Section One: glossary of all the basic terms within the main language levels – grammar, lexis, semantics, pragmatics, discourse, phonology etc

For use on Paper 1, Section A, Question 1a and 1b – Language Under the Microscope and **in every other section of the exam!**

Yellow highlighting: 1a) Features

Green highlighting: 1b) Features

These are the main terms and should be used across the whole specification in your analysis

Term	Definition	Worked Example 1 – using the term in a piece of analytical writing	Worked Example 2 – using the term in another piece of analytical writing
Mode	the mode of the text is the form in which it is delivered; typically, texts can be categorised into **4** different modes: **spoken, written, mixed mode** (has 2 modes) and **multimodal** (more than 2 modes – another typical mode is visual)	*(Using LUTM Text 1)* *The opening question 'That's your last one off in September?' is clearly mimicking spoken mode, as if this mother character is speaking with fake concern (like her picture) with an implied reader who is another parent, probably also a mother, who has also sent a child off to university. Our position in this 'conversation' is therefore odd, in that we both involved (in her insincerity) and not involved (we're not actually the right audience, or we may not be) at the same time. It makes it funny, in that we are superior to the character.*	Try it with LUTM Text 2, last line: One day in the future, terms and conditions will be beamed directly into your mind. Today is not that day. Sorry. *Use the term 'mode' and write a piece of analysis here, replacing this text!*
Morpheme	The smallest unit of meaning. E.g. 'water' is a single morpheme, whereas 'deindustrialisation' has 5 morphemes. You can also use the terms prefix (on the front of a word, like 'de-') and suffix (on the end of a word (like 'tion') Modern technology is often prompting new words by adding morphemes to old words (e.g. 'message' became a verb and then took the '-ing' morpheme – 'messaging')	Read the article on 'Vegan Options' (Link) by Romesh Ranganathan. Try using this quote from it (context – he's talking about how people complain about vegans 'banging on about' veganism) : 'Normalising veganism by offering more choice will surely make is less unusual to be vegan, therefore less bangonaboutable'. Use the term 'morpheme' and you might need the term 'compound' (words joined together) and perhaps the word 'conversion' (making a word in one word class into one in another word class).	I can write in here. When I carry on talking to you as I am doing now you can see rather magically as I talk to you the machine the software actually turns it into text and I think this is a lot of potential because actually what it could do is to give an instruction you could give an instruction at the top of the lesson maybe even literally at the top of the document actually and the students always have access to that as you can see here extremely long winded introduction. And you can see it's possible to actually do a certain amount of formatting just with your voice you can also stop and use the keyboard at any point and when you finish recording you can just press the dictate button again and it
Grammar	What linguists see as the structure of the language (*not* to do with statements like 'your grammar is terrible' which you might hear from relatives or the media!)		
Word class	Types of word which indicate what they do grammatically. There are 8 of them: nouns, verbs, adjectives, adverbs, pronouns, prepositions, determiners, conjunctions. The first four are called content words as they are 'open' word classes and can be added to. The second four are called function words as they are 'closed' word classes and can't be added to.		The use of the noun in this text… Zac can you …

Nouns	words which name people, places, things, ideas and concepts. This word class can be divided into		
Concrete noun	refers to objects that have physical existence.		
Abstract noun	refers to states, feelings and concepts that have no physical existence e.g. pain, happiness		
Proper noun	refers to names of people, places, days, months e.g. Susan, Wednesday		
Collective noun	a noun which groups other nouns together e.g. herd of elephants		
Adjectives	are words that modify nouns.		
Gradable vs. Non-gradable adjective	Gradable adjectives can have suffixes added to them to form a new word. E.g. 'bigger'. Non-gradable adjectives can't be added to because they are binary, e.g. 'dead'		
Base adjective	Initial adjective form, e.g. 'big'		
Comparative adjective	the form of an adjective that designates comparison between two things, generally made by adding the suffix -er to its base form (e.g. 'this is a faster car')		
Superlative adjective	Expresses the highest level of the quality represented by the adjective, generally made by adding -est to its base form ('the fastest car') Note – crops up in persuasive writing!		
Determiner	Determiners are a companion word class to nouns. Most will tell you the number (singular or plural) and/or status of the noun.		
Quantity determiner	A determiner that tells you how many/much there are/is of something e.g. several tables.		
Definite article	'the' – subdivision of determiners. Comes in front of a noun, suggesting that you already know about it ('there's the house')		
Indefinite article	'a' or 'an' Comes in front of a noun and refers to things that are new to you ('there's a woodpecker')		
Possessive determiner	Show who the noun belongs to ('that's my pen'). Used to be called a possessive pronoun.		

<mark>Verbs</mark>	<mark>Used to describe:-</mark> <mark>A physical action (e.g., to swim, to write, to climb).</mark> <mark>A mental action (e.g., to think, to guess, to consider).</mark> <mark>A state of being (e.g., to be, to exist, to appear).</mark>		
<mark>Modal verbs</mark>	<mark>A modal verb indicates possibility, probability, degree or obligation. These can be divided into deontic (strong) modals e.g. must/should and epistemic (weak) modals e.g. may/could.</mark>	<mark>Modal verbs have been used frequently in both texts, as both texts surround the possibility of life on mars, and so the lexis used must be</mark>	
<mark>Auxiliary</mark>	<mark>An auxiliary verb assists the main verb. These could be modal or primary (to show tense).</mark>		
<mark>Primary verbs</mark>	<mark>Be, have, do</mark>		
Verb 'to be'	(see table below)		
<mark>Transitive verb</mark>	<mark>Acts on something (i.e., it has a direct object). 'I kicked the chair.'</mark>		
<mark>Intransitive verb</mark>	<mark>Does not act on anything (I.e. does not require a direct object) e.g. I slept.</mark>		
<mark>Finite verb</mark>	<mark>Has a subject (most verbs) e.g. I dance</mark>		
<mark>Non-finite verb</mark>	<mark>Doesn't have a subject e.g. Running down the street</mark>		
<mark>Material verb</mark>	<mark>Action verbs: they are typically more associated with men e.g. run</mark>	<mark>AD 'Nitty Gritty'</mark> <mark>The producer has material verbs to illustrate the advantages of the comb.</mark>	

Verb 'to be' table:

<mark>Subject</mark>	<mark>Verb to be</mark>		
	<mark>past tense</mark>	<mark>present tense</mark>	<mark>future tense</mark>
<mark>I</mark>	<mark>was</mark>	<mark>am</mark>	<mark>will be</mark>
<mark>You</mark>	<mark>were</mark>	<mark>are</mark>	<mark>will be</mark>
<mark>He / She / It</mark>	<mark>was</mark>	<mark>is</mark>	<mark>will be</mark>
<mark>We</mark>	<mark>were</mark>	<mark>are</mark>	<mark>will be</mark>
<mark>You</mark>	<mark>were</mark>	<mark>are</mark>	<mark>will be</mark>
<mark>They</mark>	<mark>were</mark>	<mark>are</mark>	<mark>will be</mark>

<mark>'be' expresses state of being – most common verb of all</mark>

Mental verb	Verbs that are associated with feelings, thought processes or emotions, typically linked with women, e.g. Thinking		
Relational verb	Describes a state of being e.g. appear, seem		
Dynamic verb	A verb that changes state over time e.g. paint, digest		
Stative verb	Verbs that don't change state over time e.g. hold, believe		
Copula	Verb that is used to join a subject with a complement e.g. I am happy		
Gerund	Verb that can act as a noun e.g. the learning		
Inflection	A bound morpheme added to the end of a word to change its meaning e.g. 's		
Conjugation	How a subject links to a verb illustrated through an inflection e.g. I run, She runs		
Regular verb	Follows the usual rule for forming its simple past tense and past particle -ed		
Irregular verb	Unusual rule of forming past tense verbs, e.g. 'Ran' for 'run'		
Infinitive	Verbs in their base form e.g. "to run" "to jump"		
Preposition	Used to link nouns, pronouns or phrases to other words within a sentence eg after, with, at		
Adverbs	Describes/modifies a verb or adjective e.g. quickly ran, entirely useless		
Adverb of manner	How the verb is being carried out e.g. quickly		
Adverb of time	When the verb process has taken place, e.g. yesterday.		
Adverb of place	Where the action has been completed e.g. there		
Adverb of degree (incl. Intensifiers)	Describe to what extent something happened e.g. very, fairly, extremely		
Adverb of frequency	Describe how often something occurs, e.g. 'daily', 'all the time'		
Conjunctions	Used to connect words, phrases or clauses. The most common ones are: and, but, or.		
Coordinating conjunction	Begins a coordinate clause e.g. and/but. It is non-standard to begin sentences with these.		

Subordinating conjunction	Begins a subordinate clause, e.g. 'while'		
Pronouns	A word that refers to participants in the discourse. E.g. You, I	AK business as usual for twittering teens Lots of personal pronouns are used in the first and last paragraph shaping the article around the author's personal experience (, I and me). Generally, the rest of the pronouns used in between are female too ("she", "her") constructing a dominant voice of femininity within the text. She begins by allowing the reader to feel comfortable in her peronal voice, and then moves onto addres "jess" a victim in this article. Stereotypically of women's conversation the text emulates the collaborative aspect of the style. the personal tone and unity between producer and receiver from the female orientated voice (author and her personal pronouns) and address (pronouns of other women) is used by Dent to create a sense of familiarity and collectiveness- immersing their reader into a text they feel comfortable and engage in the relevant concepts. Try to give a bit more contextual information about where in the text the pronouns are used and who they are addressing.	
Reflexive pronoun	A pronoun ending in –self or –selves. E.g. themselves or himself.		
Relative pronoun	A pronoun that connects clause elements together and stands in place of the noun (starts a relative clause) e.g. the man, who was wearing red, smiled briefly.		
Subject pronoun	Stands in place of a subject e.g. 'she'		
Object pronoun	Stands in place of an object e.g. 'it'		
Interrogative pronoun	Pronouns that used to ask a question. E.g. who, which or what.	MM- Emmeline Pankhurst, speech in 1908 on the rights of women Throughout the text, several interrogative pronouns are used to highlight the injustices suffered by women, such as 'what' and 'how'. This is illustrated when Pankhurst questions 'what security does she get in that marriage for which she gave up her economic independence?'. This rhetorical interrogative is used in order to highlight the inequality suffered by women, by questioning unjust laws, and making the audience question them. This has been used by Pankhurst in the hope that the audience will come	
Demonstrative pronoun	A pronoun that indicates distance e.g. this/that, these/those.		
Possessive pronoun	A pronoun indicating possession, for example mine, yours, hers, theirs.		
Etymology	The origins of words and the historical development of the word. We generally divide this into Germanic words which are likely to be monosyllabic, have consonant clusters, be irregular verbs and have silent		

