

**AS Language and  
Identity**

**A Level Individual  
Variation**

**Teacher Pack**

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# 1. Introduction

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This pack has been produced to support:

- **AS Language and Identity**  
One question on unseen 21st-century data. Students produce an extended response (AO1, AO2, AO3 assessed).
- **A Level Individual Variation**  
One question on two unseen 21st-century linked texts/data. Students produce an extended comparative response (AO1, AO2, AO3, AO4 assessed).

In our Language and Identity scheme of work, we make reference to data that can be used from our past papers to support the teaching of AS and A level Component 1 on the new GCE 2015 qualification.

So we've gathering together all the Language and Identity data from the past papers of our Edexcel GCE English Language 2008 specification into one place, in this handy resource.

This data can be used to teach students about particular aspects of identity, both individuals and institutions/brands. However, please remember that this data has been taken from the 2008 specification and is not representative of the amount of data students would get in the 2015 specification. Please ensure that you familiarise yourself with the **sample assessment materials**, as these will give you an indication of the quantity of data that will be used in examinations for AS and A level 2015.

We thought it would also be helpful for you to have guidance on the range of features that could be explored in the data, so we have also included extracts from the respective mark schemes related to the data. Although the indicative content would have been written with a particular question in mind, the details provided are a good start for the exploration of the data.

## 2. Data from past papers

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### SAMS 2008

Text A is from Bliss magazine (October 2006), aimed at teenage girls. Sophie Price is the sister of the model and celebrity, Katie Price, known as Jordan.

TEXT A

#### SOPHIE PRICE

##### welcome to my column!

*Hey guys!*

I've been going on quite a few girlie nights out lately. It's the best way to catch up, now I'm not seeing my mates every day at school. They're at college now and I miss not chatting to them all the time – but I know we'll always keep in touch. Hopefully we'll be moving into our new house soon. It wasn't ready on time, so we've been staying at Katie's for a while. It's a bit cramped with me, my mum, dad, Pete, Kate and the kids. I can't wait to finally have my own room again! Catch ya next month!

*Sophie X*

5

10

## Text B

Text B is the beginning of a statement made by Cherie Blair on Tuesday, 10<sup>th</sup> December, 2002, in response to critical comments made in the media. Her husband, Tony Blair, was Prime Minister at the time.

### TEXT B

"In view of all the controversy around me at the moment, I hope you do not mind me using this event to say a few words.

You cannot have failed to notice that there's been a lot of allegations about me and I have not said anything.

But when I got back to Downing Street today and discovered that some of the press are effectively suggesting that I tried to influence a judge, I knew that the time had come for me to say something. 5

It is not fair to Tony, or the government, that the entire focus of political debate at the moment is about me.

I know I am in a very special position. I am the wife of the prime minister, I have an interesting job and a wonderful family, but I also know I am not superwoman. 10

The reality of my daily life is that I am juggling a lot of balls in the air - some of you must have experienced that.

Trying to be a good wife and mother, trying to be the prime ministerial consort at home and abroad and being a barrister, a charity worker. 15

And sometimes some of the balls get dropped. There just aren't enough hours in the day. I choose my friends carefully and Carole Caplin has been a trusted friend and support to me as I have tried to adapt to the pressures of my public role and to do Tony and the public proud.

When I was just a barrister, I didn't spend much time worrying about how I looked, but I found out quickly when Tony became leader of the Labour Party that I had to get my act together and Carole has been a great help in that. 20

When she told me that she had a new boyfriend and she seemed happy with him and later was expecting his baby, it really didn't cross my mind that he was going to land me in the mess I am in now.

Text A is a transcript of a conversation between a woman (K) and her mother-in-law (A). K is talking in A's flat about her recent attempts to find a new job.

## Text A

### Key to transcription conventions

() micro pause

(2) timed pause

/ overlapping speech

[*laughs*] paralinguistic features

**A:** um () what have we got what what sort of tea do you want

**K:** er either if you're making a pot of that I'll just have that that's completely fine um () yes so hopefully something in that respect will /

**A:** / well that's good

5 **K:** I don't want to just have a minimum wage job (2) it's terrible they're making me do that

**A:** I know (1)

**K:** I honestly do believe it's an America thing

**A:** what

10 **K:** well I'm sure () being an American and a woman didn't help with my tattoo job that's () I mean Jonny and I have been talking about it and I honestly believe that it's more of a matter of () as respectful as I was and as hardworking as I was I didn't think he was () the best thing that happened to y'know retail industry ever whatever like I I don't know

**A:** didn't they say that the bottom line was time keeping

15 **K:** well yeah yes of course [*laughs*] but there's plenty of people who are late there who do think he's the bees knees and aren't fired so () y'know () at the end of the day the tattooists are late any time () the wife drives in from Manchester she's hours late so I mean I know that's his wife but I'm saying /

**A:** / right

20 **K:** y'know Helen's been late hours late had to leave cos she's completely hungover and as much as he's chided her like crazy /

**A:** / yeah /

**K:** / she's not fired

**A:** yeah but these are tattooists

**K:** no

25 **A:** oh

**K:** no they're just retail clerks so I'm saying the fact of the matter is I don't know if I'm American or a woman or an American woman but /

**A:** / right /

30 **K:** / the bottom line is I don't think I kissed his ass enough and I'm not gonna right I mean if I work hard for you yeah it sucks that I'm late that's really bad luck but like () and you'd think he'd be a little more understanding because of the flooding and everything obviously one of the days was after the flooding one of the days was me being in traffic like crazy on the way into town past the Wicker so like (2)

**A:** yeah

35 **K:** it just didn't make any sense () the good thing is it freed me up to go on this interview and other interviews and I was having a hard time looking for other stuff with working so much and /

**A:** / yeah /

**K:** / having

the kids those two days so I mean we'll see we'll see (3)

40 **A:** I found the kids a bit a bit difficult last night

**K:** oh did you [*laughs*]

## Text B

Text B is taken from the website of a politician in the Welsh Assembly. It includes her blog from March 25th 2008.

Croeso i fy mlog! Welcome to my blog!



About me... 25 years old, welsh, part irish, campaigner, Fiola player, Amelie lover (the film!), and advert hater.

Rwyf yn Aelod Cynulliad Plaid Cymru drws Gorllewin De Cymru, ac am flogio er mwyn rhannu hynt a helynt fy mywyd fel AC. Mwynhewch y trafodaethau, a chroeso i chi rhannu eich barn gyda mi fan hyn!

- I am a Plaid Cymru Assembly Member for South Wales West, and am blogging so as to share with you the trials and tribulations of my life as an AM. Enjoy the discussions, and I hope that you will share your thoughts and viewpoints with me!

LOVE MUSIC  
HATE RACISM

### **Call for an inquiry in to Iraq War (again...)**

- So the Tories have called for an inquiry in to the Iraq War, oh how opportunistic of them. Do I sense an election on the way? Of course I do! Perhaps they would like to erase from history the fact that 146 of their MPs voted in favour of the war from the outset, or, because they have a new sparkling leader, does that automatically mean that they can change their opinions?

- Plaid has been consistent in calling for an inquiry, and Adam Price's campaign to Impeach Tony Blair was positive in that it sought to mobilise the peace movement in a common campaign goal. Nevertheless, these calls have fallen flat, and the Government still do not believe that it is 'the right time' for an inquiry, when 'our troops' are fighting on the ground (and are losing morale if the latest poll of families of servicemen is anything to go by)

- The Lib dems have put in an amendment to the Tory motion, asking all MPs who voted for the War to apologise. I don't see anything wrong with this, but unfortunately I don't see MPs offering to apologise in a hurry. Apologies are not that common in politics because politicians don't like being wrong, or being seen to be wrong even if they know they are!

Miliband is still in denial that the war was even a mistake, regardless of the fact that even some of George Bush's most ardent supporters in America now recognise that yes, they were, (gulp) wrong to occupy Iraq.

- An Independent inquiry is desperately needed to assess the war on every level- from clarity on the reasoning for war, to the action taken on a ground level, to the continuation of US/ British intervention in Iraq, to seeking to restore faith from the electorate in the political system. Until the London Government acknowledges this, I do not see how they can seek to even address their waning credibility.

Posted by bethan at Tuesday, March 25

Text A is a poem by Benjamin Zephaniah.

**TEXT A**

**White Comedy**

I waz whitemailed  
By a white witch,  
Wid white magic  
An white lies,  
Branded by a white sheep  
I slaved as a whitesmith  
Near a white spot  
Where I suffered whitewater fever.  
Whitelisted as a whiteleg  
I waz in de white book  
As a master of white art,  
It waz like white death.  
People called me white jack  
Some hailed me as a white wog,  
So I joined de white watch  
Trained as a white guard  
Lived off the white economy.  
Caught and beaten by de whiteshirts  
I waz condemned to a white mass,  
Don't worry,  
I shall be writing to de Black House.



## TEXT B

Text B is an email sent to the editor of a local newspaper. It was written in response to a previous published letter complaining about proposed changes to access to the local railway station in 2008.

Original Message ---

**From:** VIVIEN RATCLIFFE

**To:** [sheffieldtelegraph@sheffieldnewspaper.co.uk](mailto:sheffieldtelegraph@sheffieldnewspaper.co.uk)

**Sent:** Monday, February 25, 2008 5:15 P M

**Subject:** Proposal to close the station to the general public

Dear Editor,

I too, am deeply concerned by East Midlands Train's proposal to close the station to the general public and I am not alone.

Last week I, along with local residents Ros Wright, Alison Woods Chris Mansfield and Angie Dobbs (all friends of Sheaf Valley Park) petitioned users of the station between 8–9 a.m, and all were alarmed at the prospect and more than willing to add their name to the petition.

Their reasons for doing so were manifold: some, myself included, use it as their local newsagent and shopping area (ideal for wheelchair-users, like myself),

Others stressed it was a vital shortcut to work.

Quite a few women registered their horror at the prospect at having to cross the old, green bridge, which they felt to be wholly unsafe. And as for wheelchair-users and all those with walking difficulties, well it's out of the question, since it's inaccessible.

Sheffield has put so much into making this city accessible to all. Supertram and Urban Splash are doing their bit.

The station benefits from Sheffield ratepayers money via the beautiful water fountains, which, if they have their way, will be denied to the city's residents.

The station master is spearheading the closure. He wants the station for himself as, in his words, 'It's my station.'

Perhaps he should go the whole hog, lock and bar the gates, get out his pipe, slippers and rocking chair and rock to his hearts content, as he watches the trains travel up and down the line. I

wonder, was it his dream to own a train set as a boy? and now he's in charge of a real one, like a spoilt child, does he just want to play with it all by himself? It would appear so.

This mustn't happen. The station is the heartbeat of the city and must remain open to all. After all, we've paid for the beauty of its surroundings.

Yours in hope.

Vivien Ratcliffe

## January 2010

### Text A

Text A is an exchange of messages on MySpace between two people during a morning at work.

----- Original Message -----

what a dull day, i do believe i havnt done a thing what what what

----- Original Message -----

Me too, cept I did give my hair a jolly good washing. It was like the shower scene in psycho, cept not in black and white. And no one stabbed me to death.

----- Original Message -----

just like the way CDS is like santas workshop exepct it smells like mushrooms and everyone wants to hurt me

----- Original Message -----

What is that!

I hate mushrooms. Ugh. You?

----- Original Message -----

there ok

eemmmm well sorry to break it to ya, but the smell gets stronger around u

----- Original Message -----

I suspected as much.

Well: thanks for telling me. It's this new perfume: Eau d'aaaaaargh.

What a waste of money.

----- Original Message -----

who is the tom and why is he my friend?

----- Original Message -----

he aintcha friend.

Dump the chump.

----- Original Message -----

now i only have u as my friend. how does this make u feel?

----- Original Message -----

Like [        ].

I have a Family guy/Fast show urge.

All the Fs! Funny, that.

Funny! That begins with F.

----- Original Message -----

aint F briiiiiilliant

----- Original Message -----

What are you meant to do all day?

----- Original Message -----

course chaos, fight the powers of evil. Touch myself, touch others, confuse others. investigate things in a cat/child like manner. poke/prod stuff. stop the proliferation of WMD's. guard the red button. try not to press the red button. resist staring and the red button. dont talk about the red button. official cutter of the blue wire. Protector of the 4 seals. Gate keeper and keymaster.

oh and i change the backup tapes

u see that thing on dung beetles the other night, wasnt it great when the locked horns

PORK

## Text B

Text B is an extract of a conversation between a garage owner and a customer.

### Transcription key

// overlaps  
C customer  
O garage owner

C: so where's your bus then  
O: my bus is at home under a cover  
C: is it  
O: mm yeah  
C: there's not many there's not many of us did you go to Run to the Hills  
O: I won yeah  
C: oh was that this weekend  
O: mm hmm  
C: I went up on the Saturday we were there for the day  
O: yeah  
C: lovely day // the weather was  
O: // great day yeah //  
C: // great  
O: yeah  
C: oh that's good have you done all the work yourself  
O: no I've commissioned a guy to do it for me and I'm so impressed with him he now works for me  
C: oh really  
O: yeah yeah  
C: local  
O: local yeah his name's his name's Kev  
C: oh right  
O: and he did the interior for me but what excited me erm you going to Van Fest  
C: erm well yeah well yeah I am but I'm not supposed to be going  
O: OK er well my dad said there's a about two months ago  
C: oh she's beautiful  
O: yeah my dad said Volkswagen are doing a competition to find out the best Type 1 best  
C: oh yeah  
O: Van Fest it's the first time Volkswagen have ever got involved with anything //  
C: // yeah //  
O: to do with  
old Volkswagens //  
C: // old ones yeah //  
O: and er there was a competition and I entered my camper and they've chosen it  
C: no way  
O: I won yeah so I've er out of all the thousands of split screens mine was representing actually for the first time ever mine is representing Volkswagen  
C: yeah they're not standard colours you've got a white over is it like a peach  
O: no it's actually a cream  
C: is it  
O: yeah  
C: wow is it your choice  
O: yeah yeah same colour as that //  
C: // that one there the bav  
O: yeah exactly same colour cos I just love the colour  
C: ah  
O: it's a nice easy colour  
C: it is my wife wanted a pastelly creamy colour but  
O: mm  
C: I don't I like mine as it is but erm it er that's presumably a Californian import then is it  
O: it is

**June 2010**

## **Text A**

### **Text A: An email advertising a comedy music night**

Hello my dear friends

Here is some news about the next folk club night, not long now

I'm excited and I can tell you are too, well some of you. Not all of you, some of you though.

**April the 29th is the date for your 'things to do list..'**

On this month...

**THE FATES** – are a haunting, ethereal, a cappella quartet  
four piece from Sheffield so that should be good especially at the end when we all sing 'Pulladogalong'

**BAY WHITAKER** – Original comic songs, performed with panache. So that should be good.

**TIM BYROM** – He's a boogie woogie boffin. Yes he's good, sometimes.

**MADAM ZZUCCHINI** – with her vegetables. Good.

and of course those wonderful bickering sisters – **PRECIOUS AND COMFORT CLEAVER.**

Don't forget

**IF YOU BRING YOUR KNITTING YOU GET A POUND OFF!**

### **Blessings**

**Precious and Comfort Cleaver**

**0114 2617747**

**0789 40 39 315**

**[www.myspace.com/thecleaversisters](http://www.myspace.com/thecleaversisters)**

**youtube - the cleaver sisters**

*This newsletter is a bit of fun but if you would like not to receive future folk club news please reply to email with the words... **No More Please.***

**Text B: A letter from a children's charity**

Special delivery from Lapland **STOP** Letter from Santa **STOP**

## Let Santa surprise someone you know this Christmas and support the NSPCC



Dear Mrs Allen,

You may be surprised to hear from me, as it's only June, but Mrs Claus, Rudolph and I are already busily preparing for Christmas. You see, our friends at the NSPCC have asked us if we'd help them with their Christmas Appeal to help protect more children from abuse and neglect.



