Notes on OCR A Level English

Language & Literature (EMC) Anthology (Paper 1)

Version 3.0

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| **P 5 Pepys Diary: ‘The Fire of London’, 1666** |
| **Context** | * **Genre and audience**: Typical diary format with date and sequential ordering. Unexplained references (“our Sarah on the bridge”) point to a private record, although more literary effects like the description of the birds (“till they burned their wings; and fell down”) have a metaphorical power that suggests that Pepys suspects the diary would (and indeed did) have a wider audience later.
* **Purpose:** Primarily as a reminder of events for Pepys himself. The use of proper nouns like “Old Swan” and “my old schoolfellow Elborough”; time markers (“it was about twelve o’clock”); and listing (“oyle, wine and brandy”) all suggest a record of information, but again the use of vivid personifications like “a most horrid malicious bloody flame” suggest that Pepys was engaging with some literary experimentation that might engage a wider audience.
* **Mode:** Very long sentences on the whole are indicative of written mode, as are the date heading and paragraphing. However, the additive structure of many of the sentences (using conjunctions like “and”, “but”, “so”, “or”) point to a more spoken register which is the result of the text being written down spontaneously and with little planning or editing.
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| **Lexis and syntax** | * **Archaic lexis and orthography**: Reflects historical period in which it was composed and the fact that the written language was not quite fully standardised: “*against* our feast”; “thereof”, “lighters” (a type of river vessel); the use of the ‘e’ inflection in the spelling of “ruine” and the spelling of “oyle” (‘oil’); the use of idiosyncratic punctuation (“burned till it fell down:; I to Whitehall”); unfamiliar word boundaries, hyphenations and capitalisations (“Marke-lane”; “Every body endeavouring”).
* **Reflection of times, attitudes and values:** Names reflect social relationships much more (“Jane” is used familiarly for a servant; “Mr Wood”, “Mr Moone”, “my Lord Arlington” and “Sir J. Robinson” for higher status acquaintances). Reference to “our maids” showing how much more common it was for the higher ranks to have servants; references to Pepys wearing a “night-gown”.
* **Use of ellipsis:** Typical of the diary genre as the text is being primarily written as a record for self and references don’t need explaining or sentences fully formed: “Soon as dined…”; “there staid till it was dark almost”.
* **Mixed register:** Mostly common register, relatively simple lexis reflects rapid composition but with more elevated, sophisticated examples to reflect both Pepys education and skills as a writer but also a tendency for writing in this period to prefer formal, often Latinate vocabulary: “lamentable”; “combustible”.
* **Archaic grammar and phraseology:** Use of the non-emphatic ‘do’ auxiliary (“and there I did see the houses”); use of archaic inflections (“it hath burned down”); “the poor pigeons… were loth to leave their houses”.
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| **Interactional features** | * **Deictic references:** “Having seen as much as I could *now*”; “*Here* meeting with Captain Cocke” – Pepys seems to break into a more immediate, spoken register.
* **Anecdotal features:** When as he describes the Lord Mayor as being “like a fainting woman” it has the quality of someone telling the story in conversation.
* **Pronouns:** The use of the 1st person plural (“some of our maids”) and the continual use of 1st person singular add to conversational tone.
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| **Overview and Structure** | * Extract is only diary entry for one day when Pepys follows the progress of the Great Fire of London on its first day (it lasted five days overall), so there are various time markers such as “three in the morning”, “By this time it was about twelve o’clock”, and “having dined” to show the linear chronological ordering of the text.
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| **P 8 “A Modest Proposal”, 1729** |
| **Context** | * **Genre and purpose:** written in response to the degradation Swift observed in Ireland – due to English oppression. Parodying the tone of political pamphleteering (fashionable at this time). Many tracts and essays were produced at the time that advanced political opinions and proposed solutions to the Irish economic and social problems. Satire: use of humour, irony, exaggeration to expose and criticise – often an institution rather than an individual.
* **Audience:** intended to criticise and shock an educated audience (use of low frequency lexis, complex sentence form).
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| **Lexis and syntax** | * **Archaic lexis,** (*shambles, glutted* etc) and archaic orthography (*cabbin, dropt* etc) – indicative of time in which this was written. Often long, complex sentence structure (52 word opening sentence) reflecting intended educated audience.
* Repeated use of hyperbole (feature of satire) (*this important subject*)
* dehumanised noun – **iterative imagery** of children as animals (*It is true, a child just dropt from its dam,* women *reserved for breed*, *one male will be sufficient to serve four females* ) iterative imagery of children as statistical and economic entities (*no saleable commodity*)
* rhetorical device of **litotes** throughout – (eating children as a *fair, cheap and easy method* of solving the Irish economic problems*)*
* **verbal irony** seen in the verb “devoured” used both metaphorically and literally (*this food [is] very proper for landlords, who as they have devoured most of the parents*)
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| **Interactional features** | * **Reasonable tone** (emulating the voice of the expert) masks the reductive handling of suffering humans as statistical commodities and statistical entities. (*having turned my thoughts for many years*…)
* Sense of the **spoken voice** in the exclamative (*alas!*) also in use of interrogative (*how this number shall be reared and provided for?*)
* **statistics** – foregrounding the pseudo-scientific proposals for social engineering popular at the time. (e.g. *being usually reckoned one million and a half* etc) emphasising rational argument – moral judgement pitted against logical, economic argument throughout (reversal)
* **Repeated reference to unnamed experts** (a principal gentleman… etc) – supporting argument, adding to sense of veracity. parody
* **Repeated use of first person plural** **pronoun** (*our merchants, we allow*): assumption of shared values and status of the reader and writer
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| **Overview and structure** | * **Structure:** 1) explain the problem (too many children) 2) Present the solution (paragraph 10) (sell and eat the children) 3) Raise possible objections and dismiss them (not so many children in Ireland) 4) resolution (richer Irish parents, boosted economy)
* **Features of satire**: serious tone; literalised metaphors (economy “devoured” the parents); facts and statistics to increase sense of rational argument (economic theories); use of persona, (Protestant, member of the Irish upper class: sympathetic, and yet contemptuous: hypocrisy exposed.) and **features of rhetoric**: hyperbole, litotes, repetition etc.
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| **P 11 Chief Joseph’s Speech, 1877/79** |
| **Context** | * **Genre:** In many ways conforms to the features of formal speeches associated with classical rhetoric such as memorable imagery (“I have in my heart”; “From where the sun now stands”); anaphora, sometimes in a triadic structure (“They do not pay…”; “They do not protect…”;”They do not pay…”); parallel phrasing (“If a white man breaks the law…If an Indian breaks the law…”); emotive language (“the little children are freezing to death”). However, it is not clear that Chief Joseph (or the “interpreter” that he mentions at the start of the Washington Speech) had been educated in these skills and did not have English as his first language so this suggests that such powerful rhetorical features are naturally used by gifted public speakers anyway. Other features such as unexpected shifts in tone, register and non-standard forms show that the speech is more improvised than is usual (“while all of their mouths talk right”) and shifts from the objective (“the old men are all dead”) to the personal and conversational (“I want to have time to look for my children and see how many of them I can find”).
* **Audience:** While the literal audience are the US government (“Tell General Howard”; “I only ask that the Government”), there seems to be a sense that the speech also acts as a kind of prayer and that Chief Joseph is also simultaneously addressing his ancestors (“Hear me, my chiefs, my heart is sick and sad”; “groans… go to the Great Spirit Chief who rules above…”) and through them to his own people.
* **Purpose:** Overwhelmingly to persuade – as many of the rhetorical, metaphorical and emotive features mentioned above show, in addition to imperatives like “Let me be a free man”.
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| **Lexis and syntax** | * **Inclusion of Native American lexemes:** “Tu-Hil-hil-sote”; “Hin-mah-too-yah-lat-kekht” (the latter of which is a Chief Joseph’s name in his own language) to show the pride he has in the culture of his people.
* **Level of formality**: Overwhelmingly in a simple, common register (“Good words do not give me back my children”) reflecting the fact that he is not conventionally educated (and possibly not literate) and that English is not his first language.
