AS/A LEVEL ENGLISH LANGUAGE

UNDERSTANDING...

CONCEPTS AND ISSUES

**Understanding Language Concepts and Issues**

**Concepts** *(AO2 and AO4)*: bodies of knowledge (the 'big' ideas/topics)

**Issues***(AO2):* abstracts, often sociological

The concept is the hub from which issues radiate, for example:

**Power**

**Attitudes**

**Gender**

**Class**

**Concepts** could include:

* Register
* Language change
* Standard English/Non-Standard English
* Child Language Acquisition
* Genre
* Purpose/Audience
* Spoken/Written

**Issues** could include:

* Status
* Class
* Gender
* Attitudes
* Politeness
* Power
* Identity

**Theory**

The application of theory is what is being tested, rather than simple knowledge of theory (i.e. taking a concept and applying it to data).

**Register**

You should have a broad understanding of register as a key concept of language study, for example, mode, tenor, field.

In your own study, you could be enhancing your understanding of language concepts and issues by:

* reading, understanding and interpreting transcripts
* building knowledge of key text types
* gathering examples and using knowledge of language issues
* collecting and investigating data.

In order to practise the concept of register, you could re-write a well-known fairytale, firstly in low register then in high register. In analysing your own creative writing in a commentary, you should explore connotation, denotation, semantics and grammar.

**Register and Status**

The two extracts below are taken from Act One of *Pygmalion* by George Bernard Shaw. In this scene, the Note Taker is busily and conspicuously taking note of everything the Flower Girl is saying. She is extremely upset at this, taking him to be a policeman in disguise, or a police informer.

1. Read the Flower Girl’s lines and the Note Taker’s reactions to them below. Consider how Shaw uses register effectively to construct character and emphasise class differences between the pair.

**THE FLOWER GIRL:** [*springing up terrified*] I ain’t done nothing wrong by speaking to the gentleman. I’ve a right to sell flowers if I keep off the kerb. [*Hysterically*] I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me. [*General hubbub, mostly sympathetic to the flower girl, but deprecating her excessive sensibility. Cries of Dont start hollerin. Who’s hurting you? Nobody's going to touch you. Whats the good of fussing? Steady on. Easy, easy, etc., come from the elderly staid spectators, who pat her comfortingly. Less patient ones bid her shut her head, or ask her roughly what is wrong with her. A remoter group, not knowing what the matter is, crowd in and increase the noise with question and answer: Whats the row? What she do? Where is he? A tec taking her down. What! him? Yes: him over there: Took money off the gentleman, etc. The flower girl, distraught and mobbed, breaks through them to the gentleman, crying wildly*] Oh, sir, don’t let him charge me. You dunno what it means to me. They’ll take away my character and drive me on the streets for speaking to gentlemen. They—

[*Text omitted*]

**THE NOTE TAKER:** You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. Thats the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines.

2. What do these extracts reveal about the relationship between power/status and register?

Read the selection of pairs of broadsheet and tabloid headlines below that report the same news stories. Analyse/discuss how different high, neutral and low register words in the respective texts are used in relation to the same concepts.

Broaden out your analysis to include an exploration of the connections between register, social stereotypes, social class, levels of education, humour, etc. Use the table on the next page to record your notes ready for class discussion.

**TABLOID BROADSHEET**



**1**

**2**

**3**





|  |  |  |  |
| --- | --- | --- | --- |
|  | **PAIR 1** | **PAIR 2** | **PAIR 3** |
| *Tabloid* | *Broadsheet* | *Tabloid* | *Broadsheet* | *Tabloid* | *Broadsheet* |
| **Register** |  |  |  |  |  |  |
| **Social stereotypes** |  |  |  |  |  |  |
| **Social class** |  |  |  |  |  |  |
| **Levels of education** |  |  |  |  |  |  |
| **Humour** |  |  |  |  |  |  |

**Standard and Non-Standard English**

**Areas to develop:**

* the emergence of SE (and the notion of a non-standard form; descriptivist and prescriptivist attitudes)
* the role of SE as a familiar model against which comparisons can be made
* accommodation: divergence and convergence
* acceptability and appropriateness i.e. the production and interpretation of language in a social context
* register and the language levels.

**Activity 1**

Read the extracts on the following pages and explore the concepts of standard and non-standard English they raise.

Read through each one and identify:

• any facts that are presented

• the point of view

• the contextual factors (e.g. date of the text, writer, intended audience, purpose).

Categorise the information in the table at the end of the extracts. Use these notes to prepare for a class discuss on the opinions put forward and what you think about the issues raised.

**TEXT 1**

This is an extract from a chapter called ‘Standard English: what it isn’t’ written by Peter Trudgill in *Standard English: The Widening Debate*, edited by Tony Bex and Richard J. Watts (Routledge, 1999). The writer is a well-known sociolinguist.

Standard English is often referred to as "the standard language". It is clear, however, that Standard English is not "a language" in any meaningful sense of this term. Standard English, whatever it is, is less than a language, since it is only one variety of English among many. Standard English may be the most important variety of English, in all sorts of ways: it is the variety of English normally used in writing, especially printing; it is the variety associated with the education system in all the English-speaking countries of the world, and is therefore the variety spoken by those who are often referred to as "educated people"; and it is the variety taught to non-native learners. But most native speakers of English in the world are native speakers of some nonstandard variety of the language …

**TEXT 2**

This is an extract from an article entitled “It’s time to challenge the notion that there is only one way to speak English” posted on the *Guardian* [website](http://www.theguardian.com/books/2013/dec/31/one-way-speak-english-standard-spoken-british-linguistics-chomsky) by Harry Ritchie. Ritchie is a journalist and author of [*English for the Natives: Discover the Grammar You Don't Know You Know*](http://www.guardianbookshop.co.uk/BerteShopWeb/viewProduct.do?ISBN=9781848548374) (John Murray, 2013).

Non-standard English is linguistically the equal of the standard version – in fact, dialects tend to be more sophisticated grammatically than standard (as in the plural "youse" of many non-standard dialects where standard has just one confusing form). Yet standard continues – even now – to be prized as the "correct" form, and any deviation is considered to be wrong, lazy, corrupt or ignorant.

**TEXT 3**

This is an extract taken from the Preface of *A Short Introduction to English Grammar* (1762) by Robert Lowth. The writer was a bishop and his book on English grammar was very influential.

The principal design of a grammar of any language is to teach us to express ourselves with propriety in that language; and to enable us to judge of every phrase and form of construction, whether it be right or not. The plain way of doing this is, to lay down rules, and to illustrate them by examples. But, besides shewing what is right, the matter may be further explained by pointing out what is wrong.

**TEXT 4**

This is an extract from a letter sent home to parents by a primary school (2013).

If you hear your child saying the following phrases or words in the left hand column please correct them using the phrase or word in the right hand column. I’m sure if we tackle this problem together we will make progress.

|  |  |
| --- | --- |
| **INCORRECT** | **CORRECT** |
| I **done** that. | This should be, I **have done** that or I **did** that. |
| I **seen** that. | This should be, I **have seen** that or I **saw** that. |
| **Yous** | The word is NEVER plural e.g. we should say, ‘**You** lot come here!’ |
| Dropping the ’**th**’ | “School finishes at **free** fifteen,” should be, “School finishes at **three** fifteen.” |
| **Gizit** ere. | Please **give** it to me. |
| I **dunno**. | This should be, I **don’t know**. |
| It’s **nowt**. | This should be, **it’s nothing**. |
| **Letta**, **butta** etc. | **Letter**, **butter** etc. |
| **Your** | “Your late” should be “**You’re** late” (You’re is the shortened version of you are). |
| **Werk**, **shert** etc. | I will wear my **shirt** for **work**. |
| He **was sat** there. | He was **sitting** there. |

**TEXT 5**

This is an extract from the introduction to *Introduction to English Language* by N.F. Blake and Jean Moorhead (Palgrave Macmillan, 1993). The writers are both linguists – Blake is a Professor of English Language and Linguistics, and Moorhead teaches and examines A level courses.

Because of the position of Standard English it is often taken subconsciously as a norm in discussions of language acquisition, change and varieties. Thus discussions of past forms of English are based on a comparison between that form and modern Standard English. Similarly, in discussions of language acquisition, it may be assumed that a child is moving towards the acquisition of the elements of Standard English rather than of another variety. Discussions of language varieties will frequently involve comparisons between a given variety and Standard English.

**TEXT 6**

The following extract is taken from an editorial in the London *Evening Standard* (1988) written by John Rae, former head of Westminster School and a commentator on education. He is commenting on proposed reforms to the way English is taught in schools.

It is argued that the accurate and grammatical use of English is no better than what the report calls “non-standard forms of English”. So that, if a child uses phrases such as “we was”, “he ain’t done it”, “they never saw nobody”, there is nothing “inherently wrong”. Standard English turns those phrases into: “we were”, “he has not done it”, “they never saw anybody”, but standard English, the report tells us, is just a dialect like any other. It should not be mistaken for correct English.
 You could have fooled me. I thought it was correct to write “we were” and incorrect to write ”we was”. I did not realise it was just a question of dialect; I thought it was a question of grammar or, if you do not like that word, of logic. You cannot use a singular form of the verb with a plural pronoun.
 The idea that children can be persuaded to learn standard English when they are told at the same time that it is no better than any other type of English is a typical intellectual conceit. Children want to know what is right and what is wrong.

**TEXT 7**

This is an extract from*The Vulgarisms and Improprieties of the English Language* (1833) by W.H. Savage. It was an etiquette book telling readers how to avoid ‘bad’ grammar and pronunciation.

Let every young man strive to indue himself with correct language : the first step to which is to discard all mean and vulgar expressions : destitute of this important advantage, however otherwise well informed, he will put his auditors to suffering : he will resemble a creaking wheel which although very useful, is also very tormenting.

**TEXT 8**

This is an extract from the opening chapter of *May I Quote You on That?: A Guide to Grammar and Usage* (OUP, 2015) written by Stephen Spector, an American Professor of English.

Using non-standard forms isn’t lazy, immoral, or inherently wrong. Most of us do it in informal contexts. And non-standard language can be rich, creative, and eloquent. Does that mean that it’s okay to say a sentence like “I ain’t hungry”? Well, I’m a stuffy English professor and I wouldn’t say that, of course. But many linguists will tell you that it’s not wrong if the people you’re talking with say it in casual conversation. It’s a question of context—and, strangely enough, of history.

**TEXT 9**

This is an extract from a letter sent home to parents by a primary school (2013).

We want children in our school to have the best start possible: understanding when it is and is not acceptable to use slang or colloquial language. We value the local dialect, but are encouraging children to learn the skill of turning it on and off in different situations. Using the right language for the right context—Formal English in the classroom and slang in the school playground.

**TEXT 10**

The following extract is taken from a *Mail Online* newspaper [article](http://www.dailymail.co.uk/news/article-2101097/Sheffields-Springs-Academy-bans-slang-Pupils-ordered-use-Queens-English.html) written in 2012 with the headline “School bans slang! Pupils ordered to use the Queen’s English in the classroom ‘to help children get jobs’”. The quoted words below were spoken by the deputy chief executive of the educational trust which runs the school.

 'We want to make sure that our youngsters are not just leaving school with the necessary A to Cs in GCSEs but that they also have a whole range of employability skills. We know through the close relationships we have with business partners and commercial partners that when they are doing interviews with youngsters, not only are they looking at the qualifications, they are also looking at how they conduct themselves. What we want to make sure of is that they are confident in using standard English. Slang doesn't really give the right impression of the person. Youngsters going to interviews for their first job need to make a good impression so that employers have confidence in them. It's not difficult to get youngsters out of the habit of using slang … When youngsters are talking together they use text speak and that's absolutely fine, that's what you do in a social context, but when you are getting prepared for life and going for interviews you need to be confident in using standard English.’

**TEXT 11**

This is an extract from *An Essay upon Projects* (1697) in which the novelist Daniel Defoe proposes the creation of an academy to “refine and correct language”.

The work of this society should be to encourage polite learning, to polish and refine the English tongue, and advance the so much neglected faculty of correct language, to establish purity and propriety of style, and to purge it from all the irregular additions that ignorance and affectation have introduced; and all those innovations in speech, if I may call them such, which some dogmatic writers have the confidence to foster upon their native language, as if their authority were sufficient to make their own fancy legitimate.

