

KS5

Student Book

Name:

Always consider/Explore how texts:

1. represent language
2. construct an identity for the producer
3. position the reader and seek to influence them
4. are connected to discourses about language.

Meanings and Representations – HOW to analyse a new text

Read for meaning. That is, get a decent sense of the following:

- What each text is about – the topic that they share
- What's being said about that topic
- What different views are being offered

You can also make some initial notes to help with the other parts of the questions, such as:

- What kinds of texts they are - genre
- The mode/s they are in – spoken, written, computer-mediated communication
- Their audiences and purposes

These observations can help you sort out some useful starting points for your notes, which can then help you form the basis of your main paragraphs for each answer. Next, I'd suggest finding 5-6 '**hotspots**' in each text. These are areas in each text that convey the clearest and most useful ideas. These hotspots could be a single phrase, a section of the text (an image, a headline, the opening or closing lines), a sentence or even a pattern of language across the whole text.

These hotspots should **mean** something and, in some cases at least, represent the topic or views on the topic in a way that you can pull apart. There's no point just picking a few words because you can label them with terms that you've learnt ("x is a determiner and y is a pronoun"); it's vital to get to grips with language that means something and contributes to the overall meanings in each text.

With these hotspots, you can explore what things mean and analyse the language used to create these meanings. This means thinking about your language frameworks (or methods, or levels, or whatever you've called them this year) and your AO1 terms, making sure you are offering a good range across each text. AO1 is not just about grammatical labels (word classes, phrases, sentences, clauses, tense etc.), but also about things like semantic fields, patterns of meaning (contrast, antithesis and juxtaposition, for example), graphology, interaction patterns (especially in spoken texts or ones using features of spoken language), discourse structure, pragmatics and perhaps phonology too.

As you discuss the language used in these hotspots, try to cover a range of different language points but concentrate your attention on the ones that are most important in creating meanings and representations. For example, if the topic is a famous actor, perhaps think about the ways in which adjectives modify nouns to describe her performances and how metaphor might be used to describe her career. If the topic is an event like a football match or gig, look at the verb choices, the use of tense and aspect to structure events. If the topic is more of an 'issue', look at the patterns of abstract nouns and their meanings, and perhaps the overall discourse structure used to present conflicting ideas.

There will be many different ways to do this and if you've selected, meaningful parts of the texts, you'll be able to explain them effectively. Examiners don't really want to read about a text having "lots of long sentences to make it flow" or "lots of pronouns to make it personal" because these are meaningless generalisations. Look closely at what is actually meant in each text in its given context.

While analysing these hotspots, keep in mind the bigger picture of what each text is doing and what kind of texts they are. You will need to address these issues a bit more in your answer to Question 3, but they will also be useful in Questions 1 and 2. For example, if the text is typical of a particular genre, you know it will generally do certain things (recipes tell you what to do, stories recount events etc.).

Another important aspect to consider is not just how the topic of each text is represented but how the text creators (writers, speakers, posters, texters etc.) represent themselves and each other. How do they position themselves in relation to the text receivers? How do they present a face or image to the audience and to each other? How does this relate to what the texts are about?

(<http://englishlangsfx.blogspot.co.uk/search?q=meanings>)

A suggested framework for representation and language analysis

Pronoun use – which pronouns are used and how is the reader addressed? Are pronouns used to include and/or exclude? Is **synthetic personalisation** used to create a “faked” relationship with an imagined “ideal” reader?

Active/passive constructions – which voice is used within the text and how is agency handled? Can we see *who* is doing *what* to *whom*?

Modification – are adjectives used to evoke evaluation? How are adverbs used to present ideas? Are we being pushed in a particular direction by the ways in which nouns are modified?

Metaphor – are metaphors used in the text to present one idea in another’s terms?

Nominalisation – are processes and actions turned into nouns? Does this obscure agency (i.e. who carried out a process, or even that a process happened)?

Register and lexical choice – does technical, specialist or academic language create an impression of an educated and knowledgeable writer? Does a colloquial register seem to “bridge the gap” between reader and writer, creating a more believable tone?

Graphology – does the text present information in a graphical or pictorial form which might anchor particular meanings? Does the use of bullet points or headings “close down” other possibilities for discussion?

Rhetorical devices – does the author structure an argument and use language in such a way as to create a persuasive and convincing effect?

Sentence and clause linking – does the use of particular grammatical structures signal dependent relationships between elements in a sentence?

Sentence and clause structure – does the use or variation of particular sentence lengths and structures help create emphasis?

Tense and aspect – how does the use of past, present or future tense affect the meanings of the text? Does the use of aspect – progressive or perfective – affect meanings?

Subject positioning – from which perspective are events or issues perceived and recounted? Is one position given particular prominence and credibility?

<http://englishlangsfx.blogspot.co.uk/search?q=meanings>

How language creates meanings and representations.

Get a sense of how the overall subject of each text is being represented. If the topic of the text is the natural environment, how is this topic being represented?

Here is an example taken from a Wildlife Trust leaflet:



Analyse how **Text A** uses language to create meanings and representations.

Analyse how Text A uses language to create meanings and representations.

mumblechum Wed 28-Apr-10 09:51:07

[Add message](#) | [Report](#) | [Message poster](#)

God how utterly chavtastic that pink carriage is, esp. bearing in mind the background in the photo!

I can understand why she wouldn't go on a motorbike, but what's the problem with an open topped sports car?

Please tell me boys don't get this hyped up about proms...

thursdaynamechange Wed 28-Apr-10 09:51:55

[Add message](#) | [Report](#) | [Message poster](#)

At dd's **primary** school they had limo's - my face did this 😬

luckily dd was all 'environmental' at the time so I just sniffed and muttered about it and then she didn't want to go in one.

It's all utterly ridiculous.

Analyse how **Text A** uses language to create meanings and representations.

CANCER RESEARCH UK ARE FIGHTING BACK.

They've been coming after me for a long time. Now they're saying that someday soon, I won't be a death threat anymore.

They can see a day when I'll be totally powerless. A day when I can be beaten before I can do any damage. A day when they'll stop me for good.

Gender/language

Anyway, today's Daily Mail front page provided an absolute gift for the representation of gender. If you haven't seen it, it's this monstrosity below.

While the picture and caption make me want to bang my head repeatedly on the keyboard, shouting "This.Is.Not.The.1950s!" there's something in the whole way that this is presented that goes beyond what I've traditionally taught for this topic and made me consider another angle.

A lot of the focus on gender and language (for me, at least) has been on words and meanings: which words and which meanings and how we can raise awareness about what words might connote and how they are unequal - lexical asymmetry and semantic derogation, basically. There's also what language can do in terms of its syntax - constructing male as doer and actor and woman as receiver and patient. There's even what morphology can offer - suffixes that diminish women's roles and those that mark gender where it seems unnecessary (*actress...waitress...why not just actor and waiter?*).

So far so good. But when I've introduced language analysis to my students, I've always tried to conceptualise it as something that goes from tiny details of language to the much bigger picture, so am I missing something here?

We've got morphemes, words, phrases and clauses, but does any of that really explain what's so offensive and wrong about the Mail headline? It's not really the word 'legs-it' that's bad is it? We all have legs, don't we? The word legs is not really on a par with bad words like *slag*, *sket* and *ho*. No it's something that's working at a higher level than words, phrases and clauses that's the issue here and that's discourse. *Discourse* - as I've been grappling with in various articles - is a term that has multiple meanings in language study but here it's working as a couple of things: as language used at a level beyond the sentence and as a way of constructing and representing ideas.

The offensiveness comes from the wider discourse that's presented: that women - strong, powerful, political women (whatever you think of their party politics) - are not to be taken seriously and only deserve to be belittled and trivialised by talking about their legs. Their legs. On the front page of a national newspaper.

It's the same discourse that allows other national papers to discuss the human rights barrister, Amal Clooney's appearance at the United Nations in terms of her baby bump and high heels.

So, gender representation works on a level beyond the levels of words, phrases and clauses and on a wider textual and discourse level. That makes it slightly harder to pin down and analyse but it also offers some ways into it, and over the next week or two we'll have a look at different approaches to language and gender (and some other areas) to think about what AS and A level students could say about them



Analysis of how the texts use language to present ideas, attitudes and opinions about gender.



Analysis of how the texts use language to present ideas, attitudes and opinions.

Jamie Oliver: 'I did so badly at school, I had to prove myself at work'

Leah Hyslop / 27 MAY 2016 • 10:07AM

Waiting to interview Jamie Oliver is a surreal experience. I'm standing in his Cornish restaurant Fifteen, preparing for Oliver's helicopter to arrive from his home in north London.

All around me, there are people bustling and fussing, shouting things like "10 minutes to landing! Chefs, put your whites on now!" Outside, on the beautiful sandy beach of Watergate Bay, two men are setting up a drone to capture the arrival. I feel like I'm expecting a rock star.

It was totally naive but that's the magic, isn't it - the fine line between being a young nutter and being a middle-aged, too-conservative grump

It's easy to be cynical about Oliver. The 40-year-old chef has a fortune worth an estimated £240m, and fingers in so many pies he could do with a few extra limbs. There are the television shows, the books, the restaurants, the cookery schools, and the endless merchandise (want a Jamie Oliver-branded potato masher? It's yours for £14).

But as he arrives and starts bounding around the room, joking and laughing with the people gathered to meet him there, it's hard not to be infected by his passion for this particular project.

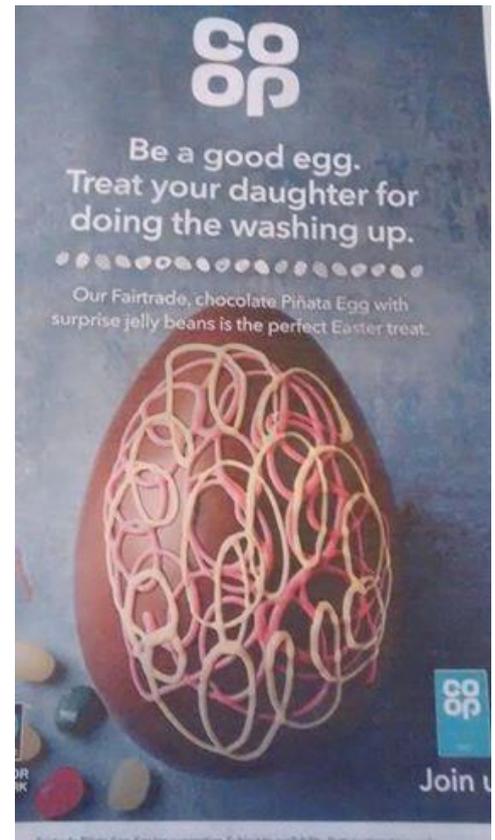
Oliver says it's amazing to see his students now running their own restaurants and businesses Oliver is here to celebrate the 10th anniversary of the Cornish branch of Fifteen, the restaurant-cum-social enterprise which he set up in London in 2002. The idea was to take disadvantaged youngsters - drug addicts, abuse victims, self-harmers, former convicts - and train them up as chefs, with all profits poured back into the charity.

I did it contrary to all my family's advice and my accountant going 'don't do it, 'don't do it!'

What is the overall tone of the piece? What does it suggest about the text producer, where does it position the audience, what does it say about JO and cooking celeb chefs?

Can you find patterns?

Explore the ways that **Text A** use language to Represent gender.



Two young people talking -Study the transcript below, which is of a conversation between two young people.

In what ways is the speakers' use of language typical of informal conversation? In your answer you might like to consider: vocabulary; grammar; non-fluency features; turn-taking.

