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Bachelor's Thesis

**WEATHER FORECAST AS AN INFORMATIVE GENRE (based on
broadcasts by Met Office, BBC Weather, and NBC News)**

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ABSTRACT

Mytsak M. Y. Weather forecast as an informative genre (based on broadcasts by Met Office, BBC Weather, and NBC News) – Bachelor's thesis.

This bachelor's paper is devoted to the study of weather forecasts as an informative genre with a particular focus on the styles of television weather anchors, aiming to unravel linguistic and stylistic features of their forecasts. This study employs a multifaceted approach, drawing on insights from linguistic analysis, media discourse studies, and media communication theory. The objective is to examine the distinctive features of different forecasters and explore their role in shaping audience perception and the effectiveness of message delivery.

The first chapter contains an analysis of genre theory, including the definition, history, functions, and classification of weather forecasts, as well as their vocabulary, composition, and syntax. The second chapter focuses on the analysis of lexical, syntactic, and stylistic features of the various weather anchors, based on 47 weather forecasts taken from 3 channels: Met Office, BBC Weather, and NBC News.

Special attention is given to the use of hedging expressions, meteorological terminology, and syntax. Moreover, the thesis explores prosody and the stylistic devices employed by presenters to maintain audience attention and convey complex meteorological information effectively within strict time constraints.

Methodologically, the study employs a combination of qualitative and quantitative research methods, including descriptive analysis and comparative examination. The study contributes to the broader field of weather discourse analysis by offering insights into the construction of weather forecasts. The study illuminates the role of weather forecasting communication in shaping audience perception and understanding of atmospheric conditions. Ultimately, weather forecasts emerge as an informative genre that translates complex meteorological data into accessible information, shaping public understanding and everyday decision-making.

Keywords: weather forecast, weather anchor, media discourse, hedging expressions, meteorological terminology, prosody.

АНОТАЦІЯ

Мицак М.Я. Прогноз погоди як інформаційний жанр (на матеріалі прогнозів погоди Met Office, BBC Weather та NBC News). – Бакалаврська робота.

Кваліфікаційна робота бакалавра присвячена дослідженню прогнозів погоди як інформаційного жанру, зокрема аналізу стилів телевізійних ведучих, їхніх лінгвістичних і стилістичних особливостей. Мета роботи полягає у вивченні характерних рис ведучих прогнозів погоди та їхній вплив на сприйняття аудиторією складної інформації.

Перший розділ містить аналіз теорії жанру, зокрема визначення, історію, функції і класифікацію прогнозів погоди, а також композиції та синтаксису. Другий розділ присвячений аналізу лексичних, синтаксичних і стилістичних особливостей мовлення різних ведучих на матеріалі 47 прогнозів погоди з трьох каналів: Met Office, BBC Weather та NBC News.

Детально розглянуті засоби хеджування, метеорологічна термінологія та синтаксичні особливості. Окремо проаналізовано просодичні особливості та стилістичні засоби, які ведучі використовують для утримання уваги аудиторії та ефективної подачі складної метеорологічної інформації при часових обмеженнях.

У роботі застосовано якісні та кількісні методи дослідження, зокрема описовий і порівняльний аналіз, аналіз медіадискурсу. Дослідження робить внесок у ширшу сферу аналізу метеорологічного дискурсу, пропонуючи глибше розуміння особливостей створення прогнозів погоди.

Загалом, робота підкреслює роль метеорологічної комунікації у формуванні сприйняття атмосферних явищ аудиторією. Зрештою, прогнози погоди постають як інформаційний жанр, що перетворює складні метеорологічні дані на доступну для сприйняття інформацію та впливає на повсякденне прийняття рішень.

Ключові слова: прогноз погоди, ведучий прогнозу погоди, медіадискурс, засоби хеджування, метеорологічна термінологія, просодія.

CONTENTS

INTRODUCTION.....	6
1. WEATHER FORECAST AS A GENRE.....	8
1.1. Genre theory in media studies and the weather forecast as an informative genre.	8
1.2. Definition, history, functions, and classification of weather forecasts	12
1.3. Vocabulary of weather forecasts	15
1.4. The composition and syntax of weather forecast	21
Conclusion to Chapter 1	26
2. STYLES OF WEATHER FORECAST PRESENTATION: A COMPARATIVE ANALYSIS (Met Office, BBC Weather, NBC News)	27
2.1. The presentation of weather forecasts by the Met Office	27
2.1.1. Alex Deakin	27
2.1.2. Honor Criswick	31
2.1.3. Clare Nasir	34
2.2. The presentation of weather forecasts by BBC Weather	36
2.2.1. Sarah Keith-Lucas	36
2.2.2. Darren Bett.....	38
2.2.3. Carol Kirkwood.....	40
2.2.2. Camilla Parker, 10 May 2012, UK	42
2.3. The presentation of weather forecasts by NBC News (the morning programme Today).....	43
2.3.1. Dylan Dreyer	43
2.3.2. Al Rocker	46

Conclusion to Chapter 2	47
CONCLUSION	50
REFERENCES.....	53
APPENDICES	65

INTRODUCTION

In the paradigm of media and discourse linguistics, weather forecasts represent a specialized form of institutional spoken discourse that combines scientific information with public communication. As a media genre, weather forecasting is characterised by strict time constraints, pre-structured composition, and the need to transform complex meteorological data into accessible spoken language for a general audience. In addition to its informational function, weather discourse also performs interpersonal and pragmatic roles, such as maintaining audience engagement, managing uncertainty, and constructing credibility through linguistic choices.

The relevance of this research is determined by the need to systematically describe how linguistic and paralinguistic features contribute to the effectiveness of weather communication across different broadcasting traditions. While previous studies have examined specific aspects of meteorological discourse, there remains a lack of comparative analysis that integrates lexical, syntactic, and multimodal features of weather forecast presentation across different media systems. This study aims to address this gap by focusing on stylistic variation in professional weather forecasting.

Theoretical foundations for this research are based on studies in discourse analysis and media linguistics. Scholars such as Provoost (2020), Eriksen, Kittilä, and Kolehmainen (2015), and Roderio (2015) have investigated the structure of weather forecasts, the role of prosody, and the cognitive aspects of spoken media communication. Their findings demonstrate that clarity, economy, and audience orientation are central principles of weather forecast discourse, while also highlighting the importance of linguistic strategies used to express uncertainty and guide interpretation.

The practical value of this research lies in its contribution to understanding how linguistic choices influence the clarity and accessibility of broadcast weather information. The results may be useful for improving professional communication practices in meteorological broadcasting and for training future weather presenters in effective audience-oriented speech delivery.

The object of the research is weather forecast discourse as a form of institutional media communication.

The subject of the research is linguistic and stylistic variation in weather forecast presentation across different broadcasting systems and presenters.

The purpose of the research is to investigate and compare styles of weather forecast presentation.

To achieve this purpose, the following **tasks** are set:

1. to define weather forecasting as a genre of media discourse;
2. to identify its key lexical, syntactic, and pragmatic features;
3. to analyse the role of hedging, evaluation, and impersonal constructions;
4. to examine prosodic and non-verbal features in forecast delivery;
5. to determine the influence of individual presenter style on audience-oriented communication.

The research methods include literature review, discourse analysis, comparative analysis of different presenters' styles, and stylistic analysis. The literature review provided the theoretical basis for understanding weather discourse as a media genre, while discourse analysis was used to examine the structure and communicative features of selected forecasts. Comparative and stylistic analyses were applied to identify differences in speech rate, prosody, vocabulary, and stylistic devices across presenters and broadcasting institutions.

The material of the research consists of 47 weather forecasts released in the timeframe of 2014-2026 from the Met Office, BBC Weather, and NBC News, featuring 9 weather presenters.

The paper consists of an introduction, two chapters (the first of a theoretical nature and the second of a practical one), a conclusion, references, and appendices illustrating statistical data.

The results of the research were presented at the X All-Ukrainian Scientific Readings with the participation of young scholars "Philology of the 21st Century: New Research and Perspectives".

1. WEATHER FORECAST AS A GENRE

1.1. Genre theory in media studies and the weather forecast as an informative genre

The word genre is of French origin and means “kind, sort, style”. It evolved from the Latin word *genus*, which refers to a class, family, or group with shared characteristics [Online Etymology Dictionary]. According to the Oxford English Dictionary, the earliest recorded use of the word genre dates back to 1770, appearing in a letter written by the writer and poet Charles Jenner [Oxford English Dictionary]. However, the concept of categorizing art goes back to Ancient Greece. Aristotle was the first person to develop genre theory, he placed works of literature into three classes: poetic, epic, and drama [Aristotle 1902].

As defined by the Cambridge dictionary, genre is “a style, especially in the arts, that involves a particular set of characteristics” [Cambridge Dictionary]. The Merriam-Webster dictionary gives a more precise definition of this word: “a category of artistic, musical, or literary composition characterized by a particular style, form, or content.” [Merriam-Webster Dictionary]. According to the Oxford Dictionary, a genre is “recognized by its special features” [Oxford English Dictionary]. S. Mauroux defines three main features that make a weather forecast a genre. First, it is a pre-established discourse situation with its own style and technical presentation, second, it has specialized vocabulary, and the third feature is recognizable prosodic patterns [Mauroux 2016].

However, all definitions from dictionaries are quite similar, while new approaches to studying a genre suggest that it is not just a categorization of text types or a style with a set of characteristics, but a way of understanding a particular situation, responding and acting within it correspondingly [Bawarshi, Reiff 2010, p.3]. Therefore, weather forecast as a genre should be studied not only as a category with certain features, but as a specific communication situation of informing the public about upcoming weather and response to it. By following expected patterns – summarizing conditions, giving details, and offering advice – it helps both forecasters

and audiences act appropriately in that situation and maintain the familiar practice of weather reporting.

The notion of genre exists in many fields: music, literature, theatre, law, media, and many others. In almost many of these fields, genres are organized hierarchically. There are broad major genres, which are then subdivided into smaller subgenres, and these may be further divided into even more specific categories. This structure resembles a tree, with main genres forming the “branches” and subgenres forming smaller branches and twigs [Provoost 2020, p.3].

Genres are, as D. Andrew describes them in his book, *Concepts in Film Theory*, “specific equilibria balancing the desires of subjects and the machinery of the motion picture apparatus” [Andrew 1984, p. 114]. It means that the weather forecast as a genre represents a balance between the audience’s desire to know weather conditions that will influence their day and the content makers’ desire to inform the audience. T. Ryall also emphasizes this aspect of genre by arguing that genre consists of patterns, forms, styles, and structures that guide both the construction of media texts and their interpretation by an audience [Ryall 1975, p. 28]. A more precise modern definition of genre was suggested by L. Shulinova, who wrote that genre is “extra- and intralingually conditioned typed dynamic model of the text, that reflects and fixes the functional and stylistic specifics of social communication” [Shulinova 2020, p.150].

Understanding genres depends largely on the idea of genre conventions. D. Pye identifies a number of “tendencies” that allow texts to be recognised as belonging to a particular genre. These “tendencies” include plot, narrative structure, character, time and space, iconography and themes [Pye, p. 34]. Although he develops his theory through the study of film genres, it still can be relevant to such informative media genres as weather forecasts which have specific structure, themes, and iconography. R. Altman, a professor of Comparative Literature, studied genre conventions as cooperation of semantic and syntactic elements. He considers semantic elements to be “building blocks” while syntactic view shows how these “blocks” are arranged [Altman 1984, p. 16]. Therefore, it is logical to conclude that genres based on just semantic elements are weak and disappear quickly. Weather forecasts, by contrast,

contain a combination of both semantic and syntactic elements which explains why this genre is fixed and existed for many centuries changing in form. Moreover, media genres in general evolve due to societal interests, technological advancements, and creative innovations. The way people are informed about weather has changed a lot after rapid development of technologies, but societal interest in knowing weather conditions remains strong therefore, this genre is one of the most stable while at the same time adapting to new formats.

When a particular genre of writing was studied, scholars mostly focused on linguistic factors such as morphology, syntax, and semantics. However, in the late 20th and early 21st century extralinguistic aspects has also become important: “the communicative situation; the communicative purpose; the nature of communication (formal or informal); the sphere of speech communication (everyday, professional, public, academic, business, etc.); and the addressee (active/passive; individual/collective/mass; male/female; equal/subordinate; peer/younger/older)” [Новосьолова 2020, с.24]. Apart from that, L. Shevchenko and D. Derhach also emphasize such aspects as linguistic functions and forms of information transmission (print and electronic) [Shevchenko, Derhach 2023, p.21]. Although for the study of weather forecast as a genre, all aspects mentioned above are important, the greatest attention should be paid to the communicative purpose. A. Wichmann calls weather forecast a “goal-oriented” genre [Wichmann 2000] since “the goal of the speaker is to convey the maximum amount of information in a minimum amount of time and in the most comprehensible way possible” [Silber-Varod, Kessous 2008]. Furthermore, such aspects as the linguistic functions, forms of information transmission, and the nature of communication and how these influence the form, the syntax, and the semantics are essential for the study of a weather forecast.

The classification of mass media genres is debatable largely because of its changeable and hybrid nature and diffuseness between different texts [Serdalia et al. 2016, p.1080]. On the contrary, J. Derrida highlights the individual nature of genre and believes that genres should not be blended [Derrida 1980, p.55]. Despite this Western researchers distinguish five categories of genres in journalism: informative,

opinionative, interpretive, divisional, and utilitarian. On the other hand, Ukrainian linguists classify genres in journalism into three categories: informative, analytical, artistic and publicistic genres [Balalaieva 2018, pp 170-171]. L. Shevchenko and D. Derhach argue that this classification is outdated and therefore insufficient for modern mass media so apart from informative, analytical, artistic and publicistic genres they define cognitive, manipulative, communicative, entertaining, and aesthetic genres of mass media [Derhach, Shevchenko 2023, p.20]. In both classifications weather forecasts together with notes, news reports, and interviews belong to informative genres, as they provide facts or information.