By such a society I daresay the true glory of our English style would appear; and among all the learned part of the world be esteemed, as it really is, the noblest and most comprehensive of all the vulgar languages in the world.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Facts presented** | **Opinions/ Point of view** | **Contextual factors** | **Points made about SE/NSE** |
| **TEXT 1** |  |  |  |  |
| **TEXT 2** |  |  |  |  |
| **TEXT 3** |  |  |  |  |
| **TEXT 4** |  |  |  |  |
| **TEXT 5** |  |  |  |  |
| **TEXT 6** |  |  |  |  |
| **TEXT 7** |  |  |  |  |
| **TEXT 8** |  |  |  |  |
| **TEXT 9** |  |  |  |  |
| **TEXT 10** |  |  |  |  |
| **TEXT 11** |  |  |  |  |

My views on SE/NSE: ……………………………………………………………………………………………………………

……………………………………………………………………………………………………………………………………………….

……………………………………………………………………………………………………………………………………………….

**Activity 2**

Read the following sample sentences. Do any of the sentences seem linguistically unacceptable to you?

* 1. Underline any examples of language use you find unacceptable.
	2. Try to explain the reason for your decisions.
	3. Describe the non-standard language features you have underlined using your knowledge of the language levels.
	4. Re-write any sentences you picked out using Standard English.
1. Julie got off of the bus in town.
2. I ordered some shoes online and they came really quick.
3. The committee has raised an ask about the ongoing system of micromanagement in the office.
4. It wasn’t Jack who done it.
5. She got the ticket off her friend and paid four pound for it.
6. The next station stop will be London Paddington.
7. The teacher showed the class.
8. I seen the film last week with Katie.
9. My driving test was much more harder this time so I failed again.
10. He ain’t coming over here again.
11. Give it to Mark and I because we don’t mind finishing it.
12. They took selfies with all the politicians when they came for the election.
13. Mary’s gotten a certificate for helping in the community centre.
14. You and me, yeah, could go down the shops later, innit.
15. Professionals then went on to emphatically insist that standards have fallen.
16. If somebody believes in you, then they will boost your self-esteem.
17. I’ve left a real mess in my room, but they can’t do nothing about it.
18. What are you looking for?
19. I’ve got to get back by like six tonight.
20. When it comes to athletics, we’re frenemies I suppose—unless we both medal.

Define contexts in which the sentences would be appropriate, and contexts in which they may be inappropriate. What influenced your response to the sentences?

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Example of appropriate context** |  **Example of inappropriate context** | **Factors affecting my response** |
| **SENTENCE 1** |  |  |  |
| **SENTENCE 2** |  |  |  |
| **SENTENCE 3** |  |  |  |
| **SENTENCE 4** |  |  |  |
| **SENTENCE 5** |  |  |  |
| **SENTENCE 6** |  |  |  |
| **SENTENCE 7** |  |  |  |
| **SENTENCE 8** |  |  |  |
| **SENTENCE 9** |  |  |  |
| **SENTENCE 10** |  |  |  |
| **SENTENCE 11** |  |  |  |
| **SENTENCE 12** |  |  |  |
| **SENTENCE 13** |  |  |  |
| **SENTENCE 14** |  |  |  |
| **SENTENCE 15** |  |  |  |
| **SENTENCE 16** |  |  |  |
| **SENTENCE 17** |  |  |  |
| **SENTENCE 18** |  |  |  |
| **SENTENCE 19** |  |  |  |
| **SENTENCE 20** |  |  |  |

**Essay Practice**

**Using the extracts on standard and non-standard English from Activity 1 and sentences 1-20 from Activity 2, analyse and evaluate the situations in which speakers and writers may be judged for their use of standard or non-standard English.**

In your answer, you should consider:

* the tenor and function of an interaction
* the relationship between participants; lexical and grammatical choices
* the contextual factors.

You may want to develop your essay writing skills further by first working through this series of online activities that help develop [students' essay writing skills](https://resources.wjec.co.uk/Pages/ResourceSingle.aspx?rIid=2785).

In the table below you will see some suggestions for the types of comments you could have made about the standard and non-standard English sentences:

|  |  |
| --- | --- |
| **SENTENCE** | **COMMENTS** |
| Julie got off of the bus in town. | Use of two prepositions (*off of*) – the second preposition can be seen as superfluous since ‘of’ is implied within the meaning of ‘off’. Associated with informal language use, particularly in AmerEng. (cf.’ out of’). |
| I ordered some shoes online and they came really quick. | Use of an adverb (*quick*) without the *–ly* suffix. Associated with informal usage (colloquial SE). In many dialects, the adjectival and adverb forms are not distinct. |
| The committee has raised an ask about the ongoing system of micromanagement in the office. | Use of the verb *ask* as a noun. Typical means of creating new words. OED lists examples of ‘ask’ as a noun from 1000 to 1886; Wiktionary records more up-to-date usage from 2005 and 2008. Jargon - typical of business speak.  |
| It wasn’t Jack who done it. | Use of the past participle form (*done*) instead of the past tense (‘did’). Typical of dialects which tend to reduce the number of forms for irregular verbs (levelling) i.e. bringing irregular verbs into line with regular verbs so that the past tense and past participle have the same form. |
| She got the ticket off her friend and paid four pound for it. | In formal SE, the preposition ‘from’ is used when something is transferred from one person to another – the use of *off* is nonstandard, typical of informal spoken English. Noun (*pound*) unmarked for plurality when preceded by a cardinal determiner.  |
| The next station stop will be London Paddington. | An example of ‘railspeak’ – some critics see the noun phrase *station stop* as tautological i.e. ‘the next station’ or ‘the next stop’ (though trains do not stop at all stations). The modifier could be seen as redundant since trains have to stop at stations. |
| The teacher showed the class. | The verb ‘show’ is usually transitive i.e. it takes an object (e.g. the teacher showed the class the map). |
| I seen the film last week with Katie. | Use of the past participle form (*seen*) instead of the past tense (‘saw’). Typical of dialects which tend to reduce the number of forms for irregular verbs (levelling) i.e. bringing irregular verbs into line with regular verbs so that the past tense and past participle have the same form. |
| My driving test was much more harder this time so I failed again. | The comparative inflection -*er* (used for mono/disyllabic adjectives like *hard*) is used in addition to the adverb *more* (used with polysyllabic adjectives e.g. ‘more intelligent’). Common in many nonstandard dialects. |
| He ain’t coming over here again. | A common feature of negation for the present tense of ‘be’ in some dialects and sociolects i.e. aren’t, isn’t, am not. Also used for ‘have’ i.e. hasn’t/haven’t |
| Give it to Mark and I because we don’t mind finishing it. | The object pronoun ‘me’ should be used following the verb in the object site. In colloquial informal speech, ‘I’ is frequently used when the pronoun is in a coordinate phrase with another noun. It is a kind of hypercorrection, which has led to the assumption that ‘Mark and me’ (the grammatically correct form) is less polite. It is easy to check which form is grammatically acceptable by removing the noun (i.e. *Give it to … me …*rather than *Give it to … I …*). |
| They took selfies with all the politicians when they came for the election. | The noun *selfies* could be described as a neologism – though it is now accepted as part of the English lexicon and was added to the OED in 2014. It was named ‘[Oxford Dictionaries Word of the Year 2013](http://blog.oxforddictionaries.com/press-releases/oxford-dictionaries-word-of-the-year-2013/)’). When niche words become mainstream, they are added to dictionaries to reflect current usage. Language ‘purists’ often complain about the inclusion of such informal words.  |
| Mary’s gotten a certificate for helping in the community centre. | The past participle *gotten* is common in AmerEng, but is considered non-standard in British English (i.e. SE ‘got’) - although it was common pre-eighteenth century. In AmerEng, there is a semantic basis for the choice of ‘gotten’ (i.e. obtain) vs ‘got’ (i.e. possess) e.g. she’s gotten a new dress for the party; she’s got curly hair. In SE, the form should be avoided in formal contexts. |
| You and me, yeah, could go down the shops later, innit. | The subject pronoun ‘I’ should be used preceding the verb in the subject site. In colloquial informal speech, ‘me’ is frequently used when the pronoun is in a coordinate phrase with another noun. It is easy to check which form is grammatically acceptable by removing the noun (i.e. *I … could go …*rather than *Me … could go…*). The interjection *yeah* and the sentence modifier *innit* are often used in informal conversation when seeking agreement with a statement. They can also function as general fillers. |
| Professionals then went on to emphatically insist that standards have fallen. | Rules about split infinitives emerged in the nineteenth century, and prescriptivists still object to the use of an adverb between the preposition *to* and its linked verb in the infinitive form e.g. *to emphatically insist*. However, split infinitives are common in spoken language and can be used to place semantic emphasis on the adverb. Style guides often advise writers to avoid using split infinitives in formal writing wherever possible e.g. see Bristol University Faculty of Arts ‘[Improve Your Writing](http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/page_28.htm)’ site  |
| If somebody believes in you, then they will boost your self-esteem. | There is a lack of concord (agreement) between the singular pronoun *somebody* in the conditional *If* – clause and the plural subject pronoun *they* in the main clause. This is common in cases where writers/speakers wish to avoid a gendered pronoun such as ‘she’ or ‘he’ (the use of ‘he’ to reflect both genders is now seen to be unsatisfactory). Language purists, however, object to the non-agreement. See [Guardian](http://www.theguardian.com/books/booksblog/2015/mar/26/taylor-swift-grammar-marked-incorrectly-princeton-review) article about the use of Taylor Swift’s lyrics on a Princeton text paper: . Discussion of possible gender-neutral alternatives has been going on for more than 150 years (see [Guardian](http://www.theguardian.com/media/mind-your-language/2015/jan/30/is-it-time-we-agreed-on-a-gender-neutral-singular-pronoun) article)  |
| I’ve left a real mess in my room, but they can’t do nothing about it.  | Multiple negation was common in Middle English, but is now seen as nonstandard. The main clause in the example could be framed in two different ways to communicate a negative meaning e.g. they can do nothing (pronoun with a negative denotation) OR they can’t do anything (the use of an adverb particle to negate the verb). In dialects, both forms are often used together.  |
| What are you looking for?  | Language purists have always criticised the use of prepositions at the end of sentences, but final position prepositions are often the most natural way to organise a sentence. In the example, here the alternative would sound very formal: ‘for what are you looking?’ Style guides often advise rewriting sentences to avoid final position prepositions in formal writing where the end result is not too convoluted. For more information see this [blog](http://blog.oxforddictionaries.com/2011/11/grammar-myths-prepositions/).  |
| I’ve got to get back by like six tonight. | In this example, the use of *like* could be described as a particle (a grammatical class which cannot be inflected e.g. interjection) or as an informal filler. As a colloquial interjection, it indicates approximation or uncertainty; as a filler it acts as a voiced pause. It can also be used as a quotative, introducing direct speech or an impersonation. An [article](http://www.bbc.co.uk/news/magazine-11426737) on Emma Thompson’s criticisms of teen slang. |
| When it comes to athletics, we’re frenemies I suppose—unless we both medal. | The neologism *frenemies* is a blend (or portmanteau word) of ‘friend’ and ‘enemy’ i.e. in this context, friends who are enemies when they are competing against each other. The creation of verbs from nouns is a common process of coining new words. The first use of the verb ‘to medal’ is identified in the [OED](http://blog.oxforddictionaries.com/2012/08/meddling-with-nouns-whos-medalling-now/) as 1860, but it has become increasingly common since the 2004 Athens Olympics.  |

In one of your exams, you may be directly asked a question about standard and non-standard English, or you may have the opportunity to bring in your knowledge about this topic in other essays.

Below is an example of an essay question that is encouraging you to explore how language is used in different situations.

Non-standard English is linguistically the equal of the standard version – in fact, dialects tend to be more sophisticated grammatically than standard (as in the plural "youse" of many non-standard dialects where standard has just one confusing form). Yet standard continues – even now – to be prized as the "correct" form, and any deviation is considered to be wrong, lazy, corrupt or ignorant. (*The Guardian Online,* 31 December 2013)

**Using this extract as a starting point, analyse and evaluate the situations in which speakers and writers may be judged for the use of standard or non-standard English.**

In preparing to answer this question, you will need to think of different examples of situations that you could discuss. Make some suggestions here:

|  |  |  |  |
| --- | --- | --- | --- |
| **SPOKEN SE** | **WRITTEN SE** | **SPOKEN NSE** | **WRITTEN NSE** |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

You may also want to use some theory to support the points you make. Write a list of possible theories you could include or reference in order to develop your argument:

1. …………………………………………………………………………………………………………………………………..
2. …………………………………………………………………………………………………………………………………..
3. …………………………………………………………………………………………………………………………………..
4. …………………………………………………………………………………………………………………………………..

