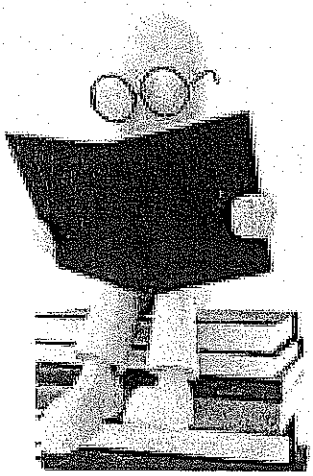
A2 English Language

Revision Pack



Revision Guide for AQA GCSE English Language

This document contains a sequence of activities, and guidance on how to complete these activities, which will build on the learning of the last two years and help you to achieve success in your examinations. There are a range of thirty minute activities and you should aim to complete a minimum of five every week between now and your exam dates.

To improve your grades:

1. Plan your revision and stick to the plan.
2. Revise for thirty minutes at a time, somewhere quiet, where you won't be disturbed or distracted.
3. Revising doesn't just mean reading; it means actively engage with, make notes on, produce evidence to show that you have completed a process.
4. Revise with a pen and notepaper and store and save your revision in the same place so that you can look back at it and have a sense of achievement.
5. Start revising now - don't leave it until the last minute.

Revision is the greatest single factor in exam success.

Exam Date 2013

LG4 Monday June 3rd

What are you expected to do in the examination?

English Language

Section A:	Spoken Language	=	Read 2 texts and answer the question
Section B:	Language from the Past	=	Read 3 texts and answer the question

Revision Timetable

Remember to select at least five tasks each week. Write the number of the task you choose into the table so that you can check that you are not constantly repeating the same activities.

Week Commencing	***English Language***	***Revision Checked***
08/04/2013	1. ..... 2. ..... 3. ..... 4. ..... 5.....	

15/04/2013	1. ..... 2. ..... 3. ..... 4. ..... 5.	
22/04/2013	1. ..... 2. ..... 3. ..... 4. ..... 5.....	
29/04/2013	1. ..... 2. ..... 3. ..... 4. ..... 5.....	
06/05/2013	1. ..... 2. ..... 3. ..... 4. ..... 5.....	

13/05/2013	1. ..... 2. ..... 3. ..... 4. ..... 5.....	
20/05/2013	1. ..... 2. ..... 3. ..... 4. ..... 5.....	
27/05/2013	1. ..... 2. ..... 3. ..... 4. ..... 5.....	

Language from the Past: Suggested tasks for section B

1. Study an advertisement from the past on the internet. Decide who the audience is, and how you know, what is the advert trying to say and how it says it. Think carefully about the language and what effect the advert is trying to have on the reader? How does the language differ from language use in 2013? How have the conventions of the genre changed over time?
2. Read a newspaper report from the past from *The Guardian*, *The Times*, *The Independent* or *The Telegraph*. (You can find these online.) Use **Worksheet 1** as a guide and complete an analysis of the report.
3. Using **the timelines in the pack,** create a poster to go up in your bedroom of the history of the English language.
4. Find a modern magazine article and identify the genre conventions, as well as commenting on audience, purpose, language and tone.
5. Use **Worksheet 1** and compare two texts; one must be a newspaper article from the past and the other a modern newspaper report from a popular press web site or newspaper (e.g. *The Sun*, *News of the World*, *Daily Mail*, *Mirror* – you can find these online).
6. Spend 30 minutes researching one of the following historical periods: Victorian, World Wars 1 and 2, Elizabethan, Middle English.
7. Construct a mindmap on political correctness, including gender and race
8. Read information or a persuasive leaflet and complete **Worksheet 1**, identifying the audience, purpose, the language and historical influences. What do you think is the writer's intention?
9. Find any 4 texts from the past and do the highlighting and CAP on all of them
10. Write a section B answer from one of your plans. Allow yourself 50 minutes to write it then use the mark scheme to check the points you have made or ask your teacher to mark it for you.
11. Take an advert from a magazine and make notes about how it communicates
12. Spend 30 minutes reading information on the WJEC website 13. Spend 30 minutes completing activities available on Moodle 14. Create a mindmap of the processes of lexical change, adding the examples you find when you complete activity 16. 15. Create a mindmap of the processes of semantic change. 16. Use an online etymological dictionary to find 3 examples of each of the following: Borrowing, affixation, clipping, blending, compounding, semantic shift

Spoken Language: Suggested tasks for section A
17. When watching a TV interview, focus on the discourse aspects, including tone, roles of speakers, status of speakers, structure, and opening and closing sequences
18. Observe an informal conversation at home or when out with friends and focus on the turn taking. Who interrupts and how? Who overlaps and why? How is the turn taking negotiated?
19. Spend 30 minutes working through the Spoken Language Revision Notes in this pack. Make mindmaps or revision notes to help you learn terms or techniques.
20. Find any 2 spoken texts and do the highlighting and CAP on all of them
21. Do CAP and plans for 2 past paper questions
22. Learn off by heart one set of spoken language framework features – discourse, lexis and semantics, phonology, grammar and syntax or non fluency
23. Spend 50 minutes writing an answer to one of the texts you prepared when you completed activity 21
24. Find a spoken exchange that you have not annotated and use the checklist on pages 4 and 5 of the Spoken Language Revision Notes to decide what you would need to comment on
25. Get someone to test you on one set of framework features you learnt when you completed activity 22
26. Spend 30 minutes on the WJEC website
27. Review your tracking sheet and highlight key things you must remember in the exam
28. Spend 30 minutes on Moodle
29. Which genre would you least like on the exam paper? Spend 30 minutes revising your notes on this genre and then find a transcript to practise your approach so that you feel more confident. Ask your teacher for a transcript if you can't find one.

Wanna get a great job? Get revising

Worksheet 1:

WHAT TO LOOK FOR	EVIDENCE
AUDIENCE Who is the piece aimed at and how do you know?	
PURPOSE What is the writer trying to achieve? Is he/she persuading, informing, entertaining, arguing, explaining?	
CONTEXT What can you find out about the social or historical context?	
LANGUAGE CHANGE How has the language changed since this text was written? Consider the lexis, semantics and syntax.	
GENRE CONVENTIONS Are the genre conventions different? If so, how?	
HISTORY OF THE LANGUAGE What had happened to the language before this text was written? Which of these events have influenced the language of this text?	

Going somewhere? Been revising

Timeline

AD 43 – 410. Romans rule Britain. The native Brits speak Celtic. The Romans speak Latin. The Romans disappear, leaving behind a few of their wicked words and . . .

449 Angles invade the southern part of Britain and make it Angle-land . . . England. Their language is called Old English. It would look like Old Gobbledegook to most people today.

787 Vikings invade the north and east of England and add some of their own wicked words until . . .

1066 Normans invade from France and their lords speak French but . . . the peasants still speak English (and the pheasants just squawk).

1150 The beginnings of Middle English – a mix of Old English and French that you could recognize today . . . just about.

1387 A poet called Geoffrey Chaucer begins to write *The Canterbury Tales* – it's a long story poem (with some very rude bits!), and it's written in English.

1399 Henry IV is the first monarch for over 300 years whose native language is English – very handy. Now he can say useful things like, 'Pay me taxes,' and 'Pay me more taxes.'

1450 Johan Gutenberg invents the printing press in Germany – maybe!

(Some say he pinched the idea from a Dutchman called Coster.) He publishes the first printed Bible. He dies a poor man which probably serves him right. But . . .

1476 Englishman William Caxton pinches Gutenberg's idea (they're all at it) and sets up his own printing press. He starts to spell words in a regular way. More people can afford books . . . but most people can't actually read them, of course.

1590 William Shakespeare begins writing his plays and poems. Teachers will tell you he's the greatest English writer ever but he certainly had problems with spelling. He's popular with Elizabethan audiences because his plays have lots of bloodthirsty murders and his comedies have lots of rude jokes – teachers usually skip over those bits!

1607 English pilgrims begin to settle in America and start to make their language the new language of North America. The Native American Indians already have languages, of course, but the new settlers prefer English.

1714 German George becomes King of England but never learns to speak English. No one cares. He has nothing interesting to say anyway.

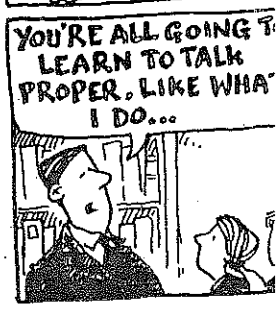
1721 The first English dictionary is produced. Now that ever-popular children's game is possible – the one called 'spelling tests'.

1755 Doctor Johnson creates a really good English dictionary – but sadly without any rude words!

1870 School is compulsory for every child in Britain. Everyone will be taught to read and write . . . whether they like it or not!

1937 A Dictionary of English Slang is published. Some of the words are thought so shocking it is banned from many library shelves!

1987 The British Government invents the National Curriculum. Everyone is urged to write and speak 'The Queen's English' – wicked, eh?



