placement within phrases (Devis 1775, 23–24, Gardiner 1799, 12–14 and Fenn 1798c, 8, 11, and 14). Three out of the four grammars also used graphical content within the preposition sections. Devis' and Gardiner's grammars contained a simple list of prepositions, while Fenn C focused on the placement of prepositions within phrases (Devis 1775, 67, Gardiner 1799, 65, and Fenn 1798c, 12–14). The sections on adverbs contained graphical content in Devis' and Fenn C's grammars, the former focused on formation alongside adverb types while the latter focused on placement within phrases (Devis 1775, 63 and Fenn 1798c, 12). The only grammar that had graphical content on the section regarding coordination was Devis, with a simple list of words (Devis 1775, 68–69). Numerals was the only word class that was not depicted graphically in any of the grammars in this group.

Only three grammatical structures were found in some of these grammars. Etymology and orthography were depicted graphically in Devis' and Fenn C's grammars, as they discussed word classes (Devis 1775, 2 and Fenn 1798c, 1–4). Devis also mentions the topics of syntax and prosody by name but does not have separate sections for them (Devis 1775, 1). Gardiner's grammar is actually the only grammar out of the four that has graphical content in its syntax section (Gardiner 1799, 67–92). In addition, Gardiner's grammar is the only one with a graphically described section on punctuation (Gardiner 1799, 94–102). The rest of the grammatical constructions that might be mentioned in the other two grammar groups did not

contain graphical content in women's grammars and therefore are not discussed here any further.

Three out of the four grammars contained exercises that consisted of graphical content (Devis 1775, 73–81, Fenn 1798b, 58–70, and Fenn 1798c, 16–24, 37–43 and 46–56). This grammar group was by far the most innovative when it came to exercises, whether it be parsing lessons, examination, or examples. For more detailed descriptions on exercises, see section 5.1. The only grammar that did not contain straightforward exercises was Gardiner's grammar. However, Gardiner's grammar did contain an appendix with a Q&A section on everything that the reader has learned after reading the grammar (Gardiner 1799, 103–111). Although this section is not labelled as an exercise and therefore cannot be classified as such, it could possibly be used as a lesson.

5.3.3 Men's Grammars

In terms of word classes, the areas where graphical content was used in all four grammars were pronouns and verbs. In terms of the pronoun section, one topic that each grammar depicted graphically were personal pronouns (Lowth 1762, 33–34, Fenning 1771, 29, Bayly 1772, 22–23, and Fell 1784, 12). Relative pronouns were depicted graphically in every grammar except Lowth's (Fenning 1771, 30, Bayly 1772, 25, and Fell 1784, 15). Demonstrative and reflexive pronouns were mentioned through graphical means in Bayly's grammar, while Fell introduced reflexive pronouns and the usage of the expression 'own' (Bayly 1772, 23–24 and Fell 1784, 14–15). In terms of the verb section, each grammar had a list of irregular verbs (Lowth 1762, 70–81, Fenning 1771, 66–70, Bayly 1772 45–47, and Fell 1784, 48–60) and at least one or more of these verbs conjugated in a form of a table: 'to have', 'to be', 'to do', 'to love', and 'to be loved' (Lowth 1762, 48–56, Fenning 1771, 42–58 and 59–63, Bayly 1772, 38–39, and Fell 1784, 31–48). This reoccurring aspect of verb conjugation was rather interesting, since it was clearly some form of a style choice to use these verbs together next to the verb 'to love', above the more obvious reason of them being mostly irregular. Modal verbs were also graphically depicted in all grammars except in Bayly's (Lowth 1762, 84–85, Fenning 1771, 40–41, and Fell 1784, 162). Topics such as mood, tense, and aspect had some graphical content in Lowth's and Bayly's grammars (Lowth 1762, 56 and Bayly 1772, 34–35). Bayly also had a list of rules regarding the usage of verbs, something that none of the others contained (Bayly 1772, 31–32).

Nouns, adjectives, and prepositions were depicted graphically in three of the four grammars. Lowth's grammar was the one that lacked graphic content in all of these three word classes, which is not surprising considering the fact that this was the grammar with the least amount of graphical content within this grammar group. In the section of nouns, there were fewer reoccurring topics that were depicted graphically. Topics such as gendered nouns and cases contained graphical content in Fell's and Fenning's grammar (Fell 1784, 9–11 and Fenning 1771, 23–25). Fell also discussed the formation of plural nouns, while Bayly introduced the cases only by name (Fell 1784, 9–10 and Bayly 1772, 16). In the section of adjectives, Fenning and Fell used graphical content to discuss comparison, while Bayly mentions the concepts of augmentative and diminutive both in English and Latin (Fenning 1771, 28, Fell 1784, 17–18, and Bayly 1772, 21). In terms of the preposition section, three out of four grammars had graphical content within this section, either as a Q&A or a simple list of different prepositions (Fenning 1771, 79–89, Bayly 1772, 50–55, and Fell 1784, 61–66). Adverbs, numerals, and coordination were the remaining word classes that appeared graphically in two or less grammars either through the Q&A format or a list. Out of these three word classes, numerals were the most interesting one, as it dealt mostly with how Arabic numerals are converted into Roman numerals rather than how numerals work within writing for instance (Fenning 1771, 167–169 and Bayly 1772, 31).

Syntax was the only structural component that contained graphical content in all of the four grammars (Lowth 1762, 96–102, Fenning 1771, 101–119, Bayly 1772, 64–80, and Fell 1784, 79–110). However, there was no reoccurring topic depicted through graphical means, making each syntax segment different from the next. Etymology and orthography were expressed graphically in three grammars, and the reoccurring topics were letter lists and the introduction to vowels and consonants (Lowth 1762, 3, Fenning 1771, 3–16, Bayly 1772, 1–13). Fell's grammar was the only one lacking graphical content in this segment. Punctuation, or more specifically punctuation marks, were depicted graphically in both Lowth's and Fenning's grammars (Lowth 1762, 158 and 172, and Fenning 1771, 155–158). Fenning also had rules concerning the use of commas (Fenning 1771, 156). In addition, Fenning's grammar was the only one that used graphical content when discussing prosody and different aspects of reading and writing (Fenning 1771, 140–142). Fenning's grammar covered different bases with graphical content on accent, alongside letter writing, rhetoric, and poetry reading.

Two grammars out of the four had a segment that falls under exercises, but only Lowth used graphical content within this section (Lowth 1762, 173–186). Bayly's and Fell's grammars

did not include a section or portions like this. However, Fell had its own section of a list with numbered rules on different aspects of grammar (Fell 1784 , 79–110). I include this information here, because a list of rules in itself is not technically an exercise but could be used as such when learning things out of memory.

5.3.4 Locations of Graphical Content Summarised

In terms of introducing word classes, the word classes that were depicted graphically the most were pronouns, verbs and nouns. The sections regarding pronouns and verbs contained graphical content in all 12 grammars. The sections regarding nouns contained graphical content in 11 grammars. In terms of topics within the three most graphically depicted word classes, there were some that stand out. In the section of pronouns, all 12 grammars introduced personal pronouns with a table or a list. This is the only topic within a word class that contained graphical content in all grammars. The second most common topic among pronouns was relative pronouns, which were depicted graphically in 6 grammars. In the section of verbs, conjugation was depicted graphically in 11 grammars, making it the second most graphically depicted topic within word classes. A total of 10 grammars had a list of irregular verbs, making it the third most graphically depicted topic. Modal verbs were depicted graphically in 5 grammars. In the section of nouns, cases were discussed through graphical means in 7 grammars. Gendered nouns as well as plurality were both depicted graphically in 4 grammars.

The grammatical structures, which contained the most graphical content were etymology and graphicacy as well as syntax. Within the former grammatical structure, the introduction of word classes was the only topic that appeared in all three grammar groups with graphical content. In total, this topic was depicted graphically in 5 grammars. Within the latter grammatical structure, a set of rules was the only aspect that was presented graphically in all three grammar groups. A set of rules regarding syntax was depicted graphically in 4 grammars. It is safe to say that on average the 12 grammars used graphical content more when discussing the functions and usage of word classes compared to the more complex structures.

5.4 The Acknowledgement of Graphical Content

The graphical content found in the analysed grammars were often acknowledged within the body of text. I have divided these different forms of acknowledgement to two separate groups and classified them as: *direct acknowledgement* and *indirect acknowledgement*. These labels refer to how these different forms of acknowledgement are positioned grammatically within the body of text. *Direct acknowledgement* refers to situations where the graphical content had been embedded grammatically into a running sentence. *Indirect acknowledgement*, on the other hand, refers to situations where the graphical content is grammatically separate from the sentence or title that precedes it. In the next two subsections (5.4.1 and 5.4.2), I elaborate on these two different forms of acknowledgement further with the help of examples.

5.4.1 Direct Acknowledgement of Graphical Content

One way of directly referring to graphical content was done with adverbs, like *as*, *thus*, *viz*, and *hence*. These words were often placed after a declarative statement or a question that was followed by a comma or a colon, making the following graphical content grammatically part of the ongoing sentence and text (see Figure 20). The adverbs 'as' and 'thus' were the most commonly used words. The usage of adverbs allowed grammarians to quickly refer to a table or a list of different kinds when needed, in a similar manner that is done even in modern academic writing.

Figure 20: The usage of adverbs in direct acknowledgment of graphical content (Ash 1761, xviii and Fenning 1771, 29).

Another commonly used structure was the usage of phrases, such as *the following*, *as the following*, *in the following*, and *as follows* before showing graphical content. This structure interestingly allowed the grammarians to name the graphical content in question, by stating for instance 'in the following table', 'according to the following examples', 'the following list', or 'in the following set of lessons' (Ash 1761, xii, Fell 1784, 12, Gardiner 1799, 65, and

Fenn 1798a, 91). The sole use of adverbs would not allow this form of acknowledgment. This gives interesting insight into what constituted as lists, tables and examples at the time. It also shows how the terminology surrounding graphical content was already in existence and could be pointed out in a body of text.

Direct acknowledgment of graphical content could also be given through an explanation of a grammatical rule or structure, which was then exhibited through graphical means (see Figure 21). Here the graphical content is part of the sentence similarly to the two prior forms of direct acknowledgment, but here the graphical content is not necessarily accompanied by connecting words like adverbs or phrases. In fact, sometimes the only connecting feature to the graphical content and the ongoing sentence were semicolons, colons and commas, which might not seem grammatically correct according to today's standards. However, they were still considered to be part of the ongoing sentence, as there is no full stop to indicate an ending to the sentence before the graphical content begins.

Figure 21: An explanation to a grammatical rule used as direct acknowledgement of graphical content (Fenn 1798a, 53 and Bayly 1772, 1).

These three forms of direct acknowledgment were the ones that were consistently present in all 12 grammars. Some adverbs, such as 'above' and 'foregoing' were both used in only one grammar, and phrases close to the present-day phrase 'for example' could be found in a few of them. However, each of these expressions appeared in less than two grammars out of the 12, making them small exceptions compared to the three common forms mentioned above.

5.4.2 Indirect Acknowledgement of Graphical Content

Graphical content was often referred to through titles, allowing the grammarian to describe what the upcoming graphical content contained. What makes this acknowledgment indirect is

the fact that the title and the graphical content are grammatically separate, unlike the forms showed in 5.4.1. Moreover, titles were usually separate from the rest of the body of text through font sizing, spacing, and placement, allowing the graphical content to be acknowledged without the need of attaching it to previous text (see Figure 22).

Figure 22: Indirect acknowledgment of graphical content through titles (Gardiner 1799, 11, and Fenn 1798a, 48).

On some occasions, title pages mentioned what form of content the grammars contained. For instance, Corbet mentions in his title page that the grammar contains "grammar in its all parts, to which are added large table of words […]" (Corbet 1743). Ash, on the other hand, mentions that the appendix of his grammar contains "the declension of irregular and defective verbs" (Ash 1761). The appearance of different exercises was also expressed in Devis' as well as Fenn's grammar (Devis 1775, Fenn 1798a, and Fenn 1798c). Most of the title pages had descriptions of its contents, but these mentions specifically referred to graphical content.