Some scientists suggested dividing all genres, not only media ones, into genre families. In their classification, the weather forecast belongs to the reports. This genre family also includes death/ birth certificates, ballot papers, health/ school reports, medical bulletins, and order forms. They found three similarities in these genres. First, they perform the function of informing. Second, they are not interactive, so they do not require a response, but can trigger an action, e.g., a warning about some hazardous weather conditions can make people stay at home. The third similarity is their codified format [Jacquin, Simons, Delbrassine 2018, p.15].

These classifications are based on semantic elements and forms of texts and were relevant since the second half of the 20th century. However, some scholars suggest adapting this classification to modern mass media and dividing it into genres of print, radio, television, and other mass media [Serdalia et al. 2016, p.1080]. That means they took into account technological aspects. In this classification the weather forecast does not belong to a single category but exists across different platforms. It appears as a print genre in newspapers, a radio genre as a spoken forecast, a television genre with both visual and spoken elements, and a digital genre in apps, websites, and interactive maps. Thus, the weather forecast functions as a cross-media informative genre, whose core purpose remains the same, but its form adapts to different technological environments.

1.2. Definition, history, functions, and classification of weather forecasts

Most dictionaries like Collins or Cambridge provide a simplified definition of a weather forecast as “a statement saying what the weather will be like the next day or for the next few days” [Cambridge Dictionary]. Moreover, many definitions of a weather forecast focus primarily on scientific dimension. For instance, A. Balasubramanian defines it as “the prediction of the weather through the application of the principles of physics, supplemented by a variety of statistical and empirical techniques” [Balasubramanian 2016, p.1]. Similarly, in J. Kaur and G. Singh’s article weather forecast “simply refers to the condition of air on the earth at a given place and time”. They also describe this process as “continuous, data-intensive, multidimensional, dynamic and chaotic” [Kaur, Singh 2021, p.82]. S. Mauroux is one of the few researchers who approach weather forecasts not only as a scientific procedure but also as a communicative situation. She writes that it is “a public goal-oriented situation involving regular studio recordings whose aim is to give information regarding the weather for the next few hours or days; the information is accompanied by visual representations, and given by just one person without any apparent interaction” [Mauroux 2016].

Taking into account both linguistic references and scientific sources, a weather forecast can be defined as a process of gathering, analysing, and presenting information about expected weather conditions for a specific time and location, with the help of meteorological analysis and technological methods, and communicated to the public through various media to inform everyday decision-making.

While the Babylonians attempted to predict the weather by observing changes in clouds, modern technologies allow us to make relatively precise predictions. This development has influenced the way weather forecasts are presented.

Aristotle not only was the first one who developed genre theory, but he also was the first person who wrote a work on weather forecasting in the 340 BC. The book is called “Meteorologica” and it theoretically describes the formation of main weather

phenomena such as rain, clouds, hail, wind. The next step in this field was made by a German mathematician, N. Cusa in 1450. He designed a hygrometer, which measures the humidity of air. After that in 1592 G. Galilei invented a thermometer. Finally, in 1643 E. Torricelli came up with the invention of a barometer for measuring atmospheric pressure. These meteorological instruments were used for observations during the seventeenth through nineteenth centuries and made weather forecasts more trustworthy. The thing that helped to transmit this information to the public is a telegraph that appeared in 1834 [Nabi, Kumar 2019, p.506].

Daily weather forecasts first appeared in “The Times” (London) in August 1861. The term weather forecast was introduced by R. FitzRoy, who believed that such information should be made available as a public service. His purpose was to ground his forecasts in scientific methods and systematic data collection unlike writers of inexpensive almanacs who had been doing “prognostications” [Lawrence-Mathers 2021, p.144]. This R. FitzRoy’s intention explains neutral, factual, and stylistically restrained mode of presentation.

While news reports are read from a teleprompter, weather forecasts have no script prepared ahead. Instead, they are spontaneous. A presenter does not simply sit and look directly at the camera, but he moves around in front of a blank green screen and points to specific locations on a map. Because of this, the presenter has to multitask. He must look at a teleprompter or also known as autocue positioned in front of them to see where the graphics appear, point accurately to particular places on the map, and describe the weather at the same time. Moreover, the image he sees on a teleprompter is not like a reflection in a mirror but the opposite way that makes it quite difficult to get used to. Reading a script while doing all this would be even more complicated. Therefore, broadcasters need solid understanding of meteorology, too. Although there are some advanced studios where they do not use chroma keying anymore, the ad-lib speech is more natural [Crystal 1995, p.296]. Also, the speech rate of those presenters who read a script and those who make a spontaneous speech is different. While the pace when speaking without notes is between 200 and 250 words

per minute, the speech rate of those who read from a teleprompter is 150 words per minute, which makes it difficult to fit within the time limit [Mauroux 2016].

Weather forecasts help us not only to choose what to wear on a given day but it also makes us less impacted by flash floods and storms [Nabi, Kumar 2019, p. 505]. Although, the dominant communicative macro-function of weather forecast is to inform, there are some subordinate communicative micro-functions such as advising, dissuading, describing, relating [Provoost 2020, p.40]. For example, a forecaster may advise the audience to take an umbrella and dissuade you from travel or outdoor activities in case of hazardous weather conditions. These micro-functions, specific small-scale communicative acts, help to reach a macro-function. More specifically, communicative micro-functions of a weather forecast may include greeting the audience, presenting the forecast for the next day, outlining expected weather conditions for the remainder of the week, announcing the timing of the next weather forecast, referring to upcoming evening programmes, and closing the broadcast with a farewell [Provoost 2020, p.40].

There are 3 types of weather forecasts based on time frame: short range, medium or extended range, and long range [Kaur, Singh 2021, p. 86]. Some scholars identify one more type called now casting. Nowcasting forecast predicts weather for a few hours and is the most accurate, short range forecast is valid for maximum 2 days, medium and long range forecasts cover progressively longer periods and are characterised by decreasing accuracy [Sun et al. 2014, p.409]. Although this classification is made from a scientific perspective it influences the structure and terminology of weather forecasts. Now casting and short range forecasts are more detailed therefore tend to have precise, specific phrases and exact numbers while in medium and long range forecasts are less certain and more likely to have hedging words and expressions i.e. those that indicate *probability* or *uncertainty*.

Apart from public forecasts, there are also specialized ones such as marine or aviation forecasts [Government of Canada 2018]. Since the audience of the latter are professionals, like mariners or pilots, whose important operational decisions depend

on whether, it will contain a lot of specialized vocabulary unlike public ones that are adapted for general public understanding.

Overall, a weather forecast is not only a scientific prediction based on meteorological data and technology, but also a communicative act designed to inform the public. Over time, the development of instruments and modern technologies has made forecasts more accurate and reliable. At the same time, the way forecasts are presented depends on their purpose, audience, and time frame.

1.3. Vocabulary of weather forecasts

The writers of a weather forecast face a specific challenge, to bridge a competence gap between a professional meteorologist and the audience with no specialist knowledge. To address this task they use not only terminology but everyday words. Therefore apart from weather specialized vocabulary three other lexical resources are defined by Provoost: daily life e.g. names of days or clothes that are advised to wear in certain weather conditions, hobbies and leisure related to a particular type of weather, and division of time such as dates, seasons, hours [Provoost 2020, p.34].

Scientific terminology is used to describe such weather characteristics as temperature, cloudiness, precipitation, and wind. According to N. Ruwet, one of the first linguists who studied meteorological expressions, these expressions are linguistically special because they describe natural events that happen independently of people, without clear actors and actions [Ruwet 1989, p.44]. Since the weather is constantly changing, the terminology used in weather forecasts is highly variable.

To describe sky conditions the following phrases are often used: *cloudy, mostly/ partly cloudy, clear/ sunny, mostly/ partly sunny* [The Antigua and Barbuda Meteorological Service 2018, p.21]. Another word for characterization of cloud cover is *overcast*, that means sky completely covered in clouds. However, it is used rather in specialized forecasts than in public ones when this sky condition is described as *mostly cloudy* to enhance audience comprehension [Carberry 2007, p.1]. Although,

words *clear* and *sunny* are often used interchangeably, they have slightly different meanings. It can be clear and sunny during the whole day, but only clear at night. If there is a high probability of rain or snow then sky condition is not described. If sky conditions change a lot during a certain period such phrases as *sunny/ cloudy periods*, *sunny/ cloudy breaks*, *sunny/ bright intervals*, *cloudy at times* are used. [Carberry 2007, p.1]. These phrases correspond to precise numerical definitions, for instance *cloudy* indicates 88-100% of sky is covered by opaque clouds, *mostly sunny to partly cloudy* means 26-50% of it is covered [Brackett 2023]. To show variation in sky conditions presenters may say e.g *becoming sunny*, *increasing cloud*, *turning brighter*, *clouds breaking*, *brightening up* [Carberry 2007, p.1]. While percentages and numbers are depicted on a screen, a presenter uses these phrases to make it easier to understand. Some rarely used words for description of sky are *fair/ clear to partly cloudy*, *partly cloudy to cloudy*, *variable cloudiness* [The Antigua and Barbuda Meteorological Service 2018, p.1]. These are called hedge terms, they are imprecise and are used when an exact description of the weather is impossible, for example, in long range forecasts. These terms may be vague and confusing for the audience.

Precipitation is the aspect associated with the greatest number of weather expressions. Probability of precipitation can be expressed through such phrases as *slight/ low/ moderate/ high/ very high chance of showers/ rains/ snow/ hail/ drizzle*. Although adjectives such as *slight*, *low*, *high*, and *moderate* do not appear to convey precise scientific data, in fact each of them corresponds to a specific percentage of precipitation. For example, *low chance* refers to 30 percent while *moderate chance* indicates a probability of 40-60 percent, if there is *moderate snow* it means large numerous flakes and visibility between 400-1000 meters. As with sky conditions presenters express numerical precipitation data shown on the screen using simple, accessible words. Other probabilistic precipitation terminologies include *rain/ shower/ snow/ hail is expected/ unexpected/ possible/ likely* [The Antigua and Barbuda Meteorological Service 2018, p.2]. To describe precipitation duration the following adjectives are used: *brief*, *intermittent* (ceases at times), *occasional*, *frequent*, *continuous* [Carberry 2007, p.2]. Apart from that expressions like *heavy rain* and

periods of rain are often used. Showers are sudden bursts of rain and are often described by adjectives that show how precipitation is distributed across an area. Some common expressions are *isolated/ local/ patchy/ scattered/ sporadic/ widespread showers* [Carberry 2007, p.2]. Phrases such as *rain and thunderstorms* or *showers and thunderstorms* are sometimes used in weather forecasts. However, they are double-barreled, meaning they mention two things at the same time, which can be confusing. Some researchers suggest that it may be better to use just the word *thunderstorm*, assuming that most people have a similar idea of what a thunderstorm is while words like *rain, drizzle, and mist* can be interpreted in many different ways [Reed, Jasko, Senkbeil 2020, p.325]. Despite the fact that in English there are many synonyms, idioms, and dialect words connected with rain, only neutral ones are used in weather forecasts.

Since the language of weather forecasts is specialized, many weather expressions are collocationally restricted, acquiring specific meanings in fixed lexical combinations [Bright-Ajoku, Mbata 2020, p.238]. For instance, *heavy* generally means weighing a lot, but in *heavy rain* it refers to a large amount of precipitation. *Strong* denotes physically powerful while in a phrase *strong winds* this adjective means high wind speed specifically 40-50 km per hour. Similarly, when something is described as being *sharp* then it has a thin edge that can cut and *sharp frost* means severe frost. This phenomenon is possible thanks to semantic extension or broadening, where a word's meaning shifts or expands in a specialised context [Ilienکو, Kamienieva, Moshtagh 2020, p.99].

The first thing that is said about wind in weather forecasts is its direction. If a presenter says south-southwest wind, it means the wind may sometimes come from south, sometimes from southwest, but most of the time it comes from between those two directions. On a weather map this direction is as the abbreviation SSW. In weather forecasts cloud coverage and probability of precipitation are often shown in percentages while wind speed is measured using a special unit a knot. The preposition *at* is used with wind speed e.g north at 5 knots becoming/ shifting to northeast at 10 to 14 knots [The Antigua and Barbuda Meteorological Service 2018, p.2]. Some

adjectives used to describe wind include *calm/ light/ gentle/ moderate/ fresh/ strong/ near gale/ gale force/ strong gale force/ storm/ violent storm/ hurricane* wind. Each of them corresponds to a specific wind speed measured either in km/h or knots. For instance, *fresh wind* has a speed of 35 km/h or 19 knots [Carberry 2007, p.3].

For temperature description such prepositions as *around/ near/ about*, adjectives *lower/ middle/ upper*, and noun *teens* may be used. Since temperature may fluctuate during a day, forecasters often avoid giving an exact value and instead use approximate expressions. For example *lower 30s* refers to 30-33 degrees, *upper teens* means 17-19 degrees.

Marine weather forecasts for sailors, fishermen, and surfers apart from above mentioned aspects also includes description of waves and sea state. Wave height is expressed through such terms as *most frequent/ significant/ occasional/ maximum* forming a scale from smaller, more common waves to larger, rarer waves [The Antigua and Barbuda Meteorological Service 2018, p.8]. However, such terminology is rarely used in public forecasts. Instead, simplified and familiar adjectives *calm/ smooth/ moderate/ rough/ high/ phenomenal* waves are common since they do not require technical knowledge. It is very important to understand marine warnings such as *small craft caution/ advisory/ warning, high surf advisory/ warning* [The Antigua and Barbuda Meteorological Service 2018, p.13] There are also such expressions as *rogue, king, monster, freak or killer waves* that are unusually large, unpredictable, and dangerous [Britannica Dictionary]. The most neutral of them is *rogue waves*, it is a scientific and technical term, therefore it is most likely to be used in a weather forecast. If it is just caution it means that smaller vessels should exercise caution when navigating these conditions. Advisory says that inexperienced mariners should avoid these hazardous conditions, while in case of warnings small craft operators should stay in port. These are fixed word-combinations which function as directive illocutionary acts according to J. Searle's Taxonomy as they are attempts of varying degrees to influence the behaviour of the audience by advising, cautioning, and warning against certain actions [Searle 1975, p.147].

