

## **A LEVEL**

*Exemplar Candidate Work*

# **ENGLISH LANGUAGE**

**H470**

For first teaching in 2015

## **H470/03 Summer 2018 examination series**

Version 1

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# Introduction

These exemplar answers have been chosen from the summer 2018 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but do illustrate how the mark scheme has been applied.

Please always refer to the specification <https://www.ocr.org.uk/Images/171195-specification-accredited-a-level-gce-english-language-h470.pdf> for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2018 Examiners' report or Report to Centres available from Interchange <https://interchange.ocr.org.uk/Home.mvc/Index>

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2019. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information <http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/>).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.

# Candidate work – Exemplar 1

# 40 marks

## English Language A Level Coursework – 2017-2018

### Introduction

I have chosen to study and analyse language and gender in spoken discourse in the BBC reality TV show *The Apprentice*. This programme presents the opportunity for an interesting linguistic study as it provides many examples of spontaneous, unscripted, group conversation amongst men and women separately.

In each episode, the two groups (male and female) must complete the same task in the same setting and so there are several pre-existing control variables within my data:

- Same subject content
- Same quantity of data per gender
- Conversations take place within the same time period

Additionally, there are no pre-existing relationships between any of the candidates and so cumulatively, these factors help in providing fair and easily comparable sets of data, with which to facilitate well the linguistic analysis of their conversations.

As power is likely to play a key role within this spoken discourse, due to the competitive nature of the programme, I will be able to investigate specifically the way language is used by each gender to form relationships and assist the individual in fighting for their place in the process.

Finally, it must be noted that, despite all of the data being that of spontaneous speech, as *The Apprentice* is a reality TV show with the primary purpose of entertaining, the scenes broadcast may be edited in such a way as to exaggerate certain aspects. The vast majority of conversations filmed do not make the final cut of each episode and therefore what we see is unlikely to present a broad reflection of spoken discourse but instead simply the 'best bits'.

My intention is to examine the differences between the way men and women manipulate language and to what extent these differences support or challenge theories surrounding language and gender.

### Methodology

I collected my data by means of transcribing each single-sex conversation in the first two episodes. I soon came to realise, however, that I was lacking a great enough quantity of data and so revisited these two episodes and transcribed also the scenes in the boardroom. Initially, I had avoided these scenes, as, due to the fact that Lord Sugar is a participant in them, the 'female' conversations are not single-sex. This does provide, however, an interesting variable, as it allows me to analyse the varying ways in which Lord Sugar uses language when addressing either gender.

During this investigation, I intend to use three different language levels to analyse my data:

- Grammar – sentence type and length
- Lexis – modifiers, connotations and expletives
- Conversational language – interruptions, hedging and politeness

careful consideration of AO2 - relevant content

AO2 concepts used in analysis

AO2 clear evidence of method

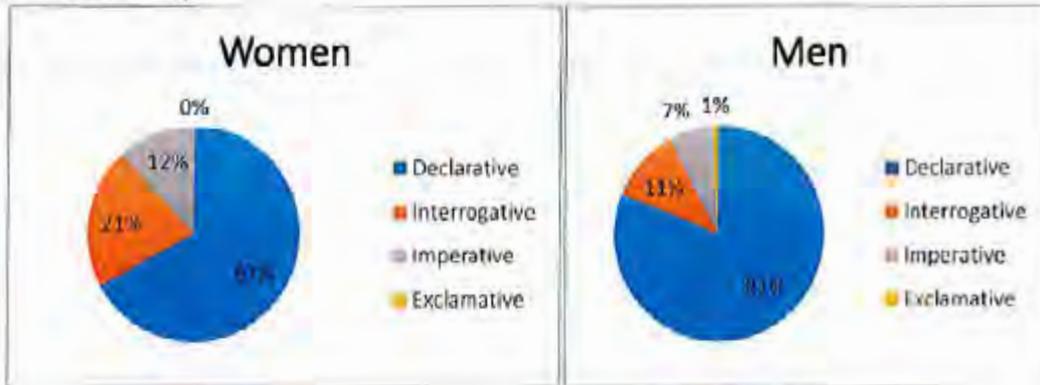
AO1 appropriate method in analysis

Analysis

1 - Grammar:

1.1 - Sentence Type:

✓ clear presentation of findings



1.1.1 Declaratives and Interrogatives

According to my results, the women use almost twice as many interrogatives as the men (21% > 11%), therefore supporting the common assumption that women ask more questions than men.

<p>MEN:</p> <p>COURTNEY: I quite like the idea of Upper Echelon//which means high level (.) high standard</p> <p>OLIVER: //Upper Echelon?</p> <p>KARTHIK: I like Alpha like Team Alpha</p>
<p>WOMEN:</p> <p>ALANA: What about Limitless? (2) No not Limitless</p> <p>LAUGHTER</p>

The examples above are both taken from scenes in the early stages of the process where both teams have discussions as to what to call themselves. At this stage in the process it is crucial for the contestants to make a positive impression and establish themselves as powerful and competitive contenders. Consequently, we are able to notice a pattern of the men being quick to make their opinions known and assert themselves, through use of declaratives, whereas the women are more inclined to make suggestions and use tentative language, through use of interrogatives. This may be because the men are seeking power through the assertion of their dominance, whereas the women are seeking power by establishing relationships amongst themselves. This notion supports Tannen's theory of Status vs Support. The female use of interrogatives in the above example functions to prevent confrontation within the conversation that may be caused as a result of disagreement over a statement. Additionally, it is also possible that the women ask questions simply as a means of engaging with one another and to cooperate successfully as a group (Fishman).

A03 explaining content

A02 assumed use of concepts

near conclusion reached

## 1.1.2 Tag Questions

Results:

- Men – 11
- Women – 3

MUKAI: So we now have a 30 second rough-cut I'd really like to get everybody's comments on board (.) Is that OK? Does that make sense?

KARTHIK: //Gang up on me now, huh?

ALANA: //I know why we had a personality clash that is why you were upset (.) wasn't it?

Within male conversations, two particular patterns appear with regards to the way tag questions are employed. The first is the use of tag questions that are employed from a position of power as a means of confirming information of which the speaker is uncertain. Mukai, the project manager, uses a tag to ensure his authoritative declarative has been understood by his team and that the team is happy with his decision. This challenges Tannen's theory of Independence vs Intimacy, which suggests that, when concerned with status, men are less concerned with people's feelings.

The other type of tag question, however, is used as a means of intimidation. Karthik utters this tag after being criticised and so it functions as an aggressive and face threatening response. This supports Tannen's theory of Conflict vs Compromise, as Karthik makes no attempt to compromise, only to cause yet more conflict. Furthermore, the male tag questions are always uttered by the more dominant participants in a given conversation, thus implying that men may use them as a means of maintaining status unlike women, who seem to use them in order to cooperate.

With regards to patterns relating to the female usage of tag questions it would appear that they function as affective tags, signalling uncertainty whilst also indicating concern. The above example tag question is uttered in a similar context to Karthik's face threatening tag and yet shows a very different response. Alana not only tries to defend herself through reasoning, but also employs this tag question to make it clear that she still values the receiver's response and subsequently her feelings, therefore supporting the Independence vs Intimacy model.

SUGAR: And then we got the name Titans is that right?

SUGAR: You were the subteam leader is that right?

KAREN: //But you didn't offer any alternative ideas did you?

Finally, it must be noted that eight of the men's tag questions are uttered by Lord Sugar during the boardroom scenes. Here he uses them in a similar way to Mukai, from a position of power, but also to set the agenda by placing constraints on the conversation. Practically, he asks these questions to gather information, both for himself and to condense the happenings of the programme coherently for the audience. This is something we also see Karen (Sugar's advisor) doing from her own position of power. This would suggest that within this particular context the presence of tag questions is more dependent on power than gender.

derived  
understanding  
of tag  
questions  
A01

perceptive

critical use  
of A02  
concepts

discerning  
conclusion

## 1.1.2 Tag Questions

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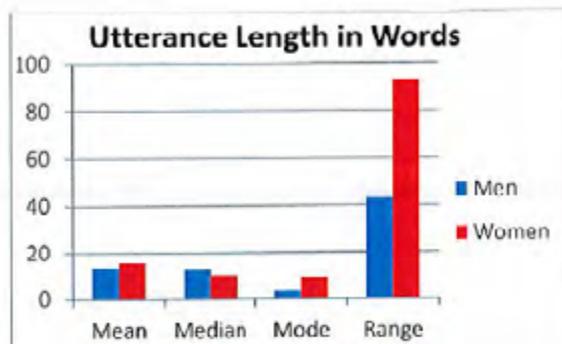
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1.2 – Utterance Length



KARTHIK: Dillon is a great artist (.) he sat there with the graphic designer and he started getting into his little artistic world but he forgot about the people management process management what are the deadlines and then all we were working on was the logo// - 45 words

JESS: Can everyone calm down everyone's talking over everyone so I can't listen (.) I'm not having this again today (.) trust me (1) with the packaging I think Rebecca's going to be well suited for the packaging so we're changing team leaders (.) I'm going to go on Team A today for the TV advert and you're going to be on Team B (1) Aleksandra I'd love you to work with me as well cos I loved your input yesterday (1) honestly Rebecca we've got some really good creative people (.) everyone likes to have their input (1) b me (.) I'm joking (.) I'm not – 106 words

Whilst the first three columns of this graph do not present noticeable disparity between the utterance lengths of men and women, it can be noted from the final column that there are some differences. The longest male utterance is 45 words long and the longest female utterance 106 words long. Additionally, there are two other female utterances, which are longer than the longest male utterance, that are uttered by the project manager Jess, usually whilst setting out the plan of action for a task. The particularly long female utterances, however, may not necessarily be an accurate reflection of women's speech, but rather a linguistic habit specific to Jess - being that she has a tendency to speak for extended periods of time. It appears in similar circumstances that the men are more concise and factual, whilst Jess prefers to address people's feelings when explaining who will be doing what, for example with 'Aleksandra I'd love you to work with me as well cos I loved your input yesterday', and 'Team B is going to be the packaging which you said you were very strong on'. This supports the Information vs Feelings model, as the men favour brevity of speech whilst the women are keen to elaborate.

*discerning*

Furthermore, it is important to point out that many of the women's utterances are one-word utterances employed by the women as a form of 'backchannelling' (see below). Therefore, there is a smaller quantity of one-word utterances in the men's speech, which is likely to have skewed the mean, median and mode results. These minimal responses subtly indicate active listenership and support (Coates) and are more common in female conversations than male.

*assured via of theory again A02*

MICHELLE: Keep things nice and simple// £5 £10 £20 (.)  
 SEVERAL INDIVIDUALS: //Yeah  
 ALANA: 70% knock 25% off// to begin with  
 REBECCA: //25% off

2 – Lexis:

2.1 – Modifiers

An interesting area of study with regards to language and gender is the use of modifiers, particularly 'soft' modifiers. Soft modifiers add an element of uncertainty to an utterance and allow the speaker to avoid committing to an opinion.

The table below lists the use of such modifiers within the data:

MEN	WOMEN
quite	a bit kind of
a bit	a bit
quite	a little bit
a bit	quite
a bit	a bit too
a bit	
a bit	
kinda	

From this, it appears that men use more 'soft' modifiers than women, 60% more to be exact. This is surprising, particularly as the setting of *The Apprentice* is seemingly professional; the environment in which Tannen suggests women using more soft modifiers is most noticeable.

It is important to note that, whilst men do use more soft modifiers, those used by women would appear to be 'softer'. 'A bit kind of' can actually be split into two soft modifiers 'a bit' and 'kind of', and 'a little bit' employs the empty adjective 'little', thus showing that despite being able to imply uncertainty through 'a bit' alone, these women still feel the need to soften the certainty of their statement further.

SUGAR:// Did you set up some pricing and then was a bit more cautious on making any offer that's been given// to you  
 SOFIAN:// That's right I mean he was a bit of a struggle but I think we done some really really good deals

SUGAR: And then we got the name Titans is that right?  
 JD: I thought that as well aspiring to be titans of industry one day I thought it could be quite a fitting name titans

It is interesting to note, however, that five out of the eight soft modifiers used by the men are used in the boardroom, whilst the men are being 'interrogated' by Lord Sugar. This context clearly warrants a need to avoid conflict and the imposition of one's views, as the contestants argue their case to remain in the process. In the male conversations, it is obvious that, as individuals, the men seek to establish dominance over their cohort. Once in the boardroom, however, and owing to the fact that Lord Sugar is of a higher status, this becomes less noticeable and the men seek to employ methods of compromise with their more powerful participant. This would suggest that when some form of power hierarchy exists in a conversation, men employ methods normally used more frequently by women to avoid conflict, therefore challenging Tannen's Conflict vs Compromise model. This, as previously mentioned, also supports the idea that in business settings there are fewer differences between men and women's use of language and that, in fact, any differences are due to power rather than gender.

deducted consideration of modifiers AO1  
 careful consideration of AO3 context

2.2 – Qualifiers

A01 secure academic register

Another lexical form of uncertainty is established through the use of qualifiers. Linguist Dale Spender's research (1980) found that women use qualifiers to show uncertainty and that men use them to show certainty and authority. This is recorded in the table of data below, where men use firm qualifiers such as 'definitely' and women use dubious qualifiers such as 'probably'. In fact, my data is a very strong indicator of this as there is not a single incident where the men use uncertain qualifiers and only one case of a certain qualifier being used by the women. Again, it is likely that the women employ this uncertainty as a means of avoiding confrontation.

MEN		WOMEN	
Certain	Uncertain	Certain	Uncertain
definitely		absolutely	might
obviously			maybe
obviously			probably
completely			probably
absolutely			probably

KARTHIK: //This guy is **absolutely** fabulous in coming up with ten minutes of (.) rubbish every half an hour

---

REBECCA: I felt like when the stuff arrived we **probably** did get into selling **probably** almost a bit too quick before we'd had time to actually allocate people that were good at clothing and not clothing// and I did

These two utterances are taken from the same context – the boardroom. Here we can see Karthik articulate his opinion confidently, even when it functions as a face threatening act, whereas Rebecca is keen to use the qualifier 'probably' twice to soften the certainty of hers, despite not insulting anyone. Karthik appears to be more focused on independence, as he alienates himself from his teammate, and Rebecca on intimacy, as she defends hers, potentially indicating that this data be an example of the Independence vs Intimacy model, where men are concerned with status and women attempt to preserve support.

2.3 – Forms of Address

SUGAR: So (.) let's have a chat with the **girls'** team here, name of the team?

SUGAR: Let's move on (.) **Gentlemen** (.) Paul// you are the er Project Manager I've heard that you're er er er criteria was that you like bargain hunt

In the boardroom scenes, when addressing the two teams, Lord Sugar refers to the women as 'girls' and the men as 'gentlemen'. This is shocking due to the disparity in the connotations of each of these terms:

- 'girls' – implies that these women are young, immature and potentially inexperienced
- 'gentlemen' – connotes honour, prestige and respect

Compared to 'gentlemen', 'girls' stands out as a particularly derogatory way of addressing these women and causes me to question what, in fact, warrants the men receiving a term of greater prestige

A01 confident use of terminology

when being addressed. The most probable answer is that this is simply a form of 'reflectionism' within our language, where sexist attitudes within society are reflected in the language we use.

## 2.4 – Expletives

Despite the professional setting of *The Apprentice* and the subsequent lack of taboo language, there is, however, one instance in which the difference between each gender's responses to a difficult situation demonstrates the theory that women use fewer expletives than men (Lakoff).

PAUL: The truth of the matter is it was a **cock-up**

ALEKSANDRA: I have to point out there was a **loss of control** from Jessica

In *Episode 2*, both teams fail the task, leading to parallel discussions about why each team felt they had failed. In the men's conversation Paul refers to the task as a 'cock-up', whereas in the women's conversation Aleksandra refers to it as a 'loss of control'. Whilst the women don't necessarily use 'weak' expletives, the comparison of the male use of a taboo expletive with the more polite female explanation supports, to an extent, Lakoff's theory. This may equally, however, be to do with the fact that Paul implies this 'cock-up' is everyone's fault, whereas Aleksandra directs blame towards Jessica, thus warranting a less shocking description of what had happened so as to avoid too much conflict.

From a contextual perspective concerning the use of expletives in this programme there are actually very few incidents where we see them. There are a few instances of blasphemy, however, for example when JD addresses Karthik saying 'Karthik please for the love of God stop talking'. A potential reason for a lack of expletives within my data could be that, seeing as the producer of *The Apprentice*, the BBC, is a respectable government funded corporation, and the audience encompasses varying age groups, that other incidents of swearing have been edited out.

## 3 – Conversational Language

### 3.1 – Interruptions

Results:

Men – 29

Women – 37

Within my data, women interrupt each other more than men interrupt each other, although not by a drastic margin. Justification for these interruptions, however, does seem to vary between the two genders as we can see from the examples below:

OLIVER: I know//

MARCEL: //Listen listen (.) You haven't been able to tell// me

JD: //Let's not argue

---

REBECCA: Stripped Back, Unclaimed or Reinvented (.) The reason I liked Unclaimed// is you could go for things like Girl stood there taking a selfie and she's **claiming** her own look

JESS: //I like Unclaimed

REBECCA: We're calling it Unclaimed// It's a play on words

JESS: //I like Unclaimed (1) Fantastic

perceptive

With regards to the men, interruptions appear when men as individuals are attempting to take control of the conversation and appear dominant, as is achieved by the use of commanding imperatives when interrupting. Contrastingly, the women appear to use interruptions as a form of support for one another. The interruptions exist in this instance in the form of opinionated declaratives that support what the previous speaker was saying. Therefore, this also exists as a form of backchanneling, which is frequently associated with women. These findings support Tannen's Status vs Support model, in which she argues that women make use of 'cooperative overlaps', whilst men use 'competitive overlaps'

### 3.2 – Hedging

#### Results:

Men – 7

Women – 12

From my data, one can see that women use 40% more hedges than men do, however, there seems to be little difference in the way men and women employ them. In the examples below, the hedges in bold seem to punctuate the utterances with uncertainty and act as a form of vague language. Paul and Mukai employ them when disagreeing with what the previous speaker has said, as do Jess and Trishna. One might argue that this is an attempt at politeness and a means of ensuring cooperation amongst the group. It would then also make sense that the women appear to use hedges more often as women are much keener to be cooperative, as my findings thus far have demonstrated. (Tannen, Conflict vs Compromise)

PAUL: It's **just** a bit butch and male (.) It's **like** cliché very cliché  
 --  
 MUKAI: I'm sorry I'm going to **kinda** veto that (1) I've got one (.)  
 --  
 OLIVER: We're really out of time now (.) We've got **like about** ten 15 minutes  
 JESS: It would be a bit **kind of** girl bandy//  
 TRISHNA: //you're a bit **like**  
 --  
 NATALIE: I **just** didn't I says// I says cleaning and hairdressing  
 --  
 ALANA: I was in a grump because I was **just** stressed and I'm really sorry// let me **just** say what I did please

I have also noticed that the women frequently use hedges in the boardroom, whereas the men do not, as can be seen with the last two examples above. In these instances Natalie and Alana are attempting to justify themselves to Lord Sugar and remain in the process. Despite Natalie's utterance not appearing particularly coherent, both women can be seen to employ the hedge 'just' in an attempt to speak more vaguely about their own personal faults. The reason for the men not doing this could be that, seeing as Lord Sugar is male, they converse with him differently than the women do, and do not gravitate towards using uncertain language. Another explanation, however, might be that in the boardroom the men tend to avoid blame by insulting each other, whereas the women are keener to defend themselves, hence employing hedges in order to mitigate the gravity of their errors.

### 3.3 Politeness

Results:

	MEN	WOMEN
Face Threatening Acts	23	16
Face Saving Acts	3	4
Positive Politeness	1	6
Negative Politeness	1	2

JESS: Can we please think of brand names  
 --  
 MICHELLE: If no one else wants to put themselves forward then I'll be happy to do it  
 --  
 ALANA: I do market stalls every weekend so I'm more than happy to er (.) do the sub-team leading  
 --  
 JESS: Excuse me please let me intervene

From the data it is clear that the women employ politeness strategies much more frequently than men.

In these examples of politeness throughout the data, it is clear that the women use forms of politeness to ensure cooperation within the group, helping to form relationships, and to avoid causing

Detailed understanding of politeness ↓

unwanted disagreements, particularly here with the use of negative politeness. Jess does this by using the auxiliary verb 'can' along with the word 'please' instead of using an imperative to convey her request. Michelle demonstrates an example of negative politeness, as she assumes someone else might want to put herself forward as project manager, and then uses the emotive adjective 'happy' to convey a positive attitude. Alana does the same, however this time using the comparative adjective phrase 'more than' to seem even more polite. Finally we see Jess combine the polite request 'excuse me' with 'please' so as not to appear rude. From this we can see that women employ politeness strategies in a number of different ways, something the men make little attempt to do. I believe this may be due to clichéd attitudes towards male and female behaviour in the workplace. If a man makes no attempt to be polite and uses harsh language such as imperatives and taboo language, he comes across as dominant and strong, whereas women are often called bossy, rude or 'unladylike'. Therefore women are more inclined to be polite in order to achieve professional success, whereas men do not need to. This is an example of linguistic reflectionism, where language and the use of it reflect popular ideas and concepts with society.

Conclusion and Evaluation

discussing conclusion

Upon reflection of this investigation, it would appear that within the BBC's *The Apprentice* men predominantly use language as a tool for defining their dominance within a group, through use of certain language features that function in making a participant more powerful. Women, on the contrary, tend to seek success in the process through means of establishing relationships with others and avoiding the use of language that might warrant confrontation.

Several of Tannen's theories appear to be supported by my data, however, it may be interesting to question and analyse to what extent these differences in the ways in which men and women use language are due solely to their gender, and whether in fact this is more a matter of language and power, imposed upon the genders by certain societal constructs that label women the 'weaker' sex.

In conclusion, I feel this has been a successful investigation as I have identified several language features that support current popular theories on language and gender. I must however, remind myself that due to the editing involved in the production of this programme, there are certain limits to my results' reliability and accuracy with regards to true patterns in language and gender.

101	102	11/3	Mark's agreed at moderation Yes, agreed - CJ
101	101	10	
AbS	10		

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# An investigation into Language and Gender in the BBC's The Apprentice

## INTRODUCTION -

Many aspects of *The Apprentice* influenced my decision to analyse it. It comprises two teams (one male, one female) that both engage in spontaneous, unscripted conversation throughout, perfect for spoken language and gender studies. They discuss the same topics, with the same frequency, over the same period of time, therefore providing many parallels for me as an investigator. Despite all this, it was important to keep in mind throughout that, as a reality TV show, not everything in my data may be an accurate representation of true language and gender trends, as the programme will have been heavily edited.

## METHODOLOGY -

I transcribed each single-sex conversation in the first two episodes as well as the conversations from the boardroom, despite the fact that these included Lord Sugar as a participant and so were not entirely single-sex. During the investigation, I used three different language levels to analyse my data:

- Grammar
- Lexis
- Conversational Language

## GRAMMAR - Utterance Type:

Women



Men



The women used twice as many interrogatives as men, whilst the men were keener to use declaratives, particularly when the teams were getting to know one another at the beginning of the process. It is interesting to know that the men used

## Qualifiers:

Another indication of uncertainty in language can be seen in the use of qualifiers. The results from the data showed men using far more 'certain' qualifiers than women, like 'definitely' and 'absolutely', whilst women used 'uncertain' qualifiers, like 'might' and 'probably', something none of the men did. It is likely that this is due to women attempting to avoid confrontation, whilst the men are keen to seem firm in their views. Here we can see Karthik and Rebecca doing exactly this.

**KARTHIK:** This guy is **absolutely** fabulous in coming up with ten minutes of (.) rubbish

**REBECCA:** I felt like when the stuff arrived we **probably** did get into selling **probably** almost a bit too quick

Both taken from the same context, these utterance show very different responses. Karthik is confident in his face-threatening opinion, whilst Rebecca litters her utterance with language features that mitigate the tone of what she's saying i.e. qualifiers (probably) and modifiers (almost a bit too). Karthik is clearly very focussed on independent dominance, whilst Rebecca seems conscious of preserving intimacy.

## CONVERSATIONAL LANGUAGE -

### Interruptions:

Men - 29 Women - 37

The women were keener to interrupt than the men, however, upon closer inspection the reason for this becomes clear. The men interrupt with imperatives to take control of conversation - 'I know!' / 'Listen listen (.) you haven't been able to tell// me'. Contrastingly, the women interrupt to indicate support for another, in the form of back-channelling - 'The reason I liked Uncaimed// is you could go for...' // 'I liked Uncaimed'. The women interrupt using declaratives to share their opinions of and support for the speaker.

### Hedging:

Men - 7 Women - 12

In the data, the women hedged more than the men. In both cases, hedges were used to punctuate utterances with uncertainty and add ambiguity.

**PAUL:** It's just a **bit** butch and male (.) It's **like** cliché

**JESS:** It would be a **bit** kind of girl bandy

Additionally, the women used hedges frequently in the boardroom when justifying themselves, unlike the men - 'I was in a grump because I was just stressed'. This use of vague language here mitigates the severity of her personal fault as she attempts to defend herself. The women frequently use vague and uncertain language in the boardroom to do so, however we see the men gravitate towards attacking each other instead of defending themselves. This may be an explanation for the findings.

## Politeness:

From this table, we can see that women use politeness much more than men do, to help them cooperate with one another and form relationships. This is clear in

	MEN	WOMEN
Face Threatening Acts	23	16

In addition to the pages featured in this resource, in their folder the candidate included conversations transcripts taken from *Episode 2 Advertising Jeans* and *Episode 1 Collectables*. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – This is a detailed and sophisticated investigation which uses a very wide range of linguistic methods within a well-developed analysis. By using the task from the first week of *The Apprentice*, the candidate has an interesting collection of data because of the convention that the teams are split simply by gender at this point. The register is secure and academic throughout. The candidate is reflective about their process and able to highlight how they adapted their data collection methods during their investigation. Terminology is used accurately and linguistic knowledge is clear throughout. Data is interrogated thoughtfully, such as the discussion on overlaps. (Level 5 - 10 marks)

AO2 – The candidate has used their understanding of a range of theories to inform their data selection methods, which allows a smooth and sophisticated integration of theory within the analysis. Theories are critically used and engaged with fully. (Level 5 - 10 marks)

AO3 – Context is explored thoroughly and thoughtfully. The differing contexts of tasks and the board room are used to compare and contrast language use and consideration is given to the status of the task when utterances were made. The context of *The Apprentice* as an entertainment show and therefore the limitations of the available data is noted and taken into consideration during the analysis. (Level 5 - 10 marks)

AO5 – The candidate takes into account the new audience very well and transforms their investigation into an appropriate and engaging form. The layout of the poster is helpful and intuitive, with the correct level of detail given on the findings. Visual elements are used appropriately. Enough data is given to allow the audience to understand the findings without overwhelming them with less relevant information. (Level 5 - 10 marks)

## Candidate work – Exemplar 2

38 marks

'How far does the language of Donald Trump and Margaret Thatcher conform to gender theory?'

### Introduction:

The following investigation will consider the differences between the language of Donald Trump and Margaret Thatcher, and determine whether their language conforms to gender theory. It will make a judgement on whether context or gender has a more important influence on language in terms of political power. I have an avid interest in politics, and so I decided to research the influence language, gender and context has on the political landscape, and what combination of factors can translate into political success. As controversial politicians both Trump and Thatcher have divided opinions, however, they both became executive leaders of powerful nations, achieving political success under different contextual factors and political landscapes, implying that no one factor will be consistently defining. As anomalies, both Trump and Thatcher are especially valid politicians to study, as their use of language is high profile, controversial or irregular, potentially disproving the general consensus among language and gender theorists. I intend to conglomerate the data collected from this investigation in an attempt to discover correlations between variables, which could contribute to a better understanding of what the key ingredients of political success may be, and how instrumental gender in language is.

### Hypothesis:

I hypothesise that both Trump and Thatcher deviate from gender theory, supporting the idea that political success is not dependant on gender, and that gender is not the most important variable in determining language but one of numerous factors. I expect the extent of deviation to be substantial, and that this will be shown in a variety of language areas. Gender theorists may expect:

- Thatcher to use more intensifiers, empty adjectives, evaluative lexis and politeness markers and to initiate exchanges more than Trump. She should use declaratives, euphemism, emphatic stress, 1<sup>st</sup> person pronouns and tag questions<sup>1</sup> more, but less swear words, and slang and colloquial language. Thatcher should therefore be subordinate in dealing with aggression or conflict, making her a less competent commander in chief.<sup>2</sup>
- Trump should use less hedges, end tags and standard forms. He should use insults to show affection and solidarity to other men, but compliment women to reinforce their subordinate status, whereas Thatcher should pay more compliments as a positive politeness strategy. Trump should therefore be less likely to facilitate and support conversational fluency, and so engage in more dysphemistic face threatening situations.

### Methodology:

Upon collecting my data from a variety of online sources, I discovered that examples of Donald Trump's language are ubiquitous and so I restricted my data to spoken language only to avoid overcomplicating my focus with technology and the influence of social media. As well as looking exclusively at executive leaders, I limited the scope of my investigation to just US and UK politics to keep it manageable. However, I tried to have different genres of data to triangulate and make my sample as representative as possible and so subsequently looked at elections and speeches on key issues to gain a broader array of evidence to substantiate my findings further. For data collection, I found transcripts on online resources such as news pages, and to ensure reliability of the data, I found videos of where the transcripts originated so I could cross examine, along with videos of Trump along his election campaign.

<sup>1</sup> Lakoff, R. , Language and woman's place (Harper & Row, 1975)

<sup>2</sup> Cameron, D. , The myth of Mars and Venus (Oxford university press, 2007) p. 23

Furthermore, my investigation was advantageous because there were no ethical problems to consider, as the data involved was already widely accessible, and involved public figures.

### Data:

#### Occupational lexis-

Donald Trump is notorious for his language, which has placed him at the centre of numerous scandals, most infamously his interaction with Billy Bush, in which Trump was recorded saying "grab them by the pussy, you can do anything". In speeches he makes while president however, Trump uses technical occupational lexis to accommodate to his audience and the context of his position as president. In his 'Rocket man speech' Trump talks of the American "constitution" and "rule of law", "sovereignty" and "united nations charter" and "authority and authoritarian powers". This sophisticated political lexical field is what is expected from a leader speaking on the world stage, and so Trump's language is affected by the audience who consist of more than just the North Korean regime. Because the genre of the text is speech, it is undoubtedly multi-modal, meaning that it was intricately constructed by Trump's PR team, and is therefore not spontaneous speech, but written to create a competent presidential image. Therefore, Trump's language in this speech is primarily the result of context not gender, despite some conformation to the 'deficit' and 'different' theories of Lakoff and Tannen<sup>3</sup>. Lakoff would use Trump's sophisticated occupational register to support her idea that female language is deficient, and although Tannen's theory centres more around conversational language, Trump's language style in his speech could support her idea that male language includes information as oppose to the feeling-oriented language of females.

However, in different contexts, Trump has used expletives. The use of the word "pussy" in the 'grab them by the pussy' scandal supports Trudgill's<sup>4</sup> theory that male speakers attach covert prestige to non-standard forms, as he may have been trying to gain covert prestige from Bush. Context also played a major factor, as when speaking, Trump believed his audience was small and personal and so didn't have to censor his language to be acceptable on the world stage. However, Trump also used expletives in his election campaign in 2016, seen in his rhetorical question "wouldn't you rather have Trump as president, if we are attacked we'd beat the shit out of them". The use of the expletive "shit" conforms to Lakoff's theory<sup>5</sup> that men use more expletives than women. Despite this alignment to gender theory, this could be the result of contextual factors, as Trump was speaking directly to his supporters, many of whom found him an appealing candidate because of his unconventionality.

Thatcher also uses sophisticated occupational lexis, as seen in her speeches and addresses to the commons. For example, she talks about "socialism" and "nationalisation", "NATO" and diplomatic pacts such as the one with "Warsaw", as well as "military" and "defence". She also uses external academic references, mentioning, for example, the warnings of "Alexander Solzhenitsyn" when talking about the soviet-union. These aspects of Thatcher's language challenge Lakoff's theory that women's language is deficient, as these features are characteristic of what is usually considered as male talk. Thatcher's language in this respect is therefore like Trump's, which means that it could be deemed more masculine, as the similar features are considered 'male features' by gender theorists. However, Thatcher was speaking under similar contexts to Trump, with similar multi-modality, and expectations of language demanded by her occupational position. This suggests that both of their language could be categorised as 'male talk' despite Thatcher's gender, and that this unmarked male<sup>6</sup> form of language is the expected and desirable language for someone in politics to have.

<sup>3</sup> Tannen, D., You just don't understand (Ballantine books, 1990)

<sup>4</sup> Anderson, L., Trudgill, P., Bad language (Penguin Books, 1992)

<sup>5</sup> Lakoff, R., Language and woman's place (Harper & Row, 1975)

<sup>6</sup> Cameron, D., Verbal hygiene (psychology press, 1995)

### Dysphemism-

Both Trump and Thatcher use face threatening techniques, with their language appearing characteristic of conflict. Theorist Coates<sup>7</sup> argues that in terms of competitive talk in the workplace, women employ conversational strategies that are indirect, conciliatory and facilitative, and therefore use euphemistic language to save face. Thatcher however, does not conform to this theory, as she uses direct, dysphemistic language to intentionally threaten face which is seen especially in her 'Britain awake' speech. In this speech she declares that the soviets are "a failure in human and economic terms", calls their intervention in Angola "brazen" and criticised the living conditions of "soviet citizens and the subject populations of eastern Europe". As well as against foreign aggressors, Thatcher also deploys adversarial face threatening acts against her UK opposition the labour party. She says that "we expect our government to take a more far-sighted view", and her disdain for the socialists can be similarly seen in her address to the commons in which she says, "I think that the hon. Gentleman knows that I have the same contempt for his socialist policies as the people of east Europe". In this respect Thatcher's confrontational language is more of a reflection of power than her gender, supporting O'Barr and Atkins<sup>8</sup> theory that power is more the result of societal status. However, at the time of her 'Britain awake' speech, the soviets were a leading world power, in which Thatcher herself picks up on the asymmetrical power between the two nations militarily. Thatcher, as leader of a foreign country's opposition party with a weaker military had no institutional or instrumental power over the soviets, yet after her speech was delivered they gave subsequently gave her the name 'iron lady'. Therefore, her language's dysphemism may not be the result of her gender as Coates would say or necessarily because of her status as O'Barr and Atkins would say, but because of her personality, encapsulated in her soviet nickname.