The last form of indirect acknowledgment in the grammars were explanations that preceded the upcoming graphical content. They could be either descriptions of a grammatical rule that was then followed by graphical content illustrating this said rule, or a simple description of what the upcoming graphical content contained (see Figure 23). This form of explanation should not be confused with the forms of explanations mentioned in 5.4.1, as the explanations mentioned here are full sentences that contain a full stop prior to the upcoming graphical content, making them separate entities grammatically.

Figure 23: Explanations of the upcoming graphical content as indirect form of acknowledgment (Corbet 1743, 70 and Priestley 1761, 39).

6 Discussion

In this section, I elaborate on how my findings exhibited in section 5 give answers to my thesis questions, which were as follows:

1. What type of 18th century grammars use graphical content?
2. What grammatical features are presented most often with lists, tables, and diagrams?
3. How are the lists and tables used in the grammars?
4. Are there situations where lists and/or tables are the only tool to explain a grammatical feature?

First, I discuss the outer appearance of the graphical content found in the grammars. The concepts of the three forms of information processing (see 3.2.1) are acknowledged here, because the outer appearance of the graphical content is directly linked to what type of information processing was needed to interpret them. Then, I move on to discuss how the graphical content is distributed between the three target audiences. After this, I elaborate on which grammatical features were presented graphically the most. Here, I consider the influence of the three target audiences, as there were some minute differences between the grammars. Lastly, I discuss how the graphical content was acknowledged in the grammars.

6.1 Processing 18th Century Graphics – Implicit, Explicit, Conceptual or More?

The graphical content in the grammars was mostly textual, meaning that each component of the graphics was some form of text aligned to the desired location in a page. The outer appearance of the graphical content was also very modest. No elaborate backgrounds were used, and the content was not visually separated from the rest of the text with illustrations, borders or boxes. None of the grammars used colour either, but I have only viewed these books digitally, so I cannot say for certain if the lack of colour is due to them not having colour or that the digitised copies were taken in black and white. In addition, the graphical content was never placed side by side or in the middle of a text, which is something many books and articles do today. This feature made the grammars very simple and repetitive to read, since the format of the grammars consisted of a portion of text that switches to graphical content followed by more text. Essentially, if the reader knew how to read, they would be able to understand what the different portions of the graphical content were (i.e., the text within lists and tables) even if the more implicit and conceptual understanding of the connections

between the components were not understood (e.g., the relationship between present and past tense and the symbols used to signal it) as the information requires more deduction.

The graphical content exhibited in these grammars was very simple, which means that understanding them required little of its readers. In terms of the different forms of information processing (mentioned in 3.2.1), the most relevant form was explicit information processing, as it only requires the understanding of the superficial elements visible within the given graphics and no need to understand symbolic systems (Postigo and Pozo 2004, 627-628). Since the majority of the contents of the grammars, graphical or otherwise, were textual, it would only be challenging to a person if they had never been introduced the concept of grammar rules before.

However, there were examples of some symbols, such as braces, dividing lines, and dashes, which were used within the graphical content. These different symbols were used systematically to give meaning to things that would have been hard to express textually: unity, causality, division, and inclusion. In this sense, these grammars did contain certain aspects that require implicit information processing, as different symbolic systems require implicit knowledge of the given content (Postigo and Pozo 2004, 628). However, the need for implicit information processing does not overrule the need for explicit information processing, considering how small of a portion of these grammars contained implicit information.

In 3.2.1, I speculated that due to the fact that graphical content was at its early stages of development in the 18th century, the graphical content would be simple in order for the public to understand them. I do partially stand behind this sentiment, as the graphical content indeed was very simple. However, it still does not negate the need for conceptual information processing, something I almost completely disregarded at the beginning of my analysis. I saw this form of information processing as something too advanced to be required to understand 18th century graphs, due to their simple style. However, simplicity does not negate the need to use conceptual information processing, as a simple form does not remove people's ability to establish relationships between different elements after they have analysed the contents overall (Postigo and Pozo 2004, 628-629). The positioning and alignment of different sections of graphical content create a platform that allows the reader to form relationships between them, regardless of how elaborate or modest the graphical content is. For instance, the fact that nouns, pronouns and adjectives can be placed within a declension table signifies them to

be connected grammatically. This is, essentially, some of the conceptual information that could be drawn from the grammars after reading them through regardless of how simple the graphical content was.

Due to the simple nature of the graphical content visible in this analysis, the most relevant form of information processing in these 18th century grammars is explicit information processing while some aspects of implicit and conceptual information processing are also visible. Based on the history of graphicacy, it is not surprising that the grammars produced in the verge of the creation of the many different forms of graphs did not contain more elaborate forms of graphicacy, as they were in the process of being created for the first time. However, this does not remove the fact that the concept of presenting information through visual means was not a new concept during the 18th century (Bailey and Pregill 2014, 169 and 171). The analysis shows this fact quite clearly. Each grammar group contained at least 40 percent of graphical content, showing quite clearly that such features in books were not unknown or uncommon to the masses.

6.2   New Teaching Techniques Equals More Graphical Content – Or Does It?

During the 18th century, many authoritative figures in British society noticed the imperfect state of their own language and felt compelled to change it (Beal 2004, 91). This century saw the rise of a more diverse target audience for grammars, as education as a whole began to grow as an industry (Auer 2008, 63). Essentially, the value of the target audience began to be more understood, which in turn allowed more creative ways of teaching to emerge (Cajka 2008, 192). The terrible state of women's ability to use grammar was recognised, children became to be seen as the future of the language, and education began to be more inclusive (Yáñez-Bouza 2018, 33 and Beal 2004, 91). Men were no longer the sole beneficiaries of grammar teaching. As graphicacy began to evolve during this time, it could be used as a tool to convey information even in grammar-writing.

With this in mind, I suspected that women's and children's grammars would contain more graphical content compared to men's grammars. Women and children were a whole new pool of customers for grammarians, and they were seen as different type of learners compared to men due to societal standards (Tieken-Boon van Ostade 2008a, 9), making them perfect subjects for the use of new and innovative pedagogical tools. Men were also the most

educated portion of society (Yáñez-Bouza 2018, 33-34), which could suggest that the new elaborate ways of teaching were not needed. My assumptions were, however, not entirely in line with the results of the analysis.

The target demographic that contained graphical content the most was women. This result falls in line with the evolution of grammar-writing at the time. Women were seen as a community in need of education on the English language, which in turn meant that new pedagogical tools were seen as complementary additions to grammar teaching. In addition, the makers of women's grammars were mostly female teacher-grammarians, who knew the difficulties of navigating through grammars designed for formally educated men (Cajka 2008, 191). They essentially knew what aspects of grammar learning needed further explanation and practice (see 5.3.2). Female grammarians were not afraid to use new innovative approaches to teaching, as they knew the struggles of learning through an avenue that was not catered towards them.

Surprisingly, the target demographic that contained the least amount of graphical content were children. The monumental changes in grammar-writing in the 18th century could have suggested that children's grammars would contain more innovative approaches to grammar teaching, which in turn would have allowed more graphical content to be used (Tieken-Boon van Ostade 2008a, 9). However, the usage of graphical content was not the only form of new pedagogical approaches to grammar teaching. For instance, short sentences, easy examples, and simplified explanations to complex topics can be considered as innovative approaches to teaching for children that do not utilise graphicacy at all. Some of the grammarians who targeted their work towards children, in fact, mentioned either in their titlepage or preface that their work had been written in easy, plain, or simple English for the benefit of young learners (e.g., John Ash's titlepage, see Appendix 1). Using simplified language for teaching children was, therefore, seen as a valid tool worth mentioning. Perhaps the simplified manner of children's grammars was considered enough to teach children grammar. In addition, grammars for children were made by both female and male grammarians, which in turn means that more traditional approaches to teaching grammars were widely used, as those were the approaches most male grammarians received during their education.

Men's grammars were the group that had the most surprising results, considering what my first assumptions were. Men's grammars were the grammar group that situated between women's and children's grammars, going against my assumption that grammars targeted

towards men would contain the least amount of graphical content. Men's grammars, in fact, contained more graphical content than children's grammars, despite the evolution of grammar-writing indicating that the more logical demographic containing more graphical content would be the latter. However, interestingly the results of each grammar within the group of men's grammars indicated that the usage of graphical content was quite individual. Two out of the four grammars contained less than 30 percent of graphical content, while the other two contained more than 50 percent. Such drastic differences were not found in the other two grammar groups. Interestingly, the grammars under 30 percent and one of the grammars over 50 percent were written in an essay-like fashion, while the other grammar over 50 percent was written in a new innovative style entirely (see 5.2.3). Even though the usage of new pedagogical tools was more likely to be included in women's and children's grammars based on the history of grammar-writing, some of the grammarians who produced grammars for men also utilised these tools. However, it is clear that men's grammars were partially in-between the traditional essay-like structure and the new innovative forms of writing. This factor should be further researched through a bigger sample of grammars from the 18th century.

The amount of graphical content in each grammar group was quite consistent in the sense that each group on average contained over 40 percent of graphical content. Comparing the three grammar groups to one another do not result to drastic differences. However, very large differences can be seen within each grammar group. The best example of this is the men's grammar group where two grammars clearly favoured using graphical content while the other two did not (see 5.2.3). The children's grammar group had one grammar that did not favour the use of graphical content, while the other three contained around 40 percent of graphical content each (see 5.2.1). Women's grammars had one grammar that did not favour the use of graphical content as much as the others (see 5.2.2). However, the grammar within the women's group containing the least amount of graphical content was close to 30 percent, which is quite high considering the lowest percentage of graphical content in men's and children's grammars were below 25 percent. The use of graphical content was not used as consistently as the average percentage might suggests. However, regardless of the inconsistency within each grammar group women's grammars were the most consistent out of the three, since the lowest percentage was higher than most of the lowest percentages in the other grammar groups.

All in all, the biggest factors that contributed to the amount of graphical content used in 18th century grammars were the evolution of grammar-writing as a practice at the time, as well as the expansion of the target audiences. These factors influenced the way grammars started to be written for more than just the male population allowing grammarians to shift their focus to other target demographics, who were believed to be different types of learners compared to the male population. In a sense, men, women, and children were indeed different types of learners, since men were only ones allowed to receive formal education, making them more familiar with different teaching tactics and the demand for logical thinking. Through their own personal opinions and experience, grammarians either actively used teaching tools that they deemed useful and innovative for their audience or used the same tactics of teaching they themselves were subjected to in formal schooling.

6.3   Different Audiences, Different Placement of Graphical Content

The topics that were depicted graphically the most were essentially the core portion of grammar that focuses on nouns, verbs, and pronouns. The portions of the grammars that discussed topics such as adverbs were left without graphical content. Since graphical content was taking their first steps during the 18th century (Bailey and Pregill 2014, 169, 171 and Baynes 2014, 17), it could be argued that the new innovative ways of expressing grammar would be first subjected to the portions of grammar that were deemed the most important, before using them on 'less important' portions. The graphical content in each grammar was, apart from personal pronouns, always a complementary addition to the texts and not a complete replacement of them.

As I analysed each grammar and their examples of graphical content, I noticed that each grammar group had slightly different places where graphical content surfaced, even though there were certain topics that were more prone to be depicted graphically. This factor made the grammar groups slightly different in their own right (see section 5.3). One reason for this could be the fact that the three target audiences were seen as three different types of learners (Percy 1994, 129). Men were prepared for the 'real world' while women were prepared for a life of domestic responsibilities and informal social settings (Yáñez-Bouza 2018, 33-34). Children, on the other hand, were a mixture of a one unified group of young learners, or two separate groups of young learners divided by their gender (Percy 1994, 129). In a sense, it was

up to the grammarians themselves to decide whether they wanted to focus on the young age of their readers or their gender when it came to teaching grammar to children. The societal norms of the 18th century played a major role in the contents of the grammars depending on who the grammar was targeted towards.