Since the 1970s words that describe risk categories of severe thunderstorm are *slight, moderate, and high*. In 2014 two additional categories – *marginal and enhanced* – were introduced because *slight* and *moderate* were considered too broad. However, research shows that the public finds these terms confusing. The correct increasing scale is *marginal, slight, enhanced, moderate, and high* whereas many people put them in the following order: *slight, marginal, moderate, enhanced, and high*. This misunderstanding can lead either to underpreparedness or to an overestimation of risk. The Storm Prediction Centre, from which all severe weather forecasts originate, initially developed this scale for military and government use. As a result, it was designed for those who had scientific knowledge or professional background. To address this competence gap between a listener and a speaker a colorized 1-through-5 scale was introduced, as people would never think that Category 3 is worse than Category 4 [Cappucci 2020]. Nonetheless it is just a temporary fix to a long-standing problem. Overall, weather forecasting must be a compromise between scientific precision and public understanding. Although weather forecast texts are typically short, making them both accessible and scientifically accurate remains a complex task.

Weather terminology is often organised hierarchically. Expressions like *watch, advisory, and warning* express increasing levels of danger [National Weather Service]. Although all three words refer to hazardous weather conditions, they differ in severity and therefore have different expected reactions from listeners or viewers.

When such adverbs as *today, this/early/ late morning/ afternoon/ evening, near/ around midday/ midnight, for-day morning, tonight, tomorrow* are mentioned in a weather forecast, they do not indicate an approximate period of day as in everyday speech, but they refer to specific hours. For example, *late afternoon* corresponds to 3 PM – 6 PM, and *near/ around midnight* to 11 PM – 1 AM [The Antigua and Barbuda Meteorological Service 2018, p.15]. Moreover, to show sequence and temporal relations prepositions such as *after, before, during, since* are often used in weather forecasts. Other propositions of time used include *on Monday, on Christmas, at night, in the morning, through the day, over the weekend*.

Although nowadays advanced technology lets us get rather precise information about weather, forecasts are still inaccurate 10-20% of the time, depending on whether they are long range or short range. Therefore, weather forecast is a genre that clearly illustrates the use of hedging or vague language that soften claims and reduce certainty. F. Prince et al. made classification of hedging expressions. They divided them into two main classes: approximators and shields. Approximators change the initial meaning of the proposition, they are then divided into two more subclasses: adapters and rounders. Shields do not change the first meaning and are also divided into plausibility shields and attribution shields [Prince 1982, p.5]. In weather forecasts shields are more common than approximators. Plausibility shields express uncertainty and in weather forecasts such phrases *I think, possibly, perhaps, likely*, modal verbs: *might, could, may* are common. Attribution shields, expressions that attribute the truth of the proposition to someone else, are also typical in forecasts such as *meteorologically speaking, or one look at the isobars today which are squeezed tells you it's going to be a blustery day*. Such approximators as *somewhat, sort of* are rather informal and therefore are uncommon in weather forecasts, but such rounders, subclass of approximators that express imprecision in quantity, as *here and there, around and above average* can be used in weather forecasts. A. Murphy studied hedging specifically in weather forecasts. Unlike F. Prince his understanding of hedging is semantic rather than lexical. He believed that hedging occurs when a forecaster's true belief differs from his forecast. Since a forecaster's true belief is inherently probabilistic rather than categorical, the more categorical a forecast is, the greater the hedging involved. For example, the phrase *it will rain* has more hedging than the phrase *it might rain* [Murphy 1978, p.371]. A. Murphy's approach rejects the traditional understanding of hedging and presupposes that forecasters' initial judgment always involve uncertainty which may not fully align with practical forecasting.

Abbreviations are often used on weather maps not to make them too cluttered or difficult to read, allowing forecasters and viewers to quickly identify key information such as wind direction, temperature, or weather warnings. The first abbreviations that we notice on a map are **L** that stands for low pressure and means unsettled weather and

H for high pressure and indicates good weather [Met Éireann 2017, p.1]. The purpose of such weather maps displayed on a large movable screen is not only to inform but also increase reliability and trustworthiness of the forecast. Viewers may not fully understand the map or may not even look at it, but just the presence of a weather map encourages them to rely more on what the forecaster says.

Since this scientific terminology and a large amount of numerical data may be difficult for a general audience to understand, weather icons are used to illustrate main weather characteristics. A study has shown that viewers often pair weather phrases with icons not in the way that was intended by professionals. Respondents tended to infer a higher chance or intensity of precipitation from an icon even when that was not intended. It can therefore be concluded that some Internet sites or mobile apps, which have become very popular and often present weather information only through numbers and icons, may be misunderstood. In contrast, weather forecasts with the presenter's verbal explanation facilitate comprehension while icons function mainly as visual enhancements [Reed, Jasko, Senkbeil 2022, p.325]. Moreover, forecasts in weather apps are more often called “incorrect”. Although, they include more precise language like exact percentages, TV forecasts that use hedging expressions which distance reporters from responsibility. While an app says that there is 60% of rain and in a TV forecast that it might rain, in case it does not rain, this app will be more likely criticized than a TV forecast.

To sum up, weather forecasts combine quantitative data, specialized lexical items, fixed collocations, and visual elements such as maps and icons to convey complex meteorological phenomena. Forecast terminology makes it more scientific and therefore more trustworthy. However, even the most scientifically accurate forecast is meaningless if users are unable to understand it well enough to make informed decisions. Therefore there should be ways to communicate the information more effectively.

1.4. The composition and syntax of weather forecast

Weather forecasts have a clearly defined composition that may vary depending on its type. There are invariant and variant elements of composition [Provoost 2020, p.50].

An important compositional element of a weather forecast is a title, which serves to frame the message and orient the audience. Although a weather forecast live on television does not contain a title, many viewers now watch forecasts on platforms such as YouTube or news websites, where the forecast is presented with a title. A title frequently includes the date of posting or the period for which the forecast is made e.g. a day, a week, or 10 days, as well as the name of the city, region, or country to which the forecast refers e.g. *“Forecast for Europe”*, *“Weather for the week ahead”*, *“27/01/2026 - Afternoon Weather Forecast UK”*. In addition, it may contain the name of the presenter or the channel e.g. *“Stacia Knight’s Tuesday Morning Forecast”* or *“KTLA 5 News Weather Forecast - Tuesday, Jan. 27, 2026”*. If hazardous weather conditions are expected, they are also highlighted in a title to draw attention e.g. *“Storm Chandra: Heavy rain and wind hit UK - with travel disruption and hundreds of schools closed”* or *“Updated weather forecast for major winter storm bringing up to 2 feet of snow to Boston”*. A title often combines several of these elements e.g. *“WPRI 12 Weather Forecast for 1/27/26: Cold weather this week”* [BBC Weather; KTLA; Sky News; WPRI].

The next component is the jingle that announces that the weather forecast is about to take place [Provoost 2020, p.50]. Regular viewers often associate this melody with a weather forecast, so merely hearing this melody lets them anticipate what will be broadcast. After the jingle there is usually a greeting, that depends on the presenter’s style and time available. For example, it may be short and informal *“Hello there”* or *“Hello. Thanks for joining me”*. Longer greetings might include *“Hello there. Let’s take a brief look now at the weather for the week ahead”*, *“Hello there and welcome to a look at the weather for the week ahead”*, or *“Let’s see what the weather’s got in store for us over the next week or so”*, as well as *“Hello there. Welcome to your Wednesday morning weather update”*. More formal and less common greetings are *“Good evening”* or *“Good afternoon”*. When the weather forecast follows the news, a

reporter may introduce a forecaster and ask about the weather, in which case he often begins without greeting. This type of introduction is more common in the USA [KTLA; Sky News].

The main body of a weather forecast consists of the presentation of current conditions, of conditions for the rest of the day, and for the following days or the week ahead. The description of current conditions is skipped in morning forecasts. The forecast for the remainder of the day and the following days may be firstly presented in general terms and then divided into descriptions of individual regions of the country. Each regional description includes such aspects as precipitation, cloud cover, winds, and temperatures [Provoost 2020, p.50]. For example, a forecast may begin with a general topic statement, such as: *“The next couple of days are going to be quite unsettled”*. This general statement is then specified and explained through more detailed information: *“The wet and windy weather will arrive from the southwest”* [WPRI].

Conclusion of a weather forecast often is a closing remark that may be an advice e.g. *“Watch out for Storm Chandra”*, *“See if your kiddos get an extra day off from school tomorrow”* or *“Well that’s all from me keep your coat handy”*. It may also be the announcement of the next weather forecast e.g. *“Our next update coming up in about 25 minutes at 11:30 here on Local 4 Plus”* or *“We will have another update on the forecast for you coming up in just about an hour”*. In addition, weather forecasters may introduce the upcoming television programme as the traditional role of announcers responsible for presenting the daily broadcast schedule has gradually disappeared. For example, *“Let’s go over to Rachel now with a check on the roads”*. Also, sometimes the forecaster says his name not at the beginning but at the end e.g. *“I’m Maria from Chicago news. Thanks for watching and have a good week”*. Apart from that, there may be used phrases retaining audience attention e.g. *“Do stay tuned to the forecast and I’ll see you again very soon”*, *“Stay with us. We’ll keep you ahead of the snow as it continues to fall through the rest of the day today”*, or *“Make sure to continue to check that site as we continue to keep that list updated”*. If the available time allows, the conclusion may combine several elements, such as advice and announcement of

the next forecast or the upcoming television programme. Conversely, a weather forecast may end without an explicit conclusion. However, it depends not only on time but also on the presenter's style [BBC Weather; Met Office]. Finally, a weather forecast ends with a jingle.

Syntax used for description of weather is rather special since meteorological events do not have distinct and salient participants, such as agents and patients. Therefore the question arises as to how English manages to express such events and what are the resulting linguistic effects. The lack of a participant may be best exemplified by description of temperature e.g. "*it is cold/ hot*" while other meteorological phenomena may appear to include such agents as rain, snow, hail, wind. However, they still can not be considered typical participants [Eriksen, Kittilä, Kolehmainen 2015, p.2].

Verbs such as *write*, *run*, and *answer* allow a wide range of possible participants e.g. *a father/ Frank/ a cat/ a girl runs*, verbs like *preach* allow fewer of them e.g. *a priest/ that priest/ their priest preaches*. In contrast, meteorological verbs such as *to snow*, *to rain*, *to hail* may not have a distinct participant, the subject is conceptually the same as the event: snow is snowing, rain is raining, hail is hailing. Therefore, while in English there are only transitive and intransitive verbs, in many other languages there are also atransitive verbs which require no subjects or objects and a predicate is enough to fully express weather phenomena [Valin, LaPolla 1997, p. 338]. However, in English as in some other languages an overt (explicitly expressed) subject is required for every clause so in impersonal sentences describing weather phenomena the pronoun *it* is used. Apart from weather *it* is also used with expressions of time, distance, days, and dates. A peculiarity is that in such sentences *it* does not refer to anything and has no semantic meaning, but simply fills the subject slot. This type of subject is often called formal or dummy and the type of meteorological expression is labeled predicate. Conversely, phrases such as *rain falls*, *snow continues*, and *thunderstorms move north* belong to an argument type, when the subject is responsible for expressing weather [Eriksen, Kittilä, Kolehmainen 2015, p.4]. Furthermore, because of the absence of a

distinct participant, verbs such as *to rain*, *to snow*, *to hail* can not form passive and causative forms.

To describe current weather conditions present simple and continuous are used. Also, present perfect is used to express consequences of storms or other hazardous conditions. The weather forecast for the upcoming days is presented with the help of future simple, or phrase *be going to*. Moreover, modal verbs are frequently used in a weather forecast to express probabilities or possibilities. The comparative and the superlative forms are also common, usually to contrast the weather with that of previous or upcoming days [Prince 1982, p. 35].

Syntax in weather forecasts also shows clarity and conciseness. Short simple affirmative sentences prevail, since the information is quite difficult to understand so sentence structure should remain simple. Moreover, compound sentences are more typical than complex. Even if there are complex sentences, a common type of subordinate clause is “as we go through this week”, “as we head on through tomorrow” or “as we continue through the rest of the week”, “as we come further south.” Another characteristic feature of a weather forecast is impersonal sentences, including both *there is* and *it is* constructions, for example, “*It will be light and patchy,*” “*There's also the chance of some snow*”. Also, ellipsis is very common, since weather forecasts prioritize the economy. For example, in sentence “*Some brighter breaks in western areas at times and our temperatures ranging from three in Larvick to 10 in London*” while in the second clause only an auxiliary verb is omitted, the first clause lacks an entire construction “there will be”[Sky News]. Imperative sentences may be used to give advice, as in “*Do take care first thing on Tuesday*” or to guide the audience, as in “*let's go back to the rest of this evening*” [KTLA].

To sum up, weather forecasts have clear compositions that include jingle, greeting, main body, and conclusion. Weather events often lack distinct participants, that is why impersonal constructions are very common. The syntax reflects clarity, conciseness, and economy with the help of short simple sentences. The compositional and syntactic features are shaped by the need to inform accurately and efficiently to the broad audience.

Conclusion to Chapter 1

The topic of weather forecast should be viewed within the framework of media genres and informative discourse. Weather forecast is a cross-media informative genre that has changed because of technological progress and the growing need for fast and easily accessible information. It unites scientific, linguistic, and communicative dimensions, making it a hybrid phenomenon at the intersection of meteorology and mass communication. Its main function is meant to inform the public about expected weather conditions while influencing regular decision-making.