Trump also uses Dysphemism, as well as language that could be deemed intentionally face threatening and insulting. Coates claims that male language in a competitive workplace environment is direct, confrontational and aggressive, which is an apt description for Trump's language. In the 2016 presidential campaign trail Trump made insulting comments such as, "I never attacked him on his looks, and believe me, there's plenty of subject matter", and "Free trade can be wonderful if you have smart people, but we have people who are stupid" which aligns gender theory, however, dysphemism in such a personally insulting form differs from Thatcher's assertive dysphemism. These insults are face threatening however which contradicts Kuiper's<sup>9</sup> theory that men use insults for solidarity. Trump's use of face threatening language may be a calculated political tool rather than the unequivocal result of gender. Trump certainly benefitted from his anti-establishment and anti-Washington appearance because as a populist he appealed to the disillusioned working class. He did this through his use of dysphemistic pejoratives such as "bad hombres" and "nasty women" which gained him covert prestige as this type of language is not deemed politically correct by the establishment, and disillusioned voters are drawn by this. This shows that unlike Thatcher, the dysphemism used in Trump's language to an extent conforms to gender theory, but similarly to Thatcher this is not because of his gender but because of context.

### Sentence structure-

Because of the ability to plan and write speeches in advance, Thatcher uses many persuasive language techniques. In terms of sentence moods, Thatcher employs a variety of different sentence types including short sentences and rhetorical questions. For example, when speaking about the soviets she

<sup>7</sup> Coates, D., Women, men and language (Pearson Educated Limited, 2004) p. 189-213

<sup>8</sup> Githens, S., An excerpt from "Men and Women in Conversation: An Analysis of Gender Styles in Language" (Lafayette college, 1991)

<sup>9</sup> Kuiper, K., Sporting formulae in New Zealand English: two models of male solidarity (Cambridge university press, 1991)

AD1 ✓ says that "The soviet navy is not designed for self-defence" and anaphorically uses the rhetorical questions: "Has it dissuaded them from brazen intervention in Angola?", and "Has it led to any improvements in the conditions of Soviet citizens, or the subject populations of eastern Europe?" before using hypophora to suggest that "we know the answers". She then goes on to question whether we can "deny that Solzhenitsyn is right?". These are powerful persuasive devices, which she uses to make her speech more emotive, so she appears as a viable candidate for prime minister. The aforementioned interrogatives that Thatcher uses are contrary to Lakoff's deficiency theory that claims that women, as more uncertain and accommodating use tag questions to propagate conversations. Instead, she is using them as rhetorical devices, and are not the result of an inherent uncertainty originating from gender. The short sentences, are declarative and convey information as opposed to emotion or feeling, again contradicting Tannen's theory, which is also seen through her use of parentheses and statistics to solidify her points. For example, "I am going at a moment when the Warsaw Pact forces – that is, the forces of Russia and her allies – in Central Europe outnumber NATO's by 150,000 men, nearly 10,000 tanks and 2,600 aircraft." and "It [labour] wants to take power back to the state and back into its own grasp – a fitful and debilitating grasp." Her short sentences are, however, persuasive as seen when she is discussing foreign policy and military. she says, "We as Britain cannot opt out of the world", which shows strength through the lack of uncertain epistemic modal auxiliary verbs. Thatcher's 'Britain awake' speech is famous for this persuasive and confrontational nature, which partly contradicts Patricia Strach's study<sup>10</sup>. Her study claimed that male voice overs in political ads are more persuasive when discussion veered into economic or military issues, however Thatcher's use of short declarative sentences meant that her gender did not diminish her persuasiveness when talking about the military threat the soviets posed.

AD1 ✓  
wider language study ✓  
AD2 ✓  
AD3 ✓  
Trump also uses persuasive devices revolving around sentence structure, including short sentences and Anaphora. For example, "They will build. They will expand" and "we must reject threats to sovereignty...", "we must uphold respect for the law". This could be the result of the multi-modality enabling Trump and his team to construct these devices in advance of delivery, as these devices are effective at emphasising key points and making the speech sound professional. This implies that this type of language is common in the speeches of executive leaders, and so their language is more the result of context. In this respect Trump and Thatcher's language is syntactically quite similar. Trump also uses statistics to substantiate his claims as seen in his first presidential debate when he states that in his plan, he will be "reducing taxes "from 35% to 30% for companies, small and big businesses", making it more visual for potential voters. However, there is a noticeable lack of parentheses and solid statistics in Trump's language, especially in his 'Rocket man' speech in comparison to Thatcher which contradicts the gender theories of Lakoff and Tannen.

Tone-

AD3 ✓  
AD1 ✓  
AD2 ✓  
Trump's language has a more positive tone than Thatcher, as he uses emotive, descriptive language to galvanise the electorate in a political landscape filled with gloom. Voters were concerned with issues regarding illegal immigration, foreign policy and employment, and part of Trump's political success can be attributed to his effective use of positivity. His positivity can be openly seen in his catch phrase "Make America great again", in which the optimistic tone is mirroring that of the 'Morning in America' campaign of Ronald Reagan in the 1980s, which was equally effective in a time of economic hardship. It is also apparent through his use of emotional language, for example, Trump uses intensifiers such as "tremendously", "immense promise" and "I look very, very much forward to doing it". These intensifiers directly contradict the studies of Lakoff et al as gender theorists suggest that intensifiers, are characteristic of female language. However, a study from Jennifer Jones<sup>11</sup> suggests that presidential

<sup>10</sup> Strach, P., In a Different Voice? Explaining the Use of Men and Women as Voice-Over Announcers in Political Advertising (political communication journal, 2015)

<sup>11</sup> Jones, J., Trump: the most feminine (sounding) candidate, study presented to the American political science association

candidates who spoke in a feminine style were perceived as 'considerably warmer and more trustworthy than those whose style was more masculine'. They were also 'more likely to earn the participants of the study's votes', with the benefit of using feminine language being greater for male candidates. Therefore, Trump's deviation from gender theory inadvertently resulted in his political success in 2016, however, it is possible that he had a calculated use of his language, adapting to the context to increase his chances of political success. His positivity is also seen through a semantic field of peace, as he talks of "sovereignty, security, prosperity and peace", and delivers these values by first declaring that "To overcome the perils of the present and to achieve the promise of the future, we must begin with the wisdom of the past". The positivity encapsulated in the "promise of the future" is accentuated by the synthetic personalisation<sup>12</sup> Trump creates with his audience through the personal pronoun "we". This contradicts Tannen, as her theory states that male language is characterised by independence as opposed to the intimacy. Furthermore, Trump's positive tone can be seen through his use of emphatic stress, empty adjectives and metaphors. For example, "beautiful vision", "beautiful pillars" and "beloved constitution", show emphatic stress and use of empty adjectives conveying positive political connotations that gender theorists like Lakoff wouldn't expect to see.

Thatcher's tone is more stern and unflinching but also emotional at times. This emotion can be seen in her speech at Airey Neave's memorial service, conveyed through personal pronouns and intensifiers. For example, she describes him as her "very dear and deeply trusted friend", which shows that Thatcher too, at times conforms to gender theory. She also shows signs of conforming to Tannen's idea of information vs feelings, as she states, "Airey is gone, and those of us who were his friends miss him more than we can possibly say.", showing emotion overtly. Thatcher uses the personal pronoun 'I' in the sentence "He was, I think, the most unassuming man I have ever met", showing Thatcher's personal relationship and that she can manipulate her language to adapt to context. Although she conforms to the generalisations of gender theory in this speech, this is because she is speaking at a memorial service for a close friend and so the expectation of emotion to be removed is not present. In her 'Iron lady' speech, Thatcher's tone is stern, as she acknowledges soviet threat. "The strategic threat to Britain and her allies from an expansionist power is graver than at any moment since the end of the last war", shows how her tone can be negative, to emphasise the serious nature of the issue she is discussing. However, positivity is shown in the sentences "We are devoted, as we always have been, to the maintenance of peace" and "We in the conservative party believe that Britain is still great", which is advantageous politically in a time of foreign threat, as voters want a strong leader who can offer solutions. Therefore, Thatcher is not a less competent or weak commander in chief and the main variable affecting Thatcher's tone is also context, not gender.

### Conclusion:

Overall, the general trend found throughout my investigation is that both Trump and Thatcher have shown signs of significant deviation from the expectations of gender theory, showing that gender is not an important variable affecting their language. Thatcher has shown more deviation than Trump has, potentially implying that politics, as a male dominated field, holds male language as the normative. Despite this, both Trump and Thatcher had a calculated use of language and adapted it to context such as status audience and aims, making context the most crucial factor. Although there was frequent deviation however, I saw more alignment to gender theory than what I expected, meaning that the gender is just one of numerous factors affecting their language.

Thatcher deviated from gender theory in terms of her use of occupational lexis, face threatening dysphemism and lack of tag questions etc, but contrary to my expectations, she used language techniques such as intensifiers to invoke emotion which conforms to gender theory.

<sup>12</sup> Fairclough, N. Language and power (Longman, 2001)

Trump deviated from gender theory in terms of his use of short sentences and anaphora used to create emotive language, and intensifying adverbs to create emotion, yet contrary to expectations, conformed to gender theory through occupational lexis, expletives and face threatening dysphemism.

#### **Evaluation:**

The hypothesis of my investigation included some fundamental weaknesses that were inimical to validity. I did not take variety into account when sourcing my gender theory, and so did not include reference or prediction to which gender theories may be more relevant than others. This was detrimental to my methodology, as the data I chose was difficult to analyse in terms of theory, as the gender theory that I looked at centred around power within mixed conversations and my data was primarily composed of speeches. In terms of theory, I subsequently did not focus on the differences between the core gender theories of deficit, difference and dominance, and therefore didn't analyse the affect sociolinguistic change has on outdated certain gender theories. However, I am overall pleased with my investigation as I was able to draw observations from my analysis which supported my hypothesis and aim, without ethical problems.

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Word count – 2860 excluding appendices, footnotes and quotations

categories of occupational **lexis**, **register**, **structure** and **tone**. I intend to use my data in context, to not only search for conformation or deviation, but to determine the most likely reasons that certain features were used.

- Colloquial usage
- **Occupational lexis** (job relating words)

Gender theory lays out the stereotypical use of these features for males and females, and so I expect their theories to be inaccurate when studying Trump and Thatcher's language.

**Key findings Trump:**

Trump deviated from gender theory in terms of his use of short sentences and anaphora (where sentences start with the same word) which were used to create emotive language, and intensifying adverbs like "tremendously" to create emotion. However, contrary to expectations, he conformed to gender theory through his use of job-related words, swear words and aggressive direct attitude. His use of these features was dependent on context.

"Grab them by the pussy"

"I know words, I have the best words. I have the best, but there is no better word than stupid"

Trump profile

♂      ♀

Name	Masculine Language (%)	Feminine Language (%)
Donald Trump	~10	~90
Ben Carson	~15	~85
Mirra Hucabbee	~20	~80
Chris Christie	~25	~75
Mike Gairol	~30	~70
Rand Paul	~35	~65
John Kasich	~40	~60
Barack Obama	~45	~55
John Edwards	~50	~50
Hillary Clinton	~55	~45
Joe Biden	~60	~40
Pick Santorum	~65	~35
Mico Rubio	~70	~30
Mitt Romney	~75	~25
John McCain	~80	~20
John Kerry	~85	~15
Scott Walker	~90	~10
George W. Bush	~95	~5
Sarah Palin	~100	~0
Job Bush	~100	~0
Carly Fiorina	~100	~0
Geni dine Ferraro	~100	~0
Bill Richardson	~100	~0
Rick Perry	~100	~0
Michelle Bachmann	~100	~0
Marina Fala	~100	~0

**Key findings Thatcher:**

Thatcher has shown more deviation than Trump has, potentially implying that politics, as a male dominated field, holds male language as the standard. She deviated from gender theory in terms of the job-related words she used, her direct not indirect attitude and her lack of accommodating tag questions etc, but contrary to my expectations, she used language techniques like intensifiers ("very dear") to invoke emotion which conforms to gender theory. This was dependent on context.

"Has it dissuaded them from brazen intervention in Angola?"

In addition to the pages featured in this resource, in their folder the candidate included:

1. Pages downloaded from <https://www.margaretthatcher.org/speeches> and containing the following Margaret Thatcher's speeches:

HCS: Confidence in Her Majesty's Government, 22 Nov 1990

Speech at Kensington Town Hall ("Britain Awake") (The Iron Lady), 19 Jan 1976

Speech at Airey Neave's Memorial Service, 16 May 1979

2. Pages from TIME magazine, containing President Trump's UN Speech Threatening to "Totally Destroy" North Korea
3. Pages from the online edition of The Guardian, containing the article "Winning words: the language that got Donald Trump elected" by Gary Nunn, 11 Nov 2016.

These materials have been redacted due to copyright license restrictions

## Examiner commentary

AO1 – Throughout this investigation into the language of Donald Trump and Margaret Thatcher, the candidate faultlessly maintains a high academic register. The candidate strikes a mature and articulate tone, appropriate for their report. Analysis of data is methodical and systematic, covering a good range of linguistic methods in detail and with skill. (Level 5 - 10 marks)

AO2 – The candidate fluently uses a wide range of theories to both focus their data collection and inform their analysis. Some comments linking language and theory could have been slightly more tentative, specifically in the conclusions the candidate reaches towards the end of some of their discussions, but overall the level of critical engagement with theories is good. There is evidence of wide reading around the candidate's chosen topic. (Level 5 - 9 marks)

AO3 – The rationale given of Trump and Thatcher as 'anomalies' in politics is interesting and allows the student to explore their data while interrogating the level to which the language found is to be expected within this specific context. Layers of context are considered and the changes in technology as well as differing political contexts are used to help explore and explain the data. (Level 5 - 10 marks)

AO5 – A high level of transformation has been undertaken to produce an engaging and informative poster. Visual elements are used very well. Potentially unfamiliar context is explained to the audience. However, there were small inconsistencies where some terminology was glossed and other examples were not. Most findings of the investigation have been included. (Level 5 - 9 marks)

## Candidate work – Exemplar 3

37 marks

An investigation into whether secondary school teachers reinforce 'genderlect' stereotypes in a classroom environment

As Swann<sup>1</sup> suggests the classroom is where children learn social roles, the aim of this investigation is to find whether secondary school teachers conform to gender language stereotypes within a classroom environment and thus reinforce stereotypical roles upon male and female students in their language and actions towards them.

Over the years, many linguists have hypothesised the idea of genderlect: that there is something distinctive about male and female language. The term itself was coined by Tannen<sup>2</sup> to describe the way that the conversations of men and women are neither right nor wrong, superior nor inferior, but merely different. Cameron<sup>3</sup> suggests that the idea of 'verbal hygiene' dictates that women and men have different expectations of the appropriate mode of speech for their gender and that the expectations of 'proper' female verbal conduct is instructed much in the same way as societal expectations of their way of dress. Cameron believes that the concept of 'verbal hygiene' is built into the teaching of English grammar in schools and politically correct language, thus representing a symbolic attempt to impose social order on the world. This is supported by Holmes<sup>4</sup> hypothesis that women are more likely to use standard terms than men, something she attributed to a woman's role in society and the expectation of 'better' behaviour. The suggestion that this begins in childhood, as girls are corrected whilst boys are allowed to stay mischievous, is particularly relevant to this investigation, as this suggests that females are more conditioned in their behaviour than males – especially a formative environment like the classroom.

Butler<sup>5</sup> theorises that gender is not something that is natural to us from birth, but instead a performance that a child is encouraged to act out from an early age, beginning with the gender signification of their name. Therefore, it would seem logical to suggest that teachers model or at least conform to this behaviour in a classroom environment in the way they speak to students of different gender. This may be in the form of overly encouraging boys to contribute or silencing female students who may be perceived as being 'swotty' or overeager, something which de Francisco<sup>6</sup> would attribute to an implicit patriarchal objective to silence women.

**Hypothesis:**

The hypothesis of this investigation suggests that as a result of societal views of 'correct' male and female behaviour, both male and female teachers alter their conduct towards students depending on their gender, and as a result encourage its performance. This is expected to be greater with female teachers, as a result of Tannen's ideas of female support that women are more compelled to create intimate relationships and offer greater support. This investigation is expected to add to the idea that primary socialisation (as theorised by various sociologists<sup>7</sup>) is a part of the educational system, as children are made to learn social norms and cultural practices in society. Consequently, they are conditioned to conform to societal pressures of expected gender behaviour and language use.

<sup>1</sup> Swann, J. (2002), 'Yes, But is it Gender?', published in *Gender Identity and Discourse Analysis* (edited by Litosseliti, L and Sunderland, J), John Benjamins Publishing Company

<sup>2</sup> Tannen, D. (1990), *You Just Don't Understand: Women and Men in Conversation*, Ballantine Books

<sup>3</sup> Cameron, D. (1995), *Verbal Hygiene*, Routledge

<sup>4</sup> Holmes, J (1997), *Women, Language and Identity*, published in *Journal of Sociolinguistics* June 1997 issue

<sup>5</sup> Butler, J. (1990), *Gender Trouble: Feminism and the Subversion of Identity*, Routledge

<sup>6</sup> De Francisco, V (1991), *The Sounds of Silence: How Men Silence Women in Marital Relations*, published in *Discourse and Society*

<sup>7</sup> Sigmund Freud, George Herbert Mead, Charles Cooley, Jean Piaget, Talcott Parsons

**Methodology:**

The hypothesis of this investigation will be tested by examining transcripts of both male and female teachers in a classroom environment. This will be taken from the television programme 'Educating Yorkshire'<sup>8</sup> as well as data recorded from two lessons at Gordonstoun School<sup>9</sup>, allowing for a broad sample of students, from different socio-economic backgrounds and across the UK, to produce a more representative set of data. This will be analysed by examining the speech of both the teachers and students to ascertain whether the way in which those in positions of educational power act has an impact on the way students use language themselves. This will be demonstrated through discourse structures such as interruptions and turn-taking, and politeness and encouragement strategies such as vocatives, supportive language (such as tag questions) and reprimanding.

To avoid the potential problem of observers' paradox, the teachers and students will not be informed of what is being recorded, so that the data taken is reliable and the teachers involved are not exaggerating or downplaying their behaviour. These lessons will be recorded on a listening device and transcribed afterwards. Both categories of data will be taken from classes containing students of a similar school year to avoid the extra variable of age from impacting upon the data.

Lexis will be analysed by examining the transcripts taken to directly compare findings to those of established theories of male and female speech. The transcripts will also take into account prosodic features, such as facial expressions and gestures, especially in the case of use of taboo language from a student, as Lakoff<sup>10</sup> would suggest that a female teacher would be more likely to take offence.

**Analysis:****Grammar and Discourse:**

The transcripts analysed seem to prove the hypothesis that genderlect is reinforced within a classroom environment, something that is seemingly universal across gender and class.

Thomas' actions seem to try to establish the idea of a total disregard for the subject Mrs Sinclair is attempting to teach him, a behaviour that may be attributed to an attempt to exert a masculine identity within the classroom. Tom's behaviour seems to prove the hypothesis researched by Birkbeck College, University of London, which investigated gender attitudes among secondary school boys (ages 11 to 14) and found that the top priority for boys was to define themselves in direct opposition to any quality they perceived as feminine. Indeed, the fact that an English lesson is particularly stereotyped to be a predominantly female-orientated subject and that the class is studying 'Romeo and Juliet'<sup>11</sup> seems to add to the idea that Tom's actions are an attempt to emphasise his masculinity. This is further emphasised in the fact that the subject is taught by a female teacher, adding to the presumption that this is a 'soft' subject in the eyes of a male student. This is supported by Swan<sup>12</sup>, who suggested that subjects are gendered depending on the characteristics they require. However, it must be acknowledged that Thomas is a particularly disruptive boy and thus his actions within the transcript may not necessarily be a reaction to any threat to his masculine identity. It can be suggested, however, that this behaviour is a general and perhaps exaggerated attempt to play up to the expectations of his gender. The fact that this behaviour is rewarded by the fact that Mrs Sinclair laughs suggests that this is something that Thomas is supported in.

<sup>8</sup> accessed via Channel 4

<sup>9</sup> A private school in Scotland

<sup>10</sup> Lakoff R. (1975), *Language and Woman's Place*, Harper & Row

<sup>11</sup> A popular and widely acknowledged classic love story

AO1 His frequent interruptions to the normal discourse of a teacher-led lesson seem to lend credence to  
 AO2 Zimmerman and West's<sup>12</sup> theory that males are more likely to break turn-taking conventions in mixed sex conversations. However, the limited sample size and type of this investigation makes these conclusions far less reliable. The fact that these interruptions are completely without justification, such as singing and outbursts of taboo comments, seem to conform to Swann's suggestion that men are allowed to talk more and do so with the complicity of women, especially as Thomas even interrupts Mrs Sinclair when she is attempting to teach the rest of the class: (AO3)

"Tom: Sher mer sher mer /sherrr/

Mrs Sinclair: /I want you to find (2)/ some information that you can write down about Romeo".

The fact that Mrs Sinclair moves from addressing everyone in "I want you to find" to directly instructing Thomas when he interrupts her seems to encourage his behaviour, as she gives him the attention he is attempting to receive and dominating the situation as a result. It is interesting that Thomas interrupts Mrs Sinclair when she is giving a command as above, something that Lakoff would suggest was not characteristically female speech. Any sense of power Mrs Sinclair tries to assert in this is undermined by the fact that she completely changes her focus to Thomas and openly acknowledges this action, saying she has "neglected a lot of you because [she has] had to sort Foster out".

The fact that Mrs Sinclair moves from addressing him as "Tom" to the more formal "Thomas" seems to demonstrate an attempt to regain control. However, this is largely undermined by the fact that she laughs at him and repeatedly allows him to overpower her, something which calls to mind the findings of Sadker and Sadker<sup>13</sup>, who suggested that boys are less likely to be reprimanded if they shout out in a classroom. Though Mrs Sinclair does attempt to tell Thomas off ("if you can't be quiet and be mature then I will shift you apart"), this is completely ineffectual and the fact that her repeated attempts seem to have little to no impact on his behaviour seems to emphasise the idea that Thomas sees himself in control of this situation, and consequently acts up to this behaviour. Mrs Sinclair's forgiveness towards low-level disruption may be an attempt to avoid the threat of more volatile behaviour due to Tom's typical actions. This, however, could be an exemplification of Thomas being allowed to act in accordance with the expectations of his gender. (AO3)

It is interesting that the discourse structure in the same sex conversation between Mrs Black and Valerie is quite different. Though this is partly due to the fact that this conversation is only between the two speakers, the interruptions within the conversation are to demonstrate support, something which is a feature of Tannen's theory of rapport talk, as women aim to show encouragement in their speech. This is something that supports Howe's<sup>14</sup> theory of women as active listeners. However, the fact that this is a tutor meeting<sup>15</sup> and not a formal lesson may also justify this. The fact that Mrs Black talks over Valerie by saying "yeah" repeatedly within the transcript seems to demonstrate an attempt to show support and understanding to Valerie and emphasise that she is listening. Though this may be appropriate in terms of a tutor meeting, the fact that Mrs Black also repeatedly stops what she is saying to allow Valerie to continue speaking seems to demonstrate behaviour of support and of allowing oneself to be interrupted to enable someone else to speak. This is apparent in that she begins to speak: "ok so" and yet stops herself when Valerie interrupts. This could be a feature of genderlect stereotypes, as despite her position of authority, Mrs Black allows herself to be (AO3)

<sup>12</sup> Zimmerman D. and West C. (1975), *Sex Roles, Interruptions and Silences in Conversation*, published by California State Polytechnic University

<sup>13</sup> Sadker M. and Sadker D. (1995), *Failing at Fairness: How Our Schools Cheat Girls*, Scribner

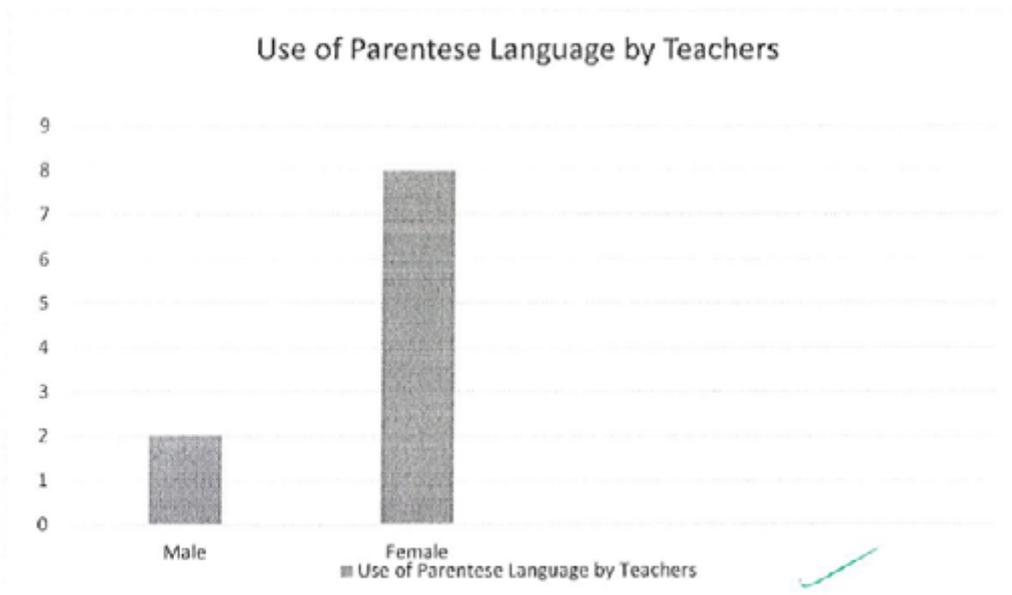
<sup>14</sup> Howe, C. and McWilliam, D. (2006). Opposition in social interaction between children: why intellectual benefits do not mean social costs, *Social Development*

<sup>15</sup> A regular semi-formal meeting between an adult teacher and an assigned student

dominated in the conversation by her student, thus perhaps demonstrating to Valerie that she should allow herself to be interrupted for someone else, as a female. (A03)

This idea is supported by the fact that in the extract between Mr Georgeson and Gabriel, Mr Georgeson completely dominates the conversation. It is he that speaks the longest and who is responsible for the structuring of the speech, as Gabriel only speaks when he has been asked a question. This may be expected, however, as Mr Georgeson is attempting to make Gabriel think about his actions. The fact that Gabriel's explanation is also interrupted by Mr Georgeson, when he uses a discourse marker (assertive "right") and tells Gabriel what he thinks, adds to this, as he is completely in control of the conversation, quite unlike both Mrs Black and Mrs Sinclair. Unlike with Mrs Black and Valerie, the interruptions in this conversation are not to support, but rather to establish Mr Georgeson's dominance and power over his student in a situation where Gabriel needs to be reprimanded.<sup>16</sup>

#### Lexis and Semantics:



The nature of Thomas' interruptions, in that they are particularly offensive and taboo, such as "I'm going to get bum raped by an elephant" and even more so the fact that he replies to Mrs Sinclair starting to assert herself more with "fucking hell", seems to demonstrate a need to assert his own sense of power and authority. This may be attributed to the theories of De Francisco, as Thomas seems to attempt to silence through his disruptions.<sup>17</sup> The use of taboo language is also recognised to be a characteristic of male language, as Lakoff suggests that women tend to shy away from this coarseness as it does not fulfil the societal ideals of being a 'lady'. It seems that Thomas sees this extreme language as necessary to assert his presence within the classroom. Trudgill<sup>18</sup> would also attribute Thomas' behaviour to a need to emphasise his gender, with roughness and toughness seen as desirable male characteristics, something taboo language may allow him to act up to. The context

<sup>16</sup> Gabriel is causing concern due to his frequent workslips (a sanction awarded for work not handed in to the teacher on time) and lack of dedication to his academic studies

<sup>17</sup> It must be considered, however, that although the broader conclusions can be applied to this investigation, the fact that these are from a study of married couples, questions the applicability.

<sup>18</sup> Trudgill, P. (1974). *The Social Differentiation of English in Norwich*. Cambridge: CUP.

of Thornhill Academy must be acknowledged here, as the environment of the school for male students especially is one where bad behaviour equates to popularity and a disregard for the restrictions of education is common. (A03)

It is interesting that when the circumstances around Thomas' behaviour change, when his brother dies, Mrs Sinclair's behaviour towards him becomes more supportive. This is in-keeping with Tannen's theories of rapport talk, as the use of "good boy" and "sweetheart" seem to demonstrate a sense of parentese<sup>19</sup> and an attempt to take on a caretaker role, something which is particularly due to the changing contextual circumstances. This is an example of genderlect within a classroom, as a female teacher moves into a motherly role and it is interesting that this is completely accepted by Tom, a previously unruly student, responding to this over-compensation positively. The fact that this is something that is seemingly universal across female teachers, as depicted Figure 1, that women are far more likely to take on this role than males. This behaviour seems to encourage both genders to conform to their societal expectations. Mrs Sinclair takes Thomas out of the classroom in the first place and repeats the fact that he is able to leave as he wishes, which places Thomas in complete control of the situation, with the permission of Mrs Sinclair and at her suggestion.

Parentese is something that may be more expected in the Gordonstoun transcripts, due to the boarding school environment and the fact that teaching staff take on a more pastoral role than teachers within a state-run school, and especially so from a tutor. This is due to the one-on-one situation created. This is perhaps best exemplified in the use of pragmatics in both transcripts, as although both teachers are reprimanding their students for their working attitude, the way they speak to both Gabriel and Valerie is in a much more suggestive tone. For example, the main objective of Mrs Black's conversation with Valerie is to attempt to make her focus more and discuss her exam results with her parents, but Mrs Black only questions her with suggestive language, such as "try", approaching this in a very understanding and sympathetic way. Similarly, rather than tell Gabriel off, Mr Georgeson tries to make him want to be "organised" and "proud" – it is far more positive. This is something that may not necessarily be characteristic of male speech, as men are expected to be far more direct than women. (A03)

### Conclusion:

The ultimate conclusion of this investigation seems to prove the hypothesis theorised at the beginning of this essay. From the results analysed, teachers of both sex seem to encourage genderlect in the classroom through their own conformity to gender-specific expectations of language. In female teachers, this was most prevalent in the way they allowed themselves to be overpowered by interruptions and the use of parentese; whilst in male teachers, this was mostly in the direct way in which they spoke and the interruptions that they themselves took part in. This is something that is in keeping with the primary socialisation theory, as the educational system is such a formative environment, and thus the learning they understand within it is taken completely on board. However, it must be acknowledged that due to the small sample size of the transcripts within the investigation, this cannot be declared as universal. The fact that only three teachers were analysed, and only one male in particular, narrows the conclusions, as this does not allow for comparisons and differences to be found. It may have been useful to consider the way a male teacher would act towards a disruptive student like Thomas, or how an entire mixed class may have been handled. The fact that these were taken from one state school and one private school does not allow for a full picture of the entire educational system.

<sup>19</sup> Berry A. (2005), *Gender Differences in Child-Directed Speech*, Lawrence University

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Word Count: 2656

A01 - level 5 9/10

A02 - level 5 16/10 29/30

A03 - level 5 10/10

This investigation is ambitious and with the necessary academic rigour like attention paid to a number of language levels: grammar, discourse and lexis. The analysis is secure (perhaps a bit narrow in places) but good conclusions are drawn based on evidence, with limitations acknowledged.

The candidate has a sound, wide ranging grasp of a number of applicable gender theories, and brings this knowledge to the data set in a critical way.

A range of contexts are examined, including setting, school type, gender and background. This contextualisation of data is skilful and perceptive, with alternatives presented.

Poster 9/10 - visual, cohesive - a succinct synthesis of the language for non audience

# An investigation into whether secondary school teachers reinforce 'genderlect' stereotypes in a classroom environment

**Why?** Genderlect is the idea that there is something distinctive about male and female language, and many linguists theorise that due to the fact that the classroom is a formative environment where children learn social roles, that the behaviour of teachers (and their conformity to gender expectations) encourage the children they teach to act in a similar way.

**Hypothesis:** The expectations of this investigation were:

- the performance of gender is encouraged due to the ways in which teachers alter their behaviour towards students of different gender
- female teachers are expected to do this more than men

**Main Findings:**

- Teachers of both sexes seem to encourage genderlect in the classroom in their own orthodox gender expectations of language
- Female teachers allowed themselves to be interrupted and used courtesies
- Male teachers spoke very directly and interrupted students themselves
- This had an overall effect on the students they taught as they similarly mimicked these gender expectations of language and gender performance

**Main Theorists:**

- TAMMUN, Deborah** – genderlect – the construction of gender is something that we do right from being born (not inherent, but merely observed)
- women have communicative traits: intimate relationships and other goals
- SWANSON, Jason** – the classroom is where children learn social roles
- CAMELINA, Deborah** – social rights – the sociolinguistic genderlects are not gendered, but are constructed, and are socially dependent of their way of mass. This is built into the meanings of English grammar (itself)
- HUGHES, Jane** – women are more likely to use courtesies, and men are more likely to be interrupted, 'boss' behaviour
- BUTLER, Jane** – gender is a performance and this is not inherent to a female body
- DE ROMANESCO, Victoria** – There is an implied, patriarchal objective to all language
- ZEPHERA, B.**
- WEST** – male interrupt male conversations



**How?**

- Transcripts were taken from the television show 'Educating Yorkshire: A Different Class'. This allowed a chance to study different socio-economic backgrounds and regions
- The speech of both the teachers and students were examined to assess the impact of learning speech of both teachers and students to assess the impact of the language of the entire educational system
- Specifically, I chose the structure of turn-taking, politeness and encouragement strategies (such as yes, supportive language, tag questions) and reinforcement were studied
- and and prosodic features (gestures and facial expressions) analysed by studying the transcripts

**What? Some examples of the most interesting moments...**

**Grammar and Discourse**

Interpreted from both James and both teachers and students seem to reinforce use of language that is typical of a genderlect.