* **Cultural references**: There is a tendency to describe the American leaders in Native American terms (“Great Father Chief; the Next Great Chief; the Commissioner Chief…”) and references to the dead reflecting the ancestor worship (“my father’s grave”). Certain figurative constructions also sound like Native American folk wisdom (“The Earth is the mother of all people…”; “send rain to wash out the bloody spots…”) and adding both to the persuasive power of the speech and to the sense that Chief Joseph is imbuing his own culture with authority.
* **Sentence moods**: Mostly declaratives but with a rhetorical question (“…do you expect he will grow fat?”) and various imperatives (eg. “Let me be a free man”) to reflect the spoken context of the speech and the way language is being used to challenge and persuade.
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| **Interactional features** | * **Pronouns**: Overwhelmingly uses 1st person singular in a way that evokes spoken register but which also adds a sense of authority to his leadership and vision, often using the singular metonymically and pragmatically (“I am tired of fighting”) to represent the whole of the Nez Perce people, whom he calls “my people”, although later he begins to say “We only ask…”. The 1st person plural is sometimes used to evoke a sense of community between the white men and the Native Americans (“We shall be all alike…”). Sometimes the second person is used (“If you pen an Indian up…”) but it is used in an impersonal sense and generally a sense of formality is maintained by keeping to the third person (“If the white man want to live in peace…”).
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| **Overview and structure** | * On first sight the Washington speech can seem improvised and lacking in cohesion but it is effectively structured to make its argument forcefully. It begins (1 – first half of first paragraph beginning “At last I was granted…”) with a complaint about the broken promises and inconsistencies of the American government after the surrender. It then goes on (2 – second half of first paragraph from “if the white man wants to live in peace…” to the end of the fifth paragraph: “…submit to the penalty”) with a plea to treat all Native Americans in the same way that white men are treated and pointing out the ways that they are not treated equally. In the final long paragraph (3) Chief Joseph imagines a brighter future of peace and reconciliation. Finally (4), in the final line, the speech is formally brought to a close with Chief Joseph referring to himself the third person.
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|  | **Letter from Isabella Bird to her sister (1879) p 13** |
| **Contexts** | **Genre:** an extract of a letter written by a Victorian female explorer, who deviates from the traditional role of the Victorian woman as wife and mother. The **purpose** is to both inform about the place and culture she encounters, but also to create a narrative arc that paints her as the heroine of the story, and conveys her thoughts and opinions about the people and location. The **addressee** is her sister, and this means that it takes the form of a monologue, but with a sense of a recipient. **Audience:** “I mention this…” reminds the reader that this is a letter with an audience. By the mid 18th century and beginning of the 19th century, travel writing often took the **epistolary form** (form of letters). This form allows her to adopt a colloquial tone (“salt of society” “I mention this…”) |
| Lexis and syntax | The repeated use of **proper nouns** ( “CHEYENNE, WYOMING” “San Francisco” “Truckee” “Cornelian Bay” etc.) as well as the exact date at the start of the letter, foregrounds the factual nature of this writing.However, written in the **past tense** suggests that this is a retrospective narrative, and that it is not written on the date at the top of the letter. Shift into the present tense “I mention this…” reminds the reader that this letter has a recipient. Use of **value-laden adjectives**: “racy” and the harsh-sounding verb “rattled”, reveals her contempt for the “got up” San Francisco lady, contrasted to the “ladylike Englishwoman”. This moral judgment is evident throughout – for example, the Western nightlife. She swings between a Victorian moral code of conduct (“free-and-easy tone”) and heroic adventure tale (“In a deep part of the forest…”) **Lexical clusters** of animals (“dogs”, “shebear”, “bear” “cubs” etc.), increasing the sense of her heroic accomplishments, as she survives all these potential threats. **Subject-specific lexis** (“mountain pinks”) and the speech-marked-enclosed dialect (“perfect guy”, “Grizzly”) reveals her knowledge of the area and language. Shift between **high register** (“prevails”) and more **idiomatic language** (“salt of society” “Free-and-easy”): balancing the writerly discourse of a letter with the spoken voice that directly addresses Henrietta. The **verb** “skulked” reveals Bird as an outsider to this society. |
| **Rehetorical and phonological****effects** | **Sense of story-telling** throughout, not just in the use of lexical clusters of time, but also in the use of the adverb of time “then” (“Then I met a team… Then a man … Then I saw a lumberer…”) to create the sense of an unfolding story. Use of **reported speech** (“said he was glad”) and **direct speech** (“This man said, “There’s a bad breed…””) to add variety – characteristic of an oral narrative. |
| Overview and structure | Bird tells **anecdotes where she is at risk** (from adverse climatic conditions: “the cold intensified”, to animal danger: “wild beasts” to human threat: “ruffians who might make an evening ride dangerous”) – emphasising the fact that insecurity for the lone female traveller is everywhere. She clearly considers herself to be the **“other”** in this society, and feels happier when alone with her horse (she was an accomplished horsewoman) (“Truly, that air is the elixir of life”) than when she is in the “parlor”, for example. The **structure of this piece** indicates a sense of crafted writing, with a chronological structure (“As night came on…” and “after breakfast”), but with each paragraph describing a different aspect of the place (the people (paragraph 1), the threats of bears (paragraph 2) , the dangers and beauty of the place (paragraph 3)) **Sense of the quest story:**  1) departure to an unknown land 2) encountering adversity and trials 3) experiencing the sublime 4) gaining help from others (often supernatural), resulting in 5) the transformation of the heroine. There is clearly a need to suffer in order to achieve this transformation, and this is evident in this extract. |

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| **P 15, Captain Scott’s Diary, 1912** |
| **Context** | * **Genre:** Plenty offeatures associated with thediary genre like the linear chronology, the date headings and use of ellipsis (“Blizzard bad as ever”) and unexplained references (“One Ton Depot”) that signal that the text’s main function is as a factual record for the writer, including statistics “21 miles from the depot”; “-40° temp. today”. However, other features complicate this reading and suggest that writing the diary also becomes an opportunity for Scott to break the monotony of the final days of his expedition and the freezing conditions by engaging in some often poetic descriptive observations and so engage himself and whoever might find the diary later (“The small green tent and the great white road”).
* **Audience(s)**: The informative content reinforces the sense that the diary is written as a record for Scott himself although other features suggest that, as leader of an important expedition, he needs to leave a record for the sponsors and supporters of the expedition on the assumption that the diary will eventually be found (as it was not long after the explorers died). Thus Scott explains in detail the bravery and suffering (“Should this be found I want these facts recorded”). He also ends with an imperative directed at some future reader of the Diary (“For God’s sake look after our people”).
* **Mode:** Hasvisual signature of written text such as diary layout with headings, together with detailed technical language and written initialisms (“continuous gale from W.S.W. and S.W.”) and Scott’s own reference to writing it (“I can only write at lunch”). However, the immediacy of composition together with the immense difficulty of the situation he finds himself in seems to create a confessional tone in which a spoken voice emerges, for example in the use of italics and exclamation marks to create a sense of the emphatic and emotive (“we are worn out *nearly*”; “I don’t know!” – the contraction here also reflecting speech). There are also interrogative that suggest him conversing with himself as leaser about the best course of action (“…but will the trouble spread?) and some colloquialisms (“stick it out”).
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| **Lexis and syntax** | * **Ellipsis:** In addition to the usual way in which the context of composition of diary writing invites ellipsis given that it is a factual record for the writer of the diary who will understand the context, the terrible conditions in which Scott found himself and his rapidly declining physical condition mean that he tries to make his language as compressed as possible. This is well exemplified in the penultimate entry where uses ellipsis and hyphens to create abbreviated syntactical structures: “Blizzard bad as ever – Wilson and Bowers unable to start – to-morrow last chance”.
* **Semantic field of valour and the military:** The historical context means that at the time Scott was writing he men of his social position and outlook and those of the other men on the expedition would have been shaped by their military background (Scott was an army captain, as was Oates) in addition to their sense of duty to Empire, as it then was: “sounds of the marching column”; “he took pride in thinking about his regiment”; “the act of a brave man and an English gentleman”.
* **Figurative language:** The extremity of Scott’s situation causes him to resort to this, in addition to his recording of facts and statistics. Hence, he personifies nature: “The blizzard, Nature’s protest”; there is “Tragedy all along the line” and the initial “*Impressions*” are full of poetic imagery and symbolism (“The blue arch beneath the smoky cloud”) and similes (“The drift snow like finest flour….”)