Weather forecast as a genre is characterized by a stable communicative structure and recognizable conventions. These include a clearly defined compositional pattern (title, greeting, main body, and conclusion) and specific syntactic properties such as short sentences, impersonal constructions, and frequent use of temporal and modal forms. The genre is also affected by extralinguistic factors, including the communicative situation, the addressee, and the medium of presentation, which together determine its form and complexity.

A significant feature of weather forecast discourse is its lexical system, which unites scientific terminology with simplified everyday vocabulary. Meteorological expressions are semantically adapted to secure public understanding while maintaining informational accuracy. The use of hedging expressions, probabilistic language, and approximate quantifiers demonstrates the inherent uncertainty of meteorological prediction and contributes to the genre's pragmatic effectiveness.

Weather forecast demonstrates strong multimodal and cross-media characteristics. Visual elements such as maps, icons, and numerical data complement verbal narration and support comprehension.

In conclusion, Chapter 1 has shown that weather forecast is a structurally organized, linguistically adapted, and technologically mediated genre whose effectiveness depends on the interaction of scientific data, language, and media presentation strategies. These basic foundations provide a basis for further analysis of its linguistic and pragmatic features.

2. STYLES OF WEATHER FORECAST PRESENTATION: A COMPARATIVE ANALYSIS (Met Office, BBC Weather, NBC News)

Although a weather forecast as a genre is relatively stable in its structure, the way it is delivered differs depending on the country and the forecaster. Various presenting styles may influence our perception and understanding of a weather forecast. Therefore, this topic requires deeper study in order to determine which patterns are more effective in delivering the message. Such criteria as the forecaster's education, background, the use of hedging terms, prosody, speech rate, and syntactic structures will be taken into account. In addition, both recent and older forecasts will be compared to identify how the way of presenting has changed over the years.

2.1. The presentation of weather forecasts by the Met Office

2.1.1. Alex Deakin

Alex Deakin, 52 years old, was born in East Yorkshire. He has a degree in Physics with Astrophysics and a course on climate change offered by the geography department sparked his interest in the study of the atmosphere of Earth. Before becoming a weather presenter, Alex Deakin had been a meteorologist at the Met Office, where he was creating graphics and scripts for other presenters. He has been a weather presenter for the Met Office since 2016, having previously presented forecasts for the BBC [BBC News]. His background shows that he is not only skilled in presentation but also is highly specialized in meteorology, which enables him to navigate complex information easily and convey it clearly and effectively to his audience.

Although Alex Deakin was born in the village of North Ferriby, East Yorkshire, as a weather forecasts presenter he uses Received Pronunciation. His speech contains no noticeable features of a Yorkshire accent, which makes it easily understandable to audiences across the country. Additionally, what makes his speech more fluid is an intrusive r in phrases “*cooler air*”, “*drier air*”, “*milder air*”, “*for a time*”, that sound like /'ku:lər ə/ and so on.

The average speech rate for British English speakers is 198 words per minute, according to recent research. This number has accelerated since the end of the 20th century, when the average pace of talking was between 150 and 190 wpm. As L. Wang explains, the reason for that is advanced technologies, the progress of human activities, which led to the leap of human wisdom [Wang 2020, p.93]. While the speech rate of news presenters is between 170 and 180 wpm, the average pace of presenting weather forecasts is higher: between 200 and 250 wpm. E. Rodero believes that speaking at a rate exceeding 210 wpm can overwhelm the listener, making it difficult to process the information, especially if it is complex and contains a lot of data, such as weather forecasts [Rodero 1991]. The high speech rate of forecasts is largely due to the limited timeframe. Therefore, if channels want their audiences to understand the message better, they should consider expanding the time available. The speech rate of Alex Deakin in his weather forecasts is 198 words per minute, which is relatively slow for this genre and easy for people to comprehend. In fact, his speech rate has decreased from 236 wpm, which was in his forecast 12 years ago, which appears to contradict the general trend of increasing average speech rates. In fact, he saves time not by speaking faster, but by shortening some phrases, e.g., instead of saying “*Good morning*” he says “*Morning*” and *sunshine* he shortened to “*sunsh*”. Additionally, Alex Deakin frequently uses contractions e.g., *can’t*, *we’ve*, *it’s*, *they’ll*, and ellipsis despite the fact that these are features of informal style.

According to S. Mauroux, apart from a quick pace, another characteristic of unscripted discourse is performance errors that people make when they try to speak without hesitation and fluently [Mauroux 2016]. Alex Deakin sometimes makes such mistakes, since his speech is unscripted. For example, he slightly stumbles and decides to begin again: “*and for some... a few snow flurries around*” (the forecaster begins the phrase “*for some*” and changes his mind in mid-sentence) and “*it feels well single figures 2-3°*” (here he first seems to begin with a qualitative description, such as *cold*, but then decides to express the temperature more precisely in numbers). Such moments were only in two out of six analysed forecasts. Some filler words that he uses are *uh* and *say*, e.g. “*it could dump quite a bit say over the veil of York*” but they are not

frequent: 1-3 times per one forecast indicating a high level of fluency. Therefore, it can be definitely said that he acts very professionally in such situations, does not pause to correct himself or draw attention to the hesitation, but continues speaking smoothly.

Alex Deakin uses mostly simple professional vocabulary accessible for everyone: *a whiff of winter, weather, snow flurries, icy, showers, sleet, a dry day, sunny spells, breezy, windy, sunshine, a chill etc.* Even when he uses more complex meteorological terms, he often explains them in simpler words, e.g. describing the jet stream as *“that fast-moving ribbon of air,”* or referring to what in meteorology is known as Rossby waves as *“ripples and wiggles on the jet stream,”* instead of using jet stream branch he said *“arm of the jet stream”* and instead of ridge of high pressure *“nose of high pressure”* so that it will be understandable for everyone. When talking about temperatures Alex Deakin begins with qualitative description and then numerical, which is more difficult to process, especially often he uses phrases such as *in double digits, in single/ double figures, below/ above average, in high teens* which allow listeners to quickly understand whether conditions are warm or cold before processing exact numbers. Moreover, to give a clearer picture about rain after saying *“50 to 75 mm of rain”* he mentions that it is *“a dry start to November”*, since people have no idea whether 50 mm is a lot or not. In Alex Deakin’s weather forecasts, the language is simple but very expressive. He often uses synonyms instead of repeating verbs and many of them are used metaphorically. For example, phrases like *“outbreaks of rain trickling their way”, “cooler air moving in,” “blanket of cloud,” “mist shrouding the hills”, “one just scooting to the south”, “flavour of the weather”* show weather as if it is acting like a person or an object. These metaphors help listeners imagine the weather more easily. Instead of only giving technical information, the forecast creates clear mental pictures. He also uses such idiomatic informal expressions as *“come and go”, “here and there”, “hiss-and-miss”,* that make him sound more conversational and audience-oriented. In addition, he uses such words and phrases as *chilly, yeah, something of a chill, we’ve got, rule out the odd weather, fine day,* that are quite informal, but make his speech more vivid, relatable and less technical.

Alex Deakin uses quite a lot of hedging expressions. According to F. Prince's classification some of them are plausibility shields such as modal verbs e.g. "**might** be a bit icy", "it **should** be a dry day", "there **may** well be a frost", adverbs "**perhaps** not feeling quite as cold", adjectives "*the odd morning showers still **possible***", and verbs that express personal opinion "*it will be, **I think**, confined to the the highest of the roots*". The subclass of approximators, more specifically adapters, may be illustrated by such examples as "**quite** breezy", "*the showers **mostly** of snow*", "**above** freezing". In sentence "*Temperatures **below** average, 8-9° at the very best*" the forecaster uses approximator "*below*". At the same time Alex Deaking often uses the word "*certainly*" to emphasize points he considers reliable or indisputable. Finally, in Alex's forecasts there are a lot of evaluative words and phrases e.g. "*not good news*", "*I'm a bit more optimistic*", "*still pleasant enough*", "*quite interesting*", "*giving us a few headaches*" etc.

Alex Deakin uses a lot of ellipsis e.g. "*Certainly everywhere feeling colder*" (subject and auxiliary verb are omitted), "*The showers mostly of snow over the hills but some are getting down to lower levels*" ("*showers*" is omitted) to fit in time limits by avoiding unnecessary repetition. Frequent use of phrases such as "*we've got the showers coming in*", "*we're in the colder air*", "*as we go through the night*", and "*we've seen those showers*" make the forecast more personal and relatable, including the listeners in the experience.

One research indicates that while weathercaster gesturing does not significantly impact the public's ability to retain forecast information, it acts as a powerful tool for redirecting visual attention. However, eye-tracking data suggests that excessive gesturing may actually induce viewer confusion by creating a fragmented gaze path between the presenter and the data. Alex's forecast is quite emotional, which is not typical of this genre. He makes frequent use of hand gestures and facial expressions. He frequently uses broad arm movements to trace the path of the jet stream and uses full-body turns. Despite this his gestures do not cause confusion, because they are precise and he does not make unnecessary moves, only pointing at complex graphics and maps. Moreover, he uses hand gestures not only to point at something, but also to

accompany some phrases, e.g. the forecaster accompanies the phrase “*misty and murky*” with a small circular hand movement, creating a visual representation of swirling, unclear conditions. When saying “*even lower,*” the forecaster slightly lowers his head to one side, visually reinforcing the downward movement implied in the speech. One facial expression that Alex Deakin uses frequently is when he tightens his lips and narrows his eyes when delivering unfavourable weather. This facial expression creates a feeling of concern that viewers are likely to remember longer than dry facts. Also, when he emphasizes some words, he raises his eyebrows.

What especially stands out in Alex Deakin’s forecasts is his dynamic prosodic patterning. His speech contains frequent pitch resets, where new topics (different weather aspects or regions) are introduced with a noticeably higher pitch, which prevents the forecast from sounding like a single continuous block of information and instead creates clear informational segments. Topic shifts are also often marked by pauses, which further structure the discourse. In addition, the conjunction “*but*” is typically produced with a higher pitch to signal contrast between different weather conditions. Within utterances, he uses prosodic prominence to highlight key information, for example, in the phrase “*over 20°, particularly in this zone just London northwards,*” where the highest pitch occurs on “*20 degrees,*” emphasizing the most important numerical information. At times, his speech also shows rapid changes in tempo and pitch level, such as in sequences like “*Met Office model behind me ECMWF the European model here, and GFS the American model,*” where increased speed and lowered pitch create a more listing-like, background informational style. Overall, these prosodic features make his delivery highly structured, with clear contrasts between background information, emphasis, and topic transitions.

2.1.2. Honor Criswick

Honor Criswick joined the Met Office in 2019, starting as a forecasting technician. She was promoted to an operational meteorologist in 2022 and became a weather presenter only about a year and a half ago. Despite her relatively limited experience on screen, she quickly became popular with the audience. Moreover, in

addition to a Bachelor's degree in Geography, she holds a Master's degree in Applied Meteorology and Climatology, which adds to her credibility. In her forecasts she uses a standard British English accent [Wikipedia].

Honor Criswick has a special greeting in her forecasts *"Hello there. Good morning"*. Honor Criswick uses a "double greeting" strategy, combining the informal attention-getter *"Hello there"* with the formal temporal marker *"Good morning"* to create a bridge between a professional broadcast style and a friendly, conversational tone. She ends her forecast with an informal *"Bye-Bye"*. She also creates a conversational tone with such phrases as *"So do bear that in mind if you are out for any Easter egg hunts."*, *"I'm sure many of us are counting down towards the bank holiday..."*, and *"You might be feeling a little more tired this morning as the clocks jumped forward yesterday."*. These expressions engage the viewer directly and create a sense of shared experience, contributing to the phatic and interpersonal function of her speech.

Honor Criswick speaks at a normal tempo, with a speech rate of about 208 words per minute. She makes only occasional minor slips, usually no more than once per forecast, and these are barely noticeable; for example, she sometimes repeats phrases such as *"as well"* or words like *"gusty."* One filler word that is present in her forecasts is *"well"*. She uses pauses throughout the forecast to divide her speech into sense groups. Her prosodic patterns are somewhat untypical: she often maintains a relatively high pitch throughout much of her speech, lowering it only occasionally. Even sentence endings are frequently pronounced with a high pitch, although this is not consistent in all cases. For instance, in the sentence *"Some bright weather around, particularly across the far east first thing on Saturday, but eventually more and more clouds starting to push in from the west,"* the pitch remains high from beginning to end, with a drop occurring only at the start of the following sentence. In addition to vocal features, she actively uses gestures. She points at weather maps to indicate movement of fronts and employs small hand movements to emphasize particular words. For example, in the sentence *"That is where we could potentially see some blizzard conditions,"* she makes a distinct gesture on the word *"that."* Her facial expressions

also contribute to communication: she tends to smile when describing pleasant weather, while in less favorable conditions her expression becomes more restrained, with slightly raised lip corners.

Another characteristic feature of Honor Criswick is frequent ellipsis. As a result, there is very little use of figurative language such as personification or metaphor. She also frequently uses fronting, especially of time adverbials, for example, *“For now though, it's quite a chilly start out there.”* Although simple sentences predominate, she also employs some complex and compound-complex structures. However, due to frequent ellipsis, they do not sound heavy or difficult to follow. To connect sentences the presenter often uses such linking words as *so* and *once again*. In addition, she often uses comparative constructions, not only through the comparative degree of adjectives and adverbs but also through phrases such as *“could possibly be the warmest day of the year,” “above average for the time of year,”* and *“as strong as what we'll see later.”* Another means of emphasis in her forecasts is the use of cleft sentences, although these are not frequent. For example: *“But actually into the evening, that's when the storm really picks up.”*

There are a lot of hedging expressions in Honor's forecasts. Some frequent adapters include *fairly* and *mostly*, rounders *around* (as an adverb), and plausibility shields *could*. Another example of a plausibility shield in her forecasts is the phrase *“there is still quite a lot of uncertainty”*. She does not use many complex or highly specialised meteorological terms, which makes her forecasts highly accessible to a general audience. When referring to temperatures, she tends to use either numerical or qualitative descriptions, but rarely combines both simultaneously. In addition, when discussing warnings, she does not always specify their level or colour, which may potentially lead to some ambiguity or misunderstanding. In addition, she often goes beyond presenting objective weather data and focuses on the sensory and emotional experience of weather, describing how conditions are likely to feel for the audience, e.g. *“feeling slightly warmer”*, *“to feel quite as chilly”*. Some evaluative expressions that make her forecasts more engaging include *“pleasant,” “I'm pleased to say,”* and *“fine conditions.”* She also avoids overgeneralisation through exclusive use of the

pronoun “we,” instead often using inclusive phrases such as “*many of us*.” A notable lexical feature is her frequent use of informal vocabulary such as “*chill*” or “*chilly*”.

