AS ENGLISH LANGUAGE

Component 1 Analysis of Texts in Context

Section A: Spoken Language of the Media

[NOT YET DIGITISED – FOR REFERENCE]

1. Getting started

Reading the question and the contextual information

This is a really important place to start:

- underline the **genre**(s) of the transcripts and think about the key features. Your background knowledge will help you decide which features to look for—you don't need to write these expectations down in your introduction.
- underline the **focus** of the question
- underline key information about the **background** of each transcript—it may help you develop points and make connections.

Genre

Pick out the key information about the genre of the transcripts.

The two texts that follow are examples of entertainment programmes shown on the BBC for a national audience.

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TEXT A Extract from *Don't Tell the Bride* (BBC 3)

Don't Tell the Bride is a reality show in which the groom has to plan a wedding for his bride-to-be in secret. In this extract, Mike is making plans for his wedding to Becky. They are both professional wrestlers. They talk to friends and family about what they want on their wedding day, and Mike visits possible venues.

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Text B Extract from *Who Do You Think You Are?* (BBC 1)

Who Do You Think You Are? is a factual series in which celebrities investigate their family history. In this extract, the former footballer John Barnes talks to his mother about his childhood in Jamaica, his father and his grandfather.

Text B Extract from *Who Do You Think You Are?* (BBC 1)

Who Do You Think You Are? is a factual series in which celebrities investigate their family history. In this extract, the former footballer John Barnes talks to his mother about his childhood in Jamaica, his father and his grandfather.

Background

Pick out the key information about the background to the transcripts.

TEXT A Extract from *Don't Tell the Bride* (BBC 3)

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Text B Extract from *Who Do You Think You Are?* (BBC 1)

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Text B Extract from *Who Do You Think You Are?* (BBC 1)

Who Do You Think You Are? is a factual series in which celebrities investigate their family history. In this extract, the former footballer John Barnes talks to his mother about his childhood in Jamaica, his father and his grandfather.

What does the information you have identified suggest about each text?

Expectations

Genre: entertainment programmes

Using the bullet points below and your own knowledge, make brief notes about the key language features you may expect to find in the transcript of an entertainment programme.

The notes you make are to help you read the transcripts effectively. You will not need to record your expectations in your essay.

- programme type
  - reality show
  - factual

- broadcast channel
  - BBC1: programmes aimed at a wide audience, attracting incidental viewers as well as those who tune in specifically to watch the programme
  - BBC3: programmes aimed at 16-34 year olds

- target audiences
  - interested in genealogy OR John Barnes
  - interested in weddings OR wrestling theme OR humour of situation i.e. secrecy and potential conflict of interests

Question

Highlight the key information in the question.

You should think about:

- information linked to the **purpose** of the transcripts
- information linked to the **linguistic analysis** you need to do.

Analyse the spoken language used by the participants to engage and entertain the target audience.

In your response you should:

- consider how the participants use language to keep the viewers interested and to create humour
- explore the spoken language features which engage the audience
- include some discussion of similarities and/or differences between the texts.

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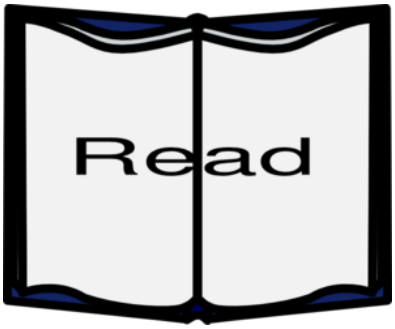
2. First read-through

Identifying the broad principles



The first time you read through the transcripts, you need to think about broad principles.

What do you think you may need to consider under each of the headings below?

- the **register**
  - level of formality/informality (tenor)
  - subject matter (field)
    e.g. noticeable semantic fields, particular lexical sets, subject specific lexis

- the **participants**
  - age and gender
  - social status
  - relationship
  - expert/amateur, professional/members of the public etc.

- the **participants' relationship with the target audience**
  - direct or indirect
  - familiar or formal, somewhere in-between, points of change
  - distant or immediate
  - primary or secondary

- each participant's **role** in the interaction
  - create social relationship (phatic)
  - provide information
  - explain
  - interpret
  - entertain
  - persuade
  - argue etc.

- **turn-taking**
  - length
  - latching
  - overlaps/interruptions
  - back channel affirmation etc.

First thoughts

Read the opening sections from the sample question and make notes under the following headings:

- the register
- the participants
- the participants' relationship with the target audience
- each participant's role in the interaction
- the turn-taking.

You can use these broad areas to link each text to its genre, and to make connections between the texts.