NOTE:

(.) indicates a short pause

underlined utterances indicate overlapping speech

SALLY: so how's your new job going

JOHN: well (.) you know (.) all right

SALLY: what you doing then

JOHN: this week I've just been on the phones

SALLY: what (.) selling

JOHN: no they're doing like a survey (.) what people think of the the service and all that

SALLY: that's a bit off (.) so you've got to deal with all the moaning and complaining all the flak

JOHN:

no (.) no it's just like a questionnaire were your goods delivered on time yes or no

SALLY: d'you think you'll stick it

JOHN: next week I'm with the regional manager out on the on the road (.) that'll be all right

SALLY: I was on the phones at the Town Hall (.) dead boring

JOHN: tell me about it

SALLY: so what's your mate doing

JOHN: who

SALLY: you know whatsisface (.) had the Mohican

JOHN: Gizmo

SALLY: yeh JOHN: he's gone back to college

SALLY: weren't he dead good at computers (.) I thought he passed everything

JOHN: he got a good grade for computing but he's doing resits (.) he couldn't get in (.) where was it (.)

I don't know (.) Manchester or somewhere

Example answer –

This is an interactional exchange between two young people who have probably both recently left college. Most of the conversation concerns John's new job (a topic introduced by Sally's opening question), though Sally also briefly mentions a job she has had (or possibly still has) and the concluding topic is Gizmo, a mutual acquaintance. The speakers' use of language is typical of informal conversation in a number of ways.

Much of the vocabulary is informal. This includes single words such as 'flack' and 'mate', and colloquial expressions such as 'a bit off', 'stick it', 'dead boring' and 'dead good'. 'Tell me about it' is another colloquialism meaning something like 'Yes, I know only too well' (Sally's response - which is to ask a question about something else - makes it clear that John did not mean he wanted her to tell him more). The large number of contractions is also typical of informal conversation - 'how's', 'I've', 'they're', 'that's', 'you've', 'it's', 'd'you' and so on.

In terms of grammar, the speakers' language does not of course consist of neat, organised sentences. There are some disjointed structures: 'it's just like a questionnaire were your goods delivered on time yes or no' and 'you've got to deal with all that moaning and complaining all the flak'. In places there is ellipsis, with structures that are incomplete: 'what you doing' (instead of 'what are you doing') and 'had the Mohican' (instead of 'the boy who had the Mohican'). Sally also uses non-standard grammar when she says 'weren't he dead good at the computers' (not 'wasn't').

Non-fluency features include a large number of unvoiced pauses and occasional repetitions: 'what people think of the service' and 'out on the road'. John also hesitates at the end: 'he couldn't get in (.) where was it (.) I don't know (.) Manchester or somewhere'. John's responses to Sally's questions also contain several fillers, including 'well', 'you know', 'and all that' and 'like'.

Turn-taking is largely controlled by Sally's series of questions. There is a regular pattern of adjacency pairs, with a question from Sally being followed by an answer from John:

Sally: what you doing then

John: this week I've just been on the phones

Another form of adjacency pair that is present is a statement being followed by confirmation or agreement:

Sally: I was on the phone at the Town Hall (.) dead boring

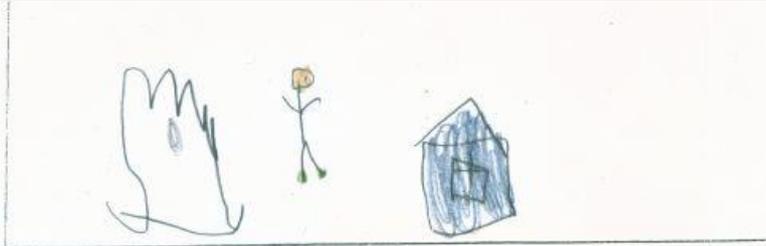
John: Tell me about it

There is one interruption, which occurs when John's 'no (.) no' overlaps with Sally's 'complaining all the flak'.

It is interesting that this is a mixed gender conversation and that the interruption comes from the male participant. Research into male and female conversational behaviour suggests that men tend to interrupt more than women. More broadly, many theorists argue that women's approach to conversation is more co-operative than men's. They initiate more topics, ask more questions and offer more support and encouragement. This conversation would seem to confirm this pattern. Sally (who has some difficulty drawing John out) asks all the questions and initiates the two main topics of conversation - John's new job and their friend Gizmo. She also shows empathy through such remarks as 'that's a bit off'. In contrast, when Sally mentions her own experience of working at the Town Hall, John shows little interest.

“Accuracy is more important than creativity.”

Referring to **Data Set 2** and **Data Set 3** in detail, and to relevant ideas from language study, evaluate this view of children’s language development.



Magical Shoes

I Wnt into the shoes.
Star. Ter wr som
green shaes. Wen I Pot
them on Thay wal
sopr fast soap shoes.
Wen I got home,
I Was Dese.

15

Magical Shoes

I wnt (went) into the shoes star (store). Ter (There) wr (were) som (some) green shaes (shoes). Wen (when) I pot (put) them on thay (they) wal (were) sopr (super) fast sap (???) shoes. Wen (when) I got home I was dese (dizzy).

Compare and contrast **Text A and Text B**, showing ways in which they are similar and different in their language use.

Martin Luther King, Jr. I Have a Dream delivered 28 August 1963, at the Lincoln Memorial, Washington D.C.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

Jesse Williams was awarded BET's Humanitarian Award on Sunday night. (26th June 2016)

Now, this is also in particular for the black women in particular who have spent their lifetimes dedicated to nurturing everyone before themselves. We can and will do better for you.

Now, what we've been doing is looking at the data and we know that police somehow manage to deescalate, disarm and not kill white people everyday. So what's going to happen is we are going to have equal rights and justice in our own country or we will restructure their function and ours.

Now... I got more y'all – yesterday would have been young Tamir Rice's 14th birthday so I don't want to hear anymore about how far we've come when paid public servants can pull a drive-by on 12 year old playing alone in the park in broad daylight, killing him on television and then going home to make a sandwich. Tell Rekia Boyd how it's so much better than it is to live in 2012 than it is to live in 1612 or 1712. Tell that to Eric Garner. Tell that to Sandra Bland. Tell that to Dorian Hunt.

“Accuracy is more important than creativity.”

Referring to **Data Set 2** and **Data Set 3** in detail, and to relevant ideas from language study, evaluate this view of children’s language development.

Figure 3. Molly’s free writing. She was asked to write but did so with great reluctance .

I went to the Caravan
and took Beegis for a
walk
in the
Wood



The following transcript is taken from a live national radio broadcast that is aimed at an under 14 audience. Leila and Phil are the adult presenters. Keira is 7 and a caller to the show. The studio has three children co-presenting the show.

In detail, and to relevant ideas from language study, evaluate this view of children's language development.

Leila: okay now um we've launched our Thursday competition called Hide and Squeak and um the prize is a beautiful t-shirt and the thing is you have to listen out for some funky barnyard noises that have been going out throughout today's show (.) er Keira reckons that she knows erm the noise what she heard (.) hello Keira

Keira: hello

Leila: are you alright

Keira: yeah

Leila: good (.) did you have a good day at school today?

Keira: yeah

Leila: what did you do?

Keira: we sang some carols for the Christmas carol concert

Leila: OKAY some lovely carol singing going on getting into the festive spirit already

Phil: have you got a solo?

Keira: pardon?

Phil: have you got a solo (.) in there (.) or are you just singing in the choir

Keira: erm we're just singing really

Phil: okay sounds like yer (.) all sung out (.) your voice is a little tired there

Keira: laughs

Leila: Keira (.) what was the animal?

Keira: was it a chicken?

Leila: it WAS a chicken (.) everybody all go wild [sounds of clapping and cheering] and (.) you win your (.) okay

Phil: you got a chicken at your home as well?

Keira: [laughs]

Phil: or was that us?

Leila: no I think it was a chicken extra (.) there it goes (.) it's out the door now [laughs]

Phil: yeah okay chicken's been done

Leila: you win yourself a lovely t-shirt all nicely packaged up there for you so you enjoy that when it gets to you (.) okay?

Keira: yeah

Leila: alright take care

Keira: bye

Phil: all the best with the concert

Keira: thanks

Leila: bye (2) so (.) now (.) Emily Stephen and Josie do you have any favourite books?

Emily: ah (.) I quite like Molly Moon that I mentioned earlier

Leila: yes

Emily: it's sort of quite adventurous

Leila: and is that how you are?

Emily: erm not exactly (all the studio laughs loudly)

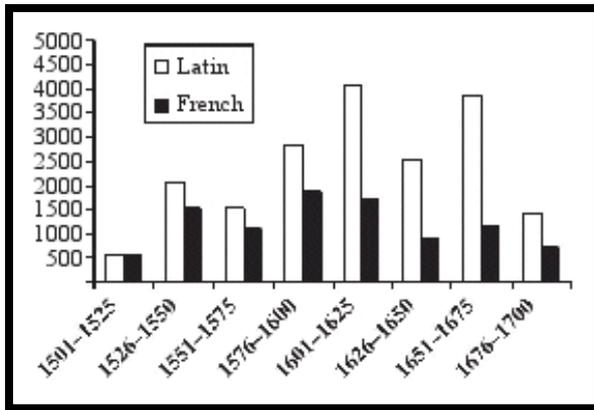
Leila: alright cool (laughs) Stephen what about you?

Transcription key

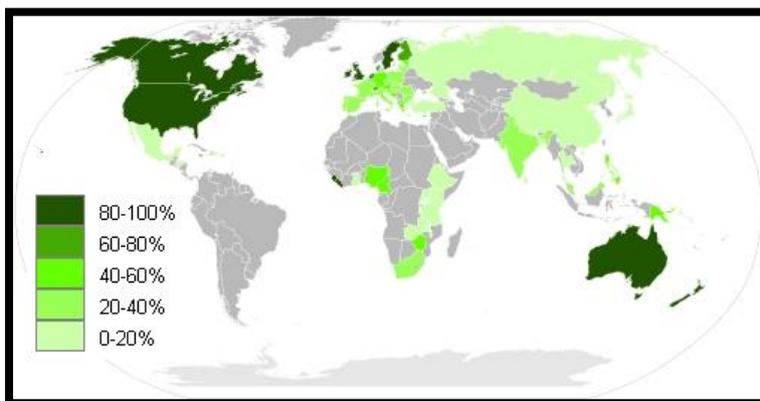
(.) micropause

(2) pause in seconds

Evaluate the idea that the English language is changing and breaking up into many different Englishes.



Early Modern English loans from Latin & French (from [Scribd](#), originally from T. Nevaleinen "An Introduction to Early Modern English")



World map coloured according to percentage of English speakers by country (from [Wikipedia](#))

Evaluate the idea that the English language is changing and breaking up into many different Englishes.

Reverse Loanwords-“A Dictionary Of European Anglicisms” (from Oxford University Press)

Although a huge number of words have been imported into English from other languages over the history of its development, many English words have been incorporated (particularly in the last century) into foreign languages in a kind of reverse adoption process. Anglicisms such as stop, sport, tennis, golf, weekend, jeans, bar, airport, hotel, etc, are among the most universally used in the world. But a more amusing exercise is to piece together the English derivations of foreign words where phonetic spelling are used. To give a few random examples, herkot is Ukrainian for “haircut”; muving pikceris is Lithuanian for “movie” or “moving pictures”; ajskrym is Polish for “ice-cream”; schiacchene is Italian for “shake hands”; etc. Japanese has as many as 20,000 anglicisms in regular use (“Japlish”), including apputodeito (up-to-date), erebata (elevator), raiba intenshibu (labour-intensive), nekutai (neck-tie), biiru (beer), isukrimu (ice-cream), esukareta (escalator), remon (lemon), mai-kaa (my car) and shyanpu setto (shampoo and set), the meanings of which are difficult to fathom until spoken out phonetically. “Russlish” uses phonetic spellings such as seksapil (sex appeal), jeansi (jeans), striptiz (strip-tease), kompyuter (computer), chempion (champion) and shusi (shoes), as well as many exact spellings like rockmusic, discjockey, hooligan, supermarket, etc. German has invented, by analogy, anglicisms that do not even exist in English, such as Pullunder (from pullover), Twens (from teens), Dressman (a word for a male model) and handy (a word for a cellphone).

