Accredited

# A LEVEL
*Delivery Guide*

H470

# ENGLISH LANGUAGE

Theme: Introduction to conversation

January 2016

OCR
Oxford Cambridge and RSA

# CONTENTS

# Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: a clear outline of the content covered by the delivery guide;
- Thinking Conceptually: expert guidance on the key concepts involved, common difficulties learners may have, approaches to teaching that can help learners understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: a range of suggested teaching activities using a variety of themes so that different activities can be selected that best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk.

## KEY

Click to view associated resources within this document.

Click here

Click to view external resources

# Curriculum Content

This Delivery Guide will help prepare learners for Section C of Exploring Language (Component 1) where they have to explore connections and comparisons between different modes of communication. The focus in this guide is on spontaneous speech and different forms of spoken English. In Section C of Unit 1 there will be two unseen texts for learners to discuss and to analyse. This section has a maximum mark of 36 and covers the key skills of learners' ability to apply appropriate methods of language analysis, using associated terminology and coherent written expression (AO1), analysing and evaluating how contextual factors and language features are associated with the construction of meaning (AO3) and exploring connections across texts, informed by linguistic concepts and methods (AO4). AO2 is not covered in this component and this therefore gives candidates unrestricted opportunity to think and respond critically and with careful consideration of context, production and reception and the impact of texts on diverse audiences.

Learners should be prepared to study a variety of texts, exploring the effects of mode and of language variations. For example, learners should be prepared to compare spoken and written texts; spontaneous and crafted speech; and different forms of spoken English, including individual and social varieties of English, and British regional dialects. Learners should focus on analysing language features. However, they may choose to apply theoretical concepts and issues broadly, for example with reference to gender or power.
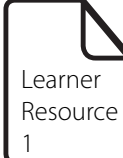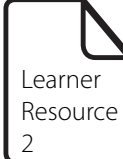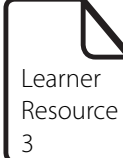
With this in mind, the key aims which underpin this Delivery Guide are:

- Teaching the use of appropriate terminology for the purpose of discourse analysis, especially in the areas of grammar, syntax, lexis and orthography.
- Developing an understanding of the key linguistic concepts (e.g. context, audience, register, purpose, cohesion) and frameworks (e.g. lexis, grammar, syntax, phonology, semantics, pragmatics) through which spoken language can be studied.
- Studying how spontaneous spoken language is represented in transcripts, with instruction in the use of phonemic symbols. The IPA will not be used in exam transcripts that form part of either AS or A level Component 1 – but it is thought to be useful for learners to start considering the impact and importance of sound in conversation.
- Developing an understanding of the crucial differences between written and spoken modes.
- Developing an understanding of the differences between standard and non-standard usage.
- Developing an understanding of how context shapes form and meaning, through an appreciation of different kinds of talk.

Teachers, and learners, should not regard this Delivery Guide as something just to be systematically followed to prepare for the exam. Some activities can work as discrete lessons while other activities could be better suited for revision purposes.
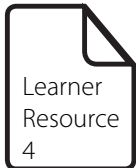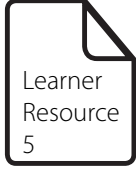
# Curriculum Content

| Activities | Resources |
|---|---|
| **Introduction to the language of conversation**<br>Resources:<br><br>Read the introductory chapter of *The Language of Conversation* by Francesca Pridham together in class. This can be found at:<br><br>https://intranet.stjohns.sa.edu.au/curriculum/eng/12engpathways/Language%20Study/The%20Language%20of%20Conversation.pdf<br><br>Look at the chart on the differences between speech and writing in David Crystal's *Language and the Internet* on pages 27–28 – here is a link to the preview on Google books:<br><br>https://books.google.co.uk/books?id=cnhnO0AO45AC&pg=PA27&dq=crystal+differences+between+speech+and+writing&hl=en&sa=X&ei=e8AbVe33F9bWatXRgcgE&ved=0CCAQ6AEwAA#v=onepage&q=crystal%20differences%20between%20speech%20and%20writing&f=false<br><br>Learners can revise and consolidate their basic knowledge and understanding by looking at the (still) excellent notes at: http://www.universalteacher.org.uk/.<br><br>Introduce learners to topic-specific terminology through looking at a range of spoken texts:<br><br>Concept of spontaneous speech: listen to various examples and identify typical features: fillers, pauses, repetition, false starts, hedges, colloquialisms, phatic expressions, deictic expressions, interrupted and disjointed constructions, non-standard and incomplete constructions (ellipsis), discourse markers, turn-taking, overlap and back-channeling (see Learner Resources 1 and 2).<br><br>Development/homework activity: work through the grid matching up the term with examples. Then ask learners to record and transcribe thirty seconds of conversation at home (making sure they get permission from all those involved), using the guide on page 8 of Pridham's book, and to identify at least ten features from the list above which identify this as spontaneous spoken discourse (see Learner Resource 3). If you are using the IPA at this stage, this should be regarded as an extension activity. | ▶ Click here<br><br>▶ Click here<br><br>▶ Click here<br><br>Learner Resource 1<br><br>Learner Resource 2<br><br>Learner Resource 3 |

# Curriculum Content

| Activities | Resources |
|---|---|
| **Speech sounds and patterns of intonation**<br>Resources:<br><br>The excellent interactive map of speech sounds of the British Isles at http://www.bl.uk/learning/langlit/sounds/ offers a wealth of information, sound files, transcripts and commentaries for learners, and covers every major accent of English.<br><br>David Crystal's *Encyclopedia of the English Language* has excellent sections on vowels, consonants, connected speech and prosody.<br><br>Introduce learners to specific concepts and terminology through listening to a range of speech sounds:<br><br>Phonemic and syllabic structure, exploring key phonetic variation in accents of English; prosody – exploration of regional variation and analysis of patterns of pitch/tone/stress, including the representation of rising and falling patterns; the connected speech process, including elision and assimilation.<br><br>Development activity: Learners should prepare a presentation on the key features of a regional accent of English (see Learner Resource 4).<br><br>Development activity: Learners should then use this knowledge and understanding to write about/present on a speaker famous for his or her use of that accent. This can be easily achieved using short YouTube clips (see Learner Resource 5). | ▶ Click here<br><br>Learner Resource 4<br><br>Learner Resource 5 |

A useful way to begin would be to introduce learners to the ways in which spoken language is different from the written mode, and to consider the differences in terms of lexis, grammar, syntax and discourse. This will begin to address AO3 in understanding the importance and effect of context. An understanding of topic terminology is key and learners should be encouraged from the outset to use this terminology and to address the language levels in their analysis of texts (AO1). With this knowledge and understanding learners can then be introduced to some of the studies and research done regarding the dynamics and structure of spoken discourse, such as Jakobsen and function, Leech and the grammar of speech, Brown and Levinson's work on face, Grice and the Co-operative Principle, Frame theory, Exchange Structure Theory, Pragmatics and the many different models of Genderlect.

**Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course**
The approaches listed above should encourage learners to develop their interest and enjoyment of English and understand spoken language as explorers for language via context and function. The necessity of a good understanding of the topic-specific terminology, concepts and language levels will enable them to make use of these skills across the entire A Level English language course.
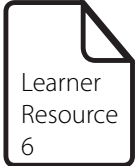
Identifying significant features or patterns in spoken discourse and analysing contextual features will aid them in their study of child acquisition of language and language in the media (Component 2). Considering gender, power and different forms of English will support their work in both of these areas as well, as well as inform the independent study demanded for Component 3.

The intention of these activities is to make the learners aware of different approaches when discussing and analysing spoken discourse. The activities reference a range of resources that help develop and inform conceptual understanding of key approaches to such texts. *It is for individual teachers to provide a range of transcripts and other material to cover the areas outlined below, although exemplar material taken from past examination material has been provided*.

# Thinking Conceptually

| Activities | Resources |
|---|---|
| **Topic management and agenda setting**<br>One of the key skills in analysing the language of conversation is to follow the way topics change through a discourse, and identifying the strategies used by different speakers. As learners develop their skills and competence so their analysis will become increasingly sophisticated, and allow for discussion and application of ideas in terms of the different theoretical models and studies they have been taught.<br><br>The easiest method of tracing topics in a transcript is to use highlighter pens to colour code them, underlining and identifying which utterances belong to different topics. This way it's easy to see how long each topic dominates the floor, which topics are picked up and carried on by a second speaker (or more) and whether any topics are returned to in the course of the conversation. A clear colour-coded representation should make the key structures of the conversation evident as well as flag up issues of power and status.<br><br>Teaching this as a specific feature of conversation allows structural features like opening and closing comments, adjacency pairs, adjacency repair, topic shifters, discourse markers, feedback and back- channelling devices to be identified, analysed and contextualised.<br><br>Links can be made fairly early on to theories such as Exchange Structure Theory which offer formalised models of different conversational structures. | Learner Resource 6 |

# Thinking Conceptually

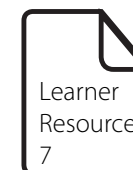| Activities | Resources |
|---|---|
| **Power and status**<br>Learners should be encouraged to make basic judgements about power relationships from the background context of a transcript (e.g. a teacher/student interaction should reveal more power/status with the teacher), and should be encouraged to consider this with what actually happens in the transcript; for example, does the dynamic subvert or reverse their expectations: and if so, how and why?<br><br>A good starting point is to ask who has the floor, and who seems to be setting the agenda. The person with the longest or most frequent turns can often be initially deemed to be the most powerful, but this rather basic judgement must be considered in terms of context. For example, in a doctor/patient interaction, or in an interview for a job, the interviewee might well dominate the conversation in terms of floor time, without actually holding the power.<br><br>However, this doesn't mean that all interviews are some kind of special case when it comes to power, with the interviewer always being the more authoritative. A TV interview with a celebrity, for example David Beckham, will have two potentially conflicting power dynamics – on the one hand the interviewer wants to entertain and inform his audience through the revelation of new and interesting information about the celebrity, whilst the celebrity is (usually) there to advertise his or her latest venture and to gain as much positive public exposure as possible. The situation can be further complicated by the status of an interviewer as a celebrity in his or her own right (think Jonathan Ross) and can lead to some genuinely awkward encounters (YouTube has plenty of clips of Michael Parkinson's infamous interview with Meg Ryan: www.youtube.com/watch?v=blpq-Iwu25s).<br><br>Political interviews are underpinned by a slightly different agenda but the conflicting aims and purposes of the speakers can also be evident, and again there is a wealth of material on YouTube to explore (beginning with Jeremy Paxman's destruction of Michael Howard and Chloe Smith on the Newsnight programme). Looking at who maintains control of a topic is a clear indicator of who holds the power in a conversation, as is failure of a speaker to establish new or related topics. These can all be mapped fairly easily using the topic tracking exercise above.<br><br>Other key aspects to consider here might include: the purpose of individual speakers, and how far they have managed to achieve this in the conversation (and if not, why not); the use of non-fluency features and what this reveals about the speaker's status (again, this isn't straightforward – an interviewer for example might be deliberately hesitant around a controversial subject, either to make it easier for the interviewee or for the opposite reason!); divergence and convergence; modality ( the use of deontic modals can give clear indications of role and status); and the use of specialised lexical fields (and jargon) to reinforce notions of power and competence.<br><br>There are clear links to be made to theories and models such as Frame theory and Jakobsen's functions of conversational language, as well as to Goffman, and Brown and Levinson (see next section). | Learner Resource 7<br><br>▶ Click here |
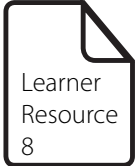
# Thinking Conceptually

| Activities | Resources |
|---|---|
| **Face and Politeness**<br>Often directly linked to power and status are the concepts of Face and Politeness.<br><br>Beginning with Goffman's ideas about positive and negative face, and face saving and face threatening acts, it should be easy to then introduce Brown and Levinson's concepts of positive and negative face needs, and the different strategies which can be employed to either address or ignore these.<br><br>By exploring a range of different discourses learners should soon be able to identify and discuss a wide range of such strategies.<br><br>Positive Politeness Strategies include:<br><br>• Compliments, flattery, praise, accommodation through the use of slang or other group sociolect, inclusivity (such as the use of the exhortative in "let's").<br><br>Negative Politeness Strategies include:<br><br>• Hedges, formal terms of address, apologies, acknowledgement, minimizing imposition through the use of modal verbs (for example framing an imperative as an interrogative).<br><br>Key links here will of course be to Goffman, and to Brown and Levinson. | Learner Resource 8 |

# Thinking Conceptually

| Activities | Resources |
|---|---|
| **Cooperation, monitoring and feedback**<br>These are further key concepts to help develop learners' understanding of the pragmatics of speech. For any conversation to work, there has to be a degree of cooperation between the participants, although there are plenty of examples where such cooperation is very limited, or where the purposes of different speakers are in direct conflict. In conversation, Grice's Co-operative Principle is often taught via his four maxims (relation, quantity, quality and manner), but this can lead to very simplistic statements such as "All of the maxims are fulfilled here." However, when employed more carefully, and with a consideration of the reasons why a maxim might be deliberately flouted (for example the maxim of quality for comic purposes, or of quantity by an instructor assessing a candidate in a test) they can be useful, as can wider concepts to do with context, shared knowledge and conversational implicature (another part of Grice's ideas). Below is a link to a useful website summary (with video clips) of Grice's work.<br><br>https://sites.google.com/a/sheffield.ac.uk/all-about-linguistics/branches/pragmatics/example-research-conversational-implicature-and-maxims<br><br>Feedback is a key part of speech and conversation, very often fulfilling a phatic function in keeping a conversation alive and dynamic. It can be either explicit, as in verbalised praise for example, or the kind of affirmation which lets the speaker know they are still being listened to, encouraging them to continue.<br><br>Back-channelling feedback of the latter kind includes: non-verbal signals such as nodding (gesture and body language) and leaning forwards (proxemics); minimal responses (mm-hmm, yeah, I see) and questions and interjections (really? wow!).<br><br>Monitoring is another key element of the conversational dynamic. Learners should begin by identifying monitoring devices such as tag questions, fillers and discourse markers. They can then progress to more sophisticated devices such as repairs and reformulations (which are evidence of recipient design). Monitoring devices can also be indicators of the relative status and power of speakers in a conversation (for example, a higher status speaker such as an employer discussing corporate strategy with an employee might employ fewer monitoring devices as he or she assumes the complete attention of the listener; in a different context, however, he or she might actively monitor the understanding and response of the listener through an increased use of such features, for example a teacher in a lesson). | Learner Resource 9<br><br>▶ Click here |
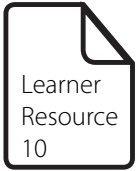
# Thinking Contextually

The contextual activities below are not exhaustive; however, they seek to familiarise learners with some of the key areas which could help develop and reinforce understanding of conversational analysis through application and evaluation. The areas covered are:

- Conversation and power
- Conversation and gender
- Conversational genres
- The grammar of speech
- Representations of conversation in written texts.