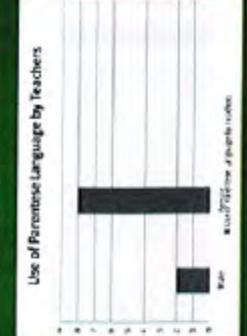
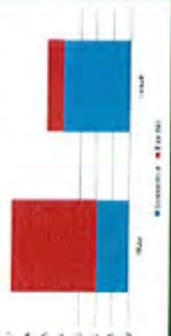
There is a transcript of a conversation between a male teacher and a female student. The transcript shows the male teacher using a lot of politeness and courtesies, and the female student using a lot of directness and interrupting the teacher. This is a typical example of the genderlects used in the classroom.

**Lexis and Semantics**

Female teachers seem to be more likely to use genderlects in their speech, but this is not always the case. In this transcript, the male teacher uses a lot of politeness and courtesies, and the female student uses a lot of directness and interrupting the teacher.

**Limitations:**

- Due to the small sample size of the transcripts, the findings cannot be claimed as universal
- The fact that these were taken from one state school and one private school does not allow for a full picture of the entire educational system
- The fact that only three teachers were analysed, and only one male in particular, is a limitation, as this does not allow for full comparisons and differences. It may have been useful to consider the way a male teacher would act towards a girl (high-achieving student like Thomas), or how an active mixed class may have been handled
- Some of the theories applied to the investigation were not completely applicable to specific conclusions, and the wider general points drawn from them may have altered the overall conclusions.



In addition to the pages featured in this resource, in their folder the candidate included transcripts of various TV Programmes. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – This investigation into genderlect in the secondary school classroom applies a range of linguistic methods in a clear and systematic way. The candidate uses linguistic methods to structure their analysis, which allows them to explore each in great detail. The academic register is secure throughout and the candidate writes convincingly. (Level 5 - 9 marks)

AO2 – A very wide range of theories are used highly effectively. Theory is used to inform analysis at all points and is used reflectively, for example their comments on the applicability of De Francisco to their own investigation. Touching on theories from child language acquisition is a thoughtful approach which leads to some interesting discussion. (Level 5 - 10 marks)

AO3 – This investigation shows a high level of nuanced understanding of context. The impact of multiple contexts is discussed, including classroom dynamics, the differences between boarding school and state school, and the televised nature of the collected data. Links between data and context are tentative and sensitive to the range of influences on language. (Level 5 - 10 marks)

AO5 – The way the candidate has presented their findings shows a high level of transformation and careful consideration of audience. There are very few lapses in accuracy. Visual elements are helpful and appropriate for the form. (Level 4 - 8 marks)

## Candidate work – Exemplar 4

37 marks

**An Investigation into the role of language in oppression in the TV adaptation  
of  
*The Handmaid's Tale* (2017)**

**Contents:**Introduction: page 1Methodology: page 2Analysis of Language:

1. Neologisms and morphology: page 2
2. Lexis and semantics: page 3
3. Discourse and grammar: page 4

Conclusion: page 6Evaluation: page 6Bibliography: page 7**Introduction**

The recent TV adaptation of *The Handmaid's Tale* produced by Hulu (2017) is a drama based on the novel by Margaret Atwood. The narrative is set in a fictional society called the Republic of Gilead, a far-right, patriarchal theocracy built by Fundamentalist extremists on what was previously the USA. In this dystopia, fertility rates are declining because of environmental pollution. This is combatted through the capture of the remaining fertile women, who are forced to become surrogate mothers for the powerful families of Gilead. Although the novel was written in 1985, the new TV series has been considered timely and arguably depicts many parallels between today's society and Gilead. This makes the study of language in this particular TV series particularly interesting because of its relevance to current issues, such as the recent election of Donald Trump, who is well known for his right wing and misogynistic views, as well as issues experienced globally such as terrorism in relation to the religious conflict in the middle-East<sup>1</sup> and debates surrounding abortion and the declining birth rate<sup>2</sup>. Furthermore, as a student of both English Language and Sociology, I have particularly enjoyed studying language in relation to power and gender. This influenced my choice of investigation as I thought the recent TV series of *The*

<sup>1</sup> <https://www.youtube.com/watch?v=1ooOPOL6JgE>

<sup>2</sup> <http://www.bbc.co.uk/newsbeat/article/40414380/joseph-fiennes-on-the-parallels-between-the-handmaid-s-tale-and-our-world-today>

*Handmaid's Tale* would make an interesting linguistic study in demonstrating how language can be shaped for a corrupt purpose, which in this case is to justify and cultivate the oppression of women. This will allow me to apply linguistic theories I have learnt previously to investigate the language in this TV series, especially in relation to the role it plays in the oppression of women through linking to detailed pragmatics throughout.

### Methodology

I retrieved the data for this investigation through transcribing approximately 15 minutes worth of scenes that I thought were most relevant to my investigation's focus, which is linguistic features in relation to their role in oppression. I was able to collect this data directly from episodes on Channel Four on demand, as well as from clips available on YouTube. This data has been complimented by secondary sources including online opinion articles, relevant theories from books and websites and interviews with the cast and producers to help provide context and support my analysis of language choices.

### Analysis

#### Neologisms and morphology

Neologisms play a surprisingly key role in oppression through language. The most obvious example is seen through the patronymics that form the names of the handmaids. These derive from the addition of the prefix morpheme 'of' to the commander of the household's first name, as illustrated with the protagonist's name 'Offred' and other handmaids who play secondary roles such as 'Ofwarren' and 'Ofglen'. By attaching their name to a man instead of using their individual ones (Offred's being 'June' from before), the handmaids are systematically stripped of their identity and are merely left as a possession, undermining their sense of individuality and self-worth to oppress them further. In a scene in episode six where Offred is presented to Mexican trade delegates visiting Gilead, the commander argues that these names are out of respect towards the handmaids' "sacred position", although it is self-evident that this is merely one of the many ways in which religious appeal is used to disguise patriarchy and impose the theocratic regime. Zimmerman and West's dominance model (1975) could apply to a certain degree here<sup>3</sup>, as these patronymics are an obvious example of one of the many ways in which language maintains male dominance and female subordination.

Another example is the 'participation', a pseudo-religious ritual where handmaids are forced to participate in brutally executing a criminal of the state. For example, the participation scene transcribed shows Aunt Lydia conducting the handmaids to kill a man who is supposedly convicted of rape; "you may come forward and form a circle...you all know the rules (.) of a participation". This blend could neutralise the human rights abuses as something just as trivial as a football game, as Aunt Lydia clarifies 'the rules' and blows the whistle to start. This act is also sometimes referred to as a 'salvaging' instead, as Offred says before the salvaging scene in episode 10 "Three bells (.) a death knell (.) there's a Salvaging today". In terms of morphology, this appears to be a blend of 'salvation' and 'savaging'. Whilst the word 'savage' seems appropriate for the brutality of the violent meaning behind a 'salvaging', salvation is more surprising because by definition it means "preservation or deliverance from harm, ruin, or loss"<sup>4</sup>. This

<sup>3</sup> <https://bbaenglish.wordpress.com/2016/01/28/language-and-gender-the-dominance-model/>

<sup>4</sup> <https://en.oxforddictionaries.com/definition/salvation>

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Language Investigation - Google Docs

example could illustrate how new vocabulary is created to exercise Gilead's instrumental power, linking to Louis Althusser's Marxist theory of how language is part of the ideological state apparatuses to maintain the position of the ruling-class<sup>5</sup>. This is because by forming these neologisms out of religious meanings, it performs an ideological function for the rulers of Gilead, which is disguising its cruelty and oppression.

### Lexis and semantics

It is clear that the manipulation and misuse of lexis taken from the Old Testament of the Bible contributes greatly to oppression in the TV adaptation of *The Handmaid's Tale*. Bruce Miller, the executive producer, declared with regard to both Margaret Atwood's book and his series that Gilead is "a society that's based kind of in a perverse misreading of Old Testament laws and codes"<sup>6</sup>. In other words, instead of interpreting figurative language from the Bible metaphorically, it is interpreted literally and is another tool in oppression. A key example of this is in the scene in the first episode, where Offred arrives at the 'Rachel and Leah centre' and Aunt Lydia essentially outlines their biologically determined role: "like Bilhah served Rachel you girls will serve the Leaders of the Faithful (.) and their barren wives". The use of the simile to draw the similarity between the Genesis story and the the handmaids, as well as the name of the centre itself, clearly indicates that Gilead's solution to the fertility crisis is based upon a literal, fundamentalist interpretation of the Old Testament story, where Rachel convinces Jacob to sleep with her handmaid, Bilhah, so Rachel can have children through her<sup>7</sup>. The pre-modifier 'barren' used to describe the wives has desert-like connotations of being arid, empty and desolate. This could be an example of pejoration as it effectively implies that many of the wives can no longer fulfil their maternal role naturally because of infertility, helping to demean and oppress them further. Simultaneously, the fact that this adjective is only used to describe the wives suggests that it is only possible for women to be sterile, again showing how the language can be manipulated to shift the blame solely on women. To some extent, Janet Holmes' theory could apply here<sup>8</sup>, as there is no equivalent term for men who are sterile. Similarly, in the court scene where Ofglen/Emily and her ex-partner are accused and charged of homosexuality, the judge uses metaphorical religious rhetoric. This is particularly clear when he addresses Ofglen and says "true justice would see you sent to an eternity of suffering but God has seen you fit to be fruitful (.) and by that we are bound". The use of hyperbole with the sensational imagery of the 'eternity of suffering' emphasises how religious influence is taken to reinforce the guilt of their actions.

The data shows that the misuse of biblical lexis is also important in reinforcing the myth that the oppression of women is for the good of the nation. This is seen in the use of pseudo-legalise in the court scene where Mr Gamble says "gender treachery and violation of Romans Chapter One verse twenty-six by his word". The noun 'treachery' has connotations of betrayal and treason, perhaps shocking viewers of this drama adaptation as it reveals that deviating from the gender identity ascribed at birth can be classed as an act of criminality in the fictional society of Gilead, which differs greatly from today's modern,

<sup>5</sup> <https://www.marxists.org/reference/archive/althusser/1970/ideology.htm>

<sup>6</sup> O'Hare, Kate (16 April 2017). "[The Handmaid's Tale' on Hulu: What Should Catholics Think?](#)". Faith & Family Media Blog.

<sup>7</sup> <http://www.refinery29.uk/2017/04/156602/handmaids-tale-meaning-rachel-bilhah-bible-story>

<sup>8</sup> Janet Holmes and Nick Wilson (1992, 16). *An Introduction to Sociolinguistics (Learning about Language)*. London: Routledge.

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liberal society in the West, where these audiences are most likely to be watching from. Also, the verb 'violation' has connotations of abuse or infringement, again emphasising the gravity of the act. A similar technique to this is used in the scene where Offred and the commander have a conversation over what happened to Ofglen, as the commander says "in cases such as these the punishment is death but out of respect of her (.) position (.) we let her live (.) and not without compassion". Through reference to the religious abstract noun 'compassion', the commander attempts to make it seem as if she was shown sympathy and kindness in her punishment by letting her live, concealing the fact that she was punished severely. Overall, we can see that through borrowing lexis from the Bible, Gilead attempts to disguise the oppression of women.

### Discourse and grammar

In light of the role of language in oppression, prescriptivism plays a key role due to Gilead's incredibly rigid grammar and discourse structure. In today's society, language includes slang and idioms and free speech is encouraged for all members of society. We still gain hints of this language occasionally in the TV series through colloquial language, such as in the scene when Offred is introduced to her new household and Serena Joy asks "so old what's-his-face didn't work out(?)". However, the most notable use of prescriptive spoken language are the greetings and responses used by the handmaids that revolve around biblical references. For example, at the start of the salvaging scene, Offred and Ofglen address each other with the prescribed adjacency pair "blessed be the fruit" and the response "may the lord open". According to one blog, this could refer to one specific passage in the Old Testament as it says: "*If you fully obey the Lord your God [...] The fruit of your womb will be blessed, and the crops of your land and the young of your livestock [...] The Lord will open the heavens [...] to bless all the work of your hands*"<sup>9</sup>. This greeting underlines the founding principles of this fictional regime, as the powerful are attempting to transform a society where people previously disrespected God whilst fertility and children were rapidly declining. Similarly, the greeting for goodbye is "Under his eye", as demonstrated in the scene with the trade delegates. The masculine personal pronoun 'his' could refer to how the commanders, the Eyes or God himself are always watching, creating a sinister tone as it overtly suggests that everyone is constantly under surveillance to scare people into compliance.

The data collected reveals that the disciplinarian-style discourse adopted by Aunt Lydia is very important in relation to the role of language in oppression in this TV series. For example, in the flashback scene to the Rachel and Leah Centre, she uses the exclamatives "Semi-circle (!) Equidistant (!)" followed by the imperative "Eyes down girls". These pseudo-military techniques create a harsher tone to use fear as a tool of oppression, which is also supported by some aspects of teacher-led discourse such as when she makes Offred apologise for not 'humbling herself' and responds with the sarcastic praise "Ah very good". As Ann Dowd (the actress who plays Aunt Lydia) states in one interview<sup>10</sup>, Aunt Lydia was "probably most likely to be a teacher" in pre-Gileadean times and has "full attention to the job in hand", which may explain why these techniques feature in her language. Her use of Christian-fundamentalist rhetoric is another way in which Aunt Lydia manipulates her discourse to oppress the handmaids further. For example, in the particution scene, she sets the agenda through semi-crafted speech when she says "this

<sup>9</sup> <https://blog.oxforddictionaries.com/2017/07/28/language-the-handmaids-tale/>

<sup>10</sup> <https://www.youtube.com/watch?v=zhcgK7LpGYg>

man (2) has been convicted of rape [all handmaids gasp] as you all know (.) the penalty for rape (.) is death (.) this disgusting creature has given us no choice (.) am I correct girls (?)". The frequent use of pauses with the premodification and dysphemism 'this *disgusting* creature' does not only add dramatic effect, but it also seems to purposely provoke an emotional response from the handmaids. This agreement is reinforced through the addition of the tag question, again somewhat mimicking the style of speech of a teacher or headmistress as she also addresses the handmaids with the collective pronoun 'girls', which arguably infantilizes the handmaids to demean them further. Furthermore, Aunt Lydia then goes on to say "now you'd know (.) I'd do my very best to protect you (.) the world can be quite an (.) ugly place (.) but we cannot wish that ugliness away (.) we cannot hide from that ugliness". The use of direct address in the first part of this utterance allows Aunt Lydia to create a false caring image of herself, making it easier for her to indoctrinate the handmaids. This is reinforced by the verb 'protect', as it suggests she would prevent the handmaids from being harmed, despite being cruel to them herself in previous scenes. The use of antistrophe when she goes on to say "but we cannot wish that ugliness away (.) we cannot hide from that ugliness" really underlines her role in the Gileadean regime, because it reveals her conviction, genuine or false, in promoting this distorted ideology. This could link to George Orwell's theory (1946) on language and political doctrine being interdependent<sup>11</sup>, as this is one of the ways in which Aunt Lydia displays similar techniques to that of a politician in her language.

AOL excellent

AOL Orwell + power

There is a pattern of declaratives used by those who hold the most power in the utterances in the data collected. One example is in the conversation between Offred and the commander over what happened to Ofglen, where the commander states that "every love story is a tragedy if you wait long enough". This blunt euphemism suggests that he might know what happened to Ofglen, but is choosing to withdraw giving specific details to Offred. This could link to Foucault's theory that states that knowledge is power in discourse<sup>12</sup>, because through depriving Offred of knowledge, the Commander successfully upholds his position in the Gileadean hierarchy. He then goes on to use another euphemistic declarative when he says "better never means better for everyone (2) it always means worse for some". This again shows his patriarchal power, but more overtly this time, as he essentially states that the world has to be worse for women in order to be better for men. The use of the temporal adverbs 'never' and 'always' reinforces this idea, as they suggest that any attempt to the situation would be futile. In addition to this, Serena Joy also uses declaratives to perhaps exercise the remaining power she has left as a woman through her discourse. For example in the scene where Offred arrives at the Waterfords' household for the first time, she says "He is my husband until death do us part (2) don't get any ideas (.)". This face-threatening act, reinforced by the imperative "Get up", shows Serena Joy exercising her instrumental power as it appears to be designed to scare Offred into complying in her new position as a handmaid in her home. When she continues her utterance, she uses the conditional clause "if I get trouble believe me I will give trouble back". The deontic modal verb 'will' shows she is sincere in her words, using fear as an incentive for Offred to comply. However, the direct reference to her marriage vows when she says "until death do us part" also signals a power struggle as there could be some elements of jealousy and competition between these two women. This reveals that despite being at the top of the female hierarchy and one of the key

specific AOL

<sup>11</sup> <https://journalism.nyu.edu/publishing/archives/portfolio/books/book51.html>

<sup>12</sup> <http://routledgesoc.com/category/profile-tags/powerknowledge>

innovators behind the Gileadean regime, Serena Joy herself is also a victim of the oppression (being a woman herself).

### **Conclusion**

To conclude, language undeniably plays a key role in oppression in Hulu's TV adaptation of *The Handmaid's Tale*. It is interesting to see how language manifests itself at the core of the regime, although it was striking to see just how much Biblical language was misused and manipulated to justify and instill this control into everyday language. It is also notable that the female antagonists craft their speech with more malevolent undertones. In the case of Aunt Lydia, this is probably from her conviction to her role as the main indoctrinator of the handmaids, whereas for Serena Joy, this is perhaps because of the strain of almost being a "victim" of her own "self-destructive" ideology, as described in one interview by the actress Yvonne Strahovski<sup>13</sup>, who plays Serena Joy's character.

### **Evaluation**

Overall, I was satisfied with the process and outcome of my investigation because I feel that I successfully analysed the role of language in relation to the oppression of women. However, if I were to improve upon this project in the future, I would transcribe more single-sex interactions between men, as well as more ones between both men and women, in order to perhaps make my research more representative of gender differences in power and discourse.

**Word count (excluding quotes) : 2,456**

<sup>13</sup> <https://www.youtube.com/watch?v=V4tN0AS2Hss&t=945s>

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- <https://www.youtube.com/watch?v=V4tN0AS2Hss&t=245s>

# An Investigation into the role of language in the TV adaptation of *The Handmaid's Tale* (2017)

## Introduction

*The Handmaid's Tale* is set in a fictional dystopia called the Republic of Gilead, a far-right patriarchal theocracy based on what the executive producer (Bruce Miller) describes as a "misreading of Old Testament laws and codes". This makes it an interesting linguistic study in showing how language can be manipulated for a corrupt purpose, allowing me to link in power and gender theories that I have studied previously throughout.

## Methodology

I chose to transcribe approximately 15 minutes worth of scenes that I thought were most relevant to my investigation's focus. I used Channel 4 on Demand and Youtube to collect this data, complemented by secondary sources such as opinion articles, interviews with the cast and producers and relevant theories from books and websites to support my analysis.

## Interesting findings

- The handmaids' names are formed from the addition of the prefix morpheme 'of' to the first name of the commander of their household, for example 'Offred'.
- Zimmerman and West's dominance model (1975) could apply here, because attaching the handmaids to a man by name clearly serves to maintain patriarchy.
- Blends (types of neologisms or 'new words' that are created by merging existing words) are used. For example the 'particucation' is used to refer to the act of handmaids participating in executing criminals of the state. It is also sometimes called a 'salvaging', which is a blend of the religious abstract noun 'salvation' with the more brutal and violent sounding verb 'savage'. This shows how new vocabulary is created to erode Gilead's instrumental power and perform an ideological function, which is disguising its cruelty and oppression behind new words, linking to Marxist Althusser's theory of language being part of the ideological state apparatuses to maintain the power of the rulers.
- Figurative language taken from the Old Testament of the Bible is used literally rather than metaphorically by the antagonists to oppress women. For example Aunt Lydia uses the simile "Like Billaq served Rachel you girls will serve the leaders of the faithful (.) and their barren wives". The adjective 'barren' to describe to wives could be an example of pejoration as it has a very negative meaning in this scenario, with connotations of being arid or desolate to show the wives are infertile. There is no equivalent term for men who are sterile, which could link to Janet Holmes' theory of language asymmetry (1992) as it reflects the gender inequality.
- Prescriptivism (the imposition of one dominant form of language) in spoken language also plays a key role in oppression. This is seen through the greeting "Blessed be the fruit" and the response "May the lord open" that handmaids are forced to use, which again has origins from a specific passage in the Old Testament. Instead of saying 'goodbye', they have to say "Under his eye". The masculine pronoun 'his' implies that they are always being watched by God, the commanders or the so-called 'Eyes' (the spies), which adds a more sinister tone to this greeting.

"...we cannot wish that ugliness away (.) we cannot hide from that ugliness". The anastrophe ( a type of repetition) here illustrates Aunt Lydia's conviction, genuine or false, in her speech, displaying similar techniques to that of a politician. This links to George Orwell's theory of political language (1946), which examines the link between political doctrine and the manipulation of language.



"Better never means better for everyone (2) it always means worse for some". The temporal adverbs 'never' and 'always' suggest the world has to be worse for women in order to be better for men and that any attempt to change this would be futile.



"He is my husband until death do us part (2) don't get any ideas (.) if I get trouble believe me I will give trouble back". This face-threatening act demonstrates how Serena Joy uses her instrumental power to scare Offred into compliance and the modal verb 'will' shows her sincerity in this. The reference to her marriage vows could also signal a power struggle and a sense of jealousy between herself and Offred.



## Conclusion

Language undeniably plays a key role in oppression in this TV adaptation of *The Handmaid's Tale*. It is striking just how much Biblical language is misused and manipulated to justify this control, as well as how the female antagonists (Aunt Lydia and Serena Joy) craft their speech with the most malevolent undertones to perhaps wield the remaining power they have left as women.

## Evaluation

I was satisfied with the process and outcome of my investigation because I feel that I successfully analysed the role of language in relation to the oppression of women. If I were to improve upon this project in the future, I would transcribe more single-sex interactions to perhaps make my research more representative of gender differences in power and discourse.

8 Just a minor one with gendered language

In addition to the pages featured in this resource, in their folder the candidate included extract pages from the "The Handmaid's Tale" script. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – The candidate's choice of language in the television adaption of The Handmaid's Tale is a complex one and they handle it very well. Specific, salient examples are explored in detail and with skill. The candidate's approach to linguistic analysis is systematic and superb in its level of detail. Linguistic methods are used to focus the analysis into sections, but each section contains an excellent balance of analysis, theory and context, woven into an elegant and well-written discussion. Terminology used enhances the discussion throughout. (Level 5 - 10 marks)

AO2 – Theory is used significantly and perceptively throughout the investigation. There is evidence of extensive reading by the candidate and they are able to select theories discerningly. Links between data and theories are tentative and judicious. Engagement with theories is critical and shows a high level of understanding. (Level 5 - 10 marks)

AO3 – An excellent awareness of context shapes the candidate's analysis and allows them to draw interesting and insightful conclusions. Context is considered from within Gilead, the 1985 novel and the contemporary television adaption. The candidate uses context to help draw examples together and discuss the patterns within their data. (Level 5 - 10 marks)

AO5 – The candidate has struggled somewhat to transform the detail and depth of their investigation into their poster. It is a good poster, with use of visual elements which would effectively engage the audience. Some terms, such as 'face threatening act' are not explained, which would have been appropriate for this audience. The candidate has chosen to transfer 'interesting findings' to the poster, which seems a sensible approach given the depth of their investigation. (Level 4 - 7 marks)

# Candidate work – Exemplar 5

# 36 marks

## An analysis of how two cosmetic companies use language to market their nail polish colours.



Contents:

Introduction (featuring Hypothesis).....

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## INTRODUCTION

Effective cosmetic marketing aims to persuade its target audience of its benefits through the efficient and persuasive use of language. How companies construct their influential product names, for example **Head in Clouds**, is interesting to me because of the way they have used language to make meanings to engage with the audience, thus I have decided to investigate whether the names chosen to market products have an impact on consumers. The focus of this study are different shades of nail polish produced by two different cosmetic companies: Avon and Barry M.

### Hypothesis

This investigation will explore how language is used to appeal to consumers of particular brands. I think that certain brands will be more popular with specific age groups. For example, I'm hoping that Avon may create a more sophisticated ambience around their nail polishes, whereas Barry M might be more playful and dynamic as they possibly have different purposes and target audiences, which can be seen through the language used to describe their products.

The concepts of 'Language and Gender' may be of significance to this topic, because the theorist Robin Lakoff suggests that women are more descriptive with their use of language and asserted that one of the features of "women's language" was different lexicon, including specialised words for colours. Society has diachronically changed over time and as a result, attitudes to masculinity and femininity have altered. If language reflects social norms and value, one can assume that language use has changed also.

### What are my aims?

Through the analysis of primary data, I aim to explore how men and women describe colours and compare how the companies Avon and Barry M use language to name polishes. This will relate to how language is used and consumed by different genders (Lakoff).

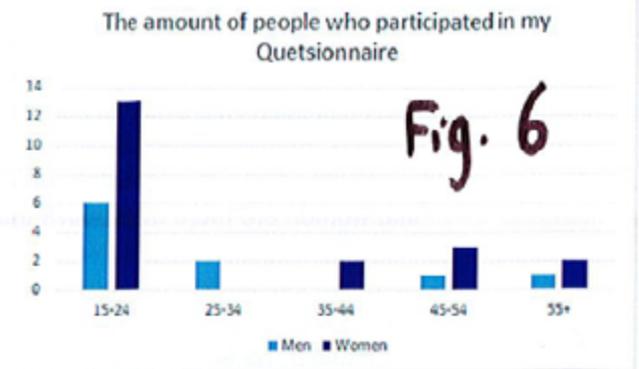
### My objectives:

By the end of my investigation, I will be able to:

- Compare how men and women describe shades of colour.
- Investigate the use of different names for a wide range of colour shades, whilst comparing two different companies' language use and its effect on individual perception.
- How the beauty industry uses the English language to persuade consumers.
- Hypothesise about physical location vs internet/virtual selling

**METHODOLOGY**

- I created a questionnaire (Figs.2-6), which is my principal form of primary data, in order to gather both men and women's creativity with colour.
- I looked in physical locations (Fig.7) as well as virtual to compare the ranges of nail varnishes that they sell.
- I emailed Avon and Barry M asking on the origin of their names: Avon replied to my email, but Barry M didn't (which I have overcome, with 2nd method above). According to Avon [1], they "have a development team that advise on final names, that fit within brand guidelines" and that their brand 'mark.' is "an enthusiast brand where the main consumer in this segment is young and on trend". This makes it clear that their target audience for 'mark.' is younger than expected. They also stated that "the language used in advertising and naming shades will be relevant to [their customer]"; thus Avon's purpose to coin names, such as *So Jelly* is to "influence customers".



Techniques that I used to ensure that my data was valid:

To ensure accuracy in my data, equal numbers of both men and women were asked to complete my questionnaire which was anonymised to ensure respondents felt they were able to reply honestly.

**Fig.7**



[1]

Avon Cosmetics Limited. Registered office: 1400 Mills Road, Northampton, NN1 6PA. Registered No: 190235. Registered in England & Wales. A subsidiary of Avon Products, Inc. (USA)

ANALYSIS

As a result of my questionnaire, I found that:

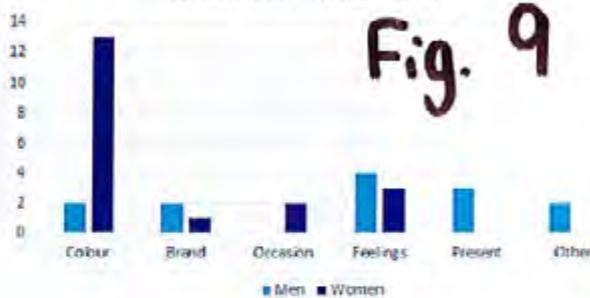
- 35% of women say that the name does influence them (which is 5% less than men), which is an unexpected result (Fig. 8) and contrasts with my hypothesis in which I believed that women are more descriptive than men, thus influenced by the creative names
- Both genders agreed that colour is the main reason why they would buy one nail polish and not another, as well as 80% saying that they prefer going to the shops (which might suggest that Barry M may be more successful in selling their product than Avon) (Fig. 9/10).
- 75% of women say that cost affects their purchase whereas 35% of men find that as an influence (Fig.11).

Also

A Bar Graph to show whether men and women were influenced by the names nail polishes



A Bar graph to show the reasons as to why men and women buy nail polishes



A Bar Graph to show whether men and women were influenced by cost



A Bar Graph to show how men and women buy nail polishes

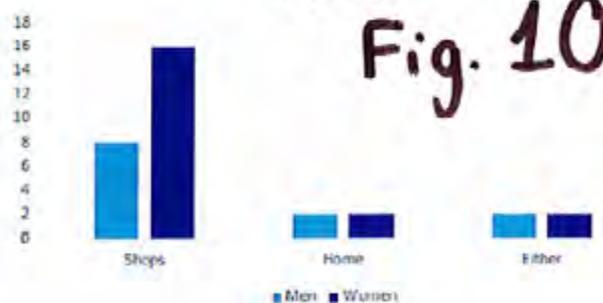


Fig.1 shows all the names of the gel polishes from Avon and Barry M:

**Semantic Fields**

Arguably the names chosen for the Avon 'mark.' range have both positive and negative connotations of nature and food/drink.

Nature was the most common semantic field with positive connotations of relaxation.

One can infer from the responses of my questionnaire; women agreed with the names that were linked with nature (Fig.12) (such as *Daysie*, with 65% approval rating: as this nail polish is a bright yellow, it could link biologically to the stigma of a daisy, so can be an example of how Avon are using colour to persuade the customer to buy their product (this could link to the colour and power theory of Pring). Another connotation it could link to is the fact that it could be a pun on the adjective "dazy" and how plants could make you feel this way); this rhyme through assonance helps create a carefree tone with the audience, with the

A Bar graph to show names that both men and women agreed with

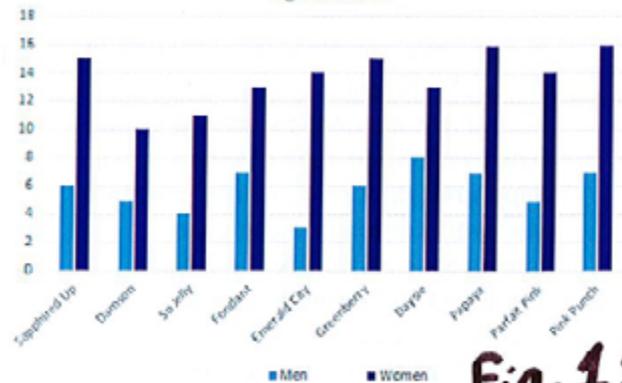


Fig.12

In this way, the name: *Rain Washed* symbolises peace and tranquillity; the use of the perfect tense of the dynamic verb: "wash" suggests that after rain, there is quiet and calm so may link to gender and suggest that busy women want peace and relaxation. Similarly, *Lavender Sky* conveys a tranquil atmosphere but is also suggests a feminine, royal and luxurious touch, thus women may feel pampered and spoilt. The *Periwinkles* flower can link to wildlife as they are a type of nautical snail; Avon has decided to choose a light blue to symbolise this relationship between the name and the colour. These names may say that women are attracted by natural association, with creating a relaxed, tranquil and carefree tone.

Food and drink was also popular in Avon's range. Alcoholic drinks are clearly featured in the range, so that might mean Avon are portraying how women like luxury and having a good time. For example, *Spiked Punch* could symbolise how we categorise women for liking and drinking cocktails. The theorists, Jeperson and Lakoff, investigated how women like to use more intensifiers than male, such as "very". *Very Berry* could instantly link to this as well as the cocktail or the trifle, linking to how women like saccharine food/drink (Janet Holmes, 2002). However, it may also be related to the playful rhyme of 'very' and 'berry', is an example of assonance and is created for effect on how women are carefree and want to relax. Again, *Berry Nutty* is very similar and features a similar structure of the orthography of these words; this also can be another example of a playful pun on the intensifier "very". *Bittersweet* is an oxymoron and can be associated with a negative connotation, or could represent a juxtaposition of something tasting bitter or sweet (or perhaps a connection as to how something can taste so bitter, that eventually it will taste so sweet). This could link to the contrast of how maybe women are either bitter or sweet.