After many centuries of one-way traffic of words from French to English, the flow finally reversed in the middle of the 20th Century, and now anywhere between 1% and 5% of French words are anglicisms, according to some recent estimates. Rosbif (roast beef) has been in the French language for over 350 years, and ouest (west) for 700 years, but popular recent “Franglais” adoptions like le gadget, le weekend, le blue-jeans, le self-service, le cash-flow, le sandwich, le babysitter, le meeting, le basketball, le manager, le parking, le shopping, le snaque-barre, le sweat, le marketing, cool, etc, are now firmly engrained in the language.

There is a strong movement within France, under the stern leadership of the venerable Académie Française, to reclaim French from this onslaught of anglicisms, and the country has even passed laws to discourage the use of anglicisms and to protect its own language and culture. New French replacements for English words are being encouraged, such as le logiciel instead of le soft (software), le disc audio-numérique instead of le compact disc (CD), le baladeur instead of le walkman (portable music player), etc. In Québec, the neologism le clavardage (a portmanteau word combining clavier - keyboard - and bavardage - verbal chat) is becoming popular as a replacement for the common anglicism le chat (in the sense of online chat rooms). Norway and Brazil have recently adopted similar measure to keep English out, and this kind of lexical invasion in the form of loanwords is seen by some as the thin end of the wedge, to be strenuously avoided in the interests of national pride and cultural independence.

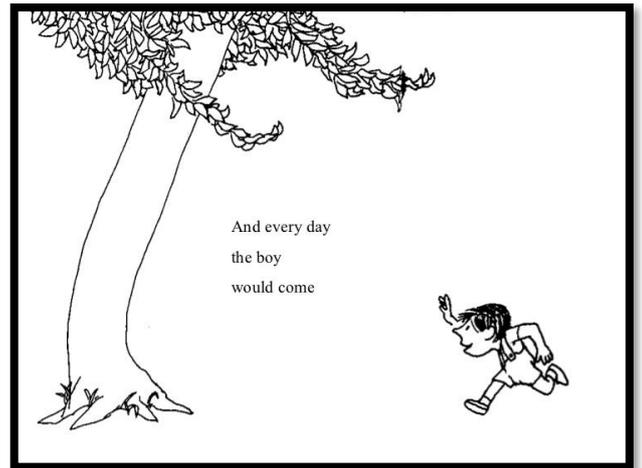
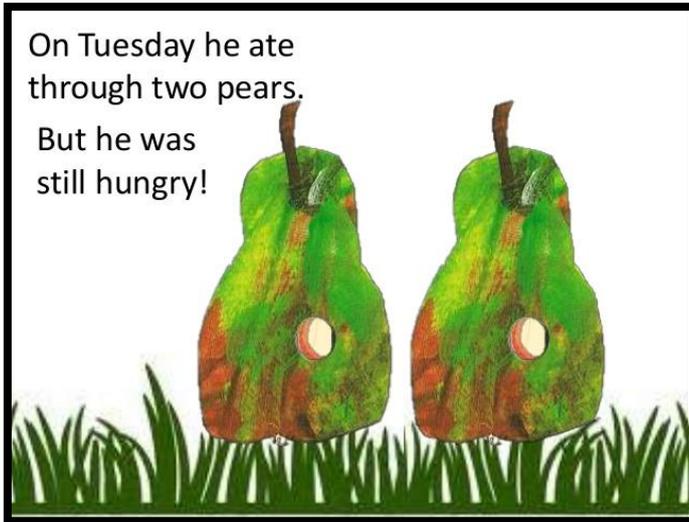
Modern English Vocabulary -English words derived from different sources (from Wikipedia)

After centuries of acquisition, borrowing and adaptation, English has ended up with a vocabulary second to none in its richness and breadth, allowing for the most diverse and subtle shadings of meaning. No other language has so many words to say the same thing (consider the multiplicity of synonyms for big which are in daily use, for example). It is often considered to have the largest vocabulary of any language, although such comparisons are notoriously difficult (as an example, it is impossible to compare with Chinese, because of fundamental differences in language structure).

Just how many words there currently are in the English language is open to conjecture. The Global Language Monitor (a Texas-based company that analyzes and tracks worldwide language trends) claims that the English language now boasts over a million words, but in reality it is almost impossible to count the number of words in a language, not least because it is so hard to decide what actually counts as a word. For instance, how are we to treat abbreviations, hyphenated words, compound words, compound words with spaces, etc? The latest full revision of the "Oxford English Dictionary", published in 1989 and considered the premier dictionary of the English language, contains about 615,000 word entries, listed under about 300,000 main entries. This includes some scientific terms, dialect words and slang, but does not include more specialized scientific and technical terms, nor the large number of more recent neologisms coined each passing year. "Webster's Third New International Dictionary", published in 1961, lists 475,000 main headwords. The working vocabulary of the average English speaker, though, is notoriously difficult to assess (it is hard enough to count the words used in written works - estimates of the number of words in the "King James Bible" range from 7,000 to over 10,000, and estimates of Shakespeare's vocabulary range from 16,000 to over 30,000). An average educated English speaker has perhaps 15,000 to 20,000 words at his or her disposal, although often only around 10% of these are used in an average week's conversation (typically, we "know" at least 25% more words than we ever actually use). Some studies suggest that just 43 words account for fully half of the words in common use, and just 9 (and, be, have, it, of, the, to, will, you) account for a quarter of the words in any random sample of spoken English.

The English lexicon includes words borrowed from an estimated 120 different languages. Attempts have been made to put in context the various influences and sources of modern English vocabulary, although this is necessarily an inexact science. Some studies have put Germanic, French and Latin sources more or less equal at between 26-29% each, with the balance made up of Greek, words derived from proper names, words with no clear etymology and words from other languages. Other studies put the French input higher, the Latin lower and suggest that other languages have contributed as much as 10% of the vocabulary. None of the studies is considered definitive.

Referring to **Data Set 2** and **Data Set 3** in detail, and to relevant ideas from language study, evaluate this view of children's language development.



“Accuracy is more important than creativity.”

Referring to **Data Set 2** and **Data Set 3** in detail, and to relevant ideas from language study, evaluate this view of children’s language development

<p>and we we gift san bi san</p>
<p>I lick cars. I hard to do work.</p>
<p>I Was cooking a coel it was a caret caer. it was a Lishes</p>
<p>At school were doing a play it's Coola wombat styoo. I'm the wombat It is fun. All the people in the class We are pee fouming in front of the people I like it bcose. I think it will beey good and fun. I think I will be nervis. I hope I ingoo it thee end.</p>
<p>In the holidays I went to Newzeland to go skiing. I went to Newzeland with my family friends. We staid at the Southel htel. The kids room numbers were 411. The group up room number is number 412. Then it was the day to go skiing. We have to get up at 7:00 out side it look like it was night time. My teachers name was Ginnelly</p>
<p>Patrick the leprahcon. Once upon a the there lived a leprahcon named Patrick. He lived in Ireland. One day his evil coisin stole his lucky shamrock that gave him his powers. Patrick was very anary. He set off to his shamrock back. That night when his coisin was asleep he stol it back. And with his magic he made his coisin vanish And lived happily ever after</p>

Evaluate the idea that spoken interactions between men and women are characterised by miscommunication.

Pity the poor (other) woman

The mistress is a reviled figure, as Gordon Ramsay's bit on the side is finding out. Rachel Johnson, proud winner of the Bad Sex award, says let's not rush to judgment.

The nation's richest chef, Gordon Ramsay, faces a hot and sticky Christmas this year. Everyone seems to agree that he has been a gold-plated Michelin-starred plonker to have been caught in flagrante with a hard-faced Welsh bird in leopardskin lingerie who describes herself as a professional mistress and is currently hawking an unusually explicit how-to guide called *Having an Affair? A Handbook for the Other Woman*.

Everyone agrees that it was unfortunate – given the sex claims that are levelled at him in connection with this Sarah J Symonds – for him to have waxed just a little too lyrical about his full, indeed very full, life with his wife, Tana, in life-style features every time he has a book to promote or a restaurant to open, which is all the time. So everyone naturally feels the pain of Tana, the mother of his four children, who has been handed the difficult role of Dignified Wife/Good Fairy in this lurid Yuletide pantomime.

And I do too. Feel for Tana, I mean. It must be bad enough finding out your husband's been unfaithful, but to have the world gorging on fare from a classic redtop menu of headlines such as "A slapper-up meal" and "Cheat 'n' two veg" is a made-for-TV Ramsay's Kitchen Nightmare if ever there was one. And all thanks to a woman who has repaid your husband's furtive attentions by, um, putting "a world-famous TV chef" into a guidebook about adultery. For sure, if I were Tana – a bestselling cookery writer herself, remember – I'd be creating a new, special dish of lapin bouilli for Gordon right now, instead of one of her famous Sunday roast lunches.

On Tuesday I was handed a huge plaster foot by the actor Dominic West, star of *The Wire*, at a thronged burlesque champagne ceremony underwritten by the lyricist Sir Tim Rice at the In and Out Club in St James's Square. I was also embraced very warmly indeed by Nancy Dell'Olio, the one-time girlfriend (note: not mistress) of Sven-Göran Eriksson. This probably sounds quite exciting and jolly until I explain that the accolade means I was considered to have written the worst sex scene of the year for a passage in my satirical novel *Shire Hell*.

Clause analysis is always a feature of a full mark answer. What is clause analysis?

Example 1 – Let's take this sentence from the above article's strap line:

a) Rachel Johnson, b) proud winner of the Bad Sex award, c) says let's not rush to judgment.

· a) Rachel Johnson, c) says let's not rush to judgment =

...is a complex sentence, the main clause being Rachel Johnson says..., as in Rachel Johnson, says yes.

...leaving let's not rush to judgment as the subordinate clause.

· b) proud winner of the Bad Sex award = this part of the sentence has no verb, making it a phrase rather than a clause. This part of the above sentence is embedded within it – making it an embedded phrase or a parenthetical phrase. Also, as the phrase works as a noun in the sentence it is a noun phrase.

· The first question is: why has the author added this non-essential part of the sentence?

· The second question is: why has the author put it in the middle of the sentence?

· What is the difference between the original sentence and the other two possible structures?

Let's not rush to judgment, says Rachel Johnson, proud winner of the Bad Sex award.

Proud winner of the Bad Sex award, Rachel Johnson says let's not rush to judgment.

Fronting or Front Focus or Front Loading – is where a phrase or clause is placed at the start of the sentence where it gets most of the reader's attention.

End Focus – is where an author tags on a phrase or a clause at the end of a sentence where it will still attract more attention than if it is jammed in somewhere in the middle of the sentence. End focusing isn't as strong as front focusing – phrases or clauses stand out more at the start of the sentence than at the end.

For every text you analyse you need to deconstruct at least one sentence in this manner and comment on the sentence structure.

Example 2

a) Everyone seems to agree that he has been a gold-plated Michelin-starred plonker to have been caught in flagrante with a hard-faced Welsh bird in leopardskin lingerie who describes herself as a professional mistress and is currently hawking an unusually explicit how-to guide called *Having an Affair? A Handbook for the Other Woman*.