TEXT A

M: Mike **J: Mike's friend Jimmy** **R: Mike's friend Rob**

J yeah (.) cheers Mike
R getting ol. married /ən/ stuff
M this is what I've got in my head (1) I want to incorporate a **wrestling** show (.) into the wedding (1) I want /ləʊdzə/ action between with fire-breathi:::ng (1) /ən/ all
accel sorts I want ring girls with ca:::rds I want it to be a **big** spectacle a **huge** show
R you've got some good plans you've got some good **plans**
J you've **thought** about (1) it which is the **main** // thing
M // yeah

TEXT B

J: John Barnes **M: John Barnes' mother**

M **my** favourite picture of your **father** is that one on the wall (1) ↗yes
J what was that?
M that was taken (1) 1988 (2) **we** went to Up Park Camp when you were a couple of months old in about (.) '64 you had some **good** times there didn't // you
J // I had (1)
accel well all times
M you had a good place /kɒz/ you // could run up and down
J // **all** good times
J and the football field right opposite where we lived we had ↗eighty mango trees in th. (1) in the garden
M yes (.) and you used to (.) play a lot of football there that was **all** you used to do

3. Close reading

Annotating the texts

The second time you read the texts, you need to think about focusing more closely on the linguistic details. You need to underline important features and jot notes in the margin. This will help you to find examples quickly when you write your essay.

What do you think you may need to consider under each of the headings below?

- **prosodic features** used to enhance meaning
  - emphatic stress
  - stretched sounds
  - changes in intonation
  - changes in pitch
  - changes in volume
  - changes in pace (including use of micro/timed pauses)

- the presence or absence of **non-fluency features**
  - fillers
  - unintentional repetition
  - hesitation
  - false starts

- genre-specific use of **word classes**
  - proper nouns/honorifics/vocatives for terms of address/names
  - concrete nouns to create a sense of place
  - abstract nouns to reflect etc.
  - pronouns/determiners for self- or other-references
  - modifiers to describe mood/POV
  - dynamic verbs to describe activity/processes
  - stative verbs to describe thoughts, emotions, relationships, senses, states of being
  - adverbs/pronouns/determiners as deictic references
  - interjections e.g. expressions of emotion, greetings, curses etc.

- **interesting** or **unusual** words, expressions or pronunciations
  - idiosyncrasies
  - colloquialisms
  - slang
  - neologisms
  - creative personal choices
  - informalities e.g. elision, clipping, reduction

- **verb phrases**

- grammatical mood
- tense
- aspect (progressive, perfective)
- modality (verbs expressing an attitude such as certainty, possibility, willingness, obligation, necessity and ability)
- passive voice

- interesting **utterance types** to engage the immediate/wider audience
  - simple
  - using subordination
  - minor
  - elliptical
  - incomplete/fragmentary.

Finding the evidence

Read the opening from Text A below and text mark any interesting features that engage and entertain the target audience.

Then make notes under the following headings:

- **prosodic features** used to enhance meaning
- the presence or absence of **non-fluency features**
- genre-specific use of **word classes**
- **interesting** or **unusual** words, expressions or pronunciations
- **verb phrases**
- interesting **utterance types** to engage the immediate/wider audience.

You can use these key linguistic areas to link Text A to its genre, and to make connections with Text B.

TEXT A

M: Mike **J: Mike's friend Jimmy** **R: Mike's friend Rob**

J yeah (.) cheers Mike
R getting ol. married /ən/ stuff
M this is what I've got in my head (1) I want to incorporate a **wrestling** show (.) into the wedding (1) I want /ləʊdzə/ action between with fire-breathi:::ng (1) /ən/ all
accel sorts I want ring girls with ca:::rds I want it to be a **big** spectacle a **huge** sho
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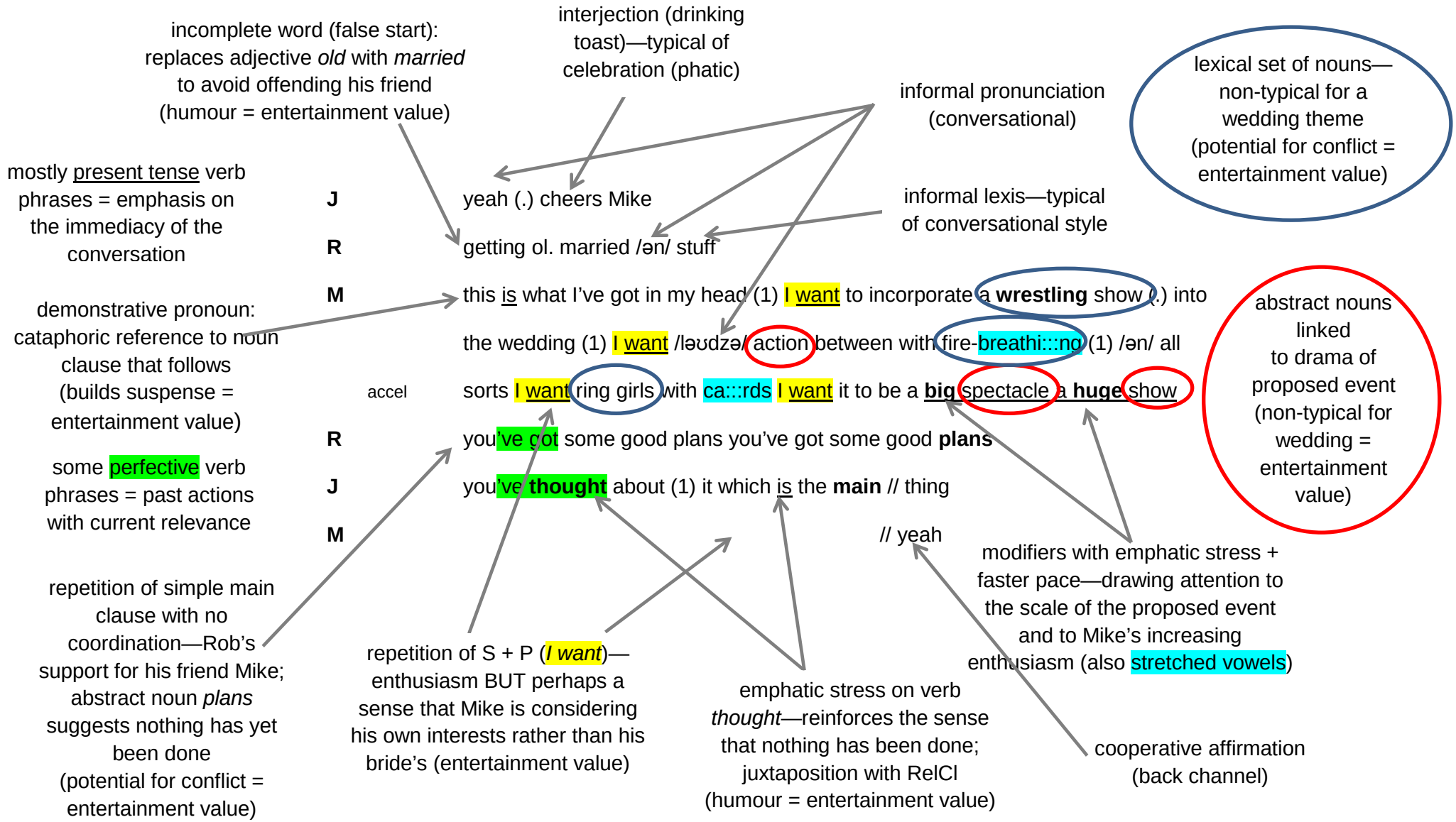
M // yeah