# Thinking Contextually

| Activities | Resources |
|---|---|
| **Conversation and power**<br>Start by discussing with learners how power can be shown in a conversation. They might cover, amongst over things:<br><br>• Content – who chooses what is spoken about<br><br>• Interruption and selection – who speaks when<br><br>• Structure – who is organising the conversation<br><br>• Formulation – is someone moving towards a desired outcome by dominating and re-wording questions for instance.<br><br>You could split the learners into groups and ask them to select one of two tasks for analysis and discussion:<br><br>1) Record part of a lesson (with everyone's permission of course). Probably an A Level lesson would work better as the question of power can be less obvious. It would be interesting to compare – though a good idea to make the transcripts anonymous.<br><br>2) Ask learners to select a programme where there is political discussion and record part of an interview and try and see who has the power in this example of conversation.<br><br>From these activities you could draw up a checklist of lexical, grammatical, syntactical and discourse features which could be indicators of power and status in conversation. Then try and apply this knowledge and understanding to the text in Learner Resource 10.<br><br>Learners might like to think about the following in terms of the interview between Jonathan Ross and David Beckham:<br><br>• Roles and status in the discourse<br><br>• Topic control and topic shifting<br><br>• The relative fluency of the speakers<br><br>• The balance of interrogative and declarative utterances (are they any obvious structures to the conversation?)<br><br>• The use of discourse markers<br><br>• The use of tag questions<br><br>• The use (or absence) of politeness strategies<br><br>• Overlap and interruption<br><br>• Evidence of feedback and monitoring<br><br>• The use of prosodic features of language for emphasis and comic effect | Learner Resource 10 |

# Thinking Contextually

| Activities | Resources |
|---|---|
| • The extent to which elements of the discourse have been pre-planned<br><br>• Any evidence of convergence between the two speakers<br><br>• What both speakers seek to achieve in the encounter.<br><br>Extension Activity: Watch the short clip below from *The Apprentice*. For each of the speakers, discuss their status and power in the conversation, supporting your ideas with an analysis of the lexical, grammatical and discourse features each employs to try to achieve their goals.<br><br>https://www.youtube.com/watch?v=irklbm5-bgQ<br><br>Two further transcripts from the legacy OCR English Language specification which are focused on the issue of power can be found at ocr.org.uk, in Section B of the Jun 2009 paper for unit F651. | ▶ Click here |

# Thinking Contextually

| Activities | Resources |
|---|---|
| **Conversation and gender**<br>You could begin with this short clip from the sitcom *Friends*. After watching discuss the differences between the ways the two gender groups discuss the same event:<br><br>https://www.youtube.com/watch?v=iGoC8FTLKSI<br><br>Resources: Learner Resource 11 and the excellent chapter on Language and Gender in *English Language for Beginners* by Michelle Lowe and Ben Graham (now out of print, but available secondhand on Amazon).<br><br>You could also try the following websites:<br><br>http://www.allinfo.org.uk/levelup/enb2gender.htm<br><br>http://quizlet.com/9012037/language-and-gender-theorists-flash-cards/<br><br>http://itre.cis.upenn.edu/~myl/languagelog/archives/000873.html<br><br>Below are links to videos of Deborah Tannen explaining key aspects of her work which might be helpful:<br><br>https://www.youtube.com/watch?v=tUxnBZxsfoU<br><br>https://www.youtube.com/watch?v=c5TlI8Y3I28<br><br>Once learners have gained a knowledge and understanding of the key models, theories and studies associated with language and gender, then they can begin to apply this to a range of discourses (see Learner Resource 12). | ▶ Click here<br><br>Learner Resource 11<br><br>▶ Click here<br><br>▶ Click here<br><br>▶ Click here<br><br>▶ Click here<br><br>▶ Click here<br><br>Learner Resource 12 |
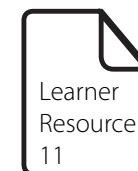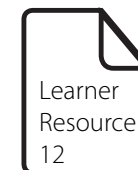
# Thinking Contextually

| Activities | Resources |
|---|---|
| **Conversational genres** <br><br> *The Language of Conversation* by Pridham has an excellent section introducing this concept (unit 5), which can be found at: https://intranet.stjohns.sa.edu.au/curriculum/eng/12engpathways/Language%20Study/The%20Language%20of%20Conversation.pdf <br><br> A more sophisticated text is Per Linell's *Approaching Dialogue: Talk, interaction and contexts in dialogical perspectives* available via Google Books: <br><br> https://books.google.co.uk/books?id=Tf2cLgmL1RsC&pg=PA241&lpg=PA241&dq=approaching+different+genres+of+conversation&source=bl&ots=ZT0X4ZptsR&sig=SUqXI8TI_YDXdAQUQyTHd2LLNbc&hl=en&sa=X&ei=lLYbVY7cHI3XatbLgvAG&ved=0CCEQ6AEwAA#v=onepage&q=approaching%20different%20genres%20of%20conversation&f=false <br><br> Some basic principles are outlined in Learner Resource 13. <br><br> Give each of the six texts in Learner Resource 14 to a pair/group of learners to analyse and answer the following questions. <br><br> Take each of the texts separately first and think about the context: <br><br> 1) What is the subject matter? <br><br> 2) What is the purpose of this conversation? <br><br> 3) What genre is it? <br><br> 4) What lexical, grammatical and discourse features lead you to make this judgement about genre? <br><br> Some things to look out for include: <br><br> • Formality and Informality in lexis (Register) <br> • The use of set phrases and syntactical structures associated with this kind of conversation <br> • Opening and closing remarks <br> • Patterns of turn-taking and overlap <br> • Topic management and agenda setting <br> • Roles and status <br> • Feedback and monitoring <br><br> After you have done this, see if you can draw up lists of essential and optional elements which seem to define different kinds of conversation. | ▶ Click here <br><br><br> ▶ Click here <br><br><br> Learner Resource 13 <br><br> Learner Resource 14 |
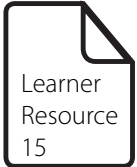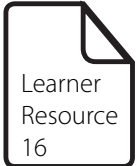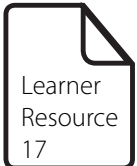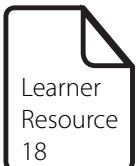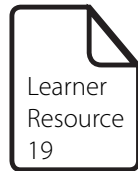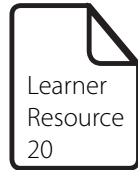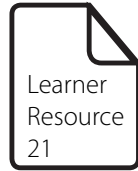
# Thinking Contextually

| Activities | Resources |
|---|---|
| **The grammar of speech**<br>This particular activity could well function as an extension or revision activity. While the content of the activity is relevant and interesting, it could also be considered demanding. Building on learners' developing understanding of the differences between speech and writing, it could be useful to introduce the idea of speech as mode of communication with its own lexical, grammatical and syntactical rules, using the work of one of the leading linguists in the field.<br><br>Resources: Read, highlight and annotate the article by Geoffrey Leech of Lancaster University. You can save your own copy of the article from the following location: http://eprints.lancs.ac.uk/39683/1/Leech_Grammar_in_English_Conversation.pdf<br><br>The focus of initial reading and note-taking should be to look up and understand key concepts and terminology.<br><br>Once the key ideas have been understood, then try Learner Resource 15, which gives an overview of Leech's ideas and encourages learners to apply them to short pieces of spoken discourse. | ▶ Click here<br><br>Learner Resource 15 |
| **Representations of conversation in written texts**<br>The representation of conversation in written texts can be found in everything from poetry and novels to plays and advertisements. The key areas to focus on are in the ways lexical, grammatical and syntactical choices, as well as the organisation of the discourse (for example how new speakers in dialogue in novels are given a new line on the page to represent turn-taking and adjacency pairs) are used to mimic or represent key features of spoken language. There can also be the representation of accent, prosody and even the connected speech process itself.<br><br>A good starting point is the poem in Learner Resource 16. Give it to a class without any help and see if they can work out what it is about. You can then ask them to consider how the writer has tried to represent a conversation. Some features to identify and discuss include:<br><br>• The way in which words are run together to represent aspects of the connected speech process such as elision and assimilation<br><br>• The ways in which spelling is used to reflect accent<br><br>• The use of dialect and sociolect in lexis<br><br>• The use of discourse markers and politeness markers<br><br>• The use of elliptical constructions<br><br>• The representation of adjacency pairs through lineation<br><br>• The pattern of declarative/interrogative which dominates most of the text, and which signifies issues of genre.<br><br>In Learner Resource 17 you will find three further texts which can then be used to develop knowledge, understanding and the key skills of analysis and critical evaluation.<br><br>Finally, once learners are comfortable with the key concepts, it might be useful to think about how written texts are different from spoken discourse, and to then apply this to other written texts which seek to represent conversation (see Learner Resource 18). A further useful resource for this can be found at ocr.org.uk in Section A Question 2 F651 January 2010. | Learner Resource 16<br><br>Learner Resource 17<br><br>Learner Resource 18 |

# Thinking Contextually

| Activities | Resources |
|---|---|
| **Computer mediated communication and interactive written discourse** <br><br> Key resources: *Language and the Internet* by David Crystal (over ten years old now, but still an excellent starting point). <br><br> *Language and Technology* by Angela Goddard and Beverly Geesin is also excellent. <br><br> One new area of language which has developed over the last twenty years or so, thanks to computer mediated communication, is that of interactive written discourse, for example in chat rooms, on blogs, social media sites and via SMS and email. <br><br> What is perhaps most interesting in terms of the language of conversation is the ways in which technology has allowed humans to conduct new kinds of non-face-to-face conversations (the telephone has been around for over a hundred years!), each with its own rapidly developing sets of conventions and its own lexis, grammar, syntax and discourse structure. <br><br> This is almost a separate subject in itself, and the resources and activities here are only an introduction to how interactive discourse offers new contexts in which to study conversation. <br><br> For teachers, here is a link to an interesting research paper on the subject – bits of which you may like to use to challenge and stretch more able learners: http://facta.junis.ni.ac.rs/lap/lap2006/lap2006-03.pdf <br><br> Learner Resources 19 and 20 have some basic study notes about different kinds of CMS and IWD. Learner Resource 21 has some example texts for discussion and analysis. If Twitter was something that you wanted to examine, then the following link might be useful: http://techland.time.com/2013/03/25/140-best-twitter-feeds-of-2013/slide/cool_pond/. | ▶ Click here <br><br> Learner Resource 19 <br><br> Learner Resource 20 <br><br> Learner Resource 21 <br><br> ▶ Click here |

# Learner Resource 1 Key concepts and terms

Suggested terms for an introductory unit have been starred; the others should be covered as the course develops:

- Accent, dialect, sociolect and idiolect*
- Suprasegmental features of speech (prosody)*
- Elision and other features of connected speech*
- Turn taking, adjacency pairs and repair, interruption and overlap*
- Topic management*
- Non-fluency features, including, hesitations, fillers and pauses*
- Slang and colloquial language*
- Lexical choices, including lexical fields and collocations, hypernyms and hyponyms*
- Neologisms, specialization, generalization, grammatical conversion, perjoration and amelioration
- Phatic language and back-channelling*
- Repair and monitoring language*
- Discourse markers*
- Disjointed and interrupted constructions, hedges and false starts*
- Ellipsis*
- Grammatical structure (declarative/imperative/interrogative/exclamatory)*
- Parataxis and hypotaxis*
- Types of utterance (interactional, referential etc)
- Pronouns and forms of address*
- Deixis*
- Modality and power (epistemic and deontic domains)
- Indicators of semi-spontaneous or prepared talk
- Power relationships in conversations
- Conversational competence and cooperation
- Politeness strategies (including terms of address)*

## Tasks 1 and 2

First of all, read aloud, discuss and analyse the two transcripts of conversation below (both taken from the OCR specimen paper for unit F651 of the old English Language specification).

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

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

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

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

Ken:    so how we going to start?

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

Ken:    yes

Chris:    most likely blue fish

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

Chris:    yes hydrosquirt*

Ken:    clean on top nice erratic action under the water

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

Ken:    ALRIGHT

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

Ken:    but mainly looking for?

Chris:    blue fish

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

Chris:    about three knots

Ken:    three knots

Chris:    three three and a half knots

Ken:    alright let's get those lines out

(later)

Ken:    see the birds falling down on that bait (.) on the lure (2) they're right in among them (.) COME ON (.) err breaking the surface OH YEAH WOOHOO (.) FISH ON (.) WOO (.) this is a good fish

Chris:    it's got shoulders

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

Chris:    looks like its got shoulders?

Ken:    ahh it's a good fish

Chris:    good

Ken:    I mean it FEELS good (2) well that was GREAT that was absolutely great (.) the fish just bursting (.) the lure went smack in the middle of them (.) about four turns of the reel (.) wow (.) LOOK at the bend in that rod (.) that's all good stuff (.) wooo hoo


*trolling* – fishing from a moving boat

*lures* – brightly coloured objects that attach to the fishing line that can be seen on the surface of the water

*hydrosquirt* – a type of lure

*fluke* – a type of fish

*stripers* – striped bass – a kind of fish

*flats* – shallow area of sea


**Transcription key**

(.) micropause

(2) pause in seconds

UPPER CASE stress/increased volume

## Task 2

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

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

Keira:    hello

Leila:    are you alright

Keira:    yeah

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

Keira:    yeah

Leila:    what did you do?