...a fairly complicated sentence – how does it work?

a) Everyone seems to agree that he has been a gold-plated Michelin-starred plonker. – this is the essential base of the sentence. The rest is just tagged on at the end.

to have been caught in flagrante – a subordinate clause

with a hard-faced Welsh bird – a prepositional phrase

in leopardskin lingerie – a prepositional phrase

who describes herself as a professional mistress – a subordinate clause (more specifically – a relative clause... one which starts with who, where, when, that), containing a prepositional phrase.

and is currently hawking an unusually explicit how-to guide called *Having an Affair? A Handbook for the Other Woman* – a coordinate clause

Once a sentence has been broken down into its components, it's left to you to comment

a) on the phrases and subordinate clauses added in &

b) on where they have been added in, either up front, tucked away inside, or tagged on at the end.

Example 3

Yes of course her story – as recounted in the News of the World with plenty of precise detail about sex shops, sex drugs, timings of couplings and so forth – is plain sleazy, even for the most voyeuristic readers.

Example 4

The nation's richest chef, Gordon Ramsay, faces a hot and sticky Christmas this year.

Example 5

On Tuesday I was handed a huge plaster foot by the actor Dominic West, star of *The Wire*, at a thronged burlesque champagne ceremony underwritten by the lyricist Sir Tim Rice at the In and Out Club in St James's Square.

Example 6

This probably sounds quite exciting and jolly until I explain that the accolade means I was considered to have written the worst sex scene of the year for a passage in my satirical novel *Shire Hell*.

(<https://aggslanguage.wordpress.com/clause-analysis/>)

Look for features of language (lexical, grammatical, syntactical and discoursal) which seem to be typical of speech, and different from other modes such as writing.

The first is of two professional sport fishers fishing together off the coast near New York.

Ken: it's nice and peaceful out here (.) bit of a chop on the water (.) quite lumpy coming through wasn't it?

Chris: a bit lumpy a bit lumpy and a lot more breeze than we anticipated so we're (.) we're rigged with fly rods for spin and trolling*

Ken: so how we going to start?

Chris: I think our best option is to troll (.) armmm until we get a visual on some diving birds (.) there will be fish under there

Ken: yes

Chris: most likely blue fish

Ken: so you're going to start trolling with lures like this?

Chris: yes hydrosquirt*

Ken: clean on top nice erratic action under the water

Chris: exactly (.) sometimes trolling out here you can even get a fluke*

Ken: ALRIGHT

Chris: if we get to the bottom (.) chances of stripers* but low (.) low percentage the water is warmer

Ken: but mainly looking for?

Chris: blue fish

Ken: right (.) so we're going to start fishing off the Coney Island flats* (.) err three miles an hour you say?

Chris: about three knots

Ken: three knots

Chris: three three and a half knots

Ken: alright let's get those lines out

(later)

Ken: see the birds falling down on that bait (.) on the lure (2) they're right in among them (.) COME ON (.) err breaking

the surface OH YEAH WOOHOO (.) FISH ON (.) WOO (.) this is a good fish

Chris: it's got shoulders

Ken: AYYY (.) RIGHT into the bait ball there (.) WHAM (1) that was a lovely take (.) it was a good take Chris

Chris: looks like its got shoulders?

Ken: ahh it's a good fish

Chris: good

Ken: I mean it FEELS good (2) well that was GREAT that was absolutely great (.) the fish just bursting (.) the lure went smack in the middle of them (.) about four turns of the reel (.) wow (.) LOOK at the bend in that rod (.) that's all good stuff (.) wooo hoo trolling – fishing from a moving boat lures – brightly coloured objects that attach to the fishing line that can be seen on the surface of the water hydrosquirt – a type of lure fluke – a type of fish stripers – striped bass – a kind of fish flats – shallow area of sea

Transcription key

(.) micropause

(2) pause in seconds

UPPER CASE stress/increased volume

“Accuracy is more important than creativity.”

Referring to **Data Set 2** and **Data Set 3** in detail, and to relevant ideas from language study, evaluate this view of children’s language development

I F n R pad th R z d J A d U
I was so happy I was so happy I was so happy
Selection + holding There was Jelly mon ton and a jelly word folle. All the Anemol to The era plan for jelly to evretho has jelly to
Whons a pond time in a for away land there was a dragan he was bretecting the king rooll king he* was geting old he had a dorta.
I was walking home. When I got home they where so happy to see me then we lived happily ever after
On Saturday I went to my grandmas house and when my casens came I played in the back yard I practset My song for the talent quest. My song was camp Rock I got there by my uncles and anties car.

Explore the similarities and differences in the ways that **Text A** use language.

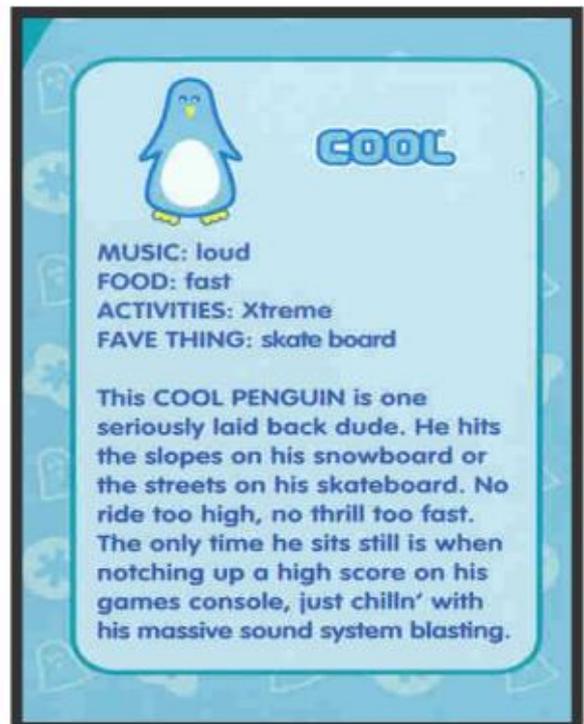
Typical exam question: Write about some of the ways in which these texts represent gender. In your answer you should refer to any frameworks you consider appropriate and any relevant ideas from language study.



 **HAPPY**

MUSIC: disco
FOOD: candy
ACTIVITIES: picnics
FAVE THING: giggling

She spends most of her time dreaming, and on sunny days enjoys picnics with friends, nibbling cupcakes and watching the clouds float by. **HAPPY BUNNY** likes to dance too, shaking her fluffy tail, that's when she is on cloud 9, just having fun.



 **COOL**

MUSIC: loud
FOOD: fast
ACTIVITIES: Xtreme
FAVE THING: skate board

This **COOL PENGUIN** is one seriously laid back dude. He hits the slopes on his snowboard or the streets on his skateboard. No ride too high, no thrill too fast. The only time he sits still is when notching up a high score on his games console, just chilln' with his massive sound system blasting.

Read these transcripts from television adverts aimed at boys and girls.

- What do the adverts suggest about the way boys and girls are socialised?
- How is language used to address boys and girls?
- What do the adverts suggest about male and female roles?
- How is all of this conveyed through LANGUAGE?

Mighty Morphin Power Rangers

Advert 1:

VO: It's the Mighty Morphin Power Rangers, teenage defenders of Earth. The Power Rangers are driven by the power of ancient dinosaurs. ?, ?, ?, ? have become a safety hazard. Earth's only hope – The Power Rangers.

Male 1: Oh yeah, no-one can stop us, just let them try.

Male 2: OK.

VO: Mighty Morphin Power Rangers. Too hot to handle.

Mighty Morphin Power Rangers

Advert 2:

VO: It's Megazord.
When evil space aliens threaten Earth the Mighty Morphin Power Rangers, in their Dinozords, morph to become the Megazord.
The Megazord is part of the Mighty Morphin Power Rangers ultimate battle system.

Child 1: Hey, I thought you were driving.

Child 2: Me? I thought you were.

Both: Aaargh!

VO: The Mighty Morphin Power Rangers. Too hot to handle.

Bratz

Song: Wintertime, wonderland, Bratz
Snow with fashion
Wintertime, wonderland, Bratz
Chloe, Yasmin, Sasha, Dayna, Jade.

VO: Each Bratz comes with two different wintertime outfits and seventeen stylish accessories.

Song: Wintertime, wonderland, chillin'
With a passion for fashion, Bratz.

VO: Wintertime Wonderland Bratz, each sold separately.

Language change

Are 'geek' and 'nerd' now positive terms? By Kathryn Westcott/BBC News Magazine 16 November 2012

Campaigners in Sweden are trying to force a dictionary to change its definition of "nerd". But after two decades of "reappropriation" has "nerd" - and its sister word "geek" - now completely lost its derogatory connotations?

In the 1984 film *Revenge of the Nerds* the rousing final speech of one of the protagonists starts with the statement: "I'm a nerd."

Its plot may be cartoonish but the film reveals a certain cultural backdrop - to be a nerd was to be socially awkward, even socially inferior. Jocks, those who were good at sport, or other socially successful groups, usually ended up winning. To turn that on its head could form the basis for comedy.

Things have changed.

Nerds: The origin of the species

A Nerd, from Dr Seuss's *If I Ran the Zoo*

Used to describe one of the creatures in the 1950 Dr Seuss book *If I Ran the Zoo*

First recorded reference in *Newsweek*, in 1951

Commonly used by late 1970s, coinciding with boom in computer use

The *Social Network* in 2010 came in a very different social milieu. Now a nerd, or a "geek", can be a driven Machiavellian bent on success - Gordon Gekko in a zip-up hoodie.

Today when people think of "geeks" and "nerds" they might very well name the likes of Bill Gates, Steve Jobs and Mark Zuckerberg - people whose imagination and grasp of the technical made them billions.

Historic geeks are celebrated, with Alan Turing and Nikola Tesla's legacies provoking great passions. New York Times blogger and geeky statistician Nate Silver has been hailed as an unexpected star of the US presidential election after correctly predicting the outcome.

"Memo to wannabe presidents: hire geeks, not pundits," advises this week's *New Scientist* magazine.

Even sportsmen unabashedly refer to themselves as "nerds". Chris Kluwe of the Minnesota Vikings, who has just been voted "sexiest man of the year", said of the honour: "It's a little weird because I'm a nerd video game player."

Singles on dating websites define themselves in their profiles as "nerds" and "geeks" - in a positive way - and there is no end of blogs listing stars like Natalie Portman as geeks or listing "nerdy power couples" (like Tim Burton and Helena Bonham Carter).

A slew of comedies over the past few years have had geeks as heroes, such as Tim Bisley - the comics, video game and *Star Wars*-obsessive of *Spaced* - and Sheldon Cooper, the precocious physicist of *The Big Bang Theory*.

Mark Zuckerberg: Uber-nerd?

Mark Zuckerberg

The Facebook creator has come to embody the rise of the nerd.

His path from computer-obsessed teenager to one of the world's most influential people was charted by Jose Antonio Vargas in the *New Yorker*, who meets the "same awkward person" as his public persona would suggest.

<http://www.bbc.co.uk/news/magazine-20325517>

Analysis of how the texts use language to present ideas, attitudes and opinions

f YOU DONT SAY CAMPAIGN

WE DON'T SAY

WHAT ARE YOU?
BECAUSE MY SKIN COLOR DOES NOT DEFINE ME

FAG
BECAUSE IT ONLY SERVES TO HURT AND OPPRESS GAY MEN

RETARDED
BECAUSE MY BROTHER'S SPEECH IMPEDIMENT DOESN'T INDICATE HIS INTELLIGENCE

DYKE
BECAUSE MY SEXUAL ORIENTATION SHOULDN'T BE LABELED WITH A SLUR

D

The poster features four athletes: a woman in a black 'DUKE TRACK & FIELD' shirt, a man in a white 'DUKE' soccer jersey, a woman in a blue and white striped tank top, and a man in a grey 'DUKE FOOTBALL' t-shirt holding a sign with the Duke 'D' logo. The slurs are listed in large, bold, black letters, with their meanings explained in smaller, black, all-caps text below each athlete.