How to annotate the text …



Finding the evidence

Read the opening from Text B below and text mark any interesting features that engage and entertain the target audience.

Then make notes under the following headings:

- **prosodic features** used to enhance meaning
- the presence or absence of **non-fluency features**
- genre-specific use of **word classes**
- **interesting** or **unusual** words, expressions or pronunciations
- **verb phrases**
- interesting **utterance types** to engage the immediate/wider audience.

You can use these key linguistic areas to link Text B to its genre, and to make connections with Text A.

TEXT B

J: John Barnes **M: John Barnes' mother**

M **my** favourite picture of your **father** is that one on the wall (1) ↗yes
J what was that?
M that was taken (1) 1988 (2) **we** went to Up Park Camp when you were a couple of months old in about (.) '64 you had some **good** times there didn't // you
J // I had (1)
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M you had a good place /kɒz/ you could // run up and down
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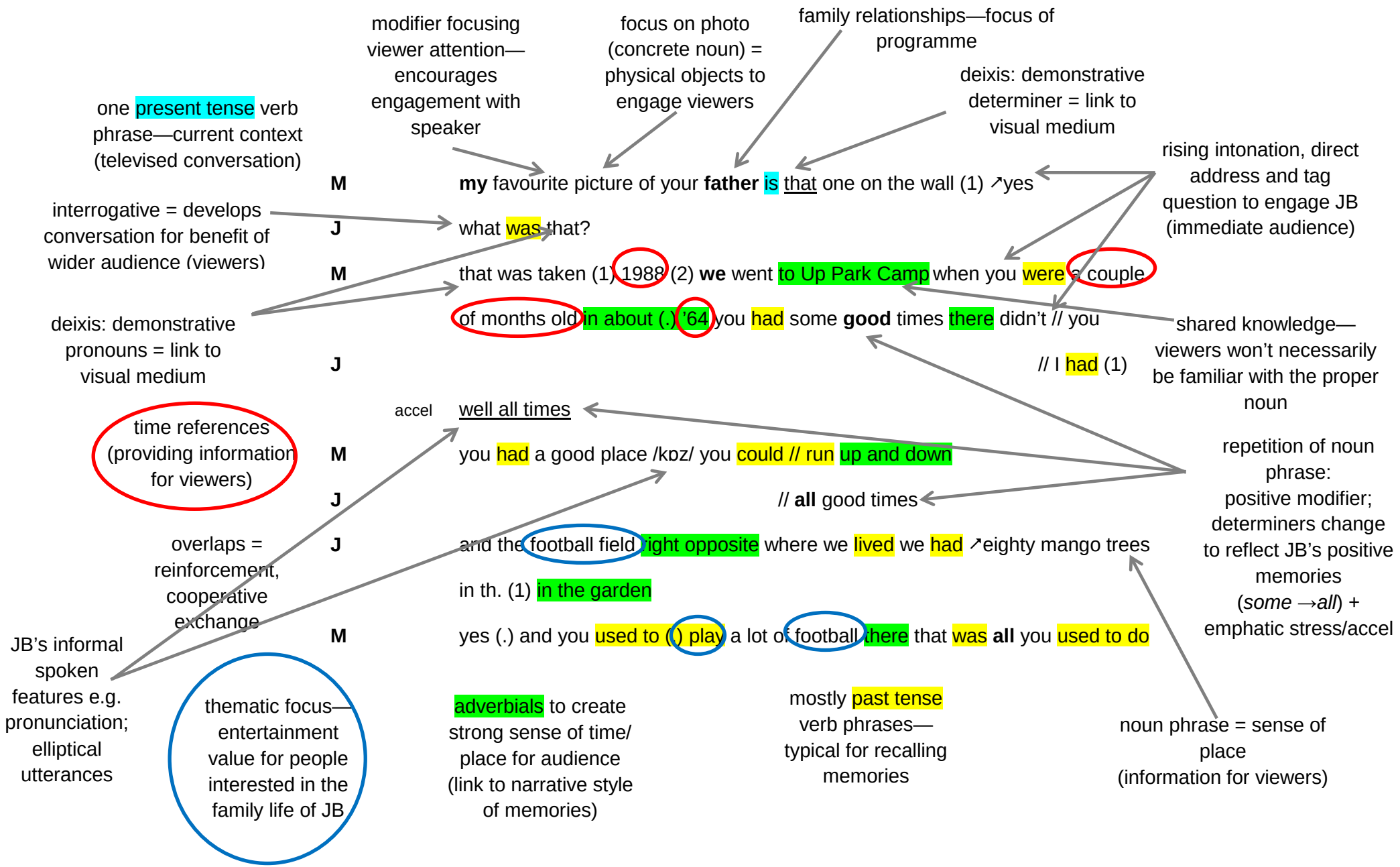
J and the football field right opposite where we lived we had ↗eighty mango trees in th. (1) in the garden
M yes (.) and you used to (.) play a lot of football there that was **all** you used to do