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| **Interactional features** | * First person singular used throughout (or implied by ellipsis): “I take the opportunity…”, with the formality of the simple present conveying the sombre character of the occasion and the seriousness with which Scott views Oates’ bravery; but will also use first person plural to convey sense of comradeship (“We camped with difficulty last night”).
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| **Rhetorical and phonological effects** | * There is a sense that Scott is undergoing such sustained sensory deprivation that he creates sound patterns in some of the language to compensate for it, so there is the sibilance of “The seductive folds of the sleeping bag” which reinforces the sensory pleasure he is describing. There is the anaphora and parallel phrasing of “The small green tent and the great white road” and the onomatopoeia of “The crisp ring of the ponies hoofs and the swish of the following sledge”.
 |
| **Overview and structure** | * Deviates from conventional diary convention and format in that at one point Scott writes that he has “Lost track of dates…” and their utter isolation and lack of modern communications technology mean that there is no way of verifying this. The diary entries, by and large, get successively shorter as the physical condition of Scott worsens (“My right foot has nearly gone, nearly all the toes…).
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| **P 18 Letters between Edward and Helen Thomas, 1917** |
| **Context** | * **Genre:** First two texts are conventional letters, showing the interactional nature of such texts with the underlying implication that the texts will be received and replied to. The third text is much more unusual generically, being formed like a letter but actually part of Helen Thomas’ ‘Commonplace Book’ and is not meant to be posted or responded to but instead becomes a vehicle through which she can work through her grief after finding out about the death of her husband.
* **Audience**: The letters are intimate and only really meant for the recipient; the final piece, like a diary entry, is only really meant for Helen Thomas herself.
* **Purpose(s):** These vary across the three texts. Edward Thomas’ letter gives news and information - “Our billet was shelled”, an arguably terrifying event that he describes euphemistically as “exciting” and so revealing the reassuring purpose of the letter. His letter also reveals his skills as a poet (“violated stark tree trunks”) and some of the letter seems to be used as a platform to experiment with poetic ideas. Helen’s letter (in keeping with historical gender roles) is much more obviously emotional, while her metaphors are less original (“just as this snow will melt”).
* **Mode:** Format, paragraphs show evidence of written, letter features but there is much evidence of being written spontaneously in a way that mimics spoken structures and patterns and lacks the shaping, re-drafting and editing associated with more crafted written texts. The additive structure of “Farewell and God bless you and keep you and bring you back to me…” mimics spontaneous speech. Letters, of course, mimic speech by using lots of directed features such as question forms (“Do you feel…”); imperatives (“Believe that when courage comes back to me…”); second person address (“I hope you sleep no worse than I do”);vocatives (“Dearest”; “My darling”).
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| **Lexis and syntax** | * **Semantic Fields:** Edward’s army experiences show him using militaristic language, sometimes quite technical (“O.P.”, “Civil Liabilities”; “dugout”; “billet”; “shelling”). Helen’s semantic fields are much more connected with moods, feelings and emotions, consistent with her fragile mental state which she herself describes when she says “I am so unstable” (“pain”, “happiness”, “courage”, “darkness and despair”).
* **Informal features** Intimacy and conversational directness mean that a more relaxed register is sometimes used. Edward uses the nickname for the Germans (“the Bosh”) and signs himself using the affectionate diminutive “Edwy”. Helen’s depression makes her language more formal but she does call one of the children by the affectionate diminutive “Baba” and reports the child’s imperative “give Daddy 100 loves”. Edwards colloquial intensifier in “I slept jolly well” adds to the sense that he is trying to sound reassuring
* **Syntactical structure** Helen in particular uses a lot of listing in a way that conveys the sense of emotions tumbling out of her: ”I listened to the nightingale and the cuckoo and touched the moist green grass and lay listening and looking and hearing and touching and filling my soul…”.
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| **Interactional features** | * Lots of vocatives – Helen has a lot for Edward and the number, emotional intensity and variety of these show the depth of her grief and love, and her attempts to retain a contact with him: “my darling my own soul”; “sweetheart”; “sweet”; “my precious one”; “dear heart”.
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| **P 21, Edward VIII: Abdication Speech, 1936** |
| **Context:****Mode****Purpose****Audience** | * Edward VIII’s speech announcing his abdication, following the constitutional crisis caused by his proposal to marry Wallis Simpson, an American divorcee.
* The role of the speaker: Edward as figure of establishment reassures and avoids controversy (*There has never been… me and Parliament*)
* Historical context: royalty more respected/central to society at time of the production of this text.
* Little evidence of characteristics of spontaneous speech in King’s speech, re-enforcing mode as spoken, but prepared.
* Text is broken up into short sections expressing ideas simply and concisely – this is a speech that is intended to be accessible to the nation – and to the world.
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| **Lexis and syntax** | * Edward’s lexical choices which are predominantly neutral/understated (*discharge my duties, take a different course*) and express themes of unity *(best for all; by all classes of the people; British race and empire…)*
* Text gains emotional power from understated lexis *(…the help and support of the woman I love*)
* Edward uses some verb forms to emphasise duty, but imply reluctance (*impelled; renounce*) – the opposition between his role as king and him as a man.
* Edward uses parenthetical clauses as functionally to provide clarification (*which, as Prince of Wales and lately as King, I have...*), creating the sense of the spoken voice – but in a very formal way.
* Use of rhetorical device of antithetical pairs *(…enjoyed by so many of you, and not bestowed on me…*), emphasises the written, rhetorical, prepared nature of this text.
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| **Interactional features** | * Language features such as direct address throughout the text is designed to create engagement (*I want you to know…*).
* Pronoun ‘I’ used mostfrequently in the speech to suggest the personal nature of Edward’s address; second most commonly used pronoun ‘you’ shows attempt to appeal directly to the audience.
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| **Overview and structure** | * Throughout: Edward’s use of a discourse of duty - stressing the importance of the crown, tradition and continuity and his personal sacrifice (though understated) (*discharged my last duty…; declare my allegiance…; Bred in the constitutional tradition..).* The discourse of power/ inequality of status between the speaker and audience is minimised by language features designed to present Edward as humble: e.g. modifiers and conditionals ( *…tried to serve; …as I would wish to do*); direct address to personalise (*And I want you…)*
* Tone of address in the text shifts between the informal/personal (*I am able to say a few words of my own; with all my heart; the woman I love)* and the formal (*declare my allegiance to him*) reflecting the tension between Edward’s high status as King and as an ‘ordinary person in love’.
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| **P 23,** **Alistair Cooke – Obituary, 1962** |
| **Context:** **genre,****audience,****purpose** | * **Genre:** an obituary (a recognised form with an identifiable structure and style) **Audience:** *Guardian* readers (educated, left-wing leaning) evident in the low frequency, Latinate lexis, literary and other cultural references (Raymond Chandler, Chaplin, *Alice in Wonderland* etc) **Purpose:** to inform, describe and entertain (use of rhetorical devices, figurative language, circular structure etc)
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| **Lexis and syntax** | * Opening line, includes the use of the **passive voice**: “was found dead”, echoed in the second paragraph in “her being shuttled”: sense that she had little control either in life or death.
* The **verbs** “cursed” “haunted” suggests a sense of magic or superstition – again Munroe has no control over these powers.
* **Figurative language** throughout: the idiomatic, dead metaphors of “seedy” and “rung of the ladder” contrasted to, for example, “straw on the ocean of her compulsions”: sense of insignificance against an external power.
* **Epithets** attached to Munroe include “orphan” “girl”: increasing the perception of her dependence and vulnerability.
* Contrast between the **adjectives** ascribed to her persona “pneumatic” “mocking” “liquid-lipped” – connotations of artificiality and those associated with her private self: “charming” “shrewd” “sweet” etc – positive connotations connected to emotions rather than appearance.
* **Rhetorical devices: parallel, antithetical pairs** (“physical mile … social universe” “forlorn and bewildered … disciplined and solemn” and the **triple** (“charming, shrewd and pathetic”) in a writerly, formal piece.