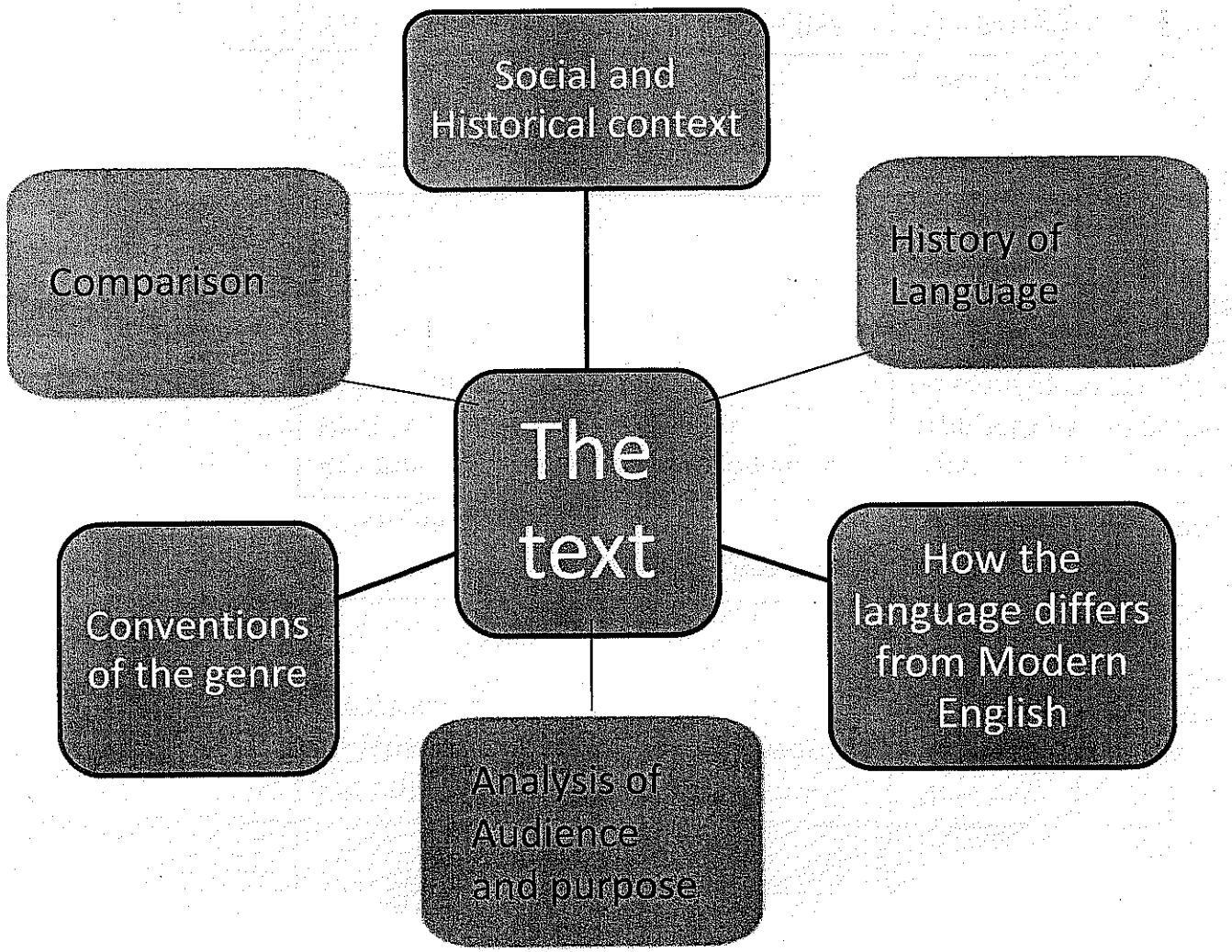
5th–8th centuries	Invasions of the Germanic tribes (Angles, Saxons and Jutes) Christianity adopted (587)	The Celtic language was displaced except in Wales, Scotland, Cornwall and Ireland. **Old English** developed from the Germanic dialects of the invaders, which varied according to where the different tribes settled. This was the true beginning of English: many of the basic grammatical words (*the, in, was*, etc.) and many everyday nouns and verbs derive from this period. The Latin alphabet was adopted and Latin was used by the educated elite and in church.	**Old English** A considerable body of literature from this period survives. It is very foreign to modern eyes, and requires special study to understand it, as in this example from the poem *Beowulf*: Hwaet we Gar-Dena in geardagum, Peodcyninga prym gefrunon Hu da aepelingas ellen fremedon. *So the Spear-Danes in days gone by* *And the kings who ruled them had courage and greatness.* *We have heard of those princes' heroic campaigns.* (Translation by Seamus Heaney)
8th–11th centuries	Viking invasions	The Vikings' language (Norse) was close enough to the Anglo-Saxon of the inhabitants to allow communication between the peoples. The Vikings took over many of the Anglo-Saxon kingdoms, particularly in the north and east of the country.	Many Norse words have passed into standard English – *get, take, angry, awkward, they, she* – and even more have survived in the dialects of the north where some pronunciations and grammatical forms of dialects are also Scandinavian in origin.
11th–14th centuries	1066: the Normans invaded, led by William the Conqueror Norman French and English co-existed	Following the Norman invasion, there was a French-speaking power base – the court, the church and major landowners were mainly French-speaking, while the populace spoke English. battlement During the twelfth century English was more widely used by the upper classes and in 1362 was used for the first time at the state opening of parliament. By 1425 English was used universally in speech and writing.	This was the beginning of the **Middle English** period; there was an inevitable flow of vocabulary from Norman French (itself heavily based on Latin) into English. English not only survived but was enriched by the language of the invaders. This period also saw the loss of many Old English word endings (inflections), many of which were replaced by the prepositions *by, with, from* etc. Much Middle English literature survives and is reasonably accessible to patient modern readers. This period also saw the beginnings of a major change in English pronunciation: the Great Vowel Shift.

English wasn't most spoken in high class family. They spoke French.

15th–17th centuries	Printing invented (William Caxton set up his press in 1476). Many Greek and Latin texts were translated into English	There was a gradual acceptance of a standard form of English, made necessary by the increasing dissemination of printed materials. Before this point Spelling was not standardised	**Early modern English** In the period 1500–1700 many more words entered the language than at any other period. New words were needed for new concepts and an influx of Latin and French words resulted. This period of world exploration also brought words from the languages of Africa, Asia and the New World. The Great Vowel Shift was completed – and the pronunciation of English began to stabilise. This was also the age of Shakespeare, himself a great coiner of words.	new ideas & inventions needed new words & resulted in more words. standard used. added more words to English language than anyone. Coined a lot of phrases that have now become cliches.
18th–19th centuries Modern English	The search for a standard, pure form of English	Attempts to define the vocabulary and grammar of English led to the establishment of prescriptive ideas about correctness. Non-standard varieties were viewed as inferior; Latin was upheld as an ideal language and a model for English dictionary writers and grammarians tried to lay down rules for correct usage.	This was the age of the dictionary, when writers tried to 'fix' spellings and meanings. 1721 Nathaniel Bailey's *Universal Etymological Dictionary* 1755 Samuel Johnson's *English Dictionary* 1762 Robert Lowth's *Short Introduction to English Grammar* 1762 Lindley Murray's *English Grammar.*	Main Rules of language came in between 18th & 19th Centuries.
19th century–present Contemporary	The expansion of British and American English	In the nineteenth century, rail travel, colonial expansion, the spread of literacy and education and the printed word extended access to standard and written forms of English. Electronic media extended this process in the twentieth century; meanwhile, American economic and political power succeeded that of the British Empire to ensure the spread of English as a world language.	American English was starting to become noticeably different from British English. English continues to absorb loan words from languages across the world. Grammar and pronunciation see few major changes, but in the late twentieth and early twenty-first centuries, a drift towards more colloquial and casual styles of language in many contexts reflects major social changes. American English increasingly influences British English and English worldwide.	prescriptive grammarians. are people that believing language should stay unchanged without foreign influence.

Things to ask yourself when looking at old texts.

Constituent	Question to ask	Example
Graphology	Are unfamiliar letters, spellings and punctuation marks used? What words are capitalised?	'Now may appeare, my deare brother, how malice conioned with might strives to make a shameful end to a vilanous beginning, for, by Godz singular favor' (QE1)
Phonology	How are words pronounced? Are there unfamiliar speech sounds?	-shore, sure, Shaw -controversy, comparable
Grammar (Morphology and Syntax)	Are there unfamiliar endings on words? Have words been placed in an unfamiliar order?	'The quality of mercy is not strain'd,/ It droppeth as the gentle rain from heaven/Upon the place beneath: it is twice bless'd;/ It blesseth him that gives and him that takes' 'I care not' (c. 1600) 'Sir, know you this glove?' (c.1600)
Lexis	Are there unfamiliar words?	-topping, great, fab, magic, wicked 'I woot not what thou seist' (c. 1300) ('woot' meant 'no')
Semantics	Are there words used with unfamiliar meanings?	'But Peter sate vvithout in the court: and there came to him one wenche [...] And incontinent the cocke crevve' (1582) ('incontinent' meaning 'immediately')
Pragmatics (meaning in interaction)	What does a speaker mean and a hearer understand by words uttered in a certain context?	'*Attoney*: All that he did was by thy instigation, thou Viper; for I thou thee, thou traitor'


Social and Historical context
Comparison
History of Language
The text
Conventions of the genre
How the language differs from Modern English
Analysis of Audience and purpose

REVISION NOTES

SPOKEN LANGUAGE

LG4: Section A: Analysis of spoken language

Students should be prepared for any kind of spoken text that may be presented to them. They should not necessarily expect to have studied the specific type of text, but to have wide-ranging knowledge and understanding of the spoken mode, so that they can apply their knowledge and skills to any texts that appear on the exam paper. Teachers should not think that they have failed their students if something a little unexpected or unusual appears, and if their students have not studied other examples of exactly the same kind: if they have encouraged students to have open minds and to acquire skills of analysis, they will have served them well. That said, we will not be going out of our way to set texts that are totally unexpected, but it may occasionally happen for individual students (or centres).