How to annotate the text



4. Answering the question

Fitting the pieces together

Remember that you have an hour to complete Section A, so always spend a little time thinking about how you are going to approach the writing task. Use an appropriate, formal style and try to check that your writing is technically accurate.

There are four key areas for you to think about: planning, writing an overview, developing your argument and summing up.

1. PLANNING

- briefly jot down the **main areas** you wish to cover
- decide how you are going to **structure** your response. You can use any approach—for example,
    - overview, discuss Text A, discuss Text B creating links with Text A, conclusion
    - overview, participants and their relationships, presentation of the topic, distinctive language features relevant to the focus of the question, engagement of the audience through spoken features (building in connections across the texts in each area), conclusion
    - your own version—try experimenting … different transcripts may give you different ideas …
- think about **timing**—you don't need to write equal amounts on each text, but if you spend too long on one it will affect the overall quality of your response.

2. WRITING AN OVERVIEW

- write an **overview** that links the texts. You may like to include a brief discussion of some of the following:
    - genre
    - place of transmission
    - location
    - occasion
    - target audience
    - purpose
- avoid discussing your expectations—instead, focus on specific examples to support the broad points you make.

Making judgements

Read through the three sample overviews.

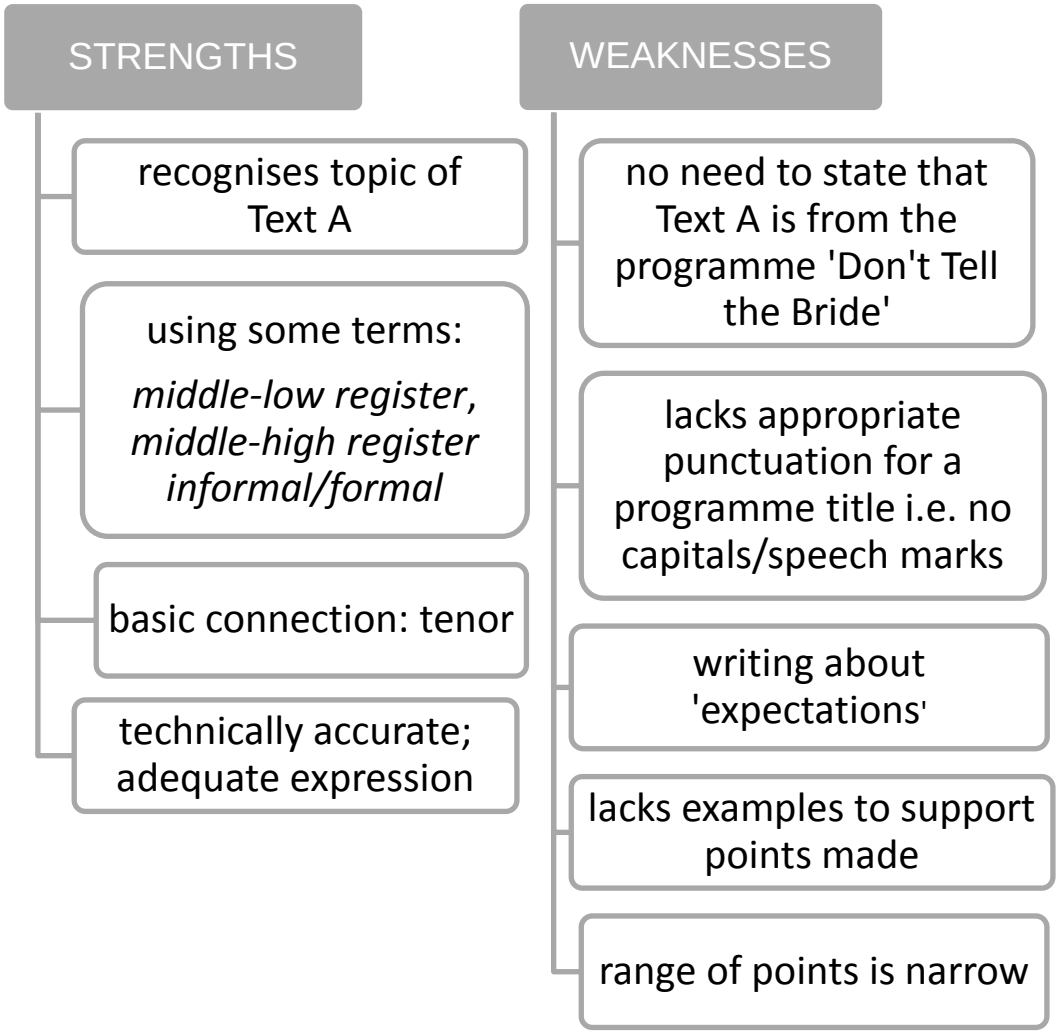
1. **How effective is each one in introducing and linking Texts A and B?**