### Do you know a child or grown-up who'd like to receive a letter from Santa?

The idea is simple: you send me the name of someone you'd like to surprise and for a suggested donation of just £5 to the NSPCC then I'll send them a personally addressed letter, directly from Lapland and signed by me - good old Santa Claus. Of course, the letter will be delivered in time for Christmas by our very reliable "Rudolph Mail".



### Order your letter now in time for Christmas

All you need to do to order your letter(s) is to fill in and return a postcard by 16 December 2008. Alternatively, you can visit [www.nspcc.org.uk/santa](http://www.nspcc.org.uk/santa) or call 0870 325 9012. I'd be really grateful if you could pass on any postcards you don't need to your friends, family and colleagues who may also like to surprise someone with a Letter from Santa.

### Your donation will help children in danger and distress

Last year this appeal raised over £500,000 which allowed the NSPCC to help more vulnerable children and young people. For example, over the Christmas period, ChildLine volunteers will counsel hundreds of children every day. However, because of the enormous demand for the service, around a third of the calls can't get through.

Every £20 raised by the Letter from Santa appeal could help ChildLine to answer five more calls from children who desperately need their help.



**Please help us to make our appeal a success again this Christmas!**

On behalf of everyone at the NSPCC and of course Rudolph and Mrs Claus, thank you so much for your support.

With warmest Christmas wishes,

Santa

Santa Claus



## January 2011

### Text A:

**J** and **R** are young women being driven by **W** to the house of **W**'s son. **J** and **R** have not met **W** before. After a brief silence, a new topic of conversation about **J**'s sister begins.

### Key:

CAPITALS	indicate emphatic stress on word
<?>	inaudible words
"..."	indicate reporting of direct speech of other person
/IPA/	to indicate pronunciation of selected words. This will only be used once, unless pronunciation of the word changes.
//	overlap
()	micropause
(1)	timed pause

**J:** it's funny though 'cos she can be really NAST /næst/ like that age group my sister is so NASTY like (.) really SPITEFUL like it's (.) I find it really I (.) every time I am around her even now like she's sixteen so she's just at the peak //

**R:** //mm//

**J:** // of being horrible //

**R:** //it's so <?>

**J:** I'm just like "how can you say those words to to (.) mum like how can how can you do that physically" like I could NOT say those words //

**R:** //mm//

**J:** //and she just has NO remorse for it whatsoever

**R:** she will do give her time when she's twenty // she will //

**J:** // yeah // I'm sure she will I'm quite glad that I don't have to look back and go "whoa god that's (.) wish I hadn't done that"

**R:** yeah

**J:** 'cos I didn't really do anything that bad [laughs]

**R:** Josh feels awful about it

**J:** yeah (1) but Kelly is just (1) but even MY friends that've been around her and even MUM'S friends are just like "I can't believe the way she is" it's not that she does anything (1) that BAD she's just quite MALICIOUS with her tonauie like //

**R:** // yeah the way she yeah mm //

**J:** // and just (2) really (.)

ungrateful and I don't know /ənədʒnɪw/ just like more things not like she's going out and (.) taking loads of drugs or smoking or whatever whatever she's just sort of like /dʒʊʔsɔ:ʔɒv[ai?/ (1) she's not got any ASBOs or anything // [laughs] //

**R:** // [laughs] //

**J:** // like that but she's just sort of (.) yeah just difficult to be around really (.) [laughs] frustrating /frʌstrəɪʔɪn/ [laughs] (1)

**R:** teenage girls eh

**J:** yeah I know worse [laughs] I'm sure

**W:** hmm

### Text B: Materials for Question 5

This is a conversation from an online, private, chatroom between two female friends. *aab\_123* is in Toronto, Canada, and *Fluffy* is in New York State, USA.

#### Key:

[xx:xx] – timestamp of comment

<...> - name of participant making a statement

\* - participant signals an action

#### Session Start: Fri Jan 18 21:35:03 2008

[21:46] <aab\_123> on to the kitchen

[21:51] \* *Fluffy* hopes she stops hating the world in time to have fun tonight

[21:52] <aab\_123> what's planned for tonight?

[21:52] <Fluffy> fancy ambulance corps banquet, party thing

[21:52] <aab\_123> ooh, fancy can be fun :)

[21:53] <Fluffy> yeah, but last time i ended up having a crao time

[21:53] <Fluffy> and i am currently miffed at my father for signing me up for all-day ambulance duty in on site in the boonies tomorrow morning

[21:54] <aab\_123> oh, so you're volunteering again

[21:54] <Fluffy> and he's all "fine, do what you want, don't be responsible"

[21:54] <Fluffy> and i'm considering being like "...mmkay!"

[21:54] <aab\_123> well, the meals are usually good -- at least you don't have to cook yourself dinner.

[21:54] <aab\_123> can you take your own car?

[21:55] <Fluffy> to the dinner?

[21:55] <Fluffy> or to tomorrow's duty?

[21:55] <aab\_123> b/c responsible people would have an out, so they can get into bed early (wink wink)

[21:55] <Fluffy> the party won't be so bad. if nothing else, i can drink and eat and catch up with the innocent girlfriend i convinced to go along with me

[21:56] <Fluffy> it's the tomorrow that will suck

[21:56] <Fluffy> it would be annoying enough if i weren't going to be out late tonight

[21:56] <Fluffy> but clearly i am, by virtue of my parents signing me up for the party

[21:56] <Fluffy> i was like "dude," and my dad's all, "we have to be there at 9:30 in the morning. what's early about that?"

[21:57] <Fluffy> "it's a saturday and that means i have to get up at like 8 to get showered and everything and YES THAT IS EARLY ON A SATURDAY"

[21:57] \* *Fluffy* grumbles

[21:57] <aab\_123> well, enjoy tonight

[21:57] <aab\_123> and if you are grumpy tomorrow, you can take it out on him :D

[21:57] <Fluffy> heh

Session Close: Fri Jan 18 22:00:42 2008

## TEXT A: Bus Lane warning Notice

Development, Environment & Leisure  
Director of Street Force: J Charlton B.Tech., C.Eng., MICE



Parking Services P.O.Box 3830 Sheffield S1 9AQ

Ms AMY RICHARDS  
FLAT 49  
15 BEARING ROAD  
SHEFFIELD  
S2 7TY

### BUS LANE WARNING NOTICE

**Vehicle Registration Number** L954NAV  
**Contravention** Being in a bus lane  
**Contravention Date** 05/08/2008 09:07:28  
**Location of Contravention** Wicker

On the above date and time your vehicle was recorded by CCTV camera in a bus lane during restricted hours. **YOU DO NOT NEED TO TAKE ANY FURTHER ACTION WITH REGARDS TO THIS NOTICE**, as payment is not required on this occasion. However please ensure you read this notice.

This notice has been issued to raise awareness of the enforcement of bus lanes. From 14<sup>th</sup> July 2008, Sheffield City Council is re-commencing the enforcement of the bus lanes across the city. Following the recent decision by the Traffic Penalty Tribunal, improvements have been made to the road markings in accordance with the Adjudicator's advice.

The Council is issuing motorists who have contravened the regulations with warning notices like this one to advise them of the enforcement which is taking place. After a two month warning period commencing 14<sup>th</sup> July 2008, any unauthorised vehicle captured by CCTV using the bus lane during restricted hours may receive a Penalty Charge Notice of £60.00.

One of the aims of this initiative is to enable Sheffield City Council to ensure that traffic flows more freely, public transport can keep to timetable, and congestion within these areas is visibly reduced, thereby improving road safety and having a positive impact on the environment by reducing CO2 emissions.

Alternative routes are signposted prior to all Bus Gates and motorists should take note of the signs and comply with their directions.

For more information on Bus Lane Enforcement, please visit our website at [www.sheffield.gov.uk](http://www.sheffield.gov.uk). For general enquiries please telephone: 0114 2736158

Parking Services Manager



**TEXT B: Facebook exchange regarding problems with a dog**

**Danuta Reah** Trouble started when we went out and left a box of chocolate brazil nuts on the table. Returned, no chocolates, one happy dog. Chocolate toxic to dogs, so, down to vet's, dog admitted for charcoal and observation. Dog now home and the brazil nuts are re-appearing looking a bit the worse for wear. Bank account empty, do...g delighted with himself, us broke (and deprived of chocolates). Note to self: take up goldfish

See more

25 January at 19:39 [Friends only](#) · [Comment](#) · [Like](#)[Unlike](#) · [View feedback \(15\)](#)[Hide feedback \(15\)](#)

[Katy Travis](#), [Angela Charles](#), [Jamie Goldsby](#) and [3 others](#) like this.

Jess Holmes

poor greedy dog and poor you! What a day for you!

25 January at 19:53 · [Like](#)[Unlike](#) · [Delete](#)

Rhian Thomas

So I guess you've gone off chocolate a bit? Or at least brazil nuts!

25 January at 19:57 · [Like](#)[Unlike](#) · [Delete](#)

Danuta Reah

Well, I must admit they looked a lot less inviting after being recycled through the dog. I showed him the vet's bill, but he looked even more pleased with himself. Sigh.

25 January at 20:09 · [Like](#)[Unlike](#) · [Delete](#)

Walter Cartright

Yeah, but then you have to watch you don't overfeed them ;-)

Richard Jenkins

Danuta, last year my son had a birthday party for friends. He wanted chocolate cake. So my wife baked a nice one. It took her four hours to make, shape and decorate it. We know my dog. So the miserable monster was kept from my office, and the cake stayed there overnight. Next morning my daughter went into my office to retrieve son's presents . . . . See moreyes. She left the door open. I found the hound standing on one largish present, using it as a stool, to more easily reach the cake.

My daughter was mortified. Not because of the utter destruction of four hours-worth of mum's effort, no. More because she feared the malicious monster might die from choc poisoning. No such ruddy chance! Benighted brute exhibited rude health as ever. Scavanging mutt. See you soon, Lass.

25 January at 21:57 · LikeUnlike · [Delete](#)

[Damian Lewis](#)

That day is no definition of "the mutt's nuts".

25 January at 23:04 · LikeUnlike · [Delete](#)

[Richard Jenkins](#)

As in: 'that mutt's nuts are mine!'?

26 January at 09:27 · LikeUnlike · [Delete](#)

[Damian Lewis](#)

Definitely in that sense!

26 January at 18:19 · LikeUnlike · [Delete](#)

Write a comment...

< | >

[Comment](#)

## January 2012

### Text A: Instant Messaging exchange

**Sonia [09:22]:**

Oh yeah, I forgot to ask you. How was your holiday? Where did you go?

**Sian [09:23]:**

we went to Turkey - was immense! didnt do a thing (apart from lie on the beach)

**Sian [09:24]:**

You were off not long ago too werent you? You go anywhere?

**Sonia [09:25]:**

I am so jealous! I was off for a week but I didn't go anywhere. Just chilled at home which was cool.

Needed a break after the summer!

**Sian [09:26]:**

I bet you did! Is so rubbish that we are always so busy with work during the summer. Its my favourite time of the year too!

**Sonia [09:27]:**

Yeah I know. When everybody is out enjoying the sun we are stuck at work!

**Sian [09:28]:**

well i keep moaning to everyone that we've had a really crap summer this year but they keep looking at me funny. Im begining to think that it was actually really good but i must have missed it!

**Sonia [09:30]:**

Haha! It was really hot for a couple of weeks, but then it started raining I think. Can't even remember now, it seems so long ago.

**Sian [09:30]:**

argh! its only September! I think i need a winter holiday this year!

**Sonia [09:33]:**

I am going away beginning of January to the Caribbean. When I mean I cannot wait, I mean I cannot wait! Just going to lie on the beach everyday!

**Sian [09:35]:**

im sooo jealous!! mmm it will be so warm!!

**Sian [09:35]:**

and i will be so cold!! Lol

**Sonia [09:35]:**

Yeah might get snow again here. What do you reckon?

**Sian [09:36]:**

Most probably. At least i hope so! that will at least make the cold weather a little more exciting AND we might get some days off!!

**Sonia [09:40]:**

Last time hardly anybody could get in. I couldn't so I stayed at home and made a snowman. Also ended up having snow ball fights with the kids down my road. They were vicious!

**Sian [09:41]:**

lol, little kids are the worst! last year when it snowed i went flying down some steps and landed flat on my arse! Then i had to walk around london and get a bus with brown all over my bum - seriously not a good look!

**Sonia [09:43]:**

LOL! Poor you. That must have hurt! Guess its all part of the fun.

## Text B:

Text B is an extract of a mealtime conversation between a father (F), 16 year old son (A), 12 year old daughter (S) and a family friend (R).

### Transcription Key

() pause

// overlap

**Bold** indicate emphatic stress

**F:** that's where we went scuba diving (1) living on huts on the beaches

**S:** we went we went um (1) we rode on elephants

**R:** really wow

**S:** I remember um I went with Mum

**R:** // wow //

**S:** we've got some photos somewhere haven't we Dad?

**F:** mm

**S:** it was really good though

**R:** // yeah (laughs)

**S:** we went canoeing down a river in the jungle

**R:** // yeah

**F:** didn't you come with us? (.) you **did** you did I've got pictures of you doing that

**S:** oh yeah you nearly died

**F:** yes well we'll skip that

**R:** (laughs)

**S:** that was horrible

**R:** // mm

**F:** me and Alex on a sea kayak well two sea kayaks

**R:** were you together or? //

**F:** // well we were on two separate kayaks

**R:** // yeah

**F:** and there was a little island off the beach and er we decided to go round it

**R:** mm

**F:** you went in the water first didn't you? you capsized first didn't you? and you lost your canoe didn't you? it went scooting off so //

**S:** // did you have to pay?

**F:** no in the end we got it back but (.) when we first started off we thought we'd both go in one canoe and catch it well they weren't big enough for two people so one had to be in the water

**R:** // oh

**F:** // so I thought it would be best if Alex was on the canoe and I was in the water so I jumped **off**

**R:** // mm

**F:** // and Alex got on the canoe and started paddling and I hung on the back and swam but we just weren't gaining on the canoe so we decided to change round and at this point it was difficult because the thing I can hardly do in my practice for scu scuba diving is lift myself out of the water onto the side

**R:** // mm

**F:** but Alex was very encouraging 'You can do it Dad'

**R:** // mm

**F:** so we swapped places and then we and then caught up (1) and then we got in the lee of the island so we could make it round the island we got we managed to go across the wind

**S:** you nearly died then

**F:** well it was at that point really at that point where one of us was in the water well I was in the water and it was a very strong wind taking us out away from the beach

**S & R:** (gasps) oh

**F:** (laughs)

**R:** were you aware of the danger?

**A:** [inaudible]

## June 2012

### Text A:

Text A is an extract from a conversation between three post-graduate student teachers, Sally (**S**), Gemma (**G**) and Mark (**M**).