There will be an element of comparison, but this will not be the main focus, and it is probably sensible not to structure the answer with a comparative organisation.

We will be looking for overview of the texts and the ability to see them in context, but we will also expect close analysis of the language used, with appropriate use of linguistic terminology. Theoretical knowledge is not a requirement, but references to theoretical knowledge will be welcomed if appropriate. Students who drag in references to theories merely to demonstrate that they have studied some, will not be rewarded.

Section B: Analysis of written language over time

Students need to be prepared for written texts of any kind. Even more than for Section A, they may not have encountered specific examples of the genres or kinds of language presented to them, but they must have an open mind, and be prepared to apply their knowledge and skills to whatever appears in the exam paper. In practice they are likely to have seen some examples of something, if not identical, at least of a very similar genre or kind.

There will be more than one text: there may be two, or three, but more than three is less likely: if there are more than three, the texts would be much shorter.

It is probably best to think of this Section as textual analysis, but with the added dimension of having at least one text from the past. Knowledge of historical differences in language use (of lexis, grammar, syntax, word forms, orthography and punctuation) is a requirement, but we do not expect tremendously detailed knowledge. Rather, we would expect an intelligent analysis and discussion of the major differences in any text from the past, when compared with modern contemporary usage.

We will expect the texts to be analysed as texts in their own right, and not just to be culled for examples of an essay about language change. So the context and overview of each text is vitally important, as is consideration of the meaning they are conveying, and how this is conveyed through language choices. Precise detailed analysis, with plenty of relevant terminology, will score high marks, while vague generalised discussion will not score well.

THE SPEECH CONTEXT

Speech differs from writing in being supported by the physical setting in which it takes place. Physical gestures, for example, often have a meaning in their own right (think of the behaviour of drivers in traffic jams, or the many gestures that are used in sign language by deaf speakers). Many physical gestures are also language specific: for example, a 'thumbs up' sign, which is innocent and positive for English speakers, is very rude in Spanish.

The physical setting has an effect on the language that is used in spoken communication. For example, the fact that speakers can see objects that are being referred to means that the full names of the objects don't have to be used. Words like 'these, those, this, that' are often all that are needed: these are called *deictics*, which means 'pointing words'. The fact that speakers register each others' meanings and feelings as speech takes place means that language doesn't always need to be fully explicit: much can be left out. For example, a speaker recalling an upsetting experience might say '. . . and then I felt, you know . . .' The listener would fill in the details not fully explained. This missing out of details that are understood is called *ellipsis*.

THE GRAMMAR OF SPEECH

Speech is just as structured as writing, but its 'rules' are sometimes different.

As speakers, we have to hold quite a lot of information in our minds while we talk, so we don't mind repetition. Giving more information than is strictly necessary is sometimes referred to as *redundancy*. For the same reason – the need to process information as we talk – we often prefer structures that are easy to unravel, for example, the use of 'and' as a connective, rather than more complex connectives such as 'while' or 'since'.

In writing, we try to avoid redundancy; we also try to vary the connectives that we use, so that, while 'and' is the norm in speech, in writing it is used only sparingly.

As speakers, we are also aware of the spontaneous nature or *immediacy* of speech, so we accept, and even expect, many structures that would be thought of as untidy or wrong in writing because we know that writers have plenty of time to edit and revise their language. For example, in speech we have false starts, complete changes of direction in mid-utterance, and utterances trailing off or not fitting together structurally, even though they make complete sense to the people in the conversation. David Crystal calls slips of the tongue, hesitations, back-tracking, and other features that result from the 'here and now' nature of speech as *normal non-fluency features*, and says that we are suspicious of speakers who do not use them – we rate such people as rather unnatural – too well-rehearsed to be genuine.

Speakers also use *fillers* to give themselves thinking time; *initiators* like 'well' or 'OK, then' or 'right' at the beginning of their utterances, to signal the fact that they are about to speak; and *vague completers* such as 'and that' or 'and everything' to round off what they have said. These structures are devices which help speakers give shape to their utterances.

None of these features would be considered appropriate in writing, unless we were writing a piece of dialogue that was trying to imitate real speech.

Another difference in the 'rules' we apply to speech and writing is that writing is expected to conform more to *Standard English*, while speech, especially in informal contexts, is allowed more *regional dialects*. This includes grammar, as well as vocabulary; so phrases like 'I ain't done nothing' and 'we was' are tolerated much more in speech than in writing.

A major difference between the nature of speech and writing is that speech is *interactive*. Many informal conversations involve fast exchanges between participants; but even where one speaker is holding the floor for some time, there is still an awareness of audience which affects the language structures used. For example, listeners are expected to offer *reinforcements* such as 'mm' and 'yeah', to reassure the speaker that what is being said is valuable; speakers often use *monitoring* features, such as 'you know?' and 'do you know what I mean?', to check that what they are saying is being attended to. Writing does not have this intimate give-and-take: even the fastest form of written exchange – the fax – is still very slow in comparison.

The grammar of speech is also coloured by what we are using speech for at any particular time, and specific kinds of interactions will contain certain types of grammatical structures: for example, teaching situations are likely to contain many examples of questioning; children at play may well be trying to direct each other's behaviour, in which case they will be using commands; jokes and stories have their own particular shape that speakers stick to as part of the genre. The differences between different types or *genres* of speech will be explored later.

SPOKEN VOCABULARIES

All speakers have a range or *repertoire* of different styles of speech from which they select in specific situations. For monolingual speakers, these different styles will involve changes in accent, grammar and vocabulary within the same language; for bilingual or multilingual speakers, the variations may well involve *mixing* aspects of their different languages together, or *switching* completely from one language to another for a considerable period of time.

Regardless of the number of languages speakers have in their repertoires, their choices of style – and therefore vocabulary, as an important ingredient of style – will be highly dependent on a number of factors. Some of these are the following:

Status – The status of the person you are talking to will have an influence on how formal a style you choose. For example, if you are talking to a person who is higher status than yourself, you are likely to become more formal. In this situation, your vocabulary is unlikely to include such items as slang terms, intimate forms of address, swear words, and vague expressions such as 'thingy' or 'whatsit'.

The number of people you are addressing will also be influential: in general, people become more formal as they address bigger groups.

Setting – A formal setting, such as an interview, will trigger more carefully chosen and formal vocabulary than, say, an informal chat with friends on a bus or in the pub.

Purpose – What you are using your language for will influence your vocabulary: if you are telling a humorous anecdote, for example, your vocabulary may well differ from that you would use in a serious debate or when giving a set of instructions.

Topic – Some topics are likely to make speakers more careful in their choice of words. We are particularly careful when we refer to taboo areas like death, sex, or bodily functions – although this doesn't necessarily mean that we become more formal. We may go the other way, and select terms that are considered 'impolite'. The fact that we may go to extremes in this way is an indication that the subject matter is uncomfortable or embarrassing to us.

What to look for in spoken language – a general checklist

Discussion of specific examples in your data is needed, taking account of the particular context, participants and function of the feature in the discourse.

Register

- What is the relationship between participants – formal or informal? Personal or impersonal? Status? Dominant speaker? Co-operative? What about the audience if it's a media text?
- What is the field? The lexis will reveal the kind of subject matter that forms the basis for the speech encounter.

Topic management

- One clearly focused topic, or a number of apparently random topics?
- How are topics chosen? Related to context? Any topic shifts? Who introduces new topics?
- Do new topics emerge logically from previous ones, or do they appear to be unconnected?
- Is someone steering the agenda? How?
- Any linguistic signals after an interruption where a speaker tries to return to an earlier topic?
- How is the end of a topic marked?

Structure

- Any clear opening strategy used? Neutral? Social greetings? Vocatives to personalise the discourse? Any ritualised forms used?
- Any adjacency pairs? Qs and As? Greetings? Command and response?
- How is turn-taking organised? Dominant speaker? Equally shared turns?
- Any clear signals to indicate another speaker should take a turn?
- Interruptions and overlaps – does the first speaker allow the interruption (fall silent), contest the interruption (continues speaking, making the other speaker back down)? Are there any spoken penalties for interrupting?
- Is there any back channel behaviour? (Feeding back as an active listener, but not asking for a turn, eg minimal responses 'Yeah, Mm, Okay, Right,' etc)
- What kinds of speaker moves are used in the main body of the discourse? Framing? Initiating? Focusing? Supporting? Challenging?
- What kind of closing is used? Reference to something outside the encounter? Repetition? Formulaic utterances?

Prosodic features

- Do intonation patterns vary in order to convey the speaker's attitude? To mark the end of grammatical utterances? To distinguish between new and old info? To indicate the end of a turn?
- How do the intonation patterns relate to the semantics of an utterance? Rising? (question). Falling? (statement or completion). Rising-falling? (reprimand or denial). Falling-rising? (surprise or disbelief).
- Does the pitch change to reflect the speaker's involvement in the discourse? High (excitement or enthusiasm), low (formality or seriousness), midway, neutral (everyday speech encounters).
- Is emphatic stress used to highlight key words?