* **Discourse shifts in the informality** of “enthroned sexpot”: foregrounding public perception of her. Contrast in final paragraph of the vulnerability of her nakedness with the “shell” and “armour” as metaphors of protection.
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| **Interactional features** | * Use of the **first person plural** in the fifth paragraph: inclusion of the reader, encouraging the reader to share the observation. Sense of the **spoken voice** in the fifth paragraph of “Yet it surely means…” – the discourse marker “yet” and the intensifier increases a sense of the speaker here.
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| **Phonological features** | * **Alliterative** “dazed and doomed” in line three of paragraph two: sense of the drama of the headlines of this public life. “liquid-lipped”: sound echoing its meaning
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| **Overview** | * A sophisticated take on the obituary, (**genre**) following the basic structure of announcement of death, inclusion of details of personal and public life (**purpose** to inform), but structured through contrast (**to entertain**) : the idolised “goddess” of the media and the vulnerable, frightened private woman (“girl”) Using a circular structure: starting in her room, returning to her room at the close; rhetorical devices, Latinate, low frequency lexis, complex sentences: a piece of writing targeted at an **educated audience**.
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| **P 25 Frost/Biden Interview 1987** |
| **Context:****Mode****Purpose****Audience** | * Transcript of interview with Joe Biden before his first attempt to become President of the United States in 1987. Frost’s brief as the interviewing journalist is to elicit information about Biden’s ideas while Biden will be using the interview as a platform to use his words to promote his campaign. David Frost was an English interviewer but who often worked in America. The primary audience will be American voters but there are references that rely upon Frosts British origins, like the references to Neil Kinnock, who was Labour Party leader in the 1980s. Biden identifies with Kinnock’s ideas about working class aspirations and enabling social mobility. The interview makes some demands on an audience who are will have been interested in and informed about politics I general and the election in particular.
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| **Lexis and syntax** | * **Proper nouns** referring to places in the United States (“Albuquerque, New Mexico”, “Philadelphia, Pennsylvania”, “Hudson River”). These are places, and their respective associations and stereotypes, which will be meaningful to American voters and are persuasive as they show Biden’s knowledge. They also convey the sense that Biden has a vision for the whole country.
* **Abstract nouns** of quite a high register are part of the way in which specific political ideas and concepts are discussed, also allowing Biden to display his control of language (“obligations”, “idealism”, “optimism”, “commitment”, “liberalism”, “pragmatism”).
* Words with strong positive, dynamic **connotations** are often used to inspire and are associated with Biden’s vision “dream”, “surge”, “build”, “journey”.
* The opening sentences of Biden’s first response are **minor sentences** – they form a **list** of desired outcomes for Biden which convey a sense that ideas are being conveyed in a dynamic, highly efficient way, having the effect of conveying Biden as himself dynamic and business-like. Minor sentences are often associated with spoken language, and they can make to language look spontaneous and unrehearsed, so suggesting Biden’s mental nimbleness. However, there is also a fluency and balance which suggests that much of Biden’s language has been crafted beforehand by Democratic Party policy-makers.
* Repeated use of **first-person singular pronoun** to reinforce sense of Biden’s vision and potential leadership (“I think to re-establish a sense of community”) but also **first-person plural** to underpin sense of shared community and national destiny (“…it’s basic pragmatism about what we’ve always been”).
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| **Interactional features** | * Use of **interrogatives**. Frost uses them to move the interview forward (“What do they need now?”); used by Biden when quoting Kinnock to frame a series of rhetorical questions to make persuasive points about social mobility (“Or was it they weren’t tough?”)
* Use of vocatives (“…and I think, David, there’s a whole generation…”) – helps to create sense of warm, conversational sincerity.
* Evidence of **spontaneity** in spoken language in places. With Biden this can help with his presentation as it adds a sense of authenticity and immediacy to his language (even though a lot of it is obviously prepared and crafted). There is self-interruption is various places, for example (“It sounds – maybe I’m being a little – you think I’m a little romantic about it.”). With Frost, while he has clearly thought about his questions beforehand (For example, with the triple in his first question), there is also spontaneity in the second question with hesitation, reformulating and self-interruption (“Eugene O’Neill said once, didn’t he, about, we talk about the American Dream…”). Frost gains the trust of the audience by appearing to be mentally nimble.
 |
| **Rhetorical and figurative features** | * **Storytelling devices** used by Biden to creates vivid pictures for the audience and add to persuasive quality. He uses **narrative setting** (“when they came up the Hudson river”), he imagines what people might have said in the manner of dialogue (“ ‘Aha, I’m gonna make some money’ “); sense of **characterising** those who are stereotypes as living in different parts of America (“…the hog farmer in Iowa…”).
* Use of **metaphors** to create the same effect (“A sold dose...”) but also repeated imagery around the “(American) Dream” and the “journey” to display Biden’s visionary optimism.
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| **Overview and structure** | * Although Frost frames the discussion with his questioning, Biden wants to display his stamina and authority by responding with evidently sustained and detailed responses, just through their sheer length.
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| **P 28, NSPCC Leaflet 2000** |
| **Context/audience/purpose/****mode e.g.** | * The text is raising awareness about the welfare of children, with a purpose to persuade readers to donate money. Produced in the context of increasing media reporting and public awareness of child abuse and neglect .
* The text is multimodal – meaning is enhanced by the interaction of pictures and text – for example the vulnerability of the children is emphasised by their oversized heads in the illustrations. The format of the leaflet differentiates different ‘voices’ by using different fonts e.g. bold to convey the authority of the Childline; a childlike sans serif font to support the idea that these are Molly’s actual words. Both texts attempt to emulate the spoken mode.
 |
| **Grammar/syntax e.g.** | * Molly’s story is told economically using mainly simple and compound sentences with basic conjunctions (*and, but, so*); subordination is mainly related to chronology (*when I heard Mum’s key in the lock…*)
* It uses a variety of tenses: past to describe what happened (*I was lonely…*), imperfect to suggest repeated events (*She kept leaving me..*) and the present to suggest resolution (*That makes me more confident…*)
 |
| **Lexis e.g.** | * Molly’s account deliberately uses childlike phrases and vocabulary (*a nice lady… I liked my chats…*).
* The text uses formal structures and vocabulary choices to convey seriousness and authority (*integral part… turn to in distress*), and the need for swift action (*urgently, crucial*). This is softened with more traditionally persuasive devices used in advertising, e.g. slogans/ balanced sentences (*Please give a little to help a lot*)
 |
| **Interactional features** | * The reader is engaged by the dual address of *Hello…can you help me?* which relates to both Childline and the reader.
* The fictionalised anecdote of ‘Molly’, written in the first person, personalises the work of Childline and makes it more accessible and emotionally appealing to the reader. They are addressed at the end of Molly’s story (*Thank you for reading my story*) to convey they are being ‘spoken to’ by a child in need, making it more difficult to ignore. This is then reinforced by the direct address of the ‘Childline’ text *(…needs your help; with your support*) and references back to Molly (*children like Molly…)*
* Though dealing with an emotive subject, the tone of this text is unsensational (*She kept leaving me and my baby brother Tommy alone.*) The leaflet reassures the reader and suggests a happy outcome *(Tommy and me have visits with Mum now)*.
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| **P 30, Dizzee Rascal Interview, 2008** |
| **Context:** | * Transcript of an extract from an interview between Paxman and Amos and Rascal on BBC Newsnight. Jeremy Paxman was well known for his often combative stance to interviewing. Newsnight is a weekday BBC current affairs programme, broadcast on BBC Two between 10:30pm and 11:20pm – targeted at an adult, educated audience. Here, Paxman is gauging opinions about the recently elected president Barack Obama.
 |
| **Interactional Features:**  | * Paxman, as the interviewer, is framing the conversation (controlling the agenda – its direction and subject): allocating who speaks: *Dizzee Rascal.*
* He includes deictic elements in *how does it seem to you* – presuming that both Rascal and the audience has an understanding of the topic.
 |
| **Lexis and syntax:**  | * Features of spoken language include false starts and self-correction: ‘*’its positive, its positive because... “* possibly indicating the discomfort of Rascal in this environment.