   Try to identify the strengths and weaknesses of each example.

2. **When you have finished assessing the examples, write your own overview.**

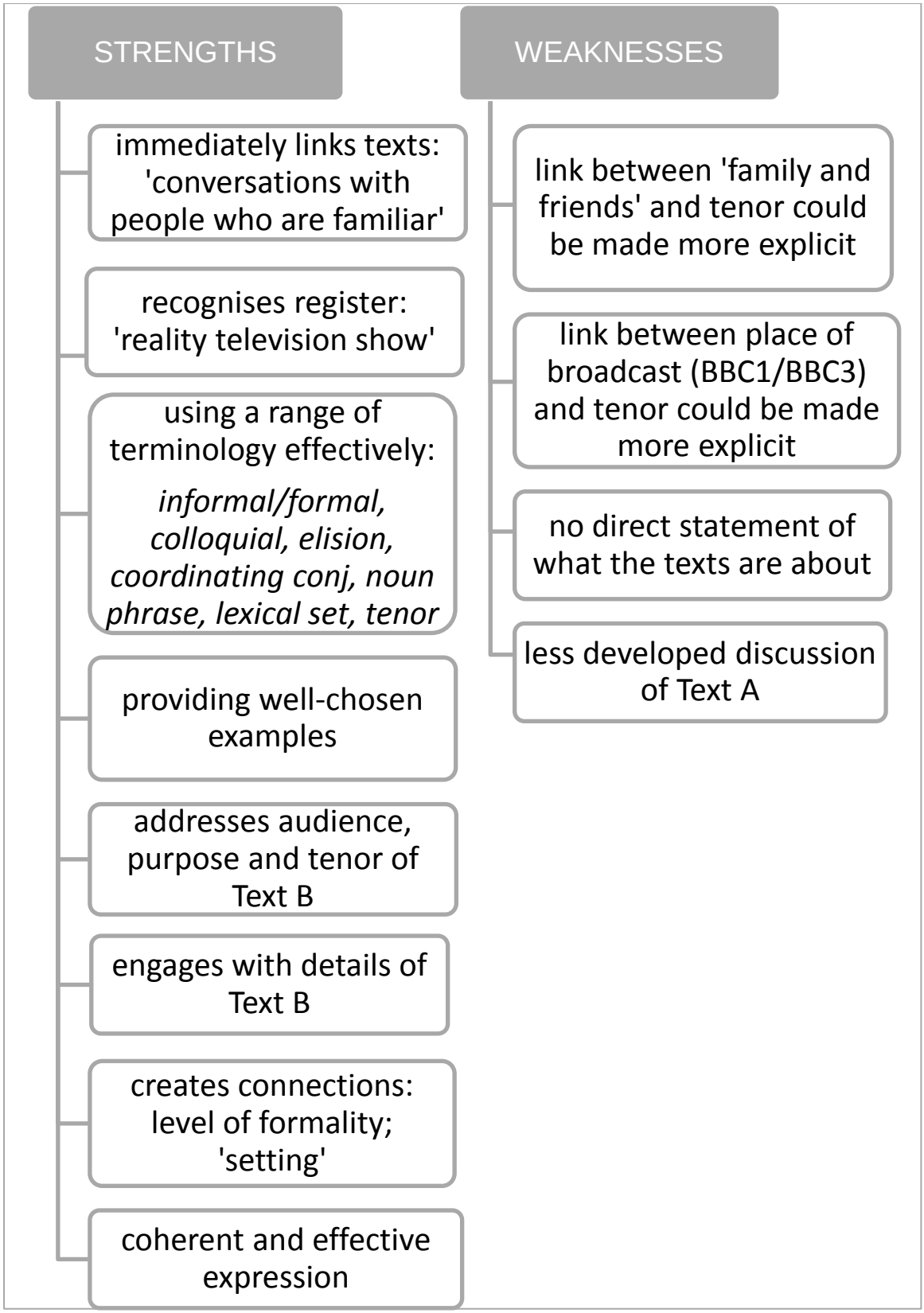
RESPONSE 1

Text A is a conversation from the programme don't tell the bride. It is a discussion about what kind of wedding party the bride and groom would both like to have. I expect the text to be informal with a middle-low register. Text B is conversation on BBC1. It is a discussion about John Barnes family background. I expect this text to be slightly more formal than Text A and so has a middle-high register.



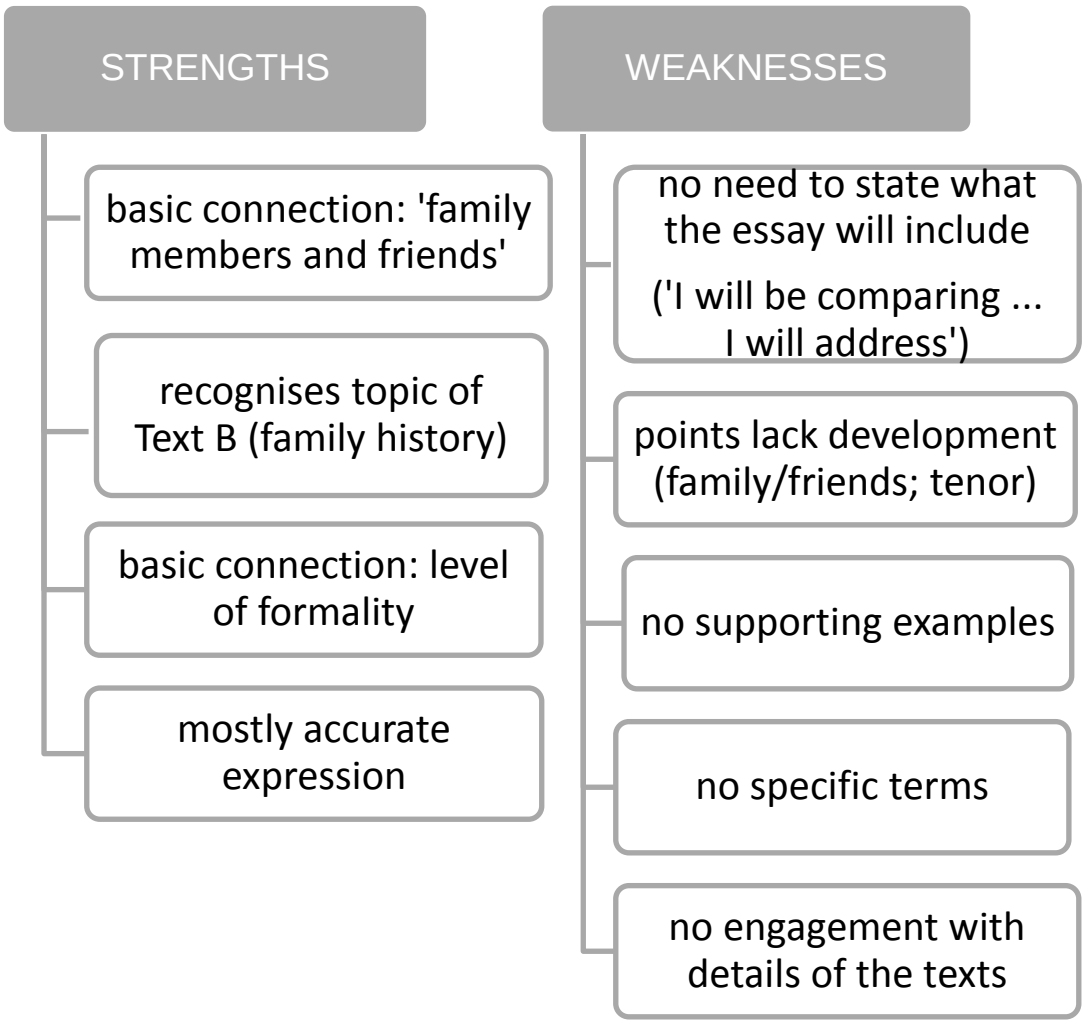
RESPONSE 2

Both Texts A and B involve conversations with people who are familiar (friends and family). However, Text A possesses a more informal dynamic because it is an example of a reality television show broadcast on BBC3 which has a target audience of 16-35 year olds. This means it has a colloquial style demonstrated through the contraction of the coordinating conjunction ‘and’ to /ən/ and the elision of /ləʊdzə/. Text B is more formal because it is broadcast on BBC1 which has a wide general audience. While both shows are about entertaining the audience, Text B is also informative. It provides details about Barnes’ family background: the noun phrase “eighty mango trees in the garden” describes the place he grew up, and the lexical set of family members (“father, “grandfather”, great grandfather”) demonstrates the focus of the programme. John Barnes is speaking to his mother and this may also affect the tenor of the interaction because he will be showing respect to an older person. The setting is also different because the conversation in Text B takes place in John Barnes’ mother’s home, while Text B takes place in more public places like looking around arenas and in the pub.