- Does the volume change significantly to enhance the meaning of utterances? (forte, piano, crescendo, diminuendo).
- Does the pace change? (allegro, lento, accelerando, rallentando).
- Does the style of delivery change? (staccato, legato).
- What are the functions of the pauses? – to create emphasis? To dramatise an utterance? To mark hesitation? Doubt? Thought? Search for a word? Embarrassment? To allow speaker to breathe? To make the speech encounter informal? To mark the grammatical end of an utterance? To allow the other speaker a turn?
- Any vocal effects or paralinguistics? Laughter, snorts, gasps, whistles, etc. How do these relate to the words actually spoken?

Lexis

- Is the language informal or formal? Where on the formality spectrum? Does the choice of lexis vary in terms of formality (remember that choice of lexis links to register). Use of polysyllabic latinates (low frequency lexis, high register lexis)? Any foreign words or phrases? Use of everyday, plain language (more Anglo Saxon in origin, high frequency, lower in register). Colloquialisms? Colloquial idioms? Slang? Regional dialect? Social dialect?
- Is the lexis subject specific, field specific, or general?
- Any high-frequency conversational clauses? – you know, I see, I mean, etc
- Any evidence of an abbreviated code being used, based on shared knowledge or shared expertise?
- Any ambiguities? Any vagueness?
- Is modification used? How often? To what purpose and effect?
- What politeness strategies are used?
- Can you attribute any lexis to the speaker's idiolect?

Grammar

- Are the clause structures simple? Compound? Complex? A Mixture?
- Are loosely co-ordinated clauses more common that subordinated ones?
- Any minor sentences? Which clause elements are omitted?
- Are phrases complex or simple? Is there much pre-modification used? Post-modification?
- Any grammatically incomplete or inaccurate utterances?
- Any use of the passive voice?
- Any marked use of tenses?

Spoken language: here's another checklist! There will be some overlapping between the different headings.

Roles, relationships and context

What are the expectations, codes and conventions of this particular context and speech event?
If it's a chat show: why is the guest there? Because high profile at the moment? To raise profile? To promote something? Because they are popular with chat show audiences? For some other reason?
How polished is the interviewer's or commentator's technique? Focus on particular aspects of the technique.
How experienced in the presenter/commentator/host/comedian, etc?
What are the individual characteristics of this chat show host? What is typical about their style or persona?
Any gender or age stereotypes?
Relationship between participants? Relationship with audience? Audience response – laughter, applause, etc?
How spontaneous are the exchanges or comments?
Are impromptu remarks made? Any non-sequiturs? What about something that seems premeditated, rehearsed, carefully prepared?
What emotions or reactions are conveyed by the speaker(s)?
How does the register fluctuate on the formality spectrum?
Any use of jargon to establish/ maintain power or influence? How does this relate to the context?

Power

How are the interactions controlled by the interviewer/presenter/one participant?
How do the intentions behind each speaker differ? Is one more transactional eg trying to get information, or a particular result, while the other is more interactional?
Is there a dominant speaker? How do you know? Are turns shared equally and of roughly equal length?
What politeness strategies are used?

Topic management

One clearly focused topic, or linked topics?
How are topics chosen and/or controlled? Are these context-dependent? What use of discourse features can you find which control topic shift?
Use of questioning – closed, open, follow-up or more probing questions?
Are questions answered directly? Obliquely? In a rambling, indirect way? Are they evaded? Is the answer turned into something else?
Any linguistic signals after an interruption where a speaker tries to return to an earlier topic?
How is the end of a topic marked? – Look for discourse markers which introduce a closing sequence.

Structure

What speaker moves are used in the main body of the discourse? Framing? Initiating? Supporting? Challenging?
Any adjacency pairs? Questions and answers? Greetings? Command and response?
How smooth is the turn-taking? What happens after interruptions, overlaps? Who gives up the floor? Any prosodic features accompanying overlaps to gain the floor, eg voice gets louder (forte), delivery gets faster (accelerando)?

Lexis

Any phatic language? Social greetings eg 'Hi, great to see you'? Hospitality tokens eg 'Please take a seat'? Vocatives to personalise the discourse 'Anne, lovely to have you on the show'; 'Pete, what do you think about Smith's chances here?'
Any formulaic utterances to do with that particular speech event?
Formal or informal? Movement between?
Use of non-standard lexis – eg slang, dialect. Explain, as regards region, class, context and persona.
Subject specific lexis or general?

Any idiolect forms? Use of characteristic verbal fillers; eg high-frequency clauses 'you know', 'I mean' or other fillers, eg 'kinda', sort of', 'like', 'man'?
Any hedging? Reasons for?
Any colloquial idioms? Eg, 'at the end of the day'; 'hopelessly out of touch'; 'definitely a no-go area'; 'one in the eye for'; 'coming on strong'; 'down with the kids'; 'breaking new ground' etc
Any evidence of abbreviated code based on shared knowledge or shared expertise?
Any taboo language? Comment.

Grammar

Use of non-standard grammatical forms – account for these.
If all Standard English grammar – say why; think about context, purpose, audience, roles, etc
Any omissions of grammatical items (ellipsis)? eg 'You okay with that?'; 'Serious point, Jim.' Comment.
Are clause structures simple, compound, complex, or a mixture?
Are loosely co-ordinated clauses (using 'and', 'but', 'so' and 'or' more common than subordinated ones, eg using 'while', 'because', 'which', 'despite', etc?
Are phrases complex or simple?
Are tag questions used, and if so, why? (eg isn't it? wouldn't you?)

Non-fluency features

Incomplete utterances – explain these.
Pauses – what do these suggest? Surprise? Thoughtfulness? Needing time to choose lexis? Taking a moment to gather thoughts? To convey a particular reaction? To express control?
False starts, repairs, reformulations? Why, how often and how rapid?
Repetition? Long pauses? Voiced hesitations?

Prosodics

Is emphatic stress used to highlight key words?
What intonation patterns stand out? Rising (question), falling (statement or completion)
Does the pitch change to reflect the participant's involvement in the discourse? – High (excitement, surprise, enthusiasm)? Low (formality or seriousness? Midway?
Does the volume (forte, piano, crescendo, diminuendo) or pace (allegro, lente, accelerando, rallentando) change significantly to enhance the importance or meaning of utterances?
Any change in style of delivery, eg staccato, legato?
Timed pauses – to create emphasis? Dramatise an utterance? To mark hesitation? To allow speaker to breate? To mark the grammatical end of an utterance?

Phonology

How would you characterise the speaker's accent? Any particular words you could pick out and put in phonemic symbols?

Some more terms – useful when analysing speech data

Asymmetrical power relationship – where the balance is not equal
Adjacency pair – eg, question/answer
Attributable silence – speaker remaining silent even though has been given the right to speak
Backchannel signals – vocal indications of attention and feedback, eg minimal responses
Co-operative principle – each speaker will attempt to contribute appropriately, at required time
Deictic expression (deixis) – 'pointing' via language, eg 'this', 'there', 'over here', 'those'.
Directive – a speech act used to get someone else to do something, eg an order
Discourse – the speech event which is taking place, eg a conversation, an interview – the whole Thing; (discourse can also mean the written text, if the data is written, eg a letter, a written advertisement).
Equal status partners – self-explanatory!
Ellipsis – the absence of a word or words from a structure
eg Home early then? Lots to do.
Exclusive pronoun 'we' – excluding addressee / **Inclusive pronoun 'we'** – includes addressee.
Face – a person's public self-image
A face-saving act – an utterance or action avoiding potential to a person's self-image
A face-threatening act – an utterance or action which threatens a person's public self-image.
Holding the floor, taking the floor - to do with the current right to speak.
Hedges – cautious words or phrases which mitigate (soften) statements, eg 'as far as I know', 'maybe', 'I might be wrong here, but'.
High considerateness style – non-interrupting, non-imposing way of taking part in a conversation.
High involvement style – an active, fast-paced, overlapping way of conversing
Inference – the listener's use of additional knowledge to make sense of what is not explicit in an utterance.
T: What's the capital of Qatar? P: Canberra T: Well done, yes.
Initiation, response,feedback (IRF) – as Coulthard described, common in classrooms or other situations where the authority figure controls exchanges
Maxim – of manner, quantity, quality, relation – these are part of the co-operative principle (Grice's maxims).
Mitigating device – an expression used to soften an imposition, eg 'please', 'I wonder if you could…'
(often also using politeness markers eg 'please')
Modal auxiliary- may, might, can, could, would, should, must (the last two are also verbs of obligation).
Overlap – more than one speaker talking at the same time
Pragmatics – the study of what a speaker means as distinct from what the words or sentences literally mean; also how people behave according to unwritten rules in conversation
A speech act – where an utterance or a series of utterances are used to communicate.
→ In this particular speech act at the start of the interview…
Symmetrical power relatioship – participants have equal status
A speech event – a set of circumstances in which people interact using speech.
A turn – the opportunity to speak at some point during a conversation.
Turn-taking – the change of speaker during conversation

Check you know these.

A GLOSSARY OF SPOKEN LANGUAGE FEATURES

NOTE – this is far from an exhaustive 'list' – just some basic terms that students should be familiar with for analysis of spoken data. Students are reminded, however, of the primacy of context in studying transcripts – approach such texts with an open mind rather than mechanically applying 'labels'.