The children's grammars had a lot of variations between what topics within word classes were deemed suitable to be shown graphically. Essentially, none of the grammars resembled each other, and therefore it was hard to find commonalities between them. However, nouns, pronouns, and verbs were the word classes that all contained some graphical content even in children's grammars, while other word classes were depicted graphically only in one. As already mentioned in 6.2, children's grammars in general contained the least amount of graphical content, and this part of the analysis also indicated that the portions that contained them were the very core portion of grammar (e.g., who does what). Etymology and orthography were also the only consistent grammatical constructions that contained graphical content within this group of grammars. This form of variation might be due to the fact that the formulation of grammatical rules began to be changed for the benefit of the learner, creating more diverse ways of explaining grammar (Tieken-Boon van Ostade 2008, 11). Essentially, children's grammars used graphical content to highlight the very basic portions of grammar, while simultaneously experimenting on other teaching methods to the more complex topics.

Women's grammars, on the other hand, had more graphical content in different portions of the grammars, not just within nouns, pronouns and verbs. There was also a lot more consistency in what topics regarding word classes were depicted graphically. Interestingly, most of the graphical content was located in the sections of the grammars that dealt with word classes and exercises, rather than more complex topics such as syntax or prosody. Essentially, the teaching of the different words, their meaning, and components were highlighted through graphicacy, and the rules of the language did not receive such attention. This phenomenon could be linked to the fact that grammars before the rise of teacher-grammarians from the 1760's onwards focused heavily on syntax (Tieken-Boon van Ostade 2008a, 7-8). The heavier usage of graphicacy when discussing word classes and exercises could have been a response to the syntax-heavy grammar-writing style that served more as a guide to using English, rather than teaching the basics of its grammar. Many teacher-grammarians were indeed critical of the very male-oriented approaches of grammars that did not serve people who were unable to receive the same level of formal education in their youth (Cajka 2008, 191). In addition, the qualifications of teacher-grammarians initially extended only to teaching suitable use of

language within familiar talk in social settings dominated by women and undermined by men (Walle 2017, 18). Since all of the women's grammars were made by women (see 4.1 and 5.2.2), these societal attitudes would weigh heavily on the way these grammars were constructed and therefore also affect the way new pedagogical tools were used.

Men's grammars, similarly to women's, had more consistency in their graphically depicted content. Men's grammars had a more even distribution of graphical content, even though the most common graphically expressed topics were pronouns and verbs. One interesting difference was the attention to numerals, especially the usage of both Arabic and Roman numerals. Numerals were not discussed in this way in the other two grammar groups, making it seem as if this sort of topic was seen to be more suitable towards men. Perhaps men were seen to have a bigger need to know the distinctions between different numeric systems, as they were the most likely demographic to aim higher in education (Chapman 2008, 23–24).

In addition, syntax sections in each of the men's grammars contained graphical content, which is the opposite situation compared to women's grammars. The lack of graphicacy in the syntax portion of women's grammars could be a way to shift the focus away from syntax (Tieken-Boon van Ostade 2008a, 7-8). On the other hand, the consistent usage of it in the syntax portions of men's grammars could have been a way to further highlight it. Men had a more traditional route in learning and teaching grammar, as it was heavily influenced by the need to codify the English language (ibid.). Due to societal standards, there was also a heavy focus on teaching men how to use English with propriety and authority, opposed to the way women were considered only capable of socialising amongst their peers (Walle 2017, 18). Thorough discussion on syntax, highlighted through graphicacy, would most definitely serve this need for keeping the focus on topics deemed important in male education.

6.4   Formatting of 18th Century Grammas Close to Present Day Writing

The grammars used various different ways to reference the upcoming graphical content, either directly or indirectly depending on how they were structured grammatically. Both of these forms of acknowledgment are similar to the ways graphical content today is referred to in text, which was quite surprising to see in grammars written roughly 300 years ago. The only topic that was depicted always graphically were personal pronouns, but interestingly they were always accompanied by some form of reference, even if no other textual portion was

present. In these 18th century grammars, there was no instance where graphical content would completely replace text. The most minimal amount of text found in the grammars were in the different forms of references that described the upcoming graphical content.

Directly referencing the upcoming graphical content was the most common way of referring to graphical content, making most of the graphical portions grammatically part of the ongoing text. Perhaps these direct references to the graphical content within the text allowed people to understand the connections between the text and graphical more clearly. However, it is impossible to inquire how grammar learners conceptualised these forms of references to graphical content, since they were using the grammars three centuries prior to my analysis.

In fact, the topic of how the graphical content was referenced in grammars has left me with two conflicting conclusions. On one hand, the style of referencing the graphical content could have been a way to introduce the reader to new teaching tools that differed from conventional writing by embedding these portions grammatically as part of the ongoing text. Essentially, the references were a tool to show to the reader that these portions should be analysed similarly to a text. As the production of different forms of graphical content in its modern sense began during the latter half of the century, it would suggest that using the more modern forms of graphicacy in books aimed towards people less familiar with education would be new to such tools and needed instructive language to understand them. On the other hand, the systematic fashion of referencing the graphical content within the grammars shows that there was already some form of system in place for how different types of content within books were supposed to be referenced, similarly to present day writing. Essentially, the usage of graphical content was not as foreign to the people as I am interpreting them to be based on the evolution of graphicacy in the 18th century. The only thing that I can conclude for certain is that graphical content was acknowledged and referenced in the grammars in a similar manner to today, making the results of the analysis less exciting yet puzzling.

7   Conclusion

The multiple target audiences of 18th century grammars slightly affected how much graphical content was used for each group. Children's grammars contained the least amount of graphical content compared to women and men. Three out of four grammars were over 40 percent, while the one remaining grammar was below 15 percent. This large difference naturally affected the average percentage of this grammar group. In addition, many children's grammars focused more on plain and simple language use for the benefit of young readers. Men's grammars contained the second most amount of graphical content. This grammar group had a divide between two grammars being 60 percent and over, while the other two did not reach 25 percent. Men's grammars were essentially in-between the traditional and the new innovative approaches to grammar teaching. Women's grammars were the group of grammars that used the most graphical content compared to children's and men's grammars. This grammar group had only one grammar containing less than 30 percent of graphical content, while the remaining three grammars were all above 40 percent. This divide between the grammars is less drastic than the division within children's and men's grammars, making women's grammars the most consistent grammar group out of the three in terms of using graphical content.

The target audience also affected which grammatical features were presented most often with graphical content. Granted, the most common topics overall were verbs, pronouns, nouns, and etymology and orthography as well as syntax. There were still some variations between the grammars based on their target audience. The topics depicted graphically in children's grammars, for instance, did not show any consistent topics apart from personal pronouns. This made each book different from the other without any commonality besides them being targeted towards children. Graphical content was not often at the forefront of children's grammars therefore their usage of it was not either. Women's grammars used graphical content more evenly apart from the section regarding syntax. This is most likely a result of teacher-grammarians wishing to steer away from the traditionally syntax-heavy grammar-writing of the past, something that men preferred. In fact, men's grammars used graphical content more in their syntax sections, giving more attention to this portion of grammar.

One factor of the usage of graphical content still remains unclear. The graphical content was most often referred to within the text directly, meaning that the graphical content was embedded grammatically into the ongoing sentence either with adverbs, phrases or just by

addition. The fashion in which the graphical content was acknowledged suggests two possibilities. First, the graphical content was such a new addition to the grammars that the grammarians felt a need to include them grammatically to the ongoing text to help the reader conceptualise the content better. Second, the usage of graphical content was such a common practice that a systematic way of referencing was already established. Hence, the reason why all grammars contained multiple different forms of direct and indirect acknowledgement. Whichever answer it is, at least it is understood that the graphical content within grammars were verbally acknowledged by the grammarians.

One factor, alongside the target audience, affected the way grammars were written, the grammarians themselves. The 18th century grammarians were the products of late 17th and early 18th century teachings, which carried onto their own styles and attitudes surrounding teaching. Men were traditionally taught grammar in school since they were young, while women received informal schooling from an educated relative if they were fortunate enough. These factors made men more in line with traditional ways of teaching since those were the tactics they themselves experienced. Women had to resort to more clever ways of trying to understand grammar from books that were not intended for them. Women, essentially, were forced to become innovative while men could rely on the already established system of teaching.

The most relevant form of information processing in the context of 18th century grammars is explicit information processing due to the simple nature of the graphical content. Most of the graphical content relied heavily on textual cues rather than implicit symbolisms, making them quite easy to decipher. However, their simple form does not completely negate the need for implicit and conceptual forms of information processing, as the graphical content still contained symbolism and were constructed in a manner that allows the reader to form concise conclusions on its contents.

The 18th century grammar-writing is an enticing subject to study, and throughout making this thesis, I came up with multiple different ways this topic at hand could be expanded further. The development of graphical content within grammars is worth mentioning as well as a more in-depth look into the way grammar was perceived in the 18th century. However, I believe the biggest step forward would be to make a large-scale analysis on all English grammars of the 18th century in order to conclude definitively how much the graphical content was used, and how much the new target audiences affected their usage. Then a proper formation of terms

and guidelines would be in order, which would help to solidify the findings for future research. Such conclusive findings would allow others to use them for their own research on graphicacy and grammar-writing, much like I used the two separate databases and research articles for my own research. All in all, the historical aspect of the 18th century creates an interesting divide between present day teachings and the teachings of yesterday, giving the most interesting information about the attitudes and influences from 300 years ago.

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Appendices

Appendix 1 Detailed List of the Base Material

No.	Year of Publication	Title	Author	Sex	Target Audience	Pages
1	1712	A grammar of the English tongue, with notes, Giving the Grounds and Reason of Grammar in General. To which are now added, the arts of poetry, rhetoric, logic, &c. making a compleat system of an English education. For the Use of the Schools Of Great Britain and Ireland. 2nd ed., printed by R. Brugis, for John Brightland. Sold by Mr. Brown and Mr. Tooke at Temple-Bar, Mr. Walthoe and Mr. Ward in the Temple, Mr. Churchill and Mr. Taylor in Pater-Noster-Row; Mr. Child, Mr. Knapton, and Mr. Midwinter in St. Paul's Church-Yard; Mr. Boddingson Duck-Lane, Mr. Sprint in Little-Britain; Mr. Phillips, Mr. Strahan, and Mr. Smith at the RoyalExchange; Mr. Tracey on London-Bridge; Mr. Varnam and Mr. Osborne in Lombard-Street; Mr. Freebairn, in Edinburgh; Mr. Dobson, in Dublin; and other Booksellers	John Brightland	M	MEN	271
2	1724	An accidence to the English tongue, chiefly for the use of such boys and men, as have never learnt Latin perfectly, and for the benefit of the female sex: ... By Hugh Jones, ... Printed for John Clarke	Hugh Jones	M	MISC.	81
3	1739	An abstract of English grammar and rhetoric: containing the chief principles and rules of both arts, necessary to the Writing the Language Correctly and Handsomely. In a New, Easy, and Distinct Method. Designed to Introduce the English Scholar to a just Notion of the Propriety, and Beauty, of his Mother Tongue. By Daniel Turner. Printed for R. Hett, at the Bible and Crown in the Poultry; and for D. Turner, at Hempsted in Hertfordshire, M.DCC.XXXIX.	Daniel Turner	M	MISC.	61
4	1743	An introduction to the English grammar Containing I. A great variety of monosyllables, from the easiest to the most dissicult. II. Grammar in all its parts, to which are added large tables of words, from two to six and seven syllables. By James Corbet Philolgus. Printed John Robertson and Mrs. M'lean, MDCCXLIII.	James Corbet	M	CHILDREN	159
5	1748	A short English grammar. Printed by Felix Farley, MDCCXLVIII.	John Wesley	M	MISC.	11
6	1752	Prittle prattle. Or, a familiar discourse on the persons I, thou, he or she. We, ye or you, and they. Designed for the use and benefit of the youth of the people called Quakers, who have not had the opportunity of learning a grammar. By a lover of truth. J. J. Printed for the author, by J. Hart, in Popping's Court, Fleetstreet, MDCCLII.	anonymous	-	CHILDREN	28
7	1754	An introduction to the English language and learning. In three parts. Part I. A Spelling-Book of Arts and Sciences; Containing Alphabets of all the Words in the following Sciences, viz. Theology, Ethics, Grammar, Rhetoric,	Benjamin Martin	M	CHILDREN	200