* Paxman indicates his power by interrupting Rascal (*specifically*?). He then formally acknowledges his flouting of the maxim (*sorry*)
* The co-ordinating conjunction *but* indicates the different direction that Paxman would like Rascal to take. Rascal’s informal response *yeah* suggests his unwillingness to upwardly converge to Paxman’s language. His non verbal act of smiling indicates that he has completed his turn.
* Repetition of lexis: *I think/don’t think* (x3) enforces the sense of subjectivity rather than fact.
* Paxman’s informal ‘*’you’re rather positive’’*, appears patronising as he downwardly converges to Rascal’s idiomatic style of speech.
* Rascal asserts his difference in his use of the address “man”.
* Spoken features also include the fillers and hedges “*em*” and “*like*”; incomplete minor sentences, shorter grammatical units (simple and compound sentences), use of slang or informal lexical choices. Rascal also uses tag questions *(innit*) – can be a sign of insecurity in a conversation – looking for confirmation. Contrast to Amos’ controlled speech: formal discourse markers (*Having said that*); fewer hedges, Latinate vocabulary, (*cynical, aspirational*), less repetition.
 |
| **Overview:**  | * the power of Paxman to allocate turns; to interrupt. The downward convergence of Paxman to Rascal. The non-verbal actions of Rascal v those of Paxman and Amos. The contrast between the language of Amos and Paxman and that of Rascal.
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| **P 32, CBBC’s Horrible Histories, 2009** |
| **Context:** **Genre,****audience****purpose** | * **Genre:** this text is a scripted spoken text aimed at a **TV audience** of children. Form of a monologue by Bob Hale. The writers have introduced some of the genre conventions seen in the unscripted text, with dramatic exclamations ‘But not for long!’ and rhetorical questions ‘Do you recognise this fellow?’ that echo the conversational two-person live commentary and introduce drama. The News Anchor’s introduction and handover locate the text firmly in the genre of TV commentary, but with features of spoken discourse throughout the text. **Purpose:** to both inform and entertain its audience, and is a deliberate parody of the sports commentary context.
 |
| **Lexis and syntax** | * **Spoken discourse**: non-fluency features (“Well”) Adjacency pairs (‘goodbye Stone Age, hello Bronze Age’) are also used to make the tone seem more conversational; turntaking: (“Bob. / Thanks Anne.’”, and some unfinished or elliptical sentences: (“but not for long.”); idiomatic expressions like ‘hard as nails’ and informal expressions, ‘gets a few jobs done’,
* **Child-like lexis** of “grandad” – indicative of the audience. Use of subject-specific lexis (“Heidelbergensis”) which assumes a certain level of familiarity from the audience: this is intended to also inform. ; mix of vague language into sentences alongside precise descriptors, which makes the text appear more spontaneous and for humorous effect; ‘Yes, Homo sapiens, our great great great great tons of million grandparents.’ The combination of the specialist lexis with humour also helps to simplify the information for a young audience.
* **Syntax: r**epeated use of exclamatory sentence form – intended to entertain. There are a range of sentence types, in addition to declaratives, including interrogatives, which helps to create interactivity between the speakers and the audience in both texts.
 |
| **Interactional features** | * **Deictic language** (“There he is”) feature of spoken language, intended to encourage interaction. use of **non-lexical interjection** (“ugh”) to create sense of engagement
 |
| **Phonological features** | * serious factual data is undercut by jokes, **puns and repetition**. Rhyming pairs (‘mean and ‘lean’, ‘tons of fun’) and punning repetitions, ‘it’s cold like ice for an age. It’s called an Ice Age’, are also reminiscent of the slightly clichéd language of sports commentary – a text presenting history in an entertaining way to a young audience. Use of **paronomasia** (“Modern Age, Act-Your-Age etc”) to create sense of informality and humour.
 |
| **Overview** | * **mix** of spoken discourse features, and of written features; mix of registers and lexis – a text that both entertains and informs. **Structure:** from exposition, to chronological progression from 750,000 years ago to the present age.
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| **P 34, Julia Gillard: Speech to the Australian Parliament, 2012** |
| **Context: Genre****Audience****Purpose** | * **Genre:** Speech delivered to the Australian parliament – part scripted (“He has said, and I quote…” and partly unscripted (“I was offended when the Leader of the Opposition stood next to a sign…”) from a practiced speaker
* **Purpose:** to persuade (against the Tony Abbott’s motion) and to inform (use of facts (“March 2004”) and quoted direct speech
* **Audience:** the Australian parliament (seen in field-specific lexis: “carbon pricing campaign” “House of Representatives”), with low-frequency lexis (“under-representation”) and the electorate in general (shift of tone from the formal procedural lexis required by the parliamentary context (I rise to oppose the motion moved by the Leader of the Opposition) to a more personal and emotive style (“Well this kind of hypocrisy will not be tolerated.
 |
| **Lexis and syntax** | * **Features of spoken discourse:** Sentences opening with co-ordinating conjunctions “And then of course…” And now…” Diectic language (“this man”) – feature of spoken discourse; elliptical sentences (“not now, not ever.”); discourse markers (“well”); use of idiomatic language (and then .. he’s gone); use of interjections for emphasis (not when he was a student); the parody Tony Abbott’s voice in “Oh dear, there’s this thing” (vague language, repetition, repeated use of discourse markers used as fillers)
* **Lexis:** repetitions for emphasis “sexism (x7) and “misogyny” (x8) Repetition of phrases “I was…offended…” (x6) cumulative effect to persuade
* Colloquial lexis: (”he’s woken up and gone…” ) abbreviations and contractions (“Let’s go through” “Doesn’t turn a hair… doesn’t walk…”) Criticism of Abbot: refusal to mention his name, moving from formality (The Leader of the Opposition) and
* Personal nature of the speech: focus on Abbot’s behaviour means that first and third person pronouns dominate (I, he); depersonalisation (this man); negative and emotive lexis (repulsive…hypocrisy … vile)
* **Syntax:** variety of sentence types (contrast of compound sentence followed by simple sentence “I will not”; minor sentences create impact and immediacy “Not now, not ever.” Purpose to inform and persuade: balance of declarative and exclamatory sentences.
 |
| **Interactional features** | * **Persuasive language** features characteristic of written speech, include contrasting pairs (“not when he was a student, not when he was in high school…”); the relentless stacking up of evidence, repetition of phrase “I was offended” throughout; rule of three or tripling (“Doesn’t turn a hair… doesn’t walk … doesn’t walk”) Purpose to inform and persuade: balance of declarative and exclamatory sentences.