Read the response to this question below from a student and the examiner comments.

Selects apt quotation from sample material – develops point using wider knowledge

References linguist – demonstrates wider knowledge

Ritchie argues that Standard English is “prized as the ‘correct’ form” and it is certainly closely associated with official institutions like the law, education and government, and with writing. This gives it and the people who use it prestige. Trudgill describes it as a “purely social dialect” selected as a standard because it is the variety used by the most influential social groups. Written and spoken SE conform to the established rules of grammar and have no regional or slang words. As Trudgil points out, however, colloquialisms and informal lexis are common in informal SE.
 In certain formal situations, it does seem more acceptable for users to adopt the standard form of language. A candidate writing essays in an English Language exam or an interviewee speaking in a job interview for a post in a service industry where they will be in contact with high profile clients, for instance, may be judged negatively if their language choices are non-standard. The use of a double negative (e.g. ‘I haven’t had no complaints about my work.’), replacing a relative pronoun with ‘what’ or using a non- standard past tense for an irregular verb (e.g. ‘The tone in the article what was writ by a survivor was emotive.’) may be considered too informal. Language users need to choose language forms that are appropriate for the situation they are in, their purpose and the participants. This is why it is important to have a range of linguistic repertoires.
 In the extract, Ritchie is critical of traditional attitudes to Non-Standard English. He sees the two forms of English as equal and implies that it is misguided to use judgemental language such as “wrong, lazy, corrupt or ignorant” to describe non-standard language. He does not seem to distinguish between using different forms of language in different situations. For him, both forms of English should be judged as acceptable.The author and broadcaster Lindsay Johns, on the other hand, disagrees. In his speech on ‘Language and Power’, he suggests that young people will be judged for using street slang and “ghetto grammar”. This kind of language may be appropriate when used in informal situations with friends, but Johns believes it alienates society and restricts the opportunities open to those who use it.

Shows understanding of key term – should also define non-SE

Argument develops, but examples needed to support point

Explores specific contexts re. question focus – could have discussed relationship between participants

Personal engagement with issue

Provides examples and uses appropriate terminology (though ‘past tense’ should be past participle)

Some awareness of tenor

Valid point – could have been developed with reference to code-switching

Link to prescriptive/ descriptive points of view would be useful here

Highlights key point from extract

Again, missing opportunities to discuss code-switching

Broadening argument with reference to another language commentator

Links to question focus

Examples needed to support point

Lacks comment on quotation

Addressing language issues

Johns argues that young people should be encouraged to speak “proper English” because it will give them access to social mobility. They will be in a better position to break social and linguistic stereotypes, and to express themselves more articulately in situations where they will be judged for their linguistic choices (e.g. education and employment). He mentors young people of African, Caribbean and mixed-race heritage in Peckham, South London, and describes himself as having a zero-tolerance for street talk such as the tags “innit” and “y’get m’blud”, fillers such ‘yeah and ’like’, and the Jamaicanised metathesis “aks”. This kind of non-standard language is often linked to a strong sense of personal and social identity, but it can cause problems in communication where other participants are not familiar with it …

Returns to question focus

Suggesting contexts, but examples needed to support point

Knowledge demonstrated

Providing examples and using terms

Addressing language issues

There are some language blogs listed below that challenge Johns’ attitudes to urban slang that you might want to review in light of this essay.

How could this student have incorporated these ideas in their response?

[Thoughts on Lindsay Johns and ‘Ghetto Grammar’](http://www.urben-id.org/thoughts-on-lindsay-johns-and-ghetto-grammar/)

[A culturally relativist academic speaks...](http://englishlangsfx.blogspot.co.uk/2013/10/a-culturally-relativist-academic-speaks.html)

[Ghetto grammar](http://englishlangsfx.blogspot.co.uk/2011/08/ghetto-grammar.html)

**Language and Situation**

Knowledge and understanding of the ways in which situation shapes language use is central to your study of English Language.

In broad terms, having an understanding of the production and reception of language use is a useful starting point.

Jot down some contextual factors and concepts that will be relevant in the exploration of language use in different situations:

|  |  |
| --- | --- |
| **PRODUCTION** | **RECEPTION** |
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The corpus of data on the following page is headlines taken from a range of daily newspapers published on 13 January, 2014. The first sentence of each report has been included to make the focus of the news story clear.

**Analyse and evaluate the ways in which headlines are used in newspapers to engage the target audience.**

In your response you should consider:

* the context
* the tenor and the effect of the lexical choices
* how form and structure are used to create impact
* the similarities and/or differences.





















In your essay, you may have made the following creditworthy points about how newspapers engage their target audience:

**Medium**

* the importance of catching the attention of the reader and introducing the topic
* the importance of simplicity
* the need for impact
* restricted space – elliptical (telegraphic)
* use of typographical features e.g. bold print, capitalisation, font size

**Topics**

* cultural references e.g. celebrities, payday loans, obesity, sport, texting
* serious news stories e.g. payday loan fees, obesity, terror operations
* humorous news stories e.g. rustling ferrets, lusty leer, the contrast between the topics chosen by different newspapers
* fact (Headline 4) vs opinion (Headline 3)

**Register**

* levels of formality and informality
* use of humour
* use of informal terms of address (Headlines 1, 7) vs formal (Headlines 3, 4)
* relationship with reader e.g. pronouns that distance (Headline 2)

**Lexis and semantics**

* connotations of words e.g. authoritative (watchdog, bishop); emotive e.g. ‘outrageous’, sin, faithful
* pre-modification e.g. high, lusty (adjectives); taxi wheelchair, terror (nouns)
* post-modification e.g. number of text messages sent … (prepositional phrase + non-finite clause), a licence to speed (non-finite clause); the chemical that keeps … (relative clause)
* verb forms e.g. current events (present tense), completed events (past tense), ongoing events (progressive aspect), proposed events (future time), stative/dynamic, passive voice, etc.
* word play e.g. mane man, Outlook pour (homophone), payday loan (collocation), Kym’n get me, licence to speed (disrupted collocations)
* informal e.g. Ollie’s (familiar), personal abbreviation
* clipping e.g. op
* initialism e.g. OMG (text speak)

**Phonology**

* humorous effects e.g. Kym’n (elision; assimilation)
* sound patterning to make headlines memorable e.g. alliteration, assonance, sibilance

**Form and structure**

* simple sentences – straightforward to read e.g. Headlines 3, 7
* quoting clauses (e.g. warns watchdog) and quoted clauses (e.g. most Britons will be …) – gives authority to statements
* limited use of punctuation – except for question mark (interrogative)
* apostrophes e.g. they’re (elision), speech marks (direct speech/quotation – personal opinion; distancing technique), colon (humorous technique to draw attention to topic)
* loose linking of clauses e.g. Forget … now they’re rustling (comma splice)

**Pragmatics** (contextual aspects of language use)

* shared knowledge i.e. there is an assumption that readers will understand the references e.g. Kym Marsh, cattle rustling, OMG, James Bond, Ollie, the Lions, capital
* cultural issues e.g. texting, obesity, payday loan fees, terror operations
* attitudes e.g. outrageous, sin, faithful, lusty
* different newspaper styles, ideologies and readership e.g. tabloid, middle market, broadsheet

**Language Variation**

A number of the contextual factors you considered when looking at language and situation affect language and lead to variation. List your ideas as to how an individual’s language is affected by the following concepts in readiness for a class discussion:

1. Physical place
	* ……………………………………………………………………………………………………………………….
	* ……………………………………………………………………………………………………………………….
	* ……………………………………………………………………………………………………………………….
2. Age
	* ……………………………………………………………………………………………………………………….
	* ……………………………………………………………………………………………………………………….
	* ……………………………………………………………………………………………………………………….
3. Status
	* ……………………………………………………………………………………………………………………….
	* ……………………………………………………………………………………………………………………….
	* ……………………………………………………………………………………………………………………….

Now extend your thinking about each of these concepts by listing different factors that would affect how language may vary. Give an example for each:

**Physical place**

* Geographical location (e.g. regional dialects)

Example 1: ……………………………………………………………………………………………………….......................

Example 2: ……………………………………………………………………………………………………….......................

* Public / Private (e.g. at a restaurant: *dessert*; at home: *afters*)

Example 1: ……………………………………………………………………………………………………….......................

Example 2: ……………………………………………………………………………………………………….......................

**Age**

* Language acquisition and pronunciation (0-5 years)

Example 1: ……………………………………………………………………………………………………….......................

Example 2: ……………………………………………………………………………………………………….......................

**Status**

* Expert/non-expert (e.g. doctor/patient)

Example 1: ……………………………………………………………………………………………………….......................

Example 2: ……………………………………………………………………………………………………….......................

* Social status (e.g. leader/dominant speaker)

Example 1: ……………………………………………………………………………………………………….......................

Example 2: ……………………………………………………………………………………………………….......................

**Language variation and age**

**Activity 1**: Read through the story below told by a child aged 5 years and 9 months. Underline any use of language that shows the writer to be young.

One sunny day I went fishing. I did’t cach a fish but a egg it was red it cracked open a baby dragon came out he was orange and it said I grant you 1 wish I wish to be a dragon and I did. We flyed all over the world and came down. We went to the sea side and went under the sea and saw fish and sea snakes Then we got out and eat some houses on the way home. I was eating my house. Snap snip bash crash. I stayed a dragon for ever I found a cave to live in.

**Activity 2**: Complete the table below explaining what makes the examples distinctive and the reasons for the distinctive language features identified.

|  |  |  |
| --- | --- | --- |
| **EXAMPLE** | **WHY IT IS DISTINCTIVE** | **REASON** |
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**Language and Power**

When discussing language and power, make sure you are focused on the specific kind of language use (e.g. child language, dominance, politeness) and how the contextual factors affect linguistic choices in each case.

Examining the data given or selecting relevant points from the extracts will provide a starting point for you, but you should also show evidence of wider reading (e.g. references to theorists), an awareness of the social implications of language use (e.g. the use of negative politeness to avoid embarrassment), and your linguistic knowledge (e.g. appropriately used terminology).

Read the following extract from a conversation between a teacher and a student.

**KEY**

// points where the speech of the participants overlaps

**you** words that are stressed

(2) timed pause

(.) micropause

**TEACHER**: OK (.) so what I want you to do is to describe the language of the text (.) describe it using appropriate terminology and showing understanding of the context (1) look at the key points and provide examples to support what you say (.) off you **go**.

**STUDENT**: well (2) first of all I um I (2)

**TEACHER**: first **you** need to concentrate (.) yes (.) now describe what’s
 going on

**STUDENT**: there are colour words // and

**TEACHER**: // now **look** (.) did we not go over this
 **yesterday**?

**STUDENT**: yes but // I

**TEACHER**: // yes but is **not** the answer I’m looking for (.) colour
 words are (3) and I’m waiting for you to fill a **gap** here

**STUDENT**: er er // er

**TEACHER**: // might I suggest you look at the notes in front of you?

**STUDENT**: modifiers?

**TEACHER**: good it took a **long** time but we’re heading in the right direction and next (4) **come on** connotations position effect on the reader

**STUDENT**: yes I // er

**TEACHER**: // can someone else help out here?

**Using this extract as a starting point, analyse and evaluate the ways in which participants can control and dominate spoken interactions.**

Plan how you would answer this question. List some key topics/themes /points to include:

* ……………………………………………………………………………………………………………………………………
* ……………………………………………………………………………………………………………………………………
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Now think about how you will structure these ideas into paragraphs and write a topic sentence to introduce each one:

1. ……………………………………………………………………………………………………………………………………

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The question asks you to identify and interpret the ways in which language can be used to control spoken interaction. It would be sensible to start by analysing the extract to show who the dominant speaker is and how this dominance is achieved, before you move on to a wider consideration of dominance in a range of different spoken language contexts.

Here are some creditworthy points for discussion – how many did you have?