### Transcription Key

() pause

// overlap

*/PA/* to indicate pronunciation of selected words. This will only be used once, unless pronunciation of the word changes

**Bold** indicate emphatic stress

? rising intonation

[] paralinguistic feature

**S:** my degree was **thorough** disappointment [laugh]

**G:** where was your degree at?

**S:** Northumbria

**M:** I started at Northumbria () I did () I did a term () [laugh] and then I left

**S:** I think you are set up at college () for () expecting it to be so much more than actually it is

**M:** yeah

**S:** and you get there and you go () uh (2) I only had four hours of teaching a week () and you are paying **a lot** of money for it

**M:** you see () I went on to York () I left Northumbria */nɔːθʌmbriæ/* and I went to York and it was absolutely perfect () I couldn't fault it ()

**S:** it all depends on the teachers doesn't it?

**M:** and also the institution as well

**G:** well I enjoyed my degree () but I hated the students there

**All:** [laughter]

**S:** yeah I didn't get on with them

**M:** [laugh]

**G:** no it was totally different to what I was used to () obviously like () coming from a very working class college and going to a very middle class university um the students there was like () you know () they come from a very rich background and there was like (2) **me** [laugh] () so I didn't get on with them () but I loved my course and I loved my lecturers and I got a lot from it () but the social side of it I didn't really like it

**M:** yeah

**S:** and that's what you hear of isn't it? (2) the whole social experience () and you are going to get drunk a lot () and that's what people expect from university and I () **didn't** () **at all** () but I was a bit older than people on my course

**M:** did you actually live at home during your degree?

**G:** no

**S:** I never lived in halls I rented privately soon as I could

**M:** well I had a year in halls and I think (2) when you have that experience you do () even if you don't intend to () you sort of get that experience whether you want to or not () because () I suppose everyone is sort of () doing things () and () because you are meeting new people and have moved away from home for the first time () and you are in that situation you can't help but */but/* be involved in certain events or meeting new people or groups

**S:** it depends on your background//

**G:** // yeah

**S:** I mean as well (,) I've went into a houseshare and there was four of us (,) and it cost money to go out and drink every night and I had to work all the way through my degree whereas some of my friends their parents paid for their degree and their rent (,) and so you can't go out and party if you have to work

**M:** yeah //

**S:** //yeah

## Text B

### Your First Term: Classics Blog

#### Still at home

#### 20 September

Hi! My name is Alexia and I'm about to start my first year at Cambridge. I've just had a gap year and, geeky though it may sound, am now really looking forward to getting stuck into essays again! I'm going to be reading Classics and singing as a Choral Scholar in Selwyn College Chapel Choir (Newnham shares a chapel with Selwyn). I've always loved singing, but could never tear myself away from the thought of doing Classics as a degree for even a second to consider reading Music!! I started learning Latin when I was 12 with that fabulous Cambridge Latin course (who could ever forget the hunky Quintus and tear-jerkingly loyal Cerberus!), but I never took Ancient Greek at school; I have, however, been on the Greek course at Bryanston that is recommended by the university twice now and can't wait to be able to flick through the original texts more easily. Apart from having a love of all things ancient and music-related, I'm also really into my acting and dancing and hope to find time, somehow, at Cambridge to do a brief stint on the stage and get my feet round some Salsa and Ballroom steps!

Realising that my date for moving into college is fast approaching does get the tummy doing a few nervous somersaults, but more than anything else it's definitely a very exciting feeling: besides getting started on the amazing Classics course, I'm so looking forward to seeing my Bryanston friends again and meeting new people! In terms of dealing with niggling queries that aren't answered by the official Freshers' packs, current Newnham girls, I have found, are so helpful. For example, I was wondering whether I'd have my own fridge/freezer in which to keep my sacred ice cream supply, or if us girlies would need to invest jointly in an industrial-sized one to share. Funnily enough, when I joined one of the Newnham Facebook groups I saw the very question had already been posed by another ice cream fiend – and there was the prompt answer from Selena Gablah (current Newnhamite) staring right at me! Checking out student profiles on the web and sending direct emails has also been great for getting more information and an idea of what it's like to be there. Even if you don't have any particular question to ask but are simply going a bit crazy with nerves, switching on to the fact that there are hundreds of normal girls who have gotten through it brilliantly before us can calm you enough to see that we'll manage too – and more than just manage. We'll undoubtedly have an awesome time of it.

## January 2013

### Text A:

This is a pre-performance talk involving a youth worker and young people from South Shields.

### Transcription Key

() pause

// overlap

/PA/ to indicate pronunciation of selected words. This will only be used once, unless pronunciation of the word changes

? rising intonation

[ ] paralinguistic feature

**Bold** adding emphasis

**Jamie:** see ya

**Sophie:** bye guys

**Jamie:** so what did you think guys? you alright?

**Sophie:** I thought it was **good**

**Callum:** I don't () it wasn't good

**Sophie:** yeah as soon as we got into it

**Jamie:** everyone needs to take it slow

**Sophie:** I just felt [inaudible] everyone say bye to Beki

**All:** bye Beki

**Jamie:** wahooo

**Callum:** right bye (2) I thought that was an **advance**

**Jason:** I wish

[inaudible whispering]

**Callum:** I know [laughter] did I show you the photos of me and Josh? [inaudible]

**Rick:** right (2) ladies and gentlemen let's have everyone's attention quickly (2) before I speak of the devil any questions issues we'll talk about them tomorrow ()

**Jason:** we may as well go and get changed now

**Rick:** no because () basically they take onto the floor () we set up our own show (2) if there () might be a spare mic on the stage () say () there is only five of yous /ju:z/ on or something () don't then share mics with anyone else () go on any of the mics () stay switched on for the entire show () so you can't end up on a mic that's not switched on

**Jason:** let's see!

**Rick:** right...ehm...you did start off with...you did start off slow () you started off slow but by the end of it you sounded really good () volume was there things like you know () like the energy was there () if we do it as lively as that the morrow /ðəmɔ:rə/ night there will be no complaints whatsoever () you see we have left a massive dance floor at the front? the idea hopefully is the audience will get up and dance to all the quick songs () you do one slow song? maybe two?

**Jason:** there is enough slow for the whole show

**Rick:** enough () Sophie's dad's enjoyed it and there's even nothing happening at the moment  
[laughter]

**Rick:** the idea is that we have a good time () if it goes wrong //and it will

//and it will

**Callum:** if the band plays the wrong song the wrong beat () continue through the rest of the song () continue through the rest of the song () don't worry about it

**Jamie:** It's possible the drumming could be better tomorrow

**all:** [laughter]



### **Text B:**

This is a leaflet for Sage Gateshead opera house. This is a purpose built music and arts centre.

## **Audition Based Programmes**

### **Rehearse and perform in world-class venues**

### **Weekend School - Centre for Advanced Training**

Top quality music tuition for young people aged 7-19 in a supportive, encouraging and welcoming environment. There is a wide variety of group sessions and individual lessons available in a range of styles for both singers and instrumentalists, including the opportunity to take part in workshops with visiting artists. Practical studies are underpinned with technical and theoretical studies. Students are accepted on the basis of their musical potential as well as their achievement so far. Means tested grants are available from the Department for Education's Music and Dance Scheme once a place has been offered.

### **Regional Youth Ensembles**

- **Young Sinfonia** The prestigious regional youth orchestra trained by Northern Sinfonia and bringing together the top young string, wind, brass and percussion players in the region. Members are aged 13-19 and usually play at the standard of Grade 7/8 and above.
- **Stringendo** Trained by players from Northern Sinfonia, Stringendo brings together string players aged 11-14 who play above Grade 5 level.
- **Sinfonic Winds** Chamber music and wind ensemble projects directed by players from Northern Sinfonia. For woodwind, brass and percussion players aged 12-17 who are at a standard of approximately Grade 5 and above.
- **Folkestra** This unique folk ensemble, founded by renowned Northumbrian musician Kathryn Tickell is for players aged 13-19. Players of any instrument are welcome to apply, including those new to folk music.
- **Jambone** This top regional youth jazz band provides amazing opportunities to work with influential conductors and players from the jazz world as well as performing at high profile concerts. Members are aged 13-19 and usually play at the standard of Grade 7/8 and above.
- **Quay Voices** Trained by outstanding choral conductors and giving regular performances with Northern Sinfonia and its Chorus, Quay Voices is now widely regarded as one of the top youth choirs in the UK. For singers aged 14-19.
- **Quay Lasses and Quay Lads** Exciting choirs for those who are keen to explore a mix of repertoire and enjoy opportunities to work with leading choral directors. Quay Lasses is for those aged 11-16 and Quay Lads for those aged 8-16.

**Get ahead in the  
world of music**  
Work with top professionals from  
across the region and beyond

## Open Access Musical Opportunities

Develop your music skills and experiment with **different styles of music**

### Open Studio

A great opportunity for young musicians aged 8-18 who want to develop their skills as players or singers. Musicians of any standard, on any instrument, can come and learn composition and arrangement as well as play in ensembles and bands, in a friendly and welcoming environment.

### Foundation Studio

Offers young children the exciting opportunity to learn to play a bowed string instrument (currently violin, cello and mini bass). Small group lessons are supported by vibrant musicianship and ensemble sessions. As from September 2011 new participants aged 4-5 are invited to take part in a year of pre-instrumental lessons.

### Volcano Juniors

An amazing opportunity for young people aged 8-15 to learn to play the steel pans. No previous experience of music is necessary. If you are a drum kit player, there are also opportunities to play with the group. Drum lessons are available for members.

### Rhythm Nation

This rhythm ensemble brings together a whole range of world music styles using tuned and un-tuned percussion instruments. Performing wildly explosive street percussion styles, members learn and create by ear, taking part in indoor and outdoor performances. For ages 11-18.

### Children's Choir

Weekly singing groups for those aged 8-11, who love singing, performing and creating their own music.

### Endangered!

Tuition available from Northern Sinfonia players in instruments in danger of extinction (currently these are bassoon, oboe, French horn, double bass, harp and viola. Other instruments may be available. Please contact us for further information). Beginner sessions, advice and instrument loan also available.

### Youth Folkworks Tuesday

Exciting group tuition and ensemble playing for budding folk musicians aged 11-18. Young musicians will find this a great progression route, whether new to folk music or with previous experience.

### CoMusica

CoMusica is one of twenty-one Youth Music Action Zones in England and Wales, providing music-making activities with and for young people who might not otherwise have the opportunity. CoMusica works right across the North East region with young people aged 5-21. Contact Louise Duff on 0191 443 4588 or email: [comusica@thesagegateshead.org](mailto:comusica@thesagegateshead.org)

*"As a parent, it was heart-warming to see your child perform so confidently and learn to respect and appreciate creative diversity."*

**YMP Parent**

**So what do I do**

**next.. ?**

Turn the page



For more information about any of our programmes, including fees and funding please visit our website: [www.thesagegateshead.org/1\\_and\\_p/youngmusicians](http://www.thesagegateshead.org/1_and_p/youngmusicians)

### Text A:

This text is a spoken presentation by the head of English to a group of teachers in training.

### Transcription Key

() pause

// overlap

/IPA/ to indicate pronunciation of selected words. This will only be used once, unless pronunciation of the word changes

? rising intonation

[ ] paralinguistic feature

**Bold** adding emphasis

... so why did I ask you to do that (,) again this is the sorts of things remember what I said about the foreign language thing and kids picking up bits perhaps of what we're doing uhm it's this kind of overload of senses overload of sensory input that our kids (,) particularly do not deal with very well and so I was hopefully asking you to do quite a challenging thing (,) and I think with our kids we ask them to do much more challenging things than we actually **think** we do (2) to us it's for us we are fairly disciplined (,) we know how to follow instructions uhm we also have this ability to process language probably **differently** than our children (2) so **again** that was something to perhaps make you see perhaps how our kids think a little bit more (2) uhm okay so (,) what do we do about it (,) we are not therapists we are not going to be diagnosing kids (,) we've just found a problem (,) how do we deal with this ehm what do we do (,) it's the behaviour that we see (2) optimise the climate for learning that's a very kind of teacherly phrase isn't it (,) one of the things that we probably need to do Alan touched on what I thought connected with learner styles (,) I know we are supposed to have all these amazing learning styles visual learners auditory learners kinaesthetic learners and we have to try and to optimize this in our classroom and I think that's **true** (2) ehm and I think like I said in the last point it's trial and error see what works for you (2) I find personally over the last few years I have been teaching here that the visual stuff works very well (,) I think that our kids do key into visual a lot (,) if you think about what they are doing at home (,) they are doing a lot of playstation all the time (,) they are doing the internet stuff (,) they are watching the telly a lot (,) I **think** we are a very visual society ehm and I think having lots of visual cues around the classroom can be helpful rather than them just listening to me talk (,) I do talk too much I am guilty of that (,) I put my hand up I talk too much for our kids and I know I go off on interesting points and I need to think about the way I do things (,) I think it's about visual cues and I think it's about things like vocabulary (,) and my sister said (,) I was talking to my sister and she said (,) it's not just about nouns say in an English text or Science more in context it's about verbs as well because if you think about it (,) verbs make a sentence work it says what the nouns are doing in a sentence (,) and so you might have processes like photosynthesis (,) heating (,) cooling (,) all those kinds of things (2) and I think I'm quite (,) I will use key vocabulary but I am guilty about not expanding that (,) I don't know what you think or whether you agree with this (,) here is a little theory of mine (,) if you really understand the vocabulary of a topic (,) I know when I was studying (,) you really understand the topic (,) so in my case reduction criticism or whatever totally irrelevant to me now (,) but I was trying to work out the key to the crux of it (,) so I think vocabulary is important to our kids (,) especially because they have so little experience of the world

## Text B

These are testimonies taken from a website promoting dance workshops for adults.

### **Susannah Darling Khan**

Susannah is a dancer, singer, writer, and a passionate and compassionate teacher. Susannah's background is in Anthropology (1st Class Hons UCL 1986) and Gestalt Psycho-therapy (Graduate of the Gestalt Centre London 1988). Her teaching is full with energy, clarity, sensitivity and her infectious love of the dance itself.

*"Susannah creates a hallowed space. Her teaching has enormous lucidity; it's both subtle & simple. I feel in safe, respectful hands. She brings a lovely balance between cool, clear muscular thought, quick humour, joy & a wild daring; a graceful marriage between mind & body, masculine & feminine, sensitivity & innate authority."*

Susan Law, Psychotherapist and Trainer.

*"I am grateful for the chance to be here, to dance and to sing on this earth. I am grateful for the physical engagement, intellectual and philosophical enquiry, emotional depth, ecstatic and devotional dimensions of my life and work. I give thanks for all my teachers, especially life, and feel privileged to serve those who come to work with me with all the love and truth I can find."*

Susannah Darling Khan

### **Ya'Acov Darling Khan**

Ya'Acov has been studying and practicing shamanism all his life with many gifted teachers from the Arctic to the Amazon. His workshops are inspiring, empowering, contemporary and practical and are attended by people from all walks of life.

*"Ya'Acov teaches with mastery, one ear listening for guidance from beyond. He creates a field of trance in which the psyche can build and mend. His workshops are vast landscapes where the soul can dream wholeness."*

Andrew Holmes. 5Rhythms Teacher.