2.1.3. Clare Nasir

Clare Nasir joined the Met Office in the early 1990s thanks to her degrees in the mathematics of the upper atmosphere and oceanography. With over 30 years of experience as a weather presenter, she has become widely loved by audiences. Being born in Milton Keynes, she has used Standard English throughout her life, a feature that is clearly reflected in her forecasts [Wikipedia].

Clare’s speech rate averages 186 words per minute, ranging from 174 to 200 wpm across the four analysed forecasts. This rate is relatively slow, which makes it easier for a wide audience to understand. She almost does not make pauses. Her pitch is typically higher at the beginning of sentences and lowers towards the end. She also uses a higher pitch or slows her speech rate to emphasise certain words. Overall, her prosodic patterns are typical of this genre. Clare Nasir uses hand gestures to support her speech and to point to specific areas on the maps, but she rarely makes full-body turns. Her facial expressions remain fairly consistent throughout the forecast, with occasional smiles when referring to pleasant weather.

She begins by addressing the audience with the extended phatic expression “*Hello there and a very good morning to you*.” She ends the forecast with “*I will see you later*” or “*I will see you again soon*”. Unlike other Met Office presenters, she does not encourage viewers to subscribe to the channel or to watch other weather forecasts later. Also, throughout the forecasts Clare gives the audience advice, that also play a phatic function, e.g. “*Then if you're stepping out, you could get wet*.”

Clare does not use fronting or inversion or cleft sentences for emphasis, instead she uses such phrases as “*Watch out for some mist and fog*”, “*Notice this low cloud*” (often uses *notice*) to draw attention. Also, her forecasts are well-structured with a lot of phrases that point the beginning of a sense group, e.g. “*Let me take you through the*

bigger picture.”, “*here's your outlook through Thursday.*” or “*As we head through Thursday*” and linking words such as *eventually, yet again, but* etc.

As for hedging expressions she does not use them very frequently, but two plausibility shields that appear rather often in her forecasts are verbs *to tend* and *could*. She also uses the intensifier *do* and adverbs such as *certainly* and *yes*, which convey confidence. She avoids sounding uncertain or vague, but still signals that forecasts are not absolute.

Another distinctive feature of her style is her frequent reference to how the weather feels “*in shelter*,” which foregrounds the experiential aspect of the forecast and enhances audience engagement.

Clare Nasir generally avoids informal vocabulary, using it only occasionally e.g., *chilly*, and employs very few filler words, with *well* appearing only rarely. Her speech is vivid and expressive, enriched with a range of figurative devices. She frequently uses metaphors, for example, “*rain making inroads across the Highlands*,” “*another batch of cloud and rain arrives*,” “*a few showers lurking out there*,” and “*stubborn cloud*.” These personify weather phenomena and present them as dynamic, agentive forces. There are also instances of metonymic expression, such as “*most places seeing some wet weather through the day*,” where locations stand for the weather conditions experienced there. In addition, she employs descriptive and stylistically marked phrases such as “*canopy of cloud*,” “*spits and spots of rain*,” “*cloud is broken*,” “*filaments*,” “*all courtesy of a warm front*,” “*mixed fortunes*,” “*rain is skirting*,” “*we're still chasing cloud*,” and “*bits and pieces of rain*.” These expressions contribute to a more engaging and accessible discourse by combining technical meteorological terminology with imaginative language. Another notable feature of her discourse is the use of evaluative adjectives such as *bad, pleasant, fine*, and *lovely*. Such evaluative language enhances the interpersonal function of the forecast, helping the audience to relate more easily to the information provided.

2.2. The presentation of weather forecasts by BBC Weather

Unlike the Met Office, which provides weather forecasts mainly for the UK, BBC Weather publishes weather forecasts for locations all over the world. It produces daily forecasts for regions such as Asia, Australia, America, Africa, and Europe, as well as more specific locations, including the UK and London. In addition, while the duration of Met Office weather forecasts is on average 3 minutes, BBC forecasts are from 1,5 to 2 minutes.

2.2.1. Sarah Keith-Lucas

Sarah Keith-Lucas studied Geography at Durham University, taking particular interest in meteorology and climate change. She appeared on TV for the first time as a weather forecaster in 2009, having been a broadcast assistant before. Although she was born in rural East Sussex, the dialect of this region is not present in her speech [BBC News].

The first thing a viewer may notice is her bright clothing. She often wears pink and red dresses and blouses in her weather forecasts, which differentiates her from other forecasters whose outfits tend to be more neutral. At the same time, her appearance remains appropriate and does not distract from the forecast itself. This creates a recognizable style. While traditional broadcasting guidelines say that formal appearance increases credibility and trustworthiness, and they recommend neutral and formal attire to avoid distraction, modern presenters such as Sarah Keith-Lucas often adopt brighter and less formal styles. This does not necessarily reduce credibility, but rather reflects a shift towards a more approachable and contemporary on-screen image.

The average speech rate of Sarah is approximately 213 words per minute, which is typical for weather forecasts. However, this rate varies across her forecasts, for example, it reaches 200 wpm in one forecast and 238 wpm in another. This suggests that Sarah tends to adjust her delivery speed to fit time constraints rather than relying on ellipsis or structural simplification.

She greets the audience with a rather informal phrase “*Hello there*” or just “*Hello*”. And at the end says “*Bye-Bye*” or “*Bye for now*”. However, the main body

of her forecasts is neutral. She has no performance errors, in all 6 analysed forecasts she does not stumble even once and uses no filler words. Although, contractions and ellipsis are rather frequent.

Sarah Keith-Lucas's weather forecasts contain relatively few hedging terms. Some of them include approximators "***fairly** active cold front*", "***some** heavy snowfall*", rounders "***one or two** showers*", "***a little bit of** snow*", and plausibility shields "***could** be up to 60 cm*". In all 6 analysed forecasts she used no attribution shield. In contrast, she uses an intensifier **does** "*Saturday **does** look dry*". This choice of language makes her style more direct and assertive, giving the impression of confidence and clarity. The professional terminology may be described as a mix of more complicated meteorological terms, such as *low pressure, cold front, air masses*, and more accessible words and phrases: *weather, heavy snowfall, fresh snow, stormy conditions, showers, sunshine, cooler weather, breeze, dry air*. To identify with the audience and link sentences together, the presenter uses such phrases as "*we've got some real contrast*", "*as we head towards Portugal*", and "*we'll see some showers*". Sarah Keith-Lucas almost does not use evaluative words or phrases. In her speech there are also instances of fronting especially for emphasis of places or time, which is typical for this genre, e.g. "*Further east, one or two showers.*", "*And for the United Kingdom and France, cooler conditions, sunshine and showers*".

Sarah's speech contains very few pauses, and they are short. What prevents it from sounding like a continuous text is a slowing of speech rate at the end of sentences, marking prosodic boundaries. She places nuclear stress by raising her pitch. For instance, in the sentence "*Where those air masses meet, we've got this fairly active cold front pushing some rain across France,*" the nuclear stress falls on rain and France, which are produced with a higher pitch than surrounding words. She also raises her pitch slightly at the beginning of some sentences to signal topic change, especially after discourse markers such as "*but*" and "*meanwhile*". Her pitch range is relatively narrow. Sarah uses gestures only for pointing at maps and does not use full-body movement or hand gestures to accompany speech. She also maintains a smile for much

of her forecast. Her weather forecast is complemented not only by a moving map but also by icons displayed at the end of the broadcast.

2.2.2. Darren Bett

Darren Bett graduated from the University of East Anglia Norwich in 1989 with an Honours degree in Environmental Science. He started his career as a weather forecaster in 1989 at the Met Office, and joined BBC in 1998. As a BBC presenter, he has the neutral standard English accent [BBC News].

He typically appears in a formal suit, white shirt, and tie, with variation in tie colour. His appearance is consistently formal. When Darren Bett appeared in a TV show “Countryfile” about the beauty, diversity, and rural issues of the British countryside, he unexpectedly was dressed in a plaid shirt while presenting the weather. Fans of the show were surprised with his rather informal clothes and many of them liked it. This shows that the way a weather presenter dresses creates his recognizable style, but even when he changes it people are ready to accept even informal outfit.

Darren Bett’s speech rate is 210 words per minute, with a minimum of 204 wpm and a maximum of 220 wpm across six analysed forecasts. So he adjusts his speech rate depending on whether he fits in time limits or not. Although a speech rate of 220 wpm remains intelligible in professional broadcasting contexts, it may be demanding for non-native speakers.

In all his forecasts, Darren Bett greets the audience with the informal phrase “*Hello there*”. In terms of closing, he does not use a farewell expression; instead, he simply ends with the final weather information. This suggests that his presentation style places greater emphasis on delivering information clearly and efficiently, rather than on using conventional closing formulas or offering additional remarks like advice to take an umbrella. Another discourse marker he frequently uses at the beginning, which has become part of his individual style, is “*More on that in just a moment,*” which helps to structure the forecast and enhance coherence.

In terms of syntax, Darren Bett does not frequently use complex or compound sentences; instead, his speech is largely based on simple sentence structures. However,

these are often extended by participial clauses, which makes them appear longer. The use of such clauses allows him to add additional information without introducing new grammatical subjects, thus contributing to a more concise and time-efficient delivery. Moreover, because of that in his forecasts there are not so many ellipsis. For instance, in a sentence “*Move over the Tasman Sea and we have an extra tropical cyclone moving right the way across the North Island, bringing the damaging winds and heavy rain*” there are two coordinated participle clauses.

Another notable feature of Darren Bett’s speech is the relatively infrequent use of hedging expressions, which conveys a sense of confidence and authority. At the same time, this reduced use of hedging may increase the degree of speaker commitment and, consequently, the potential risk to perceived credibility if predictions are not realised. In his forecasts, he employs a limited number of approximators, including adapters such as *mostly*, *pretty*, and *a little bit*, and rounders such as *here and there*, *one or two*, and *a few*. A particularly frequent item is the adverb *around*, which functions as a marker of spatial approximation. In addition, attribution shields are largely absent from his speech, while plausibility shields, such as *perhaps*, *maybe*, *I think*, and modal verbs like *could*, *should*, and *may*, occur with some regularity. Despite the overall low frequency of hedging, he frequently uses the construction *be going to*, which, although not a hedge in the strict sense, expresses a lower degree of certainty than the future simple. For example, in the sentence “we are going to find some rain moving in here,” the speaker presents the forecast as strongly supported by current evidence while still allowing for a degree of uncertainty.

From a lexical point of view, Darren Bett often uses qualitative rather than numerical descriptions of temperature in large-scale forecasts. He uses phrases such as “*hotter today than yesterday*”, “*above average*”, “*hot weather*”, “*temperatures rising*”, “*on the cool side*”, and “*cold for this time of the year*”, while the exact numbers are shown on the map. However, in forecasts focused on smaller areas, such as the UK, he uses numerical values more often. This difference can be explained by time and scope: when covering large regions like Asia or Europe in a short forecast, qualitative descriptions are quicker and more efficient. At the same time, this may

make it harder for viewers, as they need to combine the spoken description with the numerical information shown on the map.

Another characteristic feature of Darren Bett's speech is the frequent use of comparison. This is expressed not only through standard comparative forms such as "cooler" or "hotter", but also through phrases like "*cold for this time of the year*", "*the weather's not quite as you'd expect it to be*", and "*in contrast to the US*". Such comparisons help the audience better understand and relate to the weather conditions, as they can compare the forecast with their own recent experiences and expectations.

Darren Bett uses a few means of emphasis. Firstly, there are some instances of cleft sentences e.g. "*What's left of it is a band of cloud for northern England, Wales in the southwest.*", "*It's underneath the area of high pressure that things are quite still.*" In addition, rather frequent use of fronting may be illustrated by such examples as "*Now in Osaka we are going to find some rain*", "*But uh later on in the week, we are going to find some wet weather*". Another stylistic device in his forecasts is repetition e.g. "*some low cloud around, some mist and fog, some sunshine*", "*And it's still dry. It's still hot and it's sunny.*"

2.2.3. Carol Kirkwood

Carol Kirkwood has no degree in meteorology or related sciences. She began presenting weather in 1996 at the Weather Channel, where she also received meteorological training from the Weather Channel, the Met Office, and the BBC. She joined the BBC Weather Centre in 1998 and has since become one of the main weather presenters on BBC Breakfast. She has received multiple awards for Best TV Weather Presenter at the TRIC Awards. After a long broadcasting career, she retired recently from regular BBC weather presenting [BBC News].

Carol Kirkwood was born in Morar, Invernesshire. Unlike many weather presenters, who tend to use Received Pronunciation rather than their regional accent, her Highland Scottish accent remains slightly noticeable. Although some viewers with more conservative attitudes consider this inappropriate, and she has even received comments suggesting she should "speak the Queen's English", the majority of the

audience respond positively, and her accent has become a recognisable feature of her on-screen identity [Daily Record 2022]. The first feature is this sing-song intonation, when she raises her pitch a little bit at the end. Also, there is subtle rhoticity that features a light "tap" of the 'r' in words like *warm*, *weather*, *north* etc. This is paired with a clear L before vowels - a Gaelic-influenced trait with the tongue tip touching the alveolar ridge in words like *lower levels*, *Scotland*, *mostly*. Final 'd' is slightly devoiced in words like *England*, *Ireland*, and *associated*. Finally, her delivery is characterized by narrowed vowels where the mouth remains relatively closed.