TERM	DESCRIPTION
Accent	The ways in which words are pronounced. Accent can vary according to the region or social class of a speaker.
Adjacency pairs	Parallel expressions used across the boundaries of individual speaking turns. They are usually ritualistic and formulaic socially. For example: 'How are you?'/ 'Fine thanks'
Back-channel	Words, phrases and non-verbal utterances [e.g. 'I see', 'oh', 'uh huh', 'really'] used by a listener to give feedback to a speaker that the message is being followed and understood
Contraction	A reduced form often marked by an apostrophe in writing – e.g. can't = cannot; she'll = she will. See also **ELISION**
Deixis / deictics	Words such as 'this', 'that', 'here', 'there' which refer backwards or forwards or outside a text – a sort of verbal pointing. Very much a context dependent feature of talk.
Dialect	The distinctive grammar and vocabulary which is associated with a regional or social use of a language.
Discourse marker	Words and phrases which are used to signal the relationship and connections between utterances and to signpost that what is said can be followed by the listener or reader. E.g. 'first', 'on the other hand', 'now', 'what's more', 'so anyway', etc.
Elision	The omission or slurring [*eliding*] of one or more sounds or syllables – e.g. gonna = going to; wannabe = want to be; wassup = what is up
Ellipsis	The omission of part of a grammatical structure. For example, in the dialogue: "You going to the party?" / "Might be." – the verb 'are' and the pronoun 'I' are missed out. The resulting ellipsis conveys a more casual and informal tone.
False start	This is when the speaker begins an utterance, then stops and either repeats or reformulates it. Sometimes called **self-correction**. See also **REPAIRS**
Filler	Items which do not carry conventional meaning but which are inserted in speech to allow time to think, to create a pause or to hold a turn in conversation. Examples are 'er', 'um', 'ah'. Also called **voiced pause**.
~~**Grice's Maxims**~~ Not needed	~~Grice proposed 4 basic conversational 'rules' [maxims] as criteria for successful conversation: **quantity** [don't say too much or too little]; **relevance** [keep to the point]; **manner** [speak in a clear, coherent and orderly way]; **quality** [be truthful]~~
* **Hedge**	Words and phrases which soften or weaken the force with which something is said – e.g. 'perhaps', 'maybe', 'sort of', 'possibly', 'I think'. — mitigate
Idiolect	An individually distinctive style of speaking

say why in context

- to appear less dominant
- because really is unsure

Hesitation – where a word or phrase is repeated as the speaker hesitates (not for emphasis)
eg 'I(.)I don't know

TERM	DESCRIPTION
Interactional talk	Language in conversation used for interpersonal reasons and/or socialising
Non-fluency features	Typical and normal characteristics of spoken language that interrupt the 'flow' of talk. Some examples: **hesitations, false starts, fillers, repetitions** [though can be used for emphasis], **overlaps and interruptions.**
Paralinguistic features	Related to *body language* – it is the use of gestures, facial expressions + other non-verbal elements [such as laughter] to add meaning to the speakers message beyond the words being spoken
Phatic talk	Conversational utterances that have no concrete purpose other than to establish or maintain personal relationships. It's related to *small talk* – and follows traditional patterns, with stock responses and formulaic expressions: 'How are you?' / 'Fine'; 'Cold, isn't it?' / 'Freezing'
Pragmatics	An approach to discourse analysis which focuses less on structures and more on **contexts** and **purposes** of people talking to each other. Crystal: 'Pragmatics studies the factors that govern our choice of language in social interaction and the effects of our choice on others.'
Prosodic features	Includes features such as *stress*, *rhythm*, *pitch*, *tempo* and *intonation* – which are used by speakers to mark out key meanings in a message. Essentially, how something is said.
Repairs	An alteration that is suggested or made by a speaker, the addressee, or audience in order to correct or clarify a previous conversational contribution.
Sociolect	A social dialect or variety of speech used by a particular group, such as working-class or upper-class speech
Tag question	Strings of words normally added to a declarative sentence to turn the statement into a question. E.g: "It's a bit expensive round here, isn't it?"
Transactional talk	Language to get things done or to transmit content or information [used when the participants are exchanging goods and/or services]
Turn taking	A turn is a time during which a single participant speaks, within a typical, orderly arrangement in which participants speak with minimal overlap and gap between them. The principal unit of description in conversational structure.
Utterance	An utterance is a complete unit of talk, bounded by the speaker's silence.
Vague language	Statements that sound imprecise and unassertive. E.g. – 'and so on', 'or whatever', 'thingummy', 'whatsit'

Is there any metalanguage in evidence? (Talk about talk)

'What I'm trying to say is'
'perhaps I could express that another way'
'let me put it this way'
'could I just explain what I meant when I said'

NON-WORD FEATURES

i) **Fillers and hesitation markers:** *er, um* etc.

Vocalisations indicating that further items in the turn are coming; means of retaining conversational turn.

ii) **Markers of tentativeness, uncertainty in response:** *umm, er*

Used when speaker is unwilling to offer immediate response to previous speaker's utterance.

e.g. "mmm that does sound interesting"

iii) **Markers of 'turn-seeking' or warning of interruption.**

These preface the utterance:
e.g. 'er ... I wouldn't do that if I were you'.
'er ... excuse me'.

iv) **Assent, encouragement markers:** *mmm uh-uh*

e.g. 'mmm that would be nice'

'uh uh thats right'
(in US, uh-uh often used as negative)

mm – when someone is speaking – MINIMAL RESPONSE

v) **Shock, disbelief markers:**

a) *oooh* etc:...e.g. "oooh, he didn't did he"
b) sharp intake of breath : 'mechanic's grimace'.

Other non-word features include laughter, jeering and vocalisations such as **'fwooagh'** and **ooooo'** (appreciative of the opposite sex markers?).

vi) Interrogative markers: eh? uh? These usually request a repeat of previous statement, or pretend to, as mark of surprise.

EXCLAMATIONS, EXPLETIVES, INTERJECTIONS

These have little lexical value but create clear context for next utterance.

They open utterances or preface particular 'chunks'
i) **Exclamation:** 'wow, what a great idea' (enthusiastic agreement)
ii) **Expletive:** 'shit, I'd hate to have to do that (sympathetic agreement)
iii) **Expletive interjection:** 'and I said I would but .. shit.. I hated it'
(operating as emphatic preface)

★ Remember – don't just feature-spot
- Make your point
- Use terminology
- Analyse how and why the example is being used
- Explain / comment

DISCOURSE MARKERS

These are words or expressions which when used as markers have little or no lexical value.

Discourse markers refer either to preceding discourse (in which case it is termed anaphoric reference) or to the following discourse (termed cataphoric reference) . - or to both.

a) **Anaphoric:** ←
'Get all those picked up. Right.. (i.e. action completed satisfactorily).

b) **Cataphoric:** →
'Now, if you move those over there (move on to next action).

c) **Both:** "Got everything we need? Right, lets get going"
← →
Checks previous action - prompts next action.

i) **Appeals to listeners:** often known as examples of 'sympathetic circularity' - seeking to elicit a quick reassuring response (nod etc.) without surrendering turn.

a) *'you know'* - when struggling for words or details, or when generally uncertain, nervous.

b) *'Right?' ' Yeah?'* - checks with listeners.

c) *'isn't, innit?'.*

ii) **'Warning' markers:** indicate uncertainty about the phrasing of what follows; can operate as a kind of spoken inverted commas.

a) *'like':* 'he like thumped me' (often suggests search for more formal word).

b) *'sort of':* 'he sort of slumped down'.

c) *'you know':* 'he's a bit - you know - awkward'.
(Sometimes the following phrase is 'censored':
'well he's a bit ... you know ....' (accompanied by paralinguistic and gestural items))

* All the above frequently operate as straightforward fillers:
e.g. 'It's like sort of you know interesting'.

iii) **Details of some particular frequent discourse markers.**

a) NOW

Main function is to mark speaker's progression through a sequence of points in an ordered discourse.

e.g. i) **explicit comparison:** 'They used to keep 'em trimmed.
Now, for us to do that costs too much.'

people don't like it. I do.'

iii) **opinion:** "These tests. Now to me, it stands to reason ....'

iv) **negotiation of control:** 'Now come on, listen carefully'.

v) **preface** to most important move in turn:

"Now what he didn't know was .....'
"Now, William, what I'd like to see ...'
"I wouldn't mind if you just let us know. Now look at our David.....'

YOU KNOW

As well as its dominant use in 'sympathetic circularity' (with idea of shared knowledge) 'you know' has other functions as a marker.

i) **As a marker of general truths** (spoken with falling intonation).

e.g. 'You know, when you get older, things seem different'.
'You know, unless we get inflation down, we will fail.

ii) **If used with rising intonation** the shared knowledge is less certain.
'You know, there are other ways of expressing yourself.

iii) **Introduces and emphasises an opinion:**
'You know, I think they ought to lock em up.'

iv) **Focus on key ideas:**
'Then he asks me out. You know, he's got such an opinion of himself'.

WELL

The following are only some of the many functions of this item.

i) **Used as 'cataphoric' marker to introduce next stage:**
'Well, when we got there'. (often allows thought gathering).

ii) **Regularly used when delaying answer to wh- question:**
A: 'What happened?' B: 'Well .....'

iii) **Used when speaker has difficulty finding an answer**
because what they want to say does not fit the semantic options implied or mentioned in the question:

A: What happened just then?
B: Well ... when I was at Jamie's and he said ...
B wants to explain antecedants of events before dealing with actual event as requested by A.