Like Avon, there are similarities between the semantic fields from Barry M: food and drink; fruit and nuts, are very popular. In comparison to Avon, there is a lack of description in their names so shades correspond to the colour of the fruit. For example, *Blood Orange* is a dark red/orange colour. Saccharine treats, including *Peanut Butter* has connotations with

no 1  
no 2  
all kinds of connotations of meaning

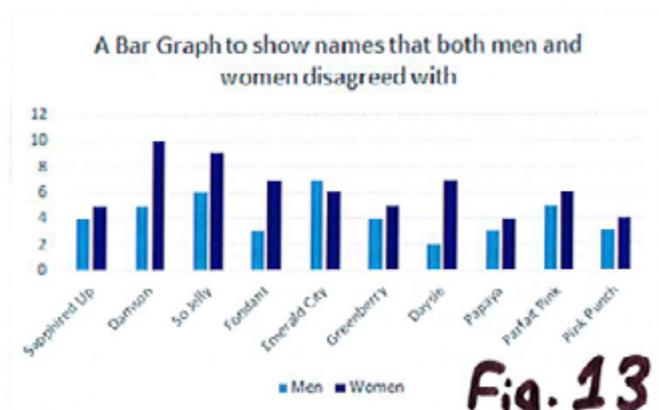
appropriate terminology

no 2  
assured knowledge of concepts

light, pastel colours (again, another clear link with Janet Holmes). Drinks are also mentioned, especially types of tea: *Chai* or soft drinks: *Pink Lemonade*. The use of these drinks could tell us that Barry M have a younger target audience than Avon and shows the position of women in society: how they'd to be seen as sweet, bubbly and fun (like the drink). From my questionnaire, Women preferred names with connotations of fruit and drink: *Papaya* and *Pink Punch* (Barry M) were popular with 80% liking them: possibly showing how saccharine foods, linking to Holmes, illustrate a common evolutionary pattern in the meanings of words referring to women. (Fig.12).

**Figurative language**

As part of my questionnaire, I asked both men and women to name different colours that they were presented with in an effort to find out how the genders used language in description, e.g. dark blue for *Sapphired Up*. Unexpectedly, one male was overtly descriptive and used connotations to describe the colours (Figs. 4/5). For example, with the orange shade of *Papaya*, he used "sunset", "summer" and "tan" to clearly make a connection to beaches; a calm, relaxing tone. He may have done this because contextually, he could be aware of the themes associated with



**Fig. 13**

nail polish names, so is creative, and therefore would seem to disprove Lakoff's theory. There are many puns featured within the Avon 'mark.' range. For example, *Mauvelous* can be considered as a blending of the adjective "marvellous", so therefore the shade of mauve is linked to this name. Lakoff discovered that women borrow colour terms from French, such as "Mauve"; these words show their elegance. Women imitate the prestigious language of higher social classes in order to become more prestigious and powerful themselves. 70% of men disagreed that *Emerald City* was an appropriate name to the teal shade (Avon) (Fig.13) (but 20% thought that the name for *Greenberry* should actually be *Emerald City*) whereas 70% of women liked this name - this name has connotations with: 'Wizard of Oz', so contextually can tell us that women may like the film more than men. *So Jelly* (associated to the colour of bright purple) can be an example of Americanisation or a link to the food. In my questionnaire, 35% of women thought of better names for it: Passion Fruit, Purple, Regal queen, Turkish delight and Plum - thus tell us that women associate nail polishes with semantic fields of fruit or luxury. This could link to how 50% of women came up with other names, whereas 70% of men did, so unexpectedly tells us that men could more creative than women; this could link to Deborah Cameron with her difference theory of "Status v Support" as well as "Independence v Intimacy", so tells us the expectations of how men and women should act in society. *Just Beachy*, another Avon name that is a teal-blue shade, might symbolise the ocean. The use of the diminutive suffix 'y' after the noun "beach" may indicate that the word is converged into an adjective, perhaps indicates that it's symbolic for lady register; it could also be a pun on the phrase 'Just Peachy'. *Cerise-ly* could be linked to borrowing words from the French language, as "cerise" means cherry; this could link to how women use the French language when describing colour (Lakoff). It may also show the coinage of the colour "cerise" with the adverbial suffix 'ly' to create adverb: "seriously"; in this way, it's another playful technique to attract women to buy their product.

On the other hand, music is an alternative semantic field that is related to the 'Sunset Gel' range, with songs featured in each name. The technique of mondegreens is used: i.e., *The Way You Make Me Teal*. The plant "shroom" in the name: *Dark Side of the Shroom* could be a contraction of: "mushroom" or possibly could have a negative connotation. Shroom, like magic mushroom, are colloquial terms for the fungus: "Psilocybin mushroom" (a type of psychedelic mushroom) so can link to the genre "Psychedelic rock" which is known to replicate and portray the mind-altering experiences of psychedelic drugs. The target audience is attracted to the idea of the name being linked to their favourite genre of music, hence buys the nail polish as it's an example of humour.

### Register

Within some names of the 'mark.' range, the use of hyphens can symbolise the compounding of words or phrases. For example, *Olive-it*, is a spoonerism on the cliché phrase: "I love it" to create a spin and thus make a direct link to the colour. So therefore this could link to power behind discourse (Fairclough) as Avon are asserting power.

However, within the Sunset Gel section of Barry M, there is some informality in the names as contractions are used: "Can't" and dropping velar sounds 'g': *I've Been Pinkin'* (Peter Trudgill's Norwich study showed instead of women dropping 'g', it was men who did so). The rhetorical question: *Do You Pink I'm Sexy?*, which represents Rod Stewart's song (the original song title can symbolise colloquial language of "Da Ya.."). Barry M has thus standardised the name so young people of the 21st century are attracted to this name, as they understand the origin of the name and how it's reminiscent of the 1970s.

### CONCLUSION

I was expecting women to be influenced by the name of gel nail varnishes. However, the amount of women who weren't influenced by the name was shocking and unexpected.

To support Lakoff's theory, I also expected women to use more descriptive language when thinking of more suitable names. I think that some findings have proved and disproved this hypothesis, e.g. my questionnaire (in some cases, men were more creative than women).

My hypothesis was that Avon and Barry M would have different target audiences, but use similar lexical features to influence women, which is correct. Both Avon and Barry M use semantic fields of Food/Drink and Nature suggesting that we all have psychological attachments to certain themes (Maslow's hierarchy of needs)-Maslow's. They also use puns within their names which supports Lakoff's theory about how women are more likely to borrow words from the French language to show their femininity). As expected, Barry M was less formal, compared to Avon, for example, contractions were used.

In conclusion, Lakoff's theory has been supported by my research, however women weren't overly influenced by the language used in nail polish names.

### EVALUATION

I feel that, this investigation has been successful, as it includes many examples of reliable secondary research and theories, such as Lakoff and most importantly primary research, which was gathered through my questionnaire and connecting the firm directly.

If I was to do this investigation again, I would ensure equal numbers of men and women answers my questionnaire. I would also try to ensure that Barry M replied to me, so I

compare primary data about the origins of their names; I could also interview an Avon rep so I can gather more reliable primary data and also interview a Barry M make-up consultant.

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### APPENDICES

**Fig.1:** List of names of Gel nail polishes from Avon and Barry M [enclosed]

**Fig. 2/3:** Examples of my questionnaire (1 male response; 1 female) [enclosed]

**Fig.4/5:** Other examples of my other section of questionnaire (1 male response; 1 female) [enclosed]

**Fig. 6:** Graph showing number of men and women participating in questionnaire [within analysis]

**Fig. 7:** Picture of Barry M's Gel nail polish range [Exeter Boots store; 15/8/17; within analysis]

**Figs. 8/9/10/11/12/13:** Graphs to show all my primary data from the questionnaires [within analysis]

A01- 8/9 ✓ Approved.  
 A02- 8 - Some concepts could be more  
 critically explored  
 A03- 9

## A comparison between the language used to name gel nail polish colours from different make-up companies

**Avon and Barry M** 'we leading companies in the world of make-up. But how do they create the names for their gel nail polishes? And what language techniques are featured in the names? There are many similarities between the two ranges of polishes within the frameworks of semantic fields, figurative language and register. I am very interested in this topic of how the names originate and therefore my aim was to collect primary data in order to show the similarities and differences between all the names from both companies. Another section of this investigation that I focused on was the comparison between men and women and how they described differences over shades and whether my data proved the theory of Robina Lakoff. See below for an outline of her colour theory.

**Manuscript Methodology**  
 I decided to carry out a range of ideas in order to keep my data unbiased. Primary Research:  
 • **Questionnaire** - 30 people of all ages. This provided how both men and women think of describing different colour shades.  
 • **Email** - Avon replies, but Barry M did not, therefore a lack of data.  
 • **Stores** - browsed for Barry M Gel nail polishes in Bexley; snowed bigger range of nail polishes compared to online.  
 Secondary Research:  
 Looked on **Intermedia** brochures for inside knowledge of how language is used for advertising purposes (this is with another set on 'canal language and power').

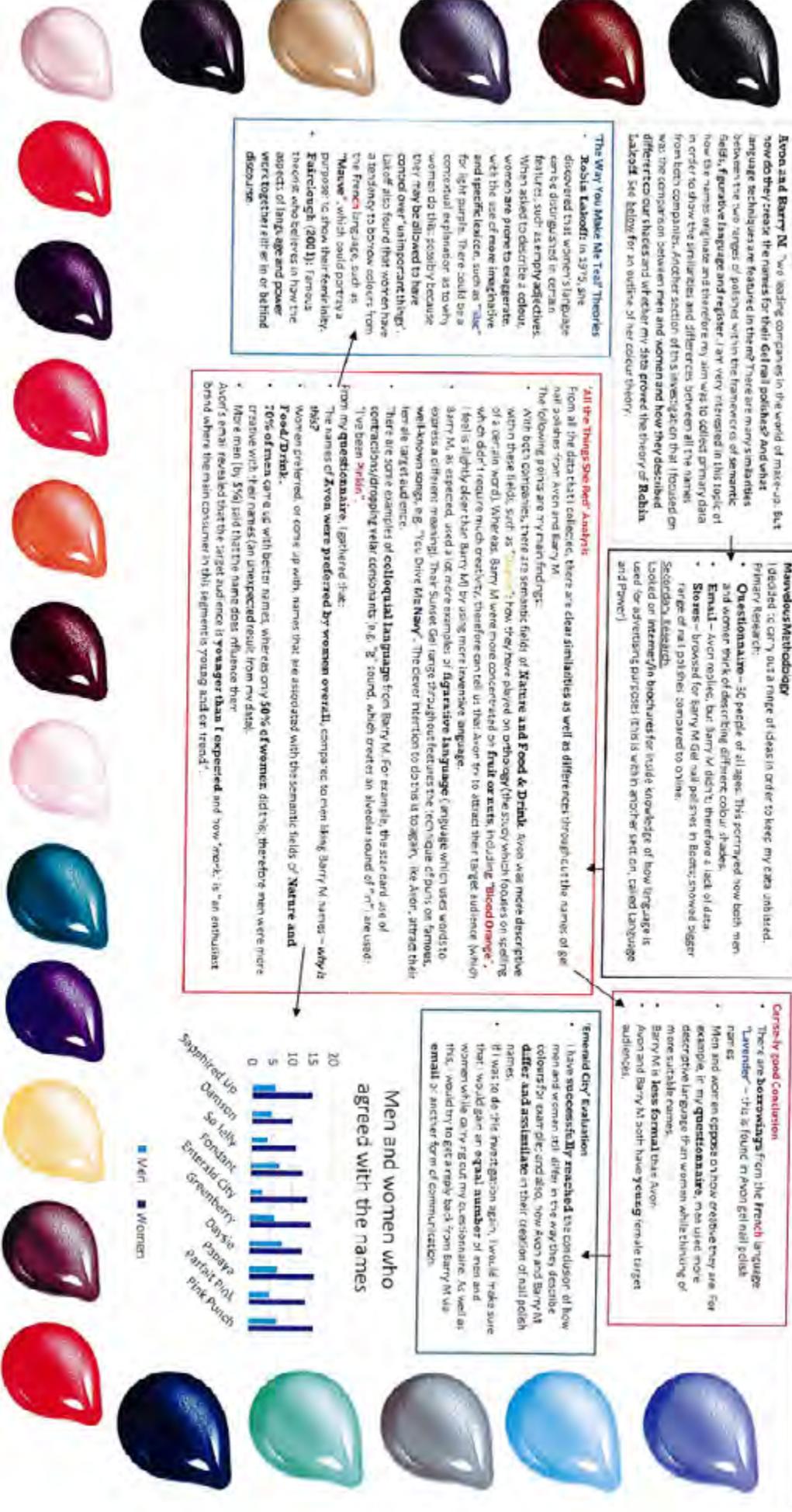
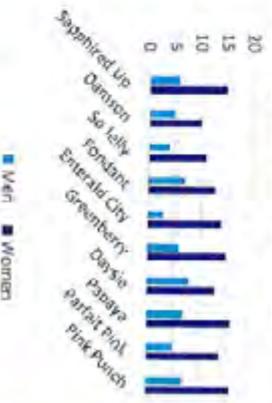
**Concisely good Conclusion**  
 • There are **borrowings** from the **French** language 'Lavender' - this is found in Avon Gel nail polish name.  
 • Men and women **opposed** on how creative they are for example, if my **questionnaire**, men used more descriptive language than women while thinking of more suitable names.  
 • Barry M is **less formal** than Avon.  
 • Avon and Barry M both have **young female target audiences**.

**'Emerald City' Evaluation**  
 • I have **conscientiously** reached the conclusion of how men and women still differ in the way they describe colours for example; and also, how Avon and Barry M **differ and assimilate** in their creation of nail polish names.  
 • If I was to do this investigation again, I would make sure that I would **ask an equal number** of men and women while carrying out my questionnaire. As well as this, I would try to **get a reply** back from Barry M via email or another form of communication.

**The Way 'You Make Me Feel' Theories**  
**Robina Lakoff**: In 1975, she discovered that women's language can be distinguished in certain features, such as **emphatic adjectives**. When asked to describe a colour, women are **prone to exaggerate**, with the use of more imaginative and specific lexicon, such as "take for light purple. There could be a connotational explanation as to why women do this socially because they may be allowed to have **control over 'unimportant things'**. Lakoff also found that women have a **tendency to borrow colours** from the French language, such as "mauve", which could portray a purpose to show their femininity. **Fairclough (2001)**: Famous theorist who believes in how the aspects of language and power work together either in or behind discourse.

**'All the Things She Has' Analysis**  
 From all the data that I collected, there are clear similarities as well as differences throughout the names of gel nail colours from Avon and Barry M. The following points are my main findings:  
 • With both companies, there are semantic fields of **Nature and Food & Drink**. Avon uses more descriptive within these fields, such as "Sapphire", "Pink", "Lilac". Barry M were more concerned by **fruit or nuts**, including "Blood Orange", which don't require much creativity, therefore can tell us that Avon try to attract their target audience (which I feel is slightly older than Barry M) by using more **imaginative language**.  
 • Barry M, as expected, used a lot more examples of **figurative language** (language which uses words to express a different meaning). Their Sunset Gel range brought out features like "Cognac de Paris" or "Lemon", well-known songs, eg. "You Drive Me Crazy". The clever intention to do this is to engage, like Avon, attract their female target audience.  
 • There are some examples of **colloquial language** from Barry M. For example, the standard use of contraction/dropping vowel consonants, i.e. "E" sound, which creates an **aloud sound of "r"** and usage: "I've been single".  
 • From my questionnaire, I gathered that:  
 • The names of Avon were **preferred by women overall**, compared to men liking Barry M names - why is this?  
 • Women preferred, or come up with, names that are associated with the semantic fields of **'Nature and Food/Drink'**.  
 • 70% of men came up with better names, whereas only 50% of women did this; therefore men were more creative with their names (an unexpected result from my data).  
 • Mye mail (by 5/6) said that the name does influence their Avon's email revealed that the target audience is **younger than I expected** and now "mauve" is "an enthusiastic brand where the main consumer in this segment's young and/or trend".

Men and women who agreed with the names



In addition to the pages featured in this resource, in their folder the candidate included the questionnaires completed by the participants in their research. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – The candidate has taken a relatively popular investigation focus of colours in cosmetics and produced a detailed and interesting analysis. The approach is systematic and thorough; a wide range of appropriate linguistic methods are used accurately. A number of approaches are taken in terms of data collection, which raises some interesting discussion but arguably leaves the candidate struggling to discuss some of their findings in detail. (Level 5 - 9 marks)

AO2 – Understanding of a number of theories is evident throughout the investigation. There are times when the candidate could have engaged more critically with the theories, though. While theories are used to explore and analyse the data, there is not enough detail to justify a level 5 mark here. A wider range of theories integrated more within the analysis would have benefited the investigation. (Level 4 - 8 marks)

AO3 – The candidate is confident in their discussion of context. They have a good knowledge and understanding of the audiences for the differing nail polishes and use this to ensure their analysis is informed by context at almost every point. The use of a questionnaire was an interesting way to add to the contextual discussion. (Level 5 - 9 marks)

AO5 – A visually appealing poster which is highly successful in transforming the investigation's findings. The visual elements used are pleasing and engaging. The addition of entertaining titles for each section appeals to the new audience well without being patronising. The main findings of the investigation are all present and explained in appropriate, well-informed ways. (Level 5 - 10 marks)

# Candidate work – Exemplar 6

## 35 marks

**An investigation analysing how Michelle Obama's last speech as First Lady uses language devices to empower her audience**



**Acknowledgements**

I would like to thank OCR and AQA textbooks for the knowledge of theory provided.

I would also like to thank Time newspaper article for the transcript of the text, as well as ABC News for uploading the video of the speech to YouTube.

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Introduction – page 4

Hypothesis – page 5

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Results – page 7

Analysis – page 8-11

Conclusion – page 12

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### Hypothesis

I hypothesise that:

- A mix of linguistic features will be used: low frequency lexis, high frequency lexis, a formal register and a semantic field of education will be used due to one of the main purposes of her speech to thank particular individuals for their help, this is typically found in last speeches.
- Obama will use several singular and plural pronouns to address her audience by creating a synthetic personalisation (Fairclough).
- Her passion and commitment to everything that she has achieved will be expressed by the use of emotive language, supporting Deborah Tannen's gender difference theory where she proposes that women are more understanding
- Colloquialism will be used throughout the speech as she addresses familiar references, possibly to make her more personable as she results to covert prestige.
- Obama will utilise her ownership of instrumental power, as well as power behind discourse, following Fairclough and Wareing's theory. She will do this to gain authority and trust of the audience. She will use epistemic modal verbs such as "should" to implement influential power.
- I expect to find many pronouns being used throughout the speech, especially used to create synthetic personalisation and to create a sense of unity. I think she will do this to empower her audience to make them feel like they can be a part of the change.

Clear  
hypothesis +  
em. citations -  
considered.

### Methodology

To ensure that I carried out my investigation in the most effective way, I thought it was fundamental to spend time researching different versions of the speech to ensure it was an appropriate version. ✓

I found a YouTube video which matches closest to the speech that I found on the Time website. This ensures the validity of the speech as it is the most accurate transcript, however it is important to note that I did find laughter and hesitations were missed out. This does not make my transcript reliable, however it is the most accurate version of her speech that is available online. Whilst listening to her speech, I ensured I made notes on any phonological features that were omitted as well as highlighting where any hedgers or fillers were used and applied this to my version of the speech accordingly. I knew doing this was reliable as it was primarily conducted by myself. ✓

Following the speech alongside the YouTube video was time-consuming, however it was beneficial as it allowed me to understand the feelings Obama felt when giving her speech. This ensured I was able to understand elements of her speech critically and apply them to my understanding of her choice of language. ✓

Method  
appropriate  
for data  
selection +  
investigation.

## Results

- Pronouns have been used to create synthetic personalisation to establish a sustained relationship with the reader. This has been done through the use of 1<sup>st</sup> person pronoun "I" and 2nd person pronoun "you".
- Examples of colloquialism has been used to address her audience and to establish her covert prestige, ensuring she identifies her audience to make her seem more personable.
- Abstract nouns were used to create shared ideology.
- Dynamic verbs were used to establish what actions they look to achieve what they have.
- Extensive use of emotive language to encourage her audience and to empower them to continue her legacy.
- Spoken language features are evident which is typical given the mode of the text.
- Colloquialism and humour has been used to establish a rapport with her audience to remove her overt prestige.
- Anecdotes have been used to make her seem more personable and to allow a relationship with her audience.

Key findings  
linked to  
A05.

A01

A02



**Analysis**

Emotive language

Commonly featured in speeches, emotive language is used to show the audience of changes that can be made to education. "You stick with students in their darkest moments" reinforces pragmatics through using implicature since it implies perseverance; reinforcing Obama's commitment to initiatives she introduced. Within in the context of the data, such syntax of "stick" (dynamic verb) and "darkest moments" (superlative) convincingly impacts on the actions of her audience and the degree to which it reinforces a positive force for what educators were doing for their pupils. To maintain the continued support from the mentors, but further gain help from the general public, using emotive language will aid her in securing this. However, it is important to note that it can also be interpreted as a method of motivating her audience, since they see how they will be making an impact on people's lives. This would impact the audience because many people are able to relate to this on a personal level, from their own experiences.

AO1  
AO3  
AO1  
Embedded reflective stat.

A prime example of how Obama is empowering her audience through the use of hyperbolic idiom "Anything is possible" since she is able to encourage her audience to continue changes to societal institutions. Evidenced here, she holds power behind discourse (Fairclough, 2001), making it possible for many dreams of her audience to become a reality. This successfully empowers her audience, motivating them to push and exceed boundaries to achieve goals. Obama's influential power (Wareing) allows her to persuade her audience to do so, changing their impression of her since she is appearing to be sympathetic; it allows her audience to place more trust in her.

Assessed knowledge

AO3 reflective + supported AO2.

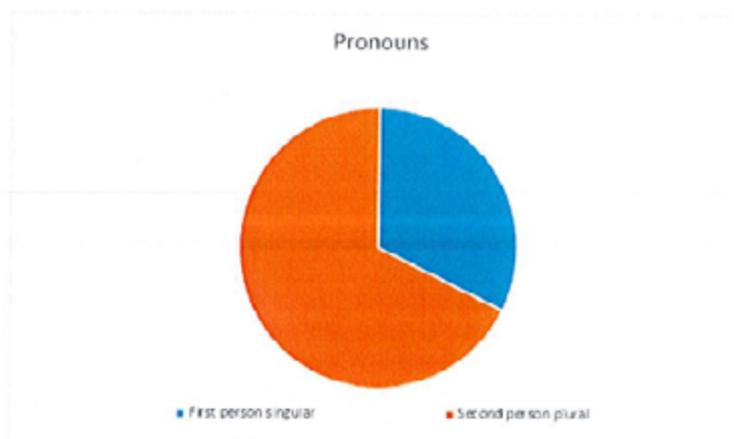
Obama successfully manifests her power through the language she uses, demonstrated through dynamic verb "hold" and nouns "place" "society" in "hold a place in society", which further shows how she holds power behind discourse (Fairclough, 2001). Her enactment of power is reasoned by her political power which is a theory put forward by Wareing and developed by Fairclough 2001; This makes her audience feel worthy of the changes implemented by Obama and allowing them to see they are capable of achieving social mobility to exceed social hierarchies.

AO1

Examples of how people of all backgrounds are able to embark on an education is evidenced through the use of "Empower yourselves with a good education" which she has managed to achieve whilst being in power. The use of the premodifier "good" contributes to show changes in education; education was not made compulsory until 1988 when the National Curriculum was introduced. This was addressed as a predominant issue within her speech, making it ironic that opportunities to ethnic minorities and girls' is given, which they otherwise would be deprived of. In turn, a more stable society has been created as her use of political power (Wareing) reinforces the importance of maintaining good standards of education. It can also be interpreted that she has done this to establish a rapport with her audience (Fairclough – synthetic personalisation) since she uses "empower" a material verb to allow her audience to understand how imperative educational success is.

Critical engagement  
AO2

Pronouns



From examining Obama's speech, pronouns have created a synthetic personalisation (Fairclough) between Obama and her audience which allows understanding as well and trust, beneficial to establish and sustain a rapport. A variety of singular and plural pronouns to address her large audience are evidenced, whilst ensuring she makes them feel like an individual and not a collective.

Considered  
A01  
impact/  
choices.

Obama is able to show her involvement in the initiatives she introduced through the use of the first person singular pronoun "I", consequently showing her audience she is committed to improving education and encouraging their support. She bases her language choices on pragmatics, to save face of her audience (Brown and Levison.) The use of material verbs shows how she is respectful, "I want" suggests what she is expecting to happen further placing emphasis on power in and behind discourse (Fairclough, 2001) as what she is asking for can be implemented. Influential power (Fairclough) needed to be maintained as she intends to influence the behaviour of her audience whilst being more engaging. It can be interpreted as a method of triggering a reaction from her audience; it allows them to feel as if they are a part of the change as they trust her to do as she wishes and encourages continuation of her legacy through empowering her audience.

Supported  
A02  
theory

The second person pronoun "you" was used to create a relationship with her audience as she makes the speech more personalised since she is allowing for her audience to feel like individuals and not make them a collective. "You stay late" evidences how she is addressing the Chancellors and pragmatically thanking them for what they have achieved, in the hope this is continued. Norman Fairclough's theory emphasises this as Obama is able to maintain a relationship by making each person feel they are appreciated for. "You are part of a proud American tradition" evidences implicature (pragmatics) as it makes the individual feel they are taking for granted the access to education they have which pragmatically suggests her audience need to be more grateful for what they have. The stative verb "proud" allows for her audience to feel as if their actions are appreciated, encouraging further positive action.

A02

A01

### Colloquialism and humour

Michelle Obama successfully creates a rapport with her readers to establish friendships (Tannen) which she uses to manipulate her audience to think they can trust her (Fairclough). She does this by using colloquial terms such as "You guys" which allows them to believe they are in the same team to achieve goals that Obama has set out for them. Even though the main purpose of the speech is to thank her audience and everyone that has helped her during her time in power, she uses high frequency lexis to reinforce a secondary purpose; creating unity and highlighting harmony since there is no power asymmetry. She successfully uses downwards convergence to suit her audience to remove any boundaries

A02

A01

A03

between them which is effective because it pragmatically diminishes power asymmetry. This allows for her audience to feel she is one of them, and she is not using her power to enforce a power and class divide between her and her audience. This ideology of a united nation, which Obama was trying to achieve whilst in power by allowing for an equal society in regard to education access, ensures her audience her able to see the impact of an integrated society.

wide range of knowledge

Humour has been used to successfully enable a friendship between Obama and her audience "Who's a lot better looking than him". This enables her audience to trust her as she holds social group power (Wareing) and removes the power asymmetry to allow her to connect with her audience. This is effective as creating humour removes the seriousness of the topic by allowing her to connect with her audience which effectively makes her seem more personable.

Supported examples

Verbs

quantitative & point

The 31 uses of dynamic verbs within her speech show the actions taken to achieve their successes. Evidence of this is represented through "created" "guided" "decided" which successfully show actions have been taken to ensure initiatives introduced have been effective, reflecting how she holds power behind discourse (Fairclough, 2001) since she is able to make these changes. You can expect this to make her more trustworthy as she is willing to fight; political power is implemented, (Wareing) which she holds due to her status reiterating how she is proactively making change.

As 2

Typically featured in all discourse, stative verbs evidenced 19 times creates shared ideologies which enables her audience to understand her feelings, further adding meaning to her speech. One instance where this is evidenced is through the use of "Proud" which conveys her feelings and emotions, ensuring her audience are able to understand and create a shared base of feelings. It can also be interpreted as means of maintaining the relationship she built with her audience as she sustains the belief that she is satisfied with what has been achieved. This can also be seen as a manipulation method, typical of somebody holding power since she is able to persuade her audience to feel a certain way.

As 3 Contextual evaluation

Stative verbs	19
Dynamic verbs	37

A table showing how many times stative and dynamic verbs were used within the speech. This successfully shows how Obama uses language in a manipulating way to empower her audience to continue her legacy and fight for change.

Obama uses epistemic modal verbs through her speech to implement the influential power that she holds as First Lady. She uses "should" in her speech to implement her ideas regarding how change should carry on without forcing others to feel belittled and like they are nothing in comparison to her. Obama uses epistemic modal auxiliary verbs such as "would" to express her understanding of the situation showing what she expects to happen. This supports Robin Lakoff's theory that women are deficient in their language because she is failing to state something will happen, but instead offers probabilities to allow for support in case of backlash. It further allows her audience to not feel obliged to do something but instead feel they are doing so on their own accord.

Anecdotes

Anecdotes have been used to make her speech more personal, allowing her audience to connect to what she has to say. "Folks like my dad" to allow her audience to trust her because she is giving them personal stories about herself, breaking the power difference between them. This allows her audience to connect to her speech on a personal level (Fairclough), portraying herself as a friendly and easy to approach character which can also be interpreted as diminishing power asymmetry since she is showing herself to be like a typical American civilian.

Obama successfully personalises her speech by allowing her audience to understand she also relates to the hardships faced by the more deprived members of society. This is evidenced through "We started with very little" which she uses to show herself and her husband, also began at the bottom and worked their way up. This can be a strategy to save face (Brown and Levinson) since it shows her audience that they are able to relate to how the Obama's experienced social mobility. It allows those members in her audience that are not as well off to relate to how things can change if they allow for it to.

## Conclusion

Michelle Obama's use of language portrays elements typical of a power speech. Throughout her speech, she uses anecdotes, modal auxiliary verbs and dynamic verbs to empower her audience.

Throughout her speech, Michelle Obama uses the second person pronoun "you" to directly address her audience, whilst also personalising the speech, making each member of the audience feel like an individual. It has also been interpreted that she uses anecdotes to make her speech personalised since she is giving her audience something they are able to relate to. This essentially places trust within her as she converges her speech to suit her audience, ensuring she diminishes any power differences.

I noticed that she used a variety of singular and plural pronouns throughout which helped to create a platform for her audience. Deborah Tannen's difference theory was portrayed through Obama's use of emotive language as she uses it to propose how she understands what they are feeling.

To further support this point, she uses emotive language to gain power within her discourse (Fairclough) and uses political and personal power to show the authority that she holds (Wareing). Furthermore, I hypothesised that Obama will use several pronouns to address her audience whilst perhaps, creating synthetic personalisation (Fairclough) which was evident throughout her speech.

In addition, I hypothesised that colloquialism will be used throughout the speech as she addresses familiar references which was used all throughout the speech as she changes level of formality. However, it was not used for the reason that I would have thought as it was used to weaken the power difference between Obama and her audience.

I also predicted that Obama will use instrumental power as well as power behind discourse possibly to gain authority and gain their trust which was evident in the speech which she implemented this through her use of modal auxiliary verbs.

*detailed + considered evaluation.*

*Asl evaluation*

*supported AB2.*

## Evaluation

Through completing my investigation, I overcame many obstacles which was fundamental in ensuring I maintained successful ✓

I found it relatively easy to find an accurate transcript online which I could analyse. My knowledge of linguistic terminology strengthened regarding features evident within the speech whilst my understanding of gender and predominantly power theory deepened, which essentially contributed to my successes regarding annotation of my speech. ✓

To ensure I remained successful, I created a plan for my analysis which highlights what features I would like to discuss which ultimately helped me as it provided a clear plan and guidance relating to structuring my analysis. It was difficult to discuss all of the features that I found within the speech since it featured many frameworks that benefits my ability to analyse the text. ✓

I felt that Michelle Obama used pragmatics frequently throughout her speech to portray how she wants all the initiatives that she introduced to continue even without her standing. This was a lot harder to analyse than predominant evidence of lexical usage since identifying what she means was rather difficult since her dialect held many connotations.

From studying language and gender and power theory, I was able to hypothesise and indicate what I expect to typically find in the speech, giving extra regard to the fact that she is a woman with authority. ✓

If I were to complete this investigation again, I would begin with a clear plan that indicates thoroughly what features I would like to discuss as it would contribute to my analysis. ✓

Reflection  
process.

**Bibliography**

Websites that I have used will be listed below:

Transcript of text: <http://time.com/4626283/michelle-obama-final-remarks-transcript/11/09/2017>

Date accessed: 11/10/2017

YouTube link of speech: <https://www.youtube.com/watch?v=KoTTBq2OhjM> 14/07/2017

date accessed: 14/10/2017

Information on context: <http://www.independent.co.uk/news/people/michelle-obama-speech-last-first-lady-video-donald-trump-barack-farewell-a7513791.html>. 18/09/2017

Date accessed: 18/10/2017

**wer**

**Hypothesis** What can we expect to find?

We can expect to see how Obama converges her speech to suit her audience, something that can be easily learnt by individuals like me and you.

We will be able to see how she uses language features such as being friendly and chatty to build a relationship with her audience. This is something we need to be able to easily achieve since this is the first step that breaks power barriers.

We can expect to find she uses sophisticated vocabulary to reflect the seriousness of the topic.



**Methodology**

The best way to become a powerful women like Obama is to follow the step by step instructions provided.

This will talk you through the most easiest and effective way to become a strong and powerful woman.

This can be hard since there are many ways to become powerful, however the first method you should try is adapting your language to suit your audience. This is evidenced all throughout Michelle Obama's speech.

an effective way to engage your audience is to influence many people.

to show you are making change, a woman "created" is ways this has what has been

since how you make change and help those that need it, this can enable you to be going to exist.

**STEP 4: power**

Fairclough 2001—theory of power in and behind discourse.

Obama follows this theory by showing power in her speech using a range of persuasive features to ensure her audience understand she is capable of implementing these changes to education.

She also shows her power behind discourse because of her position as First Lady, so she is able to initiate these changes. This will allow people like you, and me to see how she is able to make this happen.

The ability to show your audience, and your peers that you are capable of implementing what you are imposing puts you at a dominant place within society and very close to reaching the powerful woman status.

**STEP 5: emotive language**

One last thing, then you're as powerful as Bat girl, and more importantly Obama!

You need to be able to use emotive language to show your personal feelings towards the topic which can reinforce to your audience how you are individually attached to the subject.

Obama does this ALL throughout her text, mainly to show she is empowering her audience and using her "anything is possible" quote as a means of encouraging change.

This has proven to be successful, hence why I am able to share this with you. Now, it is your turn to make a change to society.

Well you're there now, welcome to the powerful side!

**Evaluation**

**Strengths:**

Planning is key. It ensures you remain successful in identifying how to change your language and to see which language features you can use. This makes it a lot easier for you to understand how to do so.

