**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**

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| --- | --- | --- | --- | --- | --- | --- |
| 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)](https://online.godalming.ac.uk/mod/resource/view.php?id=70654) 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 | |
| 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. |  | |  | |
| 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](https://www.grammar-monster.com/lessons/adjectives.htm) | | 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. |  | |  | |
| [Verbs](https://www.grammar-monster.com/lessons/verbs.htm) | | Used to describe:-  A physical action (e.g., to swim, to write, to climb).  A mental action (e.g., to think, to guess, to consider).  A state of being (e.g., to be, to exist, to appear). |  | |  | |
| Modal verbs | | 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. | 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 | |  | |
| Auxiliary | | An auxiliary verb assists the main verb. These could be modal or primary (to show tense). |  | |  | |
| Primary verbs | | Be, have, do |  | |  | |
| Verb ‘to be’ | | |  |  |  |  | | --- | --- | --- | --- | | Subject | Verb to be |  |  | |  | past tense | present tense | future tense | | I | was | am | will be | | You | were | are | will be | | He / She / It | was | is | will be | | We | were | are | will be | | You | were | are | will be | | They | were | are | will be |   ‘be’ expresses state of being – most common verb of all |  | |  | |
| Transitive verb | | Acts on something (i.e., it has a direct object). ‘I kicked the chair.’ |  | |  | |
| Intransitive verb | | Does not act on anything (I.e. does not require a direct object) e.g. I slept. |  | |  | |
| Finite verb | | Has a subject (most verbs) e.g. I dance |  | |  | |
| Non-finite verb | | Doesn't have a subject e.g. Running down the street |  | |  | |
| Material verb | | Action verbs: they are typically more associated with men e.g. run | ‘Nitty Gritty’  The producer has material verbs to illustrate the advantages of the comb. | |  | |
| 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 | Worked example from ‘Business as usual for twittering teens’ – see articles in Topical Language Issue section of GoL.  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. | 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’ | 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 perhaps mitigate the response so that other people may feel less targeted.  Valid points – also think of the argument that he is presenting overall. | |  | |
| Colloquial lexis | | The language of casual communication and slang usually found in spoken language e.g. kids | 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. | 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, using the police recruitment 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 | *In text C the members of the forum have personal power, in that they are experienced police officers. For example, when ‘Almost There’ (who might be nearing retirement, perhaps) gives a polite indication of his/her power with the idiom ‘welcome aboard’ - something only said from an ‘in-group’ to a newcomer.* |  |
| Influential vs instrumental power | * Instrumental = enforces authority imposed by the law, schools, exam boards etc * Influential = persuasive power |  |  |
| 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) |  |  |
| 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’) |  |  |
| 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) |  |  |
| 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 | Text B demonstrates threats made by Cox towards Stewarts positive face when he implies that Cox has spoken to bigger names than himself. During the interaction between Cox and Stewart, Cox states that William Shatner, the actor of Captain Kirk from Star Trek, “had more than conversations”. This suggests that Cox has a certain admiration for Shatner or his character and implies that he is far more knowledgeable and interesting in the subject area they are discussing. This pragmatically threatens Stewarts positive face as he suggests that he doesn't demonstrate the same standard of intellect as Shatner. Furthermore, there is evidence to suggest that Cox recognises his personal power and the threat made comes as a way of emphasising his experience in this field of work, so when he comes to inform his audience, appears credible Likewise, Text C also displays positive face threats when Izzie challenges Luke's question. When Luke poses the interrogative “are you calling me an alien from Mars?” Izzie makes the declarative statement “Well, you’re slimy enough”. The threat made to Luke’s positive face suggest a deliberate attempt to undermine or gain social power over him |  |
| 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. |  |
|  |  |  |  |
| 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?) |  |  |
| 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. |  |
| Speech Acts  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) |  |  |