Keira:    we sang some carols for the Christmas carol concert

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

Phil:    have you got a solo?

Keira:    pardon?

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

Keira:    erm we're just singing really

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

Keira:    laughs

Leila:    Keira (.) what was the animal?

Keira:    was it a chicken?

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

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

Keira:    [laughs]

Phil:    or was that us?

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

Phil:    yeah okay chicken's been done

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

Keira:    yeah

Leila:    alright take care

Keira:    bye

# Learner Resource 2

Phil:     all the best with the concert

Keira:    thanks

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

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

Leila:    yes

Emily:    it's sort of quite adventurous

Leila:    and is that how you are?

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

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


**Transcription key**

(.) micropause

(2) pause in seconds

# Learner Resource 2

## Task 3

Complete the speech terms task below:

### Speech terms matching task frame

Match the following terms with the definitions and examples in the table below:

**Colloquialism   Ellipsis   Self Repair  False start    Filler   Micropause   Contraction
Elision/Deletion    Voiced pause/non-verbal filler    Pause    Non-standard grammar**

| | |
|---|---|
| Technically ungrammatical forms which are common in speech | I ain't doing that <br><br> We never done it |
| Words commonly used in spoken but not written language, or used in a different way | And she was like what him and I was like yeah |
| Accepted/standard forms where a sound has been missed out | Don't <br><br> Can't |
| Missed out words (frequently nouns/pronouns) | Hope you're ok |
| Missed out syllables/sounds: | Goin' <br><br> An' |
| Correcting oneself: | I'll (.) he'll be … |
| Changing tack; leaving an utterance unfinished and starting a new one | If you want to (.) I would do it like this |
| Word/phrase which is not linked to the meaning of the utterance | Y'know <br><br> Ok |
| Sound which has no meaning but fills a gap | Mmm <br><br> Erm |
| Very short pause which punctuates speech | (.) |
| Gap in spoken language which may act as utterance/turn boundary or indicate hesitation | (2) |

See
page 6

Here is something for you to do. We want you to record some spoken language: what we want you to listen for is a range of different accents. The extract should be between thirty seconds and minute – certainly no longer. Sources you could use include:

- a natural conversation (say at home, or on the phone – though beware: you must always tell the people concerned you are doing this; leaving a digital recorder running is the best way – you can then choose a short extract from the file)
- a short extract from a film or from a soap opera
- a television interview
- a DJ.

Once you have recorded your extracts, try to write them out as a transcript (you can use the example in Learner Resource 2 to help you). Remember to represent pauses, fillers, overlaps and any noticeable features of prosody.

**Extension task:** For one of your extracts, try to use the IPA to represent any accentual features of speakers in the conversation.

You should have a minimum of three different accents, but find more if you can. Bring the recordings and the transcripts to the next class.

# Learner Resource 4 Accents and dialects of English

Using the http://www.bl.uk/learning/langlit/sounds/ website, log onto the 'Sounds Familiar?' section of the British Library website.

Listen to the speaker assigned to you, and read the commentaries and transcripts which accompany the sound file.

## Task

Make a brief slide presentation about the key features of the accent and dialect you have studied. You should include slides on the following:

- Key sounds of the accent
- Key lexical and grammatical features of the dialect.

| Learner | Area for study |
|---------|----------------|
|         | Hackney, London |
|         | Birkenhead (Merseyside) |
|         | Tyneside |
|         | Portesham, Dorset |
|         | Milland, Sussex |
|         | Aberhosan (Wales) |
|         | North Elmham, Norfolk |
|         | Glasgow, Scotland |
|         | Lissummon, Northern Ireland |
|         | Withernsea, Yorkshire |

**Extension task:** Prepare a few slides which illustrate some of the main differences from mainstream R.P. in accent and Standard English in dialect.

# **Learner Resource 5** Famous accents in the media

Choose one of the speakers below* and listen to the YouTube clips by their names. Prepare a short presentation in which you identify and discuss key features of their accent/dialect. You should look out for:

- Key sounds of the accent
- Dialectal lexis or grammar
- Other features of speech, for example the use of non-fluency features, fillers and prosody.

*Alternatively, learners could choose their own speakers.

| Speaker | Accent/dialect | Link |
|---|---|---|
| Steve Bruce | Geordie | https://www.youtube.com/watch?v=PKKip8c-9Po |
| Frankie Boyle | Glasgow | https://www.youtube.com/watch?v=9w1-gFvDyAM |
| Russell Brand | London/Estuary | https://www.youtube.com/watch?v=SYqIq8lJ98w |
| John Bishop | Liverpool | https://www.youtube.com/watch?v=N9yAJKclVxk |
| Ali G | Jafaican (multicultural London English) | https://www.youtube.com/watch?v=Ya_uJHdOtdc |

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

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

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

L:      does anyone actually **like** coffee

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

                                                //

A:                                              only tried **once**

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

                //

L:                      i **love** coffee

A:      i do love coffee                                                                                          *10*

T:      but i like the cappuccino from starbucks

A:      why do

T:      i like that because its flavoured its raspberry

                                        //

E:                                      ooh                                                                       *15*

                                        //

T:                                      or banana

                                        //

A:                                      ooh

T:      flavouring                                                                                               *20*

 L:     have you ever tried the **caramel** coffee

A:      **yes**

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

E:      i hate coffee i really hate coffee

        *(laughter)*                                                                                            *25*

# Learner Resource 6

| | |
|---|---|
| T: | and i hate it cos all the teachers smell of it |
| A: | yeah thats true its true |
| T: | does anyone like tea |
| E: | **yes** (.) tea is **much** better than coffee |
| T: | good | *30* |
| L: | i dunno (.) i dont really like it that much |
| T: | why do you why do you like (.) like coffee (.) i mean what do you what |
| | // |
| L: | no I do like tea as well |
| T: | look (.) nobody asked you that | *35* |
| | *(laughter)* |
| T: | why do you like (.) what do you (.) why |
| | *(laughter)* |
| L: | because it tastes nice |
| A: | yeah i dunno | *40* |
| E: | tea puts her to sleep |
| T: | oh |
| E: | it really does |
| L: | its like coffee wakes me up |

**Transcription key**

L = LYNSEY

T = TIM

A = ANGELA

E = EMMA

**bold** = stressed sound/syllable

// = speech overlap

(.) = micro-pause

(1)= pause in seconds

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

Discuss the ways in which power and status can help us to understand the dynamic of this now infamous interview. Some features normally associated with a transcript – length of pauses, overlapping and non-verbal fillers – are not included here to focus more on power and status.

## Michael Parkinson interviews Meg Ryan

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

Meg Ryan:    I did?

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

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

Parkinson:    All right, fine.

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

Parkinson:    So why do it?

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

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

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

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

Meg Ryan:    It's awkward, it's not something that comes easily or sits naturally. I mean, I do it you know, it's fine but it doesn't seem, you know, like an easy fit.

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

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

Parkinson:    Well, but you are a movie star.

Meg Ryan:    Yes.

Parkinson:    By choice.

Meg Ryan:    Seemingly.

Parkinson:    So you've got a problem.

Meg Ryan:    Yes.

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

Meg Ryan:    No.

Parkinson:    You trained to be a journalist?

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

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

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

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

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

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

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

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

Meg Ryan: True.

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

Meg Ryan: Just wrap it up.

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

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

Meg Ryan: Yeah.

Susannah: Amazing.

# Learner Resource 8 Jeremy Kyle Show

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

**Jeremy Kyle Show:** http://www.youtube.com/watch?v=TkW4hAfhIk4&feature=related

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

**G1:** // (h.) wot

**JK:** is that true //

**G1:** WOT

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

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

**JK:** get up get up

**G2:** [*inaudible*]

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

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

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

**JK:** // you've come in t that pot n I'm gonna tell you summit now right (1) you even think I'm gonna dream about helpin you (.) you are gonna get your backside in there an' you're gonna apologise for what you have said //

**G1:** I've apologised to her //

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

**G1:** // I've apologised to her. I'm not gonna do it again

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

[*G1 walks off stage*]

**G1:** Come on then

**JK:** You cannot keep behavin' like this //

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

**JK:** // You attacked her in front of her kids //

**G1:** // I DID <u>NOT</u> ATTACK HER YOU LIAR

**JK:** You tried //

**G1:** // You're a liar Jane

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

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

**J:**      // you went like this //

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

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

**G1:**                             // I am not

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

[*inaudible – voices on stage*]

SHUT UP ON THE STAGE (2)

whether it's her family (.) Your family (2) <u>it is</u> a joke an' a sham an' everybody is bein' pulled in whether it's her or your sisters (.) EVERYBODY is bein' included because you moan an' you fight an' you fall an' you include your family (.) it is not her fault (.) it is not your sister's fault that you an' Kerry have the issues you do an' if you want

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

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

**Transcription key**

underlined = stressed sound/syllable

// = speech overlap

(.) = micro-pause

(1) = pause in seconds

See page 12

First, try the group activity below:

## Back-channelling and feedback class exercise

Set up: Groups of 4+

Roles: One speaker/One observer/Two or more as audience.

Method: Hand out the roles as above. Speak separately to the observer about their role.

The speaker must speak freely on the given topic for 1–2 minutes.

The observer must watch the audience and make a note of everything they do which shows they are listening to the speaker.

It is vital that the audience do not know what the observer is doing: this will then allow them to respond naturally, and, hopefully, give lots of uninhibited feedback as they listen.

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

### *Never Mind the Buzzcocks*:

(Transcript runs from 2:41 to 3:26 on the video clip)

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

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

Bill Bailey              [so::] this [is]

Kimberly Stewart                [mmm]

Bill Bailey              uh (.) Kate [Nash]

Simon Amstell                  [Kate Nash]

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

Simon Amstell      yuh (.) [yuh]

Bill Bailey              [n she] talks like that

{laughter}

Joel Pott              she actually she actually [does]

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

Joel Pott              she does (.) [yeah]

Simon Amstell                  [you've met] her

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

{laughter}

| | |
|---|---|
| Bill Bailey | [moji'os] |
| Joel Pott | [she's not] or (.) ormal |
| {laughter} | |
| Simon Amstell | are we supposed to like Kate Nash (1) I haven't done this show for so long I can't remember who we're sposed to hate {laughter} I like her (1) is she on Facebook |
| {laughter} | |
| Bill Bailey | [oh I'm sure {inaudible}] |
| Joel Pott | [ah she must be] |
| Phil Jupitus | let's poke her and find out |
| {laughter} | |
| Bill Bailey | [she's on (.) er ooh all of those (.) my bibble and bobble and swizzle and [twaddle] |
| Kimberly Stewart | [fizzle an'] |
| Bill Bailey | an' bizzle (.) what are they called (.) [they er::] |
| Phil Jupitus | [she's been on bizzle] |
| {laughter} | |

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**Who holds the power in this conversation?**

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

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

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

| | |
|---|---|
| Jonathan Ross | but you've got a bit of OCD going on haven't [you] |
| David Beckham | [yeah I have] I [really have yeah] |
| Jonathan Ross | [you're a little bit] er (.) cause someone I know uh said they'd been to your house (.) er don't worry they were invited (.) it wasn't a stalker and {laughter} they said you you have to have the the drink labels lined up a certain way in the [fridge an all that kind o thing] |
| David Beckham | [yeah (.) yeah] if there's like erm (.) two bottles of **water** an two bottles of **coke** and two bottles of (.) **sprite** (1) um if there's an extra **can** then I take it out an uh put it in the cupboard an hide it |
| Jonathan Ross | so it's gotta be two an two an two |
| David Beckham | yeah |
| Jonathan Ross | so you don't like the odds |
| David Beckham | no |
| Jonathan Ross | an if there's two (.) do you have the labels [facin] |
| David Beckham | [I have] the labels facin perfectly an it really uh an like Victoria will just go in an like tweak it a little bit {laughter} an then I'll go in an (.) it'll annoy me (1) but there's y'know (.) there's other things |
| {laughter} | |
| Jonathan Ross | what no **why** would she do that (.) why would she wannoo annoy you |
| David Beckham | because she we::ll it's the same y'know (.) I'm really tidy an (1) y'know that's why we're kind of perfect because [she'll mess up the house (.) an I'll tidy it up] |
| Jonathan Ross | [so say you come home (.) what's the] (.) what's the worst thing she leaves lying there (.) is it old knickers (.) there's some tights over there |
| David Beckham | no (.) the old knickers I don't mind (.) {laughter} err but ah (.) no [there's] |
| Jonathan Ross | [depends how] big the pile gets though (.) doesn't it {laughter} if there's a **year's** supply you get cross |
| David Beckham | er you've seen the size of her (.) the knickers are only small |
| Jonathan Ross | I can imagine (.) bet it looks like a bit of tooth floss lying on the floor doesn't it (1) does she get (.) do people still call her Posh much (.) does she get that (.) I guess she gets that in the press [mainly] |

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

{laughter}

Jonathan Ross      P for Posh

David Beckham      Yeah (.) she's just (.) she'll **al**ways be Posh

Jonathan Ross      {laughter} that's so nice

## Deficit Model (now widely discredited)

Otto Jesperson – 'hyperbole' (esp adverbs of intensity), simplistic syntax (and as the key conjunction) and a fluency because of restricted vocabulary = women's language. Men not so apparently fluent because of much wider vocabulary.

Takes male language as the norm.

## Dominance Model

Lakoff and 'Language and Women's Place' – patriarchy is to blame for women's linguistic weakness – tag questions, rising intonation on declaratives and hedging – avoidance of swearing (weaker forms) – empty adjectives, special vocabulary (e.g. colour terms), exaggerated intonation and use of intensifiers.

Dale Spender and 'Man-made Language' – mostly concerned with sexism in language and the idea that women's perceived verbosity is "gauged in comparison with silence…any talk in which a woman engages can be too much."

Gendered speech behaviour is the result of different social roles and different social status according to gender.