**Weaknesses:**

You must be able to selectively choose which are the most effective methods to use to become power. It can be difficult to understand since language choices have many meanings and work on a pragmatic (implied meaning) level.

I would recommend reading this speech if you have an interest in politics or Michelle Obama as an individual. It can also help with study in language and gender.

"WE" - power of teamwork and inclusion

"YOU" - makes people feel responsible

"I" - strong, individual. A leader



Pronouns create different types of power.

In addition to the pages featured in this resource, in their folder the candidate included transcript of Michelle Obama's last speech as a First Lady. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

The chosen topic of Michelle Obama's language is explored linguistically and analytically. When it becomes clear to the candidate that the data they have found lacks phonological data and non-fluency features, they ensure these are added in order to help with their analysis. Key findings are briefly presented in the "Results" section, but the specific form this took of short bullet points did not add clarity to the investigation as a whole and it may have been advisable to incorporate the reporting of results into the analysis section, as they were repeated here in any case. A wide range of appropriate linguistic methods are explored accurately and in depth. (Level 5 - 9 marks)

AO2 – A wide range of well selected theories are integrated into the analysis. Theories around power and gender are clearly well understood by the candidate and they go into detail on multiple occasions. While maintaining a focus on the data, the candidate uses theories to explore and explain Obama's language use. The candidate engages critically with the theories in places, carefully and thoughtfully considering how the language use in their data reflects on a range of theories. (Level 5 - 9 marks)

AO3 – Context is thoroughly explored in this investigation. The candidate explores the immediate context of the speech, as well as the relationship between Obama and her audience and the wider social contexts which inform this. The varying contexts of Obama's power are very interesting indeed and there was room in this investigation for a little more nuance when discussing this. (Level 5 - 9 marks)

AO5 – This poster very effectively transforms the findings of the investigation. Findings are reported in an interesting and engaging way which is highly appropriate for the audience. The premise of the poster is interesting but sometimes leads to an inconsistency in formality, which is perhaps not ideal for the given audience. Visual elements are used consistently and work well to draw the written elements together. The visual representation of quantitative data was less effective and did not appear integral to the poster. (Level 4 - 8 marks)

# Candidate work – Exemplar 7

## 34 marks

How has the presentation of women changed through commercial advertisements within the media between the years 1950 and 2016?

Language Investigation  
Non-Exam Component H470/03

Introduction:	2
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The portrayal of women in earlier years will be negative and degrading through the use of gender inequality	4
Pragmatically, women will be presented as the weaker, inferior gender within earlier advertisements due to sexism	7
Women will be sexually objectified within earlier advertisements, especially through graphological and semantic elements	9
Conclusion:	11
Evaluation:	11
Bibliography:	13

### Introduction:

Across the twentieth century, women were often perceived as the weaker, inferior gender and were presented in a degrading way, undermining their values and capabilities. They were sexualised and objectified to entertain and appeal to the male audience, and were often linked to domestic roles such as being housewives which was reinforced through the use of advertising. Contrastingly, the portrayal of women in the 21st century is generally more positive and empowering as attitudes towards women have dramatically shifted; society has now become much more accepting of females and their roles within society. Gender equality has become apparent within modern society, with more equal job opportunities being available for women as well as increased basic rights. Furthermore, although it is undoubtable that sexism still exists, it is nowhere near as common today, and I think that more recent advertisements will reflect this.

**Commented [1]:** AO2 - Candidate shows an assured understanding of issues relevant to the focus of the language investigation.

The portrayal of women through the media has intrigued me because of its correlation with their presentation in society. Semiotically, the image of women is a dominant one within commercial advertising in posters and magazines and even in products for male audiences; the appeal of women is essentially used as a marketing technique to captivate male audiences. Moreover, it is undoubtable that this portrayal has altered over time, and it is interesting to explore how this presentation of women has changed, hence why I have chosen to analyse advertisements from a diachronic perspective. The changes within advertising will reflect the changes of society's attitudes towards women, further revealing how women are perceived in today's world. However, it is also interesting to investigate whether these attitudes have remained the same over time. Despite the overall portrayal of women improving and becoming more uplifting, I believe that derogatory portrayals

**Commented [2]:** AO1 - Appropriate, precise terminology

will still be present in some modern advertisements. Additionally, my chosen topic will allow me to consider stereotypes of females and discover whether my chosen advertisements reinforce or challenge these viewpoints.

Commented [3]: AO2 - Candidate engages explicitly with the concepts and issues relevant to her investigation.

Hypothesis:

- The portrayal of women in earlier years (i.e. 1950-late 90s) will be negative and degrading through the use of gender inequality
- Pragmatically, women will be presented as the weaker, inferior gender within earlier advertisements due to sexism
- Women will be sexually objectified within earlier advertisements, especially through graphological and semantic elements

Methodology

In order to investigate how the presentation of women has altered through commercial advertising, I have chosen data from across a broad time frame to show how changes have developed or how things have remained the same. I will be considering how my chosen data reflects these changes within society and the reasons and external factors which have influenced these shifts in attitudes. I have taken a qualitative approach to my investigation by analysing my data through different language levels. I will also incorporate various theories in my analysis; for example, the *Independence v Intimacy* theory states that men 'do it alone' whilst women 'seek support'<sup>1</sup>, suggesting that men are strong and independent whilst women rely on the help of others. Robin Lakoff's *Deficit Model*<sup>2</sup> supports this further by presenting men as the

Commented [4]: AO2 - Candidate shows an assured knowledge and understanding of concepts and issues relevant to the focus of the language investigation.

<sup>1</sup> <http://www.e1info.org.uk/levelup/enb2gender.htm>

<sup>2</sup> <https://l3beinglish.wordpress.com/2016/01/14/language-and-gender-the-deficit-model/>

stronger, more desirable gender who have more prestige, consequently portraying women as inferior.

**Commented [5]:** AO2 - Candidate shows a good knowledge and understanding of the concepts and issues relevant to the language investigation.

A limitation I came across whilst carrying out my investigation is my personal bias based on my upbringing in a modern, more or less gender equal society. This meant that it was easy to judge portrayals of women as derogatory from a modern perspective due to being surrounded by these viewpoints, which could have resulted in my investigation being more opinionated rather than analytical. Nevertheless, to counteract this drawback I handled my data from a more objective approach by incorporating facts and statistics to support my statements regarding women being portrayed negatively. This ensured that I did not fall into the habit of saying what is right and wrong based on my personal judgements by using factual evidence to support what I have said.

**Commented [6]:** AO2 - Candidate engages critically with the issues relevant to her investigation.

### Analysis:

The portrayal of women in earlier years will be negative and degrading through the use of gender inequality.

Considering the context of my first piece of data, it is a Del Monte advertisement<sup>1</sup> promoting their ketchup which was published in 1953. Grammatically, the advertisement uses the interrogative statement, 'You mean a woman can open it?' The use of this statement undermines the abilities of women, suggesting that they are incapable of completing such a simple task like opening a bottle of ketchup. Although the prosody of this statement suggests a question, it is presented in a declarative mood implying a sarcastic tone. It is unsurprising that women are portrayed in such a

<sup>1</sup> See data sample 1

degrading way through this advertisement as during the 1950s, women were heavily discriminated against therefore this perception of women was normal - this is evident through the 20th century perception that women were seen as being dependent on men and their predominant duty was to be a 'provider of life'.<sup>4</sup> The producer has chosen to use the interrogative to introduce a conversational tone with the reader, provoking a stronger response to the statement therefore emphasising the incapacities of women. This conversational tone is reinforced through the use of direct address, which is achieved through the use of the personal pronoun 'you.' Semiotically, the lexical choice of a signifier 'woman' is used because it signifies the producer's perceived belief that a woman being able to open a bottle of ketchup is a big deal. This pragmatically implies that women are the inferior gender, as it suggests that it is shocking that a woman would be able to perform this task.

**Commented [7]:** AO1 - Candidate applied a wide range of appropriate methods in an incisive and systematic way, using appropriate terminology.

**Commented [8]:** AO2 - Candidate shows a good knowledge and understanding of the concepts and issues relevant to the language investigation.

A further piece of data which reinforces this viewpoint is an advertisement for one of Honda Civic's cars, published in 1974.<sup>5</sup> The headline of the advertisement reads, 'Women only drive automatic transmissions,' immediately creating a derogatory portrayal of women. This is because lexically, the syntactical placement of the adverb 'only' restricts the abilities of women, suggesting that they can only drive automatic cars therefore are incapable of driving manual cars. Pragmatically, this indicates that women constantly rely on help and assistance, suggesting a lack of skills. The Independence v Intimacy theory<sup>6</sup> reinforces this, which states that men 'do it alone' whilst women 'seek support', hence the reference to an automatic car rather than a manual car. The purpose of this advertisement is to promote the new, exciting invention of Honda's automatic transmission and suggests that they are suitable for women due to the help they provide, highlighting their

**Commented [9]:** AO2 - Candidate shows a good knowledge and understanding of the concepts and issues relevant to the language investigation.

<sup>4</sup> <http://americanwomen20century.weebly.com/1950-1970.html>

<sup>5</sup> See (Jale) sample 2

<sup>6</sup> <http://www.infinito.org.uk/scvmap/scv2urules.htm>



such as cooking and cleaning, therefore uplifting the qualities of women and suggesting that they are capable of much more than this. From a semantic point of view, the producer has chosen to use the simile 'like a girl' to compare the actions to the abilities of a girl. This implies that being like a girl is good as prior to this, it is stated, 'You are incredible. You are unstoppable.' This use of direct address created through the personal pronouns of 'you' is directed at girls as the advertisement is clearly targeted at a female audience due to what it promotes. This therefore empowers them; these statements are also declarative, enhancing this and creating positive connotations of girls such as strength and independence. Considering discourse, lexical cohesion is introduced through repetition of the phrase 'like a girl', emphasising these positive connotations. There is a lexical field of sports which reinforces the idea that girls are athletic despite stereotypes, insinuating that their perceived abilities should not be restricted. This is grammatically enhanced through the use of dynamic verbs demonstrating physical activities such as 'throw'.

Commented [11]: AO1 - Appropriate terminology.

Pragmatically, women will be presented as the weaker, inferior gender within earlier advertisements due to sexism.

Commented [12]: AO1 - Precise use of terminology throughout this section.

This hypothesis is supported by Weyenberg's Massagic shoes advertisement from 1974<sup>10</sup>, which reads 'Keep her where she belongs...'. This pragmatically suggests that women belong to men and are property of them, revealing that at the time women were perceived as the inferior gender. This portrayal of women is grammatically evident through the use of an imperative statement, delivered by the verb 'keep'. Imperative statements give the recipient a command, therefore reminding the audience that men often control women by telling them what to do. Robin Lakoff's Deficit theory<sup>11</sup> supports this viewpoint; she proposed that men are the stronger gender and women are deficient in

Commented [13]: AO1 - Appropriate method applied to the text in a systematic way, using appropriate terminology.

Commented [14]: AO2 - Candidate shows a assured knowledge and understanding of the concepts and issues relevant to the language investigation.

<sup>10</sup> See data sample 4

<sup>11</sup> <https://theenglish.wordpress.com/2016/01/14/language-and-gender-the-deficit-model/>

comparison to them. This inferiority is highlighted further through the discourse of the text. Endophoric referencing is used through the pronoun 'her', which strips the woman of her value and suggests her identity is insignificant as it doesn't even acknowledge her name. This pronoun also uses person deixis as the reference is dependent on the context of the text, further downgrading the woman's identity. This degrading presentation of women through this advertisement stems from the sexism felt towards women in society at the time. For example, Jean Kilbourne stated that "Ads in the 1970s were blatantly very sexist"<sup>12</sup> Considering context of reception, this advert is therefore highly appealing to the audience of males as it reflects the attitudes among society.

Dr Pepper's 2011 advertisement for their classic drink<sup>13</sup> supports this hypothesis to an extent - rather than displaying sexism during earlier years, it shows sexism within modern society. This less anticipated perception challenges the concept of females being presented positively in more recent years, alternatively suggesting that attitudes towards women have not changed over time. For example, women in professional speciality occupations earn just 72.7% of what men in the same position earn.<sup>14</sup> Additionally, the declarative statement of 'It's not for women.' is used. This conveys the statement as factual therefore emphasising the extent to which it is not for women. Semantically, the fact that the producer has chosen to point out that 'It's not for women' insinuates that there is a significant difference between men and women; the vocabulary choice of 'manly' emphasises this, portraying men as the superior gender. The use of the words 'women' and 'manly' display semantic asymmetry as although we would expect them to be of equal meaning, they possess different connotations - the producer has

**Commented [15]:** AO1 - Appropriate methods in an incisive and systematic way, using appropriate terminology.

**Commented [16]:** AO3 - Candidate responds in detail to a range of contexts and their potential influences on the construction of meaning from her data.

**Commented [17]:** AO2 - Candidate engages critically with the application of the concepts and issues relevant to her investigation.

**Commented [18]:** AO1 - Appropriate terminology.

**Commented [19]:** AO2 - Candidate shows an assured knowledge and understanding of concepts and issues relevant to the focus of the language investigation.

<sup>12</sup> <https://edition.cnn.com/2015/07/22/iving/seventies-sextist-ads/index.html>

<sup>13</sup> See data sample 5

<sup>14</sup> <https://www.resourcesfulmanager.com/women-workplace-statistics/>

associated the word 'manly' with strength and power, whilst the word 'women' has connotations of weakness. Montgomery supports this technique through his statement that 'English is symmetrically skewed to represent women as the second sex'.<sup>15</sup> He said this in 1986, a year when sexism was dominant, therefore reinforcing the negative representation of females within earlier years. Lexically, facts are used within the advertisement - these being '23 flavours, 10 calories'. This reinforces the factual tone which is conveyed throughout the advertisement, making it seem more believable and consequently emphasising how inferior women are in comparison to men.

**Commented [20]:** AC2 - Candidate shows an assured knowledge and understanding of concepts and issues relevant to the focus of the language investigation.

**Commented [21]:** A03 - Candidate offers a discerning exploration of a range of contexts and their association with how meanings are constructed in their disc.

**Commented [22]:** A01 - Candidate applies a wide range of appropriate methods in an inventive and systematic way, using appropriate terminology.

Women will be sexually objectified within earlier advertisements, especially through graphological and semantic elements.

Sexual objectification of women is suggested through Budweiser's advertisement from 1989.<sup>16</sup> Semantically, the metaphor of 'King of Beers' is used, with the gender marked noun 'King' being used to refer to men. This insinuates that men are the superior gender as a King has ultimate power over others, therefore linking to the dominance theory which was created by Lakoff, who proposed that men are naturally more dominant than women.<sup>17</sup> Regarding graphology, the advertisement displays an image of women in bikinis; the producer has chosen to use this image as a marketing technique to appeal to the male audience. This is because from a male perspective, women are often perceived as more attractive when they are bearing more skin, pragmatically suggesting that women need to show a lot of skin in order to be viewed as desirable in the public eye, sexually objectifying them. Considering context of reception, the use of such graphology enhances the

<sup>15</sup>[https://macaodailytimes.com/mo/martin\\_montgomery\\_chair-professor-department-english-university-macau.html](https://macaodailytimes.com/mo/martin_montgomery_chair-professor-department-english-university-macau.html)

<sup>16</sup> See data sample 6

<sup>17</sup> <https://kate0807.wordpress.com/2013/12/10/the-dominance-and-difference-approaches/>

appeal of beer to the audience. This is because it suggests that women appear to be less worthy of attention without this sex appeal, therefore the use of an image of a woman in bikinis assimilates the attention of the audience. This consequently causes the beer to also grasp the audience's attention as this is what the advertisement is focused around.

On the other hand, Burger King's 'Super Seven Incher ad' from 2009<sup>18</sup> also sexually objectifies women, supporting this hypothesis to an extent; however, it is also challenging the assumption that the portrayal of women would become empowering within recent advertising. This instead reveals that the presentation of females has remained derogatory over time, and sexual objectification is still present today. Considering the context of this advertisement, its purpose is to promote one of Burger King's burgers yet similarly to Budweiser's commercial, the focus is instead drawn to the sex appeal of women. This suggests that the producer has used sex appeal to gain the interest of the audience, which is presumably men; this is achieved through the image of a female imitating a sexual act. From a semantic point of view, the advert reads 'It'll blow your mind away' - this endophoric reference is a play on words which is referring to the sexual act which the advert displays. This associates women with sex, suggesting that this is all they are good for therefore undermining their qualities. Regarding lexis, direct address is achieved through the use of the personal pronoun 'your' as it directly addresses the audience, reinforcing the concept of female sex appeal being used to meet the target audience. Grammatically, the statement 'It'll blow your mind away' is declarative. This makes the statement appear factual, suggesting there is no two ways about it and consequently making the advertisement more convincing, emphasising how strongly women are sexually objectified.

Commented [23]: AO2 - Candidate engages critically with the application of the concepts and issues relevant to their investigation.

Commented [24]: AO1 - Candidate applies a wide range of appropriate methods in an incisive and systematic way, using appropriate terminology.

<sup>18</sup> See data sample 7

### Conclusion:

The aim of my investigation was to determine whether the portrayal of women has changed through commercial advertising between 1950 and 2016, and to investigate the factors which influenced this change. I predicted that the portrayal of women in earlier years would be negative and demeaning, and that diachronically this portrayal would become positive and empowering within modern advertising. From my analysis, I found that my hypotheses were correct to an extent. Within earlier advertisements, women were portrayed in a degrading manner and were presented as the inferior gender through the use of gender inequality and sexism, and sexual objectification was evident. Meanwhile, this derogatory viewpoint towards women appears to have diminished in more recent advertisements, and they are instead uplifted and empowered due to the gender equality which has emerged within modern society which is evident through Always' 2014 advertisement. However, this is challenged by Burger King's 2009 advertisement which displays a promiscuous image of a woman, revealing that despite the positive shift towards perceptions of women which has occurred over time, sexual objectification of women is still apparent even in modern society, highlighting an anomaly which has occurred within my investigation.

Commented [25]: AO2 Candidate engages critically with the application of the concepts and issues relevant to their investigation

### Evaluation:

Overall, I believe my investigation was successful. Although my assumption that the portrayal of women would positively change over time was challenged to an extent, I was still able to gather data and findings which proved my hypotheses and I made comparisons which effectively demonstrated the extent to which the portrayal of women has altered over time, whilst considering external factors which have influenced this change.

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If I were to carry out this investigation again, I would make more comparisons between data to highlight the extent to which the portrayal of women has diachronically changed which could consequently support my hypothesis further. I would also carry out a questionnaire to construct non-biased data and gather a wide range of opinions among society. This would improve my investigation as I would have more external data to firmly support my hypotheses; this questionnaire would address society's views on the portrayal of women through the media from a modern perspective, and whether people believe that a change in this portrayal has occurred over time or not. Despite the improvements that could be made to my investigation, I obtained the results I needed and have proven my hypotheses, therefore I regard my investigation as a success.

Commented [26]: AO2 - Candidate engages effectively with the application of the concepts and issues relevant to her investigation.

**Word count (excluding headings and raw data): 2,860**

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13. <https://www.vanityfair.com/news/2011/10/eleven-more-insistently-manly-dr-pepper-10-slogans-than-its-not-> - *Dr Pepper advertisement* - published in 2011
14. <https://www.resourcefulmanager.com/women-workplace-statistics/> - discusses statistics which show discrimination against women in the workplace
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18. <https://nataliecupac.wordpress.com/2014/03/21/burger-kings-super-seven-incher-itsll-blow-your-mind-away-this-ad-definitely-does-but-for-all-the-wrong-reasons/> - *Burger King 'Super Seven Incher ad'* - published in 2009

## CONCLUSION

The aim of my investigation was to find out whether the portrayal of women has changed through advertising between 1950 and 2016, and my hypotheses were proven to an extent. Women were portrayed in a derogatory way within earlier advertisements due to **gender inequality, sexism and sexual objectification**. This presentation has diachronically changed due to changes in attitudes towards women among society and gender equality; they are now often uplifted and empowered through advertising. However, demeaning portrayals of women are still apparent in some recent advertisements, e.g. Burger King's 2009 *Super Seven Incher* ad, revealing an anomaly in my investigation and a limitation of my predictions.

igation again, I would carry out a questionnaire addressing society's views on the portrayal of women to construct non-biased data and provide a wider range of data to support my hypotheses.



*Del Monte ketchup advertisement - published in 1953*

## EVALUATION

My investigation was successful as I gathered data which proved my hypotheses and made clear comparisons which reflect the diachronic change of the portrayal of women. Although my hypothesis that the presentation of women would improve in more recent advertisements was challenged to an extent, I answered the question of my investigation therefore I regard my investigation as a success. If I were to carry out this invest-

rior as their identity is not even acknowledged

- **Semantic asymmetry** is used to highlight the perceived significant difference between the superiority of genders, e.g. 'manly' has connotations of power whereas 'women' has connotations of weakness

**In modern advertisements...**

- **Direct address** is created through the use of personal pronouns such as 'you', highlighting the extent of female empowerment through phrases such as 'You are unstoppable.'
- **Declarative statements** are used, resulting in the uplifting of women being perceived as more firm and factual
- **Lexical choices/adjectives** which have positive connotations are used when referring to women e.g. 'incredible', associating them with strength and skills/talent

Number of declarative statements used in advertisements



Above is a bar chart I have constructed to show how frequently declarative statements are used within different advertisements in order to emphasise the derogatory portrayal of women due to the factual tone they create.

In addition to the pages featured in this resource, in their folder the candidate included Appendix with the images featured in their Academic Poster. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – The candidate clearly has an interest and investment in their chosen topic of presentation of women in advertising, which allows them some interesting and insightful discussion. They have used a wide range of linguistic methods and have chosen to focus on one advertisement at a time within each element of hypothesis to structure their analysis. A more detailed and developed awareness of the patterns and connections between the data found would have improved this analysis even further. The register is secure and academic. (Level 5 - 9 marks)

AO2 – This investigation shows a very good level of knowledge and understanding around relevant theories, which are used well to help explore the data and inform the analysis. There is a good level of engagement with Lakoff's theories, as well as wider ideas about gender and how these may have shifted over time. There a tentative tone to the discussion of issues and ideas. (Level 4 - 8 marks)

AO3 – There is a good level of contextual knowledge evidenced and appropriate interpretations are provided as to why certain linguistic features should be present given these contexts, including political and social contexts at the time of production as well as the layered purposes and audiences of the texts. (Level 5 - 9 marks)

AO5 – The candidate has produced a poster which is well organised and explains all of the key findings of the investigation. Visual elements are used very well, including reproduction of one of the advertisements to aid in audience understanding. Some potentially unfamiliar terminology could have been explained for the new audience, but overall there is a good understanding of how to transform the text for a differing audience. (Level 4 - 8 marks)

# Candidate work – Exemplar 8

# 31 marks

## How has the language of characters in Cinderella changed between the 1950 and 2015 versions of the film?

### Introduction

Through history, children's books have often included a large amount of fictional characters and concepts. Looking more specifically at fairy tales as a genre, a short narrative, they were originally created as a form of entertainment for all, but in more modern times, are considered children's entertainment. The subgenre is part of a more general genre of folklore and are recognised as an oral tradition, considered popular in that the author is anonymous and with a sense of originating not among an elite audience, but as a story of the people. I am focusing on literary fairy tales that have been evolved and adapted to become some of the most well-known fairy tales. Originally books, following technological advances, these books were transformed to film in animation style cinema around the time of the 1950's. The attraction to fairy tales was sparked when I myself was a young child who, along with many of my friends, would watch the original 1950's Cinderella film repetitively. Charles Perrault wrote one of the most popular versions of Cinderella in 1697 in French, with the name Cendrillon. It was in his version of this tale that additions were added that in today's society makes the story of Cinderella so iconic and distinctive; these included the pumpkin, the fairy-godmother and the making the slipper more specifically glass. Fairy tales became popular in the literary renaissance, towards the end of the 1700's but had been told in an oral sense for centuries before. I, however, am focusing on the 20<sup>th</sup> and 21<sup>st</sup> century cinema versions; a time where developing literature to film has become almost a necessity. The adaptations of books or stories to film is now considered one of the most common and popular ways to learn about or describe an event or storyline. This type of film is extremely popular amongst parents looking for child entertainment. In these more modern times, child entertainment has shifted to a more digital era; the animation films are being recreated to be filmed live with actors and a set and have inevitably got linguistic variations throughout. Television and film are used far more in the present day as a quick source of amusement and an opening for artist's routes makes for more elaborate screen play.

As a psychology student, learning about the frequent effects of society on the psychological world, it would be interesting to investigate the differences in appeal of the original 1950's version and new 2015 version of the film Cinderella. As the recreations are modern day, I would be interesting to compare the social impacts that this has had on the language techniques and effects used throughout. Having studied Language and gender, and Language Change, these two topics have been the main source for analysis and of interest.

### Methodology

In order to collect my data, I downloaded both the old (1950) and new (2015) versions of Cinderella and transcribed the same most important events in both films. One issue with this method of data collection however, which I discovered whilst transcribing, was that there was a section that needed to be transcribed from French. I needed to ask that a French speaker could translate and transcribe this section for me to ensure that I had transcribed it correctly. This section may have been a very interesting addition to my investigation so it was imperative that I could get it transcribed and translated properly. I didn't want to simply find transcripts for the

films from the internet as they may have contained endless amounts of lexical or grammatical inaccuracies as well as potentially lacking some details that I would prefer to have recorded to aid both my lexical and contextual analysis. It was very interesting to see some of the obvious technological differences that particularly affected the similarity of the two films and the overall enjoyment felt when watching. It is also important to note that whilst both films are adaptations of the same fairy tale, this does not mean that they are identical in the way that the scripts have been written. This means that there may be varying amounts of dialogue for the same event.

## Analysis

### *How have the lexical choices changed in each film?*

A key difference in both is that the 1950's film appears to be far more formal than the 2015 adaptation. It is common that script writers and authors will often change the tone of the lexis with each character in order to achieve varying formalities and personalities. After all, the language and the type of language used reveals much about a person's values and what they respect. These can change and develop as a character develops to present an adapted individual with adaptive lexical choices. In both the 1950 and 2015 versions of the film, the King, at the beginning, wishes the Prince to marry a Princess. In this scene alone, there are considerable differences in the lexis used by the king when addressing his son.

(1950) 'K: My son has been avoiding his responsibilities long enough (.) its high time he married and settled down'

'K: suspect (.) HA look the boys coming home today isn't he'

(2015) 'K: you sound as if you're the first fella ever to meet a pretty girl'

Being the first line that we hear from the King in both films, it is clear that this scene should be used to make hierarchical roles clear to the watcher and to establish general hierarchical roles. As well as this, this scene establishes personality differences from the onset. As seen above in the 1950's adaptation, the King initially addresses his son as 'My boy' which could give two potential purposes to this phrase. A; the king may be wishing to assert the Princes importance to the Grand Duke, by reiterating the fact that he is in fact the Kings son, a superior to the Grand Duke even though they are discussing the princes future without his presence, or B; wishing to harm the Princes face by refusing to reference him by his legal and royal title. The possessive first person pronoun 'my' here confirms that this may in fact be a more relevant explanation.

A similar view can be seen in terms of the method of address used by the king in the 2015 version of the film; referring to the Prince as 'fella' reduces the amount of royal importance felt by the prince and reduces his importance to that of a typical common man and in contrast to the king himself. Not only do both show varying formalities, but the contextual causes for the lexical choices are notable here. During the 1950's the royals held a high amount of respect from the public, however, in the 21<sup>st</sup> century this has been reduced considerably with more focus on an equal and classless society. This is particularly evident in the in-formalisation of language over time; use of slang terms and non-standard lexical choices can be seen throughout the 2015 film that creates a synthetic personalisation with the watcher as this is a lexical tone used, most likely, by the audience watching the film. As Crystal suggests in his book *A Little Book of Language*, during the Renaissance, in the 18<sup>th</sup> century, the most powerful people in society began to speak and present themselves in a way that they believed would make



insults directed at Cinderella shows the Step-sisters in the 1950's film to be far younger in maturity than the sisters in the 2015 film. For example, they're dancing around the room which is almost used to distract from the fact that actually Cinderella is right in that she can go to the ball, in a more dynamic and distracting method that is often mimicked in a primary school play ground – actively ignoring Cinderella and her argument to maintain any power that the sisters have over her. This opposed to the 2015 version where they almost seek to be more harsh and sharp with their words – the cold deliverance of 'poor slow little Cinders' almost serves as a threat for should she dare attend the ball the severity of the insults will only increase which tends to have a more intellectual drive, demonstrating the maturity of older children and teenagers. This acts on the likely audience that would be watching – the 2015 film is often watched also by older people and is not just limited to younger children like in the 1950's film, with consideration of the fact that children as thought to mature earlier in more present years – and so the pragmatic choices in the presentation of speech allows the watchers to be able to identify more acting on members resources.

Power informs the way that we live our lives and at the end of the film, the step-mother's power is challenged by the men of the king. Power is shown predominantly through the use of sentence moods. In the 1950 film, this is in the form of declarative sentences;

'(1950)

GD:  
come my child'

Madame (.) my orders were every maiden (2)

Using declaratives spoken in a sharp tongue enables the Grand Duke to use his instrumental power to appear more authoritative and harsh, and with emphasise on the determiner 'every' it makes the step mother look particularly silly and dishonest. This is similar to the 2015 film, however the declaratives are said with a far more interrogative tone:

'(2015):

C:  
other maiden in your house

just a moment (5) madam (.) there is no (.)

SM: (3) none

C: (2) then has your cat learned to sing'

The captain in this section of transcript expresses sincere questioning; however, has an alternative motive with the use of sarcasm to catch the Step mother in her own lie and to embarrass her in an attempt to gain the truth. This is further emphasised by the determiner 'then' which puts her on the spot making it difficult for her to give further believable answers and allows the captain to exercise his instrumental power as an officer of the king.

A02

Through looking at this evidence, it is clear that there is slight difference in the way that instrumental power is used between societal statuses. It appears as though there is an element of trust in that people are telling the truth in the 1950's which appears accurate as people viewed lying as an absurd and rare occurrence. However, in 2015, lying or 'white lies' are far more common with the honesty of people being dramatically reduced, often resulting in individuals finding it difficult to trust another. In the context of royals and non-royals, the institutional power held by one party immediately belittles the other and so the overall outcome is unsurprising, yet the methods of how this is achieved are interesting and in the 2015 film quite surprising.

*What are the differences in the way in which male and female characters use language?*

Stereotypes against gender have been present in history for centuries. Varying social trends such as higher male and social roles have been mirrored in the English language in, some, more obvious ways such as marked lexical terms with the suffix 'ette', and 'ess'. Similar to the lexical terms used, there are many theories about the way that language is used by males and females such as that of Cameron; she claims that biological differences don't create linguistic differences and they are more socially influenced more than anything else. Throughout both films, there is evidence that opposes the stereotypes of male and female characters. Female characters within fairy tales usually follow one of two or three pathways. In the case of the story of Cinderella; one being the evil character usually in the form of a witch of stepmother, another characterised as beautiful, innocent and often the victim of the story, lastly, the 'heroine' of the story – the Fairy Godmother.

face  
the  
to

Boo  
"floral"  
Ao2  
why

Looking specifically at conversation between Cinderella and her Fairy Godmother, in both the 1950 and 2015 films, there are clear differences in the way that the female characters speak. Firstly and perhaps more generally, in the interest of Lakoff's theory, it is clear that the use of fillers and hedges has decreased as well as the type of fillers used. For example, 'why' at the beginning of the phrase 'why then you must be' would be considered in the 21<sup>st</sup> century as being an extremely dated term, however, in the 1950's this would be a filler commonly used usually before an imperative sentence. In the 2015 film, 'oh' is used instead. Additionally, the use of empty adjectives such as 'nice' and 'good' are used by both genders throughout both the transcripts. Although there is some use of fillers by the female characters in the latest film, there is still a remarkable difference in the amount used. Instead, it is clear that both female characters, particularly Cinderella are more assertive in the way that they gain information, using far more declaratives in order to aid this process. There is also conflicting evidence of Tannen's 'Vs' statements. The Fairy Godmother being far more supportive and intimate than both the Fairy Godmother and Cinderella in the 2015 version showing more information and advisory statement. This again is shown in the declarative statements and interrogatives such as 'why are you crying?' and 'who are you?', demanding the information rather than encouraging;

Good  
Ao2  
open

'(1950):

FGM: nothing my dear (.) oh you don't really mean that

C: oh but I do

FGM: nonsense child (.) if youd lost all your faith I wouldn't be here and here I am (.) oh come now dry those tears (.) you can't go to the ball looking like that

C: the ball (.) oh but i'm not

FGM: of course you are (,) but we have to hurry because even miracles take a little time

C: miracles

FGM: mmhm (.) watch (,) what in the world did I do with that magic wand I I was sure I I

C: magic wand

FGM: that strange (.) I I always

C: why then you must be

FGM: your fairy godmother (.) course (,) where is that wand I I (.) oh I forgot I put it away'

'(2015):

E: (1) yes (2) yes yes yes I think I can find something for you

FGM: (9) why are you crying

E: it's nothing

FGM: (4) nothing (1) nothing (1) what is a bowl of milk (.) nothing (3) but kindness makes it everything (10)  
[drinks the milk and burps]

E: [laughs slightly]

FGM: now (.) I don't mean to hurry you but you really haven't got long Ella

E: (2) how do you know me (2) who are you

FGM: who am I (1) I should think you'd have worked that one out (3) im your hairy dogfather (.) I mean fairy godmother'

This direct nature of 21<sup>st</sup> century conversation between female characters is, in agreement with some theorists, progressively more similar to the conversation of males and vice versa. When looking at the conversation between the King and his Grand Duke (1950) and the King, Grad Duke, Prince, and Captain (2015), it is clear that some apparently female language choices, are evident in male conversation. The main aspect of language present, is the emotion shown in both transcripts;

'(1950):

K: No (.) no you don't know what it means to see youre only child grow farther and farther and farther away from you (2) im lonely in this desolate palace(.) I I want to hear the pitter and patter of little feet again (3)'

'(2015):

P: She wasn't a pretty girl (.) well she was a pretty girl but there was so much more to her'

*Thoughtful, evaluative approach to date*

This also goes against Keith and Shuttleworth's theory that men don't talk about emotions. However, in the 1950 film, there is an element of this transcript that appears as though the film is mocking the idea of male emotion by making the situation appear as unlikely and humorous as possible, most likely to entertain an audience of that time. In contrast, in the 2015 film, the emotions of the Prince appear to be considered far more in the later section of this scene with the King compromising with the Prince to allow 'the invitations go to everyone not just the nobility', with the prince uses the line 'the war has brought sorrow on us all' in order to change his father's view. The emotions of the prince may be shown to be considered more in order to appeal to the audience in terms of accepting male emotion and the relevant stigma attached to the issue. The emotive nature in 'there was so much more to her' is rather a generic line in 21<sup>st</sup> century film but is still effective in communicating emotion with the audience. This would reflect the changing societal views far more, urging people to further acknowledge the feelings of men to be considered equal to those of women. This may in fact be evidence to prove that many gender theories are outdated.