A: 'Are you coming tonight? B: 'Well .....'

Outrage: 'Well, the cheek of it!'

vi) **Interrogative:**

a) **Preface to demand from authority:**
'Well, what have you to say?'

b) **Peremptory demand:**
(Would not be used by 'inferior')
'Well?'

c) **Preface to check on an outcome:**
'Well, did he agree?'

vii) **Self justification:** (= It's all very well but ...)
"Well he hit me"

viii) ..... add you own further uses!!

The following discussion is taken from Gramley and Patzold's 'Survey of Modern English':

Let us look at the five tokens of the discourse marker in the following extract:

B: So we'll have to try and do something about the allergy and get your rash cleared up first, won't we?
A: Well [1], can you prescribe . . . anything for the allergy . . .?
B: Does it itch at all?
A: Yes, it itches quite a lot.
B: Do you get scabs forming on it or anything?
A: No.
B: Hm hum . . . . It's just on your face, is it?
A: And my arms.
B: And your arms. Is it on any other place of the body?
A: Well [2], it's spreading, yeah.
B: Hm hm (begins writing)
A: All over.
B: And is it painful at all?
A: Well [3], only – well [4] if I scratch it, yes, it becomes very painful.
B: Well [5], I think I can prescribe some ointment for you . . .

(adapted from Edmondson 1981: 182–3)

A's first *well* prefaces an answer which does not consist of a simple yes or no and also demonstrates a lack of appreciation of B's contribution, perhaps even resentment of the particular form chosen: it is not *we*, but *you* whom A expects to do something about his rash. The context for the second use is again a contrast between B's question (*any other place*) and A's answer, which informs B that the rash has in fact spread all over his or her body. *Well* can be viewed, both here and in the first use, as a means of softening disagreement or deferring an embarrassing answer. This seems to apply also to the third and fourth tokens. But, more importantly, the fourth illustrates the use of the discourse marker in contexts where it introduces responses not to another participant's utterance but to one's own. Self-repairs are thus signals of a shift in speaker orientation.

The tokens discussed so far are all placed in contributions immediately next to the utterance that solicited them. This is different for the fifth token, which looks back to the beginning and answers A's first question/request for a prescription. Put in interactional terms, *well* functions in head exchanges which are preceded by a number of pre-responding exchanges. Another non-local use of *well* has already been mentioned (see 6.3.2): it can bridge the business and closing phases of an encounter. *Well* has therefore functions at both the local level of the exchange or adjacency pair and the global level of discourse phases.

TAG QUESTIONS

These are 'tagged' on to the end of statements:
'It's really good, isn't it?'
'I hate this film, don't you!'

They are a key element in conversation, either as an opening gambit: 'Lousy weather, isn't it?' / encouraging phatic communication opening up
or as a prompt from others to take a turn:
"That's really unfair, isn't it?' — often used by parents, (auth) even to v. young children. Or can show sympa.
Linked to developing conversation skills in children and found much more in female than male discourse.
Why? Relating, etc. bonds, social cohesion, 'glue' - not chat or gossip but ...

E. DEIXIS / DEICTIC FEATURES

These are those elements in speech (and writing) which relate directly to the 'here and now' in which the discourse happens (sometimes called the 'temporal and spatial context').
e.g. This, that, those, there, here, now, today, yesterday, tomorrow, next week etc. etc. || *

* some involve an understanding of the **physical/spatial context:**
'Bring that here'. 'Put that there'.

* others involve time and can only be understood at the moment of utterance, or if extraneous information is made available to fix the time (as with video recordings showing the date/time; and as with newspapers with their dated pages).

e.g.: 'We'll go tomorrow'. 'He died today: 'He's there now'
(News reports can be recognised by the idiosyncratic way they use 'today' 'yesterday' to lay claim to immediacy:
'The Prime Minister today claimed .....'
'The British Lions yesterday had victory snatched ....." Notice the word order
(Standard usage would place the Temporal adverbs at the end of the clause, or sometimes at the beginning.
E.g. 'The Lions had victory snatched from their grasp yesterday'
'Today I'm going to make a real effort')

In written language such deictic features would need to be elaborated in circumstances when the context was not clear:
'Put this there' could, in fact, be:
'Locate the headlight unit (*This*) in the right hand socket (*There)*"
'Don't do that' =
'You should not touch the toys in the display.'
When the context is absolutely clear then the idea contained in the elaborated form may be replaced by a restricted version in a reversal of the above process..
(This is an example of the kind of thing Bernstein refers to in his concepts of restricted and elaborated codes - see 'Language and Society' section of the course.

(USE OF 'THIS' AS A DETERMINER IN SPEECH)

Very common in anecdotes and jokes. It indicates a significant actor (human/animal/object) not known beforehand to speaker. In written language there will be a fully stated antecedent so it has an anaphoric function' (see above: 'Discourse Markers')

E.g. 'There once was a mighty king. This King had three daughters.'
But in speech:

'There was this king ... '
'This lad comes up to me'
'This Irishman walked into this pub ....'

a determiner that is not being demonstrative /emphatic.

G. * SELF-MONITORING

* Big B

I went ...
and he went ....
I go ... he goes ...

The speaker constantly monitors his/her utterances and makes appropriate adjustments.

Some types of revision:

i) **False start** involving rejection of original idea for new approach.

ii) **'Backtracking'**: The realisation that insufficient information has been provided for the listener to make sense of what is to follow. Speaker recommences at an earlier point, or supplies information in a parenthetic statement. E.g. " — oh, and he'd already been out with her' —

iii) **Change of word / expression** for a more precise one.

iv) **Change of word / expression** for a more 'diplomatic' or appropriate one. The latter may only be 'appropriate' in the eyes of speaker as he/she seeks to respond to the particular situation.

E.g. 'We intend to start - commence negotiations today.' when the more formal choice is made to fit speaker's perception of what is required in a public statement. self-correction

H. GRAMMATICAL AND SYNTACTICAL IDIOSYNCRASIES OF SPEECH

1. **Use of 'and'**: usually used in most speech as a 'punctuation marker' separating and linking 'chunks' in the discourse. 'So' and 'Then' often work in the same way. They are pervasive features of written texts by younger children, as they learn the conventions of written expression.

2. **Use of present tense:** (sometimes termed 'historic present'). This is very common in anecdotes, perhaps as part of dramatising process of speech 'performance': Often accompanied by prosodic, paralinguistic and other non-verbal elements (e.g. changes of pace, volume, mimicking of voices etc.)
E.g. 'and this lad comes up and he says .....'
'and the teacher she goes, 'what are you doing?' see above

3. **Lack of subordination**, apart from simple causal and temporal clauses (became, so, when etc.) The spontaneous nature of speech means that complex subordination creates considerable problems for the speaker and is fairly rare. What more often occurs is a use of * 'parenthesis'. (The equivalent of putting something in brackets).
E.g 'then this lad comes up(,) we'd seen him earlier(,) and he says ...'

Extract from a transcript of the Barclays Premier League football match: Birmingham City vs Manchester City 1.11.09

MT: Martin Tyler

AG: Andy Gray

MT: not that much good football this //season//

AG: //yeah// minimal response – not a stage for a turn

MT: he has a real chance (.) today with absence (.) Adebayor today (.h) having scored in his first (.) City start in the (.) Carling Cup they're through to the quarter finals (.h) to play Arsenal (3.0) and here's De Jong (6.0) break here for (.) Santa Cruz (1.0) and very nearly did (.h) good work by Dann (8.0) and off goes (.) Benitez again (3.0) Kompany (.) comes across (6.0)

AG: d'know I never I never think (1.0) that's a bad ball there (.) early in the game (.h) if you're at (.) at home (.h) down the channel (.) down the other either side (1.0) get them turned (.) get the team your playing against (.) facing their own net (.) especially if you've got a turning (.) willing forward running up (.) like Benitez

MT: Zabaletta (.h) a touch (.) from (.) Tevez (2.0) Gareth Barry's past being//acknowledged// here (2.0) has played in (.) ten City derby's (1.0) won four and lost

AG: //[laughter]//

MT: four (4.0) Bellamy (4.0) not quite as aware //as Jolean// Lescott

AG: //yeah [laughter]//

MT: [boyhood?] (.h) favourites (1.0) and we all know (.) that he scored (.) on this ground against Birmingham for both Wolves (.h) and for Everton (3.0) [quite a hat trick?] (.) and he scored in the past (.) two games for Manchester City [hoping it would be a double match?] If he finds the net (.) today (4.0) [Jumping with?] Jerome (.) gets the better of him (12.0) Zabaletta (3.0) [Trying to find Tevez?] picked up (.) out wide but Barry wasn't having that

(2.0) it's now Maik Taylor//(The (.) one time// soldier (2.0) the old soldier in the

AG: //[28 (.) years old?]//

MT: Birmingham Goal (2.0) Joe Hart (.) in the watching capacity today (2.0) wasn't allowed

65 to play for the terms (.) of his loan agreement here at Birmingham from (.) Manchester City

AG: (And very sensibly [dressed (.) of course?]=

MT: =[laughter]

AG: [laughter]

MT: inside with a scarf on?