## Difference Model

Deborah Tannen said "male-female conversation is cross-cultural communication." Men and women have different goals in conversation, e.g. women seek support and so offer this, whereas men seek status and are therefore more aggressive. Women are more likely to offer/seek sympathy, men concrete advice. It was Tannen who coined the term 'Genderlect'.

Neither male nor female language is inherently superior or more effective.

## Diversity Model

Deborah Cameron 'The Myth of Mars and Venus' – no evidence for any of the key claims about genderlect – the dangers of confirmation bias. The key issue is one of context, in particular in terms of who has the power and the status in an interaction.

## TASK:

Discuss how the following studies might be used to support the different models of gendered language outlined above.

**Trudgill (1972)** Men are more likely to use non-standard forms (covert prestige).

**Zimmerman and West (1975)** Differences between single sex and mixed sex conversations (the latter have more interruptions – mostly by men – and silences (by women)!)

**Milroy (1978 in Belfast)** Initially found the same as Trudgill regarding non-standard forms – but in areas with high male unemployment (Clonard) young women were the key wage earners and they used more non-standard forms than the men.

**O'Barr and Atkins (1980)** Investigating Lakoff they came up with the concept of powerless language – context is the key, not gender.

**Fishman (1980)** Her most famous concept is 'interactional shitwork' – women work harder at keeping conversation going – this only reinforces men's power and female powerlessness.

**Jones (1980)** Investigated women's oral culture and defined four categories of gossip: house talk/scandal/bitching/ chatting.

# Learner Resource 11

**Holmes (1984)** Investigated the use of tag questions and the claim that women used them more than men (a feature of weak language) by analysing two different kinds of tag: modal (in which the speaker seeks clarification) and affective (which are focused on the listener and can either act like hedges as negative politeness strategies, or else be facilitative and bring the listener into the conversation). Holmes found that men use more modal tags, women more affective ones; overall, usage of tags as a whole is similar across genders.

**Woods (1989)** Studied conversations between three business colleagues of either mixed or single gender i.e. groups of two women and one man; groups of two men and one woman. She expected status would be the key determiner of who controlled the floor but found that in mixed groups it was the men, irrespective of their status in the organization – women in the mixed sex conversations used supportive interactional strategies, even when they were speaking to those of a lower status.

**DeFrancisco (1998)** Investigated conversations between married couples to see how each speaker contributed to keeping the conversation going. Her key findings were that women introduced more topics and did more to keep them going, but were ultimately less successful than the men. She also found that men were more likely to either not respond or delay their response to the initiation of a new topic. She suggested that men have more power in conversation vis-à-vis topic control even if they actually have less talk time.

Below are a series of transcripts from old OCR English Language papers, all available at ocr.org.uk.

For each link there is question (based on the original) which asks learners to consider each interaction in terms of language and gender.

## **Text 1**

OCR Unit 651 Section B Task 3 June 2010 (p.6): http://www.ocr.org.uk/Images/61598-question-paper-unit-f651-the-dynamics-of-speech.pdf

This is a transcription of part of a conversation in which three women friends in their forties and fifties talk about the words they used when they were growing up for particular rooms in their homes. Explore how the women use language here to interact and to express particular attitudes, paying close attention to the ways in which they support each other to make the conversation successful.

Annabel:         MY parents would have called it the DRAWing room actually when we were growing up

                        //

Caroline:                     yeah cos there was never a TELLy

Annabel:         it was the DRAWing room

                                //

Joanna:                                 WE had a telly and that was (.) i dont know what we called (.) the study the STUDY had a television

                                    //

Annabel:                                     we had a teleVISion room speCIFically for the children to watch television in

Caroline:        yeah

Joanna:         we didnt HAVE a SITTing room

                                //

Caroline:                             we had a DRAWing room which was for POSH

Joanna:         but (.) /ʤ/ə/ know caroline (.) we had (.) i think we called it a sitting room because we realised we can't call it a room a drawing room in OUR little houses so we've had to

                //

Annabel:        yes exactly (.) i think thats right.

Joanna:         so we've had to

                        //

Caroline:                         adapt

Joanna:         we've had to create another room and (.) we're not going to call it a LOUNGE

# Learner Resource 12

Annabel: /l/au/n/dʒ/ is OUT

Joanna: we're not going to call it front room (.) so we've developed this SITTing room
which is sort of (.) okay

//

Annabel: a half way house

Caroline: no (1) my mother called her (.) our telly room the sitting room

Joanna: oh did she

//

Caroline: yeah (.) but i i think erm (.) DRAWing room comes from WITHdrawing doesn't it

//

Joanna: yes

Annabel: yes

Joanna: yes (.) you WITHdrew from the dining room

Annabel: but really only today (.) only quite sort of grand houses really qualify (.) for having a drawing room (.)
you know

//

Joanna: well houses in the COUNtry would have a drawing room

Annabel: but it would depend on the house in the country

Joanna: yes

Annabel: it would have to be a fairly subSTANTial size

Caroline: yes (1) i mean (.) MY house in the country doesnt have one

//

Annabel: you (.) you couldnt say (.) you know (.) LILS
COTtage (.) would have a drawing room

//

Joanna: no no no

Caroline: no (.) right

**Transcription key:**

(.) = micro-pause
(1) = length of pause in seconds
UPPER CASE = stress / increased volume
// = speech overlap
/l/au/n/dʒ/ = phonemic representation of speech sounds

# Learner Resource 12

## Text 2

This is a transcription of part of a conversation in which three women friends in their forties are talking about clothes and the impressions they create. Explore how the women use language here to interact and to express particular attitudes, paying close attention to the ways in which they support each other to make the conversation successful.


Jane:   well i put a pair of those hipster jeans on in the shop

                 //

Dana:               i know the sort

                  //

Jane:                 when i was over in december and you know
they were they really were literally here [points]

Lesley:  mm

Jane:   and i was wearing a top and and the girl assistant went (.) /aʊ/ (.) /væ/ looks /reəli/ NICE (1)
and (.) i looked at her (.) and i said

       //

Dana:      yeah

Jane:   i'm FORTY TWO (.) and i've had three children (1) how can that (.) look really nice

                   //

Lesley:               yeah (.) yeah

                 //

Dana:                mm

Jane:   it just doesnt (1) you know that (1) why are you saying that

Lesley:  yeah

Jane:   and she said (.) WELL (.) its the LOOK

Lesley:  the look

      //

Dana:     like (.) when your bellys hanging out [laughs]

Jane:   and i just went

       //

Lesley:     how come its the look if it doesnt look nice

               //

Jane:               it just doesn't

Dana:         if twenty two year olds put them on (.) THEY wouldnt look (.) slaggy or (.) slutty

Jane:         yes (.) i dont like that look at all

Dana:         but it depends on the whole image

                                    //

Jane:                                         the whole thing

Lesley:       yeah the whole

Jane:         cos you can get you can have you can get a sort of thing about your looks (.) makes you think (.) HMM (.) not only is she dressed shabbily or or (.) whatever (.) but shes actually a (.) a slut

Dana:         you mean /ʃæbli/ as in the wine chablis

Lesley:       no(1)shabbily

Jane:         shabby shes shabby she

Dana:         oh shabbily (.) shabbily

                              //

Jane:                                  [*laughs*] shes dressed in a /ʃæbli/ way

                                              //

Dana:                                                  ah shabby shabby


**Transcription key**

(.) = micro-pause
(1) = length of pause in seconds
UPPER CASE = increased volume
underlining = stressed sound/syllable
[italics] = paralinguistic features
// = speech overlap
/ʃæbli/ = phonemic representation of speech sound

## Text 3

OCR unit F651 Section B Task 3 Jan 2012 (p.6): http://www.ocr.org.uk/Images/79548-question-paper-unit-f651-the-dynamics-of-speech.pdf

This is a transcription of part of a conversation involving three young men who live in a city in the North of England. Explore how they use language here to interact with one another and to share ideas and attitude, assessing how cooperative and/or competitive the conversation is a whole.

Nathan:        you see me (.) /əm/ all in black hooded up (.) /əm/ six foot three (1) so when /ə/ walk at night and people look back they start to run innit (1) so really theyre not thinking (1) oh (1) they look at that boy over there /i/ looks tall (.) specially /iz/ black (.) oh /ə/ think /iz/ mean (.) /ə/ dont wanna go near /im/ (.) /ə/ dont wanna see /im/ in a alleyway at night (.) so usually when /əm/ walking ome late at night with ma hood up /ə/ just see people they cross the street for no reason then cross back over when /əm/ in ma yard (.) and (.) and stuff like that

        //

Leon:        the appearance is (.) just erm a LOOK (.) pass and go (.) thats what your appearance is but when you talk to somebody (.) when somebodys doin a bad act (.) dressed the same way as YOU dress (.) theyre just gonna class you all as everyone who dresses that way is doin a bad act

        //

Nathan:        /dɕə/ know what /ə/ mean thats what /əm/ saying

Jamal:        when you look at (.) criminals (.) the people that you'd be scared of would probably be people who are big like (.) dark figures (.) people like you two [*laughs*] the hoods up and that (1) but you'll find (.) if you know your stuff (.) the nutters (.) the people you really want to watch out for (.) theyre not normally like that (.) theyre normally like some little guys just inconspicuous (.) you dont know when theyre gonna just flip out (1) /dɕə/ know what /ə/ mean (1) like

        // yeah yeah

Leon:        //

Jamal:        like a bit ago (.) when /ə/ was just working in ma bar (.) the whole place got smashed up (.) glasses thrown everywhere (.) all sorts of stuff (.) and you wouldnt expect it because (.) they were all (.) what (.) all about five foot eight skinny little (.) guys about probably about forty odd [*laughs*] /dɕə/ know what /ə/ mean (1) theyre not you wouldnt think oh my god i ope these guys arent gonna do anything

**Transcription key:**

(.) = micro-pause
(1) = length of pause in seconds
// = speech overlap
/dɕə/ = phonemic representation of speech sounds
UPPER CASE = increased volume
underlining = stressed sound/syllable
[*italics*] = paralinguistic features

## Text 4

OCR unit F651 Section B Task 4 Jan 2012 (p.8): http://www.ocr.org.uk/Images/79548-question-paper-unit-f651-the-dynamics-of-speech.pdf

This is a transcription of a conversation between four university students, two female and two male, discussing jobs they have done in their holidays. Explore how they use language to interact with one another and to share ideas and attitudes, assessing how cooperative and/or competitive the conversation is a whole.

Jason:          i drove a lorry once

{Alex:          [*laughs*]

{Hannah:       [*laughs*]

Shannon:      did you

                  //

Jason:              i had to drive a removal van in the summer

                                          //

Alex:                                      jason has got the most hysterical cee vee (.) honest to god

Hannah:        [*laughs*]

Shannon:      [*laughs*]

Jason:          coz like i always work for agencies

                              //

Alex:                          you should listen to what /i:z/ done

                                          //

Jason:                                      what have i done

                                              //

Alex:                                          what (.) some of

the jobs (.) he comes back (.) i (.) every summer /jə/ (.) and /jə/ go [imitates sarcastic voice] SO (.) JASON (.) what have you worked at this year (1) [own voice] and /i:z/ like [imitates Jason's voice] well (.) this year i was a removal man then i worked in a library (1) [own voice] or no (.) what was it /jə/ did

                          //

Jason:                      what /əv/ i done (.) ive ive worked

                                          //

Alex:                                      you were

                                          //

Jason:                                          ive worked in a pet shop then i

                  //

Hannah:        thats dead cute

Alex:          youve done hundreds

                            //

Jason:                        then i i picked mushrooms

                                        //

Hannah:                                then /jə/ picked

                                                //

Jason:                                            then

                                                    //

Shannon:                                               mushrooms

Jason:         yeah (.) for about three weeks

                            //

Hannah:                       for (.) like (.) a restaurant or something

                                            //

Jason:                                              and then quit because it was so awful

Hannah:        for like a restaurant or something

                            //

Jason:                        no (.) just (.) like (.) just in like these

                                                //

Alex:                                             no (.) just in a big FIELD

[*laughs*]

Shannon:       /fə/ this /fə/ fun or was this /jə/

                            //

Jason:                            massive eh

                                //

Shannon:                                was this your employment

Jason:         this was my employment (.) yeah

**Transcription key**
(.) = micro-pause
(1) = length of pause in seconds
// = speech overlap
/i:z/ = phonemic representation of speech sound
UPPER CASE = increased volume
underlined = stressed sound/syllable
[italics] = paralinguistic features

# Learner Resource 12

## Text 5

OCR unit F651 Section B Task 3 June 2013 (p.6): http://www.ocr.org.uk/Images/175030-question-paper-unit-f651-01-the-dynamics-of-speech.pdf

This is a transcription of a conversation between two young men, Lew and his friend Matt. They are trying to work out what is wrong with Lew's Land Rover. Explore how the two men use language to find out what is wrong with the vehicle, playing close attention to how they co-operate in order to find a solution.

Matt:          so (.) anyway (.) whats wrong with the landy

Lew:          runs at high revs (.) although /jə/ can hear it missing

                                    //

Matt:                                hmm

Lew:          runs rough as a rusty outrigger when /jə/ start to back off the gas (.)
let your foot off and

                   //

Matt:                hmm

Lew:          let your foot off and she stops

Matt:          hmm (1) carb blockage or knackered leads that sounds like

Lew:          heres the best bit (1) it has new points (.) new condenser (.) new rotor arm new cap

                                      //

Matt:                                   [*laughs*]

Lew:          yeah [*laughs*] new cap new leads new plugs (.) the carb has been cleaned to a sheen and put back on the manifold with new gaskets

                  //

Matt:                is the inlet

                  //

Lew:                            its done this before and then it (.) suddenly it fixed itself (.) i think it might be an earth strap or (.) or something (.) but next step is to replace the coil

Matt:          is the inlet or exhaust manifold /liəkin/

Lew:          it did look like the inlet manifold had an air leak round one of the studs (.) /jənəʊ/ (.) where the exhaust joins it (.) so i undid that and put some gasket material below it and then

                                  //

Matt:                                  not running too lean or rich

Lew:          why would it suddenly change from being perfect (2) i fired it up and took her down the track (1) she was /rənin/ absolutely sweet as a nut as per usual (1) got to the bottom of the track (.) BAM (.) the problems start

Matt:          sounds like a leak that (.) the (.) that opens up as the engine warms up

Lew:            still does it from cold

Matt:           okay

Lew:            im not sure (.) ive got a few more leads (1) if all else fails ill get the mechanic chappy round the farm to
                have a look at it (.) or wait for her to stop being in a strop and cure herself

                                                                                                        //

Matt:                                                                                                   [*laughs*]

Lew:            yeah [*laughs*] wait for her to cure herself (1) as she usually does

**Transcription key**

(1) = pause in seconds
(.) = micro-pause
/liəkin/ = phonemic representation of speech sounds
underlined = stressed sound/syllable(s)
[*italics*] = paralinguistic features
// = speech overlap
UPPER CASE = increased volume

# Text 6

OCR unit F651 Section B Task 4 June 2013 (p.8): http://www.ocr.org.uk/Images/175030-question-paper-unit-f651-01-the-dynamics-of-speech.pdf

This is a transcription of a conversation between two women in their early twenties. Explore the ways in which the two speakers use language to show they understand one another.