| 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 |  |  |
| 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. | 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 | 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. | 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 | Quitting 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. |  |
| Dialect | The grammar and vocabulary of a region |  |  |
| 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 |  |
| 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 | Explanation | 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)*](https://books.google.com/books?id=3djbAAAAQBAJ&printsec=frontcover#v=onepage&q&f=false)     1. *Loaded words (experiential value)* 2. *Formality (relational value)* 3. *Expressive* values of words 4. Metaphors      1. Processes and participants      1. *Nominalization*      1. *Active or Passive voice*      1. *Moods (what Fairclough calls ‘modes’)*      1. *Modal verbs showing power (relational modality) (see also ‘deontic modality’)*      1. *Pronoun use*      1. *Modal verbs showing possibility (expressive modality) (see also ‘epistemic modality’)* | 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 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 *synthetic personalisation* 11. Modal verbs used to express how possible or likely something is (see also *epistemic modality – think ‘p’ for ‘possibility’) ‘It might rain later’* | *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.* |  |
| 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’) | F,{d5cea6a5-47b1-43f2-8713-52aad46914a8}{36},1.979167,2.041667*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.* |  |
| Van Leeuwen – social actor network (1996)    **Nomination**    **Functionalisation**    **Classification**    **Relational identification**    **Physical identifications**    Formalisation    Semi-formalisation    Informalisation            Activation    Passivation | **Social actor –** participants (usually in a news story)      - naming of the ‘social actor’    - roles/occupations of the social actor    - aspects of identity (class, age, and gender)    - relationship to others    - aspects of appearance    - full name and title (Prime Minister David Cameron)  - first and second name (Kylie Minogue)    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’)    When a person is actively doing something    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.) | *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.* |  |
| 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)    Abstract  Orientation  Complicating Action    Evaluation  Resolution | Usually applied to speech, but many media articles can be seen to follow this structure.    ‘er.. yeah.. oh God’  ‘yesterday’  ‘I was delayed for three hours by the snow. My car just slide into a bank.’  ‘It was really scary’  ‘Eventually they need a tractor to get me out’ | *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’* |  |

**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. | Lauren-  There is evidence of **standardisation** in text 11 in the spelling of ‘sudden’ and ‘assistance’. Although the spelling of these words still uses the long s, there is evidence of standardisation as there is acknowledgement of when to use the double long s in ‘assistance’ and when you only use one long s in ‘sudden’. The use of the two long s’ is used where a two regular s’ would be used today. This shows how during the time of text (1693) the spelling of the language is being standardised and is starting to resemble spelling used today. |
| 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. | It seems that the spelling and grammar in text C (see text 15), whilst in a fairly informal version of standard English, shows evidence of standardisation taking place. However, there are words, such as ‘Pigg’ and ‘Nutts’, where the spelling differs from modern spelling. While codification (see Haugen) was taking place in this century, following the publication of texts like Johnson’s dictionary (1755), it seems as if this rural parson is not bound by these spellings when writing in his diary. By the time of text D (see 16) we can see that our current spelling system is more or less fixed. | *Josh*  The use of spelling in text C (see text 5) deviates greatly from standardisation post 1755 during the period of codification with the publication of Johnson’s dictionary. Words such as ‘torne’ ‘booke’, ‘againe’ and ‘sicknesse’ clearly present similarity to Old English spelling of Germanic origin and etymological roots of French was widely attained amongst the upper-class especially considering that text C was written by a religious leader of the catholic church who would have obtained high status in 1623. Variation of the same word is prevalent within the extract alone, for instance with ‘sicknes’ and ‘sicknesse’ which correlates the lack of codification for congruent spelling. Additionally, ‘wel’ and ‘well’ are utilised in the same sentence indicating the absence of codification as the only present dictionary of 1623 was Cawdrey’s limited dictionary (1604). |