* the importance of context i.e. situation, purpose, genre, register etc.
* the relationships between participants e.g. status/role, function, face needs, shared knowledge, audience etc.
* the way tenor/manner shapes a speaker’s choice of lexis, grammar and prosodic features
* the effect of turn-taking (adjacency pairs, overlaps, interruptions, etc.) and how this may give a speaker control
* the use of different utterance types and how this affects dominance - especially the choice of different grammatical moods (imperative, interrogative) and fragmentary structures
* the extent to which a speaker may accommodate and/or cooperate with others
* the use of monitoring devices, topic shifts, discourse markers, length of utterances, etc. to set an agenda
* the presence of non-fluency features e.g. hesitations, pauses, false starts, etc. and what these imply about the effectiveness of an utterance
* a speaker’s use of prosodic features for reinforcement e.g. intonation, stress, pitch, pauses for dramatic effect, etc.

**Genre**

**Activity 1:** The text on the next page is an extract from *The Girls Empire: An Annual for English speaking Girls all over the World* published in 1902. It is from an article providing advice for young women, *Athletics for Girls: Ping-Pong Playing* by Beatrice Lewis.

i) Make a list of ten key linguistic features of advisory texts. Make sure you provide an appropriate example to illustrate each point you make. These could be taken from the text or ones from your own knowledge.

|  |  |
| --- | --- |
| **Linguistic feature of advisory text** | **Example** |
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ii) **Analyse and evaluate the use of language in the extract as an example of an advisory text.**

In your response, you should explore:

* the features that are typical of an advisory text
* how language is used to present table tennis (‘ping-pong’) and its players.

**Athletics for Girls: Ping-Pong Playing**

No foolish or worthless pastime, no mere amusement lacking in scope for the display of cleverness and individuality would ever attain the pinnacle of success to which ping-pong has undoubtedly climbed during the past year. There are various reasons besides the mere pleasure of the actual game which go to form active factors towards its triumph.

 First and foremost amongst these must be counted the fact that the exercise of playing is exhilarating and beneficial above anything hitherto induced by an indoor game. Then, it is inexpensive and accessible to all classes and all means. Essentially a social pastime, it is equally suitable for afternoon and evening play, and can be enjoyed in any kind of dress. The only restriction I would lay down in this latter respect is with regard to the wearing of tight things, especially tight-fitting sleeves, which would certainly impede the play and distress the player. But since tight garments are harmful, under any conditions, it is scarcely a special exaction of ping-pong to demand their avoidance.

 I should here like to say a few words to young girls on what I may call the ethics of game-playing, and the position and importance that should be accorded to it in one’s daily life. It is a habit amongst many people to decry the playing of games as childish and to scoff at all signs of earnestness and enthusiasm expended upon them. “Oh, it’s only a game! How absurd to take it so seriously!” Now, this appears to be an entirely false spirit in which to enter upon any pursuit.

 Games, especially if they give scope for healthful exercise, hold a legitimate place in the lives of all young persons, and are therefore well worth entering into heartily. At the same time, it should never be forgotten that play must not be allowed to usurp the place or the time of work and duty. If the ardour for play leads to scamped lessons, to the scurried and untidy performance of the necessary needlework task, to a forgetfulness of mother’s instructions, or an ungracious manner in lightening her labours, and in rendering her thoughtful assistance in the household work, be sure that an ugly phase of selfishness is setting in which must be checked without delay. Pull yourself up, take yourself to task promptly and severely, and try to let duties and pleasures respectively find their proper level in the scheme of your daily life.

 But, granted that your playtime is not allowed to encroach upon higher duties, let me beg you not to be ashamed to throw yourself thoroughly and heartily into the pastime of the moment. Use your brains, concentrate your attention, and do your best to excel. When it does not annoy me, it makes my heart ache to see young girls joining feebly and listlessly in pastimes and pleasures, instead of displaying a healthy and vigorous enthusiasm. It is my experience, and my sincere conviction, that thoroughness permeates the character in work and play alike, while a listless indifference destroys the moral fibre, and will prove a bar to success in all things small and great. Therefore, while you are playing, play with heart and soul, and do the very best you are capable of.

 Ping-pong, like all other games, can be played prettily and gracefully, or the reverse – very much the reverse! It’s really as easy from the beginning to cultivate a graceful style as to flounder and fling oneself about with arms and legs going like a distracted windmill. Some girls contract an ugly habit of standing with the legs apart, back bent and elbows squared. Such a pose, together with a countenance engraved with a fierce and anxious glare, would render the prettiest of girls an unattractive spectacle. I do not mean to suggest that you should be for ever thinking of appearances, but a good carriage is very important and exercise loses more than half its value if carried on in an awkward and slovenly manner.

**Activity 2:** The text on the next page is an extract froma specialist website which sells table tennis tables and accessories.

i) Make a list of ten key linguistic features of persuasive texts. Make sure you provide an appropriate example to illustrate each point you make. These could be taken from the text or ones from your own knowledge.

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| --- | --- |
| **Linguistic feature of persuasive text** | **Example** |
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ii) **Analyse and evaluate the use of language in the extract as an example of a persuasive text.**

In your response, you should explore:

* the features that are typical of a persuasive text
* how language is used to describe table tennis.

**The Health Benefits of Table Tennis**

**Lose Weight & Get Fit With Table Tennis!**

Worldwide millions of people play table tennis, and with good reason. It is entertaining, fun, fast and has great health benefits as well. Because of the low risk of injury table tennis can be enjoyed by people of all ages and fitness levels. When played regularly it improves reflexes, hand-eye coordination and balance, while toning and strengthening the core muscles, upper and lower body. It’s great for working up a sweat and increasing your heart rate, thus helping to keep your heart strong and healthy. Not only is it a good cardiovascular exercise, it is also a great aerobic workout. When running about the table your heart rate increases and your body’s requirement for oxygen becomes much higher, therefore you breathe heavier, faster and deeper, which increases lung capacity in addition to how efficiently your lungs use oxygen.

As well as being a fantastic physical work out, table tennis is also a great mental work out. You have to plan strategies and decide what spin to put on the ball, whilst trying to stay one step ahead of your opponent and react to the shots they are playing all at the same time. Decisions have to be made in split seconds, this increases concentration levels, short term memory and decision-making ability. All this mental exercise boosts hormone levels and keeps the brain young, which can slow the progress of cognitive decline that occurs with ageing. It is also a sport that is good for social bonding, with its friendly but competitive nature, it can be enjoyed at your local club where you can meet with new people and form lasting friendships. It can also be played at home as a great way to spend more quality time together and bring the family closer.

**Renowned physician, psychiatrist and brain imaging expert, Dr Daniel Amen, says that ‘Table Tennis is The World’s Best Brain Sport!’**

The following was what Dr Amen had to say about table tennis:

'You still may think that calling table tennis a sport is silly, but I think it is the best brain sport ever. It is highly aerobic, uses both the upper and lower body, is great for eye-hand coordination and reflexes, and causes you to use many different areas of the brain at once as you are tracking the ball, planning shots and strategies, and figuring out spins.

It is like aerobic chess. Plus, table tennis causes very few head injuries. Table tennis, or Ping Pong, is the second most popular organized sport in the world. What is even more impressive is that it is the youngest of the world’s major sports. At the competitive level, players hit the ball in excess of 90 miles per hour across the table!'

**Ward off Alzheimer’s & assist in the treatment of Dementia!**

Numerous studies have found that table tennis activates various areas of the brain simultaneously. Incredibly, the game is now being recommended as a method of warding off Alzheimer's and for assisting in the treatment of dementia.

Most notably, Dr Daniel Amen specifically points out that table tennis:

* Increases concentration and alertness
* Stimulates brain function
* Develops tactical thinking skills
* Develops hand / eye coordination
* Provides aerobic exercise
* Provides social and recreational interaction

**Activity 3:** The text on the next page is an extract fromthe *Wikipedia* entry for table tennis.

i) Make a list of ten key linguistic features of information texts. Make sure you provide an appropriate example to illustrate each point you make. These could be taken from the text or ones from your own knowledge.

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| --- | --- |
| **Linguistic feature of information text** | **Example** |
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ii) **Analyse and evaluate the use of language in the extract as an example of an information text.**

In your response, you should explore:

* the features that are typical of an informative text
* how language is used to describe table tennis.

History [[edit](https://en.wikipedia.org/w/index.php?title=Table_tennis&action=edit&section=1)]



The sport originated in Victorian England, where it was played among the upper-class as an after-dinner parlour game.[4][5] It had several different names, including ‘whiff-whaff’, and it has been suggested that makeshift versions of the game were developed by British military officers in India or South Africa, who brought it back with them.[6] A row of books was stood up along the center of the table as a net, two more books
served as rackets and were used to continuously hit a golf-ball.[7][8] The name “ping-pong” was in wide use before British manufacturer J. Jaques & Son Ltd trademarked it in 1901. The name “ping-pong” then came to be used for the game played by the rather expensive Jaques’s equipment, with other manufacturers calling it table tennis. A similar situation arose in the United States, where Jaques sold the rights to the “ping-pong” name to Parker Brothers. Parker Brothers then enforced their trademark for the term in the 1920s making the various associations change their names to “table tennis” instead of the more common, but trademarked, term.[9]

Parker Brothers Ping-Pong game

The next major innovation was by James W. Gibb, a British enthusiast of table tennis, who discovered novelty celluloid balls on a trip to the US in 1901 and found them to be ideal for the game. This was followed by E.C. Goode who, in 1901, invented the modern version of the racket by fixing a sheet of pimpled, or stippled, rubber to the wooden blade. Table tennis was growing in popularity by 1901 to the extent that tournaments were being organized, books being written on the subject,[7] and an unofficial world championship was held in 1902. During the early 1900s, the game was banned in Russia because the rulers at the time believed that playing the game had an adverse effect on players’ eyesight.[10]

In 1921, the Table Tennis Association was founded in Britain, and the International Table Tennis Federation (ITTF) followed in 1926.[4][11] London hosted the first official World Championships in 1926. In 1933, the United States Table Tennis Association, now called USA Table Tennis, was formed.[4][12]

In the 1930s, Edgar Snow commented in Red Star Over China that the Communist forces in the Chinese Civil War had a “passion for the English game of table tennis” which he found “bizarre”.[13]

In the 1950s, paddles that used a rubber sheet combined with an underlying sponge layer changed the game dramatically,[4] introducing greater spin and speed.[14] These were introduced to Britain by sports goods manufacturer S.W. Hancock Ltd. The use of speed glue increased the spin and speed even further, resulting in changes to the equipment to “slow the game down”. Table tennis was introduced as an Olympic sport at the Olympics in 1988.[15]

**Activity 4:** The text on the next page is an extract from the commentary for a televised table tennis match.

i) Make a list of ten key linguistic features of commentaries. Make sure you provide an appropriate example to illustrate each point you make. These could be taken from the text or ones from your own knowledge.

|  |  |
| --- | --- |
| **Linguistic feature of information text** | **Example** |
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ii) **Analyse and evaluate the use of language in the extract as an example of a sports commentary.**

In your response, you should explore:

* the features that are typical of a commentary
* how language is used to present the game and its players.

**C: Commentator**

**C** well we’re watchingWilliams serve (7)rally starting to ⭡build⭡ (.) forehand keeps the rally going **precision** play here that backhand will test his opponent (3) ⭡fantastic⭡ (.) he’s really **piling** on the pressure now it’s another point he just couldn’t handle that and it’s developing into a good lead **magnificent** play with that backhand a:::h he wanted that didn’t he he’ll be pleased with the point (5) the pressure is well and **truly** on now and the rally’s starting to take shape (2) keeping that ball dancing on the table (.) where on ⭡earth⭡ is the point going to énd

[*text omitted*]

big swipe there and look at the speed on the ball wow this is a really long rally accel over the net with the forehand (5) a:::h he loses the point he just simply
 rall wasn’t good enough there (6) well confidence is really starting to grow **down**
 low on his knees reaching for the forehand (9) it’s another point for Williams
accel can he start to really build a **substantial** lead now o:::h **fires** it with a smash
 (5) serving for the match now (1) it’s a crucial point and that medal is there
 **waiting** for him

**KEY**

 (.) micro pause
 (7) timed pause
 **precision** words in bold show emphatic stress
 ⭡build⭡ raised pitch
 end raised intonation
 accel speech that is getting faster (words underlined)
 rall speech that is getting slower (words underlined)
 a:::h stretched or prolonged speech

**Context**

The extract on the following page is taken from an information text written in the Late Modern English period.