Nikki:              my dads bought a sunbed [*laughs*]

                                            //

Anoushka:                                   has /i:/ (1) for the (.) the <u>house</u>

                                                        //

Nikki:                                                  [laughs] i know

                                                            //

Anoushka:                                                   for the house

Nikki:              yeah i <u>know</u>

Anoushka:           that is just WRONG

Nikki:              its NOT (.) well (.) hes not even <u>bought</u> it (.) its like the couple next door (.) yeah (.) theyre getting rid
                    of their old one (.) cause it was like <u>faul</u>ty (.) so they bought a <u>new</u> one

                                                            //

Anoushka:                                                   [*laughs*]

Nikki:        and they were throwing the old one out (.) so /mə/ dad said (.) aw (.) /jənəʊ/ (.) ill have that (1) [*laughs*] and er (.) it makes him <u>stri</u>pey (.) but its

                                          //

Anoushka:                                cos its faulty

                                          //

Nikki:                                    uh huh (.) but its like a proper

                                          //

Anoushka:                                BUT ITS FAULTY

Nikki:        yeah (.) but its like (.) a proper like lie in it and pull the lid down job (1) its like a proper like (.) sunbed (2) but it just makes him <u>stri</u>pey [*laughs*]

Anoushka:    why does he want a (.) a sunbed anyway

                                          //

 Nikki:                                   i have ABSOLUTELY NO IDEA [*laughs*]

                                          //

Anoushka:                                its a bit <u>vain</u> isnt it [*laughs*]

Nikki:        im goin (.) DAD (.) who are you foolin [*laughs*] and im goin (.) its really bad for you (.) and hes goin (.) oh /jənəʊ/ (.) its not <u>that</u> bad for you (.) and im goin (.) /jənəʊ/ (.) well (.) worse for you than cigarettes (.) i would say [*laughs*]

                                          //

Anoushka:                                its something like (.) erm (.) if /jə/ go less than four times a year (.) its not meant to have (.) like (.) a a too negative

                                          //

Nikki:                                    mmm hmm

                                          //

Anoushka:                                like (.) effect on /jə/ (.) but any more than that its meant to be really

                                          //

Nikki:                                    i just dont

              like the idea of like (.) heres a box (.) get in it (.) and were goin to stew /jə/ with ultra violet light

Anoushka:    but i think

                                          //

Nikki:                                    and (.) /jənəʊ/ its

                                          //

Anoushka:                                but i think id <u>like</u> one of the erm SAD boxes (.)
              i think that would be

//

Nikki:                                         the (.) like (.) the seasonal affective disorder jobs

                                                                    //

Anoushka:                                                             yeah (.) i think that would be quite nice

Nikki:                 yeah yeah (.) thatd be nice (2) but when weve got that wallpaper (1) like my
                       little brother told us about (1) the stuff where its the ambient lighting and
                       its the wallpaper

                               //

Anoushka:              yeah (.) we could

                               //

Nikki:                 then it could be sunny all the time


**Transcription key:**

(1) = pause in seconds
(.) = micro-pause
underlined = stressed sound/syllable(s)
/jənəʊ/ = phonemic representation of speech sounds
[*italics*] = paralinguistic features
// = speech overlap
UPPER CASE = increased volume
⟋ = rising intonation
⟍ = falling intonation

## Text 7

OCR unit F651 Section B Task 4 June 2011 (p.8): http://www.ocr.org.uk/Images/58596-question-paper-unit-f651-the-dynamics-of-speech.pdf

This is a transcription of part of a radio programme about dangerously high levels of lead being found in the water supplied to newly-built houses. Here Cameron and Meg are describing how their son Brandon was affected. Explore how the two speakers use language here to describe problems the family has faced, paying close attention to the ways in which they collaborate to tell their story.

Cameron:    its a detached house (.) weve got a property to ourselves (.) it was a a (.) kind of (.) dream home (1) and weve also kind of worked hard to get to this stage

//

Meg:    /ə/ knew right away (.) /ə/ <u>wan</u>ted this house (.) /ə/ just walked in and the carpets had just been laid that day (.) practically (.) and we came in and (.) brandon just kind of went WOW (.) this house is BIG

Cameron:    /i:z/ always been an active wee boy (.) he was always into something (.) just a normal young lad /ə/ would say (.) always up to mischief and the usual (.) but eh into that time he started becoming really <u>naus</u>eous and <u>tired</u> (.) and not wanting to play (.) very anaemic (.) sore heads (.) sick every night sort of thing (1) and it was constant (.) it wasnt getting any better

//

Meg:                        he had TERRible stomach cramps (.) and we actually had him in bed with us every night because we were so worried (.) we didnt want to leave him himself (.) because /i:/ was just being <u>sick</u> (.) <u>con</u>stantly

Cameron:    /i:/ was at the doctor practically every day (.) we had him at the doctors and tried (.) different antibiotics (.) tried different tests and things on him

//

Meg:                        we changed EVERYthing (.) we changed his toothpaste (.) didnt we (.) we changed his toothbrush (.) we tried different drinks with him (1) <u>noth</u>ing worked (1) we were getting <u>des</u>perate

//

Cameron:                    we tried thinking (.) basically (.) what he done that we didnt (1) and after (.) /ə/ dont know <u>how</u> many hours (.) meg sort of said to me (.) what about the <u>wa</u>ter (.) because she <u>had</u> mentioned that before (1) and the only thing we could come up with that <u>he</u> done that <u>we</u> didnt was (.) used the tap in the en suite toilet upstairs

Meg:    we'd kind of made that into brandons bathroom (1) cameron had made him a wee step up to the sink (.) and /i:/ had a wee routine (.) at night (.) with his dad (1) /i:/ went in and brushed his teeth (.) and in the morning he brushed his teeth downstairs after his breakfast (.) and and (.) things

Cameron:    he was more seriously ill at night (.) which led us to think it must be that particular tap

Meg:    /ə/ stopped him using it THAT NIGHT (1) and the sickness stopped THAT NIGHT

Cameron:    if we hadnt sat down ourselves (.) and tried to work out what the problem was (.) and meg hadnt come up with the idea that it might have been the en suite toilet (.) we would /neəvər/ have known (1) and we (.) /neəvər/ have known (.) and we would <u>still</u> be drinking lead contaminated water <u>years</u> down the line

# Learner Resource 12

//

Meg: yeah (.) contaminated water

Cameron: and if if it had that severe an effect (.) on /mə/ wee boy and /mə/self (.) over a short period of time (.) what would the damage have been after a long period (.) a couple /ə/ years (.) ten years (1) we dont know (.) we would /neəvər/ (.) /eəvər/ (.) have known

**Transcription key**

(.) = micro-pause
(1) = length of pause in seconds
UPPER CASE = increased volume
underlining = stressed sound/syllable
[italics] = paralinguistic features
// = speech overlap
/eəvər/ = phonemic representation of speech sounds

## Casual interactional

Although we tend to consider speech as interactional and writing as transactional, there is a continuum of interaction even within conversations. At its most interactional, speech serves a purely social purpose – we talk to create and maintain relationships, to learn more about one another and to share information about ourselves.

This most social kind of interaction is typified by a very **informal register** and a lot of the most basic 'typical' speech features, e.g. **fillers** and other **non-fluency features**. **Turn taking** could be evenly spread, or one participant may speak more than the other(s), in which case a successful interactional transcript should feature a high degree of **back-channel behaviour**. Where **politeness strategies** are needed, they are more likely to be positive strategies, and closing is likely to require a series of **pre-closing sequences**. The pragmatics of interactional conversations is often interesting, as there can be a high degree of **shared knowledge**, and power balances can also be explored for a subtler analysis.

## Transactional

A transactional conversation can be informal or formal, depending on the wider context, but it is more likely to be between participants who do not know each other well, and this is likely to require more **formality** than an interactional exchange. Where **politeness strategies** are needed, they are likely to be of the negative variety, particularly where there is a status difference. Some transactional conversations are worth looking at in terms of how **directives** are handled (e.g. between a doctor and patient) – for example whether **imperatives** are used, or whether a speaker uses suggestions and **modal verbs** (mitigated directives) rather than direct orders.

## Advising

Again, formality can vary – consider a friend's advice versus a job centre support session. In any advice-driven interaction, however, the person providing advice has more status in context than the receiver of the advice, so it's a good idea to explore how this affects the language used. **Face** and **politeness** are relevant as theories, and the form of **questions** and **directives** is also worth considering, as is the use of **hedging** and **hesitancy features** – either in asking for advice initially, or in offering advice that may be unpopular or not what is hoped for.

## Negotiating and making requests

Power and relative status is again a key concept when negotiation is taking place, which means that **facework** and how people deal with challenging each other is a key angle to explore. People may use **hedges**, **tag questions** and **hesitancy** to soften suggestions that they expect to be controversial, as well as more obvious **politeness strategies**.

## Complaints

When someone is making a formal complaint, there is an interesting power relationship since the complainer is wielding power by making their complaint but ultimately the person or body they are complaining to has more power than they do. Thus **facework** is likely to be interesting, and people making complaints are more likely to flout **Grice's maxims** and to challenge someone's face directly than they normally would do.

## Teaching

There are several identified specific features of teaching language: **three part exchanges** were first discussed in this context, and teachers are also likely to use **explicit feedback** in the form of praise or correction. When students produce wrong answers, teachers' responses can be interesting in terms of **face** and **politeness**. It may also be worth exploring the idea of **reformulation**, common in teacher talk and also with parents of young children.

## Interviewing

Interviews in public (e.g. on TV) are usually for the Dentertainment or education of an audience and therefore have more subtle power relations than interviews in private (such as job interviews). **Facework**, **politeness strategies** and other power-related aspects are worth exploring in all interviews, as are the form of **questions** used by the interviewer. Good interviewers will also use **feedback**, particularly back-channel behaviour to encourage the

interviewee and get more out of them. Interviews are also formally structured, with **adjacency pairs** or possibly **three-part exchanges** forming the bulk of the exchange.

Private interviews, e.g. for jobs or course places, are likely to include signs of nervousness on the part of the interviewee, e.g. **hesitancy features**, while this is far less likely in the case of public interviews where the interviewee is essentially working and doing something they are accustomed to.

## Text A

Below is a transcription of part of a conversation in which four car sales people talking about motor trade jargon are joined by Suzanne, who wants to know the meaning of some of the expressions she hears them using.

| | |
|---|---|
| IAN: | a cut and shut is er something thats been stuck together from two other cars |
| ALAN: | a chopper or |
| SUZANNE: | stolen |
| IAN: | yeh (.) no (.) its actually a ringed car |
| SUZANNE: | a rigged |
| IAN: | two different cars put together to make |
| STEVE: | a **ringed** car is one which has got the wrong chassis number on it |
| ALAN: | to make it look like a real car (.) er |
| SUZANNE: | ok |
| SHARON: | like one that had been written off or something like that |
| IAN: | yeh eh two have been written off one at the front one at the back theyre stuck together |
| SUZANNE: | yeh right |
| ALAN: | er youve got (.) a chopper or a swapper (.) which is yer par exchange er pee ex |
| SUZANNE: | a chopper or a swapper |
| IAN: | a chopper yeh |
| SUZANNE: | (*laughs*) |
| SHARON: | back in bed er you got a deal back in **bed** again |
| SUZANNE: | back in bed sounds a bit sexual doesnt it |
| IAN: | youve lost the deal and then you rescue it |
| SHARON: | youve got the deal back in bed |
| SUZANNE: | back in bed (.) thats nice |
| ALAN: | but before they get back in bed before you get the deal back in bed |
| STEVE: | theyre what we call theyre cocked |
| SUZANNE: | eh |
| SHARON: | yeh |
| STEVE: | theyre cocked on a deal cocked on a deal |
| SHARON: | so they look (.) like its fallen through |

IAN:          fallen through

ALAN:         yeh

STEVE:        theyve cocked and (1) erm (3) youve got a minter

ALAN:         chop

SUZANNE:      a nice car

IAN:          no no an **alan** minter

SHARON:       (*laughs*)

STEVE:        youve got a chocky (2) you chocky someone up

SHARON:       yeh

ALAN:         [ means finance ]

SUZANNE:       [ what does (.) oh finance ]

STEVE:        up to the knockers meaning cant afford any more

SUZANNE:      (*laughs*) ah ha

STEVE:        you havent heard **that** one

ALAN:         what else have you got (.) you got

IAN:          a white flag

SUZANNE:      whats that then

ALAN:         someone who walks in and buys a car without (.) fighting

STEVE:        theres also another one

IAN:          an **easy** one

ALAN:         the smelly armpit brigade

SUZANNE:      eh

ALAN:         the smelly armpit brigade (.) they come in with their arms in the air

(*general laughter*)

ALAN:         jus wannin the car

IAN:          dippa (.) thas a good one

ALAN:         deposit

IAN:          its a dippa dee aye double pee ay

ALAN:         ok next one

**Transcription key**

**bold** = stressed sound/syllable
[ ] = speech overlap
(.) = micro-pause
(1) = pause in seconds
(*italics*) = material that is not part of the talk being transcribed, e.g. laughter