STRENGTHS
immediately links texts: 'conversations with people who are familiar'
recognises register: 'reality television show'
using a range of terminology effectively:
informal/formal, colloquial, elision, coordinating conj, noun phrase, lexical set, tenor
providing well-chosen examples
addresses audience, purpose and tenor of Text B
engages with details of Text B
creates connections: level of formality; 'setting'
coherent and effective expression
WEAKNESSES
link between 'family and friends' and tenor could be made more explicit
link between place of broadcast (BBC1/BBC3) and tenor could be made more explicit
no direct statement of what the texts are about
less developed discussion of Text A

RESPONSE 3

In this essay I will be comparing two texts that focus on conversations regarding family members and friends. Text A is from the BBC 3 programme ‘Don’t Tell the Bride’ whereas Text B is from ‘Who Do You Think You Are?’ which is a programme about family history. I will address key features of spoken language as well as consider the lexical choice and grammatical structure within each extract. After acknowledging the context of which each conversation takes place, it is immediately clear to recognise and identify that there will be difference regarding formality when comparing each one.



3. DEVELOPING AN ARGUMENT

- develop your **paragraphs** and avoid list-like sequences of very short ones
- make sure your **topic sentences** clearly show the focus of each paragraph. If you reference a particular concept (e.g. emphatic stress) or language feature (e.g. the use of declaratives), link points to meaning or you will slip into feature spotting. To show your engagement with the genre and content of the transcript, choose topic sentences that focus on meaning
- provide **examples** to support each point you make
- demonstrate your **engagement** with the texts by referencing specific details
- make **connections** across the texts—these can be similarities or differences e.g. contextual factors, content, register, spoken language features, linguistic and grammatical features.

Look back at the annotations you marked on the opening sections of Text A and Text B.

Organise the evidence you have identified so that you can begin to write an answer to the question.

Remember that you need to focus on:

- language used to keep the viewers interested and to create humour
- spoken language features which engage the audience
- similarities and/or differences between the texts.

4. SUMMING UP

- write a **conclusion**—avoid repeating points from your introductory overview and think about pragmatics, or any connections or contextual factors that you haven't yet addressed.

5. Assessment Objectives for Section A

Hitting the targets

When you tackle Section A, you have to cover all areas of the three assessment objectives.

Pick out the key words and phrases from each AO and decide what you need to do.

This will help you to make sure that your essay is hitting the targets for Component 1 Section A.

AO1 15 marks

Apply appropriate methods of language analysis, using associated terminology and coherent written expression

- analyse transcripts and explore effects created
- use terminology
- write accurately, fluently and logically in an appropriate academic style

AO2 15 marks

Demonstrate critical understanding of concepts and issues relevant to language use

- apply your knowledge of key concepts, using relevant terminology
- explore issues related to language use
- discuss appropriate examples

AO4 20 marks

Explore connections across texts, informed by linguistic concepts and methods

- link texts by exploring similarities and differences e.g. overview
- use relevant knowledge to underpin comments
- use terminology to analyse specific language features.

Recognising the assessment objectives

Read through the first paragraph from Response 1 below and identify where the candidate is meeting the different assessment objectives.

You will have to remind yourself of the requirements of the question and to think about the different elements of each AO.

RESPONSE 1

Both texts maintain an informal register throughout the discourse, but there are some formal features in Text B that wouldn't usually appear in a spontaneous conversation. For example, the appositional noun phrases "Stephen Hill (.) my grandfather your great grandfather". This is quite formal for a conversation between a mother and a son and it clearly shows that they are aware of the wider television audience who want information about their family background. The proper noun phrase "Chairman of the National Heritage Trust the Institute of Jamaica" also depicts that this has been rehearsed prior to screening as it's extremely formal. This is quite different to the vocatives in Text A because "Mike" and "Becky" are familiar shortened versions of names and are appropriate for friends and family. It makes this into a fly on the wall documentary where viewers actually feel very close to the interactions. Other evidence of the informal tenor can be seen in the non-fluency features in both texts where fillers ("like", /ɜː/), hedging (/kaɪndə/), informal pronunciations (/jənəʊ/,/kɒz/) and unintentional repetition ("he, he") suggest that the conversations are spontaneous rather than read from a script. They reflect the familiar relationships between the participants and this makes viewers feel more engaged because they can identify with the participants.