Using highlighters and brief annotations identify the following in the transcript below:

- Different topics in this conversation
- The moment when a topic is picked up and developed by a different speaker
- The moment when a topic shifts or changes, and how this is achieved
- Any unsuccessful attempts to either change the topic or return to an earlier one.

(Transcript of Passage A from Unit 2706, OCR English Language A Level June 2008, where some sixth form students discuss coffee).

L: does anyone actually like coffee

T: i only actually ever tried it once and and and i i didnt like it

//

A: only tried once

T: i no i i like (2) i tried it once and i didnt like it at all and then i only (.) now i only drink 5 cappuccino from starbucks cos its flavoured (1) i dont i think i dont like the taste or the smell of it

//

L: i love coffee

A: i do love coffee 10

T: but i like the cappuccino from starbucks

A: why do

T: i like that because its flavoured its raspberry

//

E: ooh 15

//

T: or banana

//

A: ooh

T: flavouring 20

L: have you ever tried the caramel coffee

A: yes

L: that is good (.) and the vanilla coffee

E: i hate coffee i really hate coffee

(laughter) Evaluate the idea that spoken interactions between men and women are characterised by miscommunication.

T: and i hate it cos all the teachers smell of it

A: yeah thats true its true

T: does anyone like tea

E: yes (.) tea is much better than coffee

T: good 30

L: i dunno (.) i dont really like it that much

T: why do you why do you like (.) like coffee (.) i mean what do you what

//

L: no I do like tea as well

T: look (.) nobody asked you that 35

(laughter)

T: why do you like (.) what do you (.) why

(laughter)

L: because it tastes nice

A: yeah i dunno 40

E: tea puts her to sleep

T: oh

E: it really does

L: its like coffee wakes me up

Transcription key

L = LYNSEY

T = TIM

A = ANGELA

E = EMMA

bold = stressed sound/syllable

// = speech overlap

(.) = micro-pause

(1)= pause in seconds

(laughter) = material that is not part of the talk being transcribed, e.g. laughter

Evaluate the idea that spoken interactions between men and women are characterised by miscommunication.



Analyse how **Text A** uses language to create meanings and representations.

Man Up, Ladies!

That whole menswear separates look is so hot right now. (Suits, layers, plaids, you name it.) We'd promote you instantly!

photographs by
Patrick Demarchelier



Suit yourself

We love head-to-toe power pinstripes. Accessorize with standout, super-polished pieces that mix just as easily with your girly stuff. Blazer, pants, clutch, loafers, Tommy Hilfifer, sweatshirt, Elizabeth and James; shirt, Thomas Pink; turtleneck, American Apparel. See Glamour Shopper for more information.

Discuss the ways in which power and status can help us to understand the dynamic of this now infamous interview.

<https://www.youtube.com/watch?v=blpg-lwu25s>

Some features normally associated with a transcript – length of pauses, overlapping and non-verbal fillers – are not included here to focus more on power and status.

Michael Parkinson interviews Meg Ryan

Parkinson: You said once that acting was not in your nature.

Meg Ryan: I did?

Parkinson: You did say that, yes. You did say that. Did you – Are you denying you said that?

Meg Ryan: No, it seems like something I'd say.

Parkinson: All right, fine.

Meg Ryan: No, I uh um think what I meant was that it always feels very awkward for me to be in front of an audience or in the spotlight. It doesn't come all that naturally.

Parkinson: So why do it?

Meg Ryan: I don't know. Maybe you can help me out with that.

Parkinson: No, I couldn't. It's for you to debate and tell me.

Meg Ryan: I don't know. I'm compelled though and I it, I like the work a lot.

Parkinson: But you don't like the spotlight that goes with it? The rest of it.

Meg Ryan: It's awkward, it's not something that comes easily or sits naturally. I mean, I do it you know, it's fine but it

doesn't seem, you know, like an easy fit.

Parkinson: But you can't have one without the other, can you? You can't do what you do and be famous and well known without ...uh

Meg Ryan: Well I think you can certainly be an actor and not be a movie star.

Parkinson: Well, but you are a movie star.

Meg Ryan: Yes.

Parkinson: By choice.

Meg Ryan: Seemingly.

Parkinson: So you've got a problem.

Meg Ryan: Yes.

Parkinson: And it seems that it's one that's not going to be resolved on this show either.

Meg Ryan: No.

Parkinson: You trained to be a journalist?

Meg Ryan: I did, yeah. I went to New York University, which is uh um ... anyway, I went to New York University and tried – I studied to be a journalist but I never graduated. I had about a semester to go.

Parkinson: And why why did you change from being a journalist to being an actress?

Meg Ryan: Uh I was paying my way through school doing commercials and things like that and one just overtook the other. I think sometimes your life seems to choose you a little bit and I feel like that's what happened.

Parkinson: What kind of a journalist would you have made, do you think?

Meg Ryan: (laughs) I wasn't interested in doing anything really you know hard-core but I was interested in doing things like you know maybe write for a magazine or ... cooking. Some article on food.

Parkinson: Now that you're wary of journalists, I mean does it give you an insight into what they're after?

Meg Ryan: Now that I'm wary of them.

Parkinson: Yes you are wary of journalists. You're wary of me, you're wary of the interview. You don't like being interviewed, you can see it in the way that you sit and the way that you are ...

Meg Ryan: True.

Parkinson: So therefore, well, I mean it's a perfectly easy question ... a decent question to ask you about being a journalist. In other words, if you were me, what would you do now?

Meg Ryan: Just wrap it up.

Parkinson: Have you had time to look at the outfit?

Susannah: I'm very admiring of your shoes and the fact that you can walk in them, they're so high.

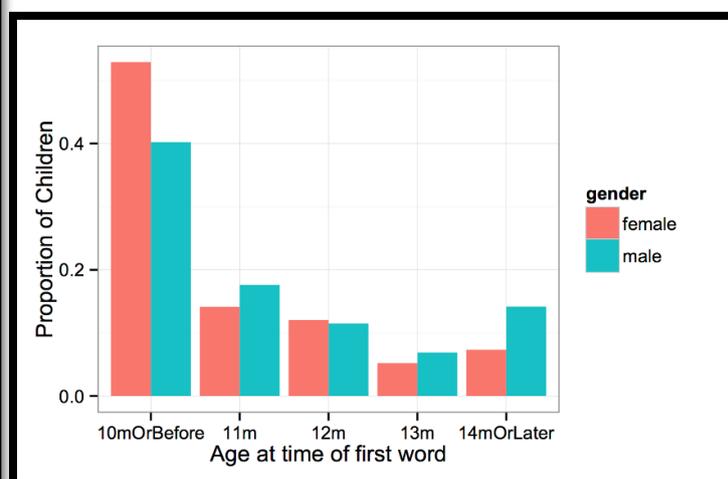
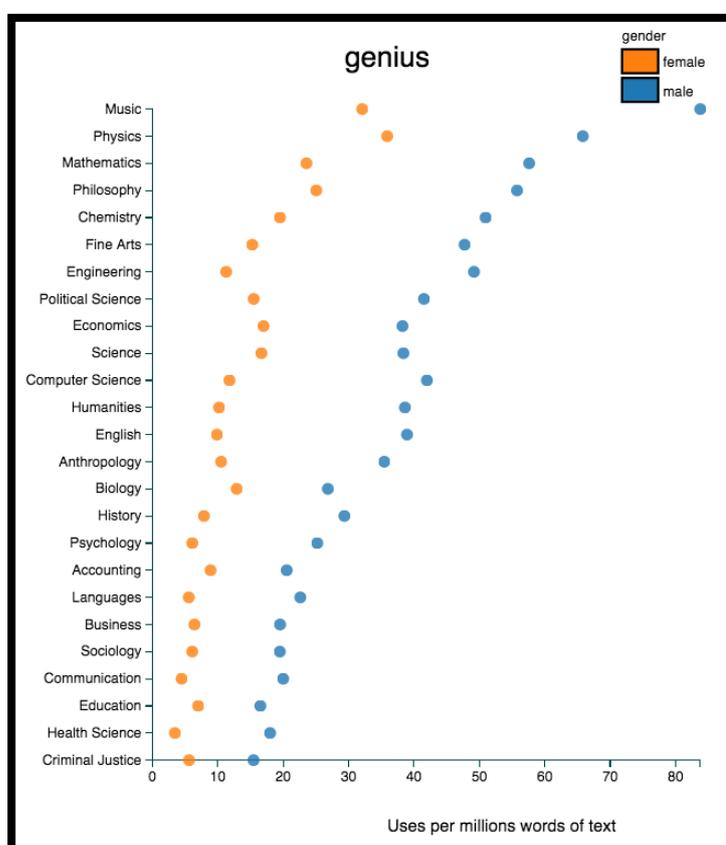
Meg Ryan: Yeah.

Susannah: Amazing.

Referring to **Data Set , 2** and **Data Set 3** in detail, and to relevant ideas from language study, evaluate the views presented about gender.

Sentence type	Group A (%) 7 students aged 18-23	Group B (%) 3 housewives aged 27-34	Group C (%) 4 married professional women aged 45-57	Female speech in textbooks (%)	Male speech in textbooks (%)
Masculine	5	0	0	0	13
Neutral	81	75	50	1	66
Feminine	4	12	28	59	0
Other	10	13	23	40	21
Total	100	100	100	100	100

Table 3: Female native speakers compared with female/male characters' speech in textbooks.



Analyse how **Text A** uses language to create meanings and representations.



Analyse how **Text A** uses language to create meanings and representations.

https://www.magzter.com/articles_new_reader/detail/1143/180334/57bc693aa3844#myCarousel



Fast Times With Lewis Hamilton

Formula 1 champion Lewis Hamilton might be the greatest driver of all time, but his passions extend well beyond the racetrack. At 31, he's finding new gears in fashion, music and business

Bill Saporito

What started as a Formula 1 race ended in a lovefest. At the British Grand Prix on the famous Silverstone circuit, Lewis Hamilton, England's best driver, led flag-to-flag over a rain-splotched course that turned the surface into a skating rink. Within 10 laps of the soggy start, though, Hamilton had gained a five-second advantage—an eternity in F1—leaving rivals in the rearview of his rooster-tailing Mercedes W07 Hybrid Silver Arrow.

The 31-year-old champion from the south of England demonstrated once again why he is the top race car driver in the world. "It was a pretty unreal weekend," he tells me on his ride back to London from a meeting at Mercedes team headquarters in the Northamptonshire countryside. "Very tricky conditions, and it was the biggest race of the year for me. Pressure was as high as it can be: huge. I needed to perform at my best."