	letters e.g. lamb. French words usually have an even consonant vowel pattern and have particular noticeable suffixes e.g. -tion, -esse. Latinate words were introduced in the 16th/17th centuries in light of scientific discoveries and advancements. They use a Latin root and add affixes to make them polysyllabic. Over 350 languages have contributed to English including Italian (piazza), Hindi (bungalow) and Old Norse (yacht).		
Syllable Length of Lexis	Monosyllabic words have one syllable e.g. egg whereas polysyllabic words have more than one syllable e.g. exemplary		
Frequency of Lexis	How often a word appears in use: high frequency lexis will often be lower in formality, extremely high frequency lexis would be words such as 'the' as it appears all the time. Low frequency lexis is associated with higher formality e.g. 'simultaneous' would be a low frequency word as it appears less frequently in usage.		
Register	Register can be analysed in terms of formality from low (informal) to high (formal) with mixed register including elements of both. It can also be analysed in terms of genre e.g. academic, journalistic		
Formality of Lexis	Based on how formal a text is, spoken language is more associated with informal lexis, and text messaging therefore will be more informal than an academic piece of writing	Text 11- 'I am writing to make a personal apology."- This text is a formal letter, therefore lexis like this would be expected to be used here.	Throughout both text B and C, informal lexis is used in order to present the subject of life on mars. Text B uses contractions such as 'there's' in 'I think there's a very good chance', creating an informal tone, and sense of colloquialism. While radio 4 listeners will be well educated, the informal lexis is used to create a more friendly, conversational tone, in order to entertain to listeners as well as inform them. Interestingly, contractions are also used in text C, contradicting the norm that written texts are more formal. For example, the author uses 'that's gross' and 'it doesn't mean there's life now'. This is likely due to the book being aimed at younger readers and being written in a conversational form. Informality is used within both texts to present the complex subject of science in a simpler, more casual way, which entertains the readers and listeners whilst informing them. MM
Expletives	Swear words e.g. piss		
Taboo lexis	Refers to a words and phrases that are generally considered inappropriate in certain contexts e.g. calling a teacher 'babe'	MB Text 3. "actually it's shitloads" This is interesting because the use of taboo lexis is surprising in a Guardian article. This would be used to create a connection with a younger audience, twofold, as they are the generation that goes to university for this expensive price but moreover, are more likely to use taboo lexis like this. As well as this, this extreme use of vulgarity creates the emphasis on how much tuition fees actually are. Given that this is an opinion piece it is important that Brooker gives his side of the argument but using taboo language can	

Colloquial lexis	The language of casual communication and slang usually found in spoken language e.g. kids	RA Text 4. "Yes, it really does get everything out…" This advert has an informal mode of address which is reflected through the conversational language. As the advert is written by "the Nitty Gritty mums" is targets the audience of mothers and sets a colloquial tone. The use of "Yes" here gives a question answer structure to the text where the audience gain information from assumed queries. Mothers will be interested in details of the product and the reliability of the comb for their children, similar to a FAQ section of a product where common concerns can be addressed. The use of the adverb "really" suggests doubts that may be had by the reader but lightly reasuures it is a safe product. Excellent point on the 'assumed queries' front similar to a FAQ section of a product.
Lexical field	A group of words situated in a text to do with a certain topic e.g. cookery	
Semantic field	When a text has a group of words all linking with the same emotional connotations e.g. hope	Text B & C Both texts have a sematic field of space and science because it is a text based around Mars. In text B they use words like the adjective "microbial" which people with a good education would be able to understand. In text C they also have words like
Connotation	The emotional associations of a word e.g. red connoting anger, lust, etc.	TW Text. 6 'SURVIVES' This initially comes as quite a shock when you first read the title, however the main connotations associated with this word is relief. The text is about a pregnant woman who was assaulted by the father of her child. Having been through these emotions is a successful way in which to interest the reader. This quote is then supported by other quotes in the text which also have emotional connotations (especially for parents) another quote which has very emotional connotations is 'I felt really woozy but I wanted to stay awake to know if my daughter was alive.' which is an actual quote from the victim herself making the read even more traumatic. Explain the subject matter more: who is involved? What and how have they survived?
Representation		
Denotation	The literal/dictionary definition of a word	
Collocation	Words that have a higher frequency of appearing together e.g. fish and chips	
Polysemic	Where a word can have multiple different meanings e.g. set	
Compound	Adding two free morphemes together to form a new word, e.g. 'classroom'	

Blending	A way new words are made, joining the beginning of one word and the end of another to make a new one e.g. brunch		
Clipping	The reduction of a word to a part, often to one syllable e.g. maths for mathematics	Text 2, "T&C's" for terms and conditions, used because they have already used the longer phrase previously, the reader would get bored of reading the same words over again. Also makes it shorter for the author to write if they have to write it multiple times. You need to be more convincing than just saying the reader would get bored. I think you need to link this to a wider point e.g. register to get some mileage out of this analysis.	
Homophone	Two words that sound the same but are spelt differently e.g. red/read		
Homonym	When two or more words have the same spelling and pronunciation but different meanings e.g. bank		
Homograph	Words spelt the same but not pronounced the same and have different meanings e.g. bow/bow		
Rhetorical tropes	The manipulation of semantics for persuasive effect.	Text 7: "This is, for me, the quintessential chocolate cake: melting, luscious and mood-enhancingly good." She opens with labelling her cake as the "quintessential chocolate cake" which straight away makes her cake recipe seem amazingly good. The adjective "quintessential" is associated with something being the most perfect or best of its class, implying that her audience (most probably amateur bakers) would bake the tastiest chocolate cake by following her recipe, which, in hindsight, is probably the purpose of her introduction paragraph before the recipe.	
Antithesis	Two opposing ideas with a shared connection e.g. The high spirits of the children were crushed by the oppressive weather.		
Antiphrasis	Where the word is used as the opposite of the literal meaning for irony or humour e.g. The subtle and graceful motion of an LDV minibus.		
Hyperbole	Exaggeration e.g. It was the best pie I had ever tasted!	Text 4 "Congratulations! you have just bought the best comb in the world". The use of an exclamative early on creates excitement and then comparing one comb to the rest of the worlds combs highlights to the reader that the creator of the products believes that their comb is the best one. This exaggeration encourages the reader to want to purchase the product because as humans we always want the best money can buy	
Litotes	Understatements e.g. It was a bit mild (referencing a building on fire)		
Oxymoron	Two words located next to each with directly opposite meanings e.g. beautiful nightmare		

Euphemism	Using figurative language/softer forms of language to reduce the social taboo of certain acts e.g. spend a penny		
Dysphemism	When a word is used to make something sound harsher or more vulgar e.g. going for a dump		
Neologism	New word or phrase e.g. yeet		
Jargon	Words used by a group of specific people in a field, can appear confusing to an outsider e.g. lawyers using Latin terms such as 'mens rea'		
Subject-specific lexis	Words that are understood as connected to a specific topic but aren't used by people outside that community e.g. fuselage		
Syntax	The structure of sentences: this forms a 1b) focus for Language under the Microscope. Everything above this forms a focus for 1a) for Language under the Microscope.		
Phrase	A phrase is a group of words that do not yet form a SVO clause structure but have a specific meaning.		
Noun phrase	A noun phrase had a 'head noun' modified with information before it (pre-modification) and after it (post-modification) e.g. the hungry black cat with a lively tail		
Verb phrase	A verb phrase is a particular group of verbs together e.g. can't abide having		
Adjectival phrase	A group of adjectives together e.g. hungry, desperate and wild		
Adverbial phrase	A group of adverbs together e.g. hurriedly and manically		
Prepositional phrase	A phrase started with a preposition e.g. by the sea.		
Clauses	Clauses are the next grammatical stage on from phrases. They involve key clause elements including a subject (the person/thing doing the verb), a verb and an object (the person/thing receiving the verb). Sometimes, they include additional detail through an adverbial (more about the verb) and a complement (more about the subject/object).		
Main clause	A main clause can stand on its own and is therefore **independent**. It is the same as a **simple sentence** and has a SVO structure e.g. I went to the park.		
Coordinate clause	A coordinate clause begins with a coordinating conjunction and has to be		

	attached to a main clause (therefore **dependent**) e.g. and I danced in the club		
Subordinate clause	A subordinate clause usually provides extra information to a main clause and has to be attached to it (also **dependent**). Subordinate clauses are often located between commas, brackets or dashes (known as **parenthesis**) and these are specifically referred to as **embedded clauses**. Clauses that begin with a relative pronoun are called **relative clauses** and those that begin with 'if' are called **conditional clauses**. Those that begin with a verb are called **non-finite subordinate clauses**.		
Verb mood	Classifications that indicate the attitude of the speaker. Mood is the form of the verb that shows the mode or way in which a thought is expressed		
Declarative		Text C uses a declarative verb mood throughout the text	
Imperative			
Interrogative			
Active voice	Most clauses are in 'active voice' where the subject is also the actor (the one doing the verb) and the object is also the goal (the one receiving the verb process) e.g. I kicked the chair.		
Passive voice	This is where the actor and goal are swapped from active voice and the subject becomes the goal and the object becomes the actor e.g. The chair was kicked by me. Sometimes, the object is omitted to remove blame e.g. The 17:05 service to Portsmouth Harbour has been cancelled (by South Western Railway). The last bit in brackets is usually removed because they don't want their reputation damaged.	In text 6, *The Mirror* article, passive voice has been used '(Nicholas) Leaning was last week sentenced to 19 years in prison for the attack', as Leaning, the attacker, has been placed as the goal thus removing power. Passive voice may have been used here to indicate how Leaning has lost power, and the authorities now have control of him. Although it doesn't say who sentenced him to prison, it is implied that the criminal justice system has brought him up on his actions, yet the focus is on his sentencing because publicization of it can act as a deterrent. *Excellent analysis.*	
Sentence types	Clauses are combined to form sentence types.		
Minor	A minor sentence is actually below a clause in terms of structure as it doesn't have a verb process present e.g. Hello		
Simple	A simple sentence has one verb process present. The simplest form of simple sentence would be one verb 'Eat!' (in this		