## Text B

Below is a conversation between four friends discussing television programmes (OCR legacy syllabus unit 2701 Jan 2007).

| | |
|---|---|
| Emma: | well i was watching a bit of something last night (.) called what was it summit ive killed the kids or something like that |
| Chloe: | oh |
| Pete: | oh |
| Emma: | er its a similar sort of thing they get a kid and their parents (.) its mainly diet (.) and they show what the kids going to look like when theyre forty and and they like show some dreadful (.) overweight (.) yknow (.) and these parents were dreadful a seven year old kid it was (.) really fat and it just lived on chips and burgers and the parents never went out they never had any friends over he didnt have any friends (1) and so they forced him to go out |
| Pete: | its a roald dahl story |
| Emma: | yeah (*laughs*) but it was good good in the end |
| Owen: | but / ɑː / think / ɑː / think that its just like reality stuff they just take extremes dont they anything they do |
| Emma: | mmm |
| Owen: | you know what i mean i mean have you seen that one that that ow ow somebody looks younger or summat / ɑː / cant remember |
| Pete: | what ten years younger |
| Owen: | yeah well thats same innit |
| Emma: | yeah |
| Owen: | they dont take someone oos got a bit ot clue do they cos thats not a programme |
| Emma: | no |
| Owen: | and then wi another extreme if you do that wi children you take some like nightmare family |
| Emma: | thats it |
| Owen: | / sɒ / (.) so theyve all got these extremes |
| Chloe: | / but / i think to be fair wi super nanny i think theyre |
| Owen: | well / ɑː / ant seen that so / ɑː / cant comment |
| Chloe: | [ well what that ] thats about thats more about people that are really at the end of their tether |

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Owen:         yeah thats

Chloe:        and she does go in (.) and change their lives

Owen:         [ well thats fair enough ]

Emma:         yeah yeah

Chloe:        theyre people theyve got this you know theyre locked in this sort o battle and there
              could be this one child sort o olding the ole family to ransom sort of

Emma:         yeah


**Transcription key**

[ ] = speech overlap
(.) = micropause
/ ɑ: / = phonemic symbols to indicate pronunciation


# Text C

Below is a transcription of two national radio DJs presenting a live broadcast from the Notting Hill Carnival in London.
This festival particularly celebrates Afro-Caribbean culture (OCR legacy syllabus unit 2701 June 2007).


Ronnie:       were gonna catch up with our man RICKY (.) / i_z / on the east side and (.) er
              hopefully / i_z / on the line (.) where are you sir

Ricky:        yo

Ronnie:       yes (.) bad boy (.) where are you sir

Ricky:        easy (.) im on the portobello road man

Ronnie:       portobello GOLD okay whats goin down over there sir

Ricky:        well theres bare things going on (.) ive been seeing BARE people nuff people
              getting ready for the parade and stuff theyre gonna be in the parade laʔer (.) nuff
              that NUFF costumes NUFF big hairdoes and stuff (.) its a good living i know

Ronnie:       is evryfing all set up over there literally everyones just getting ready to to kick off

Ricky:        yeah man (.) theres a lot of sound systems around this area theres about bout
              NINETEEN twenty sound systems over here so a lot of music a lot of locals are like
              playing calypso from like their their their flats and stuff sitting out on their balconies
              or what have YOU (.) its all good man its looking quite nice theres a lot of local
              traders out there today as well thats kind of surprised me (.) theyre looking to like
              make some money today and tonight

Ronnie:       are there any (.) ah any food stalls out there where you are any jerk chicken er
              whats whats going on over there

Ricky:        ive seen a lot of erm (.) ah a lot of corn on the cobs a lot of corn on the cobs

Ronnie:       your bellys about to get RAZZED today innit rick

Ricky:        yeah man (.) yeah yeah yeah yeah yeah yeah but there aint too many toilets (.)
              there aint too many toilets around here so i dont want to eat too much (.) so i dont
              have to pay ten pounds for the (.) use the toilets

Ronnie:        yeah definitely youre gonna have to put some toilet paper in the fridge later on lad

Ricky:         yeah for real man (.) for real for real for real

**Transcription key**

**?** = glottal stop
(.) = micropause
/ i_z / = phonemic symbols to indicate pronunciation
CAPITALISED words indicate raised volume of voice

## Text D

Below is a transcription of part of a conversation taken from a BBC Radio/Open University series.

Here the broadcaster Anna Ford (AF) talks to experts Nancy Holroyd Downing (NHD) and Peter Fisher (PF) about protecting children from infectious diseases (OCR legacy syllabus unit 2706 Jan 2010).

NHD:           what i (.) try to do (.) because this is a fractious (.) argument and this is something that
               is not only a source of a lot of anger but its a source of a lot of soul searching on the
               parts of parents (.) and i dont

               //

AF:            and guilt as well

NHD:           and guilt (.) and i do not want to (.) contribute to the bad stuff there (2) what i say to people
               is that (.) there are a number of (.) ways to look at the whole notion of childhood illnesses
               (.) and there are a number of ways to treat those illnesses (.) either (.) preventively or
               (.) after the fact (2) measles is not bubonic plague (.) people do and did survive (.) i
               survived measles

               //

AF:            yes (.) so did i

NHD:           yeah

AF:            and my brothers as well

NHD:           and i (.) i think the public health issue is relevant here (2) i think if a (.) parent chooses
               to (.) have their child immunised (.) there (.) its a perfectly reasonable decision to
               make

AF:            because measles does have (.) potentially (.) very large numbers of (.) complications doesnt it

NHD:           yes it does

               //

AF:            and some (.) children (.) very few (.) might become seriously ill (2) now if we
               didnt have vaccination (.) and we (.) only used chinese medicine (.) do you think we
               could (.) protect as (.) many children as we do by vaccinating them

NHD: i dont know (.) quite honestly (.) the answer to that question (.) i dont think we can say that if there was not measles vaccine (.) we would have (.) i dont think (.) i mean im willing to be proved wrong here (2) i dont think we would have scores of children dropping dead

AF: well thats one view and (.) we'll examine what the professional bodies (.) have to say on (.) this and other issues in more detail next week (1) but peter fisher (.) is adamant (.) that immunisation is an advance in child health care

PF: one of the things that annoys me particularly when you hear (.) people who are not members of health professions (.) denouncing immunisation (.) its what I call the spoilt brat school of medicine (.) theyve never seen diphtheria or polio (.) they assumed it didnt exist (.) it never existed (.) or those things werent the terrible diseases that they are (.) the fact is the reason theyve never seen them (.) is that immunisation is an extremely effective treatment and (.) you know (.) kids dont get paralysed from polio (.) they dont die of diphtheria anymore (.) and its entirely down to immunisation

**Transcription key**

// = speech overlap
(.) = micro-pause
(1) = pause in seconds

# Text E

Below is the transcript from an interview with Tom Daley, aged 15, broadcast a week after he won the World Championship Diving Competition.

The original interview was on Radio Devon and can be found at: http://www.bbc.co.uk/devon/content/articles/2009/07/29/tom_daley_interview_video_feature.shtml

Interviewer: right well here are some questions from our viewers and website users um James from Plymouth says Tom do you ever get scared when you're on top of the diving board that you may hurt yourself

Tom Daley: um yes you do actually especially when you're learning new dives when you go up there and (.) when you start off you think you don't know how it's going to go if you've never done it before you have no idea how it's gonna land so you do get quite scared and also in competition it's quite scary looking down off the board in competition thinking am I going to embarrass myself or am I going to do a good dive so so yeah

Interviewer: you didn't embarrass yourself in Rome did you

Tom Daley: [*laughs*] no

Interviewer: [*laughs*] what about the synchro how did you find that went

Tom Daley: the synchro was ok it didn't go (.) quite according to plan but it was ok it was our third ever competition together so it was good

**Transcription key**

[ ] = paralinguistic feature
(.) = micropause

## Text F

This isn't technically a conversation at all, but the presenter is talking directly to the audience.

"Why do people watch recipe programmes?" might be a good question to ask to get into issues of purpose.

### Beer Batter (Hugh Fearnley-Whittingstall)

This clip comes from the 'River Cottage' web team. The clip can be found at: https://www.youtube.com/watch?v=tArYR15AZvU

| | |
|---|---|
| Hugh (live) | a nice crispy batter (.) is the mark of a good fish and **chip** shop (1) but it isn't at all difficult to make a really lovely fish batter at home (.) and the best secret ingredient is this (1) beer (4) |
| Hugh(voiceover) | start with about **eight** tablespoons of **plain** flour in a **large** mixing bowl (3) |
| Hugh (live) | a little tip (.) whisking dry flour is almost **just** as effective as sieving it (2) |
| Hugh(voiceover) | **trickle** in a couple of tablespoons of groundnut oil (5) then comes the beer (1) I tend to add it by eye (.) stirring all the time (8) |
| Hugh (live) | {sniffs} smells fan**tas**tic while you're doing this (4) there's always a moment with **this** batter that it looks as if it's gonna be overtaken and **bogged** down with the dreaded lumps (1) but you just have to **get** on with it and give it some elbow and you'll **get** there in the end (2) |
| Hugh(voiceover) | the final consistency you're **look**ing for is that of a **thick gloss paint** (2) season well (1) and while your batter rests for about **half** an hour (.) there's just about time to prepare some fishy treats to drop in it (5) you can batter and fry just about **any** fresh fish fillet and along with my classic squid rings (1) Gill's preparing delicious goujons of the much misunderstood **dog**fish (3) each piece of fish gets a thorough **even** coating of the batter and is lowered straight away into a pan of fiercely hot oil (1) a hundred and **seventy**-five Celsius is the temperature you're looking for (3) let them bubble away for a couple of minutes (.) until they're golden brown and beautifully crispy (4) |
| Hugh (live) | it's really worth getting to grips with this batter because it's easy (.) it's delicious and it's in**cred**ibly versatile (.) you could use **plaice** fillets (.) **whi**ting (.) **bream** (.) bass if you were feeling extravagant (3) I've **even** done it with scallops and **oy**sters . |

**Transcription key**

**bold** = stressed sound/syllable
(.) = micro-pause
(1) = pause in seconds

# **Learner Resource 15** Grammar of speech

Make sure you have read the source material from Geoffrey Leech's article about the Grammar of Speech, and that you understand the three key concepts of:

• HDF (High Differential Frequency) – much more common in conversation
• VRS (Virtually Restricted to Speech) – only occurring in speech, or in written representations of speech such as dialogue
• LDF (Low Differential Frequency) – much less frequent in conversation.

Taken from this document are the seven key features of grammar in conversation according to Leech.

1. **Conversation takes place in a shared context**

HDF: Personal pronouns (nouns LDF)

HDF: Substitute forms (e.g. *one* as a substitute pronoun, *do it/that* as a pro-verb phrase)

HDF: Front ellipsis (e.g. *Doesn't matter*; *Feeling okay*?)

HDF: Ellipsis across independent syntactic units, such as independent clauses, e.g.
    A: *... there's this effort to, to ban Tarzan from the school somewhere*
    B: *Why?*
    A: *Because he and Jane aren't married.*

HDF: Inserts (grammatical isolates) (e.g. *Yes, Okay, sorry, alright, mm, huh*)

HDF: Non-clausal material e.g.
    A: *Oh just as easy to um*
    B: *What go by car?*
    A: *Go by car.*
    B: *Oh*
    A: *It takes about... well*
    B: *About two ticks, ya. Alright.*

2. **Conversation avoids elaboration or specification of meaning**

Low lexical density (i.e. number of content words ÷ total number of words)

Very low mean phrase length (about a third of that of academic writing), especially of noun phrases

HDF: Independent (elliptical) genitive; (dependent genitive LDF)

VRS: General hedges (imprecision adverbials) *kind of, sort of, like*, etc: That was sort of a special deal; Kind of a touchy subject

3. **Conversation is interactive**

Very HDF: First and second person pronouns

HDF: Peripheral adverbials (stance adverbials, discoursal adverbials) *I guess, anyway*

HDF: Vocatives

HDF: Questions and imperatives (especially tag questions, non-clausal questions) *Really? What for? Not your thing?*

VRS: Attention signals, response forms, greetings, back-channels, response elicitors, discourse markers *hey, yeah, hi, bye, uh huh, huh? well, I mean*

HDF: Negation, adversative *but*

4. **Conversation is expressive of personal politeness, emotion and attitude**

VRS: Polite formulae and indirect requests *Thank you, sorry, please, would you..., could you..., can I..., let's...*

VRS: Familiarising vocatives *honey, mum, guys, dude, mate, Rose, Rosy*

VRS: Interjections *oh, ah, ooh, (wh)oops, wow, ha, yippee*

VRS: Expletives *God, Jesus Christ, my gosh, bloody hell, geez*

HDF: Other exclamations *what a rip off, you silly cow, the bastard, good boy, the bloody key!*

Common adjectives in conversation are mostly evaluative (e.g. *good, lovely, nice*); these characteristically occur in intensifying coordination *good and..., nice and ...,* etc.

5. **Conversation takes place in real time**

VRS: Normal disfluency (hesitation pauses, hesitation fillers, repeats, retrace-and-repair sequences, incompletion, anacoluthon)

HDF: Morphological reduction (contractions, clitics, aphesis etc) *don't, she's, cos*

VRS: Syntactic reduction (omission of auxiliary) *you better..., what you doing? we gonna...*

Full noun phrases are especially infrequent in initial and medial positions in the clause.

HDF: Prefaces (including 'front dislocation'). The following is a double dislocation:

*Oh **Nathan in the bathroom**, is **that** where **he** is?*

HDF: Phrasal and clausal tags (including 'end dislocation'):

*Cos **they** get money off the government don't they, **farmers**?*

*I just give **it** all away didn't I Rudy **my knitting**?*

6. **Conversation has a restricted and repetitive repertoire**

Conversation has more prefabricated locutions or 'lexical bundles' than academic writing, e.g. *Can I have a..., Do you know what....* These tend to be clause-initial, whereas in academic writing they tend to be built around noun phrases and prepositional phrases.