Hamilton is a three-time Formula 1 world champion who, for the past three seasons, has driven for the Mercedes AMG Petronas team. The F1 circuit consists of 21 races worldwide, from Baku, Azerbaijan, to Austin, Texas, including such legendary courses as Monte Carlo, Monza, Italy, and Spa-Francorchamps in Belgium but also races in Russia, Canada, China, Singapore, Australia and Brazil. F1 is auto racing's most popular circuit, featuring the most sophisticated cars, technology and fan appeal

Analyse how **Text B** uses language to create meanings and representations.

https://www.wireclub.com/clubs/cars/car_club/conversations/TLtSeQMMAAAD-oz0

 **IRECLUB** [Join Now!](#) [Log In](#) [Chat Rooms](#) [Forums](#) [Find People](#) [Places](#)

LaLaLacey: '91 Jeep YJ, with red wheels.
5 years ago

authorj: I know how you feel gman. My first car was a 64 Chevy Impala four door. What I wouldn't do to have that car back today.
5 years ago

LaLaLacey: My dad has a 2 door '65 Impala. he absolutely loves that car.
5 years ago

 **Cams99:** First car was a 1990 Toyota Corolla SR-5. Such a beautiful car, never gave me problems. Todays cars are complex designed headaches!!! Why can't they build cars like that!!
5 years ago

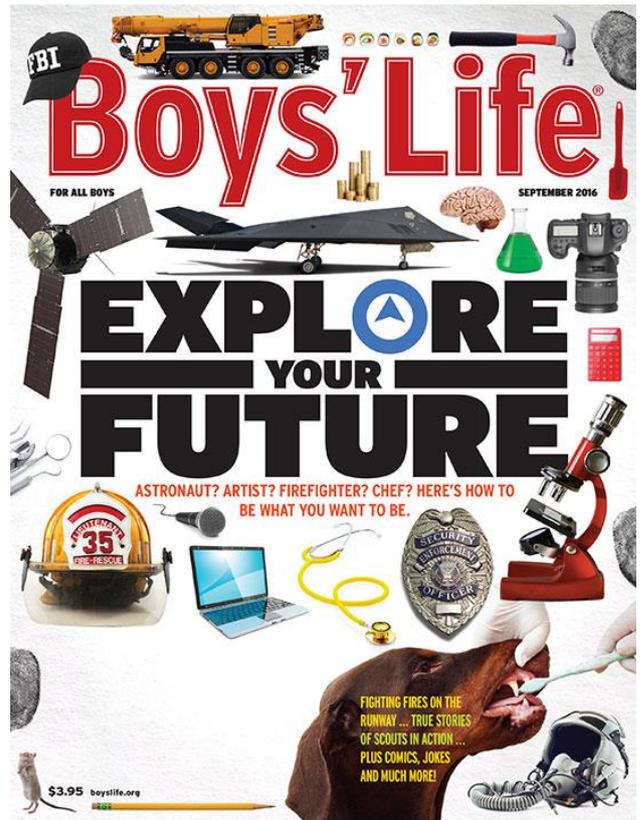
pjt1965: A 'candy-apple' red 1977 Chevy Monte Carlo.....And it (even with an oil ring issue) **ROCKED** the street drags... 
5 years ago

 **island_princess:** my first road legal car was a 1980 thunderbird, if only they built rigs how they used to 😞
5 years ago 

pjt1965: True that..island_princess!!! Nothing is built like it used to be?? 
5 years ago

pjt1965: give me a car that is made of 'STEEL' and feels like a tank!!! its ok...i work close to home so the gas will go further!! lol and? i can tell u what that noise is? Newer cars? 'Have to check the ECM' hahahaha
5 years ago

Analysis of how the texts use language to present ideas, attitudes and opinions about boys



Analysis of how the texts use language to present ideas, attitudes and opinions about girls



Listen to and discuss the ways in which the concepts of face and politeness help to understand the dynamic of the following interaction from the Jeremy Kyle Show.

Jeremy Kyle Show: <http://www.youtube.com/watch?v=TkW4hAfhk4&feature=related>

JK: Is that true (.) is that true (1) get ere get ere get ere (.) is that true // is tha' true (1)

G1: // (h.) wot

JK: is that true //

G1: WOT

JK: y'met her sister for the first time las' night an' you tried to punch 'er

G1: I didn't try n punch 'er (.) you (1) you liar

JK: get up get up

G2: [inaudible]

G1: get up wot (4) [guest stands up and faces JK] // y've tol' me t'get up i've gotup

G2: // Daryl (1) calm down (1) calm down seriously (.) leave it (2) jus'

leave it

G1: y've tol' me get up get up (.) I'm not bein' violent //

JK: // you've come in t that pot n I'm gonna tell you summit now

right (1) you even think I'm gonna dream about helpin you

(.) you are gonna get your backside in there an' you're gonna

apologise for what you have said //

G1: I've apologised to her //

JK: // I'm not movin' son so you are going to get into the po'. //

G1: // I've apologised to her. I'm not

gonna do it again

JK: You are gonna do it right now or you an' your waste of space relationship will be of no interest to me

[G1 walks off stage]

G1: Come on then

JK: You cannot keep behavin' like this //

G1: // I'VE APOLOGISED TO HER HAVEN'T I //

JK: // You attacked her in front of

her kids //

G1: // I DID NOT ATTACK HER YOU

LIAR

JK: You tried //

G1: // You're a liar Jane

J: You did me sister had to jump in front of ya //

G1: God no I did not I come like walkin' back down road pointin' at you callin' you all sorts //

J: // you went like this //

G1: // I did not (.) I did not //

JK: // You are being you are bein' threatening to her now what has she
ever done //

G1: // I am not

JK: look look at it from her point of view (1) your relationship whether

[inaudible – voices on stage]

SHUT UP ON THE STAGE (2)

whether it's her family (.) Your family (2) it is a joke an' a sham an' everybody is bein' pulled in whether
it's her

or your sisters (.) EVERYBODY is bein' included because you moan an' you fight an' you fall an' you include
your

family (.) it is not her fault (.) it is not your sister's fault that you an' Kerry have the issues you do an' if you
want

G1: // it's not our fault it's not our fault //

JK: // an' if you want anyone to help you right (.) DON'T take it out on other people

Transcription key

 = stressed sound/syllable

// = speech overlap

(.) = micro-pause

(1) = pause in seconds

Sociolect, social groups & social class

One of the things that's particularly interesting to look at is the overlap between what we might call social groups and the other areas on Paper 2 of the AS and A level - gender,

regional dialect, occupation - and it's clear to me that you can't really talk about one of these without thinking about the others (and indeed, areas like age, ethnicity & sexuality).

THE TERMS... AND THE MEANINGS			
Fleek	Looking good	Deadout	Rubbish or tired
FOMO	Fear of missing out	LMK	Let me know
Bae	A term of affection	Thirsty	Looking for attention
ICYMI	In case you missed it	NSFW	Not safe for work

Question 1

Discuss the idea that the language of some social groups is designed primarily to keep others out. In your answer you should discuss concepts and issues from language study.

You should use your own supporting examples and the data in Text A, below which is taken from [an article about teenage slang from the Daily Mail](#). [30 marks]

Planning and structuring your answer-Start by dissecting the question and explaining its key terms.

Language: think about the different language levels. It's more than just words (lexis), so consider phonology and grammar (and perhaps spelling, punctuation and graphology as well?)

Social groups: which social groups? Define this term and think of a variety of social groups who you could use as case studies. Think about age, class, interest groups, occupation groups etc. The more the merrier.

...designed primarily to keep others out: what does language do? Think about the functions of the language used within social groups: what is it primarily designed to do? Can you think of examples where it is the primary aim?

How can you make use of the data?

- What examples are there in the data to use?
- How can you categorise the examples?
- Can you develop any of these?
- Do any of these help you address the main question?

What to do next?

Draft an introduction to show you understand the question.

- Map out 2-3 social groups whose language you can discuss and comment on in detail.
- Construct a line of argument to guide you through the whole question.
- Think about the research and theory that you will need to refer to: you will need to refer to work done by others and the research carried out by Trudgill, Cheshire, Moore, Kerswill, Fox, the Milroys and Labov & the ideas put forward by Coleman, Fox, Dent and others when discussing this area.

Evaluate the idea that spoken interactions between men and women are characterised by miscommunication.

Cheryl Cole name change is not only horribly sexist, it's also basically medieval

Daily Mirror columnist Polly Hudson asks why, in 2014, are so many women still changing their surnames to their husbands' when they get married?

Cheryl's done it twice now. Jordan – even in her situation – says she'd love to do it.

I don't get it.

Why, in 2014, are so many women still changing their surnames to their husbands' when they get married?

It's not only horribly sexist, it's also basically medieval.

And it's not like there hasn't already been acres of misogyny in the actual wedding itself, all done in the name of tradition... the groom asks the bride's father for his permission, the father hands her over at the ceremony, like property, at the reception they both make speeches, along with the best man, i.e. all the blokes talk while the subservient little women keep schtum.

Most couples opt to take it out of their vows, but let's not forget that strictly speaking the woman is meant to promise to obey the man, but not vice versa.

And at the end, the bride throws the bouquet to see who'll get married next – but only the women queue up to try and catch it (because only women want to get married) while their boyfriends look on -nervously, wondering which of them will be trapped by an old ball and chain next.

Then, once all that insulting old guff is out of the way, woman are also supposed to give up the names they've had all their lives, and are presumably pretty attached to?

It just doesn't make sense.

Can you not love and be committed to each other without having to share an identity?

And if the answer to that question really is no, why do women just automatically opt to take the man's name, rather than it being a discussion where both surnames are considered?

You know, like we're equals or something.

Double-barrelling is a bit ridiculous, but still preferable, as is mixing the two last names to form a new one, which both parties then take.

There simply has to be a new, better, modern, FAIR way of doing it.

The wife taking the husband's name might be the way things have always been done, but so what?

Progress is applauded in all other areas of life – why not here?

mumsnet

by parents for parents

... School proms - aaargh! (72 Posts)

[woollyideas](#) Mon 23-Jan-12 11:55:36

Okay, I admit I'm a bit of an old puritan about these things, but AIBU in thinking my DD's school should not be promoting limo hire etc., at its 'Prom Fair'?

Actually, the very idea of them having a Prom Fair has left me frothy! Whatever happened to the good old, low-key 'leaver's disco'? Why are parents expected to spend fortunes on ~~a load of old consumer shit~~ professional make-up artists, tiaras and limos? What sane parent would want to pay an entry fee to go to a 'Prom Fair' to browse the wares of the limo hire companies, tiara makers, photographers, etc.?

Who are these parents who think this sort of expenditure on a night out for a teenager is okay? At DD's school last year one of the parents asked whether they could land a helicopter in the school eld? WTF? (Normal state high school on south coast BTW).

[Kayano](#) Mon 23-Jan-12 11:58:18

I got my school prom dress from tkmaxx for £30 back in the day ~~and had 2 dates~~

It's crazy the amount some people spend its like a bloody competition. I remember my friend paid to get a dress which ended up costing nearly £200 for which she got

To wear it for 5 hours max

[MuckyCarpet](#) Mon 23-Jan-12 11:58:50

It's one night they'll never forget. Don't be a grump!

Although the helicopter is way OTT!

[webwiz](#) Mon 23-Jan-12 11:59:21

Prom fair 😊

[woollyideas](#) Mon 23-Jan-12 12:01:03

Yep, prom fair... bit like a wedding fayre (with a 'y', of course,) but for your precious teens.

[McHappyPants2012](#) Mon 23-Jan-12 12:02:36

my sister's school has just started doing them, and we are all chipping in 😊 i can't wait to see her all dressed up

[Mrsrobertduvall](#) Mon 23-Jan-12 12:03:03

How old are they 11 or 16?

At 11 a prom is unnecessary and naff. They just need a bit of a bop, not a formal expensive "do". So glad our schools didn't do it.

[woollyideas](#) Mon 23-Jan-12 12:03:47

Yes, Kayano - it's competitive consumerism. My DD already went to a prom when she left primary school, which made me a bit  eleven year olds in full make up, arriving in hired limos. Now we've got it coming up again next year at the end of Year 11.

... all these

[pengyum](#) Mon 23-Jan-12 12:04:59

What's a Prom? Is it leaving junior school or secondary school?

Juniors have a Yr 6 Leavers party, theme chosen by the children. Not sure about what the teenagers get up to as not got any that age and I just went to naff Leavers Disco at the end of my school days!

Analyse how **Text B** uses language to create meanings and representations.

Remarks by President Trump at Women's Empowerment Panel

Thank you. Thank you, everybody. Thank you. It's been a lot of fun. (Laughter.) And we didn't get that one from Madison Avenue, right? (Laughter.)

My administration will work every day to ensure that our economy is a place where women can work, succeed, and thrive like never before. That includes fighting to make sure that all mothers and all families have access to affordable childcare. (Applause.)

We want every daughter in America to grow up in a country where she can believe in herself, believe in her future, and follow her heart and realize her dreams. (Applause.)