*"Waking up is no longer a workshop luxury. Some people call this kind of work 'alternative.' If we are to survive, it would be more accurate to say that 'there is no alternative.' Modern culture trains us to be discontent with who we are and what we have. This makes us excellent consumers and separates us from our own truth and intelligence of the soul. I love it when the soul shines out from behind the protective fog of what we call the 'understudy' and illuminates the magnificence of creation. Resting in the embodiment of being truly oneself is the ground for effective action. It reminds us that we are all forces of creation with a job to do."*

Ya'Acov Darling Khan.

## June 2014

**Text A:** An extract from 'Climbing High' by Lene Gammelgaard – Lene Gammelgaard was the first Scandinavian woman to climb Everest. The climb ended in disaster. Climbing High is the account of how she survived.

### Climbing High

After hours of hard, physical effort, I've fallen into a familiar trance. I'm moving instinctively – not thinking, not feeling, not reflecting – just moving, occasionally checking the bubble in the hose to see if the oxygen is flowing as it should. Carabiner into the fixed rope. Jumar\* on. Next length of rope. Which rope looks the least aged? I almost don't care. Upward. How will I get down these steep, yellow sheets of rock safely? Onward. A snow ridge. Could that be the summit up there? I can see some rock formations and try to force my brain to remember what the summit looked like in all the photographs I've studied. What did it look like on the video Scott made in 1994? Can't use the images, anyway, for the amount of snow constantly changes the appearance of the mountain. Slowly upward, gasping for breath. My poor lungs: They're working like crazy. Hope they can take it. My breathing has adapted to the environment – more rapid and not very deep.

Pause and then onward. Our team sticks together. And we move at an almost identical pace. Then – STOP! Some down suits are already gathered in a small hollow – five to ten crouching people, sheltered a little from the rising winds and with a view of the Western Cwm a mile and a quarter below. I sit down, kicking my crampons solidly into the snow so as not to slide out of the hollow and down. There is the South Summit, and *there* is the Hillary Step!\*

It's around 11, or maybe noon. It's cold and I'm tired, so Tim helps me check the oxygen content of my bottle. Damn hard work to take the backpack off up here. You have to untangle yourself from the hose connecting the bottle to the mask, check the gauge and then do the whole thing again in reverse. It's nice to have Tim's help. "Almost empty," he reports. Have to think now. From here to the summit and back again, how many hours? Three to five – probably at high flow rate, for the hardest climbing is ahead of us. I've got to find a full bottle of oxygen among those lying scattered around here. And, of course, it must be one belonging to us. Unthinkable to take from Rob Hall's cache.

Nobody has been on the summit ridge this season, so there are no fixed ropes, only those that have survived from previous summit attempts. The other expeditions at Base Camp supported our two teams climbing first, as it will make it easier on all those coming after us this year if we've fixed new ropes, just as we're using our predecessors' ropes. I look across the cornices toward Tibet and see fixed ropes from previous expeditions hanging in open space, like telephone wires, 30 and 50 feet below me. They emerge from the snow wall in one place and disappear again in another. Wonder if I could grab one of them if I fell ...

#### Glossary

Jumar – a clamp that is attached to a fixed rope and automatically tightens when weight is applied and relaxes when it is removed.

Hillary Step – the last major obstacle before the summit.

**Text B:** This is a page from the website of children's writer Philip Pullman.

### About Philip Pullman

I was born in Norwich in 1946, and educated in England, Zimbabwe, and Australia, before my family settled in North Wales. I received my secondary education at the excellent Ysgol Ardudwy, Harlech, and then went to Exeter College, Oxford, to read English, though I never learned to read it very well.



I found my way into the teaching profession at the age of 25, and taught at various Oxford Middle Schools before moving to Westminster College in 1986, where I spent eight years involved in teaching students on the B.Ed. course. I have maintained a passionate interest in education, which leads me occasionally to make foolish and ill-considered remarks alleging that not everything is well in our schools. My main concern is that an over-emphasis on testing and league tables has led to a lack of time and freedom for a true, imaginative and humane engagement with literature.

My views on education are eccentric and unimportant, however. My only real claim to anyone's attention lies in my writing. I've published nearly twenty books, mostly of the sort that are read by children, though I'm happy to say that the natural audience for my work seems to be a mixed one – mixed in age, that is, though the more mixed in every other way as well, the better.

My first children's book was *Count Karlstein* (1982, republished in 2002). That was followed by *The Ruby in the Smoke* (1986), the first in a quartet of books featuring the young Victorian adventurer, Sally Lockhart. I did a great deal of research for the background of these stories, and I don't intend to let it lie unused, so there will almost certainly be more of them.

I've also written a number of shorter stories which, for want of a better term, I call fairy tales. They include *The Firework-Maker's Daughter*, *I Was a Rat!*, and *Clockwork, or All Wound Up*. This is a kind of story I find very enjoyable, though immensely difficult to write.

However, my most well-known work is the trilogy *His Dark Materials*, beginning with *Northern Lights* (*The Golden Compass* in the USA) in 1995, continuing with *The Subtle Knife* in 1997, and concluding with *The Amber Spyglass* in 2000. These books have been honoured by several prizes, including the Carnegie Medal, the Guardian Children's Book Award, and (for *The Amber Spyglass*) the Whitbread Book of the Year Award – the first time in the history of that prize that it was given to a children's book.

I was the 2002 recipient of the Eleanor Farjeon Award for children's literature. At the award ceremony for that prize, which I was very proud to receive, I promised to spend my time in future making fewer speeches and writing more books.

Well, that was an easy promise to make, and an easy one to break as well. The trouble is that people keep asking me to stand up and speak about one thing or another, and I keep finding things to be interested in and talk about. I suppose I shall have to put up with it, and so will my audiences.

I have been very lucky with prizes. *Northern Lights* won the Carnegie Medal in 1996, and ten years later it was awarded the Carnegie of Carnegies, chosen by readers from all the books that have won this medal in the 70 years since it was first awarded. In 2001 *The Amber Spyglass* became the first children's book to win the overall Whitbread Award (now known as the Costa Award). The Whitbread could, and should, have gone to a children's book long before, but someone had to be first, and I was the lucky one.

In 2005 I was surprised and delighted to win the Astrid Lindgr en Award, or rather to share it with the Japanese illustrator Ryoji Arai. This is a wonderful international honour given by the Swedish government to writers, or illustrators, or others connected with bringing books to children. It's very generous of Sweden to do that, but Astrid Lindgren was a great woman, and they are proud of what she achieved and glad to commemorate her with the award given in her name.

And finally, *The Book of Dust*. My work on this has been interrupted over the past couple of years, but the book is growing slowly and before long I shall take it up again full-time. What can I tell you about it? Nothing, except that it's by far the most important thing I'm doing, and I intend to do it as well as I possibly can. When it's finished, you'll hear about it, I guarantee.

**Text A:** Article from the Telegraph Magazine about singer Angélique Kidjo, interviewed by Siân Ranscombe.

FLASHBACK

Angélique Kidjo remembers singing with Peter Gabriel in New York, 1993



This is me on stage at AfricaFête day, part of the SummerStage Festival in Central Park, New York. The thing I remember most from that day is that it was hot as hell. The place was jam-packed and there was hardly any breeze. My daughter, Naima, was three or four months old at the time and the babysitter was in the dressing room with her while I was on stage being sexy mummy.

My set was 90 minutes long and I was wearing a copy of the outfit I wore for the cover of my album *Ayé*. It was by Christian Lacroix and we had been given permission to copy it, so I wore it with leggings but my arms were bare, which enabled me to jump around in the heat.

I had the privilege of having some colleagues of mine – the saxophonist Branford Marsalis, Peter Gabriel and the bass player Adam Clayton – on stage with me that day and it was an amazing show. In spite of the heat I was jumping all over the place and dancing like crazy. People were looking at me going, 'What is this woman made of?' But when I'm playing music, I feel no heat and no pain.

Branford had played on my previous album and we had known each other at that point for about two or three years. And I'd been a great admirer of Peter for a long time. We hung out together one day and I asked him, 'Can you please come to SummerStage?' He didn't want to

The joy of performing is like a drug for me. The stage is my sanctuary. I could be there from January 1 to December 31 every year

come on stage but I forced him to. That was his first experience of me and from that day on he's said, 'Oh, nobody can say no to Angélique.'

My mother always used to say to me that when you're on stage, you have to leave your worries in the dressing room. If you're angry, leave it there. When you hit that stage you have to be ready. Stage fright is always there but throughout the years I have transformed that into energy and the joy of performing is like a drug for me. The stage is my sanctuary. I could be there from January 1 to December 31 every year.

I was raised by very strong women but also, my father was my champion. He always told us to dream big. He would say, 'I don't understand men who want to control women. We can't even control our own lives.' We are in this mess together. **Interview by Siân Ranscombe** Angélique Kidjo's new album, *Eve*, is released on 429 Records on Monday. Her autobiography, *Spirit Rising: My Life, My Music* (HarperCollins), is out on the same day



**Text B:** This is a transcript from a video series made by Jack Harries, 20, in the series JacksGap, which covers Harries' gap year, including a rickshaw drive across India for charity. This transcript is from a video made after his return to the UK.

Key  
// phonemic transcription  
[] paralinguistic features  
{ } sound effects and special effects  
{ - } jump cut  
**Bold** emphasis

Hello there { - } so recently there have /əv/ been a lot /lɒʔ/ of changes going on there's been a lot /lɒʔ/ of moving about a lot /lɒʔ/ of planning new projects and /ən/ I feel like throughout /fruʊʔ/ that whole process I have been inexcusably shit (sound: bleep. onscreen: SH\*T) (.) at keeping you guys up to date { - } and something is going to /gɒnə/ have to be done about that because I for one am not cool with /wɪv/ it /ɪʔ/ wait let me think about it (.) or maybe I no no I'm definitely not cool with it { - } my passion is for making videos and creating content straight /streɪʔ/ out /aʊʔ/ and that should always be taking priority { - } whilst I've been enjoying doing (.) meetings and feeling like a grownup it /ɪʔ/ upsets me that I'm not making videos an so **that** /ðæʔ/ is going to change starting today { - } so (.) I just wanted to sit /sɪʔ/ here and have a chat granted /grənʔəd/ it's going to be a slightly one-sided chat but /tʃæʔbʌʔ/ a chat /tʃæʔ/ nonetheless you may notice that the blogging background has changed { - } a couple of months /mʌmfz/ ago I moved out of my bedroom whilst it received a /eɪ/ (.) lick of paint (.) and I'm now back in that /ðæʔ/ old bedroom { - } it basically just looks more like an adult's bedroom now and I have a theory that my parents have done this purposefully as if to say (.) {following words are spoken but also written onscreen in capitals} Jack you're twenty now please leave home {end screen text} mum dad if you're watching this I'm not going anywhere I shall continue to stinge off your generosity for as long as possible thanking you most kindly { - } so the other thing I need to update you on is the rickshaw run { - } so recently I went /wenʔ/ on this trip from one side of India to the other /wə/ with a couple of my best mates (.) we had the /ði:/ most incredible time and we shot /ʃɒʔ/ every minute of every day so much so that /ðəʔ/ we actually shot /ʃɒʔ/ too much footage /fʊtɪdʒ/ { - } to put /pʊʔ/ it /ɪʔ/ in some sort of perspective we shot over one point five terabytes of footage which is the equivalent of three hard drives **or** eight thousand four hundred and ninety six video clips.

### 3. Indicative content from past paper mark schemes

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#### SAMS 2008

##### Text A

The writer is presented as an ordinary teenager in many ways, except for her connection with a celebrity. The persona is friendly and relaxed, chatting about typical (stereotypical?) events in a teenage girl's life, as if to a small group of friends. It suggests she is about 17 years old, has just left school, but not gone to college (suggesting she has more glamorous job?). She enjoys going out (pubs /clubs assumed?) with friends from school. She still lives at home with family and feels excited about moving into a new house.

This identity has been carefully constructed, probably by a professional journalist / ghost writer. The underlying commercial aim is to attract as many readers as possible to the magazine, by providing an entertaining read. It is entertaining in various ways: brief; simple, colloquial style; recognisable topics; allusions to attractive lifestyle. The target audience is addressed as a personal friend and also constructed (according to the values of the magazine?) as fun-loving and attractive, yet warm. The text provides the readers with a glimpse of a celebrity life style and, by seeming ordinary, it suggests that this glamour is within reach.

**mode / channel:** writing - carefully planned, edited, presented, commercial

**genre:** journalism – personal column in lifestyle magazine

**topic:** current personal activities, feelings – mix of ordinary + glamour

**purposes:** entertain – enjoy gossip about celebrities, potentially feel personal connection

**audience:** teenage female readership – actually anonymous mass market

**implied / constructed addressee / narratee:** potential stereotype, anxious to be attractive'

**assumptions:** interest in trivial / popular culture – fashion, fame, music, sex

**relationship:** suggests personal, equal status – one friend to others in small group

**writer:** probably professional journalist with little contribution from 'Sophie'

**implied author / narrator:** teenage female – potentially attractive, family & fun-loving

**pragmatics:** Personal, simple, informal style assumes interest in trivial matters  
Possible convergence (to reader's language) implies friendly relationship / footing/ face

**discourse:** structured like letter / email with salutation and sign-off but crossover with spoken / live performance with 'welcome to ...' content suggests genre of personal diary; 'ways of seeing and saying' - emphasis on nightlife, friends, family. Gaps and silences names famous sister 'Katie' twice & her famous husband 'Pete'- using nicknames / terms of address to suggest intimacy - but not any friends or

other family members. And points regarding constructed narrator / narratee, etc.

### grammar:

- conveys simple, informal, interactive effect
- direct address in apparent exclamations
- but no actual imperatives; no interrogatives
- elision / minor structures / missing Subject pronoun in 'Catch ya next month'
- Many simple sentences, eg. 'I can't wait to ....'
- compound sentences with co-ordinating conjunctions, eg. 'and'; 'but'; 'so'; one complex structure, with subordination in 'now [that] I'm not seeing ...'
- 1st person pronouns create personal perspective
- surprisingly little use of 2nd person
- adverbs & adverbial phrases create colloquial / spoken style, eg: 'lately'; 'all the time'; 'hopefully'; 'for a while'; including function as intensifiers: 'quite a few'; 'a bit cramped'.

### morphology, lexis & semantics:

- field of everyday (teenage) life
- simple, literal vocabulary use
- no complex morphology
- little latinise / formal lexis
- occasional colloquial / slang terms: 'girlie'; 'mates'; 'kids'
- occasional negative connotations, juxtaposed with positive comment

### Text B

The speaker presents herself as an **ordinary woman** in many ways, despite her **high social status**. She presents herself as **honest**, willing to admit to **failures** and problems. She invites **sympathy** for her (all women's?) difficult task of **combining personal and public** responsibilities. As a **public figure**, her speech was probably **carefully written** (by a team?) and **rehearsed** for best effect, but it needs to sound natural and spontaneous. The tone / register is a mixture of **formal** to suit the serious, **public nature** of the situation, and **informal** to suit her **ordinary personal**. The **opening sentences** are the most formal in tone, both vocabulary and sentence structure. Later sentences become simpler in structure and vocabulary more **colloquial**. The use of **first names** emphasises the personal dimension. A direct appeal to listeners (both present and the whole country) **assumes** a like-minded female – or working househusband – audience. There are **contrasting semantic fields** of personal v public life.