 |
| **Phonological features** | * **Phonology:** rhyme of sign (contrast of taboo language in predominantly high register text)
 |
| **Overview** | * **Structure:** shift from personal outrage (I was very personally offended…” to presenting herself as representative of her gender (offended on behalf of the Women of Australia)
* Formality of structure: beginning and ending with procedural discourse (I rise to oppose the motion…. Which is why…)
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| **George Saunders: Graduation Speech at Syracuse University (2013) p 36** |
| **Context:** **genre,****audience,****purpose** | **Genre:** a transcript of a **speech** delivered to graduates at Syracuse University, USA, where George Saunders raises the issue of treating people with respect, life regrets and finding true happiness. The **purpose** is primarily to persuade/inspire his young audience of whom are about to leave education, while the **secondary purpose** is to entertain, in order to attract his audience’s interest in the points he is trying to enforce. Saunders incorporates humour through direct address while outlining his intentions to be sincere and break the convention of the usual formality of a graduation speech. The **audience** are the graduation students, who are directly addressed in the speech “Congratulations, by the way”, Saunders’ influence allows a wider audience to be accessed via the internet.  |
| **Lexis and syntax** | Repeated use of **interrogatives and rhetorical questions** (*“*What do I regret?”)in order to interact closely and engage with his audience. The speech consists of both **high frequency, often idiomatic** **lexis** in order to create a relaxed and humorous tone (“monkey poop” “some old fart”) and **low frequency** **lexis** (”immersing ourselves in a work of art” “Facile”, “Reservedly”, “Darwinian”) appropriate for his educated audience and formal setting. **Hedges and fillers** “So”, “Now”, and idiomatic, colloquial adjectives (“corny”) reflect the spoken mode. The use of **discourse markers** throughout demonstrate the speech genre - spoken mode. **Capitalised words** show an emphasis on spoken tone. “LOVE” YOU”. **Short, minor sentences** (“Congratulations, by the way”) suggest spontaneity, while there is increasing use of longer, complex sentences (“but we believe in them viscerally, and live by them, and the cause us to prioritize our own needs over the needs of others, even though what we really want, in our hearts is to be less selfish, more aware of what’s actually happening in the present moment, more open, and more loving.”) – suggesting that this is a pre-planned speech. Similarly, the use of the **tripartite structure** (“Sensibly, Reservedly, Mildly”) is a feature of rehearsed rhetoric.  |
| **Interactional features** | **Rhetorical questions** ( “What do I regret?” “How might we DO this?”) – to engage graduates and persuade. They dominate the start of the speech but lessen as it goes on. These rhetorical questions are meant to spur on the audience in thinking and applying what is asked to themselves. (“Can we succeed?” “Can we build viable lives for ourselves?) Use of **hypophora** to control the audience. “Who in your life...feelings of warmth?” and “Those who were kindest to you” by asserting an answer on the question, the audience isn’t allowed to make interpretations of their own. **Sense of storytelling** when Saunders describes the bullying story, using adverbs of time such as “and then” and “after a while”. Rhetorical questions throughout like, “what do I regret?” and he repeats it later with emphasis on the ‘that’ “now, why do I regret *that?*” This keeps the audience engaged as he directly addresses them in his speech.  |
| **Overview** | The **structure** of this piece indicates a scripted speech, (“Congratulations, by the way”, “End of story”) – pre planned for effect and engagement. General shift from general address, to use of anecdote, then returning to general address. There is a clear sense of a story being told and a message being portrayed.  |

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| **P 40 *This American Life*: ‘Three Miles’ Radio Documentary (2015)** |
| **Context:** **genre,****audience,****purpose** | As a transcript, the text captures the spoken interactions contained in both a podcast interview between a journalist and a woman who had a traumatising experience around her social and educational disadvantage, but also presents certain framing and explanatory sections, in which the investigative journalist explains the background to different sections of the interview to the audience. As an example of American public broadcast programming, the interview has a self-evident purpose to inform and educate. However, there is also evidence that certain features add to an engaging and entertaining purpose. |
| **Lexis and syntax** | * Some of the **lexical choices** come from the **semantic field** of education and sometimes reflect the American educational context with an assumption that the audience will understand and as part of a broader explanatory and informative context (“grades”, “freshman”, “seniors”, “math B”, “AP classes”, “ninth grade”).
* Lots of Melanie’s lexical choices are very **colloquial** and sometimes **taboo**, reflecting her anger and rebelliousness, while also suggesting that she is defiantly embracing her origins (“bunch of hooligans”, “the goonies”, “ghetto kids”, “ratchet-ass”, “from the hood”, “fucking lie”, “shit hits the fan”).
* However, Melanie’s speech is of **mixed register** and there are glimpses of more **sophisticated lexis** reflecting the impressive intellect that made her stand out so much on her trip to Fieldston (“prior to”, “trigonometry”, “statistics”, “engage with”, “envisioned”, “the elite”).
* Some strategically **short, simple** sentences, especially in Joffe-Walt’s narrative framing, that add sense of pacing and drama (“For Melanie, it wasn’t that. Melanie had imagined it.”).
 |
| **Interactional features** | * Joffe-Walt uses **interrogatives** to drive the interview forward, but also sometimes uses the **single-word imperative** “Wait” before to indicate that she is responding to what Melanie is saying and adding a sense of dramatic unexpectedness to the things that are being revealed.
* As this is a podcast and meant to be listened to, there is a recognition that visually significant elements need to be described, sometimes with **deictic references** which are integral to the conversational context (“I’m sitting here with like blue-green hair”; “She’s also wearing pink sweatpants and a hoodie. Her hair is actually under her hat, so all I can see are some green bangs peeking out”.)
* Use of **pronouns** shows the extent to which each of the participants is willing to communicate with the podcast audience. Joffe-Walt explains to the audience that “The ‘they’ she [Melanie] is talking about, that’s you listening right now. Melanie has considered you a lot – who you are, how you’ll hear her”. Whereas Joffe Walt uses the **second-person pronoun** to directly address the audience, Melanie is more reticent and the third-person plural pronoun “they” needs explaining.
 |
| **Rhetorical and figurative features** | * **Storytelling devices** add drama and suspense and the transcript shows how the podcast contains a voiceover from Joffe-Walt where she directly addresses the audience and which functions like a retrospective first-person narrative (“It took three days for Melanie to call me”). In these sections, Melanie’s words are either summarised or introduced like dialogue (“…she carefully said ‘I’ve given this a lot of thought and I’m ready to talk’ “). At other times the podcast will broadcast strategically selected extracts from the interview which have often been carefully framed (“And her first day of freshman year- [*Interview*]”
* Melanie uses **metaphors** and **similes** to evoke her experience and perspective (“…cherry red like Charli Baltimore…”; “…a sea of white, blond, blue-green eyes.”
* Melanie’s anger at her experience her and control of language is conveyed in an anaphoric triad (“…this is not free. This is not available for kids of color. This is something only the privileged and elite can have.”)
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| **Overview** | * As described above, the interview itself is carefully framed within the journalist’s overarching narrative description.
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| **P43 “Extract from I Am I Am I Am” Memoir by Maggie O’ Farrell (2017)** |
| Context | Extract from the book *I Am I Am I Am*, written in 2017. It is a non-chronological memoir that charts seventeen near death experiences that O'Farrell has had in her life. Each chapter is titled with a different body part and a date. Each chapter is a self-contained story. This one is titled "Cranium (1998)". The title of the book is a quote from Sylvia Plath's *The Bell Jar*: “I took a deep breath and listened to the old brag of my heart. I am, I am, I am.” All of the chapters chart a different personality and identity of O'Farrell (daughter, student, wife, mother, office worker), here she is single. Every chapter shows a similar awareness of how luck, timing, or bad judgment can result in near death experiences. The chapter titles point to the vulnerability of the body (here it is the cranium that is almost hit). |
| Lexis and syntax | Lexis: the indefinite article in the first line suggests that there is nothing specific or particular about these two figures: they are every reader. However, the shift into the first person pronoun in the third paragraph narrows our focus: we see these characters as individuals (O ' Farrell), in a specific time (1998). Syntax: the image of reflection is echoed in the syntactical construction of the sentence "he looks at hers, she looks at his". This is an exempt of parallel pairing. It also captures the sense of disconnection between these two: they do not look directly at each other.Lexis: the problematic nature of the relationship is perhaps suggested in the image of the slow-moving river – something that should be fertile and free-flowing is almost "currentless". It also provides a contrast with the arrival of the dog – which in comparison "appears", with all the connotations of magic and surprise. Lexis: the present tense "can" shifts to the epistemic modal "could". "Can" connotes a physical ability, whereas "could" connotes an uncertainty, but a possibility. It captures her uncertainty about the relationship.Syntax: the lexical repetition and the balance of the sentence create the sense of the man and the dog being equal in her estimation.Lexis: the specifics foreground the element of chance and good luck here: the wheel arch and the cranium are objective terms and foreground the reality of the objects. Her feelings are captured in metaphorical language ("like a tide") because the feeling is too extreme, and can only be created in approximation – by comparing it to something else – something elemental and powerful.Lexis: there is a balance here of features of spoken and written discourse, appropriate for this genre of memoir. The hyphens, interrogatives and idiomatic phrases foreground the spoken voice, while the figurative language ("like a tide" "pulled her leg out of a trap") and the careful structural choices of the circular structure, for example ("are walking" in paragraph one, "They walk on…" in the final paragraph) indicate a piece of carefully crafted writing. Lexis: she uses the dysphemisms "Curtains. Kicked the bucket" to emphasise the casual nature of this experience – it was not an extraordinary act of daring, it was an ordinary day. It trivialises death.Lexis: there is a shift in pronouns from third person to first person ("They walk … She has been collecting…" "The woman is me") and back again. This helps the reader empathise with the female character.Lexis: the verbs associated with the dog are often in the past continuous: "popping" "circling them, leaping and yapping" its "tail swishing" "looping back, diving … begging .. panting … adoring… signalling". This helps to create a sense of an enduring state, and contrasts to the passing of the lorry and its effects, which are in the simple past tense "zooms" – this is a single moment. Syntax: the multi-clausal, complex sentence of the final paragraph foregrounds the indirect journey that they are on (figuratively and literally). The simple, short, declarative sentence contrasts, and perhaps captures the simplicity of the dog's existence. |