## Conclusion

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There are some differences between the language used in the 1950's version of Cinderella and the 2015 adaptation. First of all the lexical choices of the characters have evidently changed. The formality level has changed with the 2015 film being particularly more colloquial than the earlier version, seen through the methods that the king chooses to reference the prince by. Additionally, not only has the overall formality of the speech decreased, but the language used between genders has changed also with merging theories and developing societal values. The language of males in fairy tales appears to be the most significant change between films, which shows the males becoming more, theoretically speaking 'feminine'. This change in the language used in the film is most likely due to the developing views of society and a need to acknowledge males emotions. Perhaps unsurprisingly, the way that power is portrayed between classes in this fairy tale has not majorly changed at all. The methods that the individual employs to establish their instrumental power seem to be very similar if not the same, and rather it is the semantics behind the uses of the techniques that present a difference. To be clear, the more sarcastic and humour based nature of society in the 21<sup>st</sup> century appears to be the cause of the differences throughout both films. Both films show females as being nasty and immature about their choices of language through the use of mocking in an attempt to gain power through humiliation. I could argue that this isn't particularly powerful language as such, just the type of language that enables the characters to gain popularity and an increased influence on others.

The 1950 version of Cinderella is most likely to be a more literal and exact representation of royalty that would have been correct for the time that the story is set. The 2015 would be more accurate in terms of dating and visual elements, however the language used is shaped more towards the language used in the 21<sup>st</sup> century and the very relevant issue of this time.

## Evaluation

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Overall, I believe my investigation went well but I realised early on in the analysis that I had collected data from areas of the film that perhaps was not the most relevant to my investigation. I had a massive amount of data that ultimately made the analysis extremely difficult to narrow down and make the best conclusions from. Despite this initial challenge, I was surprised by some of my discoveries. I had initially expected to find that there were very distinct and clear differences in the language used, however this was not the case. Instead, it highlighted differences in the language used amongst females; earlier discussed female roles in fairy tales (the villain, victim and heroine) differ in the language they use rather than a general language type.

If I had more time to elaborate on my investigation, I would like to look further in to the differing language used by looking at each gender in isolation. I found when writing about gender, that there was so much I could discuss that finding general patterns was very difficult to make clear.

### Overt Prestige

This is adopting a method of speaking that would often be associated with an individual of higher class or authority.



### Conflicting evidence for Tannen's Vs. Statements

The 2015 film contains declarative statements and interrogatives such as 'why are you crying?' and 'who are you?' showing evidence going against the 'Informative vs. Advisory statement'. It shows that possibly in 2015, women are deemed typically as less 'emotional' and 'sensitive', instead they have taken on a more confident typically male role of demanding information.

### Conclusions

When compared, the texts spoken language develops to become more informal over time. It is shown in the more frequent use of grammatically incomplete sentences and colloquial tones such as sarcasm and exclamatorys. This choice by writers and producers highlights the development and changing attitudes towards language and the Queen's English.

The impact of changing societal trends and opinions has most likely caused the change in gendered language use seen in Cinderella. Both genders use language that is conflicted in some theories (most of them created in the 1950/60's). For example, males she more emotion in the 2015 film than the 1950 version – this may be because there are changing attitudes towards gender differences. In 2015, power is asserted in more of a interrogative nature, whereas in 1950, it is more declarative – this is evident due to changes in social interaction and the inclusion of humour into general speech that creates sarcasm.

and her Stepmother speak. A difference between 1950 and 2015 is that Lakoff's theory of hedges and fillers has decreased in use as well as the type used. Where in 1950 'why' is used to begin sentences as a hedge in an exclamatory way, in 2015 'oh' would be used for this same purpose in 2015.

- Empty adjectives such as 'nice' and 'good' continue to be used by both genders through the 65 years. The use by men contradicts Lakoff's theory.
- It is clear that both female characters, particularly Cinderella are more assertive in the way that they gain information using more declaratives to do so.
- There is evidence that the male characters are going against Keith and Shuttleworth's theory that men don't talk about emotions as shown by the king and the prince.

### Evaluation

#### Success

- My methodology allowed me to have a large amount of data, so I could make accurate conclusions about changes between texts. It also allowed me to make more discoveries in relation to the techniques and contexts of the texts.
- My data is reliable as they were transcribed directly from bought versions of the films. Doing this, I could make sure that the transcripts were correct and accurate.

#### Limitations

- I only transcribed the key events in the films and so I may be missing features that have important uses.
- I found that it was difficult to make conclusions due to the large amount of data that I had collected.

In addition to the pages featured in this resource, in their folder the candidate included transcripts from the 1950 and 2015 “Cinderella” movies. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – The candidate has made a clear effort to maintain a high academic register and this is mostly successful. While discussing language in different film versions of Cinderella, the candidate uses research questions to help guide analysis, which is somewhat effective. However, if the candidate’s approach could have been clearer within the methodology this may have resulted in a more focussed analysis with systematic use of linguistic methods. A range of linguistic methods are used and the candidate shows secure use of subject terminology. (Level 4 - 8 marks)

AO2 – It would have been beneficial to include a summary or mention of the theories chosen for this investigation. This is not present and no bibliography or reference list is supplied. The candidate does engage with a number of theories which are relevant to their data and there is some evidence of critical engagement. As above, a more systematic approach to the whole investigation would perhaps have served the candidate well here and moved their mark to level 4, allowing for a more clear application of a range of theories. (Level 3 - 6 marks)

AO3 – The candidate’s consideration of context is good and at times overshadows their application of theory. A range of contexts are considered, including those within the narrative as well as the social contexts affecting production of the films. Discussion of context is always linked to data and used to help explore the patterns found by the candidate. (Level 5 - 9 marks)

AO5 – Some visual elements have been used to good effect in this poster. The candidate’s findings have been transformed effectively for a new audience and the language used is accurate and appropriate. There are one or two small errors of expression, but the poster explains the findings of the investigation very well. (Level 4 - 8 marks)

# Candidate work – Exemplar 9

# 28 marks

## How does Jeremy Paxman assert dominance in his interviews?

### Introduction

Jeremy Dickson Paxman, born 11<sup>th</sup> May 1950, is a British broadcaster, journalist, and author. In 1989, he became a presenter for the BBC Two programme Newsnight, during which he interviewed a wide number of political figures. Paxman is known for his forthright and abrasive interviewing style, particularly when interrogating politicians. These appearances were sometimes criticised as aggressive, intimidating and condescending, consequently creating a reputation that anybody would be scared of. This petrifying, aggressive interviewing technique is portrayed in both texts when interviewing a female, however it is also demonstrated in the interview between Paxman and Tony Blair, where Paxman would consistently interrupt Blair and portrays negative face to the audience watching Newsnight.

Identifying context that will be effective in investigation  
A03

Through my research, I have been exploring and comparing the use of gender dominance in two transcripts; both television interviews undertaken by Jeremy Paxman on Newsnight. I took a great interest in this topic because Paxman has previously been accused of sexism from the Daily Telegraph, The Guardian and The Daily Mail, and I wanted to analyse his interviews on female candidates for myself in order to gain a full perspective on whether or not these accusations are correct. These accusations are very interesting, as different papers with different political leaning views are agreeing with each other, when accusing Paxman of being sexist. Furthermore, because I have been studying Lackoff's theory of gender dominance, this topic was perfect for my personal study.

### Hypothesis

In my investigation of televised interviews, I will expect to find a significant amount of features from the interviewee's, such as the violation of Grice's Maxims, hedging, neutral comments and lots of various question/verb types and how they are differently used. This is because the recipients are being heavily pressurised not only by the interviewer Jeremy Paxman with his direct and tag questions, but furthermore they have the pressure of the thousands of people watching the show at home. Consequently I believe this will lead to an increase regarding the amount of mistakes being made. Furthermore, I will be expecting constant interruptions and repetition of questions and imperative phrases from Paxman, as he is trying to get direct answers from the respondents, not giving them the chance to change the topic of conversation or generally avoid the question. This not only links to Robin Lackoff's theory of male gender dominance in conversations, but furthermore it relates to Lackoff's politeness principles, as he is certainly not making the recipient feel

Identification of a range of features  
A01

comfortable. Furthermore I believe that this aggressive interviewing style, consisting of all the language devices discussed, will be adopted no matter what gender Paxman is interviewing.

### Methodology:

Through my analysis I counted certain features, such as various different question types, and I will be plotting some of these findings in a table to make my findings clearer. The variety of question types clearly displays not only that Paxman asserts his dominance in different ways, but furthermore it suggests that from experience, Paxman understands the best ways of getting the answers he wants out of his candidates. During my analysis of the data, I used a number of linguistic frameworks such as discourse, lexis, pragmatics and grammar. I investigated each in detail, evaluating aspects such as sentence types, Grice's maxims, discourse markers, question types and verb types and how they are inversely used. Analysis into individual areas will help me draw up a more reliable and concise conclusion.

### Analysis

	Text A	Text B
Tag Questions	2	0
Polar Questions	7	4
Discourse Markers	6	3

### Question Types:

When analysing text A, it is clear to see that more questions are asked, predominantly from the interviewer, Jeremy Paxman. There are various different examples of polar questions used, such as, "you ever think you are incompetent?" These types of questions are not only used because the interviewer wants a direct answer, as well as keeping the discourse flowing, but furthermore, they are used in order to obstruct the interviewee from violating/breaking the maxim of relevance. This could be because Paxman not only wants to maintain his assertive reputation, but furthermore, the sense of aggression provides entertainment for the nation, consequently meaning Newsnight gains a higher number of viewers. In this example, the use of the personal pronoun "you" makes the insult very personal to Chloe Smith, therefore portraying Goffman's theory of negative face. Furthermore this is a clear demonstration of Jeremy Paxman's personal frustration, as he has failed to get a clear answer from Chloe Smith throughout the whole interview. In comparison to text A, text B has less usage of polar questions, but furthermore, the

*Demonstrates knowledge and understanding of relevant concept A02*

questions being asked are varied between Paxman and Theresa May. This already implies that May has plenty of confidence and experience in order to stand up for herself in challenging situations, broadcasted nationally on television. An example of her polar question is when she asks Paxman, "you're asking me for a date Jeremy?" This is clear demonstration of asymmetrical power, as there is no clear person who dominates the discourse. In addition to this, Theresa May uses downward convergence in order to flout the maxim of relevance, as she has the objective of avoiding the direct questions being asked by Paxman.

Tag questions that finish with, "isn't it" suggest that a candidate is seeking reinforcement from the respondent. This could be the possible factor as to why there is so little tag questions in comparison to the polar questions in both texts. In addition to this, Paxman most likely does not ask any tag questions because it then provides the interviewee with the opportunity to violate/flout Grice's maxims of relevance or even quantity. As a result, Paxman prefers to ask more direct, polar questions in order to limit the chances of the violations, as well as demonstrating his instrumental power and authority over his interviewee.

*Continued demonstration of understanding  
the key concepts identified AO2*

### Grice's Maxims:

When looking at text A, it is very clear that the female interviewee violates the maxim of relevance on more than one occasion. An example of this is when Chloe Smith responds with "although I can't, you know, give you the sort of full gory" when being questioned on when she was told about the change in tax rates regarding fuel. This use of hedging 'you know' is a clear demonstration that she is extremely nervous about being pressurised for a controversial answer on national television, resulting in not only hedging, but furthermore a clear sense of informality coming from a politician. This could be because Smith feels inferior compared to Paxman, who is known for his patronising, aggressive interview style. In addition to this, the use of the preposition 'sort of' which is a feature of informal spoken language, portrays her public image as weak and uncomfortable. The hedging and hypercorrect grammar from Smith links to Lackoff's theory of women's language, suggesting that women that use these language features feel a great sense of uncertainty and a lack of authority when in conversation with a dominant male, in this example, Jeremy Paxman.

On the other hand, Theresa May in text B flouts the maxim of relevance when being questioned by Paxman. A perfect example of this is when Paxman questions May regarding when she first heard about George Osborne's child benefit announcement, and she responds with, "... but this is, these are difficult decisions Jeremy". This is a clear demonstration of how Theresa May is a very experienced politician, and she knows how to get her opinion across to the public, whilst tactically avoiding a simple polar question. This

*Critical  
angle on the  
concept identified  
AO2*

is done through the use of backchanneling, allowing her to carry on with her previous statement, before she was interrupted by Paxman. Furthermore the use of the vocative ("Jeremy") is substantial evidence of May attempting to gain influential power over Paxman, which contradicts Lackoff's dominance theory approach, whereby men are supposed to control conversations, and the female is not meant to contribute as much in the discourse. The flouting of maxims and the use of vocative is also portrayed in the transcript between Blair and Paxman, demonstrating signs of negative face. Therefore we can make a clear link to the fact that politicians, no matter of their gender, like to protect their beliefs and political status through the act of flouting maxims as well as demonstrating their authority through the use of vocatives.

### Sentence Types:

Throughout text A we can clearly see regular interrogative sentences being used by Jeremy Paxman. This is because he is obviously trying to get the answers he wants out of his interviewee's, but furthermore he is striving to maintain positive face in the discourse, meaning less imperative sentences are used, as he does not want to upset or aggravate the other person. In addition to this, keeping positive face means there is far less chance of Grice's maxims or turn taking being violated. However, aspects of negative face is presented from Paxman, as he is not only begins to ask questions in a sarcastic manner, but furthermore, an aggressive tone of voice is demonstrated, as he is repeatedly being ignored from Smith. An example of this is when Paxman uses a sarcastic pre-start when questioning, "Well, why isn't it appropriate?"

In addition to this, in comparison to text A, text B is very similar in that Paxman asks multiple interrogative sentences in attempt to get controversial answers out of Theresa May. A clear example of this is when he asks May, "When did you first learn about it?" in regards to the child benefit policy. However in contrast to text A, Theresa May responds with an aggressive pre-start "well" therefore portraying her authority in the discourse at the very beginning, as well as giving off the impression that she is preparing to flout the maxims of relevance and quantity. As a result of this, negative face is depicted from the very start of the interview, consequently meaning Paxman repeats his question multiple times in a sarcastic manner in order to force the politician to answer the question more directly. This is very relatable to the interview between Paxman and Tony Blair, as when Paxman got frustrated and begun to ask interrogative questions, Blair responded in an aggressive manner, not only demonstrating negative face, but furthermore portraying to the viewers a clear violation of the maxim of quantity and often relevance.

*Contextual awareness and its influence on the text ACS*

### Discourse Markers:

From the data taken from the table above, it is clear to see that there is regular use of discourse markers from both Paxman and Chloe Smith. At the very beginning of the interview, Smith responds to her first question with the discourse marker "well" therefore it not only allows her to set the tone of the conversation, as she may be extremely nervous being on national television. However, it furthermore provides her with the opportunity to answer Paxman's question in a clever manner, meaning she could possibly flout the maxims of relevance or quantity, as she may not want to deliver the answer Paxman really wants to get out of her. On the other hand, when Paxman uses the discourse marker "well" later on in the interview, he is clearly portraying a sarcastic, frustrated attitude, as he is failing to get the answers he wants out of Smith. This is not only clear demonstration of instrumental power from Paxman, as he is stating his authority as the interviewer through the use of frustration, but furthermore, the discourse markers being used from both candidates could be a sign of asymmetrical power, as neither the male or the female in the discourse has the overall power.

*Contextual  
relevance  
KS*

In comparison to text A, the predominant amount of discourse markers being used are from the interviewee, Theresa May, which ultimately contradicts the dominance approach. The context in which the politician uses her discourse markers is different to Smith's in text A. Smith in the first text uses them to settle her nerves, or to give herself some extra seconds to think of a clever response to Paxman's challenging questions. However in this case, May uses them to set up a defensive argument to go against the interviewer. This is because she is an experienced politician for England, and she thrives off of having instrumental power, therefore meaning she will happily stand up for herself. As a result of May using "well" before her argument, Lackoff's "politeness principle" theory is challenged, as she most certainly is not making Paxman feel good. Furthermore, we can see that the same applies in the interview with Tony Blair, meaning once more we can make the clear link that experienced politicians use these language techniques to defend themselves and their political beliefs.

### Conclusion:

After completing this investigation seeing whether or not gender dominance occurred in either of the transcripts, it is clear to see that regular features occurred in both, for example the regular use of discourse markers and the violation/floutation of the Grice's maxims. Overall it was clear to see that Paxman regularly portrays his instrumental power over his interviewees, stating his authority.

*7+7+7*

- A01 - Clear and coherent investigation with a continued range of features identified*
- A02 - Continued understanding of the concepts throughout though focus on Blair is lacking*
- A03 - Understanding of how contextual details influence the meaning of the texts.*

All of the texts consisted of features I expected to find. For example I expected the maxim of relevance to be regularly violated or flouted in both texts as not only the interviewees will want to hide some features from Paxman, but furthermore because of the fact they will be extremely nervous being asked controversial questions live on national television. However on the contrary, I did expect to find more tag questions within the two transcripts, however this might have been because of the increasing amount of frustration arising from the interviewer Jeremy Paxman, leading to repetitive imperative phrases, or polar questions.

I believe the data I collected enabled me to analyse as many linguistic features as possible in relation to the question. However, if I was to complete the investigation again, I would analyse transcripts taken from interviews between Paxman and male interviewees in more detail, in order to witness whether or not the language dramatically changes compared to the women interviewees.

## How does Jeremy Paxman assert dominance in his interviews?

### Introduction:

Jeremy Paxman is known for his forthright and abrasive interviewing style, particularly when interrogating politicians. Through my research, I have explored and compared the use of gender dominance in two transcripts: both television interviews undertaken by Jeremy Paxman. I took a great interest in this topic because Paxman has previously been accused of sexism by several different papers, all of which have different political stances, and I analysed his interviews on female candidates for myself in order to gain a full perspective on whether or not these accusations are correct.

### Methodology:

Through my analysis I counted certain features, such as various different question types. The variety of question types clearly displayed not only that Paxman asserts his dominance in different ways, but furthermore it suggested that from experience, Paxman understands the best ways of getting the answers he wants out of his interviewees. During my analysis of the data, I used a number of linguistic frameworks such as discourse, lexis, pragmatics and grammar. I investigated each in detail, evaluating aspects such as sentence types, Grice's maxims, discourse markers, question types and verb types and how they are inversely used. Analysis into individual areas helped me draw up a more reliable and concise conclusion.

### Analysis:

When analysing text A, it was clear to see that more questions were asked, predominantly from the interviewer, Jeremy Paxman. There were various different examples of polar questions used, such as, "you ever think you are incompetent?" These types of questions were not only used because the interviewer wanted a direct answer, but furthermore, they are used in order to obstruct the interviewee from violating/flouting the maxim of relevance. This is because Paxman wants to maintain his assertive reputation.

In comparison to text A, text B has less usage of polar questions, but furthermore, the questions being asked are varied between Paxman and Theresa May. This already implies that May has plenty of confidence and experience in order to stand up for herself in challenging situations, broadcasted nationally on television. An example of her polar question is when she asks Paxman, "you're asking me for a date Jeremy?" This is clear demonstration of asymmetrical power, as there is no clear person who dominates the discourse.

When looking at text A, it is very clear that the female interviewee violates the maxim of relevance on more than one occasion. An example of this is when Chloe Smith responds with "although I can't, you know, give you the sort of full glory". This use of hedging "you know" is a clear demonstration that she is extremely nervous about being pressurised for a controversial answer on national television, resulting in not only hedging, but furthermore a clear sense of informality coming from a politician. This could be because Smith feels inferior compared to Paxman, who is known for his patronising, aggressive interviewing style. In addition to this, the use of the preposition "sort of", portrays her public image as weak and uncomfortable. The hedging and hypercorrect grammar from Smith links to Lakoff's theory of women's language, suggesting that women that use these language features feel a great sense of uncertainty and a lack of authority when in conversation with a dominant male.

On the other hand, Theresa May in text B flouts the maxim of relevance when being questioned by Paxman. A perfect example of this is when Paxman questions May

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Tag Questions	2	0
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regarding when she first heard about George Osborne's child benefit announcement, and she responds with, "but this is, these are difficult decisions Jeremy". This is a clear demonstration of how Theresa May is a very experienced politician, and she knows how to get her opinion across to the public, whilst tactically avoiding a simple polar question. This is done through the use of backchanneling, allowing her to carry on with her previous statement, before she was interrupted by Paxman. Furthermore the use of the vocative ("Jeremy") is substantial evidence of May attempting to gain influential power over Paxman, which contradicts Lakoff's dominance theory approach, whereby men are supposed to control conversations, and the female is not meant to contribute as much in the discourse. The floutation of maxims and the use of vocative is also portrayed in the transcript between Blair and Paxman, demonstrating signs of negative face. Therefore we can make a clear link to the fact that politicians, no matter of their gender, like to protect their beliefs and political status through the act of flouting maxims as well as demonstrating their authority through the use of vocatives.

### Findings:

From completing the investigation, it is clear that Paxman uses a variety of effective techniques in order to portray his instrumental power in the interview. Examples of this include the different discourse markers used. Moreover, the variety of sentence types used by Paxman such as interrogatives or imperatives, were an essential way of clawing information out of his interviewees. Furthermore, after analysing the transcript between Paxman and former Prime Minister, Tony Blair, it was clear to make the link that all politicians, no matter of their gender, like to protect their beliefs and political status through the act of flouting maxims as well as demonstrating their authority through the use of vocatives.

### Conclusion:

All of the texts consisted of features I expected to find. For example I expected the maxim of relevance to be regularly violated or flouted in both texts as not only the interviewees will want to hide some features from Paxman, but furthermore because of the fact they will be extremely nervous being asked controversial questions live on national television. However on the contrary, I did expect to find more tag questions within the two transcripts, however this might have been because of the increasing amount of frustration arising from the interviewer Jeremy Paxman, leading to repetitive imperative phrases, or polar questions.

I believe the data I collected enabled me to analyse as many linguistic features as possible in relation to the question. However, if I was to complete the investigation again, I would analyse transcripts taken from interviews between Paxman and male interviewees in order to witness whether or not the language changes compared to the women interviewees.

⑦ Suits a general audience despite technology limitations

In addition to the pages featured in this resource, in their folder the candidate included transcripts of Jeremy Paxman's interviews. These materials have been redacted due to copyright license restrictions.

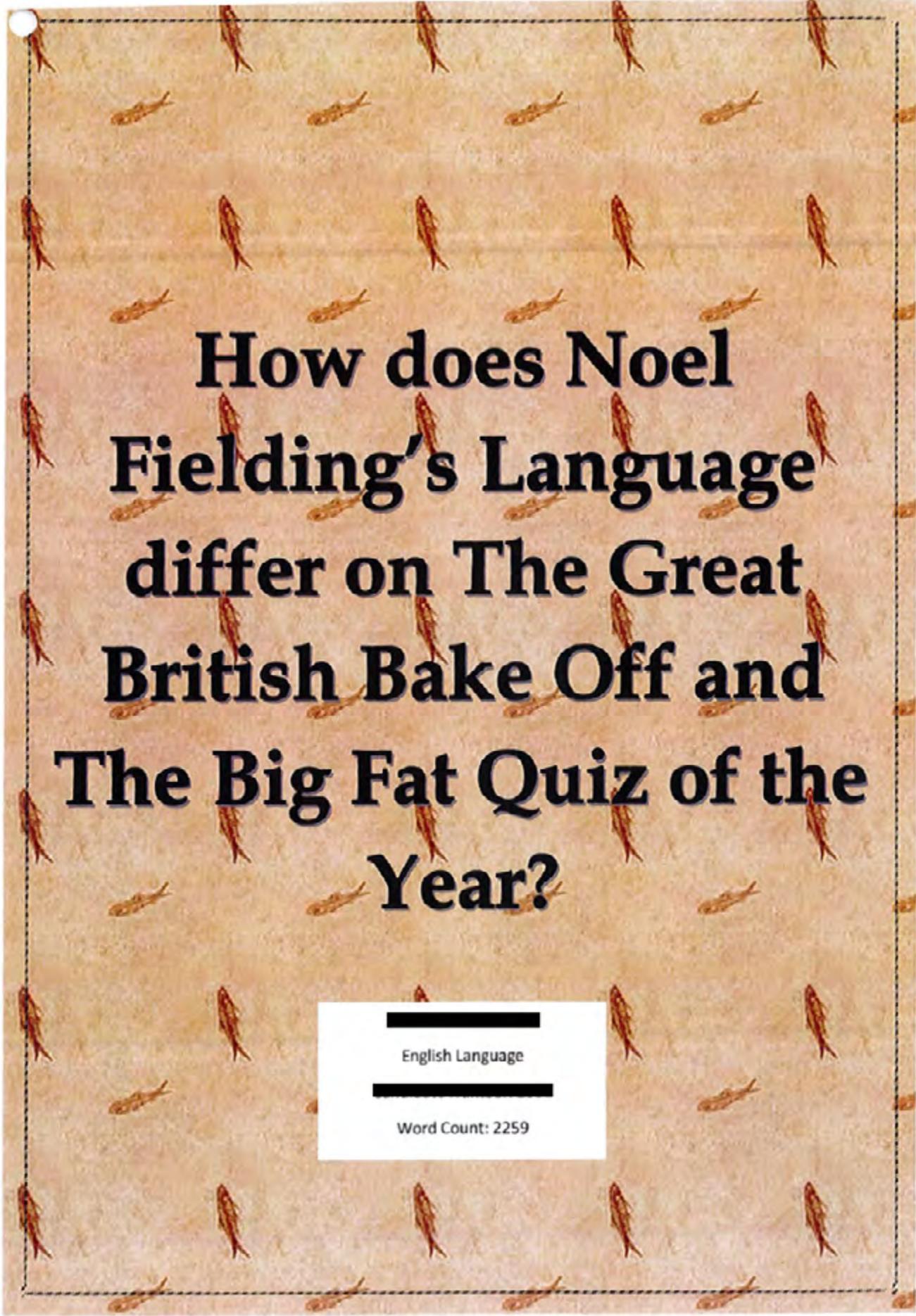
## Examiner commentary

AO1 – A good investigation which analyses language used by Jeremy Paxman on Newsnight. There is an element of systematic analysis, but this is not consistent throughout the report. A range of features are identified, but not always explored in detail. Writing is generally clear and coherent. The candidate sets out that they would like to investigate whether allegations of sexism against Paxman are reflected in his language use, so they chose only female interviewees for their data. Potentially a more convincing argument could have been made if language use was compared to that used towards a male interviewee. This is touched on when the candidate discusses Tony Blair's interview, but this data is not included in the investigation and the idea does not get explored fully. The investigation would have benefited from a clearer methodology; Blair's interview is mentioned a few times but never quoted or included in an appendix and it is unclear whether this is a mistake or not because of the lack of clarity in the methodology. (Level 4 - 7 marks)

AO2 – A number of appropriate theories are outlined and used effectively in the analysis of data. Given the chosen subject, it is fitting that the candidate uses theories surrounding both power and gender. There are the beginnings of critical engagement, for example in the candidate's discussion of Lakoff. Chosen theories are applied appropriately to the data. (Level 4 - 7 marks)

AO3 – Context is explained in the investigation, but it is not always helpful or illuminating to the analysis. Understanding of the texts within a political context is clear, and the entertaining, televisual context is explored in places too. Most of the time, context is used to help explore and analyse language use. (Level 4 - 7 marks)

AO5 – The main findings of the investigation have been included in this poster. Unfortunately it also suffers from a lack of clarity – for example, it does not inform its audience explicitly who the chosen interviewees were. However, the candidate explains their findings well. More of a focus on engaging the audience visually would have improved this poster. (Level 4 - 7 marks)

**Candidate work – Exemplar 10****26 marks**

**How does Noel  
Fielding's Language  
differ on The Great  
British Bake Off and  
The Big Fat Quiz of the  
Year?**

English Language

Word Count: 2259

### Introduction

Outlandish comedian Noel Fielding was announced to be the host for the *Great British Bake Off* in 2017, following the move from BBC to Channel 4 and the departure of Sue Perkins and Mel Giedroyc. His previous work on shows such as *Never Mind the Buzzcocks*, *The Big Fat Quiz of the Year*, and his own shows, *Luxury Comedy* and *the Mighty Boosh*, very much typecast him as the Goth eccentric, whose humour mostly came in the form of juxtaposition, taboo topics, pop culture references and surreal comments. This was seen as a controversial decision by many who wished to keep the homely demeanour of *GBBO*, and it begged the question as to whether Channel 4 were only hiring Fielding in an attempt to attract more alternative, younger viewers; the producers themselves said they hired Fielding because 'nobody else would'. The first episode aired and viewers were shocked to see a complete shift in Fielding's persona, taking to Twitter and asking why he sounded 'like he's reading a Mr. Men book to children' (see appendix 3). Some were fond of the change, but some held the opinion that Fielding was holding back his surrealist humour in order to keep the quaint nature of the *GBBO* intact.

### Hypothesis

I expect to find that Fielding does change his language drastically for *Bake Off* due to the context of the show being more scripted than his panel appearances, and a beloved favourite of the British public. He also had to take up the hosting position in the lieu of the departure of the previous hosts, and likely wanted to impress. I also expect his language to change due to the different dynamics of both shows. On the latter he is a panel guest, surrounded by fellow comedians with the occasional celebrity guest (usually a musician or someone otherwise connected with pop culture e.g Jonathan Ross), whereas on the former he is one of the hosts, surrounded by two professional bakers and several other amateur ones to whom he must act as a sort of confidant. I also have to take into account that as Fielding is a celebrity and actor, both of these manners of speaking could very well be personas he is able to put on.

### Methodology

In order to collect my data, I will be transcribing two of the hour-long episodes of *the Big Fat Quiz of the Year* (skipping parts where Fielding does not speak at all and putting time markers) and two or three episodes of *The Great British Bake Off*, before analysing and comparing the language features Fielding uses throughout. I have also collected article quotations reviewing the new *Bake Off* episodes, all of whom made notes on how Fielding's register changed. One issue I will face is gathering all of my data, as the transcribing takes a long time and there is potential to make mistakes.

(b) ... the ...

## Analysis

### Lexis and Semantics

As the table (see appendix one) shows, Fielding's use of swear words is surprisingly infrequent, even in *the Big Fat Quiz of the Year*; however, in *Big Fat Quiz* there are frequent responses/jokes in relation to taboo topics, most commonly the controversial subject of rape. However, Fielding rarely seems to initiate these discussions, with most of the utterances in the 2007 transcript being responses to other panel members mocking him (implying he looks like a sex offender due to his choice in clothing – a cape).

The swear words Fielding does use, with the exception of 'fuck', are not overly offensive by most people's standards – 'bumming' is British, working class slang for having sexual intercourse with someone, and could be seen as a dysphemism used for comedic affect. It is also an indication of Fielding's London background. Fielding dubs the host, Jimmy Carr, a 'ball boy', which is specific lexis pertaining to the field of tennis. A 'ball bag' can also be used as a sports term (a bag to hold footballs/basketballs), but Fielding's implication refers to 'balls', the slang for testicles, thus making his use of the swear word 'ball bag' a pun.

Neither swear words or taboo topics are present in Fielding's hosting/narration of *GBBO*, which is likely due to the differences in audience; *Big Fat Quiz* is aimed at somewhat politically aware viewers of eighteen years of age and up, whereas *The Great British Bake Off* is aimed at a larger portion of the British public (likely including both elderly and younger viewers) and not aiming to make a commentary on society.

Fielding keeps his surrealist take on comedy in both programmes, comprised of metaphors ('If this was a fruity party, sultanas would not be on the guest list') and condition adjectives pertaining to fantasy, such as 'magic'. However, in *Big Fat Quiz*, Fielding tends to juxtapose very pleasant fantastical scenarios with unpleasant taboo subjects; for example, he describes seeing a 'double rainbow', but the utterance before that described smoking drugs 'through a cat's anus'.

He also makes frequent pop culture/societal references, some of them specifically related to London (the hyphenated 'mini-cab', and the exclamative of 'In Camden, yeah!'), but he also makes a niche reference to the film *Nosferatu* in the 2007 transcript.

Fielding uses innuendo in both shows, but more so in *GBBO*, with the description of the cake as 'fruity'; while the cake does contain fruit itself. 'fruity' may also be used as a sexually suggestive adjective in Britain. His joke about the courgette may also be interpreted as a phallic joke.

### Pragmatics

*Big Fat Quiz* is a quiz  
 on the radio in 2007  
 and the host is Jimmy Carr

Fielding's engagement with the jokes about taboo topics could be a form of convergence with the other guests on the show. It could also be a strategy to show his comedic prowess, as Big Fat Quiz is comprised mostly of insult comedy, and having a witty comeback is essential to being entertaining to the audience and the other comedians present.