	case in the imperative mood). It could also include an object e.g. 'Eat the chocolate!' Alternatively, it could be SV (I dreamt.) or regular SVO 'I broke down on the motorway.'		
Compound sentence	A compound sentence is a main clause joined to a coordinate clause through a coordinating conjunction e.g. I went to the park and fell asleep.		
Complex sentence	A complex sentence has a main clause with a subordinate clause connected to it e.g. Whilst I was asleep, a bee stung me.		
Compound-complex sentence	A compound-complex sentence has a main clause with at least one subordinate clause and one coordinate clause e.g. Despite wanting to be alone, his mother knocked on his door and asked whether he wanted to come downstairs to chat about it. If in doubt, call sentences with multiple clauses in them **multiclausal**.		
Left-branching sentence	A sentence where the main clause is left until the end and dependent clauses/modification come at the beginning e.g. Stumbling as she creaked at the knees, Joan managed to bring over the tray of cakes.		
Right-branching sentence	This is the opposite of a left-branching one where the main clause is first followed by dependent clauses/modification e.g. Joan managed to bring over the tray of cakes, stumbling as she creaked at the knees. Notice how significant the placement of clauses is to prioritise what information is provided to the receiver.		
Periodic sentence	This is where the main clause is split by dependent clauses and not finished until the end e.g. David Cameron, who is now a former prime minister, renowned for gambling with the future of our country, has decided to return to politics.		
Verb mood	Verb mood refers to the function of a clause or a sentence.		
Imperative	An imperative is an instruction/command and won't have a subject beginning with a verb 'Get out!' Sometimes, imperatives are **mitigated** e.g. 'Please leave the building'		
Interrogative	A question e.g. How are you? A **tag question** is a specific type of interrogative where a		

	declarative statement is first followed by an interrogative e.g. It's nice weather, isn't it?		
Declarative	A declarative is a statement of fact/feeling (this will always have the subject first) e.g. I think he is misunderstood.		
Subjunctive	A rare verb mood, often used in hypothetical conditions. You can recognise it through the use of non-standard subject verb conjugation. E.g. If I were you... Here, given that the first person is used, in standard English we would use 'was' as the conjugated form of the verb 'to be'. However, in this mood, the plural 'were' is used.		

Section Two: Glossary of Terms and Theories for Spoken Language, including *Power* terms and theories (David – Teacher 2)

For use on Paper 1, Section C, Question 3 – Comparing and contrasting a spoken and a written text.

Theorist/summary/term	Definition	Worked example any pair of texts	Worked example, using another pair of texts
Wareing – Social, political, personal power	Political = Legal e.g. Police, Judge, Barrister Personal = Occupational e.g. Doctor, Teacher Social Group = Friends and family, class	Political power is used more in Text C than in Text B. For example, in Text C, the fact the policeman, jamie678, is new and nervous, the other policeman who have been there a long time are trying to establish their own personal power as at this moment in the text, due to having more experience within the job, they exert more personal power over jamie678 as he has less personal power than they do. The fact ivetoldyouonce feels the need to ridicule jamie678 over his spelling mistake, 'defiantly or definitely 😉' emphasises the personal power he has over jamie678 as he feels he has an element of control which gives him the right to ridicule. The power each policeman has towards another policeman is not obviously political as they all have the same role and go through the same training therefore the only power each policeman has over the other is personal and social power. However, in Text B, Iian and Claire were friends for a long time before they worked together and therefore there is little political power enforced in this text. Although terms such as 'burglary robbery vehicle theft' which although is a general expression extracted from the legal register however, because they both know what this term means and the criminal context behind this crime. This therefore portrays that they share equal political power and neither policeman has more personal power over the other as they both share the same job.	In text C, the police do not have political power as they would in a public setting, as it is a recruitment leaflet. The power that they have over the reader is therefore more personal power, as the reader is relying on their expertise when deciding to trust what they are saying.
Influential vs instrumental power	• Instrumental = enforces authority imposed by the law, schools, exam boards etc • Influential = persuasive power	Text B demonstrates instrumental power to show his power over the offender, however this is done in a mitigated way this is seen in the phrase "Just to let you know." The use of this phrase indicates indirectly the power that the officer has over the offender. This is	

		because the officer holds power due to his occupational status. By mitigating his response	
Power behind the discourse (Fairclough 2001)	The social and ideological reasons behind the enactment of power within a text (who is 'in charge' and can therefore talk/write in a powerful way)	<mark>Hello</mark> this is Zac This is lagging badly Faircloughs theory on power behind discources is th at social and Ideological reasons can influence can influence the impact of language so when my Manager speaks to me due to her Status as manager and an experienced worker it makes more of a impact than say another member of staff who's got the same experience as me	
Power within the discourse (Fairclough 2001)	Power coming out in speech/writing. (you may be a police officer, who can caution a suspect, and then can use language like 'you are under arrest')	Vishaan Text B demonstrates power within discourse which is interesting; "What's your name sir?". The use of the interrogative here creates an asymmetrical power situation because the Police Officer has the authority, due to his occupation, to stop the offender and question him without receiving a negative response, from the offender, because society gives Police Officer's credit and the power to do this. Power within discourse can be seen later in the transcript, "you can't use your mobile phone whilst you're driving", this declarative can only be used by an Officer because of their power behind discourse; another individual asking this would receive a "mind your own business" type response whereas the Offender simply replies "yeah I know that" to the officer. As the transcript progresses, power within discourse is once again asserted, "you don't want to go to the court over the matter?", this interrogative is imposing; however, the power within discourse creates a situation where the offender cannot argue and ultimately has to follow the Officer's orders/wishes, asserting the asymmetrical discourse because of imbalance of power due to the officer's power within discourse.	
Synthetic Personalisation – (Fairclough)	= gives an audience, who are treated en masse, the impression of being considered as individuals.		
Power asymmetry	Where you have two speakers, one of whom is clearly more powerful (teacher-student)	Text B demonstrates power asymmetry in the communicationn between the police officer and the driver. hTis is shown when the police officer says 'whats your name sir?'. This interrogative demonstrates power asymmetry as the driver has to answer the question, if this occured when the officer wasnt in uniform he wouldnt be obliged to answer. HiTs is because as a police officer he has personal power over him, the driver has to do as he says.	
Face – positive face	Self-esteem: the need to feel liked, wanted, appreciated		
Face – negative face	the need to have freedom of thought and action and the desire not to feel imposed on		Olivia Text B has some clear examples of negative face-threatening acts. For example, 'obviously you can't use your mobile phone whilst you're driving'. This statement is an example of the Police Officer threatening the 'customer's' (Grant's) negative face. This is because, the officer is giving Grant direct instructions that could be considered restrictive. By using the word 'can't' the officer is imposing his instrumental power over the driver. This is face threatening as it is likely to reduce his feeling of freedom. In addition to this, the use of the adverb 'obviously' as a pre modifier in the statement may also threaten his positive face. This is because, this suggests that this idea is widely known and understood

			by everyone. This is a patronising use of language for the receiver as it suggests that he should know something that he doesn't. This therefore threatens his positive face as it may damage his self-esteem. However, later on in the text the officer can be seen using some negative politeness strategies (mitigating the impact of the face-threatening acts). This is can be seen in the quote 'ow you wish to proceed with it are up to you'. This gives Grant an illusion of option (or freedom) with his actions. By making the driver feel as though he has choice despite the fact that either way he is having to 'pay' for his actions, the officer is using negative politeness strategies to make this appear less threatening.
Pragmatics	What we mean by what we say in a particular utterance or piece of writing	Text B illustrates humour, as Stewart says, 'I'm sorry who was that again', when speaking about Captain Kirk, the original Captain of the USS Enterprise, in the Star Trek. It creates irony, as he does know who it is, but is pretending that he doesn't. This can imply he feels threatened by Captain Kirk, as he knows he is extremely well known. Another element of humour is portrayed when Stewart says 'doing the deed with a green lady er no'. This represents the relief theory, as he is talking about a taboo topic that could be quite unsettling to an audience, therefore they laugh.	Kirsty the use of pragmatics in Text B allows for the police officer to remain in control and subtly assert dominance over the offender. Through the use of negative politeness, "or I can offer you roadside fixed penalty" the officer is able to manipulate the situation by minimising face threatening acts, which increases the likelihood of the offender complying. Furthermore, the use of the modal auxiliary "can" emphasises the fact that the officer is attempting to avoid antagonising by offering choices. Therefore, pragmatics is used in the text as the subject of this dialogue is of a very serious nature, however the police officer mitigates his responces to aid the situation and confrontation, despite the true meaning still being present.
Positive politeness strategy	More informal approach to politeness (probably used by a more powerful participant) 'Shall we call it a day?'		
Negative politeness strategies	Where you mitigate to save the receiver's face: be indirect, hedge, use negative constructions ('I don't suppose you could make me a cup of tea?)	Tallulah There isn't much negative politeness in Text B. The police officer is very direct when addressing the situation 'in relation to the mobile phone (.) alright there's two ways I can deal with it'. The officer is implying choice	
Off record	Where you avoid direct confrontation by making an indirect, implied request or criticism ('It's a bit messy in here, isn't it?)	(*)	
Inference	What the listener or reader does: what is meant by what someone says or writes (do not confuse with implication, which is what the speaker does – 'I imply, you infer')	(*)	
Politeness markers	Words or phrases that express concern for others, used to minimise threats to face ('Please can I…')	In the police recruitment text politeness markers are used. The police officers wish jamie678 'Good luck' and they 'wish you well'. This is a polite thing to say after they have let him know of their past experiences.	
Modal auxiliary verbs	*Would, could, should, may, might, can, need, ought, will* Epistemic – used when you are expressing **p**ossibility – 'it might rain today' Deontic (**d**uty) – used when expressing obligation to do something ('you must come and see me at break')	Throughout text C, there are a wide range of modal auxiliary verbs used. These can be seen in almost all of the statements made by the various users. For example, the user 'cheese_puff' uses both an epistemic and a deontic modal auxiliary verb in their first post. One utterance within the post is 'you may read about changes … to the police' here, the use of an epistemic (which denotes possibility) is simply expressing the range of experiences the OP might have in the police. 'Cheese_puff' can't be certain, but the pragmatics of this are that he or his colleagues have experienced all this and more.	Eleanor In text C, there are modal auxiliary verbs being used throughout the text. For example, an epistemic modal auxiliary verb is being used when it says 'you can talk to the force' which implies that anyone that has any questions is welcome to ask for help at any time and everyone is willing to help. The extract is from a leaflet which is trying to get people to apply to become police officers therefore meaning that it is important for applicants to feel welcome. So, the use of the epistemic modal auxiliary verb is used in a positive way to feel welcome.

Commented [DK2]: Lucy can you see if you can everything you have said in these three sentences in one sentence?