| 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 |  |  |
| Informalisation,   colloquialisation,  conversationalization   (Norman Fairclough) | 20th C phenomenon in which written texts in public sphere (e.g. media, adverts, speeches) are becoming more like informal speech |  | In text D, from text 10 we see an opener saying in all capital letters ‘HOLA PEOPLE!’. The context to this phrase is from an email written in 2003 during the Iraq war. Use of the spanish ‘hola’ emphasises the informality of the greeting based off how the rest of the email is written in english. |
| Prescriptivism  18th Century | the attitude or belief that one variety of a [language](https://www.thoughtco.com/what-is-a-language-1691218) 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’)… | An example from the texts  ‘At an informal repast’ shows precise naming of dinner, the low-frequency and overt prestige language shows influence of prescriptivism expressing a prescriptivits attitude. |
| 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…* | Jodie- an example from text D (text 8) is “been raining on/off all day” this quotation could be seen as a relatively informal sentence, most likely seen in an informal piece of writing. A prescriptivist may see the use of the dash (/) as incorrect and informal in a piece of writing like this.  Secondly the quote “it takes U back to Venice” a descriptivist would accept this as an informal way to spell “you” however, a prescriptivist would feel like this is incorrect and that there should only be one way to spell the word and that way should be promoted. |
| 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 | Within text 14 ( telegraph article) we see a number of linguistic features that prescriptivists would not approve of as Aitchson refers to them as infectious diseases. Within the text we see “bitch bullying” “slag” “sex” these expletives are frequent features of modern language that have spread er time. However prescr | Text 8  In text D, the degree adverb ‘quite’ is used to denote the unspecific size of the art museum (‘Samurai Art Museum, it was quite small’). Using an unspecific word to describe the museum adds little / no description to it and therefore has undergone semantic weakening. It has lost specific meaning (the degree to how big the museum is) and used to be much ‘stronger’ with a specific meaning clearly stating what degree something is. A prescriptivist would argue this to mean that the word ‘quite’ is disintegrating in terms of its meaning, losing its original strength and becoming a rather loose modifier, meaning ‘sort of’ or ‘a bit’.  😊 |
| 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 ….* | The producer of Text C conforms to Standard English in the multi clausal document, the sentence “From this day forward all war between the parties to this agreement shall forever cease.” |
| 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. |  |  |
| 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. |  |
| 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 | In Text 15 the writer is using the medium of a diary, which implies that only she would read It. Despite this she still uses correct spelling “rather hurriedly” this shows the influence of Johnsons dictionary which was published less than half a century before. Showing how rapidly it was excepted as the standard, as even this person writing for an audience of only themself follows its rules. |  |
| 1762 | - Archbishop Lowth’s Short Introduction to English Grammar | Text 15… This text is written in 1788, some time after Lowth’s ‘Short Introduction to English Grammar’ and it is interesting to note that there is evidence of what seems to be non-standard, or developing grammar, with expressions like ‘they might not wait dinner for him’. The modern form of this would probably be ‘they might not wait for him [to have] dinner’, adding another verb and changing the syntax. It may be that Lowth’s rules had not yet been implemented (see Haugen 1966), even though he codified it in his book. It may also be that because Woodforde is writing this in a personal diary, writing in a rush, this form is more idiosyncratic or colloquial and would not appear in a printed text. |  |
| 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’ |  | The noun ‘handsome’ has gone through semantic weakening over time because when it was used in text 23 it would mean good as it is being used to describe a company. As the first part of the Oxford English Dictionary was written in 1884 this explains why the noun has gone through semantic weakening as the meaning has gotten narrower. |
| 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. |  | Attempts to standardize English is seen in text 5 where it states, “And therefor neuer send to know for whom the bells tols; It tols for thee”  *Standardised orthography not yet in evidence fully... eg. The use of the double ‘e’ and the u which seems to stand in place of ‘v’ in ‘leeues’*  At this point spelling was more phonetic and people, especially the Church, wanted to sound as correct as possible. The addition of the ‘e’ in  ‘sicknesse’ demonstrates the influence the French language had on the English. Since French was a well renowned language and the English was continuing to take influence from it and the top of society would take influence from them. This unnecessary addition of ‘e’ clearly shows that French influence. |