		Logic, Poetry, Mythology, Phylosophy, Geography, Astronomy, Arithmetic, Algebra, Geometry, Mathematics, Mechanics, Anatomy, Physic, Chemistry, Pharmacy, Botany, Jurisprudence, Heraldry. Disposed in a Method entirely New; With the Rules of True Pronunciation and Spelling. Part II. The Rudiments of English Grammar. With the Rules of Orthography, Construction, Emphasis, and a Just Elocution. Part III. Lessons on all the above-mentioned Sciences; Containing a particular Description of each, by Way of Exercise, or Praxis, to enable the Scholar to read justly and judiciously on any Subject whatsoever. With a Preface, shewing, that nothing short of the Method here taken can be sufficient for a Plan of Genuine English Education. By Benjamin Martin. Printed for W. Owen, at Homer's Head, in Fleet-Street, MDCCLIV.				
8	1756	An essay on universal etymology: or, the analysis of a sentence. Containing an account of the parts of speech, as common to all Languages. By Mr Blacklock. Printed by Sands, Donaldson, Murray, and Cochran. For E. Wilson, Bookseller in Dumfries	Thomas Blacklock	M	CHILDREN	27
9	1761	Grammatical institutes; or, an easy introduction to Dr. Lowth's English grammar, designed for the use of schools, And to lead Young Gentlemen and Ladies into the Knowledge of the first Principles of the English Language. By John Ash, with an appendix, containing, I. The Declension of irregular and defective Verbs. II. The Application of the Grammatical Institutes. III. Some useful Observations on the Ellipsis. Printed for E. and C. Dilly in the Poultry, MDCCLXI.	John Ash	M	CHILDREN	156
10	1761	The rudiments of English grammar; adapted to the use of schools. With observations on style. By Joseph Priestley. Printed for R. Griffiths, in the Strand, M.DCC.LXI.	Joseph Priestley	M	CHILDREN	100
11	1762	The British grammar: or, an essay, in four parts, towards speaking and writing the English language grammatically, and inditing elegantly. For the use of the schools of Great Britain and Ireland, and of private young gentlemen and ladies. Printed for A. Millar in the Strand, M.DCC.LXII.	James Buchanan	M	CHILDREN	304
12	1762	A short introduction to English grammar: with critical notes. Printed by J. Hughs; for A. Millar in the Strand; and R. and J. Dodsley in Pall-Mall, 1762.	Robert Lowth	M	MEN	204
13	1766	A practical grammar of the English language: In which, The several Parts of Speech are clearly and methodically explained; their Concord and Government reduced to Grammatical Rules, and illustrated by a variety of Examples: Together with rules of composition, or the proper Arrangement of Words in Sentences, also illustrated by various Examples. For the use of schools. Printed by Archibald M'lean, junior; and sold by the booksellers in Great Britain, MDCCLXVI.	John Burn	M	CHILDREN	218
14	1766	The principles of the English language, digested for the use of schools. By James Elphinston. Printed by W. Bowyer and J. Nichols: And sold by P. Vaillant, in the Strand; L. Hawes, W. Clarke, and R. Collins, in Pater-noster-row; and J. Dodsley, in Pall-mall, MDCCLXVI.	James Elphinston	M	MISC.	309

15	1766	Grammatical observations on the English language, drawn up particularly with a view to practice. By the Revd. Mr. Fleming. Printed for J. Robson, Bookseller to Her Royal Highness the Princess Dowager of Wales, in New Bond-Street, M, DCC,LXVI.	Caleb Fleming	M	MISC.	106
16	1766	A practical grammar of the English Language, Containing accurate definitions of the several parts of speech, also rules and directions which extend to every part of the language; with a praxis, shewing how the rules are to be applied in the resolution of sentences. By William Ward; M.A. master of the Grammar-School at Bevorley, in the county of York. Printed by A. Ward, for C. Etherington: and sold in London by Stanley Crowder, in Pater-noster-Row; William Nicoll, in St. Paul's Church Yard; and William Charnley, at Newcastle upon Tyne	William Ward	M	CHILDREN	204
17	1767	A regular English syntax. Wherein is exhibited, the whole variety of English construction, properly exemplified. To which is added, The elegant Manner of arranging Words, and Members of Sentences. The Whole Reduced to Practice, for the Use of private young Gentlemen and Ladies, as well as of our most eminent Schools. By James Buchanan. Printed for J. Wren, at the Bible, opposite the New Exchange Buildings in the Strand, M.DCC.LXVII.	James Buchanan	M	CHILDREN	274
18	1771	A new grammar of the English language; or an easy introduction to the art of speaking and writing English with propriety and correctness: The whole laid down in the most plain and familiar manner, and calculated for the use, not only of Schools, but of private Gentlemen. By D. Fenning. Author of the Royal English Dictionary (published by the King's Authority)-The Schoolmaster's Companion in the Knowledge of Arithmetic. - --The Universal Spelling-Book. --- The New Spelling-Dictionary. - --The British Youth's Instructor, or a New and Easy Guide to Practical Arithmetic. - --The Ready Reckoner, being correct Tables of Accompts ready cast up. And the Young Man's Book of Knowledge. Printed for S. Crowder, at No. 12. Pater-Noster-Row, MDCCLXXI.	Daniel Fenning	M	MEN	219
19	1771	English rudiments, or an easy introduction to English grammar for the use of schools by the Rev. Matthew Raine Vicar of St John's Stanwick, and Masterof the Free Grammar School at Hartforth. Printed and sold by John Sadler, MDCCLXXI.	Matthew Raine	M	MISC.	281
20	1772	A plain and complete grammar of the English language; to which is prefixed the English accedence: with remarks and observations on A short introduction to English grammar. By Anselm Bayly, L. L. D. Sub-Dean of His Majesty's Chapel-Royal. Printed by G. Bigg, Crane-Court, Fleet-Street, for J. Ridley, In ST. James's-Street, MDCCLXXII.	Anselm Bayly	M	MEN	113
21	1775	The accidence; or first rudiments of English grammar. Designed for the use of young ladies. With an appendix, Containing An Example of Grammatical Construction; Maxims and Reflections, by way of Exercises for Learners; and some occasional Remarks and References.	Ellin Devis	F	WOMEN	104

		By a lady. Printed for the author; and sold by J. Beecroft, in Pater-Noster-Row ; T. Cadell, in the Strand; and at No. 66. Great Queen-Street, Lincoln's-Inn-Fields, M.DCC.LXXV.				
22	1777	Institutes of English grammar; comprizing, I. The different kinds, relations, and changes of words. II. Syntax, or the right construction of sentences. With exercises of true and false construction. Adapted to the use of schools. By R. Harrison. Printed by Charles Wheeler, 1777.	Ralph Harrison	M	CHILDREN	63
23	1781	A comprehensive grammar: In which the principles of the English language are methodically digested into plain, and easy rules. With notes, and observations, explaining the terms of grammar, and improving its use. Printed and sold by J. & J. Robertson, and J. Duncan, Booksellers, 1781.	William Meikleham	M	MISC.	97
24	1784	An essay towards an English grammar. With a dissertation on the nature and peculiar use of certain hypothetical verbs, in the English language. Printed for C. Dilly, in the Poultry, MDCCLXXXIV.	John Fell	M	MEN	200
25	1785	The art of teaching in sport; designed as a prelude to a set of toys, for enabling ladies to instill the rudiments of spelling reading, grammar, and arithmetic, under the idea of amusement. Printed and sold by John Marshall and Co. at No. 4, Aldermary Church Yard, Bow-Lane, [MDCCLXXXV.]	Ellenor Fenn	F	WOMEN	61
26	1788	Elements of the grammar of the English language. Written in a familiar style: accompanied with notes critical and etymological; and preceded by an introduction, tending to illustrate the fundamental Principles of Universal Grammar. By Charles Coote, A. M. Of Pembroke College, Oxford. Printed for the author; and sold by C. Dilly, in the Poultry, M.DCC.LXXXVIII.	Charles Coote	M	MEN	294
27	1789	English grammar: or, An essay towards speaking and writing the English language grammatically, and inditing elegantly. Printed for, and sold by, James Hall, teacher of the English language, Cupar Fife, M, DCC,LXXXIX.	James Hall	M	MISC.	263
28	1790	An english accidence; or, abstract of grammar; for the use of those who, without making grammar a study, wish to speak and write correctly. With rules for reading prose and verse. By the Rev. Dr. John Trusler. Printed for the author, and sold by R. Baldwin, in Pater-Noster Row,	John Trusler	M	MISC.	31
29	1793	The rudiments or first principles of English grammar. By J. Nicholson, mathematician. Printed by M. Angus	James Nicholson	M	CHILDREN	82
30	1798	Parsing lessons for young children: resolved into their elements, for the assistance of parents and teachers. By Mrs. Lovechild. Printed for E. Newbery, the Corner of St. Paul's Church-Yard, 1798	Ellenor Fenn	F	WOMEN	70
31	1798	Parsing lessons for elder pupils: resolved into their elements for the assistance of parents and teachers. By Mrs. Lovechild. Printed for E. Newbery, the Corner of St. Paul's Church-Yard, 1798.	Ellenor Fenn	F	CHILDREN	141
32	1798	The mother's grammar. Being a continuation of the child's grammar. With lessons for parsing. And a few already	Ellenor Fenn	F	WOMEN	98

		done as examples. Printed and sold by John Marsaall [sic, for Marshall, No. 17, Queen Street, Cheapside; and No. 4, Aldermary Church Yard, in Bow-Lane]				
33	1799	The child's grammar. Designed to enable ladies who may not have attended to the subject themselves to instruct their children. Containing a very plain and easy explanation of the several parts of speech; exemplified in the most familiar manner in sentences suited to the capacities of children: followed by parsing lessons, resolved into their elements to try the progress of the pupil. And also, the plainest explanation of the modes and tenses, and a second set of parsing lessons suited to a scholar more advanced in grammar; with directions for full examination. Printed by Robert Napper, for a Dugdale, No. 6, DameStre	Ellenor Fenn	F	CHILDREN	70
34	1799	The young ladies' English grammar; adapted to the differential classes of learners. With an appendix, ... By Jane Gardiner, ... Printed by Thomas Wilson and Robert Spence. Sold by Vernor and Hood, London; Wilson and Spence, York, M. Turner, Beverley; and all other booksellers. Anno, 1799.	Jane Gardiner	F	WOMEN	118

Appendix 2 Finnish Summary

Tämä pro gradu-tutkielma käsittelee graafisten esitysmuotojen, kuten taulukoiden, kaavioiden ja diagrammien, käyttöä 1700-luvun englanninkielisissä kielioppikirjoissa. Kielioppikirjojen valmistus 1700-luvun Britanniassa koki suurta muutosta teollisen vallankumouksen ja valistusaatteen myötä, jolloin oivallettiin kieliopin osaamisen hyödyntävän miesten lisäksi myös lapsia ja naisia. Näin ollen kielioppikirjoja alettiin kohdistaa myös yhteiskunnan alemmissa asemissa oleviin ihmisiin. Kielioppikirjojen yleisö siirtyi miesvaltaisesta kirjoittaja- ja lukijakunnasta kohti kaikki sukupuolet ja iät kattavaksi. Kielioppikirjojen yleisön moninaistuessa koettiin tarpeelliseksi hyödyntää uudenlaisia pedagogisia keinoja, jotka edesauttaisivat oikeaoppisen kieliopin omaksumisessa.