Read the contextual information in the box below and make a list of the key factors.

The text below is an extract from *The Best-Ever Book of Pirates* by Philip Steele published in 1997. It is an illustrated book about piracy through the ages written for children. The extract here focuses on life in Port Royal. It was the largest city in the Caribbean during the seventeenth century, and a popular place for pirates to live when they were not at sea.

Key contextual factors:

* ……………………………………………………………………………………………………………………………………
* ……………………………………………………………………………………………………………………………………
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As you read the text, highlight/underline evidence to show how the contextual factors you have listed shape the writer’s language choices.

**Port Royal. Jamaica**

In the 1660s Port Royal became famous for its lawlessness. The smelly streets of the port were filled with drunken merchants, cruel slave traders, sailors with squawking parrots, gamblers and rogues, and swaggering buccaneers (another name for pirates). The most famous buccaneer to base himself in Port Royal was a Welsh rogue called Henry Morgan. Morgan was given official backing to raid the Spanish towns on the mainland. Between 1668 and 1671 Henry Morgan led his men on raids against Puerto Principe, Portobello, Maracaibo, and Panama.
 Henry Morgan was now a privateer (a shipowner who had permission from the government to raise large armies of buccaneers). Because of this, the authorities in Jamaica chose to ignore his illegal acts of piracy and cruelty. He was knighted by King Charles II and was even made Lieutenant Governor of Jamaica. A heavy drinker, Morgan died in 1688. After his death Jamaica no longer needed its unruly buccaneers. Indeed, Port Royal now became famous as the place where pirates were captured, tried and hanged.

**God’s punishment?**

On June 7, 1692 the busy streets and wharves of Port Royal suddenly fell silent. And then the whole earth shook and rumbled. Taverns collapsed and warehouses packed with sugar and tobacco fell into the harbour. The sea flooded into the town. As news of the earthquake spread, people claimed that Port Royal was being punished for its sins.

**Women pirates**

Three pirates were among many brought to trial in Jamaica in November 1720. One, John Rackham, was found guilty and hanged. The other two were found guilty, but were let off – when the court found that they were both expecting babies. Their names were Mary Read and Anne Bonny. Read and Bonny had been brought up as boys, so they were used to dressing in men’s clothes and found them better for life at sea. They fought violently with cutlasses, axes and pistols, and became the best-known women pirates of all time.

**Explain the effects created in each case using appropriate terminology.**

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| **EXAMPLE** | **EFFECT** | **TERMINOLOGY** |
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**Context Analysis**

Each of the extracts below is comprised of the contextual information about each text (in italics) along with the opening of each text.

**Explore the context clues provided and find examples of their relevance to each of the texts.**

**Extract 1:**

***Text A*** *is an extract from an editorial in an American magazine ‘The New Yorker’. The magazine’s editor, David Remnick, wrote the piece the day after the election [of Trump].*

The election of Donald Trump to the Presidency is nothing less than a tragedy for the American republic, a tragedy for the Constitution, and a triumph for the forces, at home and abroad, of nativism, authoritarianism, misogyny, and racism. Trump’s shocking victory, his ascension to the Presidency, is a sickening event in the history of the United States and liberal democracy. On January 20, 2017, we will bid farewell to the first African-American President—a man of integrity, dignity, and generous spirit—and witness the inauguration of a con who did little to spurn endorsement by forces of xenophobia and white supremacy. It is impossible to react to this moment with anything less than revulsion and profound anxiety.

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| **CONTEXT CLUE** | **TEXTUAL EXAMPLE** |
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**Extract 2:**

***Text B*** *is an online article published on foxnews.com, the website of an American news network. It was written in the hours after the election [of Trump].*

Donald Trump, defying the pundits and polls to the end, defeated Hillary Clinton in Tuesday’s presidential election and claimed an establishment-stunning victory that exposes the depth of voter dissatisfaction – and signals immense changes ahead for American policy at home and abroad.

Speaking to cheering supporters early Wednesday morning at his victory party in New York City, president-elect Trump said Clinton called to congratulate him, and Fox News confirms she has conceded. Despite their hard-fought campaign, Trump praised Clinton for her service and said, “It is time for us to come together as one united people.”

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| **CONTEXT CLUE** | **TEXTUAL EXAMPLE** |
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**Extract 3:**

***Text C*** *is a Facebook post from the office of the British Prime Minister, Theresa May, written the day after the election [of Trump].*

**10 Downing Street**

I would like to congratulate Donald Trump on being elected the next President of the United States, following a hard-fought campaign.

Britain and the United States have an enduring and special relationship based on the values of freedom, democracy and enterprise.

We are, and will remain, strong and close partners on trade, security and defence.

I look forward to working with President-elect Donald Trump, building on these ties to ensure the security and prosperity of our nations in the years ahead. – Prime Minister Theresa May

Like Comment Share

14k 2,101 shares

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| **CONTEXT CLUE** | **TEXTUAL EXAMPLE** |
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READING AND APPLYING CONTEXTUAL INFORMATION

The text on the following page is an extract from *Jamie and Jimmy’s Friday Night Feast*.

1. Read the contextual information in the box below and make a list of the key factors.

**Text A** is from the Channel 4 food and lifestyle programme *Jamie and Jimmy’s Friday Night Feast*. Childhood friends Jamie Oliver and Jimmy Doherty present the programme from their café at the end of Southend Pier. Each week, a celebrity guest is taught to cook a dish that has a special meaning in their life. In this extract, the comedian Jack Whitehall learns how to make chocolate pizza.

Key contextual factors:

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As you read the text, highlight/underline evidence to show how the contextual factors you have listed shape the writer’s language choices.

1. Now read the transcript and summarise what it is about in no more than 100 words.

**O: Jamie Oliver VO: Jamie Oliver voice-over W: Jack Whitehall**

**O** we (.) then started searching all of Naples for the person that’s **now** famous for the
 rall **best** **chocolate pizza** (.) and it’s this dude (2) Chef Enzo (.) one of Naple’s legendary
 pizza chefs = **VO** = made with **pizza** dough and the **very finest** ingredients Chef Enzo’s pizza (1) is
 more of a calzone (.) it’s a mega-**indulgent** dish but as I’ve always said (.) it’s all
 about **balance** so once in a **while** (1) you can give yourself (.) an out**rageous**
 **chocolate treat** like this *[text omitted]***VO** Jack fell for this mega-indulgent pizza **pudding** in Italy **eighteen** years ago aged (.)
 rall just ten (.) it’s a **seriously decadent** treat and it all **starts** (.) with the **dough** (2)
**O** this is a generic dough that you can use (.) for any **flat**bread (.) any **pizza** (.) savoury
 or sweet (.) it’s **really** simple it’s lovely I’m gonna do the first batch then you’re gonna
 do the second
**W** sure okay we’ll go through the motions no-one ↑ever↑ makes their own dough
**O** abso. *{laughs}* well you **will** today
**VO** in a bowl with **Tipo** 00 flour (1) this is an **extra** **fine** **plain** flour used in Italy (.) for
 **pasta** and **breads
O** we’re gonna add a pinch of salt darlin’ go for that (.) erm pinch of salt little bit more
**W** just Oliver that
**O** yeah just Oliver ↑that↑
**VO** next we’re going to mix **tepid** water (1) with **fresh** yeast and a little **sugar** (1) and
 **slowly** add to the flour
**O** accel so look what we go’ here (2) is a **very** (1) **sticky** (.) dough (.) in fact we want to ge’
 that kinda **gluey** (1) sorta texture going (.) and then I’m just gonna add a little flour
 (.) to it (.) just to make it a bit more **pliable** **five** minutes of love //and then once you
**W** // yeah
**O** kinda (.) get it **roughly** together we can put that out (1) onto // a board and we’ll
**W** // great
**O** give it a knead (2) can you see it sorta coming together now it’s kinda like (.) very
 gluey (2) stretchy (.) so the concept of kneading =
**W** = yeah =
**O** = is to⭧ **stretch** ⭨**roll** ⭧**stretch** ⭨**roll** move it around **slap** it about there’s no real (.)
 right or wrong so just (1) give it **movement** [*Jack struggles to knead dough*] ye:::ah
**W** *{holds up hands covered with sticky dough}* this is a disaster how has that
 happened? *[text omitted]***W** I think I’m more the guy right at the end that just puts the toppings on
**O** honestly (.) give me an hour with you you’re gonna be **alright** mate you’re gonna be
 alright (2) so we’ve got all the ingredients here (.) I would **love** you to **continue**
 **700** millilitres of water 1 **kilo** of flour (1) er a little **5** **gram** piece of yeast (1) a little
 sugar (1) some salt and a **good** ol’ knead up you alright with that?
**W** accel yeah yeah great yeah
**O** let me **check** you’ve got everything
**W** [to camera]I wasn’t **listening** to him
**O** **okay** so over to you **Jack** (.) are you **happy**? =
**W** = ↑yeah↑ [*Jamie begins to leave the kitchen*] you just gonna **leave**?

SUMMARY:

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1. As you read the transcript for a second time, find evidence to show how the contextual factors you have listed shape the language choices. Explain the effects created in each case using appropriate terminology.

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| **EXAMPLE** | **EFFECT** | **TERMINOLOGY** |
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1. Identify any words where the spelling reflects informal pronunciation. Make a list of these and use phonemic symbols to transcribe them.

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| **INFORMAL PRONUNCIATION** | **PHONEMIC TRANSCRIPTION** |
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**1) Contextual factors**

1. The transcript is an extract from a Channel 4 food and lifestyle programme (subject specific, but not too serious).
2. The two presenters are friends, and the programme is filmed in their seaside café (informal).
3. Each week a celebrity guest (the comedian Jack Whitehall) is taught how to cook a special dish (chocolate pizza).

**2) Summary**

After tracking down an Italian chef famous for his chocolate pizza, Oliver describes this dish and advises viewers that it’s fine to eat rich food occasionally as long as your diet is balanced. After making a link between the programme’s special dish and Whitehall, Oliver begins to explain how to make the dough. He interacts informally with Whitehall and more formally with the wider audience as he explains the ingredients and processes. Whitehall’s contributions are comedic and he ends up covered with dough. Oliver reassures him and repeats the ingredients, but Whitehall admits to camera that he hasn’t been listening.

**3) Evidence**

**Food and lifestyle programme – genre conventions, lexis**

* field specific lexis defines the topic i.e. recipe for chocolate pizza e.g. *calzone* (noun, Italian borrowing);*Tipo 00 flour, salt, yeast, sugar,* (nouns – ingredients); *add, mix, to stretch roll* (verbs – process) and *kneading* (verbal noun); *700 millilitres of water, 1 kilo of flour, 5 gram piece of yeast* (enumerators – precise quantity); *a pinch of salt, a little sugar, some salt* (NPs – vague quantities); *tepid, fresh, gluey* (defining adjectives – with emphatic stress to highlight significance)
* hyperbolic language engages viewers and promotes specific dish e.g. *mega-indulgent, outrageous, seriously decadent* (adjectives), and its chef e.g. *the person that’s* ***now*** *famous for the* ***best******chocolate pizza*** (long NPs with emphatic use of a time adverbial and a superlative adjective), *one of Naple’s legendary pizza chefs* (adjective) – juxtaposed with informal simple NP *this dude*
* distinctive language to entertain audience e.g. *five minutes of love* (informal NP, idiosyncratic approach to cooking); *slap it about* (to describe kneading dough)
* the voice-over provides a more formal element to the show as a cookery programme:
	+ background information about the dish and its importance to JW (informal idiomatic verb *fell for* and the emotive adverbials e.g. *in Italy* (place – romantic), *eighteen years ago aged just ten* (time – endearing)
	+ advisory tone e.g. comment clause *as I’ve always said* introduces simple utterance about ***balance*** with fronted adverbial *once in a while* (time)
	+ definition of subject specific term e.g. l.15 (demonstrative pronoun + complement with stressed pre-modifying adjectives ***extra******fine******plain*** and post-modifying non-finite clause *used in …*)
	+ implicit instruction e.g. inclusive 1st person pronoun *we* and the contracted verb phrase *’re going to mix … add*; sequence *next* (time adverb) and approach *slowly* (manner adverb – how)
* the delivery is very fluent (typical of genre – hesitation is rare e.g. ll.1/17): some timed pauses in voice-overs (emphasising the name of the chef, ll.2/4 proper nouns; making the process clear, l.20), during the physical process of kneading (ll.28-9), and for clarity in the list of ingredients (ll.38-39)
* grammatical mood reflects purpose (entertainment with implicit instruction): surprisingly few imperatives *– a*pproach is more conversational than instructive e.g. *go for, Oliver, give* ll.32/36; interrogatives make the programme interactive (entertainment value) e.g. *how has that happened?*, *are you happy?*

**Informal tenor – relationship between participants**

* JO and JW speak directly to each other, with little sense of the wider viewing audience – more like an informal conversation than a scripted piece
* informal naming with familiar vocatives to mark the close relationship between JO/KW (*darlin’*, *mate*, *Jack*); informal pronunciations throughout the interaction
* turn-taking reflects the programme’s structure i.e. expert (JO) instructing celebrity (JW): JO dominates with longer turns; JW often uses backchannel affirmation to confirm his engagement; JW’s longer utterances provide comic feedback
* complete adjacency pairs e.g. ll.11-13 (*sure okay*: interjections marking agreement); ll.32-6 (*honestly*: disjunct reflecting JO’s certainty that he can improve JW’s technique); ll.43-4 (*yeah*: mock agreement marked by raised pitch and interrogative)
* mirroring reflects close relationship e.g. *just Oliver that/yeah just Oliver that*(adopting neologism – verb).