70 AG: just offside there (3.0) hmmm glad to be playing again (2.0) happy at the club he's at

i'm sure as well (.) and the manager he has (.) who (3.0) got a fair lot out of him

Skills needed for football commentating:

clear speech
inform/comment/analysis
Keep up pace — short utts. — nothing too long-winded.
fill in when no action — background info/extra analysis
spot who has difficult — names
to allow some of the game to demonstrate itself
phrase not too many non-fluency features

balance

- everyday lang?
- fig lang?
- specialist terms? — how much?
- engage audience
- drama of action
- pauses can be too long
- if shared — turn-taking
- meet audience's needs — expected and — fans — f'ball enthusiasts — casual viewer

We often see — elliptical utterances — missed out verbs, pronouns

COMMENTARY (RUTH AND JAMES)

In any interaction the relations between speakers will shift and change as the interaction develops so that people find themselves taking on different kinds of positions. These different positions are realised in the language that is used. As James and Ruth's task is undertaken, they find themselves competing for control of the interaction.

James and Ruth do not collaborate as well as Alice and Richard; bits fall off their crane and they argue about how to proceed. James has clear ideas on the subject and wishes to determine the course of action; Ruth also has ideas about what might need to be done and is keen to get them heard and acted on. For a time, in the first half of the transcript, Ruth seems to be prepared to allow James to decide what to do. However, she soon intervenes and reclaims the right to make suggestions ('Shall we make it bigger?'). James is reluctant to listen to her. He seems only able to follow his own train of thought and does not pause at all to consider what Ruth is trying to point out. He resorts to loud expressions of disdain for Ruth and her ideas.

Possible reasons for the failure of this collaboration are that Ruth both complies with and contests James's dominance and that James is unable or unwilling to take turns in a subordinate role.

These tensions are revealed in the language they use.

Turntaking

Ruth and James both use questions:

R: Now what do we need?

J: How big do we want it?

They both use commands in the form of imperatives:

J: Bring it over here...

R: Alright...bring it over here...

Ruth's early response to James shows her willingness to negotiate; he, however, tends to interpret it as an opportunity to take control.

J: How big do we want it?...About that high?

R: I think a bit bigger.

J: OK.

R: Only if you want it...Whoops...

J: Ruth...get two er...

James's command to Ruth ('get two') signals that he is continuing the directive role.

During the building of their respective walls they still follow their own ideas as is signalled by their use of pronouns and the introduction of the next stage:

R: I'll see what I can find.

R: About there I think...

Both children use 'I' most of the time. At one stage Ruth uses the pronoun 'we' in an attempt to draw James in ('now we need the roof on'). James, however, goes on to the winding mechanism, saying:

J: I need one of those.

Relationship between speakers

The language is marked by a good deal of contradiction:

J: Snap it...

R: No you don't...

J: Yes we do...

There is also direct criticism:

R: Oh you're daft.

J: Well I'd like to see you do it any better.

J: OK, clever clogs

J: Clever... Very, very clever.

James has a number of such comments which might, given particular patterns of intonation, also operate as criticisms.

Ruth's questioning takes on the force of negative evaluation. She questions what he is doing:

R: What'll you do?

R: How are we going to get the cog wheel to turn it round?

There is very little joint discourse development. Ruth and James both follow their own ideas and reassert them when there is no response from the other person. For example, Ruth repeats the verb 'need' in successive utterances as she attempts to explain why the thread is needed to turn the axle. The repetitions are necessary since James ignores and resists her suggestion. Perhaps the word is suggested to her by James's own use of it twice just before ('We need...' 'We need that right...snap it')

R: We need...we need the thread...cause...

R: Now we need...

R: You don't put that...in...to that...cause it doesn't go in....You need one of...

R: You need one of these....you need...you need one of these.

R: We need one of these things to go in there.

Some utterance types					
Greeting	Enquiry	Request	Instruction	Challenge	Accusation
Confession	Denial	Excuse	Insult	Answer	Valediction *(saying goodbye)*
Agreement	Disagreement	Declaration	Apology	Acknowledgement	Information

Analysing talk: summary

When examining conversational data, it is helpful to use a systematic framework that reminds you of the different questions to ask at different linguistic levels. This approach will also help you to achieve one of the Assessment Objectives: to 'know and use key features of frameworks for the systematic study of spoken and written English.'

Conversation: applying an analytical framework

Element	Key question	Discuss in terms of
Pragmatic framework	How does the dialogue reflect social relationships and implied meanings?	Turn-taking patterns, agenda and topic management, speakers' forms of address to each other, politeness strategies, phatic talk and implied meaning. Focus especially on the social function of utterances rather than surface meaning.
Grammatical framework	What grammatical structures does each speaker use, and with what effects?	Sentence types, lengths and structure; use of Standard English or non-standard features; non-fluency features such as slips, false starts and repetitions.
Semantic framework	What kinds of meaning does each speaker contribute?	The most frequent utterance type of each speaker – question, command, joke, confession, etc.
Lexical framework	What kinds of vocabulary does each speaker use?	Register; degrees of formality, colloquiality, topic specificity; factual or emotional content; personal or impersonal style; literal or figurative expressions; status and discourse.
Phonetic/ phonological framework	What are the vocal characteristics of speakers and what are the effects of those characteristics?	Intonation, stress, tempo, rhythm and pauses (if this information is available). + accent (if applicable)

Always consider the context carefully.

'Someone's eaten all the ice-cream' – can be a statement
– can be an accusation
– can be a teasing comment

'you're an idiot' – could be a friendly joke or an insult

Directive language – used to get someone to do something. Analyse these:

sit down
would you like to sit down?
people usually sit down at this point
pray be seated
you might be more comfortable sitting down
why don't you take the weight off your feet?
do sit down
why don't you sit down?
you may sit

More utterance types: threat, warning, reassurance, explanation, persuasion, promise, announcement, flattery, distraction, clarification, boast, praise, criticism, sharing a confidence, complaint, offering an excuse, suggestion.

Some More Rules

1. *Turn-taking*

Turn-taking is an important aspect of the way speakers co-operate in conversations.

The basic rule of taking turns ensures that one speaker talks at a time, and that a change of speaker occurs.

The process of turn-taking involves active listenership as well as speakership. While speakers ask their listeners monitoring questions – such as 'do you know what I mean?' (see *The Grammar of Speech* p.50) listeners give speakers a variety of signals about how the talk is being received. Reinforcements ('mm', 'yeah') given by listeners at regular intervals encourage speakers to continue; however, if reinforcements come too frequently, with a mid-level intonation, or if they come too infrequently, speakers become discouraged, and eventually dry up. Telephone conversations involve speakers and listeners in being particularly attentive to such signals, since other supports are absent. In face-to-face conversation, non-verbal behaviour (i.e. body language) plays a large part in turn-taking: for example, as speakers are drawing to a close in their turn, they often look directly at the person they are going to hand over to; at the same time, if listeners want to get a turn, they look directly at the speaker in order to signal this.

2. *Interruptions*

Listeners' reinforcements can take the form of enthusiastic overlaps, or longer utterances which interrupt the speaker completely for a while. Speakers know the difference between the kinds of intrusions which are the result of listeners' enthusiasm and other types of interruption which are attempts by listeners to take over the conversation and have a turn. Listeners may use their turn to offer a new perspective on the existing topic, or by starting a new topic altogether.

3. *Topic Changes*

Speakers engaged in conversation can range over many topics in a very short space of time. We do not require strong links between topics in speech – unlike writing, where ideas are often arranged thematically, in paragraphs, and readers expect paragraphs to be clearly linked. Topics may change as new speakers take over; but existing speakers can also move through a number of topics within one turn. Often, a speaker who is trying to get a listener to talk will try many different topics in order to find one that the listener will be able to take up.

1. **topic shift** – the points at which speakers move from one topic to another – mark key points in spoken discourse and can be contested by either speaker, but decided upon by the dominant speaker in the end
2. **formulaic phrase** – "*by the way...*" and "*incidentally...*" or clauses like "*that reminds me...*" and "*to change the subject...*" may be used to bring one topic to an end & establish a new one
3. **opener** – **social greetings, hospitality tokens** ("*have a drink*"), or **neutral topics** (the weather), may then lead into a **self-related comment** (focusing on the speaker) or **other related comment** (focusing on the listener); then, further establish a co-operative atmosphere by selecting a topic that reflects the interests and experiences of all the participants.
4. **vocative** – names, titles, terms of address – used in the initial position help to create a personal relationship between speakers and encourage interaction
5. **neutral topic** – social equals might use a neutral starting point or opening in a conversation (e.g. talking about the weather) in order to establish their relationship. This may then lead into a self-related comment (focusing on the speaker) or other related comment (focusing on the listener).
6. **closing** – used to sum up the exchange. Reference is often made to something outside the speech encounter as a reason for ending the discourse. Self- and other-related remarks are common, but neutral tokens like the weather are not. Closings are often repetitive since the speakers use delaying tactics, referring back to earlier topics and adopting frequently occurring formulae.
7. **overlap** – speech encounters are usually co-operative and most overlaps will therefore be resolved quickly, with one participant ceasing to speak
8. **simultaneous speech** – not always classed as interruption because it can enhance the collaborative approach of spoken discourse.
9. **supportive minimal vocalisations** – where a second speaker utters minimal responses like *mmm* or *yeah*, often the function of the utterances is to support rather than challenge
10. **voiced hesitation** – *mm, er* or repetition of words allow the speaker to pause without giving up their turn (can call these 'fillers')
11. **adjacency pair** – sequences of utterances called adjacency pairs create a recognisable structural pattern; they – follow each other, are produced by different speakers, have a logical connection, conform to a pattern – e.g. questions and answers, greetings/commands and their responses