Her speech rate is 194 words per minute, which is relatively slow. She also makes pauses between sentences. These two factors make her forecasts easy for comprehension. Carol also speaks in a very soft and gentle tone, which creates a calm and reassuring effect.

Carol Kirkwood greets the audience in all her forecasts with the informal phrase "*Hello there.*" She typically does not end her forecasts with a farewell; instead, she concludes with the final piece of weather information. Another feature present in some of her forecasts is the inclusion of advice, which is common in weather broadcasting. For example, she says, "*It's a day for wrapping up warmly*" and "*So do bear that in mind.*" Additionally, she sometimes opens her forecasts with vivid, idiomatic expressions, such as "*Well, the weather is still very much making the headlines.*"

While many presenters use the pronoun "*we*" to create a sense of inclusion and connection with the audience, using "*most of us*" or "*some of us*" allows Carol Kirkwood to be more precise and avoid overgeneralization, whereas "*we*" can sometimes imply that the same conditions apply to everyone.

In addition, Carol mainly uses numerical descriptions rather than qualitative ones when talking about temperatures which is more precise and less evaluative. She also uses the terms "*highs*" and "*lows*" to refer to the highest and lowest expected temperatures during the day. This allows her to shorten longer phrases such as "*temperatures will reach...*" Her weather forecasts are also rich in figurative language. They include instances of personification, such as "*one or two wintry showers flirting with the north*" and "*that's courtesy of this weather front which is continuing to*

journey northwards this evening.” In addition, she uses metaphors like “*weather front draped across the central part of the country,*” “*all this rain pushes southwards,*” and “*cold air cuts in increasingly through the day.*” Carol Kirkwood’s use of hedging expressions is not very frequent, but one common rounder she uses is “*about*”, which functions not as a preposition but as an adverb indicating approximation. In addition, she uses an attribution shield in the phrase “*But the Met Office still has this Amber warning,*” where it is important to refer to the source of the warning, as it is not merely a descriptive element but a serious weather condition identified and issued by meteorologists. She also occasionally uses intensifiers such as “*does,*” as well as adverbs like “*particularly*” and “*especially,*” to add emphasis.

To emphasize Carol also uses inversion and repetition as in “*some showers, some heavy and thundery*”, “*some rain around, some drizzle*”.

From a syntactic point of view, Carol Kirkwood’s forecasts are characterised by spoken-style structures, mainly consisting of short, simple, and coordinated clauses that ensure clarity and ease of comprehension. There are also instances of ellipsis with omitted elements such as the verb *is* or *will be* e.g. “*Temperatures two to about eight or nine degrees*”, which contributes to syntactic economy. At the same time, she uses fronting to highlight important information, especially time and location phrases e.g. “*Behind it, we're pulling in colder air.*”, guiding the listener’s attention.

2.2.2. Camilla Parker, 10 May 2012, UK

In 2012 king Charles and queen Camilla were invited by the BBC to present a weather forecast. Since they have no education in meteorology or related sciences they read this forecast from a teleprompter. Because of that their speech rate was rather slow.

According to S. Mauroux, pitch and intonation are no less important for comprehension than speech rate [Mauroux 2016]. Therefore, a slow speech rate alone does not make a weather forecast more understandable. Although Camilla's speech rate is slower (164 wpm) than that of professional forecasters it does not make her forecast easier for comprehension, because her prosodic markers do not correspond to this type

of discourse. Queen Camilla Parker's pitch pattern is low at the beginning of the sentence and high at the end. However, in weather forecasts it depends on the type of information, for instance, there is a rise on a single most important word. In a sentence "*This afternoon it will be cold and wet and windy across most of Scotland*" the rise should fall on the words *cold*, *wet* and *windy*, while Camilla places it on *Scotland*.

The forecast contains just a few hedging terms. These are plausibility shields: "*it could lead to difficult conditions*", "*there may be a few dry*" and "*the potential for a few flurries*". This can be also explained by the fact that this forecast is scripted. In a spontaneous speech, hedging terms not only help a speaker to express uncertainty but also give him time to think what to say next. Weather terminology is evident in words and phrases such as *low pressure*, *outbreaks of rain*, *flurries*, *hazy sunshine*, *windy* etc. In addition, Camilla inserts her own comment "What a surprise" which is sarcastic, because she described typical weather for this region.

2.3. The presentation of weather forecasts by NBC News (the morning programme Today)

Today is a long-running American morning television programme broadcast on NBC. Launched in 1952, it is one of the most popular morning shows in the United States, combining news, interviews, entertainment, and lifestyle content. Unlike forecasts produced by the Met Office and broadcast on the BBC, the transition from news to weather on NBC is more fluid. The weather presenter typically begins with a brief exchange with the programme's hosts before moving on to the forecast itself. As a result, the segment adopts a more conversational and informal tone, reflecting a broader stylistic difference between American and British broadcasting [Wikipedia].

2.3.1. Dylan Dreyer

Dylan Dreyer started working as a weather anchor in 2003, beginning her career on local channels before joining NBC News in 2012. She holds a bachelor's degree in meteorology. Dylan now speaks with a Standard American accent. This reflects

professional adaptation, as, having been born in New Jersey, her speech reportedly featured noticeable regional characteristics at the beginning of her career [Wikiedia].

Her speech rate is relatively high, averaging 223 words per minute, with a minimum of 186 and a maximum of 243 wpm, which may make comprehension more difficult for the audience. Such variation suggests that she adjusts her speech rate depending on time constraints, which are often quite strict. Across the seven analysed forecasts, the longest lasts only 1 minute 34 seconds; therefore, in order to convey all the necessary information, she tends to speak more rapidly. In fact, her rhythm is notably fast-paced, as a lingering trait from her upbringing in the New Jersey.

Dylan Dreyer demonstrates one of her most distinctive prosodic features in the frequent use of upspeak, or a high rising terminal, whereby pitch rises at the end of phrases. This contributes to a sense of continuity and energy, which aligns with the high-paced, engaging style typical of morning television. It also makes her delivery sound more conversational and interactive, as if maintaining an ongoing dialogue with the audience. As a meteorologist, she employs strategic pitch variation to highlight key information: for instance, important temperatures or storm systems may be marked by a rise in pitch and slight vowel lengthening, drawing the listener's attention. This is often accompanied by so-called "smile speech" (or "smile-talking"), in which articulation through a smile increases brightness in vocal resonance, resulting in a warmer and more approachable tone.

The forecast does not begin immediately but is introduced through a short transition from other parts of the programme. In this interactional opening, the studio presenters greet Dylan Dreyer, who replies with the formulaic but slightly informal expression "*Good morning, guys.*" This combines the formal greeting "*Good morning*" with the colloquial vocative "*guys,*" addressing both the presenters and the wider audience. In some cases, this phase includes brief conversational exchanges, for example discussions about topics such as the Northern Lights before the forecast begins. A similar interactional pattern occurs at the end of the forecast, where presenters respond with brief comments and thanks, reinforcing the conversational structure. Dreyer also occasionally includes audience-oriented advice, making the

forecast more experiential, e.g. *“That’s the temperature you dress for.”* Finally, she often closes with the recurring phrase *“Now, here’s a peek out your window,”* which functions as a signature tagline and a transition to local weather visuals.

Dylan Dreyer does not make extensive use of ellipsis; when it does occur, it is more often nominal rather than verbal. The most frequent instances of ellipsis in her forecasts relate to temperature expressions, for example, *“we drop back down to 20”* or *“it’s about 12 below,”* where the nouns *degrees* and *zero* are omitted. In addition, Dylan Dreyer does not frequently use fronting constructions. Instead, emphasis is often achieved through cleft sentences and negative inversion. For instance, *“It’s this area of low pressure that’s going to pull away,”* and *“Not only is it going to bring a bit of snow to the Northeast, but it is also going to reinforce that cold air streaming down from the north.”*

A very strong feature is the frequent use of evaluative adjectives and adverbs, which is typical of American broadcast style. They not only create more conversational style but also increase dramatic intensity. Examples include *“beautiful out west”*, *“nice and fine”*, *“fun”*, and a whole sentence *“I haven’t been out in a storm like this for a long time.”*. Also, she uses intensifying language that may be illustrated by phrases like *“big big storm”*, *“brutally cold”*, *“dangerously cold”*, *“huge ridge”*, that also increase emotional impact. Dylan Dreyer uses metaphorical and metonymic expressions in her weather forecasts; however, these are not literary or creative devices, but rather conventionalised features of meteorological discourse. They reflect standard conceptualisations of weather systems (e.g. movement, direction, and force) and serve primarily to structure and simplify the presentation of complex meteorological information rather than to create stylistic imagery. For instance, *“system that moved through yesterday is exiting the northeast”*, *“Coastal long island could also see wind gusts”*, and *“this clipper system is going to reinforce that cold air streaming down from the north”*. Dylan is also using quite a lot of informal words and phrases like *guys*, *you know*, *I mean*, *kind of*, *that mess*, *nice and fine*, *gonna*, *really*.

2.3.2. Al Roker

Al Roker, often called “America’s Weatherman,” has been a weather anchor for over 30 years. He began his career with NBC in 1978 and joined Today as the show’s regular weather presenter in 1996. He does not have a degree in meteorology or any related sciences; however, Al Roker holds a Bachelor of Arts degree in communication studies. In his speech, he uses a neutral American broadcast accent [Wikipedia].

His prosodic patterns largely define his presentation style. He raises his pitch to emphasize certain words, notably, he often does so on adjectives and may lengthen their vowels. For example, in the phrase “*strong storms*,” the vowel in “*strong*” is noticeably longer than in “*storm*.” In addition, there is often a slight rise in pitch at the end of a phrase, which functions as a “connector,” signaling to the viewer that more information is coming. He lowers his pitch only at the end of sentences at the conclusion of the forecast. His speech rate is approximately 182 words per minute, which is relatively slow for unscripted speech. However, he increases his rate when listing items, such as city names. By employing a staccato delivery, Al Roker segments his speech into rhythmic two- to three-word bursts that function as distinct informational units. This deliberate pacing reduces cognitive load, allowing viewers to process complex meteorological information more easily through clear, structured intervals. He makes extensive use of hand gestures, both to indicate locations on maps and to reinforce key words and phrases. For example, when describing something striking or unexpected, he raises and spreads his arms, shakes them slightly, and lifts his eyebrows. This can be observed in statements such as, “*3.5 million people lining the parade route, make sure you bundle up*,” where his gestures visually emphasize the scale and importance of the information.

Al Roker typically begins his forecasts by first addressing the studio presenters and then the audience, creating a smooth transition from the preceding segment. These openings vary, but most include the informal vocative “*guys*”, as in “*Good to see you guys*” or “*Guys, good morning*.” In some cases, the forecast emerges from a brief conversational exchange between presenters rather than a formal introduction. He also occasionally incorporates humor or light sarcasm, for example, “*And another travel*

tip, there is this thing called the train. So you might get that.” Such elements contribute to a more relaxed and engaging tone.

What helps Al Roker fit into strict time limits is frequent use of ellipsis of different types: nominal, verbal, and clausal. For instance, nominal ellipsis occurs in *“Some in the upper elevations”* (with *snow* omitted), verbal ellipsis in *“so airport delays big”* (with *are* omitted), and clausal ellipsis in *“So through Wednesday, 6 to 12 inches of snow for Springfield”* (with *there will be* omitted). Moreover, he almost does not use complex and compound sentences.

He does not use many hedging expressions, which makes his speech sound more confident and authoritative. However, he is one of the few who occasionally uses attribution shields. For example: “Now here is the American model, the European model. The biggest difference is the American GFS model brings the storm inland late Monday. The European model earlier keeps it offshore longer.” Here, he not only refers to sources but also compares them directly, showing different possible scenarios. This is important because it increases credibility and transparency, helping the audience understand that forecasts are based on multiple models rather than a single, certain prediction. Al Roker uses quite a lot of evaluative words and phrases, e.g. *“devastating”*, *“no big deal”*, *“good news”*, *“beneficial”*. He also uses metonymy when addressing the people of the city in sentences like *“Columbus, you feel like 4 degrees.”*, that makes his forecasts more engaging. Al Roker’s speech also includes a lot of informal words and phrases like *“anyway”*, *“no big deal”*, *“gonna”*. Such special features of his style made him a well-loved presenter, who not just informs about the weather but also may improve people’s mood.

Conclusion to Chapter 2

Like other types of media, weather forecasts have a stable structure but show a lot of stylistic variety depending on the broadcaster and presenter. This chapter looked at weather forecasts from the Met Office, BBC Weather, and NBC News, focusing on speech rate, prosody, syntax, word choice, hedging, and the use of evaluative and figurative language.

Speech rate is one of the most obvious differences. Most presenters speak within a professional range, but there are still clear individual differences. For example, Alex Deakin keeps a steady pace, while Sarah Keith-Lucas changes her speed depending on time limits. Dylan Dreyer often speaks quickly and varies her speed, reflecting the tight timing of American morning TV. Carol Kirkwood and Clare Nasir usually speak more slowly and evenly, which makes their forecasts clearer and easier to understand.

Prosody, or the way presenters use pitch and intonation, also varies by individual. Honor Criswick often speaks with a higher pitch throughout, while most presenters use pitch changes mainly for emphasis. Sarah Keith-Lucas and Darren Bett follow more typical patterns, raising their pitch to highlight important points. Dylan Dreyer and Al Roker use more dynamic intonation, including upspeak and rhythmic speech. Carol Kirkwood's sing-song style and Alex Deakin's clear pitch changes show how prosody helps organize information and guide the audience.