Speech Acts (Searle) Locutionary Illocutionary Perlocutionary	- What you actually say ('waiter there's a fly in my soup') - What you mean ('get me another bowl of soup') - What is understood (waiter takes away soup) The work on Speech Acts particularly focusses on how you need to have the right 'conditions' for a speech act to be successful.	DK: The <mark>pragmatics</mark> of the discourse between the officer and the offender is interesting. The officer says '<mark>I see you texting on your mobile phone'.</mark> The illocutionary act here is essentially to inform Grant that he is breaking the law, since it is done within the context of an encounter between a police officer, who most of us know, has a job to enforce this new mobile phone law. Initially, the response from Grant 'I had a message come through' suggests that there has been a pragmatic failure and this may be why the officer makes a firmer declarative 'you can't use your mobile phone', to which Grant responds 'yeah I know that' which suggests that the speech act initiated by the officer has had a successful perlocutionary outcome.	
Pragmatic failure	Where what is implied is misunderstood by the listener/reader	(*)	
Sapir-Whorf	the main theory underpinning representation? - language determines thought		
Grice's Maxims Quantity Quality Relation Manner	 Giving the right amount of information Not saying something you believe is false Be relevant to the topic of conversation Avoid ambiguity	SJ: The pragmatics of the discourse between the Officer and the offender here are interesting. The Officer is in a place of power over the Offender and previously states that when someone drives and texts it's not just a pet peeve of his but it's a 'pet hate'. Grice's maxims are used in this conversation, for example just as the officer pulls over he says "I just been sat up there like I see you texting on your mobile phone". Initially the Offender uses the maxim of quantity and states that "Yeah yeah I just had a message come through". This suggests that the Offender not only is defending himself but trying to talk about the issue in a relational manner. You could argue that in an ordinary conversation – simplify your entry	We don't 'use' the Maxims, as such. We 'observe' them – ie we just do it, as a natural part of communication.
Flouting a maxim Violating the maxim	Deliberately/obviously disobeying a maxim (e.g. in a hostile political interview)		
Discourse Structure	describe the way in which an entire text is organised – for example, how language is used in a poem, in a newspaper article, or in a speech designed to read aloud.	MB: In Text B the talk is between Joan, Laura, Ella and Daniel. The conversation starts with a discussion of beards with Joan as the agenda setter for the conversation. However, once Daniel leaves the room the conversation shifts to the topic of Marks and Spencer's. This may be due to the fact that both Laura and Joan have worked at M and S and so this may be why the conversation ensues. The use of tag questions such as "didn't you" shows that Joan is the agenda setter here as well, perhaps because she has worked at the shop longer than Laura has. This is compared to Text C where the discourse structure is a timeline in a linear fashion on the M and S website.	
Co-operative discourse	Where people are getting on and being polite to each other		
Agenda setter	The person who determines the topic of the conversation	In Text C we can see that jamie678 is the agenda setter is as this forum requires a starter question. The interrogative "Whats it like being a police officer?" shows that he is the agenda setter.	
Turn-taking	Where speakers agree to only speak one at a time	MH - In the texts about Mars – both if the texts have elements if turn taking within them. In the BBC radio Four interview the participants follow a structure if turn taking and how after one person says something the next person either asks more questions	

		on what they have said or just adding more to their point. Although it has got aspects of turn taking, they also do interrupt one another when speaking which is expected more on the Radio because it is live so therefore, they haven't planned the way that the structure of the conversation will go. In the other text about Mars in a kid's book, also has a slight structure of turn-taking because they have written it the people that are speaking have been speaking one after the other.	
Transition relevance place	Where a speaker signals that there turn is coming to an end (a tag question, or dropping or raising intonation)		
Vocatives	Where you directly use someone's name in a conversation		
Non-fluency features	Features in spoken discourse where there may be a pause, can be silent or voiced.	LP: In text B there are non-fluency features within Grady's first utterance in the transcript when she says "there's erm a bloody great fossil". She shows non-fluency with her voiced pause "erm" which perhaps shows deliberation as to whether to proceed with the expletive "bloody" as she is speaking on a Radio 4 programme, where taboo lexis would not be normally appropriate. However, this being a light-hearted programme, softer expletives such as "bloody" are used to create a humorous effect. The "erm" here perhaps reflects her professional reason to be on the programme, as her purpose is to provide scientific information rather than banter, therefore showing her hesitation to step out of her professional role within the conversation. Text C, interestingly, also uses non-fluency features within the text. In the final paragraph, it says "er-OK" which adds a more conversational tone to the written text as opposed to being written in full standard English. The voiced pause "er" continues the theme of spoken discourse within the text as the extract is set out as a form of debate, but the "er" in this case is used to create humour, as the narrator here is referring back to a fictional fight happening between the two sides of the debate. This is perhaps due to the fact that the text's purpose is to create a fun way of introducing science to children, and therefore creating a form of story line or cartoon (made by the multimodal features) helps to engage a younger audience.	
Voiced pauses	A pause in the conversation, usually signified by a sound with no direct meaning e.g. uh, um, er.		
Overt/covert prestige – Trudgill 1974	Trudgill found females more likely to adopt overt prestige (SE with RP) in formal settings; males less likely	Quit smoking texts Text C offers a lot of techniques that will engage the reader, one of these techniques is the fact that the passage is written in a way that expresses overt prestige, this engages the reader due to the fact that it makes the text sound more formal than it would if it were written in covert prestige, which in turn makes the writer sound like they know what they are talking about. Some examples of overt prestige being used in the text are when he low frequency lexis ('miraculously', 'traumatic' and 'marvel') this shows that the writer is well educated and has a wide vocabulary.	Sienna The fact that the officer exclaims "I just been sat up there like I see you texting on your mobile phone" suggests the officer drops his use of standard English language when talking to Grant and changes his dialect to sound more like the offender, as if he is lowering his use of standard English to get on the same level as Grant. It addresses the situation less politely than a female and has more negative opinions which come off as less professional, he hasn't adopted overt prestige in the formal setting. The auxiliary verb "have" is missing reflecting his accent and dialect. This is not part of standard English however; the offender will be more likely to openly talk to the officer if he believes they have similar backgrounds.

			The fact that the officer exclaims "I just been sat up there like I see you texting on your mobile phone" suggests the officer drops his use of standard English language when talking to Grant and changes his dialect to sound more like the offender, as if he is lowering his use of standard English to get on the same level as Grant. It addresses the situation less politely than a female and has more negative opinions which come off as less professional, he hasn't adopted overt prestige in the formal setting. It is less face threatening
Dialect	The grammar and vocabulary of a region	Lara	
Accent	The pronunciation of a region	*	
Sociolect	The vocabulary and grammar of a social group		
Idiolect	Your own way of speaking		
Accommodation Theory Howard Giles	Where a speaker adapts to another speaker's accent, dialect or sociolect		
Convergence	Where a speaker moves towards another speaker's accent, dialect or sociolect	Ed Miliband texts: Convergence is used throughout text B and C. For example, in text B, Miliband adapts his language to converge with Russell Brand. This is illustrated through his use of glottal stops, such as 'se' ou' in our manifesto' and 'go'a look at tha'. Miliband also uses contractions such as 'we've' and 'he's'. This seems to be a result of Miliband, as a politician trying to downwardly diverge with Brand, who uses glottal stops as a result of his London dialect, and uses informal language. The fact that Miliband is on a comedy show means that he is downwardly diverging to conform to the informal, casual nature of comedy shows	Hetty
Upward convergence	Consciously changing your accent or dialect to something you perceive to be more prestigious		
Downward convergence	Making your accent or lexical choices more informal		
Divergence	Where you deliberately distance yourself from another speaker by accentuating your own accent or dialect		
Standard English	The form of English considered by prescriptivists (those who see a right and wrong form of English) to be the 'correct' form. More generally accepted in written English rather than spoken		
Received pronunciation	The form of pronunciation considered 'correct' in dictionaries etc		
Estuary English	An accent, originating in the Thames Estuary region of England, which has features that have spread out across the country – according to David Rosewarne (1984)		
'th' fronting	Placing the 'th' sound on the lips and teeth, as in 'bova' rather than 'bother'		
Glottal stop	Phoneme – sound made at the back of the throat in place of the /t/ sound.		

Non-standard grammar	Grammar that varies from standard English. (e.g. different agreements between pronouns and form of the verb 'be – 'we was', 'he were' etc)	*	
Lakoff (1975) Language and Woman's Place	Tag questions, used by women, show uncertainty (this was later refined by Holmes); hedges and fillers ('well', 'you see')		

Section Three: Glossary of Terms for Gender and Spoken Language (David – Teacher 2)

For use on Paper 1, Section C, Question 3 – Comparing and contrasting a spoken and a written text

Finding/ Theorist /Date	Explanati on	Worked Example	
Women's language - **over-polite** (Lakoff '75)	Women are more likely to add politeness features like ('if you really don't mind') to, for example, requests and to use euphemisms for taboo subjects (e.g e.g. euphemisms 'may I use the bathroom?') or using softer swear words (e.g. 'oh sugar!')		
Women use **more hedges and fillers** (Lakoff, 1975)	e.g. 'you see', 'well', (more recently 'like'? – not around when Lakoff was writing)		
Empty adjectives (Lakoff, 1975)	e.g. 'amazing', 'lovely', 'cute' – adjectives without much actual meaning		
Intensifiers (Lakoff, 1975)	e.g. 'so', 'really' – 'that was *so* good!'	The use of intensifiers, such as in the phrases "ever so old" and "really good meal", can be seen in text B which is a transcript of a family mealtime conversation. This language feature is used by Joan (the grandmother) which supports Lakoff's theory that women use more intensifiers than men. She could be doing this to strengthen the meaning of her expressions or possibly to show emphasis.	
Women are able to use **precise colour terms** (Lakoff, 1975)	The more subtle colours in the spectrum, less common are known and used more by women - 'magenta', 'mauve'		
Women use **standard grammar** (Lakoff, 1975	Standard forms adopted by women		
Emphatic stress on specific words (Lakoff, 1975)	e.g. 'That's a GORGEOUS dress!'		
Overt prestige (Trudgill 1972)	Women in working class communities in Norwich more likely to adopt received pronunciation form in public settings ('smoking' instead of 'smokin')		
Covert prestige (Trudgill 1972)	Men from working class backgrounds in Norwich less likely to adopt RP pronunciation and to *diverge* (see Giles)		
Men interrupt more than women (Zimmerman and West 1975)	Only 11 conversations recorded – 46 interruptions from men; two from women. California		
Men's speech styles are seen as the **norm** in society (Deborah Tannen, 1992)	The idea that men's speech styles (e.g. holding forth on topics) seen as normal, and women have to then adapt to it		