Fielding's use of pop culture references suggests that the audience for Big Fat Quiz, and indeed the other panellists, must be aware of some less popular aspects of culture in order to receive his humour. He makes less references to popular culture in GBBO, but again, this may be due to the differences in the shows' purposes and his role on them; Big Fat Quiz is a popular culture quiz show on which he is a guest, whereas GBBO is a cooking programme on which he is the host.

He has 4 instances on *Big Fat Quiz* 2007 and 5 instances on *Big Fat Quiz* 2010 where he challenges the host, Jimmy Carr, with face threatening discourse, and also his fellow panellists. This could be seen as a form of divergence which is not present on *The Great British Bake Off*, because of the context in which Fielding is taking part in the show. On *GBBO* he is one of the hosts, and there to act as a supportive figure to the amateur bakers and a subordinate to Paul Hollywood and Prue Leith (the judges); whilst he is able to tease them gently, he is not able to challenge them in the same way he does Carr in *Big Fat Quiz*.

This could be because Jimmy Carr is a fellow comedian, and will be able to take Fielding's face threatening acts in a comedic manner, whereas the contestants on *GBBO* are non-comedians working in a mildly stressful environment and Fielding must adopt a more supportive role. This links to Brown's politeness theory, as Fielding constantly uses positive politeness features in order to encourage the bakers ('so you do know how to do it'), Fielding also cannot challenge the judges, as they are of a higher status than he is in the show, and baking is their field of expertise; he does however, appear to tease Paul Hollywood affectionately, by calling him 'old blue eyes'. This could be seen as another politeness strategy on Fielding's part, as the comment is not offensive to Hollywood but still retains some comedic value.

It may seem odd that Fielding uses innuendo more frequently on *GBBO* as it is the family oriented show out of the two, but this could be because the previous hosts had become famous for their double entendres, and he wished to preserve some of the atmosphere from the old version of the show. It could also be because he has to restrain the other aspects of his humour, but keeps the euphemistic tone in order for the adults to have something to laugh at while younger viewers remain oblivious.

## Grammar

In the *Great British Bake Off*, Fielding uses more modal verbs (see appendix 2) than he does in the duration of both *Big Fat Quiz* transcripts. Modal verbs are commonly used to express possibility, ask for permission or to persuade, all of which Fielding will need to use in his role as the host and confidant of the bakers on *GBBO*. These are much more frequent in his direct

discourse with the bakers, and they create an advisory persona for him, as opposed to if he used more imperatives. This could link to Carl Jung's model of the psyche, where he argued that the 'persona' is an element of the personality which arises when someone needs to adapt to different situations – in the case of *GBBO*, he adopts the persona of advisor and friend to the contestants as well as host, whereas in *BFQ*, he takes on the persona of outlandish comedian and panel guest.

The amount of dynamic verbs across all three transcripts don't vary much in terms of how many Fielding uses. Most of the ones in *GBBO* describing the rules of the competition/being related to baking or the contestants in some way, while the ones in the *BFQ* transcripts often relate (albeit in a sometimes tangential manner) to the question Fielding has been asked. There are not many stative verbs in all three transcripts – in the case of *Bake Off*, this could be because it has been at least partially scripted, and the writers will have wanted to use dynamic language in order to emphasise the tense nature of competition. With *Big Fat Quiz of the Year*, it may simply be that Fielding's comedy is situational and lively, and he seems to make more reference to actions rather than unchanging states.

Fielding uses more proper nouns in *GBBO*, which is mostly due to his role as host, needing to introduce each contestant and where they are from. In the other two transcripts, he is a panel guest – all of his proper nouns are references to people or pop culture, which ties into the main aspect of his celebrity brand and comedic persona. While the abstract nouns in *Bake Off* are used to describe passage of time, most of Fielding's abstract nouns in *BFQ* hold negative connotations in the specific field of law enforcement (e.g. crime, murders) – this could be due to the critical, political nature of the show, and the fact that he was responding to questions regarding the area.

The concrete nouns which Fielding uses in *Bake Off* all pertain to the contestants or baking (with the exception of 'minicab', which was part of a scripted skit at the beginning of the show) in contrast to the more sporadic concrete nouns of the *Big Fat Quiz of the Year*. This could be because the contents of the show are different; the latter is not focused on one specific area, and provides commentary for the events of a whole year from all sorts of specific fields, whereas the former is strictly a baking show.

## Conclusion

I did find that Fielding's language changed when he took up the mantle of hosting *the Great British Bake Off*, mostly in the areas of the topics he discussed and subtle differences in his grammar. Whilst on the *Big Fat Quiz of the Year*, taboo topics, pop culture references and random, offbeat humour featured most, there was hardly any of those featured in either his narration or interactions with the contestants on *GBBO*. As the latter is more scripted than the panel show, the lexis Fielding uses is specific to the field of baking, whereas *the Big Fat Quiz of the Year* can be broader in what it covers, thus allowing his lexis to broaden. However, I do think

most of the shock people felt came from Fielding's abandonment of his usual public, Celebrity persona in exchange for a softer, family-friendly one.

### Evaluation

Initially gathering the data for use in the project was quite challenging – to begin with, I was using transcripts of Fielding's other panel show, *Never Mind the Buzzcocks*, but the episodes of that were dated and incredibly hard to find. *The Big Fat Quiz of the Year* only had the two episodes I used available online, as other versions of that show didn't frequently feature Fielding. I also felt I could have transcribed more of the *Great British Bake Off* episodes in order to further explore the changes in Fielding's language and persona in later episodes, as I found I didn't have much data to analyse from that show and would rather have done at least one more episode to even things out.

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- Helen Meriel Thomas. (2017). Fans react to Noel Fielding's first episode as bake off presenter. Available: <http://www.nmc.com/blogs/nmc-blogs/noel-fielding-bake-off-reactions-2132456>. Last accessed 08/03/2018.

Original idea looking at AS2 (although a lot of qualitative data production going) didn't work in appendix one tested. Can go in AS2 - they can't take down any more relevant content because although - same as AS3.

AS1 2  
AS2 3  
AS3 3

21/30

5

1

Appendices

Transcript	Swear Words	Taboo topics	Pop Culture/Society References	Innuendo	Surreal Comedy
The Great British Bake Off (Episode 1, 2017)			"Maybe we should've got a mini cab"	"Fruity cake" – said with flirtatious intonation "Squeeze the moisture out of a courgette" – phallic implication	"If this was a fruity party, sultanas would not be on the guest list"
Big Fat Quiz of the Year (2007)	"Ball bag"	"How dare you, we're not rapists!" "Jack the Ripper cape, he wasn't a rapist..." "Well if I have, I'm leaving the scene of the crime like this..." – asked if he has ever raped anyone by Russell Brand	"Nosferatu" – quite niche "Who was it? Yul Brenner or Duncan Goodhew?" "You look like a ball boy" "When she cut her hair like that she probably didn't know her neck was wider than her head" – referring to Britney Spears	"You can get your trunks on and no-one can see..." – phallic implication	"Also there was a magic Seahorse and they had a ride on it"
Big Fat Quiz of the Year (2010)	"Fuck" "Bumming"	"Oh for fuck's sake, I'm having a stroke, how embarrassing!" "So many rapes and murders going on behind them" "A bumming" "Have you ever smoked drugs through a cat's anus?"	"I thought we could be the Electric Moccasins. Kind of like a psychedelic band" "I like Hattie Jakes" "In Camden, yeah! You'll go in the stocks if you have a stroke" – specific to London		"Well you pretend you're throwing but you're in cahoots with the wasp" "I think those keys were for a box of rainbows" "He's balancing the moon on the back of his hand" "I saw a double rainbow"

Transcript	Modal Auxiliary Verbs	Dynamic Verbs	Stative Verbs	Abstract Nouns	Proper Nouns	Concrete nouns
GBBO Episode 1	Can't Should Will Would (I'd)	See Got Walk Sleep Face Asked Named Leave Baking Make Chosen Resulting Squeeze Using Bakes Skyping	Was Have Contains Filled Is	Days Hours	The Bake Off Welford Park Berkshire Stacy Hertfordshire James Max, Zane and Ethan Granny Smiths Amsterdam Julia West Sussex Kemerovo, Siberia Peter Sunday South End on Sea	Minicab Home Tent Bakers Challenges Star Baker Newbies Challenge Judges Cake Fruit Party Sultanas Guest list Ingredient Mum Sons Husband Walnut Nan Blueberries Lemon curd Courgette Moisture Church Coconut Flour Milk Sugar Castaway

3

Big Fat Quiz 2007	Can Wouldn't	Cut Say Leaving Get Ride Realise Know	Feels Are (we're) Wasn't Was Is (What's) Look (you look like a ball boy) Don't	Nightmare Crime	Yul Brenner Duncan Goodhew Nosferatu Jack the Ripper Ball Boy The Old Big Fat Quiz	Hair Cape Rapist Rapists Scene Trunks Ball Bag Seahorse Neck Head
Big Fat Quiz 2010	Could	Happening Cheers Seen Ends Talk Having Burning Smell Took Ran Holding Grabbed Frolic Occurring Balancing Went Let Throwing Flying Taking Saw Smoked	Is (What's) Thought Am Love Like	Jokes Rapes Murders	Hattie Jakes	Naval policy Submarines Toast Trousers Pants Snowflakes Tongues Hands Ice A bumming Brackets Moon Hand Keys Box Rainbows Wasp Anus Cat Drugs Show

In addition to the pages featured in this resource, in their folder the candidate included quotes from newspaper article reviewing Noel Fielding on “Great British Bake Off”. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – The candidate has chosen to investigate the variation in language of Noel Fielding when appearing on two different television programmes. The discussion of this in the introduction sets up an appropriate, clear and succinct style which is consistent throughout the investigation. However, it becomes clear throughout the investigation that there is not enough material for the candidate to really explore in depth and the differences in language use are not complex enough to warrant the entire investigation. This is a pity, as the candidate is clearly knowledgeable and writes very well, fluently using appropriate terminology and analysing their data in a systematic way. (Level 4 - 7 marks)

AO2 – There are some theories discussed here, but the candidate does not do this consistently enough to justify a level 4 mark here. Where theories are used this is done very well and theoretical considerations are integrated suitably into the analysis. (Level 3 - 6 marks)

AO3 – The candidate has a clear understanding of how context is affecting Fielding’s language in different settings. They have explored this context well and it is used to explain data they find surprising, such as the use of innuendo on a family show. The candidate analyses the data in light of a range of contexts, including the differing audiences, Fielding’s role on different shows, as well as specific interlocutors. (Level 4 - 7 marks)

AO5 – The poster is generally successful in transforming the register of the investigation. Some visual elements are used, but it is not as engaging as it might be. The simplicity of the investigation means that most findings are present on the poster. (Level 3 - 6 marks)

# Candidate work – Exemplar 11

# 23 marks

A comparison between how Jack the Ripper and Ian Brady are represented through language in the media at the time that they were 'active'.

A01 - 7

A02 - 4

A03 - 6

Candidate explores terminology in detail and is able to consider the influence in the construction of the texts. Themes and concepts are used with clear understanding.

### 1. Introduction

The basis of this investigation is to show a comparison between how Jack the Ripper and Ian Brady are represented through language in the media at the time that they were 'active'. The investigation is focused on the way media has represented these serial killers to the audience and how they create the general opinion on these men through the language they used. The study is investigating the language used to represent Jack the Ripper and Ian Brady to prove whether power over the audience works in relation to the representation of the serial killers through the use of verbs, adverbs and adjectives. The investigation adds that the study would find similarities and differences through the language used in the media between these killers and aimed to explore how this has been done. This is based on the concepts of: Influential power (Wareing 1999<sup>1</sup>) which outlines the idea that power is used by those who aim to influence the audience, Advertising power (Dyer 1982<sup>2</sup>) works as a projected world that the reader/consumer is invited to become a part of, Expert power (John R. P. French and Bertram Raven 1959<sup>3</sup>) this is based on a person's high levels of skill and knowledge. These concepts are all relevant when highlighting the intentional power that the newspapers want from their audience. This is because these power concepts are used to represent the serial killers in the time they were 'active'. However, from showing the different concepts for power, it will show a comparison of newspapers trying to gain power over the audience as well as a comparison on the serial killers.

1001 ✓  
1002 ✓  
of relevant theories and concepts. ✓

### 2. Hypothesis.

1. I predict negative lexis will be used to describe the killers and crime.
2. I predict there will be a difference in language used between the description of the killers due to the nature and year of the crimes.
3. I predict that transitivity will be found when describing what crime the killers did to their victims.

### 3. Methodology.

The study will look at the newspapers The Morning Post, The Morning Advertiser, The Guardian and The BBC, these newspapers are being used to gather data as they covered the serial killers when they were active (Jack the Ripper-1888, Jack the Ripper-1966), it has the presumption that these media types are published to cause major panic within the country.

To gather the required data, the predominant research will be through looking on the internet however, the disadvantages for using the internet could be showing inaccurate and incorrect data based on the serial killers, for example, a fake news article. To overcome this, the search for the articles/data will further by looking on other websites to prove if the data is found therefore creating the authenticity of the articles. The limitations for gathering the data will be trying to finding archive newspaper articles that were first published when these serial killers emerged, however, the solution to this could be going to libraries and asking if they have any copies, other than that, similar

1003 ✓  
Clear response to context relevant to the data. ✓

<sup>1</sup> Created by Kalum, Published 03-04-12 10:05, Website published on GetRevising, Title of page: Language in Power-Theories. [https://getrevising.co.uk/revision-notes/language\\_in\\_power\\_theories](https://getrevising.co.uk/revision-notes/language_in_power_theories)

<sup>2</sup> Created by Connor McRae, Published 06-04-14, Website published on GetRevising, Title of page: Language and power Theorists/theories. [https://getrevising.co.uk/diagrams/language\\_and\\_power\\_theorists\\_5](https://getrevising.co.uk/diagrams/language_and_power_theorists_5)

<sup>3</sup> Created by The Mind Tools Content Team, Published 11-09-17, Website published on MindTools, Title of page: French and Raven's Five Forms of Power. [https://www.mindtools.com/pages/article/newLDR\\_56.htm](https://www.mindtools.com/pages/article/newLDR_56.htm)

data could be found in published books based on the killers. An advantage to collecting data on these killers are that many newspapers at the time the killers were active, published articles on them. Therefore, many different articles will be found as well as books which were dedicated to the killers of what they were like.

**4. Data Analysis**

The investigation shows a wide language use to describe the serial killers, which has been collected through data, for example, newspapers of when the killers were active.

**a) Negative Lexis on Jack the Ripper.**

Fig. 1

Verbs	Adjectives	Adverbs
Suffering	Death	Shockingly
Assaulted	Unwilling	Severely
Robbed	Poor	Gradually
Ill-treated	Wilful	Dastardly
Striking	Brutal	Subsequently
Rupture	Unfortunate	Barbarously
Committed	Severe	Perfectly
Treated	Severely	
Sank	Died	
	Gradually	
	Barbarously	
	Horrible	
	Deceased	

Fig 1 shows the types of words found in the articles 'Murder in Whitechapel The Morning Post' and 'The horrible Murder in Whitechapel-The Morning Advertiser', compared to Ian Brady and how lexis was used to represent him.

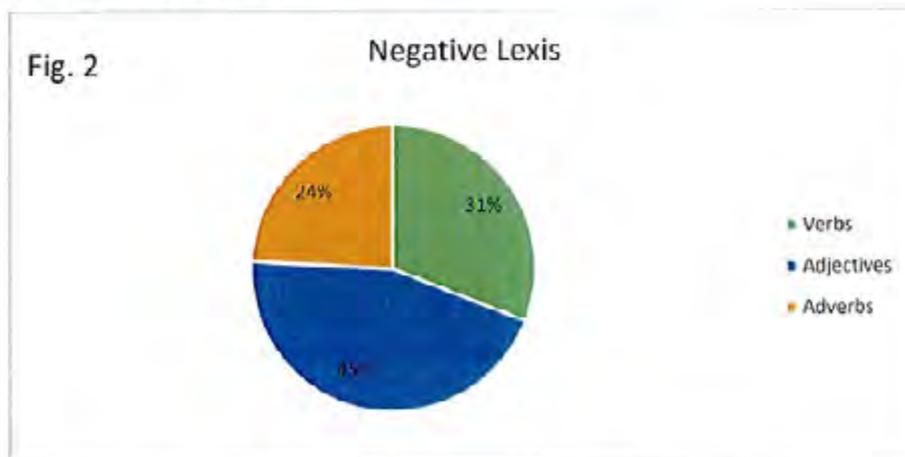


Fig. 2 shows how many times these word classes alongside the use of negative lexis towards Jack the Ripper. This will have had an impact towards the audiences' perception and ideas on the killer due to

*✓ AO1*  
*Appropriate application of terminology*  
*✓*

the distressing lexis used towards Jack the Ripper: legitimising the realism of these horrific murders that took place.

**4.2. Negative Lexis on Ian Brady.**

Fig. 3

<u>Verbs</u>	<u>Adjectives</u>	<u>Adverbs</u>
Imprisonment	Guilty	Equally
Calculated	Cold blooded	Swiftly
Pleaded	Concurrent	Fully
Denied	Unmoved	Controversially
Tucked	Composed	Still
Reassembled	Thoroughness	
Arrangement	Extraordinary	
Charge	Cool	
Listening	Equally	
Belonging	Horrible	
Discovered	Utmost	
Failed	Unfortunate	
Rejected	Affected	
Appeal	Still	
Released	Liabile	
Imposed		
Killing		
Buried		
Proved		
Posing		
Could		
Still		
Suspected		
Report		
Believed		
Showed		
Expired		

Fig. 3 shows the types of words found in the article The Guardian 'Life sentences for Brady and Hindley' and an article found on The BBC 'Moors murderers jailed for life' compared to Jack the Ripper and how lexis was used to represent him.

✓ FBI ✓

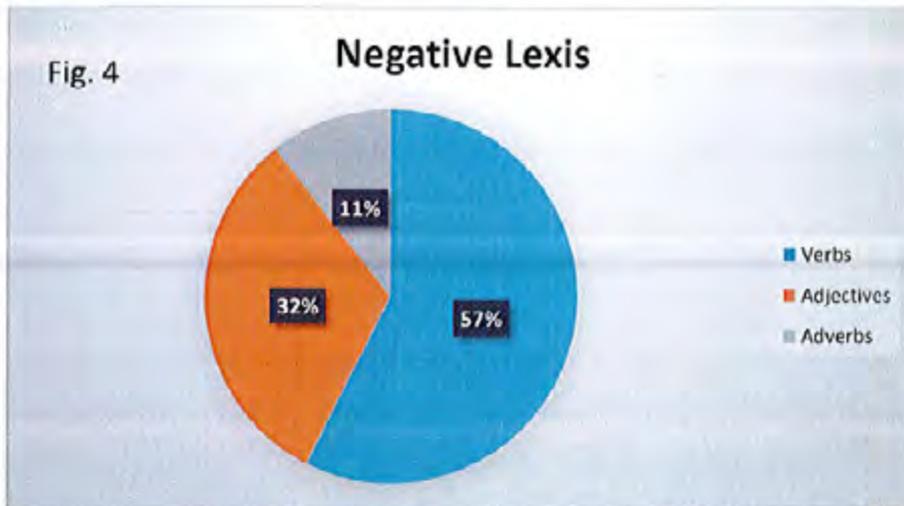


Fig. 4 signifies how many times these word classes alongside the use of negative lexis towards Ian Brady. This will create an impact towards the audiences' perception and ideas on the killer. This data compared to Jack the Ripper shows how much more negative lexis was used for Ian. Therefore, this could imply that audience were more heavily influenced on the representation of Ian Brady due to who he targeted to kill i.e. vulnerable children.

*AO3 Consideration of context and its influence on language. ✓*

**4.3. Analysis on Negative lexis**

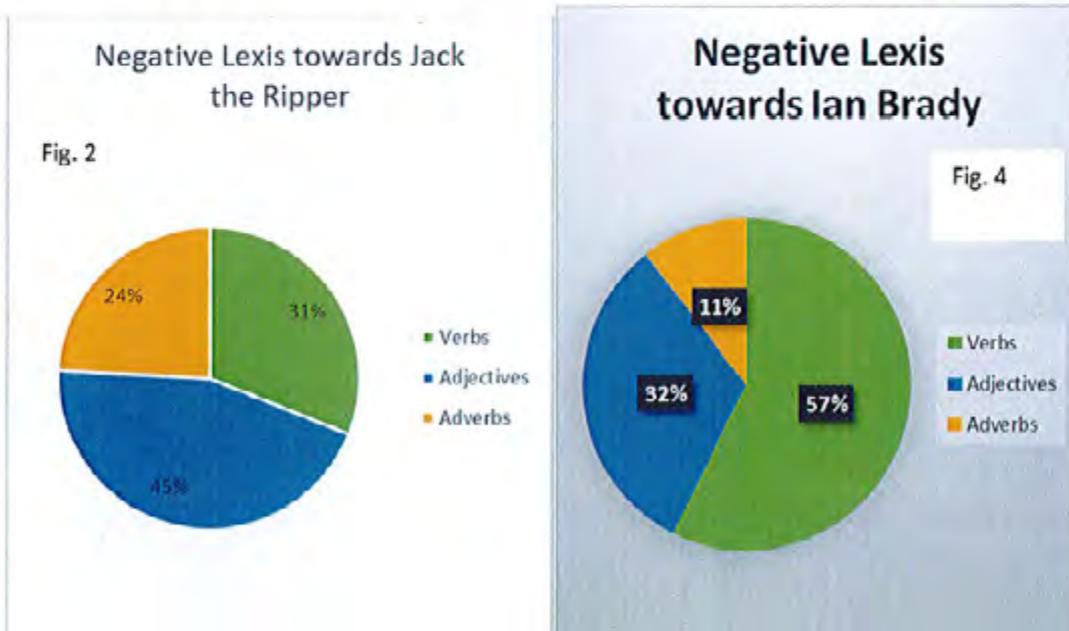


Figure 2 and Figure 4 above show the verbs, adjectives and adverbs are used frequently as negative lexis towards the two killers. Even though these killers were 'active' in different time periods, there are clear similarities between the data.

For example, both figures show that adverbs were used less frequently. This could have been due to not enough information being delivered about the verb, adjective or other adverbs. Therefore, this could indicate that at the time of the crime, the newspapers might not have been given in depth

information about the killers' crimes, especially during the time they were active as police didn't want to scare the public, as well as the police not knowing in depth information as newspapers published articles on the crimes the day after knowing about the murders. However, even though adverbs aren't used that much, it does prove the hypothesis that adverbs are used to create advertising power (even though advertising power is normally used for other purposes for other media types like adverts and posters/leaflets to persuade the audience to buy their products/services<sup>4</sup>), they're inviting the audience to become a part of the news story—for example, adverbs like 'shockingly', 'controversially' and 'severely' create a sense of these men are dangerous due to the lexis used to describe them therefore creating the general point of view. The fact of less adverbs used towards Jack the Ripper and Ian Brady could indicate that the murders committed by them were censored appropriately for the public as people during these time periods wouldn't want to know the 'gory' details of how people were horrifically murdered. This could show that influential power, which is power used to persuade and influence others<sup>5</sup>, was also used to gain power over the audience as the newspapers are exaggerating shocking information, therefore causing panic within the country due to these killings. However, 'psychological and sociological evidence suggests that despite the pervasive symbolic power of the media, the audience will generally retain a minimum of autonomy and independence, and engage more or less actively, instead of purely passively, in the use of the means of mass communication'<sup>6</sup>. Therefore, influential power the newspapers was trying to gain over the audience may not have worked, but from due to the fact when these killers were active, most people gained their information from the newspapers as that was the only way to acquire information from the police—which also links to expert power as facts are given out from the newspapers to the public/audience.

However, even though similarities are shown in the figures, differences were clearer to see. For instance, the most used negative lexis towards Jack the Ripper seemed to be through adjectives (Fig. 4) but for Ian Brady it was use of verbs (Fig. 2). This could represent language change within the media when publishing murder cases and the killer within a newspaper article. This was as the public in 1880s was known to like a murder—'men, women and even children were amused by images and descriptions of murder and mutilation which would today be regarded as shocking and unfit for public consumption'<sup>7</sup>, therefore, the newspapers could have emphasised the murders to be more than it was as it could be said that the audience at this specific time enjoyed the 'drama'. However, for Ian Brady the public in the 1960's might not want to know how the actions of the murders were carried out as the murders were more significant due to the victims being children.

The most prevalent word class which was used for negative lexis towards Jack the Ripper was adjectives which are shown in Fig 2. This could be due to the audience in the 1880s, for instance the audience type when Jack the Ripper was active shown to have liked crimes happening as more often

<sup>4</sup> Created by Connor McRae, Publish date 06-04-14 12:56, Website published on GetRevising, Title of page: Language and Power Theorists/Theories [https://getrevising.co.uk/diagrams/language\\_and\\_power\\_theorists\\_5](https://getrevising.co.uk/diagrams/language_and_power_theorists_5)

<sup>5</sup> Created by CamillaKayte, Publish date is not shown, Website published on Quizlet, Title of page: Language and Power <https://quizlet.com/5763970/language-and-power-flash-cards/>

<sup>6</sup> Created by Teun A. van Dijk, Publish date not shown, Published on Microsoft Word, Title of page: Power and the News Media

[http://www.tjmholden.com/tjmholden.com/TJMH\\_Academic/University\\_Courses/Crisis\\_Communication\\_2012-2013/Readings\\_files/van\\_Dijk\\_Power%20and%20the%20news%20media.pdf](http://www.tjmholden.com/tjmholden.com/TJMH_Academic/University_Courses/Crisis_Communication_2012-2013/Crisis_Communication,_2012-2013/Readings_files/van_Dijk_Power%20and%20the%20news%20media.pdf)

<sup>7</sup> Created by Dr Rosalind Crone, Publish date Tuesday 15th November 2016, Website published on OpenLearn, Title of page: Think entertainment is violent today? The Victorians were much, much worse

<http://www.open.edu/openlearn/people-politics-law/think-entertainment-violent-today-the-victorians-were-much-much-worse>

than not, it would end up in a hanging of the person, even minor crimes like 'pickpocketing'<sup>8</sup>, let alone murder, 'the press created sensations out of minor incidents'<sup>9</sup>. This furthermore shows that this audience would find anything to convict someone to a hang as they liked it so much. Therefore it shows the audiences of newspapers could prefer to have descriptive details on how the crimes took place, this is as it gives the audience additional information to whether or not future crimes could be committed by this killer as the Ripper's crimes seemed to be similar in the way his victims were murdered. This could imply that the newspaper uses expert power over the audience as they are acquiring vital information about the crime that has taken place. For Ian Brady, there is a chance that there wasn't many adjectives used as it describes the noun to give more information for the audience, therefore as the victims of Ian Brady were children, it would be too disturbing for the parents of the children to know how their child died but also alarming for other parents who have children the same ages as the victims who were killed. On the chart, it shows that the least used negative lexis for Jack the Ripper were adverbs. This could indicate that newspapers didn't want to describe or give more information about the verb, adjective, adverb, or phrase, which would therefore give horrific details on the murders that happened. Therefore again pointing out that the media had portrayed the killings differently compared to Ian Brady.

P03  
Relevant response  
to contextual  
data. ✓

P02 ✓

#### 4.4. Analysis on Transitivity

Within the data collected on the serial killers, transitivity—a method of classifying verbs and clauses with reference to the relationship of the verb to other structural elements<sup>10</sup>—was found in both articles on Jack the Ripper, however, transitivity was only found in one of the articles for Ian Brady. This proves to be interesting as the article (Moors murderers jailed for life-Ian Brady) informs the audience briefly of what Brady's crimes were, however, the articles do not include as much transitivity unlike what was found in articles about Jack the Ripper.

P01  
Appropriate  
terminology  
used ✓

For example, the first article which includes transitivity is 'Murder in Whitechapel' by The Morning Post—'They assaulted her', 'The instrument had penetrated the peritoneum, and so set up peritonitis which caused death' and 'severely injured and said she had been shockingly treated by some men.' These are shown to be transitive as these sentences include a subject, verb and object. Furthermore, this gives information to the audience as it includes details of what one person did to another, therefore in this case, how Jack the Ripper acted towards these women. The second article called 'The horrible murder in Whitechapel' by The Morning Advertiser also demonstrates being a transitive article. For instance, 'Two fellows had come up to her, one asking the time and the other striking her on the mouth, and both running away' and 'The woman had been shockingly ill-treated by some men and robbed of her money.' The use of transitivity within both articles could indicate that the media wanted to represent Jack the Ripper as a brutal man, especially in this time period as murders wasn't shown to be covered or taken into account by the public, however, Jack the Ripper changed this by committing outrageous murders and injuries to others. Therefore, by using transitive sentences to tell the audience what had happened to the public by one person, transitivity evaluated the extreme of how far Jack the Ripper went with his power to scare and hurt the public.

<sup>8</sup> Created by Professor Clive Emsley, Publish date 2011-02-17, Published on BBC British History, Title of page: Crime and the Victorians [http://www.bbc.co.uk/history/british/victorians/crime\\_01.shtml](http://www.bbc.co.uk/history/british/victorians/crime_01.shtml)

<sup>9</sup> Created by Professor Clive Emsley, Publish date 2011-02-17, Published on BBC British History, Title of page: Crime and the Victorians [http://www.bbc.co.uk/history/british/victorians/crime\\_01.shtml](http://www.bbc.co.uk/history/british/victorians/crime_01.shtml)

<sup>10</sup> Created by Richard Nordquist, Published April 25, 2017, Website publish on Thoughtco, Title of page: What is Transitivity? (Grammar). <https://www.thoughtco.com/transitivity-grammar-1692476>

It could be suggested that transitivity isn't found as frequently in articles about Ian Brady as much as Jack the Ripper due to the context of the murders Brady committed-murdering children. This could indicate that there wasn't much use to use transitivity to shock the audience as the murders were horrifying enough. However, in saying this, transitivity was shown in the article '1966: Moors murderers jailed for life' by BBC as it mentions 'Brady lured the children into their home in Manchester, tortured, then killed them.' This shows to be a brief description of what Ian Brady did to his victims as presumably the media didn't want to upset the public and cause distress from what this serial killer did. ✓ 20/3 ✓

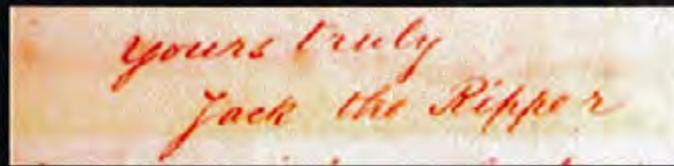
## 5. Conclusion

Overall, the investigation proved the study would find similarities and differences through the language used in the media between these killers. This was proved through the data collected within the pie charts. The investigation found that through the use of influential power, it did create a general opinion of the killers through the use of adjectives, adverbs and verbs, therefore representing the serial killers through this type of language to portray what they did in the time they were active. The investigation also found transitivity within the newspapers. Therefore, this shows that the newspapers included more information and facts about the killers than what was predicted of the newspapers to write about for the audience. For instance, how it was used to describe what the killer did to their victim(s). However, again, there were differences found in transitivity between the newspaper articles about the killers-more transitivity was found in articles about Jack the Ripper. Therefore, this shows the time differences between the two killers and how they were represented differently even though both committed horrific crimes. Adding to this, the data does show a clear comparison between Jack the Ripper and Ian Brady, which again could be due to the time period of when the killers were active as some information could have been forbidden to be told to the public as the police does not want to scare or disrupt the everyday life for the general public. Therefore, this study has proved to show that influential power does try to create power over the audience in newspaper articles to create the overall view of the serial killers. ✓ 20/3 ✓  
*✓ 20/3 ✓  
 Understanding  
 of contextual  
 influences*

## 6. Evaluation

What I came across in my investigation was the limitations of fewer newspaper articles that could be found about the serial killers-this links to how authentic the articles were and if the articles were specifically written at the time of these murders. Therefore, due to limiting the investigation to only newspaper articles that were published at the time of the crimes, if the investigation were to be looked into further, visits to the library to find actual newspapers on these killers would have made this investigation more trusting and could have found more of what the hypothesis predicted rather than just looking online to find the articles. If I was to gather even more research, the investigation could find the difference of how the crimes were presented in those times compared to how it is presented now-this could be through different types of media like blogs and well known documentaries as they would be a reliable source to use, or a 'reaction video' which shows audience's reaction to the crimes Ian Brady and Jack the Ripper committed, from doing this it could prove the investigation to have direct comparisons between the serial killers at the time they were both active. The fact that the investigation had only used the internet to find research on these serial killers did affect the analysis and data as many articles that were searched didn't seem to be written at the time of when the killers were active. Therefore, to overcome this, the articles that were used as data were further looked into by googling the newspaper and title on google images to find if there is a hard copy of the article. Even though there were implications, the investigation was successful as negative lexis were found and found information on transitivity was included too.

# A comparison between how Jack the Ripper and Ian Brady are represented through



**Introduction-**This investigation is based on how the serial killers (Jack the Ripper and Ian Brady) were represented within media. This creates the general opinion of these men-from power over the audience-through the use of language.

**Hypothesis-**

- I predicted that negative lexis will be used to describe the killers and crime
- There will be a difference in language used between the description of the killers due to the nature and year of the crimes.
- Transitivity will most likely be found when describing what crime the killers did to their victims as it gives extra information to the audience.