| Interactio-nal and phonolog-ical features | Interactional features: the hyphens help to create the sense of the spoken voice in this autobiographical writing – connecting with the reader.Interactional features: the repeated interrogatives foreground the internal monologue – the questions are unanswered, and suggest her confusion about the situation |
| Overview and Structure | Overview: it shifts from third to first person narrative voice and back again, and the moment that it uses the first person narration, there are evident features of the spoken voice, and a sense of directly addressing the reader ("well, never mind".) This reminds the reader that this is an autobiographical piece, and of her power to decide what to include (to edit and to censor)Overview: focalised on the woman, seen very clearly in the first paragraph, where there is an example of free indirect discourse ("yes, each acorn will fit only inside its own cup".) We hear about her past ("she has never heard of such things") and about her thoughts ("She thinks, how can we?) and towards the end of the story she is the agent of most of the verbs ("She straightens up … She releases … She is aware … She says nothing…").Overview and Structure: there is a literary convention of forests representing psychological uncertainty: the forest here features either side of the near-death experience. The phrase "the walk takes them" suggests that they are not fully in control – in the hands of fate? There are many suggestions that these settings fulfil a symbolic and referential function as the female character retrospectively sees the uncertain future for this relationship. Overview and structure: the piece opens with the man and woman "walking beside a river", after the dog appears "they walk on", they then "wait for the lorry to pass", and then the final paragraph starts with the words "They walk on …" this helps to add a sense of resolution to this self-contained story; it also creates the sense that this near-death experience was just a moment, and that she escaped it, and that life continues.Overview and Structure: the first paragraph focuses on the two characters in the landscape; the next few paragraphs focus on their relationship; the dog appears in paragraph seven, and is the catalyst for them walking on; in paragraph 11 the lorry arrives. This is the longest paragraph, and the focus is entirely on the woman. When we return to the exterior, and to her senses everything is heightened "woollen nap" "his scent, his skin, his clothes" – as she is now aware of being alive. The final paragraph is them walking on, but now the path is "not always clear". Perhaps this is an indication of the uncertain future of their relationship? |
| **P45 Blog: Soph Talks Science (2018)** |
| Context: genre,audience,purpose | **Genre:** a blog produced in 2018 (informal language evident throughout) **Audience:** Short paragraphs, subheadings, multi-modality, all ensure that this appeals to a wide audience, but with a sense that they are already interested in the subject or in Sophie, herself. **Purpose:** to inform, but predominantly to persuade the audience to contribute. **Mode:** blog – a written mode that is intended to imitate the spoken voice. |
| Lexis and syntax | **Informality throughout –** eg abbreviation of name: informality, with non-standard use of the verb "talks" **Sentence mood:** exclamative (x10) informal piece, sense of spoken voice, intended to produce impression of enthusiasm. **Lexical Repetitions:** You (x3), YOU (x1), *you* (x1) your (x1) your (x1) you're (x1) Creating sense of interactivity through the use of the second person pronoun (purpose to convince your audience to contribute) – also use of synthetic personalisation (you care about your reader, personally). Love (x2), LOVE (x2), verb repeated to create enthusiasm, with graphological deviation of capitalisation to emulate the emphasis of the spoken voice. I (x14) my (x9) me (x6) - personal voice, focusing on own journey and experiences – typical of blog format. **Lexical clusters:** Scientist/s (x6), Science (x9), Cell biology, Metabolism, Pluripotent (x2) – subject-specific lexis, in a text intended to inform (as well as to entertain – and persuade) Upping, Kitted out, Snapping, Buddy, Side helping – colloquial lexis used throughout – spoken voice, personal engagement of the writer – informal mode. **Verbs:** Teaching, Inspiring, Inspire, Educate, Sharing – repetition of central message of this blog – to educate and to communicate. **Imagery:** Travelling, Navigate, Journey, Travel –cliché of journey undertaken in life, to inspire the audience – easily accessible imagery |
| Interactional features | **Logo:** stereotypical feminine font, juxtaposed to stylised images of cell formations: combination of professional and personal. The slogan repeats the verb, inspiring – central message, with the use of second person pronoun to increase interactivity. **Image of Sophie**: loose hair – incongruous in laboratory setting – black t shirt instead of stereotypical white coat signifies her break from the stereotype scientist. Informality of t shirt, contrast to the background of the lab. Direct eye contact – similar direct address to the reader in the blog. |
| Overview | This blog attempts to create a voice and persona through **idiomatic language**, exclamations, variety of sentence lengths. It creates interactivity through the use of the second person pronoun (you want your audience to contribute), and a sense of **synthetic personalisation**, through such phrases as “people that matter” (giving the impression that Sophie cares about each reader, personally). The blog is intended to catch people’s attention and then for them to respond, therefore, the writing is accessible, with very occasional use of subject-specific lexis, broken up with **images**, variety of **fonts**, sizes and types, and **subheadings**.  |

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| ***The Guardian*: Live Music Review (2018) p 47** |
| **Context/audience/ purpose/mode e.g.** | * **Text is written and planned,** with an elevated register used to review the concert, which at times seems somewhat incongruous with the subject of pop culture. This review has been published in *The Guardian*, with its generally educated target audience. The writer **assumes the reader’s prior knowledge:** e.g., the reference to the elevator footage. Its target audience, therefore, could also be assumed to be the artists’ fan base. This text both fulfils its **mode and genre expectations** and also deviates from them: employing a 3rd person, highly-descriptive account of the concert and relevant context: appropriate to both genre and mode. The multiple, complex sentences with embedded, parenthetical clauses (e.g. *Yet the intervening… each other’s brands* etc.) and non-standard syntax (e.g. *only death do us part* etc.) create a sense of an excited and lively review, whilst the interplay of standard commentary and non-standard quotation or references foregrounds the difference between the written review and sung/ spoken content (e.g. *the baddest girl* etc.) of the concert.
 |
| **Lexis e.g.** | * The **low frequency lexis** (*self-mythologising*) is typical of the written mode that has been planned. The **colloquialisms** (*from the get go*) and **neologisms** (*poptism*) increase the sense of the spoken voice to add an informality appropriate for the subject matter. The writer uses multiple noun phrases to describe Beyoncé and Jay-Z’s relationship. Although many of these suggest admiration, even affection, they do not do so unambiguously. (e.g. *the biggest couple in pop, self-mythologising couple(s), and the sheer majesty of their creative partnership* etc.) The writer balances this admiration with references to the more complicated elements of the couple’s relationship, referencing the abstract nouns *betrayal and rage*. Aroesti uses the **adjective** *chameleonic* to describe Beyoncé’s changing styles during the performance, perhaps suggesting a degree of insincerity in how she presents herself. Aroesti also uses the **metaphorical noun phrase** *a renaissance tableaux* to describe the stage, seemingly mocking the grandiosity of Beyoncé’s self-presentation. The use of metaphors help to create the sense of this writerly discourse (*Renaissance tableaux, she’s chameleonic, heart-stopping scenes* etc).Aroesti uses **subject specific lexis** of stage and performance (e.g. *costume changes, rendition, collaboration and operatic*), perhaps in order to create a sense of authority and verisimilitude. Typical of writerly discourse. The text uses a **highly-crafted range of noun and adjectival phrases** to describe Beyoncé and Jay-Z’s relationship with each other. Beyoncé is described as *the ride-or-die moll* to Jay-Z’s *rumoured boyfriend’s gangster*. Aroesti juxtaposes the adjectival phrases *remarkably intimate* and *scrupulously posed* to suggest the artificial nature of the relationship as presented in the concert. Extensive use of **parenthetical embedded clauses**, (e.g. …*considering they are explicitly cashing in on their interpersonal trauma…*) often to add a tone of cynicism to her extensive descriptions – again, typical of a carefully crafted piece of writing.
 |
| **Interactional features** | The **colloquialisms** (*from the get go*) increase the sense of the spoken voice to add an informality appropriate for the subject matter. The reference to the elevator footage is not explained and it assumes the audience’s knowledge. **Alternating between admiration of the concert and a degree of mockery** of it. The writer foregrounds this via the use of noun phrases such as *self-mythologizing couples* and *romantic story arc* which emphasise the performative nature of the couple’s relationship, particularly as shown in the concert. . |
| **Overview and Structure** | * It follows a **cyclical structure**, beginning and ending with the syntactical echo of *romantic story arc* and *smooth romantic arc*, perhaps expressing both Aroesti’s cynicism about the couple’s narrative about their relationship, and also her willingness to enjoy the performance despite this.