**mode / channel:** spoken – carefully planned? Scripted by team, delivered as if spontaneous.

**genre:** speech – statement to media

**topic:** media scandal about 'shady' dealings and her personal life – juxtaposition intended to show her honesty

**purposes:** persuade – mention of ordinary family 'things', rather than emphasis on power, to make connection with audience

**audience:** reporters present – broadcast to wider public

**implied / constructed addressee / narratee:** working family women / anyone 'ordinary' who can empathise with situation

**assumptions:** family and friends more important than politics; good intentions can lead to mistakes of judgement

**relationship:** suggests personal, equal status – one hardworking parent to others, despite actual power and position

**writer:** probably aided by professional scriptwriter

**implied author / narrator:** ordinary woman – family, career, friends, with usual worries about appearance, etc.

**pragmatics:**

- conveys simple, informal ▫ negative face – formal style at first
- positive face – becomes more informal, appeals to be liked
- implies – how could mother / wife be corrupt?

**discourse:**

- opens with introduction & polite 'request' to speak.
- presents her speech as only: 'a few words'
- mentions positive, ordinary things
- remains vague about 'allegations'

**grammar:**

- begins with complex sentence structures
- uses some simple and compound sentences
- minor sentences beginning with conjunction: and, but trying to be a good
- mother...

**morphology, lexis & semantics:**

- formality of opening, eg : controversy, allegations, effectively
- more colloquial towards end, eg: not fair, boyfriend
- idioms / clichés: not superwoman, juggling a lot of balls, get my act together, land me in the mess
- connotations, eg: wife, family, mother, charity worker
- semantic fields, juxtaposition, synonyms, antonyms, eg: wife, consort

**graphology & phonology:**

Unlikely to comment on any graphological or phonological phonological features – anything relevant will be credited.

**Theories**

**Register / situational variables**

- Holmes' categories
- Joos's 5 levels of formality

**Pragmatics / politeness**

- Speech Act Theory - presupposition, implicature, inference (Austen & Searle)
- Face – positive & negative politeness strategies (Goffman, Brown & Levinson)
- Convergence / divergence (Giles)
- Co-operative Maxims (Grice)

**Discourse**

- notions of "gaps and silences" (Macherey)
- "ways of seeing and saying"

**Contemporary language change**

- informalisation
- conversationalisation

## **Power**

Theories re effect of choice of, eg:

- nominalisation
- abstract nouns
- passive voice
- intransitive verbs
- modal auxiliary verbs.

## **Gender**

research studies showing female language more emotional, co-operative, vague, etc. (NB. these theories date from 1970s; some based on little or no data)  
potential exploration of 'dominance' or 'difference' approach. More sophisticated will consider significance of situational variables.

### Text A

The focus is on person K, who speaks for most of the time. She presents herself as youthful, lively, talkative & generally positive about her situation: determined to find another job; hoping for something better paid; wondering whether her nationality & gender are a disadvantage; irresponsible / relaxed re timekeeping; *outspoken / not respectful* towards her boss; busy, multitasking (kids) lifestyle; possibly *unconventional* (tattoo parlour).

### Text B

Bethan presents herself as young and lively, but dynamic and committed as a politician. She wants to involve other people in political discussion, so makes herself seem an *ordinary, approachable* person, as well as a politician. Her Welsh nationality is very important to her; she has strong opinions about racism, gender, etc, but does *not* present these as a *disadvantage*. She is also outspoken and not respectful towards those in power.

### **Contextual factors: mode, field, function, tenor**

Text B is a planned, public, written text, with purpose of airing her political opinions and possibly *increasing her profile* in order to advance in politics.

Whereas Text A is a private, spontaneous, one-to-one conversation, with *no need to present her best side* to a relative – *phatic function* letting off steam about problems. But there is a message-oriented function to Text A. Text B includes some social rapport in the primary informative / persuasive function.

Both texts are *interactive* to a degree (blog comments). The blog genre is *not highly planned* type of writing – more like a daily diary. Person B probably *intends to sound quite spontaneous and personal* – *implied author* – rather than a typical politician, and may have a young audience in mind. Both Text A & B adopt an *equal rapport / friendly relationship* with listeners / readers.

### **Key constituents analysis**

#### TEXT A

Discourse & pragmatics (suggests...)

Turntaking: K speaks more, showing the function of the conversation / relationship. A responds briefly, often supportive backchannel utterances (*yeah, right*). The overlapping also shows they are relaxed with each other.

But A takes a more *challenging role* during K's complaints with an interrogative (*what?*) and contradiction (*didn't they say ...*) (*but these are ...*). Might suggest A disapproves of K's attitude?

Pauses: K talks with few pauses or filled pauses after the initial talk about tea – suggests she gets *impassioned* once in her stride? There are two or three long pauses before A takes her turn – suggests that A doesn't really agree, but doesn't want to say anything awkward? Instead of (*er, um*) K fills pauses with phrases (*y'know, I mean, like, whatever, and everything*) so she holds the floor.

Topic shifts: After the cup of tea diversion, K returns to her topic with the *framing move* (*yes so*). She introduces the subject of anti-American feeling after a pause. When A introduces topic of timekeeping, K takes it up with various justifications. She sums up with a positive (*the good thing is...*) and signals she has finished (*we'll see*). A completely changes the subject after a long pause.

Laughter: occurs twice after quite awkward utterances, so *not the usual humorous function*?

Terms of address: neither speaker addresses the other by name.

#### Grammar & pragmatic functions

Non-fluency features of spontaneous speech: incomplete utterances; repetition, self-correction, fillers, phrases (as above). Most apparent when K is *struggling to express self?* (*y'know retail industry ever whatever like I I don't know*). Repeats word *late* to justify point?

Mainly declaratives, as K relates events. *Emphatic* form of declarative (*I do believe...people who do think*) A asks a few questions – *challenging function*, rather than request for info. K uses interrogative when her role changes to the listener – this time functions as request for more detail.

Often *complex* – rather than compound – structures. Compound coordination occurs when K responds to challenge (*but .... and ...*)

1st person pronoun, as focus on K's experiences. 2nd person occurs in phrase (*y'know*) checking for agreement. 3rd person when K talks about boss and coworkers.

Frequent adverbs for emphasis (*completely, honestly, obviously*)- suggests animated speaker.

#### Lexis & semantics

Slang & colloquialisms (*bees knees, hungover*) sometimes USA region (*kissed his ass, sucks, like crazy*) – suggests K is really agitated?

Youthful *Ideolect* also suggested by use of (*I mean, like, whatever*) and *mixture of registers* (*chided her like crazy*).

Idioms, cliches, collocations (*the fact of the matter is, the bottom line is, at the end of the day*) – prefabricated chunks needed for spontaneous conversation. Vague expressions also used in spontaneous speech (*thing, stuff*)

Semantic field of work – often *more formal* (*minimum wage, job, hardworking, retail industry boss, fired, retail clerks*).

Mixture of positive & negative connotations (*terrible, really bad luck v good thing, freed me up*) suggest *K finds a silver lining*.

### Phonology

Colloquial pronunciation suggested by spelling of some words (*yeah, y'know, gonna*) Also common elision (*you're, he's*) and prosodic features of laughter.

Reader can imagine a USA accent and fast, lively delivery, because of lack of pauses.

### Graphology

Not significant in transcript.

### TEXT B

#### Discourse

Ideology: Inclusion of Welsh language as well as English *suggests it should have equal status*. Welsh comes first, but only in the introduction, so English language still has the power.

Overall structure follows webpage conventions, using sidebars as well as paragraphs. Opening exclamation (*Welcome to...*) suggests a spoken face-to-face

meeting. Personal introduction is plain and unassuming, suggesting equal status of readers.

Each blog has title and date for easy reference. Use of hyperlinks shown by blue font and underlining.

Blog itself set out in conventional written paragraphs, but with hyperlinks. Ends with name and date, *rather like a letter?* Opening is direct address to readers with exclamations (*how opportunistic..*) and interrogatives (*Do I sense...*) *more like spoken language*.

Terms of address: refers to political parties in colloquial way (*Tories, Plaid, Lib dems*) suggests shared understanding between writer and readers. Refers to opposing politician by surname (*Miliband*) and herself by first name only (*Bethan*) suggesting distance for one and informality for self. Does not name Labour Party, but refers to *the London Government* – suggests it is not her government.

#### Grammar & pragmatic functions

*Mixture* of sentence structures, from complex declaratives with subordinate clauses, through interrogatives, (rhetorical questions) imperatives and exclamations to more simple or compound structures and minor sentence fragments. *This reflects the complex functions /* tenor the writer is trying to achieve: from serious politician to ordinary, friendly young person to passionate activist. EG. Style of introduction – straightforward compound sentences. Style of sidebar – noteform list. Blog uses more complex structures.

In blog, use of present simple, or present perfect tense to reflect immediate situation.



Parentheses (brackets) suggest a lack of careful planning and tight structure? The noise (*gulp*) adds a very informal, comic note.

Repeats phrases (*I don't see, I do not see*) because *blog not edited* and revised.

1st person pronoun used in introduction and opening to blog, reflecting the *personal nature* of the genre / opinions. Changes to 3rd person for a *more neutral, distanced comment*. But finishes with her own opinion.

Many standard sentence structures, but a few non-standard forms (*not that common*) suggest youth or informality. Rambling style sometimes (*Apologies are not that common... because politicians don't like being wrong, or being seen to be wrong even if they know they are!*) suggests passion, youth, spontaneity?

Use of adverbs gives colloquial style (*automatically, unfortunately, desperately*).

### Lexis & semantics

*Mixture* of formal lexis and semantic field of politics + informal, everyday lexis added for a personal, opinionated touch. (*Nevertheless these calls have fallen flat.*)

Many abstract nouns for abstract political concepts (*inquiry, amendment, goal*).

Figurative language / metaphors add more concrete images & colour to rhetoric (*erase from history, new sparkling leader, ardent supporters, waning credibility*) but often sarcastic, critical comments?

Mixture of positive v negative connotations, many based around antonyms of war v peace, to *express the idea of two sides in politics*.

Naming strategies (see Discourse)- first name, nickname, surname, etc - *indicates degree of familiarity*.

### Graphology & phonology

Use of speech marks indicates sarcastic tone of voice.

### Theories and research

Language & gender theories about dominance, deficit, difference not supported by either text? Both assertive, direct, plain speaking. May refer to research re co-operation between female speakers.

Language & age informal theories re use of slang, non-standard forms may be supported by texts.

Contemporary language change notions of informalisation and conversationalisation supported by blog genre, in particular.

Pragmatics - may apply notion of form v function to transcript to explore implied meanings.

Language & Power - notions such as power, status and rapport & key language features. Blog does not use passive voice, but some nominalisation (inc. abstract nouns).

### **Text A**

The poet Benjamin Zephaniah presents himself as a black person – a minority living in a society where everything is geared towards white people. He reminds his readers of centuries of injustice in a passionate argument against racial discrimination, but the wordplay keeps a note of humour.

He probably knows the audience will be mainly white, (possibly studying poetry at school / college) so he needs to entertain and inform in order to persuade.

### **Text B**

The writer Vivien Ratcliffe presents herself as a concerned member of the public, protesting against planning proposals in her city. She is speaking on behalf of various disadvantaged groups in society – women and disabled. She uses sarcasm to paint a humorous, insulting picture of the station master as the selfish enemy. She has one person as the immediate audience, but intends the letter to be part of the campaign for a wider audience, probably of sympathisers? She needs to provide clear factual information in order to make her persuasive point. In order to attract readers of a newspaper, she includes some provocative humour.

### **Contextual factors: mode, field, function, tenor**

#### **Mode & genre**

Text A is writing – highly crafted, presented, for commercial publication

Text B is written electronic – less planning, but some revision, for publication in local newspaper

Text A is a poem - similar to a child's riddle. May be read or listened to.

Text B is an email – modern equivalent of a letter, so follows those conventions. May be read in paper, or circulated electronically.

#### **Topic / field & Function / purpose**

Text A refers to history of black oppression in predominantly white society, using wordplay on black / white.

Text B is about closure of access through the station and the problems caused.

Both have a message-oriented, persuasive function, but Text B refers to specific facts,

Text A alludes to persecution via imaginary scenes.

Text A persuades – but also entertains through rhythm and wordplay – indirect attack on white people's oppression

Text B persuades – also informs and entertains through sarcasm – direct attack on opponent

#### **Audience / tenor**

Text A has wide audience of poetry readers – possibly attractive to young, also people with social conscience.

Text B has direct audience of editor – as mediator to a wider audience of readers – in particular city

- Both texts adopt a 'soap-box' rapport with their audience, without much direct personal address to readers.

### **Key constituents analysis**

NB. the levels of lexis and semantics are particularly significant in these texts. Phonology (representation of) is significant in Text A.

### **Discourse & pragmatics (suggests...)**

Text A has poetic structure of title, short lines, verses, etc – each line is a complete clause or phrase – cohesion by repetition of *white* on each line – change in structure at end signals climax / main point, with inversion *Black House*.

Text B has standard email headers – follows conventions of letters – but no attention to proofreading (paragraph breaks, full stops, etc). Two main sections signal slight change in tone / purpose. Salutation changes standard to *yours in hope*, signalling purpose.

Both assume shared values / ideology re disadvantaged groups.

Text A repeats white – suggests dominance of white races. Finishes with pun on Black House – suggests USA responsibility

Text B refers to wheelchairs & women – suggests discrimination. Emphasises male station master – suggests the privileged opposition

### **Grammar & pragmatic functions**

Text A is series of complex declaratives – structure kept simple by line breaks to *divide clause elements*. Verbs in *past tense* until change in last two lines. *Negative imperative plus future tense* – use of *shall* is rare today, but sounds like song lyric –

suggests rallying cry. Many *passives* with the *I subject* as object of harsh treatment. 1st person pronoun repeated often at beginning of line for emphasis. The oppressors not named specifically, except as *white...*

Text B uses complex sentence structures – some variation to signal important points. *Colloquial style* of (*And as for wheelchair users ... well*) begins with *co-ordinating conjunction*, and includes a spoken *discourse marker / framing move* (*well, & after all*). Some simple structures for emphasis (*This mustn't happen*) *Modal auxiliary verbs* of obligation to finish with strong necessity. *Compound listing* structure to describe imaginary actions of station master. Begins and ends with 1st person pronoun, but changes to *plural third person* references to emphasise she is part of a large group. 3rd person (he) to single out one man for blame. The direct quote is shocking. The insults are made less direct – not IS SELFISH, but introduced by *modal expressions* (*perhaps, he should, I wonder*). Formality of opening sentences with *postmodification of complex noun phrases*. Uses *adverbs* (*I too, Last week I*) to vary rhythm of sentences. Finishes with rhetorical questions / interrogatives and reply using *conditional / hypothetical modal auxiliary*.

## Lexis & semantics

Text A uses wordplay / puns - the *antonyms* white v black to create neologisms. It emphasises the negative connotations of black, even in childish phrases (*black sheep*). Unusual *collocations* (whitemailed) show that we take for granted white = good; black = bad. Verbs have negative connotations, often of physical violence. Semantic field is of slavery (*Branded, slaved*). Title mentions comedy, but is *ironic*? Reversal (*black house*) suggests that black people will (or should) take over the power in USA. Or *ambiguous* - US power is not as white = good as assumed.