Women's minimal responses **encourage; men's discourage** (Fishman 1983)	Whilst women try to stimulate speech and be supportive – using tag questions for example, men's delayed minimal responses work in the opposite way.		
Female experts do not talk as much as male expert counterparts (Leet-Pellegrini, 1980)	Male experts talked more than their non-expert female partners, but female experts did *not* talk more than their non-expert male partners; external observers rated the male non-expert as more dominant than the female expert		
Women do the **'work'** in **conversation** (**Fishman 1983**)	women do the most work in conversation, called 'shitwork', such starting new topics and asking questions		
1. **Silence expected of women;** 2. **female verbosity is a myth** (Spender 1980 – 'Man Made Language')	1. 'silence is the desired state for women' 2. It's a myth that women talk more than men		
Women's discourse more **cooperative** than men's (Coates 1988)	Hedges to show respect face needs of others; taq questions show support; positive feedback		
Men talk = status; women's talk = for intimacy (Deborah Tannen, 1992)	Men's talk is about gaining for themselves a more powerful and respected role; women's talk is about supporting and preserving relationships		
Men – more modal tags (speaker oriented); **(Janet Holmes 1990)**	Men tend to use more in the way of 'modal' tag questions, which are speaker oriented, where speaker requires information – 'We're due there at 7, aren't we?' and		
Facilitative tags used by women **Modal tags** used by men (Holmes 1990)	Women use more addressee-oriented tags, *facilitative* tags, designed to soften ('that was a bit silly, wasn't it') or to keep conversation going ('Lovely top, isn't it?'); Men use more *speaker-oriented* modal tags ('We've got be there at 7, haven't we?')	*In text B, the transcript of a family mealtime, tag questions have been used by both Joan and Laura in a collaborative manner. As their conversation is a casual reflection, 'weren't they' and 'didn't they' as facilitative tags have been used at the end of their sentences, possibly for confirmation from each other but also as a feature of a unanimous conversation*	
Report talk vs **rapport** talk (Deborah Tannen, 1992)	Men converse to convey information (report talk), women to share feelings (rapport talk)		
Women overlap, men **interrupt** (Deborah Tannen, 1992)			
Women will make **suggestions,** men will tend to give **orders** (Deborah Tannen, 1992)	E.g. 'Would it be a good idea if we ...'		
Men swear to form bonds – study of rugby clubs (Kuiper 1991)			

Powerful vs powerless language: (O'Barr and Atkins, 1980)	language differences are based on situation-specific authority or power and not gender – court room study -		
Topic control (Wood 1990)	– more powerful speakers will take up conversation after a pause more frequently than non-powerful ones	Text B is a transcript from The infinite Monkey Cage with three speakers with different roles and control over the conversation. Professor Brian Cox is repsonsible for the	
Assent (Wood 1990)	less powerful speakers will offer assent ('uhuh'… 'ok, yes') more often than more powerful speakers		
Gender as **performance –** (Butler 1990)	we *perform* gender (as in 'I speak like this and so I come across as female'). Drag queens adopt 'female' language to appear female.		
Gender within **other identities (**Eckert 1999)	Social grouping determines language variation more than gender		

Section Four: Glossary of Terms and Theories for Language and the Media

For use on Paper 2, Section B, Question 2 – Language in the media, where you respond to one text, analysing it in context, applying theory and analysing the grammar and lexis etc

Theorist/summary/term	Theory/definition	Example from Mail Online article page 173 of textbook	Now you write an example from a different text
Van Dijk (2004) – *Ideology and discourse* **Discourse** **Cognition** **Society** **In-group and out-group**	Like Fairclough, interested in how ideology affects language. Broke it into three levels – language, spoken and written – personal ideology and how that affects our reaction to language – broader ideologies of society: political, cultural, social and historical etc, particularly in relation to *groups* • US and THEM: how the beliefs and attitudes of our group affect our language	*The noun phrase 'mob of hooded youths', where 'mob' is likely to signify a threatening and angry irrational crowd and the post-modification 'of hooded youths' depersonalises them, making them even more sinister, would be seen as the 'outgroup' by Van Dijk. The 'ingroup', meanwhile, is likely to be the readers of the Mail, who support the concept of private property and political stability. This 'us and them' polarisation helps to build the bias within the story.*	
Fairclough -*Critical Discourse Analysis (1997)* 1. *Loaded words (experiential value)* 2. *Formality (relational value)* 3. *Expressive* values of words 4. Metaphors 5. Processes and participants 6. *Nominalization* 7. *Active or Passive voice* 8. *Moods (what Fairclough calls 'modes')*	1. Are any of the words **ideologically loaded** (e.g. 'hooded youth' – suggest anonymity, maybe someone threatening?) 2. How close or distant the reader and writer are – formality or informality 3. *Expressive* values of words is the idea that a word used by a writer/speaker might express one opinion (e.g. 'left wing politicians' – might be intended as an insult if you are the Daily Mail), but might express a positive feeling for someone who is actually more left wing in their politics 4. Metaphors (see also conceptual metaphor, below) 5. **Processes** are, basically verbs – what's going on and **participants** are the subject and object. (Note processes is also used by Halliday, annoyingly!) 6. *Nominalization* is taking a whole idea and turning it into a single word or phrase. E.g. 'this bill is surrendering sovereignty to the European Union' might become simply 'the surrender Act' 7. In ***active voic***e, you know the subject is also the active agent, they are 'doing it' ('the American airforce mistakenly dropped a bomb on a hospital in Baghdad'). In the ***passive voice,*** the subject is not doing it, so is not the active agent and you can put the active agent later in the sentence or miss it out ('a bomb was dropped on a hospital in Baghdad by….?') 8. As in verb moods – declarative, interrogative, imperative	*The political context of this article is that the Mail Online is on the right of the political spectrum and would support the political establishment in any kind of social riot. Applying Fairclough's CDA to this text brings out the fact that the riots are merely acts of 'violence' conducted by 'hooded youths'. The (making them more threatening) and the readers, who read it alongside images of burning buildings would be encouraged to support the actions of Cameron and the police.* *The opening clause 'violence has erupted' conjures images of a volcano and perhaps suggests that the riots have the same awesome and uncontrollable power.* *The noun phrase 'hooded youths' gives the rioters an anonymous and therefore less human quality, making them more threatening to the Mail audience.*	

9. *Modal verbs showing power (relational modality) (see also 'deontic modality')* 10. *Pronoun use* 11. *Modal verbs showing possibility (expressive modality) (see also 'epistemic modality')*	9. *Modal verbs used to have power over others - may, might, must, should, can, can't, ought (see deontic modals – think 'duty') 'You must come tonight'* 10. *We and you pronouns give inclusivity and a feeling of* <u>*synthetic personalisation*</u> 11. Modal verbs used to express how possible or likely something is (see also *epistemic modality – think 'p' for 'possibility') 'It might rain later'*		
George Lakoff (not the same as Robin Lakoff!) **Conceptual metaphor**	The idea that metaphors actually change our thinking about things. So, to call the Brexit agreement 'oven ready' suggests that it is going to be easy and quick, like a ready meal. (In practice, trade agreements take a long time).		
Bell (1991) – articles vs stories	'Journalists do not write articles. They write stories.'	*This article has a story like structure, loosely following Labov's narrative structure, with the 'complicating action' being the eruption of violence and the beginnings of a resolution in Cameron flying home to chair a Cobra meeting. The 'hero' of the story could be seen to be Cameron and the antagonist is definitely the 'gangs' of 'looters' and 'youths'*	
Hall (1978) – what media does	the media is 'the translation of official viewpoints into a public idiom.'	*The article takes a government position, writing in an approachable style, using simple scenes such as 'hurling missiles' and 'setting fire to bins and cars', which Hall would refer to as a 'public idiom'. When it gets to the actions of Cameron, 'returning home' to 'chair a meeting' 'this evening', there is a sense that the government is resolving the matter and this would set the reader at rest, falling in line with what Hall would call the 'official viewpoint'.*	
Katherine Graham – real news	'News is what someone wants suppressed. Everything else is advertising.'	*The article does not deal with the causes of the riots, which began with the shooting of Mark Duggan and could arguably have had deeper causes than a desire to riot.*	
Halliday (1994) coined 'Ideational Metafunction' What Who When and where Material process verbs Relational verb processes Mental verb processes	Categorisation of language in a text to see what language does, how it functions (e.g. to give a particular bias to a story) Processes i.e. verbs Participants i.e. nouns Circumstances i.e. adverbials verbs that involve doing ('shot', 'sentenced') verbs associated with being ('am', 'seems') verbs associated with thinking and/or feeling ('think', 'feel', 'reckon')	*In this text Cameron, who is the main named participant (see Halliday, 1994) is said to be 'returning home' and will 'chair' a meeting, both of which Halliday would see as material processes, perhaps giving a sense that he is doing something concrete to deal with the situation.*	

	Social actor – participants (usually in a news story)		
Van Leeuwen – social actor network (1996)			
Nomination	- naming of the 'social actor'	*In the headline the editor opts for the semi-formal 'Cameron' (see Van Leeuwan), partly for speed, without his title. However, in the bullets below and in the story itself the title Prime Minister is regularly used, giving him his official role and a sense of authority, demonstrating the way the text is clearly supporting him and the political establishment.*	
Functionalisation	- roles/occupations of the social actor		
Classification	- aspects of identity (class, age, and gender)		
Relational identification	- relationship to others		
Physical identifications	- aspects of appearance		
Formalisation	- full name and title (Prime Minister David Cameron)		
Semi-formalisation	- first and second name (Kylie Minogue)		
Informalisation	First or given name (Kylie)		
	(not to be confused with the general process of informalisation in public writing and speech which Fairclough saw as happening and also called 'conversationalisation')		
Activation	When a person is actively doing something		
Passivation	When a 'social actor' is on the receiving end of an action. (NB not the same as passive voice, although a passive voice construction would probably 'passivate' a subject.)		
Hegemony	*The dominance of one group and one set of over another (typically older white males in British society)*	*It is not clear who the 'hooded youths' are in the text, but there is a sense that the text makes them seem threatening, therefore perhaps creating the idea the article supports the white male middle class hegemony in society*	
Labov's narrative structure (1997)	Usually applied to speech, but many media articles can be seen to follow this structure.	*This article has a story like structure, loosely following Labov's narrative structure, with the 'complicating action' being the eruption of violence and the beginnings of a resolution in Cameron flying home to chair a Cobra meeting. The 'hero' of the story could be seen to be Cameron and the antagonist is definitely the 'gangs' of 'looters' and 'youths'*	
Abstract			
Orientation	'er.. yeah.. oh God'		
Complicating Action	'yesterday' 'I was delayed for three hours by the snow. My car just slide into a bank.'		
Evaluation	'It was really scary'		
Resolution	'Eventually they need a tractor to get me out'		