Conversation has the lowest type-token ratio.

Conversation tends to utilise a few 'favourite' items, rather than a wide range: e.g. subordinators: *if, because/cos, when.*

Modal auxiliaries: *can, will, would, could.*

Adverbs: *there, just, so, then, anyway, though, now.*

7. **Conversation employs a vernacular range of expression**

VRS:   Morphological: e.g. *throwed, ain't, innit? yous, y'all.*

VRS:   Morphosyntactic: e.g.: *My legs* **was** *hurting*; *Well she* **don't** *know much about him,* **do** *she?*; *Well* **us lot** *must walk about half a mile a day you know*; *I bet they're wearing* **them** *boots.*

VRS:   Syntactic: e.g.: *She ain't* **never** *given me* **no** *problems*; *It's harder than* **what** *you think it is this.*

Now try applying these seven key frameworks to the following conversations:

The transcript of the Jonathan Ross interview with David Beckham (Learner Resource 10).

The transcript of the sequence from the *Jeremy Kyle show* (Learner Resource 8).

The transcript of the sequence from *Never Mind the Buzzcocks* (Learner Resource 9).

The transcript of the Open University radio programme (Text D in Learner Resource 14).

A plenary comparison of these four interactions in terms of Leech's ideas should lead to some interesting discussion of genre and relative levels of formality.

Hiyamac.
Lobuddy.
Binearlong?
Cuplours.
Ketchanenny?
Goddafew.
Kindarethay?
Cropsangills.
Enysizetoum?
Cuplapowns.
Hittinard?
Sordalite.
Wahchoozin?
Gobbaworms.
Fishannonboddum?
Rydonnaboddum.
Igoddago.
Tubad.
Seeyaround.
Yeahtakideezy.
Guluk!

## Text 1:

An extract from chapter 3 of *Pudd'nhead Wilson* by Mark Twain, published as a novel in 1894. Here, the slave girl Roxy is looking after two babies, one her own, one the child of her white master. The text is taken from the Gutenberg Project at: http://www.gutenberg.org/files/102/102-h/102-h.htm#link2HCH0003

**Focus: creation of an authentic voice for Roxy. Look especially for features of Black American speech (Ebonics)**

Once, when she was tucking him back in its cradle again, the other child nestled in its sleep and attracted her attention. She went and stood over it a long time communing with herself.

"What has my po' baby done, dat he couldn't have yo' luck? He hain't done nuth'n. God was good to you; why warn't he good to him? Dey can't sell you down de river. I hates yo' pappy; he hain't got no heart—for niggers, he hain't, anyways. I hates him, en I could kill him!" She paused awhile, thinking; then she burst into wild sobbings again, and turned away, saying, "Oh, I got to kill my chile, dey ain't no yuther way—killin' *him* wouldn't save de chile fum goin' down de river. Oh, I got to do it, yo' po' mammy's got to kill you to save you, honey." She gathered her baby to her bosom now, and began to smother it with caresses. "Mammy's got to kill you—how *kin* I do it! But yo' mammy ain't gwine to desert you—no, no, *dah*, don't cry—she gwine *wid* you, she gwine to kill herself too. Come along, honey, come along wid mammy; we gwine to jump in de river, den troubles o' dis worl' is all over—dey don't sell po' niggers down the river over yonder."

## Text 2:

An extract from *Trainspotting* by Irving Welsh (1993). Here, the narrator is buying what he hopes will be heroin from a dealer (Mikey). There are two other characters in the scene, a girl (Fat Sow) and Saughton. The text is taken from: https://noputhyfooting.wordpress.com/2012/05/01/mikes-the-man-extract-from-trainspotting/

**Focus: the representation of the Edinburgh accent and dialect. The power and status of the two main speaking characters.**

Mikey snaffles the notes and tae ma surprise, produces two white capsules, fae his poakit. Ah'd never seen the likes ay them before. They were wee hard bomb–shaped things wi a waxy coat oan them. A powerful rage gripped us, seemingly coming fae nowhere. No, not fae nowhere. Strong emotions ay this type can only be generated by junk or the possibility of its absence.

– What the fuck's this shite?

– Opium. Opium suppositories, Mikey's tone has changed. It's cagey, almost apologetic. Ma outburst has shattered our sick symbiosis.

– What the fuck dae ah dae wi these? ah sais, withoot thinking, and then brek oot in a smile as it dawns oan us. It lets Mikey off the hook.

– Dae ye really want me tae tell ye? he sneers, reclaiming some ay the power he'd previously relinquished, as Saughton sniggers and Fat Sow brays.
He sees that ah'm no amused, however, so he continues: – Yir no bothered aboot a hit, right? Ye want something slow, tae take away the pain, tae help ye git oaf the junk, right? Well these are perfect. Custom–fuckindesigned fir your needs. They melt through yir system, the charge builds up, then it slowly fades. That's the cunts they use in hoespitals, fir fuck sakes.
– Ye reckon these then, man?

– Listen tae the voice ay experience, he smiles, but mair at Saughton than at me. Fat Sow throws her greasy head back, exposing large, yellowing teeth.

# Learner Resource 17

## Text 3:

From *Our Day Out*, a TV play by Willy Russell, first performed in 1976. On a school trip some of the older pupils at the back of the coach are trying to have a cigarette without the teacher (Mr Briggs) noticing. The text is taken from an OCR specimen paper: http://www.ocr.org.uk/Images/75849-unit-a583-from-concept-to-creation-specimen.pdf

**Focus: The representation of accent, dialect and sociolect. Issues of power and status between the different children, and between the pupils and the teacher.**

*[On the back seat the LITTLE KID overhears a conversation between DIGGA and REILLY.]*

DIGGA: Reilly, light up.

REILLY: Where's Briggsy?

DIGGA: Reilly, light up.

REILLY: Where's Briggsy?

DIGGA: Up the front. Y' all right, I'll keep the eye out for y'.

LITTLE KID: Agh 'ey, you've got ciggies. I'm gonna tell miss.

DIGGA: Tell her. She won't do nothin' anyway.

LITTLE KID: I'll tell sir.

REILLY: You do an' I'll gob y'.

DIGGA: Come on, open that window you.

LITTLE KID: Why?

REILLY: Why d' y' think? So we can get a bit of fresh air.

LITTLE KID: Well there is no fresh air round here. You just want to smoke. An' smokin'

stunts your growth.

REILLY: I'll stunt your bleedin' growth if y' don't get it open.

*[ANDREWS gets up and reaches obligingly for the window.]*

ANDREWS: I'll open it for y' Reilly.

*[REILLY ducks behind a seat and lights up.]*

ANDREWS: Gis a ciggie.

REILLY: Sod off. Get y' own ciggies.

ANDREWS: Ah go on, I opened the window for y'.

DIGGA: Be told, y' not gettin' no ciggie. *[Suddenly whispered to REILLY]* Briggs!

*[As we see BRIGGS leave his seat at the front and head towards the back. REILLY quickly hands the cigarette to ANDREWS who, unaware of the approaching BRIGGS, seizes it with enthusiasm.]*

ANDREWS: Ogh . . . thanks Reilly.

*[He ducks behind the seat and takes a massive drag. He comes up to find BRIGGS gazing down at him and the ciggie.]*

BRIGGS: Put it out.

ANDREWS: Sir I wasn't. . .

BRIGGS: Put it out lad. Now get to the front of the coach.

*[ANDREWS gets up and makes his way to BRIGGS' seat as BRIGGS remains at the back.]*

Was it your ciggie, Reilly?

REILLY: Sir, swear on me mother I didn't.

DIGGA: Take no notice of him, sir. How can he swear on his mother, she's been dead ten years.

*[REILLY about to stick one on DIGGA.]*

BRIGGS: All right. All right! We don't want any argument.

There'll be no smokin' if I stay up here will there?

# Learner Resource 18 Some features of writing which distinguish it from the spoken mode

## Lexis:

- Higher lexical density: more abstract nouns
- Different kinds of lexical bundles and collocations
- More content words: this might manifest itself in a wider usage of synomyms or antonyms
- Lexical choices will lead to a more formal register.

## Grammar:

- Pre and post modification of noun phrases
- Passive constructions: fewer examples of the get-passive construction
- Use of the subjunctive mood (but this is increasingly rare in both speech and writing)
- Perhaps more noun phrases linked by apposition rather than coordination.
- Much less frequent use of the progressive aspect in verb phrases as compared with spoken language
- Past perfect tense more common? Very little use of instantaneous present or historic present
- Lexical (repetition) and grammatical cohesion (anaphoric and cataphoric reference, identification) are key elements of deixis in written texts: think of what a speaker can do which a writer can't! In writing, cohesion is a key element in giving the text coherence, i.e the perception that this is a unified entity which makes sense!

## Syntax:

- Hypotaxis: grammatical relationships between clauses involving subordination. Therefore, lots of complex or compound complex sentences, involving quite lengthy complement clauses and adverbial clauses, and much more varied use of conjuncts
- Spoken language tends to use either parataxis, or rely upon coordinating clauses
- Foregrounding and inversion
- Clauses in parentheses
- Parallelism: repetition of either sounds, grammatical structures or meaning
- Phonological parallelism includes assonance, alliteration, rhyme and metre (the last two are usually elements of poetry)
- Grammatical parallelism, often found in rhetoric, means the repetition of phrases and clause structures – anaphora, epistrophe, rhetorical questions, hendiadys.

## Features of discourse:

- Other rhetorical structures might be used, such as antithesis, the tricolon, synecdoche, metonymy and epizeuxis
- Imagery: poetic devices such as metaphor, simile and personification
- Organisation of discourse into paragraphs (as opposed to adjacency pairs or a three part exchange structure…)
- Representation of speech through reported, indirect or free indirect speech (all of which can be classed as types of speech representation)
- Narrator: 1st or 3rd person (intrusive or objective). Is there a distinct *voice* associated with the narrator?
- Addressee: is there any sense of an implied (or explicit) reader?

## Some features which are used by prose to create voice/manner:

- Indication of stance through disjuncts and comments clauses, lots of modal verbs, evaluative nouns and adjectives. Note, however, the relative absence of discourse markers in the narrative voice, as well as back-chanelling devices, fillers, attention getters, vocatives, and in terms of mood, imperatives. Speech is far more interpersonal than writing
- Lots of mental verbs (referring to states of mind): believe, consider, think, expect, love, want, hope etc
- Predominance of first person pronouns
- Use of contractions (to represent elision in speech), including semi modal forms (he'd better/they're gonna)
- Possible attempt to capture phonological elements of spoken language (especially accent, dialect, sociolect, idiolect) through orthographical/typographical variation.

## What about the theoretical stuff?

The following might be useful:

Labov's narrative theory, especially the different stages (can be applied to both the spoken and written modes – an autobiography is about telling the story of your life!).

Metafunction: The interpersonal function is clearly more important in an interview: the textual metafunction (especially cohesion and coherence) will perhaps be a more important consideration in a written text.

Jakobson's typology of language function: spoken texts will show more evidence of fulfilling the phatic and metalingual functions of language, whereas written texts might more obviously address the poetic function.

Hasan's Generic Structures Potential theory: both an interview and a piece of autobiographical writing will have obligatory and optional elements associated with that genre.

**Now try and analyse the following three prose extracts, commenting upon both the ways in which they attempt to represent spoken language and the stylistic and linguistic features which indicate the written mode.**

**An extract from** *Skagboys* by Irving Welsh (2012). Here the narrator, who is a drug addict, is faced with either a prison sentence or signing up to a rehabilitation programme.

The copper stares at us in utter contempt………

……….The other polisman, a louche, slightly effeminate-looking blonde boy, is playing the benign role. -Just tell us who gives you that stuff, Mark. Come on pal, give us some names. You're a good lad, far too sensible tae get mixed up in aw this nonsense, he shakes his heid and then looks up at me, lip curled doon thoughfully, -Aberdeen University, no less.

-But if ye check yi'll find that ah'm oan the program…at the clinic likes.

-Bet these student birds bang like fuck! In they halls ay residence. It'll be shaggin aw the time in thair, eh pal, the Pudding Basin Heided Cunt goes.

-Just one name, Mark. C'mon pal, begs Captain Sensible.

-Ah telt ye, ah say, as sincerely as ah kin, -ah see this boy up at the bookies, ah jist ken him as Olly. Dinnae even know if that's his right name. Gen up. The staff at the clinic'll confirm-

-Ah suppose prison's like the halls ay residence, apart fae one thing, Pudding Basin goes, -no much chance ay a ride thair. At least, he laughs, -no the sort ay ride ye'd want, anywey!
-Just gie the clinic a quick phone, ah beg.

-If ah hear the word 'clinic' come out ay your mooth again, son…

They keep this shite gaun fir a bit, till a legal aid lawyer, whae's been appointed for us, thankfully comes in tae end the torment. The polis leave n the lawyer gadge gies us the news ah want tae hear. …………

………

Nothing's certain at all these days. It doesn't look good though, does it? These were monies collected by an elderly shopkeeper for an animal welfare charity.

-Ye pit it like that...ah feel ma shoodirs hunch north in acknowledgement.

The boy takes his specks off. Rubs at the indentations they've left oan the side ay his beak. -On one hand the Government are encouraging the authorities to come down hard on drug use, on the other they're acknowledging the growing problem of heroin addiction in the community. So there is the strong chance of a custodial sentence if you don't co-operate with this rehab program. Your parents are outside, and have been informed of the situation. What do you want to do?

Decisions, decisions.

-Ah'll sign up.

**An extract from** *Lord of the Flies* (1954). Set on a tropical island where a plane of schoolboys has crashed, the character Simon has a fit and is confronted by the terrifying voice of the Lord of the Flies.

"Well then," said the Lord of the Flies, "you'd better run off and play with the others. They think you're batty. You don't want Ralph to think you're batty, do you? You like Ralph a lot, don't you? And Piggy, and Jack?"

Simon's head was tilted slightly up. His eyes could not break away and the Lord of the Flies hung in space before him.