AO4: CONNECTIONS

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AO2: GENRE

AO2: EXAMPLES

AO2 GENRE

AO2: GENRE

AO4: CONNECTIONS

AO2: GENRE

AO1: EFFECTS

AO4 CONNECTIONS

AO2: SPOKEN CONCEPTS

AO1: EFFECTS

AO1: EFFECTS

AO1: WRITING STYLE

Formal style. Accurate and fluent.
Logical development of argument.
Some awareness of demands of question (engagement; viewer identification)

AO1: TERMINOLOGY

Reasonable range including spoken and lexical.

Evaluation and the assessment objectives

Read through the assessment grid for each of the relevant AOs for Component 1 Section A.

1. Identify the key content markers.
2. Identify the key evaluative words for each band.

AO1

Apply appropriate methods of language analysis, using associated terminology and coherent written expression.

- analyse texts and explore effects created
- use terminology
- write accurately, fluently and logically in an appropriate academic style.

BAND	AO1 15 marks
5	**13-15 marks** • Intelligent methods of analysis • Confident use of terminology • Perceptive discussion of texts • Coherent and effective expression
4	**10-12 marks** • Appropriate methods of analysis • Secure use of terminology • Thorough discussion of texts • Expression generally accurate and clear
3	**7-9 marks** • Sensible methods of analysis • Generally sound use of terminology • Competent discussion of texts • Mostly accurate expression with some lapses
2	**4-6 marks** • Basic methods of analysis • Some accurate terminology • Uneven discussion of texts • Adequate expression, with some accuracy
1	**1-3 marks** • Limited methods of analysis • Limited use of terminology • Some discussion of texts • Errors in expression and lapses in clarity
0	**0 marks** Response not credit worthy or not attempted

AO2

Demonstrate critical understanding of concepts and issues relevant to language use.

- apply your knowledge of key concepts, using relevant terminology
- explore issues related to language use
- discuss appropriate examples.

BAND	AO2 15 marks
5	**13-15 marks** • Detailed understanding of concepts (e.g. conversations broadcast for entertainment) • Perceptive discussion of issues (e.g. social use of language; gender; age) • Relevant and concise textual support
4	**10-12 marks** • Secure understanding of concepts (e.g. conversations broadcast for entertainment) • Some focused discussion of issues (e.g. social use of language; gender; age) • Consistent apt textual support
3	**7-9 marks** • Sound understanding of concepts (e.g. conversations to entertain) • Sensible discussion of issues (e.g. informal use of language; gender; age) • Generally appropriate textual support
2	**4-6 marks** • Some understanding of concepts (e.g. conversations) • Simple discussion of issues (e.g. informal language; different participants) • Some points supported by textual references
1	**1-3 marks** • One or two simple points made about concepts (e.g. commentary) • Limited discussion of issues (e.g. informal language) • Limited textual support
0	**0 marks** Response not credit worthy or not attempted

AO4

Explore connections across texts, informed by linguistic concepts and methods.

- link texts by exploring similarities and differences e.g. overview
- use relevant knowledge to underpin comments
- use terminology to analyse specific language features.

BAND	AO4 20 marks
5	**17-20 marks** • Subtle connections established between texts • Perceptive overview • Effective use of linguistic knowledge
4	**13-16 marks** • Purposeful connections between texts • Focused overview • Relevant use of linguistic knowledge
3	**9-12 marks** • Sensible connections between texts • Competent overview • Generally sound use of linguistic knowledge
2	**5-8 marks** • Some basic connections between texts • Broad overview • Some valid use of linguistic knowledge
1	**1-4 marks** • Some links made between texts • Vague overview • Undeveloped use of linguistic knowledge with errors
0	**0 marks** Response not credit worthy or not attempted

6. Writing the essay

Analyse the spoken language used by the participants to engage and entertain the target audience.

In your response you should:

- consider how the participants use language to keep the viewers interested and to create humour
- explore the spoken language features which engage the audience
- include some discussion of similarities and/or differences between the texts.

To answer this question, you need:

- to analyse
  - spoken features
  - use of language
  - similarities/differences

AND

- to focus on how the programmes
  - engage and entertain the audience
  - keep viewers interested
  - create humour.

Now write your own response to the question.

To make your essay as effective as possible, you will need to think about all the key areas you have covered so far.

7. Sample responses to the SAMs

Using the marking grid

As you read through the three sample essay responses to the SAMs, you need to think about all the areas you have discussed so far.

Think about whether the responses:

- show understanding of the genre and the background of the transcripts
- directly address the focus of the question
- consider the participants, their role and relationship with the audience
- explore spoken language features
- analyse specific linguistic details
- use appropriate terminology
- include well-chosen supporting evidence
- have a clear structure and focused topic sentences
- have an appropriate formal style and are technically accurate
- meet the assessment objectives.

1. **Evaluate Response 1.**
   Annotate the response using text markings and marginal comments to show your decision about the quality of the writing.
2. **Use the marking grids to decide which band is achieved for each assessment objective.**
   Look carefully at the key words to decide which ones accurately describe the writing.
3. **Give the writer some advice about how they could improve their essay.**
   Write some brief notes offering suggestions about the structure, style and content of the writing.