Negative Lexis towards Jack the Ripper

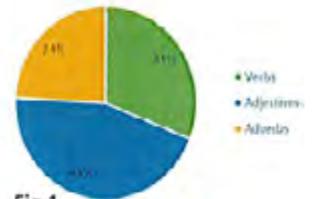
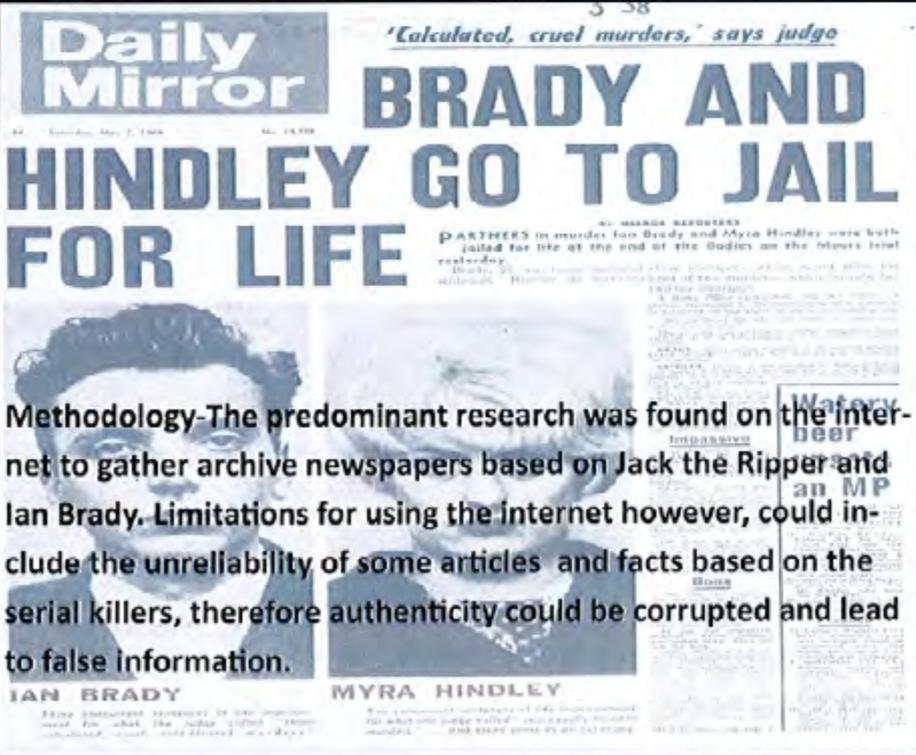


Fig.1

**Analysis-**Even though the killers both were censored (to an extent) and shocked (to an extent), they were used to describe some horrific details but still censored. This means the audience didn't see all the details on how the crimes took place. The Daily Mirror uses expert power to acquire vital information about Jack the Ripper's least negative details that newspapers didn't want to give. Ian Brady was more active in the 1960s, so it wouldn't be too shocking for the audience. Ian Brady was an MP, so he had more power. Ian Brady was more active in the 1960s, so it wouldn't be too shocking for the audience. Ian Brady was an MP, so he had more power.



**Methodology-**The predominant research was found on the internet to gather archive newspapers based on Jack the Ripper and Ian Brady. Limitations for using the internet however, could include the unreliability of some articles and facts based on the serial killers, therefore authenticity could be corrupted and lead to false information.

Transitivity can be found in all the articles, however, I assume that transitivity was more likely to do with Ian Brady due to the nature of his crimes - this suggests the articles were written for a general audience, for instance not written for a specialist article on these killers.

In addition to the pages featured in this resource, in their folder the candidate included the Guardian article "Life sentences for Brady and Hindley. Both Guilty of Murders", 7 May 1966. These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – This investigation of language used by the media to describe two serial killers shows knowledge and understanding of a range of linguistic methods. Visual presentation of data is used well. The hypotheses presented did not stretch the candidate to explore language on a deep level and were somewhat simplistic, for example "negative lexis will be used to describe the killers". The candidate makes a good effort to explore these hypotheses in detail, but they may have had more room to do so if the statements had been less restrictive. Terminology is generally used accurately and appropriately. (Level 4 - 7 marks)

AO2 – At times it is unclear how language used to describe Jack the Ripper and Ian Brady in the media relates to some of the theories selected by the candidate. Given the diachronic variation between the two cases, some focus on language change theories may have made sense. There is a lack of engagement with theory and theory is not integrated into the analysis or discussion, rather the candidate seems to have treated it as discrete. Knowledge of some theories is shown, but not applied consistently. (Level 2 - 4 marks)

AO3 – The candidate shows a clear understanding of the historical contexts of both sets of data, as well as the changing contexts of the media. This understanding is not always applied to the data they have collected, though. There is some use of context to explore the data, such as theorising on why the newspapers did not include much detail to avoid upsetting their readership. (Level 3 - 6 marks)

AO5 – The poster is effective in communicating the main points of the investigation to a new audience. Some visual elements are appropriate, however others are less so. There is visual presentation of data, but the significance of the given data is not explained to the audience. (Level 3 – 6 marks)

## Candidate work – Exemplar 12

22 marks



A-Level English Language

Language Investigation and Academic Poster

Name	Cand No
<b>AO1</b> Apply appropriate methods of language analysis, using associated terminology and coherent written expression.	Uses some linguistic methods to analyse the data and draw conclusions in a sound way.  $\frac{6}{10}$
<b>AO2</b> Demonstrate critical understanding of concepts and issues relevant to language use.	Uses good knowledge of some key theories to help conceptualise the research and shed light on the findings.  $\frac{6}{10}$
<b>AO3</b> Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.	Makes clear comments on how the context may have had an influence on the data as a whole and on specific examples drawn from it.  $\frac{5}{10}$
<b>Additional comments</b> See comments and annotations on work.	
<b>Academic Poster</b>	
<b>AO5</b> Demonstrate expertise and creativity in the use of English to communicate in different ways.	Though labelled in pieces, the register has been transformed with a sense of what the new audience need.  $\frac{9}{10}$
<b>Additional comments</b> Candidate has made use of some visual elements to help readers to navigate and digest the information.	

How does Martin Luther King  
use language to exert his  
power in a selection of his  
political speeches?

██████████  
Candidate No. ██████████

Word count:2600

A01  $\frac{6}{10}$

A02  $\frac{6}{10}$

A03  $\frac{5}{10}$

$\frac{17}{30}$

2019  
Cred

### Introduction

Martin Luther King led the civil rights movement to end racial segregation and discrimination in America in the 1950's. He was born in Atlanta, Georgia in 1929. He is well known for his famous speeches that he produced in the fight for social change in particular 'I have a dream'. Martin Luther King was arrested over 20 times and had his home bombed, he was later assassinated on April 4th 1968 on the balcony of a motel where he was staying. Martin Luther King married Coretta Scott who supported him in his campaign for civil rights, during his campaign he spoke over 2500 times at as many public events as possible, he wrote articles, and five books all in order to develop and promote his campaign for equality.

I am interested in the way that Martin Luther King uses different types of language to exert power. The two transcripts that I decided to investigate involve Martin Luther King's most famous speech 'I have a dream' and 'I have been to the mountain top' both of the transcripts being speeches that he wrote trying to gain publicity and present a message. Within this analysis I will investigate the type of language he uses to exert specific types of power. In Particular I intend to investigate his use of diacope and the tone of his voice that engages his audience, as well as making them feel involved with his use of pronouns. Martin Luther King has a powerful stage presence and he makes a point of using epistemic, deontic, and dynamic modal verbs, to evaluate the message he is trying to portray. I will also specifically consider how he uses synthetic personalisation to engage with his audiences.

AO1  
applies  
appropriate  
linguistic  
knowledge

AO3  
establishes  
contextual  
background

### Methodology

The first speech that I analysed was 'I have a dream' this speech was delivered on August 28<sup>th</sup> in 1963, this speech was first presented in Washington DC around the Lincoln memorial. The speech was first delivered for the people affected by restraints on jobs and freedom, and it brought together thousands of marchers and civil rights leaders. Martin Luther King delivered this speech to fight against the United States government in the fight for equality. However delivering this speech in trying to gain a positive outcome, attracted the opposite and the government reinforced more racial inequality.

I also used 'I have been to the mountaintop' speech by Martin Luther King, this speech was ultimately his final speech delivered in a church in Memphis Tenn on the 3<sup>rd</sup> April 1968. It was delivered hours before his assassination to raise awareness for the city's sanitation workers who were at the time on strike protesting low pay and bad working conditions.

In particular I intend to investigate:

- The way Martin Luther King exerts power through the use of diacope
- How he uses modal verbs to exert power
- How he uses pronouns to exert power

The use of diacope is used regularly in a variety of his speeches and in particular I am interested in analysing the way Martin Luther King uses vocative and elaborative diacope that contributes to the way influential power is exerted. I also have an interest in the use of the types of modal verbs that are used in a large variety of his speeches and the way that he uses specific types of pronouns and analyse the amount of times they are used and in what circumstances.

While completing my analysis referencing theories is necessary, an example would be synthetic personalisation a theory developed by Norman Fairclough. This theory is where someone would pretend to have things in common with someone or say something that an individual feels strongly about, making it personal to an individual. Often it is a technique used to try and gain a type of power. I also intend to use Grice and the theory of Grice's maxims of quality, quantity, and manner. The maxim of quantity is an interesting maxim that I would like to analyse as it is how an individual or speaker speaks too little or says and repeats thing too much and making it irrelevant. (Grice 1989)

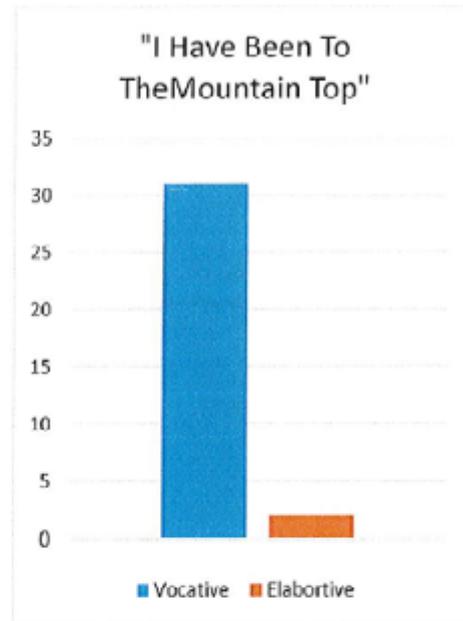
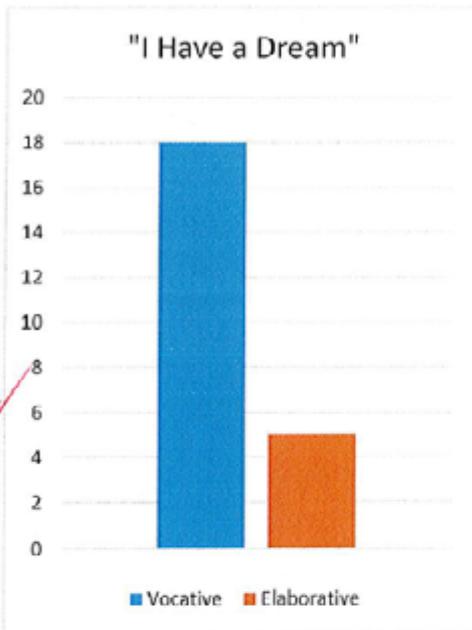
AO2  
uses  
knowledge  
of key  
concepts  
to frame  
the  
investigation

AO2  
good  
knowledge

**Analysis**

**Analysis – How does Martin Luther King use diacope in his speeches?**

I am going to analyse two different types of diacope and they are vocative and elaborative. Vocative diacope is the simplest techniques in repetition and it is where someone repeats a word or phrase more than once, whereas elaborative diacope is where a word or phrase is repeated however there are adjectives or description added. The graph below shows the amount of diacope that Martin Luther King used in his 'I have a dream' speech and extracts from 'I have been to the mountaintop' speech



*AO1 applies appropriate knowledge clearly presents findings*

Using the graph above and analysing his two speeches, we can see that there is more vocative diacope than elaborative. From the data I collected I found 48 phrases that were vocative and 7 that were elaborative, giving the impression that Martin Luther King uses vocative diacope to exert influential power throughout his speech to remind his listeners of the message he is trying to portray and not let them forget what they are fighting for. Subsequently Martin Luther King uses less elaborative diacope in the two speeches, suggesting that Martin Luther King does this purposefully to exaggerate and grab the attention of the listeners and make them relate more to how bad the situation is. However due to Martin Luther King using diacope purposefully to exert his influential power this could suggest he is flouting Grice's Maxim of quantity by repeating words and phrases continuously throughout both his speeches.

*AO3 considers key factors*

However, as a result of Martin Luther King planning his speeches, he has thought about what he wants to say, implying that the continuous repetition of certain words and phrases is intentional. For example the phrase 'little white boys and white girls' the use of vocative diacope suggests that Martin Luther King purposefully uses the word 'white' twice to make it obvious what race the children are and to exaggerate the point he is trying to make about the difference in the 1960's and the fight for civil rights. This suggests that Martin Luther King is strong willed and he tries to exert influential power through supporting the different race and showing a caring ambitious side, he does this by using anecdotes throughout to make his speech more personal. Martin Luther King uses more vocative diacope within both of his speeches due to him wanting people to remember a

*AO2 applies confident knowledge to interpret examples*

specific word or phrase for example 'let freedom ring' this phrase is repeated regularly towards the end of the speech 'I have a dream'. This could be used to suggest Martin Luther King wants people to remember these specific words, subsequently the phrase was very specific to the time and personal to what they were fighting for.

From the graph above it is evident that Martin Luther King uses more vocative diacope compared to elaborative diacope, as a result this suggests that Martin Luther King uses less elaborative diacope to exaggerate and emphasize the message he is trying to portray; an example of this would be 'I still have a dream. It is a dream deeply rooted ...' by adding the adjective 'deeply' this exaggerates what Martin Luther King is trying to portray, Martin Luther King could have purposely done this as he wants people to understand and represent how serious that particular phrase is that may suggest why he uses more vocative than elaborative.

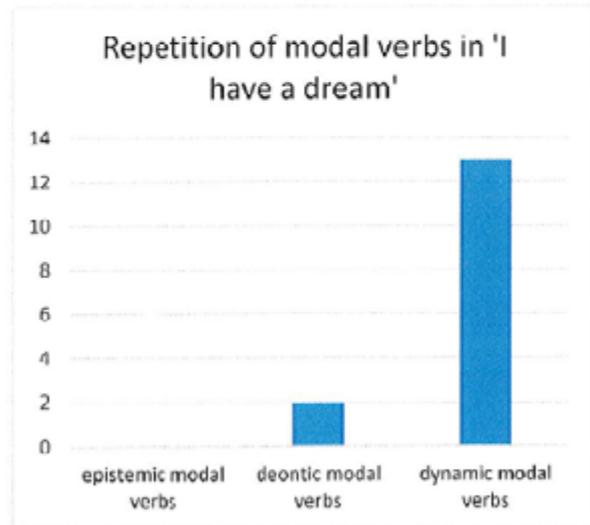
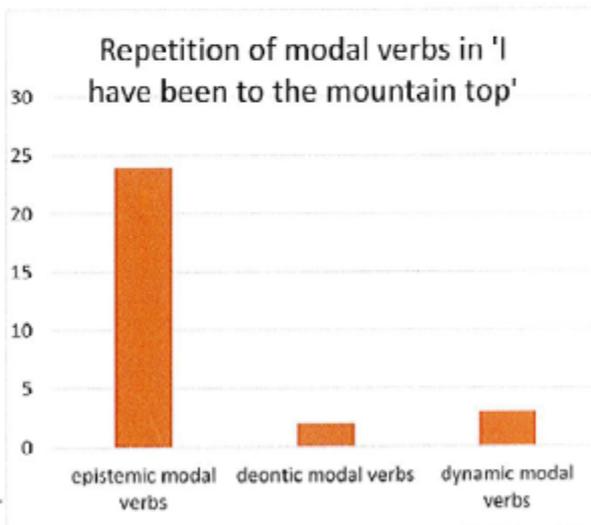
Martin Luther King is trying to get the message he wants across to people so they support him and they trust him, for example when he repeats 'so let freedom ring' this imperative and vocative diacope suggests that this phrase is what he wants people to remember so he repeats it a lot to exert influential power.

**How does Martin Luther King exert influential power through the use of modal verbs in his political speeches?**

Modal verbs are used in political speeches to portray possibility, obligation and desire. There are three different types of modal verbs, all of which are used by Martin Luther King in his speeches. These are: epistemic modal verbs, used to express a speaker's opinion of knowledge; deontic modal verbs, used to affect a situation relating to moral obligation; and dynamic modal verbs, used in a factual situation to express a desire for command or force.

*Ad - closely analyses a range of examples*

*Ad - systematic approach using research questions*



As you can see from the graph above Martin Luther King uses a variety of modal verbs one of them being largely epistemic he uses epistemic verbs 26 times throughout his speeches, an example of this would be the phrase 'I would move on' the use of this epistemic used by Martin Luther King suggests that he does this to suggest that these are things he wants to do and using the epistemic modal verb 'would' shows his ambition for the things he wants to do and he wants his followers to have similar ambitions and to make them believe that they want to live in an equal society. He

*AO3 - excellent insight into language in context*

exerts his influential power by using these verbs to tell people what could happen and telling them what he wants telling them what to do.

Martin Luther king also uses a large amount of dynamic modal verbs throughout both of his speeches this could be due to him wanting to give people hope, an example of this would be 'this will be the day when all of God's children will be able to sing...' by Martin Luther King purposefully using the dynamic verb 'will' shows that this is going to happen and represents certainty for people and determination. This is used a lot throughout the two speeches evidently shown by the graph above being used 3 times in the 'I have been to the mountain top' speech and 12 times in the 'I have a dream' speech .

Martin Luther King uses a variety of different types of modality and throughout both of his speeches he also uses deontic modal verbs. An example of this would be in the 'I have a dream' speech Martin Luther King says 'live in a nation where they will not be judged' by the use of this deontic modal verb this could suggest that Martin Luther King is trying to exert influential power as he is telling the people he is presenting his speech to that he wants them to listen to what he has to say and it could suggest that nothing will stop him, this could be portrayed by the use of 'will' this deontic may represent his certainty and ambition to what he is trying to receive by the civil rights act but at the same time give his audience hope and positivity for the future.

*AO1 + 3  
systematic analysis  
of 2 speeches  
examples*

**How does Martin Luther King exert influential power through the use of pronouns in his speeches?**

Pronouns are used in political speeches to connect with an audience and to get people to support someone, pronouns are used in planned speeches to make the audience feel involved and to show compassion about a specific subject, A theory by Norman Fairclough and the use of synthetic personalisation could be used here to suggest that Martin Luther King is pretending to care what his audience want and care about. Martin Luther King may use synthetic personalisation to get his audience to agree with what he is saying and to get as many people as possible following him. There are many different pronouns used in Martin Luther king's speeches: first person singular, first person plural, and second person singular, and second person plural. I will analyse how Martin Luther King uses pronouns to exert power in two political speeches.

	singular	Singular possessive	Plural	Plural possessive
First person	70	4	27	4
Second person	7	1		
Third person	2			

The amount of first person singular pronouns that I found in both political speeches was 70, these may have been used by Martin Luther king because he is trying to exert influential power he does this by making his speeches personal to him. An example of this would be 'I have a dream' this suggests that he has this dream but he wants other people to know about it and share the same dream, this exerts influential power due to King talking about himself and suggesting that he is in the same situation as everyone else.

*AO2  
conceptualises  
findings*

Martin Luther King also uses a large amount of first person plural pronouns ('we'), from the table of data it shows that he used first person plural pronouns 27 times. An example of Martin Luther King using these pronouns could be "knowing that we will be free one day." The use of this pronoun within this particular quote could suggest that Martin Luther King is making the audience feel involved and to unite them. The use of the modal verb "will" also coincides with the use of the pronoun to affect the specific situation and to reassure and exert influential power.

On the other hand there is a small use of second person singular pronouns totalling 7 uses. An example of Martin Luther King using second person singular pronouns in his speeches would be "you reveal that you are determined to go on anyhow." Martin Luther King uses this pronoun twice in this phrase this could be due to him trying to show determination and that he is trying to make his speech personal to every person he is talking to this could suggest that he is trying to exert influential power by using synthetic personalisation to gain power.

### Conclusion

Overall, I noticed that there was a significant use elaborative and vocative diacope. From this I noticed that there was more vocative diacope, this could have been due to the persuasive situation Martin Luther King was in. My analysis coincided with the theory of Grice's maxims and how they were flouted. The maxims that were flouted were quantity, manner, and quality. The maxim of quantity was flouted the most, due to the repetition of phrases. This effect could have been due to the type of audience and large locations he was delivering them in. The use of elaborative diacope was also used and the maxim of quality was flouted. This interestingly could have been due to the time the speech was delivered and the technology in 1963 not being as developed so the microphones were not as efficient so he may have missed words out.

Within analysing my data, I found that modal verbs were a regular occurrence in the speeches especially epistemic, dynamic, and deontic. The use of synthetic personalisation could have been used in the context of him on mass talking to a large amount of people. Epistemic and dynamic verbs were regularly used in the speeches, these modals could have been used due to the situation that Martin Luther King was in and the theory from Norman Fairclough as he wants his audience to feel reassured due to the sensitive situation.

I concluded that the data presented, large use of pronouns. First person singular pronouns were used regularly (70 times), contextually this may have been to represent the type of situation he was in, interestingly I concluded that the least used pronouns were second person singular possessive, this could have been caused by the fact that Martin Luther King was in a situation where he needed to gain the trust of a wide range of people and he didn't want to make the audience feel pressured so he used them minimal times.

AO2  
use of  
knowledge  
to help  
draw  
conclusions

AO3 sound  
attempt to  
engage  
with audience

### Evaluation

While gathering the data from my investigation, it was successful due to the data that was collected was a large amount and showed different ways that power was portrayed through the context of political speeches. The method I used to collect my data was effective as it was reliable and time effective. In order for me to investigate specific types of data that I wanted, I was able to use extracts from a large political speech that had the most data in order for it to support my analysis, I did this by using the internet and finding out the context of famous political speakers and how they exerted power this then led me to finding extracts from the speeches that had the most data to support my investigation.

While researching and collecting my data specifically targeted on power and language, I found areas challenging as the context was very limited and finding theories to support the linguistic features. However due to the challenges I believe that this supported my investigation and made it unique.

To improve the field of my investigation I feel that it would have been more developed to consider other historic political speakers, or modern political speakers and analyse the way different types of power is exerted. To coincide with this by investigation would have a wider range of results if more data was gathered.

AO2+3  
suggest  
of  
limitations  
and  
potential  
for further  
research.

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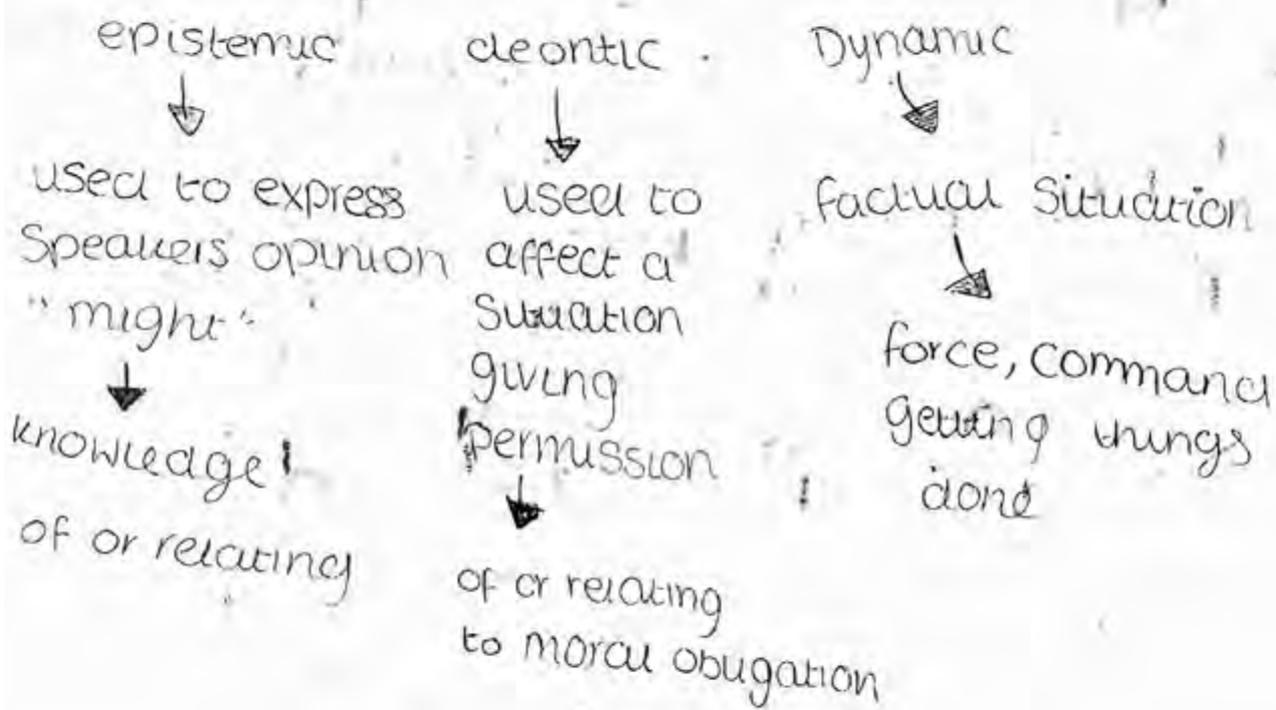
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'I have a dream' → 17 repetitions  
 29 - vocative  
 31  
 epistemic modal verb  
 vocative diacope (in vocative reps)

'let freedom ring' → consistency of message  
 - emphasis  
 10 repetitions  
 repetition  
 vocative diacope



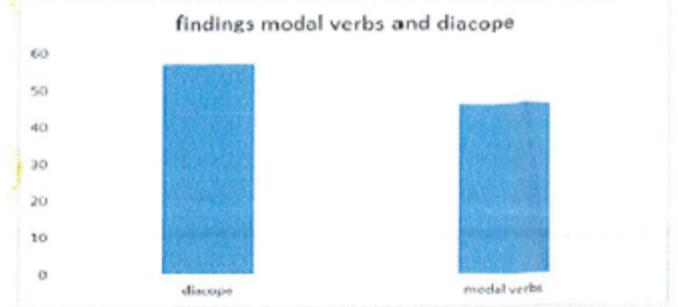
**How does Martin Luther King use language to exert his power in a selection of his political speeches?**

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**Introduction:** This study considers how language is used in different political speeches from a well-known political speaker and how power is gained. Martin Luther King is an interesting political speaker to investigate due to the political stance he had, this was due to him campaigning in 1960's America for the civil rights movement to end racial segregation. Martin Luther King was born in Atlanta, Georgia in 1929 and is now a well-known historic speaker due to the speeches he produced, and for leading the fight for social change. For leading this campaign he was arrested over 20 times and was assassinated on 4<sup>th</sup> April 1968.

Throughout the investigation, data had been collected to show how Martin Luther King used specific techniques to help him gain power and how effective the techniques he used were. The study was aimed at 2 speeches that were presented and the data was collected on the specific number of each particular feature was used.

The study investigates how Martin Luther King uses these techniques to try and gain influential and instrumental power and if he succeeds.



**Influential power**

Influential power is when an individual is trying to gain power that they do not already have. Ultimately an individual is trying to persuade someone to agree with what they are saying and the views that they have.

Instrumental power is another type of power this type of power is when an individual already has power due to the job they may have for example a police officer. This type of power does not need to be gained as it is already held.

**Synthetic personalisation**

Synthetic personalisation is a theory by Norman Fairclough. Synthetic means fake and personalisation is to make something personal. Speakers and people who are trying to gain power use this technique it is when someone pretends to make an effort and particularly care what people think in order for you to trust and like the views and for you to want to follow them.

**Grice's Maxims:** this is a theory developed by Norman Fairclough he suggested that when in conversation and speech people flouted specific things the maxim of manner, how well someone speaks in a clear way quantity is another one if someone says too much or too little, quality how truthful an individual gives information, and finally the maxim of relation how relevant something is to the topic.

This investigation was particularly interesting due to how patterns of modal verbs and diacope were used to exert the different types of power.

**Modal verbs:** Are verbs that are used in order to show possibility of something happening and desire. There are three different types of modal verbs epistemic (used to express opinion of knowledge), deontic (used to affect a situation), and dynamic (used in a factual situation to express command or force) (would, could, should, must, will) do.

**Diacope:** Diacope is a technique of repetition. The simplest form of repetition is vocative diacope it is where an individual or speaker repeats a word or phrase. Elaborative diacope is a technique where a word or phrase is repeated however there is an addition of adjectives or description added.

**Methodology**

The texts analysed were the 'I have a dream' speech spoken on August 28<sup>th</sup> 1963, and 'I have been to the mountain top' presented 3<sup>rd</sup> April 1968.

Martin Luther King may have purposefully used this technique as at the time he needed to gain as many followers as possible in order for him to continue fighting with what he believed. This could have been due to the situation he was in due to the conflict between black and white people.

The speeches that Martin Luther King delivered were due him wanting and trying to portray his view and how he wanted to build his campaign and get his audience to support him in carrying this out.

'I have been to the mountain top' speech by Martin Luther King, this speech was ultimately his final speech delivered in a church in Memphis Tenn on the 3<sup>rd</sup> April 1968. It was delivered hours before his assassination to raise awareness for the city's sanitation workers who were at the time on strike protesting low pay and bad working conditions.

This table below is the findings from the two political speeches showing data from the occurrence of pronouns and the types of pronouns Martin Luther King uses. The graph on the right is also data from the same speeches showing how often Martin Luther King uses diacope and modal verbs

	singular	Singular possessive	Plural	Plural possessive
First person	70	4	27	4
Second person	7	1		
Third person	2			

**Findings**

**Pronouns collected from data used to exert power:** Pronouns like (I, me, you) are used in the two political speeches to help gain power. From the study investigated a large variety of pronouns were used and were effective with how power was gained. 'I have a dream' the pronouns in this speech also helped to control the conversation and helped power to be gained.

**Modal verbs used to gain power:** The study found that modal verbs were used within the two pieces of data analysed, largely epistemic modal verbs were used an example of this would have been 'I would move on' from the data collected the use of this modal verb could have been used to suggest that Martin Luther King has his opinion and he wants the audience to follow what he says and the use of 'would' suggests that the situation could be limiting him.

**How diacope is used to gain power:** from the investigation the findings show that in both speeches analysed that there was a large use of diacope mainly vocative and example of this would be 'I have a dream' this use of vocative diacope could have been used to suggest certainty and to get a clear message across that Martin Luther King has this also shows that this phrase is personal to him and he wants this phrase to be important to his audience.

**Conclusion**

From the investigation that was completed, and the data analysed the study found that there was a significant use of elaborative and vocative diacope, however the study suggested that there was more use of vocative diacope. This could have been influenced by the persuasive situation that Martin Luther King was in.

The analysis considered the theory of Grice's Maxims and how and when they were flouted the maxim's analysed were quantity, quality, and manner. The maxim flouted the most interestingly was the maxim of quantity from the investigation it was due to the use of repetition within the data. The effect of the repetition could have been influenced due to the type of audience and large locations. Another maxim that was flouted when analysing the data was the maxim of quality this also included the use of elaborative diacope being used, this could have been used to suggest the time the speech was delivered and the technology in the 1960's.

While undertaking the investigation the data presented a use of modal verbs and the regular occurrence of them, in particular the data recorded suggested epistemic, dynamic, and deontic. A theory that also could have been connected to this is synthetic personalisation due to the situation at the time and the fact that mass talking would have been talking to a large amount of people and audiences. Epistemic and deontic modal verbs were recorded the most amount of times and this could have largely been influenced by the different situations Martin Luther King would have experienced. The use of synthetic personalisation suggests that the use of modal verbs recorded are connected with trying to reassure the audience on what seemed to be a sensitive situation.

The investigation concluded large uses of pronouns in particular first person singular (I) this suggest that the situation was a large factor the investigation had to take into consideration. The data also concluded that second person singular possessive pronouns (here, his) were used the least amount of times, the suggestion of the uses for these pronouns could suggest that Martin Luther King needed to gain the trust of people and these particular pronouns might not have been as effective.

**Evaluation:** From the study investigated it showed to be successful with the large amounts of data gathered, and the suggestions of the different ways for power to be gained.

The method the data was collected presented to be reliable and effective and allowed specific types of data to be investigated that was relevant to the study. Extrates from studies showed to be successful and supported the studies analysis.

If the study was to be repeated in the future historic political speakers would have made the study more developed and to compare them to modern political speaker. However the data collected in a future investigation could be a wider variety.

Sources <http://rhetoric.byu.edu/Figures/Groupings/of%20Repetition.htm> 25/04/17

<https://www.usingenglish.com/glossary/epistemic-modality.html> 05/05/17

*Handwritten notes:* 5/10 see comments on cover sheet

In addition to the pages featured in this resource, in their folder the candidate included transcript of Martin Luther King's speech "I Have a Dream". These materials have been redacted due to copyright license restrictions.

## Examiner commentary

AO1 – The candidate has chosen to analyse power in selected speeches of Martin Luther King. What could be a very generic investigation is focussed somewhat by the emphasis on specific linguistic features. Terminology is used accurately and appropriately. There is good presentation of data and the register is relatively stable. (Level 3 - 6 marks)

AO2 – There is some understanding of the theories used. The investigation would have benefitted from a wider range of theories being used to explore the data. The use of Grice's maxims is not fully appropriate or developed. Exploration of influential power is stronger and shows a good engagement with the theory. (Level 3 - 6 marks)

AO3 – The candidate has clearly researched the historical context of the speeches, but this is not always used to help illuminate the data. There is engagement with a basic level of context in terms of King's purposes when speaking, but this could have been developed further and given more nuance. (Level 3 - 5 marks)

AO5 – While this poster is mostly successful in its transformation of the investigation, there are some errors which detract from its overall effectiveness. The candidate has made a good effort to explain all terms and theories which may be unfamiliar to the audience. Most of the basic findings are included, but it is not a particularly engaging example and there is a lack of consideration of visual elements. (Level 3 - 5 marks)



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