Text B uses a mixture of formal abstract lexis (*concerned, proposal, manifold*) to create a serious tone, and specific proper nouns - local context and many common nouns in semantic field of town planning. Negative connotations express the problems v positive connotations for advantages of alternative. Uses *extreme adjectives* (*ideal, vital*) and *adverbs* (*deeply, wholly*) and repeats ? determiners (*all*) for persuasive function. Second paragraph changes in style - more colloquial, using *cliches / idioms* (*go the whole hog*) to suggest selfishness & make fun of *station master* - connotations / collocations of male power. *Semantic field* of warfare in *metaphor* (*spearheading*) and contrasting fields of childish games v elderly (*train set, pipe, slippers*).

## Phonology & graphology

Text A uses non-standard spelling to represent pronunciation of Black Vernacular English (BVE). and create voice of individual.

Reward candidates who use *IPA* to represent phonology of *waz, wid, an, de*. Others may describe variation, eg. *voiced longer vowel* sound; *th* sound becomes *dental plosive*; *elision* / *?glottal stop* of final *d* sound. Poem should be read aloud / heard for full effect. Line endings suggest pauses and emphasis, so it becomes a series of sharp points made via puns at end of each line. Use of some key characteristics of BVE implies its *equal status to Standard English*.

TEXT B has little of significance - sense of spoken voice particularly in second paragraph.

## Theories and research

Language & power / Standard English

Prestige of Standard English associated with power of ruling classes. Stigma of BVE beginning to change to covert prestige. Spreading use not only by black community, but young people aspiring to street-cred. Used in lyrics, but also by many poets and novelists, wishing to reclaim language.

Language & gender theories about dominance, deficit, difference not supported by either text? Text A remains genderneutral, tho reader may assume male persona of writer.

Text B represents females in assertive light (all involved have female names) and males in selfish powerful light. Uses stereotype of male train

set. Pragmatics – may apply notions of presupposition (white = good; knowledge of original – *blackmail* – terms) and implicature / inference. Co-operative Maxims probably not relevant.  
Politeness / indirectness possibly applicable to email?

## January 2010

Candidates will probably analyse Text A and B in turn. Look for some explicit comparison, signalled by words such as *but*, *unlike*, *however*. Credit any reasonable interpretation. Precise / subtle expression of ideas indicates higher bands.

### Text A:

- the two writers in this exchange seem to know each other well enough to make personal insults, meant to be affectionate
- they each present themselves as humorous, unconventional,
- it may be a male and female, possibly in a romantic relationship. At the time of writing (at work?) they clearly have nothing much to do, except entertain each other by chatting – in writing - about nothing in particular
- they communicate on an equal footing, each taking short turns, responding to the other and inviting the next response
- there are many shared / context-bound references
- they are comfortable with colloquialisms and non-standard forms, but also have a wide vocabulary and cultural awareness.

### Text B:

- from the contextual information, we might expect a businesslike transaction, with the owner needing to be polite to secure the other's custom
- it is not clear why the customer came in, as they are just chatting about personal events and attitudes
- the two speakers are probably men, both presenting themselves as Volkswagen enthusiasts, nice normal blokes
- they adopt quite a relaxed equal status with each other, even though they are probably strangers
- the customer is letting the owner do most of the talking, and the owner claims the higher status – expert, winner, etc.

### Points of comparison:

Both exchanges take place in a work location, but focussing on the world of leisure outside work. Text A is between close friends, allowing each other to feel brilliantly witty. Possibly male-female flirtatious exchange. The conversation is more bitty, jumping from topic to topic, as there was no particular agenda to start with. The references are more 'exclusive' to their world, so an outsider would not understand fully what they are talking about / meaning.

Text B is between strangers, who communicate on a friendly footing, with a bit of competition for the upper-hand. Probably single-gender, male exchange. Although an outsider might not follow all the VW references, it is fairly easy to follow their gist. They stick to a single thread throughout.

Contextual factors: mode, field, function, tenor

### **Mode & genre**

**Text A** is spontaneous, written electronic private interaction, ie. Very like speech in many ways – but there is a time lag between turns, which may account for the more disjointed structure.

**Text B** is spontaneous, spoken, one-to-one, private interaction – but each speaker being quite explicit, clear and easy to follow.

**Text A** is an extract from a MySpace exchange – modern alternative to a spoken chat, so follows some of these features. As a new mode, it is more tricky to identify conventions. It remained on the site, so could be re-read by the individuals, or invited friends. It was not intended to be read by a wider audience.

**Text B** is an extract from a workplace conversation. It was not intended to be written down in a permanent mode, or read.

### **Topic / field & Function / purpose**

**Text A** is about any distraction possible from the boredom of a day in the office. It refers to personal information, people in the immediate environment, TV programmes, etc

**Text B** is about a particular type of vehicle that has a cult following. It refers to some specific events, vehicles, etc.

**Text A** gives some information, but it is often expresses imaginative or personal functions. It has an important purpose of entertaining each other.

Both have a social, interactional function, but **Text B** includes some message-oriented elements. The owner may be persuading of his greater status in the field.

### **Audience / tenor**

**Text A** is a private interaction between two participants, who are developing a close, personal rapport. It is often a private, context dependent language use. They insult the outside world and themselves and each other, but there is no element of competing for higher status.

**Text B** is a private interaction between two participants, who may not have met each other previously. They share interests and feel on a similar social footing. One adopts – and the other accepts – a slightly higher status r.e. the VW topic in question.

Both encounters take place at work, but one accepts and enjoys it, while the other resists and undermines it.

### **Key constituents analysis**

Discourse & pragmatics (suggests...)

Students may analyse **Text A** by identifying features of electronic language and overlaps with spoken language (as below). Credit these whenever related to interpretation of presentation of self, ie. What such features IMPLY, e.g.: Graphology indicating new message; non-standard spelling and punctuation: using such to represent pronunciation, OR because conventionally no one bothers to correct; the brief turns,

responding and opening a new topic; the longer rant at the end. The comic timing of the bathos (*Gate keeper and keymaster. oh and i change the backup tapes*).

Allusions to a range of other cultural contexts (*shower scene in psycho, aint F briiiiiilliant* – catchphrase from the Fast Show) make it an extremely non-cohesive text.

Students may analyse **Text B** by identifying its features of turntaking in conversations. Credit these whenever related to interpretation of presentation of self, ie. what such features IMPLY e.g. MLU length of turn, topic changes, adjacency pairs, three-part exchanges, backchannel behaviour, overlaps, framing moves, filled pauses, incomplete utterances, vague language, etc.

### **Grammar & pragmatic functions**

As both texts employ a mixture of simple, compound and complex structures students should be rewarded if they connect this to a significant point.

**Text A** often interacts without using interrogatives, though some explicit questions drive the interaction along in places. Declarative comments elicit responses. There are exclamatory structures to elicit responses (*what a dull day, what a waste of money*). There are more obvious minor structures / brief snippets. Some unusual structures suggest a different voice / register (*I do believe, a jolly good washing, Dump the chump, Protector of the 4 seals*) and the rhythmic patterning of the simple sentences of the last message (*touch myself. Touch others. confuse others, etc*)

**Text B** includes interrogatives to encourage talk and declaratives to provide information and comment. They use past tense to talk about the weekend event, present perfect for events of present significance and simple present for things around now.

They use personal pronouns to refer to themselves, each other and a few significant others.

### **Lexis & semantics**

**Text A:** Threads of more formal, specific vocabulary among the informal (*Eau d'aaaaaargh*)

Semantic field roams all over the place: what text might have these words in common? (*stabbed, santas workshop, mushrooms, window licker, powers of evil, dung beetles*)

**Text B:** Semantic field of campervans, events, etc, with some jargon / field-specific (*Type 2, split screens, Van Fest, Californian import*)

Ordinary (*my bus, my dad, great day*) v Formal vocab (*commissioned, interior, representing*)

Very specific r.e. colours (*peach, cream, pastelly cream*)



## **Phonology & graphology**

**Text A** has lots of unconventional spelling / orthography, sometimes paragraphing also suggests tone and intonation. Gives a stronger flavour of spoken language than transcription conventions can ever manage. More like a literary representation of dialogue in its techniques and effects?

**Text B:** Candidates may identify non-fluency features and should only be rewarded if they make a significant point. Transcript probably indicates that conversation proceeded at a steady pace, with little that is exceptional / odd. Mirroring each other with constant refrain of 'yeah'?

## **Theories and research**

Language & power / Standard English

**Text A** uses unconventional language. Direct insults tend to show their solidarity and friendship, rather than aggression.

**Text B** uses standard conventions of language, suiting their stranger / business relationship. Possibly some influential power here, as they seek rapport?

Language & gender in **Text A** the two participants do not display stereotypical gender differences in manner of communicating, even though one refers to hair washing and perfume and the other to warlike things. Theories about dominance, deficit, difference are possibly supported by **Text B**. The males stick to facts and there is some competition for status. However, their precision about colour terms has been suggested as a feature of female speech.

Language & age / technology

Many examples of electronic modes creating own conventions of language use.

Pragmatics – may apply notions of footing or convergence, presupposition and implicature / inference. Co-operative Maxims probably not relevant. Politeness / face / indirectness applicable to **Text A**, which used shared dialect for solidarity, direct insults, etc.

### Presentation of self; concepts & issues

#### Text A

Although using modern medium of email, the writer of this email is apparently two sisters from a folk duo, presenting selves as homely, naive, old-fashioned, USA hillbillies. The names have religious overtones, though surname is rather threatening. Candidates should

notice that it is intended to be humorous. The writer(s) is trying to encourage readers to come, but is not entirely enthusiastic /persuasive. They create a persona for themselves, as well as their audience, as being proper and dull, so – ironically – witty. Though audience who would appreciate this type of humour likely to be 30+ with some shared knowledge of this type of music. Pragmatics: readers do not take this seriously.

#### Text B

The writer of this letter is also apparently the fictional character Santa Claus, but the intended audience is clearly an adult, so would not accept it at face-value. As the charity is for children, it is a way of identifying with children's interests and adding an extra layer of persuasion, as Christmas is traditionally a time of giving, particularly for children. The voice begins as that of Santa, but changes to the more formal, impersonal voice of the charity. The writer also contrasts/assumes a persona for the reader of the letter as a caring, responsible person.

#### Points of comparison:

Both adopt fictional, humorous persona for persuasive purposes. Both construct a suitable persona for the reader. One has a more serious purpose to raise funds for a charity and would target a much wider audience. It was probably planned and written by a committee, rather than an individual.

### Key constituents & context analysis

#### TEXT A

##### Discourse & pragmatics (suggests...)

Although electronic mode of email, structured like a cross between letter & advertising leaflet. Purpose is to provide info about dates & venue, and encourage people to attend, so needs to grab attention by amusing. Opening salutation (*Hello my dear friends*) is markedly oldfashioned and sign-off is unusually religious (*Blessings*). Adopts a cozy, chatty tone, which will amuse readers who probably know that it is just a persona. The comments are deliberately bit pretentious or flat. Reference to *knitting* suggests elderly audience. They subvert the usual possibility to get off mailing list with the blunt *No More Please*, suggesting the readers are likely to be irritated.

##### Grammar & pragmatic functions

Uses some spoken language features, eg. non-standard sentence structures, which ramble and tail off (*well some of you*); direct address in pronouns and imperatives; discourse markers and adverbials (*though, so, of course*).

Also uses features of leaflet: listing with dash and further details in note form/minor sentences/ellipsis.

### **Lexis & semantics**

Subject-specific lexis/jargon: *a cappella quartet four piece* (deliberate mistake to create in-joke?) *boogie woogie*.

Some high register, positive connotations: *haunting, ethereal, panache*. Juxtaposed with basic lexis, *vegetables* + repeated so often: *good*. Some names are ridiculous: *Pulladodalong, Madam Zzuchni (also deliberate?) knitting*.

### **Graphology**

Use of layout features for clarity, as in poster presentation.

### **TEXT B**

#### **Discourse & pragmatics (suggests...)**

Follows conventions of letter though with added banner heading, illustrations and logos. Divided into clear paragraphs for each point, using headings. Persuasive element also in use of headings in bold fonts for key details – emotive details & direct appeal. Overall structure is a 'sandwich': Begins in the fictional persona of Santa, before changing to the voice of the organisation and finishing with Santa. Makes sure that enough positive messages counteract the distressing facts, which is an effective persuasive technique: it's bad, but something can be done. Assumes that reader will make a contribution – common psychological ploy. Personal address throughout, as if from one individual to one other, though actually an anonymous mailshot, written by a copywriter.

#### **Grammar & pragmatic functions**

Begins with ellipsis, imitating telegraphic language. Often uses interrogatives and imperatives in bold headings. Uses 1st and 2<sup>nd</sup> person singular pronouns to emphasise personal aspect, Some elements of spoken language 'You see', 'of course'. Uses modal auxiliaries to make the request for donations. Sentences kept relatively short for clarity, with clear discourse markers 'for example', 'however'. This group. Proper nouns and acronyms for organisations or fictional characters.

### **Lexis & semantics**

Subject-specific lexis (*NSPCC, appeal, ChildLine*).

Repeated references to children.

Contrasting emotive semantic fields: childish fun (*surprise, Christmas, Rudolph, Mrs Claus, Lapland*) vs. (*abuse, neglect, vulnerable*).

Repeats positive effects of charity in related terms, e.g. *protect, appeal, counsel, help, support*.

### **Graphology**

Layout allows skim-reading: varied fonts, etc. Bold for emphasis; pictures to suggest children as receivers.

### **Theories and research**

Language of advertising / persuasion – changing techniques

Language & power: uses influential power to persuade readers.

Pragmatics – presuppositions

**Points of comparison re presentation of self:** The speakers in the conversation are young females, and the participants in the electronic exchange are probably also young & female. Potential for reference to theories about characteristics of female speech (more emotional, gossip topics; co-operative manner; vague language, etc) but thoughtful evaluative comment needed for higher bands. All main participants present self as socially responsible, while still able to have a good time. Parents still figure in life, shown sympathy by J, and Fluffy's references to her dad.

Text A: J presents herself as emotionally and socially mature in her critical comments about the behaviour of younger sister and empathy for her mother. Though probably only in their twenties, both J and R feel distant from their teenage years, with R mainly providing supportive comments. The older person W stays out of the conversation, for reasons candidates may conjecture on. Potential for pragmatic approach to comment on implied meanings (eg. Grice, Giles, Goffman etc theories and concepts). Possibly research, eg. re occurrence of pauses? Or concepts, eg. purposefully vague utterances allows conjecture re gender, plus use of female pronoun and ref to 'girlfriend'. Fact they are using a chat-room suggests young age, tho' candidates should be aware that not exclusively young users. Ref to *parents* more of a clue to age. Main participant Fluffy presents self with stereotypical young concerns: fed-up with daily life – probably work – looking forward to going out, drinking, getting free meal, hating getting up early and – more female – taking ages to get ready. She also presents responsible side re belonging to ambulance corps and not drinking and driving. Other participant (aab\_123) simply provides supporting role in exchange, prompting with questions and adding sympathetic responses, showing s/he is probably a close friend of similar age.