In terms of syntax, most presenters rely on simplified structures, use simple sentence structures, sometimes adding ellipsis or participial phrases. Ellipsis is more common in American forecasts, especially with Dylan Dreyer and Al Roker, likely because of stricter time limits. Darren Bett avoids ellipsis and prefers longer participial phrases. BBC presenters such as Clare Nasir and Carol Kirkwood often start sentences with key information to organize details by place or time. However, differences appear in the use of evaluative and figurative language. Alex Deakin and Clare Nasir employ rich metaphorical expressions and personification, creating more clear imagery, while Sarah Keith-Lucas and Dylan Dreyer prefer more neutral or conventionalised meteorological phrasing. Carol Kirkwood combines both approaches but remains more numerical and precise in temperature description, unlike presenters who rely more on qualitative evaluation.

Hedging strategies also vary significantly. Alex Deakin demonstrates frequent use of plausibility shields and approximators, while Sarah Keith-Lucas and Darren Bett use fewer hedging devices, producing a more assertive tone. Carol Kirkwood and Honor Criswick occupy an intermediate position, balancing certainty with caution.

Dylan Dreyer and Al Roker generally minimise hedging, which contributes to a more confident and direct broadcasting style.

Finally, interactional and phatic features differ across broadcasters. BBC presenters tend to use more structured greetings and controlled conversational markers, while NBC presenters integrate informal interaction, humour, and direct audience engagement. Overall, weather forecast discourse demonstrates a clear interaction between institutional style, cultural broadcasting norms, and individual presenter identity, resulting in a wide range of communicative strategies within a single genre.

CONCLUSION

Weather forecast discourse is a complex form of mass media communication that brings together scientific, media, and interpersonal elements. In the twenty-first century, rapid technological advances and the growth of digital broadcasting have changed how weather forecasts are structured and delivered, making them more accessible, immediate, and focused on the audience.

Despite differences among broadcasters and channels, the analysis demonstrates that all weather forecasts share a number of common features. On all channels forecasts are characterized by a stable structure, the simplification of specialized meteorological information, and concise syntactic constructions, which are driven by strict time constraints. The frequent use of ellipsis, simple sentences, fronting, and discourse markers allows for the rapid transmission of significant amounts of information while maintaining clarity and audience comprehension.

At the same time, a comparative analysis reveals significant stylistic variations influenced by institutional traditions, individual speaker characteristics, education, age, and program format. British forecasts tend to be more restrained, cautious, and informative, whereas American forecasts are more conversational, expressive, and entertainment-oriented. This difference is evident in prosody, lexical choice, emotional intensity, and interaction with the audience. American anchors, notably Dylan Dreyer and Al Roker, more frequently use evaluative vocabulary, intensifiers, informal expressions, and expressive prosodic devices, whereas British speakers typically employ more controlled intonation, structured delivery, and greater use of hedging.

The study also demonstrates correlations between speech characteristics and social and professional factors. Older and more experienced anchors, such as Clare Nasir, Carol Kirkwood, and Al Roker, typically speak more slowly and use clearer segmentation and pauses, which promotes better comprehension and reflects a more traditional speaking style. Younger presenters, notably Sarah Keith-Lucas and Honor Criswick, demonstrate a faster and more dynamic speaking pace, which aligns with contemporary speech trends and audience expectations. At the same time, an

excessively fast speaking pace can negatively impact information retention, especially when forecasts contain complex data.

Another important trend is the neutralization of accents. Most presenters minimize regional pronunciation characteristics by using standard pronunciation to ensure clarity for a broad audience. However, some minor regional traits remain, primarily in terms of intonation. The most striking example is Carol Kirkwood, who retains a Highland Scottish accent and distinctive intonational features that form her recognizable, individual speaking style.

The analysis did not reveal any significant gender differences in the style of presenting forecasts. However, some female presenters, such as Sarah Keith-Lucas and Honor Criswick, demonstrate a more restrained and neutral style than some male presenters, that confronts the stereotype about women being more emotional. The most emotionally charged forecasts often come from men, particularly Alex Deakin and Al Roker, who actively use vivid metaphors, evaluative vocabulary, humor, and dynamic prosody.

Educational and professional backgrounds influence the style of weather forecasting to some extent, but this correlation is not entirely definitive and may overlap with other factors, such as speaking style and the channel's media tradition. Presenters with formal meteorological education or training, including Alex Deakin, Honor Criswick, Clare Nasir, and Dylan Dreyer, generally demonstrate more precise use of terminology, more structured explanations of atmospheric processes, and more frequent use of hedging to express probability and uncertainty. At the same time, presenters with a background in communications or journalism like Al Roker may lean toward a more conversational style and audience-oriented approach; however, these trends should not be interpreted as a hard-and-fast rule, as many presenters develop meteorological competence through their professional practice. Thus, the differences between the groups remain more a matter of tendency than absolute, and each presenter's style is shaped by a combination of education, experience, and institutional broadcasting requirements. An example of Queen Camilla's performance demonstrates the importance of professional speech competence, as a lack of

experience leads to intonational and structural features that do not fully meet the requirements of the weather forecast genre.

Overall, weather forecast discourse can be defined as a hybrid communicative phenomenon that integrates informational accuracy with audience-oriented presentation strategies. It not only informs viewers about atmospheric conditions but also shapes their perception and experience of weather through linguistic and stylistic means. The findings of this study highlight the importance of considering both linguistic structure and communicative function in the analysis of weather forecasting, demonstrating that effective delivery depends not only on the accuracy of information but also on the way it is presented.

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APPENDICES

Appendix 1

	Alex Deakin	Honor Criswick	Clare Nasir
Education/ background	Degree in Physics and Astrophysics	Degree in Geography, Master's degree in Applied Meteorology and Climatology	Degree in the Mathematics of the upper atmosphere and Master's degree in Oceanography
Speech rate	198 wpm	208 wpm	186 wpm
Hedging terms	8 pm	8 pm	5 pm
Ellipsis	4-5 times pm	8 times pm	6-7 times pm

	Sarah Keith- Lucas	Darren Bett	Carol Kirkwood	Camilla Parker
Education/ background	Degree in Geography	Degree in Environmental Science	No degree in meteorology, but training on channels	No background in meteorology or related sciences
Speech rate	213 wpm	210 wpm	194 wpm	164 wpm
Hedging terms	6-7 pm	6pm	4pm	3pm
Ellipsis	7-8 times pm	4 times pm	3 times pm	3 times

	Dylan Dreyer	Al Rocker
Education/ background	Degree in Meteorology	Bachelor of Arts degree in communication studies, no

		degree in Meteorology or related sciences
Speech rate	223 wpm	182 wpm
Hedging terms	4 pm	4 pm
Ellipsis	3-4 times pm	10 times pm

Appendix 2

Hedging expressions

			Alex Deakin	Honor Criswick	Clare Nasir	Sarah Keith-Lucas	Darren Bett	Carol Kirkwood	Dylan Dreyer	Al Rocker
Approximators	Adapters	a little	4	5	4	0	3	0	3	3
		fairly	6	13	0	5	0	1	0	0
		pretty	7	0	0	3	1	3	1	1
		slightly	4	2	2	1	0	0	0	0
		mostly	5	10	1	1	3	2	1	0
		somewhat	1	0	1	0	0	0	0	0
		by and large	1	0	0	0	0	0	0	0
		relatively	0	0	1	1	0	0	0	0
		a little bit	10	3	0	4	2	2	4	1
		rather	1	0	7	1	0	0	0	0

	Round ers	around (adv.)	2	21	4	4	13	6	2	0
		a few	6	3	2	5	5	4	0	1
		a little bit of	5	1	1	3	0	3	0	0
		here and there	4	0	0	1	1	0	0	0
		a good part of	1	0	0	4	0	0	0	0
		one or two	3	0	2	1	2	1	0	0
		about (adv.)	2	0	0	4	0	7	16	4
Shields	Plausib ility shields	may	7	0	0	1	4	0	1	2
		could	25	13	11	5	6	8	7	9
		should	7	5	0	1	3	0	2	1
		can	2	0	0	0	0	0	0	0
		might	1	2	0	0	0	0	0	1
		possibl y	1	2	0	0	0	1	0	1
		likely	15	2	1	0	0	0	0	1
		perhap s	8	4	5	2	11	0	0	0
		maybe	8	1	0	0	4	0	1	1
		to tend	7	0	9	2	1	1	0	0

		to suggest	3	0	0	0	0	1	0	0
		possible	4	3	0	2	0	0	0	1
		I say	2	1	0	0	0	0	0	0
		I think	4	0	0	3	4	0	0	0
		possibility	2	0	0	0	0	0	0	0
		I fancy	1	0	0	0	0	0	0	0
		chance of	2	3	1	0	0	1	0	0
		uncertainty		3	0				0	0
	Attribution shields	the main three computer model projections all showing	1	0	0	0	0	0	0	0
		Met Office model really picking out	1	0	0	0	0	0	0	0
		European model suggesting	1	0	0	0	0	0	0	0

		the satellit e image shows	1	0	0	0	0	0	0	0
		But the Met Office still has this Amber warnin g	0	0	0	0	0	1	0	0
		The Americ an GFS model brings the storm inland late Monda y	0	0	0	0	0	0	0	1
		The Europe an model earlier keeps it offshor e longer	0	0	0	0	0	0	0	1

Appendix 3
Specialized terms

	Alex Deakin	Honor Criswick	Clare Nasir	Sarah Keith-Lucas	Darren Bett	Carol Kirkwood	Dylan Dreyer	Al Rocker
(weather) front(s)	9	1	8	2	8	10	2	0
isobars	3	0	0	0	0	4	0	0
pressure	31	8	7	4	14	1	2	0
air masses	0	1	0	3	0	0	0	0
(weather) system	2	2	1	2	0	1	4	3
(jet/ air) stream	6	0	0	0	1	1	1	1
visibility	1	0	1	0	0	0	0	0
nam(ed) storm	0	0	0	0	2	0	0	0

Appendix 4

Words referring to weather

	Alex Deakin	Honor Criswick	Clare Nasir	Sarah Keith-Lucas	Darren Bett	Carol Kirkwood	Dylan Dreyer	Al Rocker
weather	29	15	24	11	22	18	8	6
snow	20	3	1	7	6	12	20	20
cloud(y)	38	17	29	11	12	14	0	0
sunshine	17	12	8	14	20	12	2	0
rain	27	12	30	27	29	33	10	15
showers	32	11	13	19	13	14	2	2
wind(y)	24	20	18	8	16	21	18	11

temperatures	27	5	13	8	17	19	8	6
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Appendix 5

Sentences' types

	Alex Deakin	Honor Criswick	Clare Nasir	Sarah Keith-Lucas	Darren Bett	Carol Kirkwood	Dylan Dreyer	Al Rocker
Simple	99	68	75	59	60	67	65	106
Percentage	43%	48%	54%	51%	56%	51%	50%	77%
Compound	50	22	17	21	24	18	15	14
Percentage	22%	16%	12%	18%	22%	13%	11%	10%
Complex	62	39	41	29	18	39	39	15
Percentage	27%	28%	29%	25%	17%	30%	30%	11%
Compound-complex	19	11	7	7	6	7	12	3
Percentage	8%	8%	5%	6%	5%	5%	9%	2%

Appendix 6

Stylistic features

	Alex Deakin	Honor Criswick	Clare Nasir	Sarah Keith-Lucas	Darren Bett	Carol Kirkwood	Dylan Dreyer	Al Rocker
Fronting	22	26	12	11	27	22	14	9
Evaluative words and phrases	12	7	8	2	1	1	11	8

Appendix 7

Samples of weather forecasts

1	Alex Deakin, “Warm in the South - Afternoon Weather Forecast UK”, 08/04/2026	https://youtu.be/OTiQ2F4dnGM?si=g_Txm-xq8hpe_n4I
	Hello, welcome to your latest update from the Met Office. It's already turned a little cooler across Scotland and Northern Ireland, and it will be turning colder for England and Wales by the time we get to tomorrow. But for today, plenty of warm spring sunshine to be had. The main change is coming in from this stripe of cloud. It's a cold front behind it. Lumpy looking clouds way out in the Atlantic there. The showers and follow the isabars and they're coming in bringing the colder air down from the Arctic. But that's um not with us yet. Still a long way off for the time being. We've got this little nose of high pressure. There is a week old weather front that is making things fairly cloudy across Scotland and Northern Ireland. But even here, some sunny spells coming through, particularly in Abedinia. A little bit of drizzly rain over southwest Scotland. And it is clouding over now into parts of Northern England, the northernmost parts of Wales. And that west coast of Wales may turn a little misty and murky as we head into the late afternoon into the evening time. But most of England and Wales dry and with plenty of sunshine and even though it is cloudier across Scotland and Northern Ireland, some sunny spells coming through here. Not as warm as yesterday here, but still temperatures around or a bit above average particularly in Abedinia 17 Celsius. But for much of England and Wales, over 20° particularly in this zone just London northwards, we could get 25 maybe 26° C. a little cooler where we see some seab breezes developing and certainly already colder in the far northwest where there's a a strengthening wind and that weather front moves in this evening bringing some outbreaks of rain over the heises and that rain pushing its way down across the highlands and then into parts of Northern Ireland as we head after midnight and into the early hours. Elsewhere, most places staying dry with the cloud increasing in the west. Clear skies across the East Midlands, East Anglia, and the Southeast, but it won't be as chilly as it was last night. Temperatures in many towns and cities holding up in double digits. Onto Thursday, and a very different feel for most. Still some spring sunshine to be had certainly in the morning over East Anglia and the Southeast, but even here, we'll see some higher cloud moving in. Very different day for Scotland with outbreaks of rain trickling their way into uh Northern England. And we'll see things turning damp across West Wales. Also, a little bit of light rain and drizzle possibly crossing the southwest of England. And here come those showers that we saw earlier on the satellite image. Some heavy ones moving in on a fairly brisk wind. Some snow over the hills. Some hail is possible also. But we will see some sunny spells as well as those showers moving in. Meanwhile, the sunshine disappearing across the Midlands and eastern parts of England as things slowly cloud over as that weather front moves in. And that is a cold front. So, it's introducing much colder air. Temperatures significantly lower than today. We could still hang on to some warmth across East Anglia in the southeast. We could still get to 20° C, but for most places uh this map showing the difference in temperatures uh for Thursday when compared to today. And you	