**Celebrity guest (comedian) – humour (entertainment value)**

* humour in JW’s lexical choices e.g. neologism *Oliver* (eponymous verb i.e. characteristic way of sprinkling in salt)
* use of the idiom *go through the motions* implies the process of making dough is a pretence – reinforced by raised pitch ↑*ever*↑ (adverb) and negative pronoun *no-one*; the incomplete interjection *abso*. and the paralinguistic *laughs* suggests JO was about to agree and then realised what JW had said – his repair places emphatic stress on the modal of certainty ***will*** to challenge JW
* latch-on l.30 suggests JW’s comic lack of commitment
* hyperbole of the simple utterance *this is a disaster* (l.33)
* humour in NP reference to *the guy right at the end that just puts the toppings on* (adverb *just* implies an easier process)
* complete adjacency pair ll.43-4, but raised pitch on informal response token *yeah* implies JW is not ‘happy’ – reinforced by the elliptical interrogative as JO leaves
* references to JW’s dough-covered hands ll.33 (visual comedy); piece to camera l.42 (engaging with viewers – using 3rd person pronoun *him* suggesting distance from JO).

**4) Phonemic transcriptions**

|  |  |
| --- | --- |
| gonna | /gʌnə/ |
| darlin’ | /daːlɪn/ |
| erm  | /ɜːm/ |
| yeah  | /jeə/ |
| go’ | /gɒʔ/ |
| ge’ | /geʔ/ |
| kinda | /kaɪndə/ |
| sorta | /sɔːtə/ |
| er | /ɜː/ |
| ol’ | /əʊl/ |

**Top Tips: The Language Issues Essay**

**Getting started: the question**

* read through the question you have chosen carefully
* underline the key contextual or background information
* underline the focus of the question
* underline any indication of the mode(s) you should cover in your response.

**First read-through: unpicking the stimulus material**

As you read the stimulus, you need to think about:

* its significance in representing a certain language concept or issue
* the participants in any spoken discourse, and the writers of any written discourse e.g. age, gender, social status, relationship, expert/amateur, professional/members of the public, etc.
* how you will use the stimulus as a springboard into a much wider discuss of the concept or issue.

**Adding your own knowledge: moving on from the stimulus material**

This is where you can bring in the wider knowledge you have gained from your study of language. It will help you to develop the information in the stimulus material. It is worth jotting down any ideas you have so that you can work out the best way to develop your argument.

Think about:

* other relevant information about the specified topic
* appropriate theorists, linguists, commentators
* related language use in other contexts
* examples of language in use that you could use to support your argument
* distinctive points of view about language use.

**Answering the question: fitting the pieces together**

Always spend a little timethinking about how you are going to approach writing your essay. Use an appropriate, formal styleand try to check that your writing is technically accurate.

**1. PLANNING**

* your opening paragraph will probably focus on the **stimulus material** before you move on to other relevant examples
* briefly jot down the other **main areas** you wish to cover—this may include other information about the topic, and references to other contexts/related language use
* think about **timing**—you don’t need to write equal amounts on each area you choose, but you should avoid spending too long on one area because it will make your response less balanced.

**2. STYLE**

* make sure there is a **logical progression** from one paragraph to the next
* **develop your ideas** to avoid list-like sequences of very short paragraphs
* use clear **topic sentences** that relate directly to the subject of the question to show the focus of each paragraph
* avoid **generalisations** e.g. ‘A lot of people if not the majority would say …’
* avoid **judgements** about the ‘intelligence’ of language users (particularly regarding non-standard forms)—social status/age/level of education can be more subtle ways of distinguishing between different kinds of language use
* avoid **prescriptive** language e.g. ‘mistakes’, ‘incorrect usage, ‘errors’, ‘wrong’ etc.
* write in a **formal, academic** style and try to be **technically accurate**.

**3. DEVELOPING AN ARGUMENT**

* show your engagement with the stimulus material by referencing specific details
* analyse examples from the stimulus material as an opportunity to demonstrate your linguistic knowledge
* cover a range of contexts that help you to explore the focus of the question e.g. different language users, different language purposes, different locations/occasions
* provide examples to support each point you make and use appropriate terminology in your analysis
* use theory / cite theorists when it advances your argument
* consider points of view in context—the context will influence how different commentators respond to language use
* where necessary, distinguish between your personal point of view and the viewpoints of others.

**4. SUMMING UP**

* write a conclusion—avoid repeating points from your essay and think about key areas that you haven’t yet addressed e.g. the importance of pragmatics, a final interesting example of language use, etc.

**KEY TERMS AND THEIR DEFINITIONS GLOSSARY**

**TERM DESCRIPTION**

abstract noun A noun that denotes a concept or thing with no physical qualities e.g. *courage, welcome, doom*.

accelerando A term used to describe speech that is getting faster (marked *accel* on transcripts).

accent The distinctive manner of pronouncing language associated with a particular region, social group etc.

acceptable A term used to describe any language use that native speakers feel is allowed.

accommodation A term used to describe the changes people make to their speech, prosodic features and gestures in order to emphasise or minimise the differences between them.

acronym An abbreviation formed by taking letters from a series of words, which is pronounced as a word e.g. *radar, NATO, LOL*.

active voice A grammatical structure in which the subject is the actor in a sentence e.g. *The dog chewed the bone*.

adjacency pair A sequence of two connected utterances by different speakers one after the other. This may take a range of forms: question/answer; greetings; complaint/explanation or remedy; statement/affirmation; command/action etc. e.g. *Shut the window*. → *Sure*.

adjective A word that defines attributes of a noun and that can occur before the noun (e.g. *the red tulip*) or after a stative verb (e.g. *the tulip was red*), and can often express contrasts (e.g. *the smaller flower was reddest*).

adjective phrase A group of words with an adjective as the head e.g. *really quick, amazingly scary to do*.

adjunct An adverb that provides more information about a verb, answering the questions when? how? where? e.g. *The baby often* (time) *sleeps fretfully* (manner) *upstairs* (place).

adverbial A clause element which provides additional information about time, manner, place and reason in a sentence e.g. *He will come today*. (noun); *He will come up the mountain*. (prepositional phrase); *He will come because he is desperate*. (subordinate clause).

adverbial clause A dependent clause introduced by a subordinating conjunction such as *after, since, when, as, because*, which functions as an adverbial element within a sentence e.g. *We left in the morning as soon as it was light*.

adverb phrase A group of words with an adverb as the head e.g. *very quickly, too quickly for comfort, more quickly than I cared for*.

adverb A word that defines the action of a verb (e.g. *the rain fell heavily*), that can act as an intensifier (e.g. *really loud*), that can express contrasts (e.g. *more crucially, most crucially*), and that can function as a sentence connector (e.g. *Nevertheless, I would not be voting for the candidate after that*).

affix A bound morpheme which is used to form a new word e.g. *declutter, beautiful*.

agreement A term used to describe the relationship between words (also called concord).

**TERM DESCRIPTION**

alliteration A term to describe the repetition of consonants or consonant clusters at the beginning of words in close proximity e.g. *Conservatives on course to conquer after commentators got it wrong*.

ambiguity A term used to describe language with multiple meanings e.g. *Police looking into Sinkhole* i.e. investigating (‘looking into’ = multi-word verb) OR looking (‘into Sinkhole’ = prepositional phrase of place).

anaphoric reference A term to describe referencing in which a pronoun points backwards to an earlier noun phrase e.g. *The storm caused devastation. It felled trees, ripped tiles from roofs and demolished garden fences*.

antithesis A rhetorical device which sets two contrasting ideas in opposition—there will often be grammatical patterning to draw attention to the linked ideas e.g. *It was the best of times, it was the worst of times* …

antonyms Words that are opposite in meaning or associations e.g. *foreign/local, winter/summer*.

apposition A noun phrase, separated from the rest of the sentence with commas, dashes, or brackets, which elaborates on the noun phrase preceding it e.g. *The Daily Mail, a tabloid with a strong Conservative ideology, described Cameron’s election results as a “stunning outright victory”*.

appropriate A term used to describe any language use that is seen as suitable for the context in which it is used.

archaic A term describing lexis, syntax or orthography that is no longer used.

aspect The timescale of the action expressed by the verb phrase, which may be complete (perfective) or ongoing (progressive).

assimilation In phonology, the way in which the sounds of one word can change the sounds of neighbouring words in connected speech.

assonance A term used to describe the repetition of vowel sounds e.g. *Old age should burn and rave at close of day/Rage, rage, against the dying of the light*.

asyndetic A term used to describe a list of words, phrases or clauses that are not connected by a conjunction e.g. *I believe in government of the people, by the people, for the people*.

attributive A term used to describe modifiers that precede the noun they are describing e.g. *an unsatisfactory result*.

auxiliary verb A verb that precedes the lexical verb in a verb phrase e.g. *I do believe in fairies. He may visit. Do you want to come? Peter has finished the book. The rain was falling all day. She did not run yesterday*.

back channelling Interactive features such as minimal responses (e.g. *mm, yeah, ahh*) that demonstrate a participant is listening and paralinguistic features (e.g. laughter) that show affirmation, but which do not disrupt the speaker’s turn.

back-formation A process for forming words in which an affix is removed from an existing word creating a new word in a different word class e.g. *babysit* (verb) from *babysitter* (noun).

base The minimal form of a word to which affixes can be added.

bi-nomial pair An expression containing two words joined by a conjunction (usually *and/or*), often with a fixed order (collocation) e.g. *scream and shout, make or break, hustle and bustle*.

**TERM DESCRIPTION**

blend A word formed by combining two or more words to create a new word combining the meaning of the originals (also called portmanteau words) e.g. *webinar → web + seminar*.

borrowing Introducing a loan word from one language into another.

bound morpheme A prefix or suffix that can only occur attached to a free morpheme e.g. *unhappy, driver, cars, exchange*.

cardinal number The basic form of a number e.g. *one, ten, three thousand*.

caretaker speech The distinctive speech adults use when they talk to young children.

cataphoric reference A term to describe referencing in which a pronoun points forwards to a later noun phrase e.g. *He’s ahead of the pack. And it’s Many Clouds still at the front and over the last fence now*.

clause A group of phrases which usually has a tensed verb phrase

cliché An image that has lost its original meaning or novelty through overuse e.g. *only time will tell, frightened to death, the quiet before the storm*.

clipping The creation of a new word with the same word class and denotation by dropping a syllable (also called truncation) e.g. *Thurs, spec, flu, phone*.

closed class A group of words with a grammatical function (e.g. determiners, pronouns, prepositions and conjunctions) to which new words are rarely added.

cleft sentence A sentence which has been rearranged with a dummy subject *it* + *to be* followed by the focus of the sentence and a relative clause e.g. *It is school traffic that slows everything down on a weekday*.

cohesion Linguistic connections which link elements of a discourse.

coinage The construction and addition of new words to the word stock.

collective noun A noun that refers to a group, which may take a singular or plural verb form depending on whether the group is seen as a single cooperative body or a collection of individuals.

collocation A recognisable group of words that frequently occur together e.g. *there you go*.

colloquialism An informal word, phrase or pronunciation, often associated with informal speech.

comment clause A commonly occurring clause in speech which adds a remark to another clause e.g. *I mean …, I think ...*

comparative A form used for comparisons of adjectives or adverbs e.g. *colder, more ludicrous* (adjectives); *more calmly* (adverb).

complement A clause element that adds extra information about the subject after a copula verb (e.g. *The skylark’s song was memorable*.) or the object (e.g*. I painted the wall purple*.)

complex sentence A sentence made up of one main clause and at least one subordinate clause e.g. *Choosing stone for the garden wall* (subordinate clause) *was* (main clause verb phrase) *very complicated because there were so many options in the garden centre* (subordinate clause).

compound A word or phrase made up of at least two free morphemes e.g. *wallpaper, small-talk*.