Section Five: Glossary of Terms and Theories for Language Change

For use on Paper 2, Section C, Question 3 – Language Change, where you compare and analyse two texts, using a systematic approach, which can be grammatical, lexical/semantic, orthographical, or more conceptual (power, attitudes to women etc etc)

Theory/ Concepts	Definition/explanation	Example using either letter to Spectator or Telegraph article	Example from your own choice of texts
Standardisation	Is the process of development of a standard form of written and/or oral language (prestigious?)	The use of the phonetic spelling 'unform'd', where the writer is showing that the 'ed' inflection in this adjective is not pronounced, suggests that in 1711 standardisation of written English is still in a relatively early stage, with some idiosyncratic spelling still appearing in this letter.	In Text 13, the letter written in 1711- just as standardisation of spelling was being introduced- includes spellings of words such as 'disengag'd' which would be considered an incorrect spelling today. In Text 15, the listing of food contains words that would be considered different. "some hashed Turkey, Mutton Stakes, Sallad &c. a wild Duck rosted, fryed Rabbits, a plumb pudding".
Haugen's model (1966) selection, codification, elaboration, implementation	An approach to the way standardisation takes place in the language. Stages are not in chronological order:- the standard is **selected** (East Midlands dialect, in power centre, London) standard is **laid down** in printed form, in dictionaries etc standard is **expanded**, to include some forms from other dialects/nations the standard is **implemented** in society – in schools, media etc.		We can see how language is elaborated in Text C (27) through the way A. W. Esq represents women. "I always wish'd the DEAR CREATURES a little more Sense" The use of the word 'creatures' shows an expansion in language as perhaps before 'creatures' meant small animals but now ostensibly the same principle may be applied
Milroy and Milroy (1999)	theory that standardisation is 'idea in the mind rather than a reality'		
Wave theory (Schmidt, 1872)	different linguistic changes will spread, like waves, from a politically, commercially, or culturally important centre along the main lines of communication		Lucy 'plus size' term is a new modern term, which has gradually expanded
Informalisation, colloquialisation, conversationalization (Fairclough)	20th C phenomenon in which written texts in public sphere (e.g. media, adverts, speeches) are becoming more like informal speech	In a political speech or an article, the writer may use informalisation to close the 'gap' between the author and the prospective audience. "I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream" -Martain Luther King. Refers to his followers as friends, rather than peers or a more formal vocative.	Ben - Text D - "So how is it that on the world's busiest shopping street there are literally three shops I can actually buy clothes from?!" --> By utilising an interabang, it suggests that the writer is making the text more interactive and this reflects a more conversational form of discourse in many modern texts (see Fairclough). This interrogative includes the reader who receives the frustration of the writer who critiques them for being unable "to have a wardrobe as good as my smaller sized friends". Opposingly, Text C takes a less conversational approach and instead focuses on offering an opinion on "the hoop – petticoat". The writer chooses to avoid asking the audience interrogatives to instead simply voice their opinion.
Prescriptivism 18th Century	the attitude or belief that one variety of a language is superior to others and should be promoted as such. Swift, Johnson (only to a degree) Lowth etc trying to prescribe a form of English	The opening of the letter perhaps shows the influence of 18th century prescriptivist attitudes to written English, with what seems like formal a fixed phrase 'I take the freedom of asking your Advice' (similar to 'I write to inform you')…	Emily – In a way text C is fairly prescriptivist due to the fact that the grammatical choices that are used throughout the text, would not generically be used it texts nowadays. The use of a semi colon at the beginning of a list, may perhaps be a norm at the time, but now a coma would more commonly be used.

Descriptivism	an attitude to language that describes what is there, explaining it, without judgement	*The use of coordinating conjunctions to start sentences in the 2014 text, such as 'And I see how…' shows that we are in a more descriptivist age, since this breaks normal punctuation rules. However, in this case…*	You could argue that swift mainly takes a prescriptivist approach but accepts descriptivism will be common within language 1
Jean Aitchison: **'crumbling castle** **infectious disease** **damp spoon'**	Descriptivist Professor of Linguistics, gave famous BBC Reith Lecture called 'The Web of Worries' (1996) • Atchison's metaphor for prescriptivists who say language is disintegrating • Atchison's metaphor for prescriptivists who say bad habits are spreading • Atchison's metaphor for prescriptivists who just dislike certain uses of language	Lily can you put something in this box?	Ben can you put something in this box?
Standard English	The form of English often considered by prescriptivists to be the 'correct' form	*There may be a sense that the writer of Text C is adopting formal Standard English ….*	Boh texts are written in their own standard English form for their time. But you can see a clear change in their language which proves that our standard is always changing. "I should be glad too (for I am a Christian) if they minded cards less and their prayers more." The verb "minded" is rarely used as a transitive verb and is more likely to only appear in phrases like 'single-minded'.
Overt prestige	adopting standard English because you think it has 'prestige' (value) in a social context. Trudgill (1974), in a study done in Norwich observed it was more common in females	*… as a form of overt prestige, showing deference to the editor of 'The Spectator'…*	
1476	- Printing press first used by Caxton in England. Influences East Midlands dialect becoming basis for SE. Choice of grammar and spelling.	Sorrel can you put something in this box?	
1523	- Lily's Shorte Introduction of Grammar. A grammar of Latin, written in English Latin grammar influenced English grammar from then on		
1711	- Swift: "I see no absolute Necessity why any Language would be perpetually changing."	Features of compounding "waist-coat" is now "waistcoat" contractions " lac'd" and "cock'd", probably to indicate that the 'ed' inflection was not to be pronounced. The writer also starts a sentence with "but". This text appears some time after Swift's letter to the Lord Chancellor, about the language being 'extremely imperfect'. There are certainly aspects of the text which suggest that language is shifting.	Features of compounding "waist-coat" is now "waistcoat" contractions " lac'd" and "cock'd" Starts sentence with "but" "Men" starts with a capital letter Random words in italics This text appears some time after Swift's letter to the Lord Chancellor, about the language being 'extremely imperfect'. There are certainly aspects of the text which suggest that language is shifting. After swift but before Lowth, shows that he's challenging the fluidity of writing but changing the standard grammar rules. Swift agreed with standardisation

			but also accepted the fact that language will change, and everyone will use it differently. He didn't expect the dictionary or standardisation to catch on so would agree that with the structure of text 27.
1715	- Swift complains to Lord Chancellor 'our Language is extremely imperfect'		
1755	- Johnson's dictionary – first with definitions and examples. Standardisation gets boost. Johnson: wanted to 'fix our language' in time, but discovered 'some words are budding, and some falling away', so not possible		
1762	- Archbishop Lowth's Short Introduction to English Grammar		
1794	- Murray's English Grammar		
1806	- Dictionary edited by Webster, published in America. Used more phonetic system of spelling (e.g. color)		
1884	- First part of Oxford English Dictionary – but note, no English 'Academie Francaise'		
Grammatical change in written English **17th Century Style (1600s)**	• Early Modern English – but some vestiges of Middle English there (e.g. in inflections in 1611 bible 'thinketh' and spellings, e.g. 'owne') • Few direct attempts to standardise but formality present in public documents.		

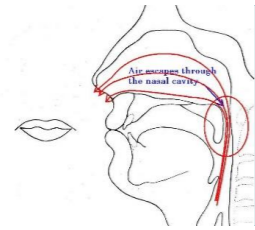|			
18th Century Style (1700s) **influenced by**	formal style with complex sentences, multiple subordination and embedded clauses • move by public figures to standardise hierarchical society • emphasis on social rules, links to linguistic rules • writing seen as more important than speech • importance of Latin as influence on English	In the extract taken from the 'Hoop-Petticoat' text, there are uses of complex sentences, with embedded clauses. For example, there is a complex sentence starting the text: 'Notwithstanding...seat in Sussex', consisting of eight embedded clauses. The multi-clausal sentence is used by the writer in order to provide background to his piece of writing, and is almost a disclaimer, as he assures the readers that he is not a 'women-hater'. The use of this complex sentence to begin the text reflects the growing linguistic rules of writing used in the 18th century, with writing becoming more significant than speech, and therefore growing in complexity. Furthermore, in the 18th century, reading would be a pastime activity which people would spend more time on, as opposed to the 21st century, where reading material is more quickly accessed and read. Therefore, the use of complex, multi clausal sentences are used to provide as much information as possible, rather than only writing the relevant information, to provide more material for the 18th century reader to read.	
19th Century Style **influenced by**	Formality still evident, bit less complex than 18th Century • changes in class attitudes • beginnings of universal education dialectical voices appearing in literature (e.g. Dickens)		
20th/21st Centuries	• Simpler syntax in some public documents, including minor/simple sentences more popular in media, adverts etc Non-standard spelling and punctuation in text/email/social media	Shorter minor sentences are used in this modern online text, 'Some of you have tried, I'll give you that.' which reflects the new style of writing in the 21st century, which is briefer and straight to the point, especially in online articles. This may be due to an expectation for immediacy in today's society, where everything is rushed and an online text needs to be read quickly. By directly addressing the reader, also a modern concept in writing	
Grammatical shifts **Contracted forms** **Modal verbs** **Prepositions** **Negatives** **Archaic pronouns** **Syntax**	- Pronoun 'one' is now seen as archaic; 'thou' and 'thee' once used as familiar form of 'you ' (subject – 'thou will'; object – 'to thee'); 'whom' as object pronoun (by/with/to /from whom) is being replaced by 'who'	In the hoop - petticoat text (1745) various uses of the third person plural pronoun; "I should be glad too... if they minded cards less and their prayers more" when referring to women's use of time. It seems that his use of "they" and "their" is separating women from men (as the author is male). This very much links to the context in which the text was written, where men and women would lead very separate lives (men at work and women at home). Therefore, the use of the pronouns here provides the author with a more analytical approach when discussing women's behaviour. In the 2018 text, the pronouns used show a very different approach, with a female author. She writes; "we want the same clothes as everybody else" using the first person plural at the beginning of her demand, perhaps to unify the group of plus sized women at whom her article is aimed. Text 5: Text 27:	