Contextual factors: mode, tenor, field, function

Text A is a spontaneous, face-to-face, private, spoken conversation with 2 active participants and one other.

Text B is a spontaneous, semi-private, physically distant, electronic interaction with 2 active participants and possibly several others able to interact.

Text A is about attitudes to behaviour of teenage siblings; B about plans for social evening – after work?

Both are involved in interactional, rather than transactional functions, expressing feelings and opinions. Both interactions adopt an equal status

between participants, with one setting the agenda and the other supporting.

Text A

### **Discourse & Pragmatics (suggests...)**

Turntaking: the length of turns shows J mainly holding the floor for this topic – candidates should not assume this is true for the whole conversation. However J doesn't really pick up on R's mention of her own experience with her brother- she's clearly on a roll! Backchannelling and overlaps indicate a close rapport.

Pauses and other fillers: Few pauses at the beginning, indicating passionate involvement in topic? Later more hesitation may indicate searching for words, possibly indicating a sensitive topic. Laughs may also indicate embarrassing topic- reciprocated.

Paralinguistic features : emphatic stress and volume on main criticism. Intonation changes presumably for reporting speech of others for more lively, dramatic narrative account

Topic shifts : stays on topic, but does not pick up on R's contribution.

### **Grammar and pragmatic function**

Non-fluency features of spontaneous speech: no filled pauses may be aspect of fluent shared personal topic, vague utterances (*or anything*) *like* is used in variety of functions, notably as quotative for reported speech, incomplete utterances, stuttering, repetition etc (*whatever* whatever) on tricky expressions?

Mainly declaratives, with rhetorical questions and exclamations – expressive, telling a story.

Discourse markers/framing move (*it's funny though*) to introduce new topic. Use of adverbs / intensifiers for emphasis throughout (*really, just*)

### **Lexis and semantics**

Frequent adjectives indicate attitudes (*nasty, spiteful, horrible, that bad, malicious, ungrateful, frustrating*)

Mixture of colloquial and formal vocab (*awful v remorse*)

Field of minor crime (drugs, smoking ASBOs)

### **Phonology**

Emphatic stress / volume for expression and certainty B

### **Text B**

#### **Discourse & pragmatics (suggests...)**

Fluffy takes the main role, setting agenda with intriguing dramatic comment (*hopes she stops thating the world in time*) with aab performing supportive role asking questions (*what's planned*)

Some adjacency pairs, or at least connected exchanges, often involving questions and responses

Often in this mode of communication, one participant can have a series of turns

(because there is a limit to number of characters possible)

Much context bound / shared knowledge references (*take it out on him, the innocent girlfriend*)

Like spoken language as they construct dialogue jointly, finishing each other's turns. Sometimes begins with sound (*oh, ooh, heh*)

### **Grammar & pragmatic functions**

Fluffy mainly declaratives making comments. aab many interrogatives and a few exclamations – supportive role.

Fluffy often reports speech for comic /expressive effect. Uses quotative *be like* which may indicate age

Also uses *like* as a vague adverbial (*get up at like 8*)

Participants' utterances often elliptic/ minor sentences, beginning with conjunction, as following on from previous comment.

### **Lexis & semantics**

Colloquial (*fancy, dude*), with some more formal(*by virtue of*) or subject-specific jargon (*ambulane corps*)

Pervasive mildly negative semantics (*crap, miffed, grumbles, grumpy*)

Americanisms may be part of UK language (*dude, that will suck*)

### **Graphology**

No concern with correctness, leaving in typos for speed (*duity*)

Printout shows all sorts of technical information

### **Theories and research**

Language & gender theories about dominance, deficit, difference not really relevant here

Language & age – certain forms associated with younger people (*was like*) use of chatroom itself.

Pragmatics – enjoying complaining?

**Text A** writes with an impersonal/corporate voice on behalf of the City Council: an authoritative/powerful persona, with legal status. There is little sense of interaction – one-way communication. Possibly references to theories of language and power, e.g. institutional (rather than influential) power. Or types of rapport or face, e.g. negative face, requiring distance and respect. May refer to pragmatic theories re implied meanings e.g. you will be fined next time.

**Text B** writers present selves as witty, friends. Social background of educated, older writers, though up-to-date with technology. They want to join in interaction, sharing jokes about problems with dogs. Main writer presents self as laid-back about badly behaved dog, almost enjoying telling the story. Gender theory – gossip/sharing of stories against yourself for comic effect suggested (by Cameron, Eggins and Slade) as typical of female discourse. Rapport/face – offers stories against self; desire to be liked/accepted. Maybe attempts to back up conjectures re age group and social background. Rare – research into functions of gossip! Pragmatics to explain impression that writers are really proud/fond of pets.

**Text A** written **mode**: genre shares features of letter + leaflet (no salutations or signature, curt ending, use of layout features for clarity) carefully planned, formulaic style, message-oriented (context-independent language, lack of names, phatic language, etc)

**field**: traffic regulations (semantics fields: numbers & dates, etc)

**function**: a warning, persuasion to abide by rules (legal lexis, positive connotations re benefits)

**tenor**: impersonal, formal, powerful status, frosty politeness (high register Latinate lexis; abstract nouns and nominalisation; declaratives and imperatives only, but with some politeness markers; lack of personal pronouns; use of passive voice; complex sentence structures, with fronted adverbial clauses.)

**NB** Ability to correctly identify passive voice and other aspects of syntax/grammar will be a feature of top-band performance.

**Text B** electronic **mode**: genre of social networking site shares many features with spoken language. Interactive, likely to be spontaneous, quickly composed, but articulate and quite close to SE in the case of some writers (interaction, turn-taking, interrogatives and exclamations, informal lexis, ellipsis, discourse markers, comments in parentheses, some context-bound references etc.)

**field**: dog misdemeanours (semantic fields)

**function**: chat/gossip to entertain, with some sympathy and information

**tenor**: equal status and friendly rapport (supportive tone of responses; forms of backchannel behaviour – emoticons, etc; shared use of mildly taboo language; etc) may offer evidence to support claims about age and social background, eg. Some formal language; story-telling style – highly shaped with literary language in the case of one writer, etc.

In both texts, the participants are involved in casual interaction around topic of holidays. One participant tends to take role of interested & supportive listener and the other(s) are the storytellers. In each text, participants express pleasure, but also seek to entertain by relating some dangerous / adverse events.

**Text A** present selves as young friends / work colleagues, loving holidays and warm weather, disliking cold weather and work.

**Text B** has a mix of personas. Friend is like an interviewer (the person who set up the recording) trying to get young people to talk. Teenage boy expression is inaudible, so does not present any aspect of personality, apart from desire not to be involved. Young girl is enthusiastic, whatever is mentioned. Father does most of the talking, tho' is self-deprecating & tries to involve his son.

Theories about functions of gossip – against self. Also tentative consideration of theories about gender: the male 'father' is as expressive, self-deprecating, etc as females. Notions about age may come in: the youngest participant expresses self with naïve excitement and the older teenage boy is noticeably uncommunicative. The females in text A use age-specific slang (immense, chilled, cool) and slightly taboo language (*crap, bum*). May consider observer-paradox: it's likely all participants are aware that their interaction is being recorded and will be for public consumption, so there is something stilted about language use.

### **Analysis of impact of contextual factors on language use**

**Text A:** electronic mode of communication that has many features of spoken language: turntaking / adjacency pairs / question & answer discourse structure; uses graphology to convey tone of voice & some jargon (LOL); often conventional punctuation, but some non-standard / colloquial language use; function to entertain each other with chat at work: generic questions about holidays; supportive backchannelling responses – *yeah; hahaha; argh!* positive enjoyment in relating negative things – *it killed*, etc tenor seems pretty equal, tho' one does more of the questioning and the other more of the telling.

**Text B:** spontaneous (but recorded) spoken language, while eating: turntaking, overlaps, backchannel behaviour, etc function: Friend tends to back-channel to support family conversation.

The distribution of turns shows reluctance of boy to participate; enthusiasm of young girl, and possible need for other adult to keep conversation going Alex either silent or inaudible. Sole utterance can be analysed for extreme use of non-fluency features. His grudging contributions can be compared to girls.



Friend unconsciously echoes *'really'* and overt enthusiasm of *'wow'*.  
Father desperately tries to get son involved with tag questions *'didn't you'* and quoting his words.  
tenor: adults are friends, and one child seems at ease.

### Discourse

**Text A** this conversation between three post-graduate students discussing their experiences at university is semi-planned in that it has been set up by a third party. It is evident that this text lacks some of the non-fluency features of organic speech. However, the existence of the third party clearly affects the way in which the speakers present self.

**Text B** this blog belongs to a 'wannabe/soon to be' Cambridge graduate. The writing is planned and creates a strong persona. Due to the mode of the text, this text has been placed into the public domain and it seems its main function is to create a persona to be used by the writer during her stay at university. This is an obvious 'public self' that has been synthesised for consumption.

Both texts could generate possible references to face, gender and theories of language and power are appropriate. .

### Text A

spoken mode:

non- fluency features:

- repetition: '*you can't go out*' (Sally to assert herself), '*I did*' (Mark to raise his own profile)
- use of pauses: (to punctuate text, thinking time helps to support public face, and emphasis)
- Interrupted construction: '*yeah*' (backchannelling is supportive), '*did all three of you...*' (to assert dominant speaker)
- verb agreement: '*and there was four or five of us*' and '*they come*', (Sally possible use of dialectal features for effect and creation of persona), '*I've went*' (possibly due to spontaneity and lack of planning)
- 'n ɔ r θ ʌ mbr i æ', 'bʊ t': (possible evidence of Mark elevating his status as vowel slips from RP sound to northern sound)
- adverbials: '*where was your degree at?*: (use of preposition as cooperative non-threatening initiator) , '*Did all three of you actually live at home?*' (Mark use to question and possibly assert dominance and superiority)

**NB.** Students correctly linking verb agreement to dialect and identifying the vowel shift from RP to dialect will be a feature of top band performance.

### Text B

electronic mode:

- verbs: ('flick' is juxtaposed with ancient Greek texts, this generates the allusion of the writer using original Classics texts for entertainment, this possibly creates an identity and persona)

- parenthesis: used to provide information about Newham's relationship to Selwyn College Chapel. This suggests the writer is aware of a fresher readership and this is a possible opportunity to present self as an authority
- noun phrases: ('the thought of doing Classics as a degree for even a second'; here the head word has three qualifiers for emphasis to suggest an extreme emotional reaction to the thought) ('normal girls', possibly used to present as 'other' than normal. This can be read positively and negatively.)
- Proper nouns: ('Quintus' and 'Cerberus' are used to present self as informed person possibly intended to impress).

NB: Language & power / Standard English

Accept any plausible reading into:

**Text A:**

**politeness theory, participant co-operation backchannelling, positive facing, face threatening acts, dominant speaker, or gender**  
 Participants talk to each other in semi-formal situation. Language users aware of a possible secondary audience of lecturer recording speech which could well affect the ways in which they present self.

**Text B:**

**Accept any plausible reading into:**

**use of Standard English, positive facing, face threatening acts, or gender**

Standard English used to create a persona which positions writer in a new language community. Prior to starting her course student has taken on the identity of her pre-conceived ideas of a 'Cambridge University student'. This shows the use of blogging in a non-standard way.

## January 2013

Marks for the ways in which the candidates explore the language user's presentation of self. Presentation of self should be explored through linguistic issues and theories. Award any relevant interpretation of presentation of self. Here are some suggestions of the types of ideas that might be explored.

In Text A Rick tries to steer the discourse and assert his authority without loss of face. The young people compete for attention with each other and with Rick. There are separate discourses going on.

Text B presents the organisation as both elite and prestigious but also welcoming and fun.

### **Text A**

Spontaneous spoken text has many non-fluency features. Main speaker punctuates varying conversations and acts as the main cohesion in the discourse. Main speaker establishes authority through discourse markers, *right, ladies and gentlemen let's have everyone's attention quickly.*

Non-standard English enhances addresser and addressee relationship. Main speaker speaks in dialect, *there is only five of yous. owt and the morra* This shows the speaker converging with the audience and presenting themselves as a supportive other.

Non-fluency features emulate the formula of rhetoric with a triplet, *you did start off with.* This strategy is used by the speaker to mark listening conventions in a room full of people amid varying conversations.

Interactive nature of context encourages involvement, interruptions and vocalised dissent, *and it will,* encourage humour, light-heartedness and place the emphasis on involvement, whilst the emphasis on good suggests the opposite : don't criticise it!

Possible references to convergence/divergence, types of face or pragmatic theories.

Marks for application of contextual factors of the two texts and the analysis of language features.

Award any plausible interpretation of contextual markers and key constituents.

### **Text A:**

#### **mode:**

spontaneous, context bound terms (*we set up your own show*), deixis (*basically they take onto the floor*), shared knowledge orchestrates meaning. use of non-fluency features usual for speech and sympathetic with addressing young people about their art, e.g elliptical elements (*you do one slow song? Maybe two?*).

names of audience add humour by naming and shaming (*Sophie's dad*

*enjoyed it and there's even nothing happening at the moment).*

**field:** general entertainment semantic field involves a wide audience (*mic, stage, show, song, beat*). This is redolent of amateur 'show' culture and wider participation.

**function:** targets young people directly through personal participation and involvement (*the idea is that we have a good time, if it goes wrong*). Imperatives offer guidance, (*don't share mics, stay switched on, continue through the song*).

**tenor:** a definite sense of two way participation appealing to young people interested in musical theatre and wide audience. There is the impression that the charity event depends upon the young people's involvement. The close relationship between leader/artists and audience define the community nature of the event. This is apparent through the cliché, (*the idea is that we have a good time*).

**Text B:**

Planned written leaflet targets different readers. Structure of text divides readership, Audition Based Programmes features excludes (grade 7/8, and aged 13-19), whilst Open Access Musical Opportunities includes (musicians of any standard).

Non- Standard English presents youthful excitement, as elliptical elements and punctuation emulates an emotional reaction (*The prestigious regional youth orchestra trained by Northern Sinfonia and bringing together the top young string, wind, brass and percussion players in the region*).

One way communication promotes the programmes by outlining existing success. Indirect relationship with audience (*an amazing opportunity to work with influential conductors*).

Instructional function reinforced by taglines: (*Get inspired Get creative Get involved*), this shows urgency and connotes action and engagement. Planned formulaic leaflet mirrors the image of the programme: layout connotes organised, highly planned programmes.

Modifiers present friendliness (*encouraging, welcoming*): ironically the Audition Based Programmes are exclusive.

Workshops target musical ability/exclusivity (*grade 7/8, aged 13-19*).

Regional dialect targets reluctant beginners (*Quay Lasses and Quay Lads*): this offers inclusion to those with potential.

Possible references to language and power, types of face or pragmatic theories.

**Text B:**

**mode:**

planned written text, (context free terms, use of proper nouns (*Northern Sinfonia, Kathryn Tickell*), adverbials (*by renowned Northumbrian musician*) and relative clauses (*who play above Grade 5*) cement meanings.

use of non-SE usual for addressing young people about music, e.g. elliptical elements (*An amazing opportunity for young people aged 8-15 to learn to play the steel pans*).

names of Regional Youth Ensembles pun on connotations alluding to traditional/ classical genres (*Quay Voices, Jambone, Stringendo*).

leaflet designed to be browsed and scanned not read e.g. beginners might only read Open Studio.