| 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. | There is evidence of 18th century style in Text C, an etiquette guide from 1703. The text uses multi-clausal sentences which emphasise the don’ts of table manners: ‘To blow your nose publickly at the Table, without holding your Hat or Napkin before your Face with your Handkerchief; to claw your head, to belch, hawk, and tear any thing up from the bottom of your stomach, are things so intolerably forbid, they are sufficient to |
| 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 | Text 15-  An example from text 15 from 1788, there is a lexical semantic of food and fine dining. this shows how language has changed dramatically, this can be seen with in the example within the text, from the naming of property “Weston house” which would show status, power, and class, this use of naming also would have depicted what type of property it us and who that house belongs to, in this case it would belong to the members of the elite class. This naming of property has lost its significance in the sense it does not necessarily, predict that a house has an owner of the upper and higher prestige class.  Within the text the use of “pigg” with two G’s, is a language change. And incorrect grammatically.  The text also shows language change over time, due to the use of terms used for example “servant” this term was used to define a person who would do hard domestic labour within a high-class household. This term is not used within society in a long time, and a much lighter and humane occupation that is used to describe domestic labour, that person would be called a ‘cleaner,’ that comes into multiple households to do a couple of hours of cleaning and go back home to the own homes.the use of the term servants is not used amongst today's society. |
| 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 |  | When analysing the Lexis in Text C the contraction “hereto” is significant. This is because contracted forms were commonplace in 1868, especially in formal documents such as this, but have since become archaic and obsolete language. |
| 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 |  |  |
|  |  |  |  |
| Amelioration | When a word develops more positive connotations. (‘Nice’ for example, used to mean ignorant; ‘pretty’ used to mean sly and cunning) |  |  |
| Pejoration | Where a word develops more negative connotations. (‘migrant’ has arguably acquired a negative set of associations in certain portions of the British media for example) |  | This is when a word develops a more negative connotation over time, which can be seen in the use of ‘Indian' in text C compared to the use of ‘native' in text D. The term ‘Indian’ was once used as the correct way to refer to indigenous people but over time it has become seen as insulting, showing the term has pejorated over the time from 1868 to 2016. |
| Weakening | Where a word loses its original meaning. (‘Awesome’ once mean full of ‘awe’, which is a state of sublime wonder; ‘brilliant’ used to refer to the brightness of any light source) |  |  |
| Broadening | Where a word takes on broader meaning. (‘Hoover’ is often used for all makes of vacuum cleaner, but is often now attached more generally. ‘Dog’ once referred to one specific breed of dog.) |  |  |
| Shift | A useful general term for the way words change their meaning over time. (For instance ‘girl’ once meant child) |  |  |
| Narrowing | Where a word’s meaning becomes more precise over time. (‘Deer’ used to refer to animals in general) |  |  |
| Metaphoric use | Close to the idea of idiom – where a word is used metaphorically and understood in the new sense (e.g. ‘gutted’ is no longer simply the literal removal of guts but is used idiomatically and metaphorically to mean deeply disappointed) |  |  |
| Euphemism | A more polite word or phrase for a taboo subject which implies the original meaning in a less direct way. (‘At rest’ for dead; ‘bathroom’ for toilet) |  |  |
| Dysphemism | A direct form of language that does not attempt to disguise a difficult or taboo subject. (‘Kicked the bucket’ for death; ‘death tax’ for a levy on an individual’s estate when they die to pay for social care) |  |  |
| Neologism | A new word formed in any of the ways below |  |  |
| Coinage | Making up a new word from scratch. |  |  |
| Clipping | An accepted shortened form or a word which was at one time longer (‘manuscript’ to ‘script’; ‘telephone’ to ‘phone’) |  |  |
| Blending | Where two words are partially clipped and blended together to form a new word. (‘Instagram’ is probably a blend of ‘instant’ and ‘telegram’) |  | In Text D the noun “email” is used. The two words ‘electronic’ and ‘mail’ have been put together, as a blend to create a new meaning. The process of blending has become a lot more common with the growth of technology and ‘text-speak’. |