"What are you doing out here all alone? Aren't you afraid of me?"

Simon shook.

"There isn't anyone to help you. Only me. And I'm the Beast."

Simon's mouth laboured, brought forth audible words.

"Pig's head on a stick."

"Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go. Why things are what they are?"

The laughter shivered again.

"Come now," said the Lord of the Flies. "Get back to the others and we'll forget the whole thing."

Simon's head wobbled. His eyes were half-closed as though he were imitating the obscene thing on the stick. He knew that one of his times was coming on. The Lord of the Flies was expanding like a balloon.

"This is ridiculous. You know perfectly well you'll only meet me down there-so don't try to escape!"

Simon's body was arched and stiff. The Lord of the Flies spoke in the voice of a schoolmaster.

"This has gone quite far enough. My poor, misguided child, do you think you know better than I do?"

There was a pause.

"I'm warning you. I'm going to get waxy. D'you see?

You're not wanted. Understand? We are going to have fun on this island. Understand? We are going to have fun on this island! So don't try it on, my poor misguided boy, or else--"

Simon found he was looking into a vast mouth. There was blackness within, a blackness that spread.

"-Or else," said the Lord of the Flies, "we shall do you. See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?"

Simon was inside the mouth. He fell down and lost consciousness.

**An extract from** *Buddha Da* by Anne Donovan. Here, the narrator, Anne-Marie, describes a visit to a newborn baby with her father, Jimmy, who is a Buddhist. They are accompanied by three Buddhist monks who believe the baby is a new 'lama' or spiritual leader. The book is set in Scotland.

She opened the door of the livin room and we trooped in. In the middle of the flair wis a Moses basket, draped in pink frilly covers.

'Whit did they call the wean?' says ma da.

'Olivia,' says the wifie.

'Olivia. At's nice.'

'Aye, it's a nice enough name but ah don't know how they couldna have cried her efter sumbdy in the family. Still, young yins nooadays, dae things their ain way.'

'How auld?'

'Wan week the day.'

We all stared at the baby, well no at her exactly since you could only see a glimpse of skin between the frilly stuff and a wee white hat. Ah wandered when ma da was gonnae start his speil about the wean being the new lama. He shuffled fae one foot tae the other, lookin at the lamas, who stood smiling at the wean in the cradle.

Then she opened her eyes and looked at us. Ah've never seen a newborn baby afore and ah thought they couldnae focus, yet this wee yin looked straight at us as if she knew everythin, could see right through you.

'Bright as a wee button, in't she?' says the granny.

'That wean has been here afore,' ma da says solemnly.

At this the wee lama pipes up. 'Yes, he is the reincarnation of the twenty-ninth lama of the lineage of the Gyatso Luckche dynasty.'

The wifie nods at him. 'Whit's he on?'

'It's a bit complicated. You see, they're lamas, fae Tibet. And wee Olivia, has been picked by them tae… well, she's very special.' Da says.

'You can say that again,' says the granny. 'She's a beautiful wean, right enough, good as gold. Never cries.'

'His nature is like the bright suns. One of the signs,' says Ally.

'But whit is it she's been picked for? Sharon wis gonnae enter her for that *Evenin Times* Beautiful Baby competition, but ah don't think the closing date's tae next week.'

'Well, no, it's no exactly a beauty competition. It's mair… spiritual beauty.'

'Spiritual beauty?' The wifie looked at the lamas, her eyes narrowin a bit.

'His spirit is clear like running water,' says Hammy, and the others nodded.

'Haud on a minute. Whit's gaun on here? Who are these guys?'

'They're lamas. Holy men.'

'Are youse anything tae dae wi the Mormons?'

'Perhaps, Jimmy, you could explain the lineage of this beautiful boy whose eyes are like stars which will light the world.'

Ah wis beginning to get fed up wi this stuff.

'Perhaps, Da, you could explain to the lamas that a wean in a cot with pink frilly covers isnae a boy.'

Ally shook his heid. 'I'm very sorry, Jimmy, but the baby we are looking for is a boy.' He turned tae the wifie and bowed. 'We are very sorry but this baby is not the one. Please accept our blessing.'

# Learner Resource 19

Influences which lead to lexical and syntactical variation in interactive written texts: e-language (SMS, email, asynchronous and synchronous chat).

| Influence | Variation/feature | Texts |
|---|---|---|
| Mixture of spoken and written modes (especially in SMS and chat) | • Ellipsis (of subject/auxiliary/determiner, copular and auxiliary verbs), non-standard grammatical structures (including those associated with social and geographic dialects) e.g. subject verb agreement, the double negative<br>• Minor sentences and sentence fragments<br>• Colloquial language and slang<br>• Use of contractions<br>• Tag questions<br>• Use of typographical/orthographical features to capture prosody<br>• Emoticons<br>• Unusual to find grammatical and syntactical features associated with more formal, academic registers e.g. the passive voice | |
| Creation of voice and thus a sense of personal or group identity | • Many groups develop their own vocabulary and grammatical rules for communication, as well as particular features of typography – again, usually to capture paralinguistic features of language<br>• Avatars and Nicks<br>• Interjections and taboo language<br>• Non-standard spelling<br>• Lots of verbs to do with feeling – feel/think/want/need/hate/love | |
| Limits of technology/space/time | • Brief discourse – lack of paragraphing<br>• Non-standard punctuation<br>• Use of abbreviations, initialisms<br>• Non-standard/new representation of grapho-phonemic relationships<br>• Neologisms | |

| Influence | Variation/feature | Texts |
|---|---|---|
| Deictic communication – difficulty of decoding the text without knowing what has preceded it | • Subject line in email (a feature of the discourse structure)<br>• Chain or frame structure in email<br>• Lots of anaphoric reference in the main body of the text<br>• Threads in chat rooms help as semantic markers – they allow the user to 'join' the right forum | |
| New conventions for the structuring of discourse<br><br>Changing nature of technology/global influence/ relatively young audience – new words entering the language all the time | • The elements of an email: header/ subject/salutation/farewell<br>• Neologisms, including:<br>– compounds and blends<br>– back formation<br>– intialisms<br>– nonce formations<br>– new jargon<br>• New grapho-phonemic relationships and non-standard spellings<br>• Influence of American English<br>• Lots of lexical features to do with technology itself | |
| Participant overlap (multiple sources in IWD): real time communication | • Adjacency repair | |

Be aware that e-language can be quite formal and relatively similar to Standard English – for example in business emails: junk or 'spam' mail may well employ many of the features of advertising language. Context, audience and purpose are all pivotal in terms of restricting or fostering variation. Similarly, web pages can also exhibit many of the written forms and genres of traditional written texts (journalism, literature, religion, the law, the sciences). With this in mind, choose your examples wisely.

Learn these three quotes from David Crystal, from his book *Language and the Internet* (2nd edition 2006):

"Netspeak is more than an aggregate of spoken and written features…it does things that neither of these other mediums do, and must accordingly be seen as a new species of communication."

"[A chatroom] provides a domain in which we can see written language in its most primitive state….Chatgroups are the nearest we are likely to get to seeing written dialogue in its spontaneous, unedited, naked state."

"...the rapid changes in computer technology and availability, and the rate at which language change seems to be taking place across the Internet (much faster than at any other time in linguistic history) means that it is difficult to be definitive about the variety's characteristics."

And here is a definition of email from *Wired Style: principles of English usage in the Digital Age* by Hale and Scanlon (1999).

"... a cross between a conversation and a letter, e mail is as fast as a telegram and as cheap as a whisper..."

## Asynchronous chat groups

- There is a massive variation in language and register.
- Subscribers can post articles, messages and postings.
- The resulting text is non-linear: we can dip in and out of it.
- A key discourse marker and semantic thread will be the title threads: 'writing with places, spatially realised threads' (Jay David Bolter, *The Writing Space: the Computer, Hypertext and the History of Writing*).They constitute a topography for cyberspace.
- They contain explicit references to previous postings, often quotations or paraphrasing. This is an issue of pragmatics, of maintaining the illusion of adjacency, and acknowledging group membership. Opening sentences thus often contain many anaphoric references, such as *The last time I did that*, or *That might seem like a good idea*.
- They employ feedback and back-chanelling, again to give the appearance of a rapidly moving conversation, e.g. *Yeah, Wow, Good idea*. There are also discourse features such as *Well* or *Ummm*.
- There is often no formal greeting, partly because this is addressed in the title with discourse markers such as *Re: Jeff* or *To: Bill* or *Agree with Sim*.
- In many chat groups, there is also an example of asymmetric pragmatics in the lack of a closure or farewell.
- They are usually short chunks or units of text.
- There is a frequent use of the I pronoun and private verbs such as think/feel/know to emphasise the personal nature of the discourse, and the premium placed upon individuality. There is also the common use of the pronoun 'it' to introduce personal comments – 'it seems to me'.
- There is also frequent use of rhetorical or tag questions (in the latter, with no expectation of a response).
- There may well be the use of emoticons, initialisms, other abbreviations, nonce expressions.
- The language is a 'mixture of the informal letter and the essay, of spoken monologue and dialogue' (David Crystal in *Language and the Internet*).
- Users develop a shared linguistic character, with a preference for certain types of grammar, slang, jargon and abbreviation, although such elements are in a state of continual flux.
- Davis and Brewer (*Electronic Discourse: Linguistic Individuals in Virtual Space*) have identified the way in which the topic or subject being discussed can change rapidly, using the analogy of a 'flock' of birds who 'migrate' to a new topic, although relevance remains important.

## Synchronous chat groups

- These electronic interactions take place in real time, and involve conversational exchanges of text.
- Different software allows for private, unmonitored conversations between two people, and between several users simultaneously (usually with a moderator or monitor).
- However, as with asynchronous chat, the notion of turn-taking is often undermined, and people  type at the same time (in an overlapping mode): thus, for example, one person can respond to the first part of a message without waiting for the rest of it!
- It can become difficult to follow the sequence of events in such discourse. In a multi-user chat room, you enter without knowing how many people are involved or what they have been discussing.
- In such a potentially confusing and chaotic situation, the use of nicknames has a discourse value as a semantic thread, helping you to both identify speakers (a social requirement of such language exchanges) and offer a discourse signal to the intended recipient.
- Nonetheless, there is a great deal of topic decay in synchronous chat.

- System and etiquette limitations mean that when you sign on (usually, an automatic response generated by the software), not everyone will reply with a greeting (if they did, the system would become flooded).

- Exchanges of text are rapid and brief: it is very rare to use paragraphs, and most text is likely to consist of single sentences or sentence fragments. There will be a lot of use of intialisms and other abbreviations.

- There will also be many examples of adjacency repair, as the traditional adjacency pairings of spoken language are undermined.

- There are many ways of capturing the prosodic and paralinguistic features of spoken language through orthography, such as repeated letters, repeated punctuation, using all capitals, letter spacing and the use of asterisks.

- Grammar is likely to be colloquial, using non-standard patterns often taken from other dialects and genres, for example the absence of copular verbs as auxiliaries (*I fine*), or non-standard concord between subject and verb (*me is*).

- Lexical choices will include lots of slang, the use of jargon (*bampf* as a farewell comes from *X Men* comics), neologisms and nonce formations (several words run together, e.g. *whatanidiot*). There may also be non-standard spellings of certain words.

## Text 1

The text below is taken from a Facebook status page (text only) about a day out with friends:

CC: Stick a fork in me I am DONE! Boat trip to the Needles. Check. Get completely lost trying to find the tweest village on the island. Check. See a model village within a model village within a model village in the same village. Check. Eat a preposterously good meal at Burrs. Check. All this with bloody good friends makes for a cracking if not exhaustive day [smile emoticon]

SC: Sounds perfect! Used to love showing friends my Island!

KP: I'll be doing similar stuff with some Americans in a few weeks, v excited. Where did you book needles boat trip?

CC: You don't. Just go down and queue. For it.

CC: Pay to get the chair lift down to the beach then pay for the boat ride on board. £5.50 for the slower tour. £10 for the speedboat.

## Text 2

The text below is taken from a Facebook status update (with the accompanying image):



MJ: Mmmmm… Das Schwarze is with me.

CC: It wasn't with you as such, more "in" you to be more accurate.

MJ: Das Schwarze surrounds us. It binds the galaxy together.

TO: Well there's two sides to every schwarze...did u get the good side or the bad side?

MJ: Definitely the dark side … but it was good. MWAHAHAHA!

PW: Goooddd!!

TS: Yumm!

## Text 3

The text below is taken from a transcript of three bankers in a private chat room discussing whether to invite a fourth person into the conversation. This was published by the Commodity Futures Trading Commission as an example of financial misconduct (the relevant web pages can be accessed here: http://www.cftc.gov/ucm/groups/public/@ newsroom/documents/file/hsbcmisconduct111114.pdf.

| | |
|---|---|
| Bank Z Trader: | 7:49:55 are we ok with keeping this as is |
| | 7:50:27 ie the info lvls & risk sharing? |
| Bank X Trader: | 7:50:27 well… |
| Bank Z Trader: | 7:50:30 that is the qu[estion] |
| Bank X Trader: | 7:50:32 you know him best obv… |
| | 7:50:39 if you think we need to adjust it |
| | 7:50:43 then he shouldn't be[] in chat |
| Bank Y Trader: | 7:50:54 yeah that is key |
| | 7:51:00 simple question [Bank Z trader] |
| | 7:51:08 I trust you implicitly [Bank Z trader] |
| | 7:51:13 and your judgement |
| | 7:51:16 you know him |
| | 7:51:21 will he tell rest of desk stuff |
| | 7:51:26 or god forbin his nyk… |
| Bank X Trader: | 7:51:46 yes |
| | 7:51:51 that's really imp[ortant] q[uestion] |
| | 7:52:01 dont want other numpty's in mkt to know |
| | 7:52:17 but not only that |
| | 7:52:21 is he gonna protect us |
| | 7:52:33 like we protect each other against our own branches |
| | 7:52:46 ie if you guys are rhs1.. and my nyk is lhs..ill say my nyk lhs in few |
| Bank Z Trader: | 7:53:52 what concerns me is that i know he'll never tell us when at risk… |

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