Samaan aikaan 1700-luvulla informaation esillepano oli muutoksen keskellä, sillä erilaiset graafiset esitysmuodot, kuten taulukot, kaaviot sekä piirakkadiagrammit keksittiin. Näiden eri graafisten esitysmuotojen avulla informaatiota pystyttiin esittämään uudella innovatiivisella tavalla, jossa hyödynnettiin uutta taitoa, nimittäin graafista lukutaitoa (eng. graphicacy). Graafinen lukutaito on yksi neljästä kommunikaation muodosta, lukutaidon, puheen, ja laskutaidon lisäksi. Se ei ole luontainen lahja ihmiselle. Tämä tarkoittaa siis sitä, että graafinen lukutaito vaatii sen käyttäjiltä opettelua ja harjoitusta, ennen kuin sen pystyy hallitsemaan, samalla tavoin kuin oppisi lukemaan ja kirjoittamaan. Erilaiset graafiset esitysmuodot päätyivät myös 1700-luvun kielioppikirjoihin muiden uusien pedagogisten opetuskeinojen mukana.

Kiinnostukseni kohdistuu 1700-luvun kielioppikirjoihin ja siihen, kuinka paljon eri kohdeyleisöt vaikuttivat graafisten esitysmuotojen käyttöön. Näin ollen tutkielmassani selvitän, kuinka paljon graafisia esitysmuotoja hyödynnettiin 1700-luvun englanninkielisissä kielioppikirjoissa eri yleisöille suunnatuissa teoksissa. Tutkielmassani vastaan myös seuraaviin kysymyksiin: Mitä kielioppiosioita esitetään eniten graafisten esitysmuotojen kautta? Miten näihin eri esitysmuotoihin viitataan kielioppikirjoissa? Esitetäänkö joitakin kielioppiosioita pelkästään graafisten esitysten kautta?

Tutkimustani varten keräsin kahdesta eri tietokannasta, Eighteenth Century English Grammars ja Eighteenth Century Collections Online, yhteensä 34 kielioppikirjaa, joista syvempää analyysiä varten valitsin 12 kirjaa. Syvempää analyysiä varten valitsin jokaista kohdeyleisöä, naisia, lapsia ja miehiä, edustavia kielioppikirjoja ja kävin ne systemaattisesti

läpi etsien erilaisia graafisia esitysmuotoja. Koen 1700-luvun kielioppikirjat parhaimmaksi materiaaliksi tutkimustani varten, koska 1700-luku on niin kielioppikirjojen kuin myös graafisten esitysten historian murrosaikaa. Kumpikin aihe on ollut tutkimusten kohteena monta vuotta, mutta näiden aiheiden yhdistäminen yhdeksi tutkimusaiheeksi on jäänyt vähälle. Pyrin siis tutkimuksellani avaamaan ovet aiheen syvempää tutkimista varten.

Teoria

Englannin kieli oli 1700-luvulla kehittymässä kohti sitä standardia englantia, jota nykypäivänä esimerkiksi Isossa-Britanniassa puhutaan. Englannin kieli oli saavuttanut kaksi neljästä kielellisen standardisoinnin vaiheista 1700-luvulle tultaessa: tietyn kielellisen normin valinnan (eng. selection of a norm) sekä käyttötarkoituksen määrittämisen (eng. elaboration of function). Standardisoinnin vaiheista kodifiointi (eng. codification) ja yhteisön hyväksyntä (acceptance by the community) vielä puuttuivat. Englannin kielellä ei siis ollut vielä 1700-luvulle tultaessa yhtä universaalia yhteisön hyväksymää yleiskieltä, jota olisi voinut panna täytäntöön opettamalla sitä esimerkiksi kouluissa ja yliopistoissa.

Englannin kielen standardointiprosessin ollessa vielä vajaa, kokivat monet akateemisesti kouluttautuneet ihmiset Britanniassa oman äidinkielensä olevan viallinen. Näin ollen monet kouluttautuneet henkilöt kokivat tarpeelliseksi luoda kielioppikirjoja englannin kielelle, jotka ajaisivat heidän näkemyksiään eteenpäin siitä, mikä oli heidän mielestään oikeaoppista englannin käyttöä. Britanniassa ei kuitenkaan ollut käytössä minkäänlaista valtion perustamaa elintä, kuten esimerkiksi Ranskan Académie française, joka olisi toiminut kielellisten säädösten laatijana. Näin ollen kuka tahansa kynnelle kykenevä pystyi tuottamaan kielioppikirjoja englannin kielestä, luoden suuret ja vaihtelevat markkinat kielioppikirjoille.

Kielioppiasiantuntijat 1700-luvulla myös ymmärsivät yhteiskunnallisten muutosten vaikuttavan kielioppikirjojen myyntiin positiivisella tavalla, mikä luonnollisesti kasvatti monien kirjoittajien motivaatiota luoda omia kielioppikirjoja. Teollistumisen myötä suurempi määrä ihmisiä pystyi menestymään elämässään syntyperästään huolimatta, mikä loi toivoa monille keskiluokkaisille ihmisille paremmasta tulevaisuudesta. Eri yhteiskuntaluokkiin kuuluneet ihmiset kuitenkin mielsivät tietynlaisen käytöksen, asenteen ja kielenkäytön osaksi ylempiä yhteiskuntaluokkia. Näiden avulla yläluokkaiset ihmiset saattoivat erottua joukosta, mikä loi eriarvoisuutta luokkien välille. Kielen oikeaoppinen käyttäminen miellettiin osaksi

yläluokkien ominaisuuksia, mutta tällaista taitoa ei löytynyt ihmisillä alemmissa luokissa vähäisen koulutuksen vuoksi. Näin ollen monet ihmiset, jotka pyrkivät etenemään luokkayhteiskunnassa ylöspäin kokivat tarpeelliseksi opetella englannin kielen oikeaoppista käyttämistä. Tätä tarvetta hyödynnettiin paljon kielioppikirjojen markkinoinnissa, sillä kustantajat ymmärsivät kuinka tällä myyntikeinolla kielioppikirjoja saataisiin myytyä enemmän kuin ennen.

Kielioppikirjojen kirjoittajat 1700-luvulle tultaessa olivat pääsääntöisesti akateemisesti koulutettuja miehiä, jotka lapsesta saakka saivat mahdollisuuden käydä koulua ja siirtyä yliopiston piiriin opiskelemaan erilaisia aineita. Naisilla ei ollut tällaista mahdollisuutta, sillä akateemista kouluttautumista ei nähty soveliaaksi naisille, joiden elämä tulisi pyörimään vain kotitöiden ja seurustelun parissa. Naisten rooli kielioppien kirjoittajina yleistyi vasta 1760-luvulta alkaen, kun naisopettajat alkoivat luoda omia innovatiivisia kielioppikirjojaan ihmisille, joilla ei ollut välttämättä taustallaan akateemista koulutusta. Vaikka naisille ei vielä suotu mahdollisuutta hankkia itselleen akateemista koulutusta, monet saivat opetusta kotonaan esimerkiksi koulun käyneeltä sukulaiseltaan. Nämä naiset yleensä siirtyivät itse aikuisiällä opettajiksi ja omien oppilaitosten johtajiksi, joiden avulla he pystyivät luomaan itselleen asiantuntijan mainetta opiskelematta päivääkään yliopistossa. Miesten kielioppikirjat mukailivat perinteisiä kielioppikirjojen malleja, jotka usein mukailivat esimerkiksi latinan kielioppia. Latina oli yksi oppiaine, jota opetettiin laajasti pojille sekä miehille. Tämä suuntaus ei kuitenkaan hyödyntänyt naisia, joilla ei ollut samanlaista taustaa latinan opiskelussa. Itse asiassa naiskirjoittajat aktiivisesti loivat kielioppikirjojaan pedagogisesti innovatiivisemmiksi, koska he kokivat miesten kielioppikirjojen olevan epäkäytännöllisiä heille.

Kielioppikirjojen yleisönä ennen 1700-lukua olivat miehet ja pojat, mutta kielen huonon aseman vuoksi naiset ja lapset alettiin nähdä tarpeellisena yleisönä kieliopin opettamiselle. Akateemisissa piireissä kauhistuttiin naisten ja lasten huonoa kieliopin hallintaa ja tämä epäkohta haluttiin muuttaa parempaan suuntaan. Erityisesti lapset nähtiin tärkeimpänä kohdeyleisönä kielioppikirjojen teolle, sillä lapset olivat tulevaisuuden kielen käyttäjiä. Kasvava lasten kirjallisuus nosti myös monien halua opettaa lapsille oikeaoppista kielioppia. Naisten opetus ei lähtenyt käyntiin yhtä tehokkaasti, sillä sen aikaiset asenteet naisten kouluttautumista kohtaan olivat hyvin negatiiviset. Kuitenkin 1770-luvulta lähtien naisille kohdistetut kielioppikirjat edesauttoivat myös naisten kielitaidon parantumisessa. Nuorten naisten lisäksi tärkeänä yleisönä nähtiin myös äidit, jotka pystyivät oman osaamisensa kautta

myös opettamaan nuorille lapsilleen kielioppia nuoresta iästä lähtien, edesauttaen lasten oppimista. Miesten kieliopin opiskelu ei muuttunut suuresti yleisön muuttuessa laajemmaksi. Yhä edelleen 1700-luvulla vain miehet pystyivät luomaan akateemista uraa. Miehet myös nähtiin kielellisesti auktoriteettia omaaviksi ja näin ollen heille oli tarpeellista osata käyttää omaa äidinkieltään oikeaoppisesti.

Kielioppikirjojen historian ohella tärkeänä aihepiirinä tässä tutkielmassa toimii graafisten esitysten lukutaito ja sen historia 1700-luvulta eteenpäin. Graafinen lukutaito on taito ymmärtää ja esittää informaatiota erilaisten graafisten esitysten kautta. Graafinen lukutaito on eritoten hyödyllistä tilanteissa, joissa informaatiota ei pysty ilmaisemaan kirjoittamisen tai puhumisen kautta. Graafista lukutaitoa on tutkittu erilaisten näkökulmien kautta aktiivisesti vasta 1960-luvulta lähtien, toisin kuin esimerkiksi luku- tai puhetaitoa. Termiä 'graphicacy' eli graafista lukutaitoa käytettiin ensimmäisen kerran W. G. V. Balchinin ja Alice M. Colemanin toimesta vuonna 1965 kuvaamaan taitoa, jolla ihminen pystyy kommunikoimaan visuaalisten keinojen kautta. Graafinen lukutaito on jäänyt pitkään huomiotta lasten ja nuorten kasvatuksessa, mutta 2000-luvulle tultaessa se on saanut osakseen ansaitsemaansa huomiota, sillä lukutaidon tavoin graafista lukutaitoa ei opi ellei sitä opeteta. Graafisen lukutaidon tutkiminen ja opettaminen on kasvanut eritoten tietokoneteknologian kehittymisen myötä.

Graafista lukutaitoa on tarvittu paljon ennen 1960-lukua, sillä ihmiset ovat viestittäneet informaatiota visuaalisin keinoin tuhansien vuosien ajan. Esimerkiksi Antiikin aikaan kalenterit ja kartat hyödynsivät visuaalisia keinoja viestiä moninaista tietoa maailmasta ja maailmankaikkeudesta. Myöhemmin keskiajalla kuvituksia alettiin käyttää niin paljon käsikirjoituksien teossa, että välillä niiden pääosassa olivatkin kuvitukset eikä itse teksti. Nämä esimerkit ovat osa graafisen lukutaidon piiriä, sillä niiden ymmärtämiseksi yksilön on täytynyt opetella se systemaattinen menetelmä, jonka kautta näitä visuaalisia teoksia pystyi ymmärtämään. Modernista näkökulmasta graafinen lukutaito liittyy graafisten esitysten ymmärtämiseen, mutta historiallisesta näkökulmasta graafinen lukutaito kohdistuu laajemmin myös muun visuaalisen kommunikoinnin ymmärtämiseen. Graafiset esitysmuodot niiden modernissa muodossa (esim. taulukot ja kaaviot) alkoivat kehittyä 1750-luvulta eteenpäin teollistumisen vaatiessa uusia tapoja ilmaista tilastollista tietoa. Näiden uusien keksintöjen avulla tietoa saatiin käytännöllisesti levitettyä kansalle aivan uudella tavalla.