| Conversion | Where a word’s word class changes. (‘Google’ was once a noun and has become a verb. ‘Text’ has become a verb.) |  |  |
| Compounding | Where two words (usually morphemes) become joined together to form a new word. (‘Dustbin’ from ‘dust’ and ‘bin’; ‘Facebook’ from ‘Face’ and ‘book’) |  | In language change texts we see a number of compounding of words e.g / playground as it combines ‘play’ (verb) and ‘ground’ (noun) to make a noun |
| Acronym | Where a set of initials, representing a longer phrase, forms a recognisably pronounceable word. (‘Radar’, from ‘Radio Detection And Ranging’; ‘lol’ from ‘laugh out loud’ |  |  |
| Initialism | Where a set of initials represents a longer phrase, but the initials do not make an actual word (‘brb’ for ‘be right back’; ‘OCG’ for ‘organised crime group’) |  |  |
| Eponym | Where a brand name or an actual name of someone or something becomes a word. (‘Wellington’ was a famous soldier and aristocrat who wore long boots!) |  |  |
| Borrowing/loanword | Where a word is ‘borrowed’ from another language (we don’t ever give them back). (‘Croissant’, ‘canoe’) Eventually the word is fully absorbed and not really recognised as borrowed. |  |  |
| Affixation | The process whereby a new word is formed by the additions of a morpheme at the front or at the back of the word |  |  |
| Prefix | A morpheme that is added to the front of a word (‘super’ added to ‘market’; ‘dis’ added to ‘appoint’) |  |  |
| Suffix | A morpheme added to the end of a word, usually to convert it from one word class to another. (‘ness’ added to ‘well’ to change it from an adjective to a noun) |  |  |

**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:den/”. 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**a**t**), **/k/** (**c**a**k**e). 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!)  Inserting image... | *Em*  *In the transcript between Ethan and Emily, Ethan uses is able to produce the* ***voiced labial plosive*** */b/ without trouble in* /'bʌb/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 | 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/** (**j**u**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** |  |  |
| 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**au**gh), **/i:/** (sh**ee**t), **/ɜ:/** (b**ir**d), **/ɔ:/** (th**ou**ght), **/u:/** (s**ui**t) | In the transcript, Joseph uses a **long vowel** at the end of ‘daddy /dɔːdiː/. 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** ‘ɪ̈’ to the long vowel /ɪː/. 👍DK |  |
| Diphthong | A vowel with a perceptible change in quality during a syllable: **/eI/** (**a**te)**,** **/aI/** (r**i**ght), **/əʊ/** (g**o**), **/Iə/** (h**ere**), **/ɛə/** (**air**), **/aʊ/** (c**ow**), **/ɔI/** (b**oy**), **/ʊə/** (p**ure**). |  |  |
| Place of articulation | Where in the mouth the sound is made: lips, teeth, alveolar ridge, velum |  |  |
| 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**)  Inserting image... | 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**/ | 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 “wɔ:thɒdz”. 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**/. | 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, “/ais/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. “/ais/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/** | *In the transcript Emma has trouble with pronouncing words said at the* ***velum****, such as ‘/da:den’/ (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/.** |  |  |
| 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’) |  |  |
| 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 |  |  |
| Reduplication  *Fire gin-gin* | Repeating a syllable e.g. dada |  |  |
| Unstressed syllable deletion  ‘*nana’* | Removing the unstressed syllable e.g. ‘nana’ for ‘banana’ | This can be seen in the text with Joseph and his father where he uses ‘/niːf/’ 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/ |  |  |
| 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) | 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 so 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) | 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) | 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 |  |  |
| CDS - framing | making utterances that encourage the child to fill in the blanks.  ‘M: So next birthday you’ll be...’  ‘C: Six’. |  |  |
| CDS - recasting | the rephrasing and extending of a child’s utterance.  C: Want them ones.  M: You want those ones, do you? |  |  |
|  |  |  |  |
| 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 | | 1. The child recognises the I/me pronouns and that these are used in different places within a sentence | | 1. 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 |  |
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| Language Acquisition Support  System (LASS): | the support provided by parents and other carers to the child’s language development |  |  |
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| 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. |  |  |
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