	- Where we would now contract, contractions not used (I doubt it not), except where they signal that a syllable is not pronounced ('walk'd' instead of 'walked')	Texts 27 and 28	
	- The modal verb 'shall' becomes more archaic and is replaced by 'must' or 'will'	Text 27 and 28	
	- Archaic syntax with SVOCA elements in a different position to current usage ('certain it is' = CSV; 'continues still' = VA)	Texts 27 or 15	
Modern shifts **Adjectives for adverbs** **Regularisation of past participles**	• Americanisms, such as adjectives being used adverbially 'You did great / did good' Irregular past participles are being given regular 'ed' endings: 'smelt' to 'smelled', 'learnt' to 'learned', 'leapt' to 'leaped', 'proven' to 'proved' etc		
Lexis/semantics **17th C** **Science in 18th C** **20th C**	• shifts of meaning (broadening, narrowing etc) • archaic, obsolete lexis • etymologies of words: massive expansion in vocabulary as trade and empire expanded post 1600; Latin was language of scholarship and many new English words arrived through translation of scholarly works from Latin (renaissance) • expanded lexicon of words in scientific register technology gives rise to sudden spike in neologisms		
Orthography	• Phonetic spelling common still in 17th C (e.g. 'e' at ends of words still pronounced and so added; 'finish'd' – no pronunciation of '-ed' so apostrophe used) • Archaic spellings. • Codification drives standardised spellings • Long S still used in EME (left over from OE), initially and medially, not terminally		

	Variant spellings ('wot') used now in texting and messaging to create a written vernacular (so coming full circle!)		
Genre and discourse structure	• Genres develop and refine over time, becoming first more formal then informal again in 20th C Paragraphing practices		

Section Six: Glossary of Terms and Theories for Child Language Acquisition

For use on Paper 2, Section A, Question 1 – Language Change, where you compare and analyse two texts, using a systematic approach, which can be grammatical, lexical/semantic, orthographical, or more conceptual (power, attitudes to women etc etc)

Term	Definition		Worked Example 2 – using the term in another piece of analytical writing
Phoneme	A distinct sound that would be represented by a symbol in the IPA	In the transcript between Emma and her mother, she replaces the the 'g' **phoneme** with the 'd' phoneme – this is because the velar consonant is more difficult for younger children (four years and ten months old in the post telegraphic stage) to pronounce than the voiced alveolar consonant 'd'. This links to Grunwell's phonological sequences which states that children will first learn 'd' in the first stage of talking whereas 'g' is learnt in the second meaning the child will be more used to using 'd' and find it a lot easier. 👍DK	
Manner of articulation	How the sound is produced in the mouth: plosive, fricative, affricate, approximant	*Isobel* Within the transcript of Emma and her mother, Emma tries to say the word 'garden' however struggles with this and says "/da:dən/". Although both /d/ and /g/ have the same **manner of articulation** – a voiced stop consonant - she struggles to make the "g" sound because is in a different place of articulation from the /d/, being on the velum (/g/) rather than the alveolar ridge (/d/). The "d" sound is also already present in the word so Emma could have just repeated the "d" sound as it would be easier for her (assimilation). 👍DK	
Plosive /b/ /p/	Created when the airflow is blocked for a brief period of time. Voiced plosives: **/b/**, **/d/** (b**a**d), **/g/** (**g**et). Unvoiced plosives: /**p**/, /**t**/ (**p**at), /**k**/ (**c**ake). Easier than other consonants, so come earlier – but ones at the front easier than ones at the back. (Not all children are the same though!)	*Em* *In the transcript between Ethan and Emily, Ethan uses is able to produce the* **voiced labial plosive** */b/ without trouble in* /ˈbʌb/bu/ ('bubble'), but has difficulties with also creating the lateral /l/. It involves moving the place of articulation and ending on a consonant sound. The CVCV pattern is always preferred by children as young as Ethan. 👍DK	

Fricative /f/ /v/	Created when the airflow is only partially blocked and air moves through the mouth in a steady stream. **Harder to produce than plosives**	Laura In the text, joseph avoids the **fricative** within the affricate /tʃ/ (ch), the 'sh' /ʃ/ phoneme element is removed, leaving an unvoiced stop consonant /t/, to make /teə/. Later, when struggling to make pronounce 'there' he arrives at /deə/. Here he has replaced a voiced dental fricative (/ ð /) with a voiced stop consonant, /d/ in a similar place of articulation. This is unsurprising as, according to Grunwell the / ð / phoneme is one of the last to appear at aged 4. Joseph is only 2. 👍DK	ə
Affricate /tʃ/ (= 'ch' in 'chair')	Created by putting plosives and fricatives together. Voiced affricative: **/dʒ/** (ju**dge**). Unvoiced affricative: **/tʃ/** (**ch**ur**ch**). **Hard to do**	*Cami* *In his pronunciation of chair Joeseph avoids the* **affricative** /tʃ/ *and turns it into a plosive, removing the fricative /ʃ/ leaving the simpler alveolar unvoiced stop consonant /t/* 👍DK	
Approximant /w/ /r/ etc	Created by a continuous, relatively unrestricted airflow. These are all voiced: **/w/** (**w**ant), **/r/** (**r**eady), **/j/** (**y**awn). **Hard to control**	kian	
Lateral	Created by placing the tongue on the ridge of the teeth and then air moving down the side of the mouth. The only lateral is voiced: **/l/** (**l**awn)	In the Emily and Ethan transcript, Ethan can produce lateral sounds however does not complete the rest of the word. This may be because he has not grown teeth yet so it is focussing on making that sound rather than the ones that he may be able to create more effectively. For example, 'bul' (school). Interestingly, he does struggle with the **lateral** in /'bʌb/bu/ ('bubble'), perhaps leaning towards the CVCV pattern that young children tend to produce, a vowel being easier to end on. 👍DK	
Voicing e.g. /b/	When you use your vocal chords to make the consonant. Voiced and unvoiced consonants are paired by linguists according to place of articulation, with unvoiced consonant first (e.g. /t/ /d/). **Voicing is easier than unvoiced consonants**	In the transcript with Ethan and Emily, Ethan says, 'bai', instead of using 'why'. Here he is retaining the place of articulation, on the lips, as well as the fact that both /w/ and /b/ are **voiced**. He uses /b/ because it is a plosive, which are generally easier to produce than /w/ which is an approximant. 👍DK	
Long vowel	**/ɑ:/** (l**augh**), **/i:/** (sh**ee**t), **/ɜ:/** (b**ir**d), **/ɔ:/** (th**ough**t), **/u:/** (s**ui**t)	Lizzie In the transcript, Joseph uses a **long vowel** at the end of 'daddy /dɔ:di:/. This is likely because it allows him to end the word on a long vowel because it involves less constriction. 👍DK	
Short vowel	**/I/** (p**i**t), **/ɛ/** (b**e**d), **/ə/** [schwa] (moth**er**), **/i/** (part**y**), **/ʌ/** (dr**u**nk), **/ʊ/** (p**u**t), **/æ/** (**a**pple), **/ɒ/** (wh**a**t).	Jess in the text between joseph and his father, joseph seems to struggle with the pronunciation of 'daddy'. he elongates the **short vowel** 'ɪ' to the long vowel /ɪ:/. 👍DK	

Diphthong	A vowel with a perceptible change in quality during a syllable: **/eɪ/** (**a**te), **/aɪ/** (r**i**ght), **/əʊ/** (g**o**), **/ɪə/** (h**e**re), **/ɛə/** (**air**), **/aʊ/** (c**ow**), **/ɔɪ/** (b**o**y), **/ʊə/** (p**u**re).		
Place of articulation	Where in the mouth the sound is made: lips, teeth, alveolar ridge, velum	Ashleigh	
Alveolar	Sounds produced at the ridge behind the top teeth: /t/, /d/, /n/, /s/, /z/	Emma replaces the velar consonant "g" with the **alveolar** consonant "d" and then repeats the same mistake when trying to pronounce "eggs". This is because children will acquire the consonant "d" before they acquire the consonant "g" according to Shriberg's speech sound acquisition development. 👍DK	
Dental	Sounds produced with the teeth including **/f/** and **/v/** (these are both labio-dental because they are also produced with the lips) as well as **/ð/** and **/θ/** (interdental – **these are the hardest phonemes to acquire**) **Dental** English dental sounds include [ð] and [θ] EXAMPLE θ Health helθ ð Then ðen	Interdental and dental [θ] and [ð] are both spelled as "th" (θ as in think) (ð as in the). They are pronounced by inserting the tip of the tongue between the teeth. They are one of the last consonants that arrive for young children and they usually tend to omit these sounds before they have grasped it. Joseph, for example, avoids the **dental** consonant / ð/ in 'there' and instead uses a stop consonant from the neighbouring place of articulation, the alveolar ridge ('deə') . 👍DK	
Labial	Sounds produced with the lips: **/b/, /p/, /m/, /w/**	Ellie In the mother and Emma text, Emma has no difficulty with the labial phoneme, the unvoiced plosive /p/ in "pidz" and the labial approximant /w/ in "wɔːthɒdz". Her difficulty seems to come with velar consonants /g/ and /k/. 👍DK	
Palatal	Sounds produced in the middle of the roof of the mouth: **/ʃ/, /ʒ/**, /j/, /r/, /l/.	*Isobel* Within the Emily and Ethan transcript Ethan tries to pronounce the word "ice cream" but omits the **palatal** /r/ as they are harder to articulate, "/aɪs/kin/"; he also shows an example of consonant cluster reduction as he cannot use the palatal "/r/". 👍DK	
Phonemic simplification	All forms of simplification that children do to make things easier to say	Text A transcript Ethan and Emily Eg. "/aɪs/kin/" = 'ice cream' *Ethan omits the palatal sounds(r) when trying to say 'ice cream' he has not yet grasped or can fully understand the correct pronunciation; they do this in order to **simplify** a pronunciation and allow them to voice the sound and remember it.* 👍DK	
Velar	Sounds produced at the back of the mouth: /k/, /g/, /ŋ/	*Laura* *In the transcript Emma has trouble with pronouncing words said at the **velum**, such as '/daːden'/ (garden) and '/pidz/' (pigs) where she replaces the '/g/' with '/d/'. Interestingly, the substitution is made with a voiced plosive, which suggests that*	