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| **P 49 Malaka Gharib *I Was Their American Dream* (2019)** |
| **Context:** **genre,****audience,****purpose** | Gharib **informs** and **engages** her **audience** about the experience of what it’s like growing up in the United States with a particular form of ‘hyphenated’ identity (she’s in America but has an Egyptian father and Filipina mother). There are intersting **generic** features, not just through the use of the graphic format but also in the integration of other distinctive generic formats in order to convey information about her life in engaging, humorous and ironic ways (the use of the recipe genre to present the Filipino dish ‘Monggo’; the puzzle book format of ‘Game Time’ to illustrate the restrictions on Gharib growing up because of her cultural background; the parody of travel guide when the family are on their visits abroad; the ‘Report Card’ summarising her educational progress; the ‘How-To Guide’ format of How To Be… ‘The Perfect Filipino Kid!’ – it’s ‘checklist’ format makes it seem a bit like Gatsby’s “General Resolves” – another example of a young person trying to achieve the ‘American Dream’!) This playful mixing of genres is itself symbolic of Gharib’s own experience of being the product of three very different culture (American, Egyptian and Filipino).  |
| **Lexis and syntax** | * Various **proper nouns** associated with the different languages and cultural influences from the two sides of Gharib’s family background (Family members are called “Tito Ovid” and “Tita Jean”, presumably non-English derived words signifying ‘uncle’ and ‘aunt’; her grandparents are called ‘Tatay’ and ‘Nanay’. Similarly there are the **common nouns** like ‘monggo’.
* **Lexis** from the **field** of American life and consumer culture and colloquialisms, to reinforce through contrast with the non-English words above, how cultural differences can be conveyed linguistically (“Hamburger Helper”, “Rice A Roni”, “cookies”, “Pepsi”, “Fanta”, “lunchables”, “candy”, “R-rated”, “hanging out”, “OMG”.
* Use of **listing** to convey information about Gharib’s life, sometimes split over various images to create a sense of narrative dynamism, for example the **anaphoric** repetitive listing of “This is a junk boat./ This is Cubism./ This is where *The Sound of Music* was filmed.” (With the **deictic reference** of “This” being contextually explained with the accompanying image from “Hong Kong”, “Madrid” and “Salzburg” and illustrating how much Gharib’s mother wanted to educate her children and expose them to many different experiences.) The **listing** across images even splits up sentences “Mom worked two jobs, seven days a week, on Thanksgiving and Christmas, to pay for private school…/ private tutors…/ and a basic middle-class life.”
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| **Interactional features** | * The **dialogue bubbles** within each image show how various figures address each other and conveying a keen sense of family relationships – the various power dynamics and responses to various situations. In order to do this, the dialogue naturalistically incorporates interactional features from speech and conversation: **interrogatives** (“Wanna play…?”; “Can you heat me up some rice?”; “Do I have to eat this?”); **imperatives** (“Come on in”), **vocatives** (“Ma”, “Dad”, “kids”).
* There are also **imperatives** used to interact directly with the audience and making the texts more engaging and entertaining (“See recipe below”) but also as part of the other genres (see above) which are parodies in the text, such as the recipe, which always has lots of **instructional imperatives** (“Add spinach and cook…” and later on “Circle all the things…”)
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| **Phonological and graphological features** | * **Graphological** features are used to signify **phonological** effects: the jagged-edged bubble to signify the sound of the song coming out of the TV; the **phonetic spelling** to indicate an **extended vowel sound** (…smiling back at meeeeeeeeee”); spelling to reflect elision (“gonna”) use of **underlining** to convey **emphasis** (“THINGS MY PARENTS DIDN’T ALLOW”; onomatopoeic features to convey **paralinguistic** features like laughter (“Ha-Ha”); the lines around “PINK!” which **onomatopoeically** mimics the sound of a tough hair being plucked.
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| **Overview** | * The extract in the anthology consists of Chapter 2 of Gharib’s book. Entitled “My Family Didn’t Look Like The Ones On TV”, its shape and structure is satisfying for readers as it presents mostly scenes of struggle and conflict at the opening but in the second half is much more focused on Gharib’s love for, and appreciation of, her family.
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| **P 57 Nadiya Hussein Interview (2019)** |
| **Context:** **genre,****audience,****purpose** | Nadiya is asked about her problems with anxiety and how she has dealt this with as she has become increasingly famous. ‘This Morning’ has a predominantly female audience and it will often discuss problems around emotional health and challenges to emotional well-being in a chatty and colloquial way, especially as a daytime audience will often want a lighter approach. It is clear that Nadiya has some nervousness with the interview format and Holly Willoughby and Phillip Schofield are skilful and supportive in the way they orchestrate it. This contrasts with when Nadiya has appeared on *The Great British Bake-Off,* which is recorded and heavily edited, and with her cooking programmes, which are carefully prepared and scripted, and where she thrives as a highly effective and charismatic communicator. There are also interesting contrasts with other, political, live interviews in the Anthology where experienced politicians like Joe Biden and Valerie Amos are able to respond spontaneously to questions with sustained confidence and poise. |
| **Lexis and syntax** | * The light-hearted, chatty approach of the daytime tv talk show is reflected in some use of **idioms or high-frequency lexis** (“fun” is used repeatedly; “normal”; “love” used a s verb; “facing it head on”; “heart and soul”; “Telly”).
* The use of **proper nouns** can engage audience recognition (the abbreviated “Bake Off”) and is effective is maintaining the tone of a world of TV and of celebrity culture more widely; the citing of the title “Nadiya’s British Food Adventure”, and the fact it is on “Monday” on “BBC2”, also highlights that celebrity participation on programmes like this is often dependent on some product promotion being available.
* **Emotive adjectives**, which are again engaging and promotional (“stunning”, “fabulous”)
* Some **ellipsis** which is a reflection of the relaxed style of the conversation (“Telly more fun, or book more fun?”; “Hard work”; “Facing it head on.”; “You know?”)
* Sometimes Nadiya just gives the one-word affirmative response “Yeah” – **a minor sentence** - which indicates her initial reticence and nervousness in the interview.
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| **Interactional features** | * Lots of **interrogatives** to propel the interview forward (“So which do you enjoy the most then?”) but also **disguised interrogatives** that are more subtly inviting to continue the conversation and less directly demanding (“…so you had this elastic band.”)
* **Deictic references** reflect the fact that a conversation is taking place and with the assumption that the TV audience can see what is being referred to (“This is the book we’re taking about…”; “I mean look… this is gorgeous.”)
* **Storytelling devices** such as when she’s telling the story of the elastic band and helping to make the interview more vivid and engaging in terms of the way it is conveying information. The use of **conjunctions** help give a sense of anecdotal, narrative progress (“So I had an elastic band,… and he found one the size of my head…”); the inclusion of **dialogue** (“When somebody says ‘Do you want to do that?’”); the use of **metaphors** (“I’m part of lots of different worlds…”, “…my grandparents made a sacrifice.”)
* Some evidence of **hedges** (“I’m always kind of battling”). Here Nadiya is arguably softening the impact of the rather dramatic metaphor. She also displays **self-interruption** and **false starts** in various places, showing some nervousness in the live broadcast interview situation (“But I love – I didn’t – I was never…”).
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| **Phonological features** | * Some **elision** from Philip (“gonna”) could be attributable to the relaxed atmosphere he wants to help create.
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| **Overview** | It’s interesting how Nadiya’s responses become fuller and more detailed as the interview progresses. This may be because she becomes accustomed to the situation but she also becomes able to sustain and develop her responses when she tells stories (the elastic band; the story of her family and identity). |