Postigo ja Pozo (2004) ovat jakaneet graafisen lukutaiton kolmeen eri asteeseen: eksplisiittiseen informaation käsittelyyn, implisiittiseen informaation käsittelyyn ja

käsitteelliseen informaation käsittelyyn. Eksplisiittinen informaation käsittely on visuaalisen informaation pintapuolista lukemista, jolloin lukija osaa esimerkiksi tunnistaa taulukoissa olevat elementit. Tämän tason informaation käsittelyssä ei tarvita tietoa symboliikasta tai erilaisista merkkijärjestelmistä. Esimerkiksi karttaa lukiessa ihminen, joka hyödyntää eksplisiittistä informaation käsittelyä, pystyisi tunnistamaan kartalta erilaisia elementtejä, kuten nimiä tai sijainteja. Lontoon karttaa katsoessaan tämä ihminen kykenisi tunnistamaan kartan kuvaavan Lontoota, tunnistaisi sen keskellä virtaavan Thames-joen, sekä näkisi millä alueilla sijaitsee esimerkiksi kouluja. Implisiittinen informaation käsittely on visuaalisen informaation syvempää ymmärrystä, jossa lukija pystyy ymmärtämään informaatiota esimerkiksi erilaisten merkkijärjestelmien ja symboliikan avulla. Tämän tason informaation käsittelyssä lukija kykenee tulkitsemaan informaatiota pintaa syvemmälle. Karttaa lukiessa tämän informaation käsittelymuodon taitava ihminen osaisi nähdä kartasta erilaisten symbolien ja merkkien avulla pintaa syvemmällä olevaa informaatiota. Hän osaisi esimerkiksi samaa Lontoon karttaa katsoessa antaa Buckinghamin palatsin tarkat koordinaatit ja kertoa, kuinka pitkä matka palatsilta on Thames-joelle. Käsitteellinen informaation käsittely on visuaalisen informaation ymmärrystä erilaisten yhteyksien kautta, joita lukija pystyy muodostamaan analysoituaan graafisen materiaalin. Tämän tason informaation käsittelyssä lukija hyödyntää aikaisempaa tietoaan aihepiiristä ymmärtääkseen uutta tietoa. Karttaa katsoessaan, tämän informaation käsittelymuodon taitava ihminen osaisi luoda kokonaiskuvaa näkemästään informaatiosta yhdistäen ne jo aikaisemmin oppimaansa tietoon, luoden niiden välille erilaisia yhteyksiä. Hän ymmärtäisi esimerkiksi sen, miksi Lontoon Tower on aikanaan rakennettu kaupungin ainoan meriyhteyden varrelle, Thames-joen kupeeseen.

Tutkielmassani käsittelen aineistoa, joka on lähes 300 vuotta vanhempaa kuin sitä koskeva terminologia on. Näin ollen kaikki kolme informaation käsittelymuotoa eivät välttämättä ole relevantteja tutkielmaani, sillä ne on määritelty modernien graafisten materiaalien pohjalta, jotka eivät vastaa 1700-luvun materiaaleja. Kaikista relevanteimmaksi informaation käsittelymuodoksi näen eksplisiittisen informaation käsittelyn, sillä sen harjoittamiseen ei tarvita korkean tason koulutusta. Suurin osa 1700-luvun kielioppikirjojen käyttäjistä, naiset ja lapset, eivät olleet koulutukseltaan samassa asemassa kuin miehet, joilla saattoi olla usean vuoden edestä koulutusta. Näin ollen kielioppikirjoissa käytettyjen graafisten esitysmuotojen ominaisuudet eivät saanet ylittää sitä taitotasoa, jota suurin osa lukijakunnasta edustivat. Graafiset esitysmuodot niiden modernissa muodossaan alkoivat myös vasta kehittyä 1700-luvulla, joten tämä informaation esitysmuoto oli uutta suurimmalle osalle kansasta. Graafiset

esitysmuodot eivät siis saaneet olla liian monimutkaisia, jotta lukijakunta pystyisi niitä hyödyntämään.

Materiaalit ja metodit

Tutkielmaani varten keräsin kahdesta eri tietokannasta, Eighteenth Century English Grammars (ECEG) ja Eighteenth Century Collections Online (ECCO), yhteensä 34 kielioppikirjaa. Näistä kielioppikirjoista valikoin neljä kielioppia jokaisesta kohderyhmästä päätyen yhteensä 12 kieliopin analysointiin. Rajasin materiaaliani, koska muuten työmääräni olisi kertynyt liian suureksi pro gradu -tutkielman kokoon nähden. Valitsin analyysiäni varten kielioppikirjat, joiden tekijät olivat kotoisin Isosta-Britanniasta ja kirjat olivat myös julkaistu siellä. Halusin tällä rajauksella pitää tutkielmani fokuksen brittiläisissä kielioppikirjoissa, enkä siis lukenut mukaan muun muassa Yhdysvalloissa tuotettuja kirjoja. Kirjat ovat myös esikoispainoksia. Yhden kielioppikirjan osalta jouduin tyytymään kirjan toiseen painokseen, sillä esikoispainosta ei ollut saatavilla missään.

Pohjamateriaalinani toimivat 34 kielioppikirjaa oli suurilta osin julkaistu 1700-luvun puolivälin jälkeen. Naisten kirjoittamia kirjoja oli yhteensä 7 ja 26 kirjaa oli miesten kirjoittamia. Yhden kirjan kirjoittaja esiintyi anonyyminä. Miesten julkaisemat kirjat olivat tasaisemmin levittäytyneet koko vuosisadalle, kun taas naisten kirjojen julkaisu painottui viimeisille vuosikymmenille. Naisten kirjoittamat kielioppikirjat alkoivat yleistyä Britanniassa vasta 1760-luvun jälkeen, joten ei ole yllättävää että samanlainen ilmiö on myös nähtävissä tutkielmani materiaalissa. Nämä 34 kielioppia koostuivat yhteensä 5016 sivusta tekstiä. Naiskirjoittajien osuus sivumäärästä on 662 sivua ja mieskirjoittajien osuus on 4385 sivua. Mieskirjoittajat kirjoittivat keskimäärin 70 sivua enemmän tekstiä kuin naiskirjoittajat. Olen eritoten huomioinut sivumäärät kielioppikirjoissa, koska yksi tapani määritellä graafisten esitysmuotojen määrää on laskea kuinka monella sivulla niitä esiintyy. Näistä 34 kielioppikirjasta 13 oli kohdistettu lapsille, 6 naisille, 6 miehille, ja loput oli kohdistettu sekalaisille ryhmille ihmisiä. Sekalainen ryhmä muotoutui osaksi aineistoani, koska osassa kieliopeista ei joko selkeästi ilmaistu kohdeyleisöä tai kohdeyleisöjä oli kaksi tai useampi. Käytän analyysiosiossani näitä kolmea ensimmäistä kohderyhmää, jotta pystyn parhaiten tarkastelemaan niiden vaikutuksia kielioppien kirjoittamisessa. Lasten kielioppikirjoja tuottivat sekä nais- että mieskirjoittajat. Naisten kielioppikirjojen kirjoittajina oli vain naisia,

ja vastavuoroisesti miesten kielioppikirjojen kirjoittajina oli vain miehiä. Syvempään analyysiin valitut 12 kielioppia koostuivat 1682 sivusta tekstiä. Nämä 12 kielioppia jakautui omiin kohdeyleisöihinsä seuraavasti: lapsien kielioppikirjoissa oli yhteensä 556 sivua, naisten kielioppikirjoissa oli yhteensä 390 sivua ja miesten kielioppikirjoissa oli yhteensä 736 sivua.

Analyysiäni varten selostan, miten itse määrittelen graafisen esitysmuodon materiaalissani, sillä modernit määritelmät graafisista esitysmuodoista ei täydellisesti päde 1700-luvun materiaaliin. Määrittelen graafiseksi esitysmuodoksi kaikki tilanteet, joissa juoksevan tekstin perinteinen kirjoitusasu on muokattu tavanomaisesta poikkeavaan ulkoasuun, joka muodostaa katkoksen perinteiseen kirjoitukseen. Tätä tavanomaisesta poikkeavaa ulkoasua ei myöskään pysty lukemaan tai ymmärtämään hyödyntämättä graafista lukutaitoa. Tällaisia katkoksia ovat esimerkiksi tilanteet, jossa sanoja muodostetaan monen rivin listaksi, kun kieliopin aihepiirejä asetetaan sivulle erilleen muusta tekstistä, tai kun lukijaa pyydetään testaamaan osaamistaan tehtävien avulla. Määrällistä dataa luodakseni lasken graafisten esitysmuotojen määrän sivumäärien perusteella niissä kohdissa, joissa esiintyy perinteisestä kirjoitusasusta poikkeava katkos, jota ei pysty ymmärtämään tai lukemaan käyttämättä graafista lukutaitoa.

Analyysi

Kielioppikirjoista löytyi useita erilaisia graafisia esitysmuotoja, joiden avulla informaatiota sai esitettyä tiivistetymmin. Näitä esitysmuotoja olivat muun muassa sanalistat, deklinaatiotaulukot, konjugaatiotaulukot, kysymys ja vastaus -osiot, sääntölistat, tehtävät, sekä symbolit. Osaa näistä graafisista esitysmuodoista käytettiin samanaikaisesti, mikä loi kielioppikirjojen sisällöstä monimuotoista.

Sanalistoja esiintyi materiaalissa useasti. Niitä käytettiin muun muassa sukupuolisidonnaisia sanoja esitellessä tai esimerkiksi epäsäännöllisten verbien listaamisessa. Monissa sanalistoissa oli vain pystysuora sarake sanoja, mutta monissa listoissa rivejä oli useampia. Sanalistat saattoivat olla alle sivun mittaisia, mutta joskus ne saattoivat ulottua jopa useammalle sivulle. Substantiivien deklinaatio oli usein esitetty taulukon muodossa. Taulukot sisälsivät vaihtelevan määrän sijamuotoja riippuen siitä, kuinka monta kirjoittaja koki tarpeelliseksi käyttää. Näihin taulukoihin useimmiten sisällytettiin substantiiveja, mutta myös pronomineja ja adjektiiveja saatettiin käyttää näissä taulukoissa. Deklinaatiotaulukoiden hyödyntäminen englannin kielioppikirjoissa on yhteydessä perinteiseen kieliopin opetukseen, jossa erilaiset

aihepiirit nähtiin latinan kieliopin kautta. Deklinaation ohella myös verbien konjugaatio oli yleinen aihe, joka esitettiin taulukoiden avulla. Useimmiten nämä taulukot sisälsivät yhden tai useamman näistä verbeistä: 'to have', 'to be', 'to do', tai 'to love'. Itseasiassa lähestulkoon ainut säännöllinen verbi, joka sisällytettiin näihin taulukoihin, oli verbi 'to love'. Kaikki muut esimerkkiverbit olivat yleensä epäsäännöllisiä. Näitä taulukoita ei kuitenkaan sovi sekoittaa epäsäännöllisten verbien listoihin, sillä verbilistoissa ei koskaan taivutettu verbejä niiden kaikissa mahdollisissa muodoissa, toisin kuin konjugaatiotaulukoissa. Konjugaatiotaulukot noudattivat yleisesti samankaltaista rakennetta, vaikka taulukoissa olikin eroa niiden monimuotoisuudessa. Konjugaatiotaulukot huomioivat aina moduksen, aikamuodot, aspektin ja luvun.