Grice's Conversational maxims – Don't bother with these. The exam board see them as mostly irrelevant

12. **maxim of quality** – speakers should tell the truth. They should not say what they think is false, or make statements for which they lack evidence.
13. **maxim of quantity** – a contribution should be as informative as is required for the conversation to proceed. It should be neither too little, nor too much. (It is not clear how one can decide what quantity of information satisfies the maxim in a given case.)
14. **maxim of relevance** – speakers' contributions should relate clearly to the purpose of the exchange.
15. **maxim of manner** – speakers' contributions should be perspicuous: clear, orderly and brief, avoiding obscurity and ambiguity.
16. **conversational lexis** – yeah, cos, all right
17. **colloquialisms** – *hiya, yeah, well & won't*
18. **colloquial idiom** – the phrases which chracterise spoken language and which don't seem to serve any particular communicative function in and of themselves –e.g. *in a minute, the thing is, as far as I can see*

19. **slang** – informal words or phrases which set up the tone of an interaction – e.g. *heavy, wicked, safe*
20. **clichés** – such as *that's life* will pepper some conversations and may be an indication of the fact that a speaker has little or nothing to say, that they are playing for time or that they are just going through the social motions and care little for the purpose of this conversation
21. **hyperbole** – exaggeration for effect – e.g. *on and on and on, really stupid, thousands* – but so clichéd have some exaggerations become that they very often serve little or no purpose
22. **fillers** – participants in a conversation, because speech, unlike writing, is simultaneous and immediate, quite often need to play for time as they work out how to respond or how to turn the conversation the way that they want it to go – e.g. *sort of, you know, I mean, like, know what I mean*
23. **phatic communication** – speaking with no other purpose than speaking (social / interactional function) – wherever there is only a phatic purpose of an utterance it is worth analysing because it may say an awful lot about the relationship between the participants or about what either participant wishes to get out of the conversation
24. **abbreviation** – may be used where the speakers are well known enough to have established a code based upon familiarity and a shared view of the world
25. **in-slang or in-jokes** – will be mutually intelligible only amongst insiders
26. **deictic expressions** – e.g. "*this one*", "*over there*" or "*right now*" – typical of face-to-face interaction where speakers can refer to specific characteristics of the context
27. **imprecise references / vague language** – *stuff, thingee* – apparent ambiguity – Because the speakers are familiar they have a shared knowledge of the topic, therefore they do not make explicit exactly what they are talking about
28. **unfinished sentences** – left to dangle in the air – e.g. "*... so I didn't... it was just that...*" – these are a feature of spoken interaction because some things just don't have to be said, either because of pre-existing knowledge or paralinguistic aspects of the interaction
29. **interrupted constructions** – sentences that are dropped half-way through in favour of another – e.g. "*so I think that perhaps it's ... what I'm trying to say is that I think it's wrong*"
30. **non-standard use of grammar** – e.g. "*we was playing records (.) he done that riff I showed you*" – because of spoken language's nature – specifically its temporary and spontaneous nature – less care will be given to ensuring that the formal rules of grammar are followed; but some utterancesare more spontaneous and carefree than others
31. **omission / ellipsis** – leaving out of part of the sentence construction – e.g. "*I'm trying to say I think it's wrong*" instead of "*I'm trying to say that I think it's wrong*" – more common where the participants are known to each other and have less need of walking each other through what they need to get across
32. **contraction** – *don't, won't, can't, haven't, she's, we'd...* - more frequent in spoken language owing to its immediacy and the participants usual rush to get everything they want said
33. **co-ordination** – "and", "but", "or" – co-ordination of clauses tends to be loose, often using a clause like *you know* as an introductory link –speech is not structured into sentences as such, but into long strings of loosely coordinated clauses
34. **tag question** – *do you know what I mean?", "do you see", "y'know"*) maintains the pace of spoken discourse and ensures that the other is listening, but depending on the context they can show a great neediness on the part of the participant who feels the need for constant answers and reassurance that the other is listening.

WHY IS IT SO HARD TO GET OFF THE PHONE?

Telephone conversation has been studied quite intensively by CA practitioners. One argument for choosing this kind of data is that the phone restricts participants in talk to the oral–aural channel: there is no visual information available, and thus an analysis focusing on spoken language is not leaving out an important dimension of the participants' own experience. Not surprisingly, analyses of telephone conversation show that it is both similar to face-to-face talk in some ways and different in others. One example of simultaneous similarity/difference concerns the way calls often start:

Phone rings in Beth's location

1 Beth: hello
2 Ann: hello
3 Beth: oh hello Ann what's up
4 Ann: nothing much just had something I wanted to ask you

The puzzle here is that on the surface it looks as if we have a sequence of three greeting turns ('hello', 'hello', 'oh hello Ann') when the normal organizational principles would lead us to expect only two, one from each of the participants. But what seems to be a deviation from the norm in face-to-face conversation actually conforms to the principle of the adjacency pair; it just adapts it to the particular circumstances of the phone call. Beth's first turn is not a greeting, but rather the second part of an adjacency pair whose first part is the ringing of the phone (strictly speaking I should have numbered this event as turn 1 in my transcript – it stands in for Ann's opening turn). Analysts of telephone talk refer to the first part as the 'summons' and the second part as the 'answer'. In support of the claim that the answer is not the first turn in an exchange of greetings, we might also note that people do not always use a greeting formula like 'hello' in this position. Many recite their telephone number, for instance; in some countries it is conventional just to say one's name.

There is, furthermore, a good reason for supposing that the person who answers the phone must be taking the second rather than the first turn in the opening sequences. The person who answers is by definition not the person who has initiated the conversation: the initiator is the person who decided to make a phone call in the first place. And since it is only the initiator who knows *why* s/he is calling (the responder may not even know *who* is calling), the initiator needs to be in the position of taking the first turn in subsequent adjacency pairs.[3] In the example above the initiator, Ann, produces the first greeting at turn 2 and the responder returns the greeting in turn 3, coupling this with an acknowledgement that she recognizes the caller and a formulaic enquiry ('what's up?') that could be either about the caller's general state or about her particular reason for calling. The caller then uses her next turn, turn 4, to introduce the actual business of the call: 'just had something I wanted to ask you'.

One question that is frequently asked by phone users is why it is difficult to *finish* a telephone conversation, and why getting off the phone with someone can become such a protracted business. In fact, CA practitioners have pointed out that conversations in general do not just 'end'; rather they have to be 'closed' (Schegloff and Sacks 1973). On the phone this requirement is particularly demanding linguistically: closure has to be done entirely through talk, since other options for disengagement, involving for instance body language or physical movement, are limited or unavailable.

So how do people in practice manage phone-call 'closings'? Here is an extract from a call made by Daphne, who is trying to get five people, including Paula, together for a meeting on a Saturday. At this point Daphne has elicited the information she needs, regarding which Saturdays in the next few weeks Paula has free.

Transcription conventions: (.) brief pause, ? rising intonation, : lengthened segment

1 Daphne: so that's any Saturday except the seventh (.) right I'll let you know when I've heard from the others
2 Paula: OK
3 Daphne: right then
4 Paula: I might be in London before that though shall I give you a ring?
5 Daphne: yeah do that
6 Paula: OK I will
7 Daphne: good
8 Paula: OK::
9 Daphne: take care then
10 Paula: you too
11 Daphne: bye
12 Paula: OK bye

The most obvious feature of this extract which might lead to the impression that the end of the call is 'dragging on' is the number of turns in which the participants merely utter formulaic remarks like 'good', 'right then', 'OK', rather than exchanging any actual information. Why does this happen? Essentially, because it is necessary for telephone interactants to make sure that there is joint agreement to end the exchange. Since it is possible on the phone to cut someone off at any time (by hanging up), and this is regarded as a highly aggravated act of impoliteness (akin to just walking off in the middle of a face-to-face encounter) phone users who do not wish to be impolite have to negotiate the breaking off of contact carefully. Before they can close, each participant has to signal she has no more to say by 'passing' on the opportunity to introduce new information (some CA practitioners refer to 'unmentioned mentionables', things that could be mentioned but so far have not been). On the phone this 'passing' is signalled by taking a turn but putting no new content into it.

At turn 3 in the sequence above, Daphne 'passes'; she has an opportunity to go on to some matter other than the business the pair have just transacted, but what she says is merely 'right then'. This is potentially a 'pre-closing', an indication that she is ready to close and an invitation to Paula to pass on her own next turn. Paula, however, does not pass; she brings up the previously unmentioned topic of her intention to visit London. Daphne is thus obliged to respond to the new topic, and Paula completes the sequence by agreeing to ring when she makes the visit. At turn 7 Daphne again indicates readiness to close by saying 'good'. This time Paula also passes: she says 'OK', with marked lengthening on the last syllable which carries the implication of finality. With the pre-closing successfully accomplished by the two women each passing up the opportunity to introduce new matter, the actual closing can begin. It takes them ten turns to get from the end of their main business (at turn 2) to the end of the call, and it is not uncommon for this portion of a call to be far more extended than it is in this example. Since it is open to either party *not* to accept the other's invitation to pass, the endings of phone calls have a 'recursive' structure – the conversation in principle goes on until the parties manage to arrive at a mutual agreement to end it.