**field:** specialised musical semantic field informs and engages audience (*singers and instrumentalists, with visiting artists, choral conductor, players of any instrument, ensemble, drum lessons, budding folk musicians*).

**function:** targets young people indirectly by informing on a wide range of activities and opportunities, modifiers add excitement (*an amazing opportunity, by outstanding choral conductors, prestigious regional youth orchestra*).

**tenor:** a definite sense of one way participation appealing to both special interest groups and wide audience, the programmes will take place whether the reader participates or not.

a definite intention to inform by targeting existing and wider musical participation e.g. organisation and layout.

indirect exclusive tone positions audience in positive and negative ways, lack of personal pronouns, politeness markers mitigate entry criteria (*usually play at the standard of Grade 7/8*).

### Theories

#### Giles:

convergence and divergence, use of pronouns, informality of direct address to audience.

#### Goffman:

positive face, *I am grateful... I love it when the soul shines out..., I find personally over the last few years I have been teaching here that the visual stuff works very well*

#### Brown and Levison:

face threatening act statements: *Modern culture trains us to be discontent... This makes us excellent consumers and separates us..., so I was hopefully asking you to do quite a challenging thing, I think that's true.*

Marks the application of contextual factors of and the exploration of presentation of self through the analysis of language features.

Award any plausible interpretation of contextual markers.

### Mode and Genre

#### Text A:

This planned speech is an extract from a much longer speech and has many non-fluency features which are characteristic of spontaneous speech. The discourse acts as the resolution of a prior point of conflict in a much longer piece e.g. *so why did I ask you to do that*. This creates an illusion that a solution can be found and matched to established problems e.g. anaphoric references. This is supported by claims, *I think we are a very visual society, I think it's all about visual cues and I think it's about things like vocabulary*. The hedging seeks to level the footing with a listening 'peer group', *so again that was something to perhaps make you see perhaps how our kids think a little bit (2) uhm okay so*

#### Text B:

This electronic mode is a planned written text. The layout is organised for browsing and research and engaging new audiences. The webpage hooks the reader through connotations of the quality of accredited practice, *with many gifted teachers, mastery, the ground for effective action, a passionate and compassionate teacher, 1st Class Honours, Graduate of the Gestalt Centre, physical engagement, intellectual and philosophical enquiry*.

### Field and Function

#### Text A:

The speech aims to train teachers to consider language issues. The speaker seeks to secure support of the audience by informing and justifying current ideas on education e.g. *one of the things that we probably need to do Alan touched on what I thought connected with learner styles (.) I know we are supposed to have all these amazing learning styles visual learners auditory learners kinaesthetic learners.* There are wide ranging references to the field of education and language.

Text B:

This website promotes an approach to health and wellbeing through moving spiritual practice. The function of this text aims to sell a series of workshops by blending mind, body and spirit e.g. semantic fields engage the mind e.g., *workshops, classes, study, apprenticeship, training, practice, teacher.*

Audience and Tenor

Text A:

The speaker attempts to reduce the distance between the addresser and addressee, *to us it's for us we are fairly disciplined (.) I do talk too much I am guilty of that.*

The text addresses teachers with a vested interest in language acquisition and development. The speaker addresses the audience through inclusive strategies, eg. *what do we do about it?* This informal address presents the speaker as non-threatening and an extended member of the audience.

Text B:

The text outlines a clear philosophy which develops a relationship between addresser and addressee. It engages an audience searching for alternatives to received and conventional health and wellbeing. Quotation marks hedge the promotional devices, as a means of marketing the skills of the practitioners.

Discourse and Pragmatics

Text A:

This speech recognises a state of disequilibrium in educational practice from the outset. The speaker presents student ability as a problematic state of being. Throughout the speech the difference between students and teachers is referred to e.g. *I think with our kids we ask them to do much more challenging things, how our kids think, I think our kids do key into visual a lot, I talk too much for our kids.*

Text B:

The layout of the website provides practical means of navigating the site. These short texts present Susannah and Ya'cov Darling Khan as authorities in movement medicine. This functions as the mode of address, selling the movement workshops to the target audience. The



title, *SCHOOL OF MOVEMENT MEDICINE*, adds a therapeutic feel as medicine qualifies the school and its work. There is suggestion that modern life is sick and that movement is a means of shifting this condition. Movement medicine is positioned as a practice of health and well-being within an ideology which is juxtaposed against modern living. There is irony in the paradox of worldly conventions being rejected, whilst at the same time used as means of accrediting the practice.

Grammar and Pragmatic Functions

Text A:

anaphoric references structure and present focus: *remember what I said about the foreign language thing, I think like I said in the last point.*

present tense suggests current action: *I think our kids do key into visual a lot.*

non-fluency features show possible speaker's fear: *it's this kind of overload of senses overload of sensory input, and my sister said (.) I was taking to my sister and she said.*

repetition hedges: *so again that was something to perhaps make you see perhaps.*

discourse markers build up claim: *so what do we do about it....*

tag question appeals for support and unity: *Isn't it.*

Text B:

Present perfect progressive suggests mastery: *Ya'Acov has been studying and practicing shamanism.*

listing layers quality: *inspiring, empowering, contemporary, and practical, energy, clarity, sensitivity.*

present tense suggest up-to -date action: *Susannah is dancer, singer and writer, If we are to survive, it would be accurate to say there is no alternative.*

elliptical elements qualify: *one ear listening to guidance from beyond, a graceful marriage between mind and body.*

Lexis and Semantics

Text A:

adverbials build claim: *again, differently, with learner styles, personally, a lot,* in an English text.

deixis and modifiers used to disparage the learning styles: all these learning styles.

use of intensifiers: *a very visual society.*

hedging mitigates: *it's this kind of overload, perhaps.*

pronouns provide a sense of intimacy: *I am guilty of that, I talk too much for our kids.*

Text B:

adverbials promote authority and branding: *with many gifted teachers from the Arctic, with all the love and truth I can find, by people from all walks of life.*

first person pronouns suggest inclusion with the audience: *This makes us excellent consumers and separates us from our own truth.*

first person pronoun suggest honesty: *I am grateful for the chance to be here.*

metaphors allude to enlightenment: *the protective fog of what we call the understudy, a hallowed space.*

noun phrases position majesty: *the magnificance of God's creations, a graceful marriage between mind and body.*

personification blames: modern culture trains us to be discontent.

Phonology and Graphology

Text A:

Emphasised words and syllables strengthen the claims: *think, differently, again.*

Award the quality of comments referring to presentation of self.  
Any plausible response should be credited.

Both texts are autobiographical. Text A (Gamelgaard) relates to a very physical activity, but the writer gives it a spiritual dimension, Text B (Pullman) relates to a sedentary occupation, but gives it an impact beyond the act of writing. Both offer some insight into the thoughts and feelings of the writers. Both are public texts, fully available to a wide audience, so must communicate explicitly. Both are planned. Neither of these is a spontaneous text.

Text B is overtly audience aware – there is a sense of a reader being addressed. Text A is less so. The writer is aware of the audience, but the text is more self-reflective. Text A is fixed – the text, once printed, can't be changed. It will need a new edition. Text B not only can be changed, it gives a clear indication that it is an ongoing piece that will be rewritten as circumstances change. It is less permanent than the extract from the book.

### Text A

This is a text sequenced in time. It describes a physically demanding and dangerous excursion, narrated in the first person. The writer is trying to share with the reader the experience of being on the upper slopes of Mount Everest, and she uses an immediate style with some of the features of spontaneous spoken language. She presents herself as undergoing a hard, physical ordeal, using a style that creates a sense of breathlessness and immediacy.

### Text B

This also has elements of a personal narrative, but this is a brief autobiographical account of Pullman in which he outlines his life and his development as a writer. It is a carefully structured and sequenced piece that has indications of being part of a longer text (the full web site) and also a text that is fluid and will change as Pullman has more or different information to give. Pullman uses Standard English with some features of informality, presenting himself as a modest, approachable man. There is little audience interaction, apart from a question at the end about the new book, and an indication that the page will provide further information as it is forthcoming.

Both texts are written in the first person, and both present themselves as experts, or knowledgeable in their fields.

## **Text A**

### **Discourse and Pragmatics**

This is written in the first person and in the present tense. It draws the writer into events as they happen, sometimes using single, non-finite verbs to describe the actions the writer takes *Jumar*, or single locative adverbs to indicate direction and movement.

The text is carefully structured and sequenced: the first paragraph is about moving onwards, the second is about making contact with others in the climbing group and stopping to wait, the third is about specific actions to prepare for the next stage and the final paragraph is speculation about what may happen. The concept of danger is implicit throughout, up to the ending *if I fell...*

### **Grammar**

Uses forms associated with spontaneous spoken language: incomplete structures, ellipsis, long, loosely constructed sentences with foregrounded adverbials.

Present tense narrative which gives a sense of immediacy. She presents herself as facing physical challenges, of facing danger.

A lot of non-finite clauses which give a sense of time being suspended. Particularly in the first paragraph, a sense of commentary, as if the writer is addressing and instructing herself rather than the reader.

A lot of negatives: she says what she isn't doing, who hasn't been on the mountain.

Few dynamic verbs given this is a text about action.

Use of pronouns *I, me* presents the writer in the context of events and her surroundings. She presents herself as very self-focused.

### **Lexis and semantics**

Some technical and field-specific terms relating to climbing and location: *jumar, Hilary Step, summit, Western Cwm*.

Words relating to physical activity and the effects on the body: abstract and concrete nouns: *effort, lungs, breathing*.

adjectives: *physical, steep, poor, rapid*.

verbs: *jumar, force, gasping*

adverbs: *instinctively, upwards*

### **Graphology**

Italics used for emphasis and upper case to create a sense of suddenness: STOP.

## **Text B**

### **Discourse and pragmatics**

The text is very controlled with careful structure with signposts to guide the reader. Each paragraph opens in a way that indicates the content: *My views on education, I wrote my first children's book, However*

The text is written in the first person. This is, apparently, Pullman talking about himself (he might of course employ someone to write the web page for him.)

The tenor is self-deprecating. Although he presents himself as a very successful writer (direct references to awards, the fact that his work is well-known) he puts himself down a bit with phrases like *for want of a better word, lucky* and talks about finding some things difficult to write. He engages with his audience by the use of humour *and then went to Exeter College, Oxford, to read English, though I never learned to read it very well* and irony: *foolish and ill-considered remarks alleging that not everything is well in our schools.*

### **Grammar**

The web page is written in Standard English, but uses some markers of informality, for example he begins a paragraph with *Well, that was,* the use of dashes to add qualifying comments to sentences.

He writes in the first person which is the expected form for an autobiographical piece.

The sentences are often long and loosely structured which lowers the level of formality.

Where he talks about awards, he either makes the books the subject of the clause *These books have been honoured by several prizes,* or himself as the *recipient.*

### **Graphology**

The text uses short paragraphs to make it look accessible to the reader, with a photograph of the writer.

### **Theories**

Gender: Theories about dominance, deficit, difference are not supported by either of these texts. Here, a woman is writing about the physical danger and ordeals of mountaineering. The genre of adventure writing is a very masculine one.

Language and Power: Pullman adopts a slightly chatty style but he uses mostly standard English, Gamelgaard reflects the context of her writing by the use of fragmented syntax – Pullman seems in control, Gamelgaard presents herself as not fully in control.

### Presentation of self; concepts & issues

Both texts present self as confident and secure. Text A is an interview and though it is written in the first person, it was written by a journalist, not Angelélique Kidjo. However, it presumably presents her the way she presented herself in the course of the interview.

Similarly, Text B is not quite what it seems. Jack Harries presents himself as having a casual conversation with friends, but the lack of spontaneous spoken language features suggests this is at the very least planned, and possibly scripted.

Text A presents Kidjo as a hard-working, unconventional woman with a glamorous, exciting life. She sings onstage with famous artistes, she wears designer clothes, but she also has a young child who comes on the stage with her. She names the artists who are appearing on stage with her by name, but she does not mention the backing singers. She also presents herself overtly as a very strong person. She knows what she wants and insists on getting it.

Text B presents Harries as a friendly, easy-going person, having a chat with friends. He puts himself down sometimes, he makes fun of himself. The overt impression is of a self-deprecating young man who lives much like any other young man – he lives with his parents, he doesn't want to leave the luxuries of home. However, this text shows he is anything but this. He makes his own videos, he has travelled across India and is clearly used to talking confidently to camera. The information he gives suggests a reasonably privileged life: he travels, he has the equipment to make and edit videos, his room has just been redecorated.

Points of comparison: both texts appear to be something they are not.

Both present people who live in a media or artistic world, both are successful at what they do. Kidjo does not address the audience directly. She talks about herself, her family and the people she works with. Harries addresses his audience directly. He calls the video a 'chat,' and establishes an easy-going, laid back persona. Text A presents as an adult with adult responsibilities (she's a mother), Text B presents as a young man who is still living with his parents. Text A addresses values and abstractions, Text B is more personal. AO3: Key constituent and context analysis

### Discourse and pragmatics

#### Text A

Written as a first person piece, even though it is not written by the subject. It functions in the context of the image, opening with deictic references 'This is me.'

## Text B

Harries opens as though this is part of an ongoing conversation with someone he knows: Hello there *so*, using a greeting followed by a conjunction. He also presents himself as young, and a user of contemporary forms of language. His speech has the markers of casual speech: a lot of glottalisation, elisions, mildly taboo forms.

## Syntax and Grammar

### Text A

Adopts slightly informal style with sentences beginning with conjunctions *And*. High use of declaratives, with interrogatives put into the mouths of others – her representation of what the audience think about her, and direct speech from a conversation with a fellow musician.

Deitic references to the picture accompanying the article give a sense of address to the reader, but otherwise there is very little focus on the audience. She talks about herself with a high use of first person reference.

### Text B

Appears to be spontaneous but uses standard declarative clauses with very few features of spontaneous spoken language. There is little if any hesitation phenomena, ellipsis and other expected features. This is planned speech.

The text creates a sense of updating friends using adverbials of time *recently, whilst, now*.

Clauses are linked with *so and because* again creating a sense of informal, informative talk.

Direct address to audience, *you, you guys* in the context of an ongoing conversation *you may have noticed*.

## Lexis and Semantics

### Text A

Proper nouns used to identify well-known fellow musicians. She presents herself as someone who sings with the best in the business and is on friendly terms with them. Proper nouns also identify the event and the location. She presents herself as someone who is knowledgeable about music.

She uses informal language and modern slang: *hung out, jumping around, dancing like crazy*, presenting herself as part of the musicians' world.

She uses words specific to the field of music and performance, *saxophonist, bass player, set, album*. Towards the end of the text there are a lot of abstract nouns as she talks about values and feelings.

### Text B

Harries uses a range of lexis to establish a friendly, informal relationship with his audience: mild taboo language, casual address *you guys, stinge*.

The main focus of the text is video and this is reflected in the semantic field. He uses a range of technical terms, presenting himself as an expert on film and editing: *videos, content, one point five terabytes of footage*.

Phonology/graphology

Text A

The image is important as the text makes reference to it.

Text B

There are a lot of pronunciation features associated with Estuary English: a high number of glottal stops, elision /gɒnə/, non-standard pronunciation of words such as *with* /wɪv/.

He doesn't glottalise consistently. The technical term 'footage' has a standard pronunciation.