		Emma can 'hear' the difference – she is just unable to formulate it at the this point in her phonetic development. 👍DK	
Glottal	the sound produced when you release air through moving your vocal folds apart: **/h/.**	*Cami* *In this transcript*	
Consonant cluster reduction 'pider'	Groups of consonants (e.g. 'str' or 'gl') that demand more muscular control than single consonants or vowels, so tend to appear later in the baby's utterances and are reduced down earlier on (e.g. 'spider' to 'pider')	kian	
Substitution *'pip - ship'*	Swapping in an easier phoneme, such as a stop consonant for a harder one, such as a fricative consonant	In the Mother and Emma transcript, Emma switches phonemes on the animals for easier ones. For example, 'dɒnti:z' has **substituted** the 'k' which is an unvoiced velar consonant with another unvoiced plosive, but one made on the alveolar ridge, the /t/ phoneme. This fits exactly with Grunwell's Phonological Sequences, although at aged four, according to Grunwell, she should have made this transition. 👍DK	
Addition *doggie*	Adding a vowel sound on to the end of a word. Also sometimes called a 'dimunitive suffix' because it lessens/softens the force of the word (usually a noun). Allows for CVCV pattern, and child can end on a vowel (e.g. 'doggie')	In a text with Joe playing with his toys, he says, 'baddie', representing the bad person in the game he is playing. Baddie, finishes with the **addition** of a diminutive suffix, almost as a euphemism for the use in child play. 👍DK	
Assimilation *'gog' for 'dog'*	Taking a phoneme from another part of the word and repeating it. Reduces the need to move place of articulation	lizzie	
Reduplication *Fire gin-gin*	Repeating a syllable e.g. dada	jess	
Unstressed syllable deletion 'nana'	Removing the unstressed syllable e.g. 'nana' for 'banana'	Jenny This can be seen in the text with Joseph and his father where he uses '/ni:f/' rather than 'underneath.' This is because the **stressed** part of the word is 'neath' with the 'n' being the key syllable. 👍DK	
Grunwell's Phonological Sequences 24 (stop, nasal, + ?) 30 (vellum) 36 (fricative, laterals etc 42 (affricates, some approximants, some fricative consonants 48 (dental…)	/d/, /b/, /m/, /n/, /w/, /p/, /t/ /ŋ/, /g/, /k/, /h/ /j/, /l/, /s/, /f/ /dʒ/, /tʃ/, /ʃ/, /v/, /z/, /r/ /θ/, /ð/, /ʒ/	ashleigh	
Shriberg's Speech Sound Development: Early 8 (1-3 years) Middle 8 (3-6.5 years) Late 8 (5-7.5 years)	/d/, /b/, /m/, /n/, /w/, /p/, /j/, /h/ /ŋ/, /g/, /k/, /t/, /f/, /v/, /dʒ/, /tʃ/		

	/l/, /s/, /ʃ/, /θ/, /ð/, /z/, /r/, /ʒ/		
Overextension	widening the meaning of a word so that it extends to apply not just to the actual object but also to other objects with similar properties or functions ('daddy' for all men, for example)	Ellie The use of a hypernym for all hyponyms "ball" for all round objects "ball" instead of "apple" When Joseph says the track is 'soft' for example, he seems to be **overextending** the meaning of the adjective. He knows that soft can be used for things that bend easily and has applied this to a piece of curved track. 👍DK	
Analogical overextension:	associating objects which are unrelated but which have one or more features in common (e.g. both being the same colour)	An **example** is when a child refers to all animals as 'doggie' or refers to a lion as a 'kitty.' When Joseph says the track is 'soft' for example, he seems to be overextending the meaning of the adjective. He knows that soft can be used for things that bend easily and so has applied this to a piece of curved track. This is an example of **analogical overextension**, as he is comparing the similar qualities of things from different semantic categories. 👍DK	
Categorical overextension	the most commonly occurring form of overextension, and relates to confusing a hypernym (broad category, e.g. fruit) with a hyponym (specific example)	*Isobel* An example of **categorical overextension** is when a child uses a fruit, "apple" for all round fruits, so they would see an orange and call it an apple because they would associate all round fruits with an apple Example from a transcript (hard to find)	
Predicate overextension	conveying meaning that relates to absence (e.g. making the utterance 'cat' when looking at the cat's empty basket)	*Em* In **predicate statement overextensions** in addition to normal use, e.g. juice for juice, oranges, orange juice squeezing machine, empty juice glasses, bottles of juice. The child used predicate statement overextensions in addition to other forms of overextended use such as analogical overextension. It shows a form of development and understanding.	
Child-directed speech (CDS)	speech patterns used by parents and carers when communicating with young children	*laura*	
CDS - framing	making utterances that encourage the child to fill in the blanks. 'M: So next birthday you'll be...' 'C: Six'.	*Cami* *In this text*	
CDS - recasting	the rephrasing and extending of a child's utterance. C: Want them ones. M: You want those ones, do you?	kian	

Nativism (Chomsky etc)	We have a 'Language Instinct' that we are born with which develops naturally with stimulus	In a conversation with Stephanie and Mother, she uses, 'bringded', this is a demonstration of Stephanie mis-using grammatical rules on an irregular verb. Implying that the word has not been articulated through repetition or imitation but because of the LAD and Stephanie's knowledge of grammatical rules this supports **nativist** ideas of being able to apply grammatical rules. 👍DK	
Poverty of the stimulus	Language develops even if the input from the surrounding adults is poor		
Wug Test (Jean Berko)	Children added the plural 's'		
Language Acquisition Device	Chomsky's name for a the inherent capacity of humans for learning language	The **Language Acquisition Device** (LAD) is a device children are born with that helps them learn language. It can be seen when a child uses 'swimmed' rather than 'swam' as they've applied a pattern they've learnt when using other verbs; adding 'ed' on the end changes the tense.	
Overgeneralisation e.g. 'bringded'	Taking a rule, like the –ed inflection on regular verbs to make the past tense, and applying it to all verbs, including irregular verbs (supports nativism, because can't be copied)		
One word stage/ holophrastic stage 'juice'	Where children use one word to mean multiple things, depending on the intention of their utterance		
Two word stage	Usually occurs around the age of 18 months to two years and refers to the child's ability to start producing utterances which use words in combination. This will often take the form of subject + verb (e.g. 'doggie gone'), but syntactical variation is possible, as the child begins to shape meaning (e.g. 'mummy come' (statement) and 'come mummy' (command)).	within the Emily and Ethan transcript where Ethan utters the imperative "/hould/ /haend/" which suggests he's at the **two word stage** because he has omitted the determiner "my" as it is seen as unnecessary as what he is saying still makes sense and Emily still can communicate with him. 👍DK	
Telegraphic stage	usually associated with language development in infants of approximately 24–36 months, this term refers to speech that resembles an old-fashioned telegram, generally characterised by the omission of auxiliary verbs and determiners and with a focus on lexical essentials (e.g. 'daddy get milk' or 'Ben feed ducks')	*Three or more words joined in increasingly complex and accurate orders:* *Subject + verb + object* *Subject + verb + complement* *Subject + verb + adverbial* In the transcript between Mother and Emma, when Emma says "No (.) it not sticking on", she omits the **contractible auxiliary 'is'**. It fits with her age and stage, although the fact that she is also trying to manage a negative at this point may have had an effect on her handling of this utterance. 👍DK	
Post-telegraphic stage	Where children have most of the elements of speech in place, but will still make occasional errors, for example when they need to construct negatives.	*Emma who is arguably just moving out of the **post telegraphic stage,** nonetheless makes some virtuous errors, including 'it not sticking on' where she omits the contractible auxiliary 'is'. Features like this suggest that language learning is not copied, since she would not have heard adults make this error. According to Roger Brown, children acquire morphemes in a particular order and this fact would also suggest that*	

		language learning is innate. The contractible auxiliary is, according to Brown, one of the last to be confidently produced. 👍DK	
Copular verb	verb that takes a complement (usually a form of the verb *to be* – 'is', 'was', 'are', etc.). Note: often omitted during the telegraph stage ('Me happy' – SC with V omitted.)	*Interestingly, Ethan is using* **the contractible copular** *'s in the utterance, 'it's home', which Brown suggests comes later in the telegraphic stage (and Ethan has not yet left the two word stage). It might suggest that he is using an entire phrase here, supporting Tomasello's usage approach* 👍DK	
Roger Brown's research on order of development of morphemes (1973)	1. *-ing* - present tense progressive 2. *In, on* – prepositions 3. *-s* (plural) 4. *Run-ran, swim, swam – irregular past tense* 5. *-'s* (possessive) 6. *was* – uncontractible copular 7. *'a', 'the'* - articles 8. *-ed* – regular past tense 9. *-s* (third-person singular verb ending) 10. *has* – third person irregular 11. They *were* running – uncontractible auxiliary verb 12. *She's pretty*- contractible copular 13. *It's stuck* - contractible auxiliary Supports nativism and cognitivism, because it seems to be inbuilt.	These stages provide a framework within which to understand and predict the path that normal expressive language development in English usually takes – suggests that language learning is innate, since all children acquire these morphemes in this order. For example, when Emma says "it not sticking on", it shows that she still retains elements of the telegraphic stage and the omission of the **contractible auxiliary third person of** "to be", 'is' supports Browns morpheme development stages as it is acquired last. 👍DK	
Virtuous error	A 'mistake' which is driven by applying rules (e.g. overgeneralisation) or reading certain patterns	In the Joseph transcript, he makes a virtuous error when describing the train track as 'soft'. This is due to it bending. This may be because he saw something else that's soft, like play dough, and found that he could bend that, so analogically over-extends anything that can bend as 'soft'.	
Ursula Bellugi's Stages of Negative Formation	1. Uses 'no' or 'not' at the beginning or end of a sentence 2. Moves 'no'/'not' inside the sentence 3. **Attaches the negative to auxiliary verbs and the copula verb 'be' securely**		
Ursula Bellugi's Stages of Pronoun Development: (Telegraphic stage)	1. The child uses their own name 2. The child recognises the I/me pronouns and that these are used in different places within a sentence 3. The child uses them according to whether they are in the subject or		

	object position within a sentence		
Scaffolding	A form of linguistic support whereby adults, through their interactions, provide the child with conversational material and patterning (e.g. the parent may say 'What did we buy at the shop today? Did we buy apples?', thus providing the child with some key lexis and grammatical structures, supporting them in continuing the conversation)		
Social Interactionist approach (Bruner)	Bruner emphasises the environment within which the child lives, especially the social environment	Children learn language, politeness and verbally acceptable behaviour through routine and interaction with others. It can be seen in the text with Leila and Jan where Leila uses 'oh dear me' which she has obviously picked up from Jan to be used in a moment of crisis. It is a learnt phrase and would only come from within her particular **social environment.** 👍DK	
Language Acquisition Support System (LASS):	the support provided by parents and other carers to the child's language development		
Cognitivism	with dad will have 2 things		
Vygotsky – private speech	This is basically talking to yourself. Children do this before they learn to internalise their thinking.		