And we want a country that celebrates family, that celebrates community, and that creates a safe and loving home for every child -- every child. That's what we want. (Applause.)

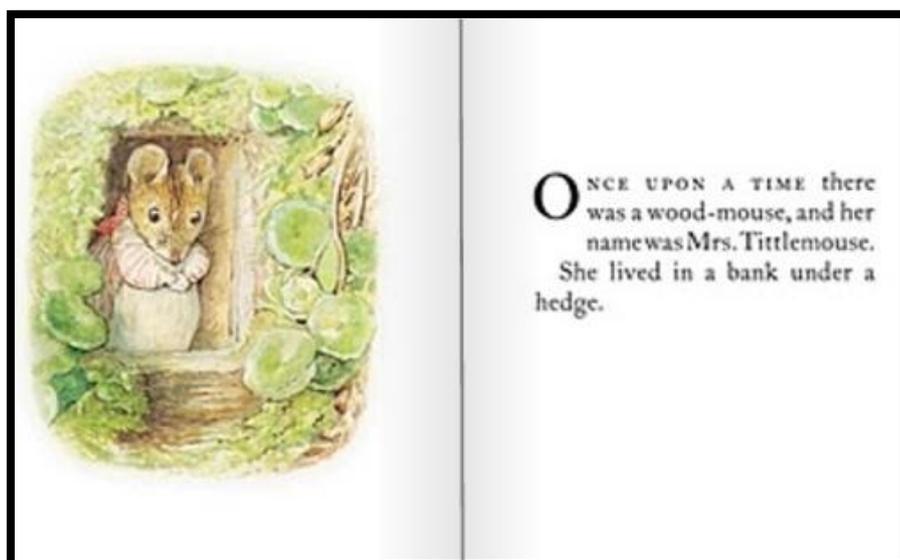
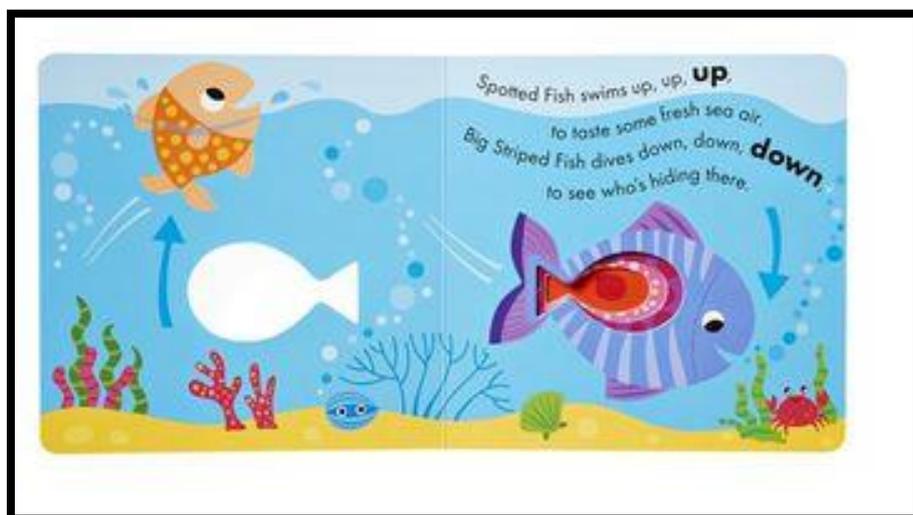
Earlier this year, I met with a remarkable group of leaders. They were women entrepreneurs from all across the country. They started their businesses from absolutely nothing, and today have grown them into successful enterprises that employ hundreds -- and in certain cases, even thousands -- of people. Just think of what our country could achieve if we unleashed the power of women entrepreneurs nationwide. Think of that. (Applause.)

So, as a man, I stand before you as President. But if I weren't President, I wouldn't be happy to hear that statement. That would be a very scary statement to me because there's no way we can compete with you. (Laughter.) So I would not be happy. (Applause.) Just wouldn't be happy.

One of the business owners I met, Lisa Phillips, used to be homeless. She now is the owner of an event-planning company, and she trains homeless youth in Baltimore for good-paying jobs. Lisa had a message for all of us. As she put it, "This is a country of chances...if you're willing to work hard, you'll get the chance." And she means it, and she's become very successful. She's terrific.

Lisa is right -- but we have to fight to ensure that more people have the chance to succeed. To do that, we must believe in each other, and we must dare to dream of a better, brighter, and more prosperous future for all of our citizens. We have no choice. That's what we have to do.

Referring to **Data Set 2** and **Data Set 3** in detail, and to relevant ideas from language study, evaluate this view of children's language development.



Next, try to identify and discuss the ways in which the speakers co-operate with one another here to make the programme entertaining for the audience.

Never Mind the Buzzcocks: (Transcript runs from 2:41 to 3:26 on the video clip)

Present: Simon Amstell (host); Bill Bailey (team captain); Phil Jupitus (team captain); Joel Pott (guest, Bill's team); Kimberly Stewart (guest, Bill's team); Lethal Bizzle (guest, Phil's team); Jessica Hynes (guest, Phil's team)

Simon Amstell So that was Kate Nash with Foundations (0.5) but what have we pixel[ated]

Bill Bailey [so::] this [is]

Kimberly Stewart [mmm]

Bill Bailey uh (.) Kate [Nash]

Simon Amstell [Kate Nash]

Bill Bailey Of the ah (.)mock. mockney accent apparently

Simon Amstell yuh (.) [yuh]

Bill Bailey [n she] talks like that

{laughter}

Joel Pott she actually she actually [does]

Bill Bailey [she talk] like that (.) yeah

Joel Pott she does (.) [yeah]

Simon Amstell [you've met] her

Joel Pott I have I have (.) yeah (1) she asked for three moji'os

{laughter}

Bill Bailey [moji'os]

Joel Pott [she's not] or (.) ormal

{laughter}

Simon Amstell are we supposed to like Kate Nash (1) I haven't done this show for so long I can't remember who we're sposed to hate {laughter} I like her (1) is she on Facebook

{laughter}

Bill Bailey [oh I'm sure {inaudible}]

Joel Pott [ah she must be]

Phil Jupitus let's poke her and find out

{laughter}

Bill Bailey [she's on (.) er ooh all of those (.) my bibble and bobble and swizzle and [twaddle]

Kimberly Stewart [fizzle an']

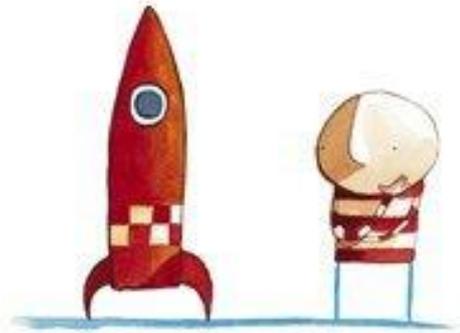
Bill Bailey an' bizzle (.) what are they called (.) [they er::]

Phil Jupitus [she's been on bizzle] {laughter}

Evaluate the view of child language development



He thought he could fly up in his
spaceship and just grab the star.
But his spaceship had run out
of petrol last Tuesday when he
flew to the moon.



Who holds the power in this conversation?

This clip comes from Friday Night with Jonathan Ross and was first broadcast in July 2010.

This clip can be found at: <http://www.youtube.com/watch?v=VvUH0B-5PUM>

The transcribed portion runs from the very beginning to 1.17 minutes in.

Jonathan Ross but you've got a bit of OCD going on haven't [you]

David Beckham [yeah I have] I [really have yeah]

Jonathan Ross [you're a little bit] er (.) cause

someone I know uh said they'd been to your house (.) er don't worry they were invited (.) it wasn't a stalker and {laughter} they said you you have to have the the drink labels lined up a certain way in the [fridge an all that kind o thing]

David Beckham [yeah (.) yeah] if there's like erm (.) two bottles of water an two bottles of coke and two bottles of (.) sprite (1) um if there's an extra can then I take it out an uh put it in the cupboard an hide it

Jonathan Ross so it's gotta be two an two an two

David Beckham yeah

Jonathan Ross so you don't like the odds

David Beckham no

Jonathan Ross an if there's two (.) do you have the labels [facin]

David Beckham [I have] the labels facin perfectly an it really uh an

like Victoria will just go in an like tweak it a little bit {laughter} an then I'll go in an (.) it'll annoy me (1) but there's y'know (.) there's other things

{laughter}

Jonathan Ross what no why would she do that (.) why would she wannoo annoy you

David Beckham because she we::ll it's the same y'know (.) I'm really tidy an (1) y'know that's why we're kind of

perfect because [she'll mess up the house (.) an I'll tidy it up]

Jonathan Ross [so say you come home (.) what's the] (.) what's the worst thing she leaves lying there (.) is it old knickers (.) there's some tights over there

David Beckham no (.) the old knickers I don't mind (.) {laughter} err but ah (.) no [there's]

Jonathan Ross [depends how] big the pile gets

though (.) doesn't it {laughter} if there's a year's supply you get cross

David Beckham er you've seen the size of her (.) the knickers are only small

Jonathan Ross I can imagine (.) bet it looks like a bit of tooth floss lying on the floor doesn't it (1) does she get

(.) do people still call her Posh much (.) does she get that (.) I guess she gets that in the press [mainly]

David Beckham [she's down] in my phone as Posh

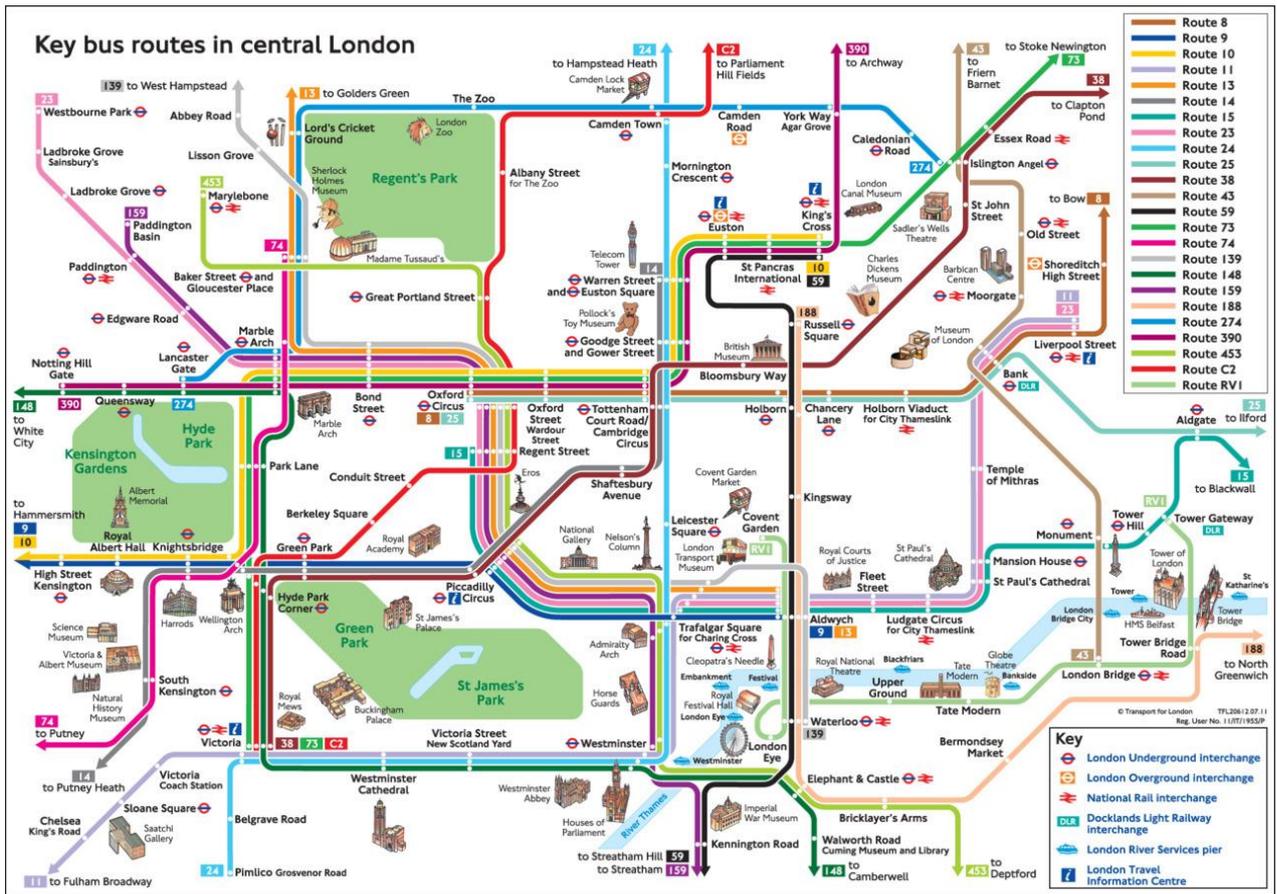
{laughter}

Jonathan Ross P for Posh

David Beckham Yeah (.) she's just (.) she'll always be Posh

Jonathan Ross {laughter} that's so nice

Key bus routes in central London



Analyse how **Text A** uses language to create meanings and representations.