Monet kielioppikirjoista hyödynsivät kysymys ja vastaus -osioita (eng. Q&A). Nimensä mukaisesti kyseessä on osio, jossa esitetään ensin kysymys koskien kielioppia ja tähän kysymykseen annetaan vastaus heti kysymyksen jälkeen vuoropuhelun kaltaisesti. Kysymykset merkattiin kirjaimella Q, eli yhtä kuin 'question', ja vastaukset merkattiin kirjaimella A, eli yhtä kuin 'answer'. Vastaukset saattoivat ulottua useammalle sivulle ja saattoivat sisältää myös muita graafisia esitysmuotoja, kuten taulukoita. Osassa kielioppikirjoista oli myös käytetty numeroituja sääntölistoja, joita kielenkäyttäjän tulisi noudattaa. Yleensä nämä listat sijaitsivat kielioppien syntaksiosioissa, mutta sääntölistoja esiintyi muutamien kielioppikirjojen osalta myös sanaluokista puhuttaessa. Nämä sääntölistat oli myös nimetty sanalla säännöt, ja numerointiin käytettiin vaihtelevasti sekä roomalaisia että arabilaisia numeroita. Osassa kielioppikirjoista hyödynnettiin numerointia myös kappalejaossa, mutta näitä numerointeja ei pidä sekoittaa sääntölistoihin. Kappaleiden numerointi ei muuttanut tekstin olemusta graafiseksi, toisin kuin sääntölistojen numerointi, joka loi selkeästi katkoksen perinteisesti kirjoitettuun kirjoitusasuun.

Iso osa kielioppikirjoista sisälsi tehtäviä, joihin oli hyödynnetty graafisuutta. Monet tehtävistä liittyivät sanaluokkien tunnistukseen. Tyypillisin sanaluokkatehtävä koostui lauseesta tai lyhyestä tekstistä, joka oli listan kaltaisesti aseteltu pystysuoraan sivun toiseen reunaan. Tämän rivin viereen oli listattu jokaisen sanan kohdalle niihin liittyvät kieliopilliset tiedot, kuten sanaluokka, luku, sija, tai esimerkiksi aikamuoto. Toinen sanaluokka-tehtävä koostui tekstipätkästä, jossa jokaisen sanan ylle oli merkattu tiettyyn sanaluokkaan viittaava numero. Lukijan oli tarkoitus peittää nämä numerot ja käydä teksti läpi testaten omaa tunnistustaitoaan, paljastaen vastaukset itselleen sanojen ylle tarvittaessa. Tehtävien joukossa oli myös suoranaisia testejä, jonka avulla lukijan oli mahdollista testata omaa osaamistaan

kirjan lukemisen jälkeen. Testiosioissa esitettiin erilaisia kysymyksiä koskien kielioppia, mutta niihin ei annettu samassa yhteydessä suoraan vastausta kysymys ja vastaus -osion tavoin. Materiaalissa oli havaittavissa muutamia esimerkkejä symboleista, joiden ymmärtämiseksi vaadittiin implisiittistä informaation käsittelyä. Symboleja olivat muun muassa aaltosulut, väliviivat, sekä eri osioita jakavat viivat. Näitä erilaisia symboleja hyödynnettiin listoissa ja taulukoissa esimerkiksi erottamaan, yhdistämään tai korvaamaan erilaisia elementtejä.

Yhteensä 778 sivua 1682 sivusta sisälsi graafisia esitysmuotoja, eli 46,85 prosenttia. Suurin kirjattu osuus graafisia esitysmuotoja yhdessä kielioppikirjassa oli 81,56 prosenttia ja matalin osuus oli alle 15 prosenttia. Mitä kohdeyleisöjen sisällä oleviin määriin tulee, niin naisten kielioppikirjat sisälsivät eniten graafisia esitysmuotoja. Naisten kielioppikirjat sisälsivät keskimäärin 53,08 prosenttia graafisia esitysmuotoja. Toiseksi sijoittuivat miesten kielioppikirjat, jotka sisälsivät yhteensä 46,74 prosenttia graafisia esitysmuotoja. Lasten kielioppikirjat sijoittuivat viimeisiksi sisältäen 42,63 prosenttia graafisia esitysmuotoja. Jokainen kohdeyleisöryhmä pysyi 40 prosentin yläpuolella, vaikka yksittäin katsottuna kielioppikirjojen sisällöt vaihtelivat.

Sanaluokista, kuten substantiiveista, pronomineista, verbeistä, adjektiiveista, adverbeista, prepositioista, rinnastuksesta ja numeraaleista, puhuttaessa eniten graafisia esitysmuotoja ilmeni osioissa, joissa käsiteltiin pronomineja, verbejä ja substantiiveja. Kaikki 12 kielioppikirjaa sisälsivät graafisia esitysmuotoja pronominien ja verbien osioissa, kun taas substantiiveista puhuttaessa vain 11 kielioppikirjaa sisälsivät niitä. Persoonapronominit olivat ainut kieliopillinen aihe, joka oli esitetty taulukon avulla jokaisessa kielioppikirjassa. Muita yleisiä aiheita olivat konjugaatiotaulukot sekä epäsäännöllisten verbien listat. Kieliopin rakenteellisista osista, kuten etymologiasta ja ortografiasta, syntaksista, prosodiasta, välimerkeistä ja lukemisesta, puhuttaessa eniten graafisia esitysmuotoja käytettiin syntaksia sekä etymologiaa ja ortografiaa käsittelevissä osioissa. Yleisimmät aiheet, jotka esiteltiin graafisilla esitysmuodoilla näissä osioissa, olivat sanaluokkien esittely sekä kielen käyttöön liittyvät sääntölistat. Sanaluokat esiteltiin graafisesti yhteensä 5 kielioppikirjassa ja sääntölistoja esiintyi yhteensä 4 kielioppikirjassa. Kaiken kaikkiaan yleisempää näissä 12 kielioppikirjassa oli esittää sanaluokkien yhteydessä graafisia esitysmuotoja kuin missään muussa osiossa. Graafisia tehtäviä sisälsi yhteensä puolet analyysissä olleista kielioppikirjoista. Eniten graafisia esitysmuotoja tehtävissään käyttivät naisten kielioppikirjat, ja miesten kielioppikirjat hyödynsivät niitä vähiten.

Kielellisesti monet kielioppikirjoista tavalla tai toisella viittasivat teoksessa olleisiin graafisiin esitysmuotoihin. Jaoin nämä erilaiset tyylit suoriin ja epäsuoriin viittauksiin riippuen siitä, sisällytettiinkö graafinen esitys kieliopillisesti osaksi edeltävää lausetta. Suorissa viittauksissa siis graafinen esitysmuoto oli kieliopillisesti liitetty osaksi edeltävää lausetta esimerkiksi adverbien tai viitesanojen avulla. Yleisimpiä adverbeja olivat, 'as', 'thus', viz.', sekä 'hence', joiden avulla graafinen esitysmuoto pystyttiin liittämään suoraan edellisen lauseen jatkeeksi. Myös ilmaisuja "seuraavassa taulukossa" tai sen muita muotoja käytettiin viitatessa tulevaan graafiseen esitysmuotoon. Myös tarkennukset erilaisista kieliopillisista aiheista toimivat suorina viittauksina, kun graafiset esitykset olivat liitetty lauseen sisälle, joko saatesanoin tai ilman.

Epäsuorat viittaukset graafisiin esitysmuotoihin tarkoittavat viittauksia, joita ei ole liitetty edelliseen lauseeseen kieliopillisesti. Näihin viittauksiin kuuluvat esimerkiksi otsikot, jotka kuvailevat tulevan graafisen esityksen sisältöä. Myös nimiölehti saattoi sisältää viittauksia siitä, mitä kielioppikirjat sisältävät. Osa näistä viittauksista liittyi kirjassa löytyneisiin graafisiin esitysmuotoihin. Tarkennukset toimivat suoran viittauksen ohella myös epäsuorissa viittauksissa, kun tulevaa graafista esitysmuotoa kuvaileva virke ei ole liittänyt sitä osakseen kieliopillisesti, päättyen siis pisteeseen ennen graafisen esitysmuodon alkua. Nämä viittausmuodot eivät sulkeneet toisiaan pois.

Johtopäätökset

Kaikki kielioppikirjoissa esiintyneet graafiset esitysmuodot koostuivat pääsääntöisesti tekstistä, eikä niiden ulkoasussa esiintynyt koristeluja tai kuvitusta. Graafiset esitysmuodot oli myös aseteltu niin, ettei ne koskaan sijoittuneet esimerkiksi keskelle tekstiä tai tekstin viereen. Tämä yksityiskohta teki kielioppikirjojen lukemisesta erittäin yksitoikkoista, sillä jokainen kirja seurasi tätä samaa tyyliä. Ymmärtääkseen kielioppikirjoissa esiintyneitä graafisia esitysmuotoja lukijan täytyi vähintään olla lukutaitoinen, joten kaikista relevantein informaation käsittelymuoto näille graafisille esitysmuodoille on eksplisiittinen informaation käsittely. Kuitenkin kielioppikirjoista löytyi esimerkkejä symbolien käytöstä, mikä vaatisi täyden ymmärryksen takaamiseksi myös implisiittistä informaation käsittelyä. Teoriaosiossani pohdin mikä kolmesta informaatiokäsittelyn muodoista soveltuisi parhaiten 1700-luvun kielioppikirjojen lukuun ja totesin eksplisiittisen muodon olevan kaikista relevantein muoto.

Olen edelleen osittain samaa mieltä pohdintani kanssa. Kuitenkin sivuutin täysin pohdinnassani sen mahdollisuuden, että näiden kielioppien ymmärtämiseen voisi myös kaivata käsitteellistä informaation käsittelyä, koska oletin materiaalissa löytyvien graafisten esitysten olevan liian yksinkertaisia sen käyttöön. Yksinkertainen ulkomuoto ei kuitenkaan poista sitä tosiasiaa, että myös näissä kielioppikirjoissa esiintyvistä graafisista esitysmuodoista pystyy keräämään yhteyksiä, joita lukija pystyy suhteuttamaan jo opittuun tietoon. Näin ollen 1700-luvun graafisten esitysmuotojen yksinkertaisuuden vuoksi relevantein informaation käsittelymuoto on eksplisiittinen, mutta implisiittistä ja käsitteellistä informaation käsittelyä tarvitaan myös tiettyyn pisteeseen asti.

Alkujaan analyysiä aloittaessa oletin, että naisten ja lasten kielioppikirjoissa olisi eniten graafisia esitysmuotoja, sillä heidät nähtiin heikoimpina oppijoina 1700-luvulla. He toimivat hyvinä kohteina uusille pedagogisille keinoille opettaa kielioppia. Materiaalin perusteella oletukseni oli vain puoliksi oikeassa, sillä naisten kielioppikirjat sisälsivät kyllä eniten graafisia esitysmuotoja kaikista kolmesta kohdeyleisöstä. Tämä mukailee paljon kielioppikirjojen kirjoituksen historiaa, sillä naisten kielioppikirjojen kirjoittajina toimineet naisopettajat hyödynsivät miehiä enemmän uudenlaisia pedagogisia keinoja, joista osa oli selkeästi graafisia. Naisopettajat tiesivät, kuinka vaikeaa oli opetella kielioppia kirjoista, joita ei ollut suunnattu alempaa koulutustasoa oleville ihmisille.

Yllättäen miesten kielioppikirjat sisälsivät toiseksi eniten graafisia esitysmuotoja. Kohderyhmän sisällä oli kuitenkin paljon vaihtelua siinä, kuinka paljon graafisia esitysmuotoja käytettiin. Oli siis selkeää, ettei uutta yhtenäistä tyyliä vielä ollut. Miesten kielioppikirjojen kirjoituksessa oli enemmän esillä kirjoittajan oma halu hyödyntää uusia ja innovatiivisia opetuskeinoja tai kirjoittajan mieltymys perinteiseen kieliopin opetukseen. Miesten kielioppikirjojen kirjoitus oli 1700-luvun loppuun tultaessa niin sanotusti perinteisen kielioppikirjoittamisen ja uusien opetuskeinojen käytön välimaastossa.