**TERM DESCRIPTION**

compound-complex A sentence made up of at least two coordinated main clauses and at least one subordinate clause e.g. *The car park was full* (main clause) *because there was building work* (subordinate clause), *but it made no difference to the shoppers* (main clause) *who were determined to get what they had come for* (subordinate clause).

compound sentence A sentence made up of at least two main clauses linked by a coordinating conjunction e.g. *The sky was dark* (main clause) *and the wind whipped our hair* (main clause).

concrete noun A noun that refers to physical things like people, places, objects and substances.

conjunct An adverb that has a linking function e.g. *nevertheless, however, instead*.

conjunction A closed class word used to join other words or phrases together e.g. *bread and butter pudding* (coordinating); *I liked her since she was always ready to help* (subordinating).

connotations The associations linked to a word that go beyond its denotation.

consonant cluster A group of consonants occurring at the beginning of a word e.g. *stream, thread, plot*.

context The circumstances (social, historical, geographical, cultural, physical) in which speech and writing take place.

contraction A shortened word e.g. *can’t, won’t, we’re*.

convergence A process in which two speakers adapt their language and pronunciation to reduce the difference between them.

coordinating conjunction A word that joins words, phrases, clauses or sentences of equal grammatical status e.g. *and, or, but*.

copula verb A verb that is followed by a complement e.g. *be, seem, appear, grow, become*.

count noun A noun that refers to things that can be counted, and which has a plural form e.g. *computer/computers*.

declarative A grammatical mood where the subject is followed by the verb in a sentence which expresses a statement e.g. *The balloon flew over the mountain*.

degree adverb An adverb which indicates the extent of a quality e.g. *very, really, quite, nearly, so*.

deixis A term describing expressions that rely on the context for interpretation e.g. *there, over here, that high*.

demonstrative A term used to describe pronouns and determiners that distinguish between similar items e.g. *this/that, these/those*.

denotation The dictionary meaning of a word.

deontic modality A modal verb expressing ability, necessity or obligation e.g. *can, could, may, must, shall, should*.

dependent clause A clause which cannot stand alone (also called subordinate clause).

derivation A term to describe words that are formed by adding affixes to create new words e.g. *slow + ness, arriv(e) + al, simpl(e) + ify*.

descriptive An approach to language based on observation of language in use, focusing on appropriateness and acceptability rather than on making judgements.

**TERM DESCRIPTION**

determiner A closed class word which only occurs at the beginning of a noun phrase and which defines the number and definiteness of the noun e.g. *the dog, some flowers, a mistake, that list*.

dialect A language variety with distinctive lexis and grammar used by speakers with common regional, social or cultural backgrounds.

dialect levelling The reduction in differences between dialects caused by language contact and mass media.

direct object A clause element that is directly affected by the action or process of the verb e.g. *The racing-driver crashed the car*.

direct speech A form of speech in which the actual words spoken are recorded, usually between speech marks e.g. *He looked down at the floor and muttered, ‘Well, it wasn’t my fault.’*

discourse Any spoken or written language longer than a sentence.

discourse markers Words or phrases that stand outside the clause and act as fillers, topic changers, hedges etc. e.g. *well, right, y’know, I mean, basically*.

disjunct A sentence adverb allowing the speaker or writer to comment on the content or style of a sentence e.g. *honestly, fortunately for you, clearly*.

divergence A process in which two speakers adapt their language and pronunciation to increase the difference between them.

double negative A structure in which more than one negative particle is used in a single verb phrase e.g. *He didn’t never tell lies.*

dummy word A word which fills a grammatical function in a clause, but which has no meaning e.g. *It is Jack who should be apologising. Do you want a cup of tea*?

dynamic verb A verb which expresses an action rather than a state and which has a progressive form e.g. *I was picking apples*.

-*ed* participle A nonfinite verb formed by adding an *–ed* inflection to the base of regular verbs (or which has an irregular form), which occurs with an auxiliary in a tensed verb phrase, or by itself as a nonfinite clause (also called a past participle) e.g. *The girl (had swum) for miles. The window broken by the stone (had been repaired).*

elision The omission of sounds in connected speech.

ellipsis The omission of part of a sentence that can be understood by the context. e.g. *The sprinter had broken the world record, Ø reached a new PB and Ø charmed the crowds*.

embedded clause A subordinate clause which functions as a part of a clause element e.g. *The fireworks which lit up the sky had cost a fortune* (post-modifying subject noun phrase). *They had done enough to achieve victory* (post-modifying object noun phrase).

emphatic stress Emphasis placed upon syllables or words in spoken discourse

enclitic An unstressed morpheme which joins phonetically to the preceding word e.g. *don’t, I’d.*

end focus The positioning of information at the end of a clause for emphasis

enjambement The overlapping of meaning from one line to another in verse without punctuation.

enumerators Cardinal and ordinal numbers.

**TERM DESCRIPTION**

epistemic modality A modal verb expressing a speaker’s assessment of the reality or likelihood of an event taking place e.g. *can, may, might, must, should, will, would*.

etymology A study of the origins and history of words.

euphemism A word that replaces another which is seen as taboo or social unacceptable.

exclamation The tone communicated by the use of an exclamation mark e.g. *We were only joking!*

exclamative A sentence beginning with how or what in the initial position to communicate strong feelings e.g. *what an insult!; how unbelievable is that!*

existential ‘there’ A sentence in which *There* is used as a dummy subject with a delayed subject occurring after the verb to be for emphasis e.g. *There was litter everywhere*.

exophoric reference A term to describe referencing in which a lexical item points to the wider linguistic context e.g. *That man there is my brother*.

false start An utterance that is started, left incomplete, and then restarted with a different grammatical structure e.g. *and Si.. Glen Johnson; they are (.) it’s impossible; I felt that it (.) people were everywhere*.

field An area of meaning linked to the subject matter of a discourse (e.g. physics) which will contain linked lexical items e.g. *gravity, relativity, spacetime, Einstein, Newton, density gradient*.

figurative language A term used to describe any language use that is non-literal, using devices such as metaphors, similes etc. to create poetic and descriptive effects.

filled pause A voiced hesitation in spoken language.

filler Words, usually with no semantic value, which are inserted into speech either from habit or to give a participant thinking time as they search for a word e.g. *er, um, ah*.

finite A term used to describe verb phrases marked for tense, person and number.

foregrounding A change in the order of clause elements to draw attention to a particular linguistic item (also called fronting) e.g. *In winter, I’m really moody*.

form The class of a word or the type of phrase.

free morpheme The smallest meaningful unit of language that can occur by itself.

function The role of words, phrases or clauses within a sentence e.g. modifiers in a noun phrase.

function word Closed words like prepositions, conjunctions, determiners etc. that express grammatical functions within a sentence.

future time A verb phrase that indicates actions/processes that have not yet taken place using the modal will, the multi-word verb *to be + going to*, or the simple present in subordinate clauses.

gradable A term to describe adjectives and adverbs that can be compared (e.g. *colder, coldest*) or intensified (e.g. *so cold*).

grammatical mood A term describing the relationship between the verb phrase and the intention of a sentence e.g. making a statement (declarative); asking a questions (interrogative); telling someone to do something (imperative); communicating something hypothetical (subjunctive).

head word The main linguistic item in a phrase.

hedging The use of mitigating words or sounds to lessen the impact of an utterance e.g. *I think, I’m not an expert but …, somewhat, it’s possible that …*

**TERM DESCRIPTION**

hesitation The repetition of the initial sound of a letter e.g. *s. straight; th. um (.) the very obvious*.

homonym Words with the same sound and form but different meanings e.g. *rock* (noun, aggregate of solid mineral matter) and *rock* (verb, move gently back and forwards).

homophone Words with the same sound but different spelling and meaning e.g. flower/flour.

hyperbole Exaggeration or overstatement used as a rhetorical device to heighten feelings.

hypercorrection A process of overcompensation where speakers use non-standard forms in the belief that they are more formal or correct e.g. *She gave it to John and I*.

hypophora A rhetorical device in which a speaker or writer poses a question and then provides the answer.

idiolect A term used to describe the characteristic speech of an individual, including distinctive features of pronunciation, lexis, and grammar.

idiom A distinctive expression in which the meaning is not a literal interpretation of the individual words e.g. *She jumped the gun when she sent in that complaint yesterday*. i.e. ‘acted too fast’.

imperative A grammatical mood expressing a directive using a verb in the base form with no subject e.g. *Sit. Don’t eat it. Stop*.

implicature A term used to describe what a hearer infers from an utterance.

inclusive A term used to describe a first person plural reference (e.g. *we, us*) that includes the speaker as well as the addressee(s).

independent clause A clause that can stand alone, has a tensed verb phrase, and makes sense by itself (also called a main clause).

indirect object The animate being that receives the action of the verb, which comes before the direct object, or after it in the form of a prepositional phrase e.g. *The cat brought Sandra a mouse* OR *The cat brought a mouse to Sandra*.

indirect speech A form of speech which reports what someone else has said, where the subordinator that introduces words spoken e.g. *The teacher said that I could pass*.

infinitive A non-finite base form verb which usually occurs with the preposition to e.g. *to sit*.

inflection The marking of a grammatical relationship with a suffix e.g. plural and possessive nouns, verbs participles (-*ing*, -*ed*).

-ing participle A non-finite verb formed by adding an -*ing* inflection to the base form of a verb, which occurs with an auxiliary in a tensed verb phrase, or by itself as a non-finite clause (also called a present participle) e.g. *The girl was crying for ages. The leaves falling from the trees carpeted the ground*.

initialism A word formed from the first letters of a sequence of words pronounced letter by letter e.g. *NHS, BBC, OMG*.

initial position A term used to describe the first site in a sentence, clause, phrase or word. intensifier An adverb that adds emphasis e.g. *so, very, really*.

interactive feature Distinctive non-verbal utterances that affirm (e.g. *mm, yes*), show agreement (e.g. feature laughter), add reinforcement (e.g. echo utterances).

**TERM DESCRIPTION**

interjection A closed class group of words and phrases that communicate emotions or spontaneous responses which are not part of the grammatical structure of a clause e.g. *hey!, oh dear!*

interrogative A grammatical mood expressing a question, in which the subject and the verb are inverted e.g. *Has she got a cat? Would they buy a book? Does he want to come?*

interruption The ending of one speaker’s turn by the intervention of another speaker, which may be a non-cooperative challenge, or may be the result of multiple participants with equal status in a conversation.

intonation The quality or tone of voice in speech, which can stay level, rise or fall.

intransitive A verb which requires no object to complete its meaning (e.g. *The baby smiled*.)—some verbs can be both intransitive (e.g. *The family ate*.) and transitive (e.g. *The family ate the meal*.)

irony A way of writing or speaking in which the intended meaning appears to be the opposite of what is actually said e.g. *Thanks so much for taking the bins out!* (i.e. bins have not actually been taken out = implicit criticism).

latch-on A smooth link between different speakers in a spoken exchange.

lexical cohesion Links created between words as a result of their related meanings.

lexical diffusion The gradual spread of linguistic change.

lexical set A group of words linked by a common word class, which may also have related meanings.

lexical verb The verb in a verb phrase that carries the main meaning (also called a main verb) e.g. *The man fell. The children had finished. The car should have arrived by now*.

lexis The term used to describe the vocabulary of a language.

liaison A process that changes the pronunciation of words at boundaries, usually inserting /*r*/.

loan word A word borrowed from another language e.g. *tortilla*.

main clause A clause that can stand alone, has a tensed verb phrase, and makes sense (also called an independent clause)

malapropism A misuse of words that sound similar e.g. *fire distinguisher* for *fire extinguisher*.

marked theme A linguistic unit that occurs at the front of a sentence replacing the subject (the theme of a sentence) e.g. *In the middle of winter, you don’t expect crocuses to flower*.

metaphor A figurative use of language in which one thing is seen in terms of something else e.g. *He was at a crossroads and didn’t know which road to take* (= making choices in life).

metonymy The use of an attribute to represent the whole e.g. the *stage* = *theatre*.

minimal pair/set Two or more words that are identical except for one phoneme occurring in the same place which changes the meaning e.g. *pin/pan, shot/pot, din/dip/did/dig*.

minor sentence A sentence or utterance that lacks one or more of the clause elements (e.g. *three samosas*—said to a server on the deli counter), often formulaic in structure (e.g. *Sure!*—in response to a question).