Analyse how language is used in Text A to present views about the nature of language change.



FREE for
CHUBBIES

Fall and Winter Fashion Book
full of charming
Chubby-size Clothes

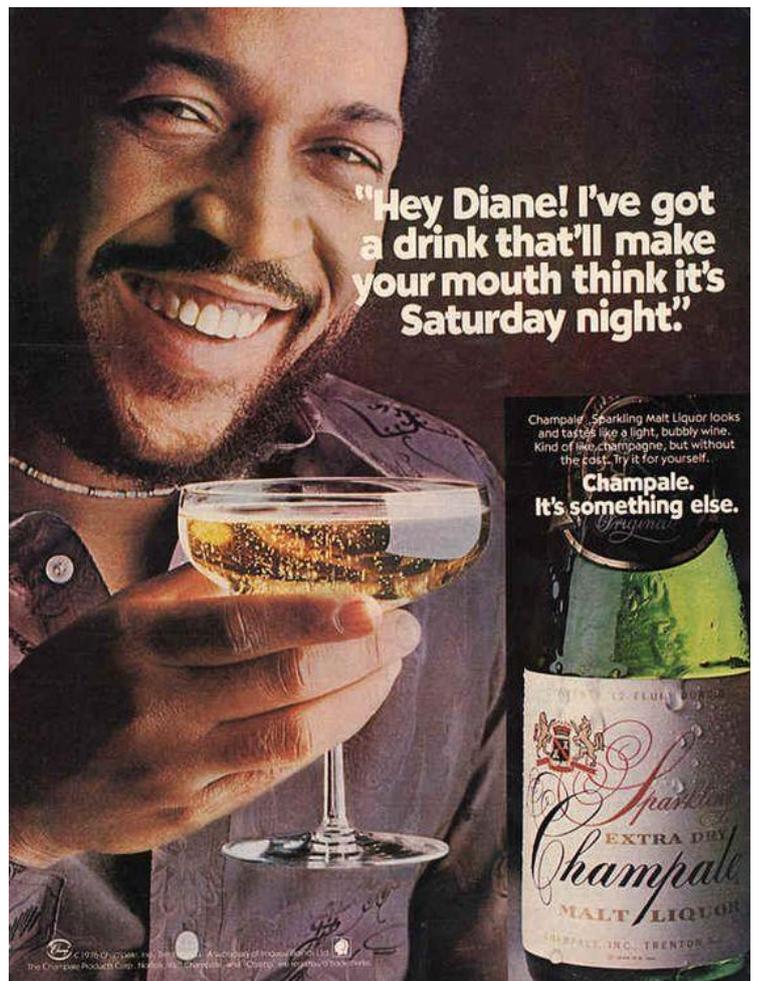
Girls' sizes 8½, 10½, 12½, 14½
Teen sizes 10½, 12½, 14½, 16½

It pictures the newest dresses, coats, suits, sweaters, underthings, skirts, blouses for girls and teens too chubby to fit into regular sizes (and everything is priced the same as "regular sizes").

Lane Bryant

Analyse how language is used in Text A and Text B to present views about the nature of language change. In your answer you should:

examine any similarities and differences you find between the two texts explore how effectively the texts present their views.



Evaluate the idea that spoken interactions between men and women are characterised by miscommunication.

(use Text A & Text B)

Advice to Wives.

Don't argue with your husband ; do whatever he tells you, and obey all his orders.

Don't worry him for money, and don't expect a new dress oftener than he offers to buy you one.

Don't sit up till he comes home from the club ; better be in bed, and pretend to be asleep. If you must be awake, seem to be glad he came home so early. He'll probably think you an idiot ; but that's inevitable anyway.

Don't grumble at him because he takes no notice of baby ; men weren't built to take notice of baby.

Don't mope and cry because you are ill, and don't get any fun ; the man goes out to get all the fun, and your laugh comes in when he gets home again and tells you about—some of it. As for being ill, women should never be ill.

Don't be mad because he smokes in bed, and goes into the best room with his dirty boots ; your's is the only house in which he can do these things, and you musn't be disagreeable.

Don't talk to him of his mother-in-law ; he'll like it better if you talk to him of yours.

Don't give him hash for dinner ; eat the hash yourself, and get him green turtle and chicken.

Don't answer back, don't spend money on yourself, don't expect him to push the perambulator, don't expect him to do anything he doesn't want to do, don't do anything he doesn't want you to do. Then if you're not a happy woman, your husband at least will be comfortable, and his friends will all be mad with envy.

And don't think this is a Joak. It isn't ; it's gospel, and the only way to have a happy home.

The British Newspaper Archive has put together a collection of articles from the 1800s (The Isle of Man Times from October 12 1895)



The good wife's guide

- ▶ Have dinner ready. Plan ahead, even the night before, to have a delicious meal ready, on time for his return. This is a way of letting him know that you have been thinking about him and are concerned about his needs. Most men are hungry when they come home and the prospect of a good meal (especially his favourite dish) is part of the warm welcome needed.
- ▶ Prepare yourself. Take 15 minutes to rest so you'll be refreshed when he arrives. Touch up your make-up, put a ribbon in your hair and be fresh-looking. He has just been with a lot of work-weary people.
- ▶ Be a little gay and a little more interesting for him. His boring day may need a lift and one of your duties is to provide it.
- ▶ Clear away the clutter. Make one last trip through the main part of the house just before your husband arrives.

Analysing text for (NEA language investigation)

Words Matter: A Linguistic Analysis of the Presidential Debates-**By Jean K. Gordon**

“Word matter when you run for president,” as Hillary Clinton reminded her opponent during the first presidential debate. Clinton was clearly admonishing Donald Trump for a season of off-the-cuff remarks and tweets which have been routinely misleading, false, hateful, derogatory, inflammatory, juvenile, and—most recently—**“lewd.”** **Trump’s counter, at once boastful and inscrutable, is that he has “the best words.”** Does he? Let’s put aside the fact-checking for the moment and put this linguistic claim to the test.

Using the [transcripts supplied by NPR](#), we first considered the candidates’ ability to follow the **social conventions of discourse**. The most basic of these is that we take turns speaking. One would expect, in a relatively structured context like a debate, particularly one with a moderator, that these turns would be evenly distributed. However, in the first debate, Trump took 96 turns to Clinton’s 71. **This imbalance was exaggerated in the super-heated exchanges of the second debate, with Trump taking 70 turns to Clinton’s 39.**

Appropriate turn-taking also means not interrupting other speakers. Across the two debates, Clinton was interrupted almost twice as often as Trump was. The vast majority of the time (81% of interruptions), Clinton was interrupted by Trump, whereas Trump was interrupted by Clinton only 11% of the time (when Trump was interrupted, it was usually the moderator attempting to **redirect or clarify Trump’s answers**).

This raises a third conversational convention, that when asked a question, **our responses are relevant and informative**. Based on **candidates’ responses to direct questions from the moderators or the audience**, Clinton was almost always on topic (88% of responses), while Trump replied with relevant information less than half (47%) of the time. These numbers provide **a clue to Trump’s plaintive question to Martha Raddatz during the second debate, “Why don’t you interrupt her?”**.

Next, we examined the candidates’ **ability to form sentences**. On average, Clinton produced longer sentences (~15 words/sentence) than Trump did (~10 words/sentence). Using [readability indices](#), **this put Clinton’s speech at about the 8th grade level, and Trump’s at about the 6th grade level. Size isn’t everything, though—Trump should not be criticized for having small sentences.**

What about **grammatical accuracy**? In the first debate, Clinton produced 10 sentence fragments (not counting those which were interrupted), and Trump produced 83 fragments. Most of these were complex sentences that began with a **subordinate clause (“When you look at what’s happening in Mexico...”; “As far as my tax returns...”)** which Trump abandoned in mid-stream. His fragmented language is consistent with an attention span that [his ghostwriter likened to “a kindergartner who can’t sit still in a classroom.”](#)

Finally, we assessed **the words** that were used by the two candidates. Here, Trump lagged on several measures. He used words which were shorter, more common, and less varied on **average, than Clinton’s. Befitting a narcissist (or a kindergartner), he used first person singular pronouns (I, me, myself) and second person pronouns (you, your) twice as often as Clinton, while she was more likely to use first person plural pronouns (we, us).** Trump used twice as many empty words (e.g. **anybody, everybody, nothing, thing**) as Clinton.

To explore the ideas brought up most often by the candidates, we excluded names, numbers, empty words, and grammatical words (**she, it, the, in, and**). The most frequent nouns produced by each candidate were **people** (Clinton) and **country** (Trump). The most frequent verbs were **think** (Clinton) and **say** (Trump)—I think that says it all.

Because many of the ideas were discussed by both candidates, we filtered the most common 50 words to find those words spoken by only one of the candidates. These are listed below, in order of frequency. **Trump's words are often polarizing (right—wrong, win—lose), while Clinton's words are more often goal-oriented (try, propose, build, hope).**

- Clinton's most common unique nouns: fact, police, state, economy, plan, debt, information, problem, family, gun, home, justice, income.
- Trump's most common unique nouns: company, dollars, money, war, law, politician, audit, city, trade.
- Clinton's most common unique verbs: try, support, call, use, face, propose, build, hope.
- Trump's most common unique verbs: leave, tell, like, happen, agree, stop, release, defend, lose, win.
- Clinton's most common unique adjectives: nuclear, important, wealthy.
- Trump's most common unique adjectives: bad, great, right, better, tremendous, wrong.

Some of these themes were also identified by the [Linguistic Inquiry and Word Count \(LIWC\)](#) program, which categorizes words into meaning categories. According to LIWC, Clinton focuses more on **home, family, religion, and work**, while Trump focuses more on **death and numbers**. **In the “drives” category, Clinton's words demonstrate a greater desire for affiliation and achievement, while Trump's words suggest a stronger drive for risk.** Clinton produced more words associated with cognitive processes, notably in the **insight** category. **Clinton's words display slightly more positive emotion, and Trump's significantly more negative emotion, especially in the second debate.**

If words matter, then Trump has his work cut out for him as we approach the third and final debate. He has one more opportunity to use his best words—those which focus on the issues rather than himself and his opponent, to put them into complete and relevant sentences, to pay attention, take turns, and use his inside voice.

http://www.huffingtonpost.com/jean-k-gordon/words-matter-a-linguistic_b_12523800.html