Lasten kielioppikirjat sisälsivät vähiten graafisia esitysmuotoja. Tämä tulos yllätti, sillä kieliopin kirjoituksen historiaa katsottaessa todennäköisempi kohde uusille pedagogisille keinoille olisivat lapset, eivätkä aikuiset miehet. Kuitenkin kielioppikirjoja tutkiessani havaitsin myös sen, että monet lasten kielioppikirjoista painottivat kielelliseen yksinkertaisuuteen, jotta lukijakunnalla olisi paremmat mahdollisuudet ymmärtää kirjan sisältöä. Näin ollen lasten kielioppikirjoissa kyllä saatettiin käyttää uusia opetuskeinoja, mutta ne eivät vain olleet graafisia. Myös kirjoittajien sukupuoli saattoi vaikuttaa vahvasti siihen,

millaisia opetuskeinoja kirjoissa käytettiin. Lasten kielioppikirjoja valmistivat sekä nais- että mieskirjoittajat, joten eroavaisuuksia saattoi syntyä kirjoittajien eri tyylisuuntauksien kautta. Graafisten esitysmuotojen käyttöön vaikuttivat vahvasti sen ajan kielioppikirjojen kehitys sekä kirjoittajan sukupuoli.

Ne kielioppiosiot, joita eniten esitettiin graafisten esitysmuotojen avulla, olivat pääsääntöisesti kieliopin peruspilareita, eli kuka tekee mitä. Kaikki ne osiot kieliopista, jonka avulla kieltä voisi elävöittää, eli miten ja missä joku tekee jotakin, eivät saaneet samanlaista huomiota. Kenties kaikista tärkeimmät osiot haluttiin ensin kuvailla graafisuuden avulla ennen vähemmän tärkeitä aiheita, sillä graafisten esitysmuotojen kehitys modernissa muodossa oli vasta kehittymässä 1750-luvulta alkaen. Analysoinnin aikana huomasin, että jokainen kohdeyleisö käytti graafisia esitysmuotoja hieman eri osiossa, luoden jokaisesta ryhmästä hieman erilaisen. Syynä tähän on mahdollisesti 1700-luvun aikana vahvasti esillä ollut asenne siitä, että naiset, lapset ja miehet oppivat kaikki asioita erilaisilla tavoilla. Miehet valmisteltiin 'oikean elämän' haasteisiin, kun taas naiset saivat keskittyä kodin sisällä tapahtuviin sosiaalisiin kanssakäymisiin. Lapset otettiin ryhmänä huomioon joko heidän ikänsä tai sukupuolensa kautta, riippuen kieliopin kirjoittajan omista mieltymyksistä.

Lasten kielioppikirjoissa, kuten myös kahden muun kohdeyleisön kirjoissa, pronominit, verbit ja substantiivit olivat ne aiheet, joissa käytettiin eniten graafisia esitysmuotoja. Kuitenkaan näiden sanaluokkien sisällä ei lasten kielioppikirjoissa esiintynyt minkäänlaista säännöllisyyttä aihepiirien osalta. Näissä kirjoissa ei siis persoonapronominien lisäksi löytynyt mitään toistuvaa aihetta, joka olisi kuvailtu graafisesti. Tämä vaihtelevuus voi johtua siitä, että lasten kielioppikirjat olivat uusien innovatiivisten opetuskeinojen kokeilualustana, eikä suurin osa niistä ollut graafisia missään muodossa.

Naisten kielioppikirjat olivat graafisten esitysmuotojen käytön suhteen säännöllisempiä, jakaen niitä eri kieliopin osiin tasaisemmin. Tämän kohderyhmän kieliopeissa graafiset esitysmuodot kuitenkin enimmäkseen sijoittuivat sanaluokkien esittelyyn eikä syntaksin selventämiseen. Tavallaan syntaksi on graafisuudeltaan jätetty lähes huomiotta tämän kohderyhmän kirjoissa. Syynä tähän voi olla naisopettajien negatiiviset asenteet miesvaltaisten syntaksipainotteisten kielioppikirjojen tekoon, sillä ne osoittautuivat kelvottomiksi käyttää naisten opetuksessa. Ennen 1750-lukua syntaksipainotteisuus kielioppikirjoissa oli hyvin yleistä, sillä kielen standardointiprosessin ollessa kesken monet kielioppien kirjoittajat halusivat luoda oikeaoppiset säännöt kielelle. Fokuksen siirtäminen

pois syntaksista graafisia esitysmuotoja hyödyntämällä on voinut olla naisopettajien vastaus miesvaltaiselle kielioppien kirjoittamiselle, joka ajoi ainoastaan miesten etua. Naisten myös oletettiin hyvän kieliopin avulla osallistuvan vain kevyeen seurusteluun, toisin kuin miesten.

Graafisten esitysmuotojen käyttö oli myös miesten kielioppikirjoissa levittynyt tasaisesti eri aihealueille. Yksi isoimmista eroista kahteen muuhun kohderyhmään oli numeraalien esittely sekä roomalaisten että arabialaisten numeroiden avulla. Numeraaleja ei huomioitu samalla tavalla muissa kohderyhmissä, aivan kuin kyseinen aihe ei olisi naisille tai lapsille tarpeellinen. Tämän lisäksi graafisia esitysmuotoja esiintyi myös vahvasti syntaksiosiossa, toisin kuin naisten kielioppikirjoissa. Tämä voisi luonnollisesti olla syntaksipainotteisen kielioppikirjoituksen perinteen toinen puoli, jossa syntaksipainotteisuutta jatketaan korostamalla niitä erilaisin graafisin esitysmuodoin.

Graafisiin esitysmuotoihin viittaus tapahtui erittäin samalla tavalla kuin nykykirjoituksessa. Yleisempää näissä kielioppikirjoissa oli käyttää suoraa viittausta, eli sisällyttää graafinen esitysmuoto osaksi edellistä virkettä. Kenties suora viittaaminen edesauttoi lukijoiden kykyä sisäistää näkemäänsä, kun graafinen esitysmuoto oli osana lausetta. Kuitenkin on mahdotonta selvittää perinpohjaisesti millä tavoin lukijat ovat näitä viittaustapoja sisäistäneen, sillä minulla ei ole enää mahdollisuutta heiltä tästä asiasta kysyä. Oikeastaan minulla heräsi viittauksiin liittyen kaksi erilaista hypoteesia siitä, miksi niitä käytettiin 1700-luvun kielioppikirjoissa. Nämä graafiset esitysmuodot olivat niin uusia lukijoille, että niiden ymmärtämisen parantamiseksi koettiin tarpeelliseksi viitata niihin suoraan. Modernit graafiset esitysmuodot keksittiin 1700-luvun puolivälissä, joten siinä mielessä nämä erilaiset esitysmuodot olivat uusia keksintöjä. Kuitenkin viittaukset olivat erittäin systemaattisia. Tämä viittaisi puolestaan siihen, että graafiset esitysmuodot olivat jo sen verran käytettyjä opetuskeinoja, että niiden viittaamiseen tekstissä oli syntynyt jo omat viittausjärjestelmät. Ainut asia, jonka voin kuitenkin todeta varmaksi, on että graafisia esitysmuotoja viitattiin järjestelmällisesti jokaisessa kielioppikirjassa.

Yhteenveto

Graafisten esitysmuotojen käytön suurimpina vaikuttajina toimivat kieliopin kohdeyleisö sekä kirjoittajan sukupuoli. Naisten kielioppikirjoissa graafista sisältöä löytyi eniten, mikä on suoraan yhteydessä naiskirjoittajien innovatiiviseen otteeseen opetuksessaan. Naiskirjoittajat

eivät halunneet seurata perinteisen kielioppikirjoittamisen jalanjälkiä, vaan halusivat luoda kielioppikirjoja, joita kaikki pystyvät käyttämään. Miehet olivat taas kahden eri tyylisuuntauksen välissä. Toisaalta miesten koulutustaustan kautta heille oli tullut tutuksi perinteiset opetustavat, ja niitä myös halutiin kunnioittaa. Kuitenkin monet myös ymmärsivät, että uudet opetuskeinot voisivat myös olla hyvä lisä miesten kieliopin opetuksessa. Tämä välitila, jossa miesten kielioppikirjat olivat, ovat syynä sille miksi miesten kielioppikirjoissa oli toisiksi eniten graafisia esitysmuotoja. Lasten kielioppikirjoissa esiintyi taas vähiten graafisia esitysmuotoja, vaikka lapset olivatkin uusien opetusmetodien suurin yleisö. Uudet opetusmetodit eivät kuitenkaan tarkoita vain graafisia esitysmuotoja. Lasten kirjoissa keskityttiin muun muassa selkeään kieliasuun.

Graafisten esitysmuotojen käyttö eri kieliopin osioissa oli myös riippuvainen siitä, kuka oli kohdeyleisönä. Naisten kielioppikirjoissa käytettiin graafisia keinoja tasaisesti, mutta syntaksi jätettiin pienelle huomiolle. Toisaalta miesten kielioppikirjoissa syntaksiin oli sisällytetty huomattavasti graafisia esitysmuotoja. Nämä ilmiöt ovat niin sanotusti kolikon kaksi puolta. Syntaksipainotteisuus ei hyödyttänyt naisten oppimista, joten naiskirjoittajat jättivät sen osion ilman ylimääräistä huomiota. Miehet taas korostivat perinteistä syntaksipainotteisuutta lisäämällä osioon graafisia esitysmuotoja. Lasten kielioppikirjoissa taas esiintyi sekavanlaisesti eri osioissa graafisia esitysmuotoja, luultavasti sen takia, että lasten kielioppikirjoissa keskityttiin muun kaltaisiin opetuskeinoihin. Kaiken kaikkiaan graafisia esitysmuotoja löytyi eniten osioista, jossa käsiteltiin sanaluokkia ja niiden ominaisuuksia.

Graafisten esitysmuotojen viittaukset olivat pääsääntöisesti suoria, jolloin graafinen esitys on liitetty osaksi edellistä lausetta kieliopillisesti. Näiden viittauksien syitä voi olla monia. Esimerkiksi viittauksia saatettiin käyttää kielioppikirjoissa avustamaan lukijoita ymmärtämään graafisia esitysmuotoja paremmin. Toisaalta viittaukset olivat niin systemaattisesti esitettyjä lähes jokaisessa kieliopissa. Tämä viittaisi siihen, että graafisten esitysmuotojen käyttö oli niin yleistä että sitä varten oli jo kehittynyt omat viittaussäännöt. Ainoa varma vastaus on se, että graafisiin esitysmuotoihin viitattiin sanallisesti näissä kielioppikirjoissa.

Tulevaisuutta ajatellen, olisi mielenkiintoista luoda sama tutkimus uudestaan isommissa mittapuissa. Terminologia ja metodit pystyttäisiin vakiinnuttamaan. Näin myös vältyttäisiin mahdollisilta virhearvioilta. Isomman tutkimuksen avulla monet tutkijat voisivat hyödyntää tuloksia omissa töissään koskien graafista lukutaitoa tai vastavuoroisesti koskien englannin

kieliopin kirjoittamisen historiaa. Itse samalla tavalla hyödyin saatavilla olevista tietokannoista ja tiedeartikkeleista, joiden pohjalta olen tutkielmani luonut. Aiheena 1700-luvun kieliopit ja niiden kirjoittaminen on mitä mielenkiintoisin ja voisin mielelläni jatkaa aiheen parissa enemmänkin. Kielioppikirjojen kautta pystyy näkemään paljon erilaisia asioita, muun muassa millaisia asenteita ja käytäntöjä oli voimassa lähes 300 vuotta sitten englannin opettelussa.