	can see quite a sathed and Wales uh 7 8 9 degrees even lower compared to today. Notice that East Anglian coast is actually a little bit warmer because we've got the sea breezes today and tomorrow we could still with that switch in winds coming in from the west get up to 19 or 20 Celsius. But here it will cloud over with some patchy rain moving in through East Anglia during Thursday evening behind that. More showers packing in with a brisk wind and those showers as I say could turn heavy with hail possible. Little ridge of high pressure tries to topple in across the south on Friday. But the main feature changing weather really into the weekend. this deep area of low pressure. Look at the isob bars really packing together there. So, the potential for some very strong winds and some wet weather coming into western areas, particularly by the end of the week. For more on that, you'll want to be watching the 10day trend. That'll be available on YouTube uh on our YouTube channel for Wednesday afternoon. And keep up to date as things progress through the day today across all of our social media channels.	
2	Honor Criswick, “Wetter in the west - Morning Weather Forecast UK”, 07/04/2026	https://youtu.be/UFMAAIJhfhc?si=LQju4fCjfnNv-_su
	Hello there. Good morning. It's turning warmer over the next couple of days and there'll be plenty of sunshine to go alongside it, though it's likely turning a bit more unsettled towards the end of the week. Before we get on to that though, let's take a look at today. And it's a bit of a fresh start out there. Fairly chilly in places. Quite breezy around some coasts and hills. But for most, it's going to be a dry, settled day. Plenty of blue skies towards the afternoon. A different story in the northwest though. Clouding over here with some outbreaks of rain across western Scotland, western areas of Northern Ireland. This could turn a little bit heavy and it's going to turn fairly breezy here towards the end of the day. Perhaps turning a touch cloudier in parts of Scotland creating hazier spells of sunshine. But for most, particularly across England and Wales, dry, settled, and lots of warm sunshine to go around. We could potentially see highs reaching around 23 to 24° C in parts, but a little bit cooler, particularly around eastern coast of Scotland. Highs probably only reaching around 10 to 11 degrees C here. Then in through the evening, still some outbreaks of rain across the far northwest. This a little bit heavy at times as the system drifts its way northwards. Else that where though remaining mostly dry, some patchy cloud across the north. Plenty of clear skies in the south and mostly light winds. So there's a chance we could see some isolated spots of mist and fog first thing in the morning, but it should mostly be in rural prone spots and not quite as chilly overnight either. Highs mostly in the high single figures for most towns and cities. Then into Wednesday, once again, high pressure dominating the weather. So many of us seeing another dry day. Lots of sunshine around. Any sunshine turning hazier in the west. Once again, a build of cloud here. And this thick enough to produce some light outbreaks of rain and drizzle mostly across Scotland and perhaps parts of Northern Ireland. But for most, another dry, settled day, lots of sunshine and feeling slightly warmer than Tuesday as well as well. Highs potentially reaching around 26° C. And if we do so, that will make it the warmest day of the year so far. Now, I'm afraid it's a	

	fairly brief warm spell. Later on Wednesday, we'll start to introduce a couple of cold fronts. Will bring in a different air mass. So, some colder conditions on its way on Thursday. Not only this, but it's going to bring in some bands of rain and also some heavy showers. So, it's certainly going to be turning more unsettled towards the end of the week and that little bit cooler. Then, we just need to keep an eye on this area of low pressure which starts to swing its way in on Friday. The potential here to bring us quite a wet and windy spell to finish off the week. But, as it's still a few days away, there is still some uncertainty in the forecast. So, if you want any more updates on your week ahead weather, well, don't forget you can always subscribe. Bye-bye.	
3	Clare Nasir, "Showers in north, sunshine in south - Morning Weather Forecast UK", 08/10/2025	https://youtu.be/MlpXbxdoWZc?si=Q6qdd6Ry_pDkpsmm
	Hello there and a very good morning to you on this Wednesday morning which is damp for some but some brighter skies coming through particularly across the central slice of the country. Let me take you through the bigger picture. High pressurees trying to build from the southwest. Even so we do have a weak weather front across southern counties bringing with it a little patchy rain and drizzle mostly cloud. At the same time this system is moving across Scotland. Again, some showers are likely which will become persistent across the western side as the weather becomes a bit more gusty especially over the highlands. Let's pick up on those showers through this morning. Then if you're stepping out, you could get wet. Shetland, Orne, the western side of Scotland, perhaps some hazy sunshine. Eastern Scotland down towards the south. Similar situation for Northern Ireland. We'll see the cloud coming and going with some brighter weather. We run into the back edge of this weather front across mid Wales towards the Midlands. Brighter skies towards the north as the sun rises. But further south, yes, you'll see more in the way of cloud and also some patchy rain and drizzle. Poor visibility over the moors as well as the mountains and the hills through the morning. Elsewhere, brighter skies will continue. A mix of cloud and sunshine. And this showery bursts here. These showery bursts will become a bit more persistent particularly across the northwest highlands as we head through the afternoon. In shelter across eastern Scotland, not too bad at all. feeling relatively pleasant, but certainly showers will continue across the far north and it will dry up across the far south as the cloud breaks up allowing for some late sunshine. Temperatures then 15 to 18° C. So feeling pleasant in shelter in any brighter weather. So that's a picture this afternoon through this evening. Yet again, we'll see some clearer skies as that high pressure continues to build from the southwest, but over the North Penines as well as the Highlands, you'll see some gustiness associated with the winds just being a bit more turbulent as it moves from the west towards the east. This weather front here will introduce more cloud through Thursday into Friday. Even a little rain, but for many, it's dry as we head into the weekend. We are chasing cloud, but there will be some brighter breaks around. So, here's your outlook through Thursday. Watch out for some mist and fog first thing across more southern areas. Certainly we'll see	

	some brighter breaks coming through. Temperatures 16 to 18° C. It's rather breezy in the north on Friday. Yet again, we'll see broken cloud, particularly in shelter. Many areas will be dry, although the chance of a little bit of rain in the wind across more western areas. I'll see you later.	
4	Sarah Keith-Lucas, "BBC Weather today in Europe" 14/03/2026	https://youtu.be/NLyLrbH5jI0?si=9sS3o4TfTf89yJ6Y
	Hello there. We've got some real east to west contrast in the weather across Europe. Colder air is sweeping in from the west and milder air is holding on in the east here. Where those air masses meet, we've got this fairly active cold front pushing some rain across France. Some heavy snowfall as that cold air bumps into the Alps. Could be up to 60 cm of fresh snow for southern parts of the Alps. But as this system develops into an area of low pressure, it's going to bring some pretty stormy weather through the central Mediterranean. Also some stormy conditions sitting down towards Cyprus and southern Turkey. Saturday does look dry for much of Greece up towards Croatia as well. As we head towards Portugal and Spain, some slightly cooler air moving in, some showers and breezier conditions, particularly close to the north coast here. And for the United Kingdom and France, cooler conditions, sunshine and showers. Fairly unsettled weather for Scandinavia. The next few days, we'll see some showers moving in here and the breeze picking up. But further south, here's that area of low pressure developing in the central Mediterranean by Sunday. That'll bring some heavy rain for the likes of Sardinia, Sicily as well. Meanwhile, the next front moves across the United Kingdom in towards parts of Norway, too. To London and Paris, the next couple of days are still relatively cool and unsettled, but we'll start to see the weather turning a bit warmer and drier later in the week. Also warming up for Madrid, too. But Rome stays fairly unsettled. Further east in Budapest, some cooler and wetter weather on the way through next week. Byebye.	
5	Darren Bett, "BBC Weather today in Europe", 29/03/2026	https://youtu.be/oP-cWJ-G0L0?si=jC1Rm3sz1H_D_YF3
	Hello there. We still have a named storm on the season in Europe. This is Storm Deborah that developed across central parts of the Mediterranean. That area of low pressure there. It's not as windy around it, but we are seeing some wet weather heading its way towards Turkey and the Black Sea. Following on from that, a weather front may well bring a bit more snow over towards the Alps. Some windy conditions in southern parts of France, heading into some eastern areas of Spain and over the Balarics as well. The wind's not quite as strong here across the southeast of Europe. There's still going to be some rain and some snow over the mountains. It does turn a bit drier though in Greece. Some rain though for the Balarats together with those stronger winds across eastern parts of Spain and southern areas of France. And then we've got another band of rain pushing its way across the UK as well. For much of Europe, it's a little on the cool side for this time of the year. And that band of wet weather that we've got in the UK	

	will then sweep its way down into central parts of Europe. bring some more heavy snow perhaps over towards the Alps later into the Pyrenees as well followed by some showers. Still some showers heading towards Bulgaria and Romania, but turning drier I think in Turkey. A lot of cloud coming into the northwest of Europe over the week ahead. Looking mostly dry in Barcelona, but across some parts of the Adriatic into central and eastern parts of the Mediterranean, we could see another name storm by Tuesday, Wednesday, and that will bring some wet and windy weather.	
6	Carol Kirkwood, “BBC Weather today in UK”, 09/02/2026	https://youtu.be/2Sa9vIT48Nw?si=7CcMTuP815wiHqTj
	Hello again. The weather for the first half of this week does remain unsettled. It's going to be fairly cloudy. There'll be some rain around, some drizzle. As we head into Thursday, colder air starts to come in to the north and that'll be across all Friday. And with that, some of us could see some winry showers. But what we have today are a couple of weather fronts which are both moving northwards and eastwards, taking the rain with them. There's a lot of cloud, some brightness across central and southeastern parts of England. But then we've got more rain piling in across the southwest and Wales here. The wind will strengthen and we've got gusty winds too across the northern Isles. Could see some sunshine in northwest Scotland with temperatures 6 to 12 degrees. Through this evening and overnight, this band of rain pushes northwards and eastwards. It turns more patchy in nature. Further rain across Northern Ireland and Northern England and Scotland. So, as a result, we're not anticipating any issues with frost. Temperatures widely between 4 and 9°. Tomorrow, the rain in the north continues to push northwards through the day. There'll be a lot of cloud around. Limited brightness once again. And then more rain comes into Northern Ireland, Wales, Southwest England, and parts of Southern England. Still mild in the south with highs of 13. Still mild in the north with highs between five and nine. It's as we head into Thursday, colder air streams into the north of the country that moves across us all during the course of Friday with some of us seeing some snow showers.	
7	Camilla Parker, “Camilla, Duchess of Cornwall, turns BBC weather presenter”, 10/05/2012	https://www.bbc.com/news/av/uk-18026175
	It's an unsettled picture as we head towards the end of the week. This afternoon it will be cold and wet and windy across most of Scotland where under the influence of low pressure and the weather front pushing northwards is bringing cloud and outbreaks of rain. What a surprise. The rain will be the heaviest over the borders and around emper where it could lead to difficult conditions. In the west the rain will be lighter and patchier. uh a few uh there may be a few	

	dry in and Dumfries in air. There'll be snow for the higher ground of the Highlands at Aberdeenshire. The potential for a few flurries over Balmoral as the afternoon goes on. The best of the drier and brighter weather will be over the Norther Isles and the far north of the Mainland. So little hazy sunshine for the castle of May and Cave Nest but a cold day everywhere with a temperature of just 8 C and the Brisk northly Northeast wind	
8	Dylan Dreyer, "Coldest Weather of the Season on the Way: What to Expect", 06/02/2026	https://youtu.be/lykaBP-hpBg?si=qQI82fyKglD_MNa2
	Good morning, guys. Yeah. You thought we've had some cold, well, it's only going to get colder, brutally cold for areas in the northeast. We have cold weather advisories, watches, warnings in effect for nearly 100 million people across the Great Lakes across the Ohio river valley into the northeast. Now it's cold right now. Saranack lake feels like 8 below zero. New York feels like 18 degrees when you factor in the wind. Cleveland feels like it's about 8 degrees. But we've got this clipper system. Not only is it going to bring a bit of snow to the northeast, it's also going to reinforce that cold air streaming down from the north, this arctic blast comes with wind, too. So we are looking for temperatures on Sat or tomorrow morning, saturday morning, in Detroit to be about 5 degrees but it's going to feel like it's about 12 below. Buffalo will feel like 22 degrees below zero. Then we get into saturday night and sunday morning. That's going to be the coldest point when you have winds gusting up to about 40 to 50 miles per hour. Lake Placid will feel like 38 degrees below zero. Boston will feel like 13 below. New york will feel like it's about 12 below. So this really cold air is some of the coldest we've seen so far. It's dangerously cold.	
9	Al Roker, "Thanksgiving Holiday Weather: Al Roker Tracks the Forecast", 26/11/2025	https://youtu.be/sG2Gy4ZsAO4?si=e1dRTH8urdG7eIgp
	Good morning, guys and good morning to you. Happy Thanksgiving Eve. We're looking at wet weather and some snowy weather in the Pacific Northwest so that may cause problems. Snow and wind big story is gonna be the Great Lakes so today airport impacts, lake-effect snow, Mineapolis, Chicago, Detroit, some delays Boston D.C., We are also looking at delays Portland and Seattle on the roads, again, we are looking at I-75 that could be a problem, rainy on I-5 of the Pacific Northwest. The I-95 corridor, a few scattered showers, no big deal. The balloons may fly a little lower tomarrow because those winds are still gonna be gusting at	

about 35. The windchill is gonna be in the low 30s, so if you're coming, 3.5 million people lining the parade route make sure you bundle up. Lake-effect snow on Thanksgiving Day. Cooler down through the southeast. So I-75 Sault Ste. Marie, a lot of snow. Again more rain and snow in the pacific northwest. So that's going to be a problem. Sunday on your way home we're looking for a cold blast from the plain, stormy weather down through the Gulf Coast, so airport delays, possible Detroit, also for Chicago, looking green up and down the east coast. We're looking for a little delay, Salt Lake City and Denver as well, Detroit and Chicago could see some issues as well guys.