**TERM DESCRIPTION**

modal verb An auxiliary that alters the meaning of the lexical verb in terms of likelihood, ability, permission, obligation etc. e.g. *we must go* (obligation); *we might go* (possibility); *we will go* (prediction).

mode A term used to describe whether language use is written, spoken, or multi-modal.

modifier A word used to add descriptive detail to another word e.g. *the slow train; the train screeched wildly*.

monitoring features Expressions which allow a speaker to check that the hearer is still listening, has understood etc. e.g. *if you remember …, would you believe … , you know*.

monosyllabic Having one syllable.

morpheme The smallest unit of meaning e.g. *dog* (free); *re-* (bound).

morphology The study of the structure of words in terms of morphemes.

multi-word verb A verb which has a particle e.g. *the police kicked in the door* (verb + adverb = phrasal verb); *the girl looked at the painting* (verb + preposition = prepositional verb).

negative The use of particles or words to deny what is asserted by a verb e.g. *The tree has not grown. The child never sat down. I ate nothing*.

neologism The creation of a word from existing lexical items e.g. *electracy*—the skills and facility needed to make full use of the communicative potential of new electronic media (modelled on ‘literacy’).

non-count noun A noun referring to things which cannot be counted and which often do not have a plural form e.g. *traffic, applause*.

non-finite verb Verb forms that are not marked for tense, person or number e.g. base forms, infinitives, -*ing* (present) and –*ed* (past) participles.

non-finite clause A dependent clause introduced by a non-finite verb, which can function as a postmodifier (e.g. *The family running for the bus were clearly late*.) or as a clause element (*Deprived of love, pets don’t thrive*.)

non-standard Language that does not conform to the standard prestige form which is used as a linguistic norm.

noun An open class word with a naming function, often with a plural form and which can be marked for possession.

noun clause A dependent clause introduced by the subordinating conjunction that, which can fulfil the subject site (e.g. *What I want is time to rest*.), the object site (e.g. *I believe that the tide is coming in*.) or the complement site (e.g. *My one hope in life is that I do something useful*.) of a clause.

noun phrase A phrase which usually has a noun as its head, that can function as a subject, object, complement or adverbial in a clause.

normal non-fluency Commonly occurring features of spoken language such as hesitations and false starts which break up the flow of speech.

obsolete words Words that are no longer in use e.g. *jargogle*: to confuse or jumble; *scuppet*: a spade used for making ditches.

onomatopoeia The term used to denote words that imitate sounds e.g. *splash, murmur, clank, buzz*.

open class A large group of words (nouns, adjectives, verbs and adverbs) to which new words can be added—they carry the main meaning in a sentence (also called lexical words).

**TERM DESCRIPTION**

ordinal number Numbers that indicate the order of a sequence e.g. *first, second, third*.

orthography The study of spelling and the ways letters are used in a language e.g. spelling rules, hyphenation, capitalisation, word breaks, punctuation.

overlap Participants speak at the same time, but the dominant speaker’s turn is not ended—this can mark positive feedback where one speaker provides backchannel affirmation or support; the misjudgement of the end of a turn; or an additional point or comment on what is being said.

oxymoron The use of apparently contradictory words in a phrase e.g. *eloquent silence, darkness visible*.

paralinguistics The study of non-verbal communication e.g. vocal effects (laughing, sighing), gesture, posture and facial expressions.

parallelism Patterning of pairs of sounds, words, or other structures to create a sense of balance e.g. *quickly and decisively*, *neither a poet nor a philosopher*.

parenthesis The use of brackets, dashes or commas in written language, or pauses in spoken language, to mark out an optional element of a sentence or utterance.

passive voice A grammatical structure in which the subject and object change places to alter the focus of a sentence and the verb phrase is made up of to *be + -ed* participle e.g. *The book was written (by a local woman)*.

pauses Breaks in spoken language which can be minimal (micro pause), often marking the end of utterances, or timed (in seconds) e.g. *we’ll stop there (.) let’s try to (2) meet up later*.

perfective An aspect made up of *to have + -ed* participle e.g. *the cat has caught a mouse* (past action with present relevance); *the cat had caught a mouse* (action completed before a specific time).

periphrastic A grammatical structure formed by a combination of words rather than by inflection e.g. *the man did go/the man went* (past tense); *the vote of the people/the people’s vote* (possessive).

personification A device in which something non-human is given human attributes e.g. *the blushing birds*.

phatic speech Words, phrases and clauses that have a social function e.g. *good morning; lovely day; thanks*.

phonemes The smallest unit of sound.

phonetics The study of spoken sounds and the way in which they are produced.

phonology The study of sounds in a particular language and the ways in which they are combined to create meaning.

phrase A group of words that has no finite verb (except for a verb phrase) e.g*. a sleeping dog* (noun); *very clear blue* (adjective); *really soon* (adverb); *is going* (verb).

polysyllabic Having more than one syllable.

post-modification Lexical items that follow the head in a phrase e.g. *the horse that bites; very happy to see you*.

pragmatics The study of how contextual factors influence a speaker’s or writer’s language choices.

predicative The term used to describe modifiers that follow a copula verb e.g. *the grass was long.*

**TERM DESCRIPTION**

predicator The verb phrase filling the verb site of a clause e.g. *the dog was running up the mountain.*

prefix A bound morpheme that can be added to the beginning of a free morpheme e.g. *redo*.

pre-modification Lexical items that precede the head in a phrase e.g. *quite sad; apple tree*.

preposition A closed class word which comes in front of a noun phrase to express a relationship e.g. *on the mountain; under the table*.

prepositional phrase A phrase made up of a preposition and a noun phrase which can function as a postmodifier (e.g. *the dog with a fluffy tail*) or as an adverbial (e.g. *the man walked along the river*).

prescriptive An approach to language that dictates rules of usage, and which focuses on concepts of ‘right’ and ‘wrong’.

proclitic An unstressed morpheme which joins phonetically to the following word e.g. *’twas, ’tis.*

progressive An aspect made up of *to be + -ing* participle e.g. *the dog is chasing a rabbit* (ongoing action in the present); *the dog was chasing a rabbit* (ongoing action in the past).

pronoun A closed class word that can replace a noun phrase e.g. *the boy → he*.

proper noun A noun that refers to the names of specific people, place and occasions, and which has an initial capital letter in written language e.g. *December, Eid, River Bann*.

prosodic features The use of pitch, volume, pace and rhythm to draw attention to key features of spoken language.

quoted clause A clause containing the actual words spoken in direct speech and usually marked with speech marks in written language e.g. *‘He’s behind you,’ chanted the audience*.

quoting clause A clause accompanying direct speech that tells us who has said something e.g. *‘He’s behind you,’ chanted the audience*.

rallentando A term used to describe speech that is getting slower (marked *rall* on transcripts).

Received pronunciation An accent which has high social status and is not connected to a specific region (also known as RP).

relative clause A dependent clause introduced by a relative pronoun such as that, which, whoever, whom, of which, which post-modifies a noun phrase e.g. *the artist whose work was on display entered the room*.

register A style of language used in a particular context defined in terms of mode, tenor and field.

repertoire An individual’s range of spoken and written forms.

rhetorical question A question that does not require an answer.

self-correction A speaker’s repair to an utterance e.g. *bret-ta. (.) breathtaking; Steve (.) Sir Stephen*.

semantic change Changes in word meaning over time.

semantic field A theme or topic created by the use of words with associated meanings e.g. *doctor, medicine, vaccinating, surgery, prescription*.

**TERM DESCRIPTION**

sentence A grammatical structure made up of one or more clauses, marked by a capital letter and a full stop in written language (called an utterance in spoken language).

simile A device which makes a direct comparison between two things using the prepositions *like* or *as* e.g. *her heart was beating like the wings of bird against its cage*.

slang Distinctive, and often short-lived, words and phrases used by clearly defined social or age groups associated with informal speech e.g. *cork it* (stop talking).

simple sentence A sentence made up of one main clause e.g. *The astronaut fastened his belt*.

spontaneity markers Distinctive features of spoken language that mark speech as spontaneous and unscripted, including comment clauses, fillers, hesitations etc.

standard The form of a language considered to be the norm and used as the medium of education, government, and the legal system.

stative verbs Verbs that express states of being or processes, which rarely take a progressive form e.g. understand, wish, doubt.

subject A noun phrase or a clause which is the actor of a sentence e.g. *Winning medals is the goal of all athletes. The builder plastered the wall quickly*.

subjunctive A grammatical mood used to express something hypothetical or tentative—most common now in formulaic expressions (e.g. *God save the Queen*.) and in *If* structures (e.g. *If I were Prime Minister …*.)

subordinate clause A clause that cannot stand alone, but needs another clause to complete its meaning e.g. *Because I was tired, I went to bed early*.

subordinating conjunction A conjunction used to introduce a subordinate clause e.g. *while, as soon as, althou*gh e.g. *I couldn’t finish cutting the grass until the rain stopped*.

suffix A bound morpheme that can be added at the end of a free morpheme e.g. *goodness*.

symbol A device in which a word or phrase represents something more than itself e.g. *fog* can be symbolic of confusion

syndetic A term used to describe a list of words, phrases or clauses that are connected by a conjunction e.g. *A dove, a red rose, a rainbow and a kitten are all positive symbols*.

synonyms Different words that have the same or similar meanings e.g. *repulsive, nauseating, disgusting*.

syntax The study of the grammatical relationships between words in sentences.

tag question An interrogative structure that is attached at the end of a statement to encourage a reply e.g. *It’s good, isn’t it? I don’t like it, do you?*

tenor The relationship between participants in a language interaction.

tense A change in the form of a verb to indicate timescale e.g. *he walks* (present); *he walked* (past).

transitive A verb which requires an object to complete its meaning e.g. *The baby ate a banana*.— some verbs can be ditransitive (e.g. *Uncle Andrew told the children a story*.)

turn-taking The organisation of participants in a spoken interaction, where the turns may be equal or where one speaker may be dominant.

**TERM DESCRIPTION**

tripling Patterning of words, phrases, clauses or sentences in recognisable groups of three e.g. *No birdsong. No wind in the trees. No sign of life*.

utterance A grammatical structure made up of one or more clauses, often preceded by a micro pause and followed by another pause or a change of speaker in spoken language (called a sentence in written language).

unintentional repetition The accidental repetition of a monosyllabic word in spoken language e.g. *they they’ve; we we we*.

verbal noun A noun derived from a verb e.g. *Sewing is a useful skill*.

verbless clause A clause that contains no verb although the structure implies there should be one e.g. *When in doubt, ask*.

verb An open class word expressing states, process and actions, which can be marked for tense, aspect, voice and modality.

verb phrase A phrase made up of a single lexical verb, or up to four auxiliaries and a lexical verb e.g. *follows, was following, should have been following, may have been being followed*.

vocative The term of address used to refer directly to a person in speech e.g. *Come over here, John*. *Prime Minister, I’m very pleased to meet you*.

wh- question Questions introduced by *wh*- question words, which expect new information in the answer e.g. *Why are you late?* → requires reason.

word formation The process of creating words from free and bound morphemes e.g. *un + gracious + ly*

word order The arrangement of words, phrases and clauses in a sentence.

yes/no question Questions marked by the inversion of subject and, which require an affirmative or negative response e.g. *Is this dress alright?* → requires yes/no.