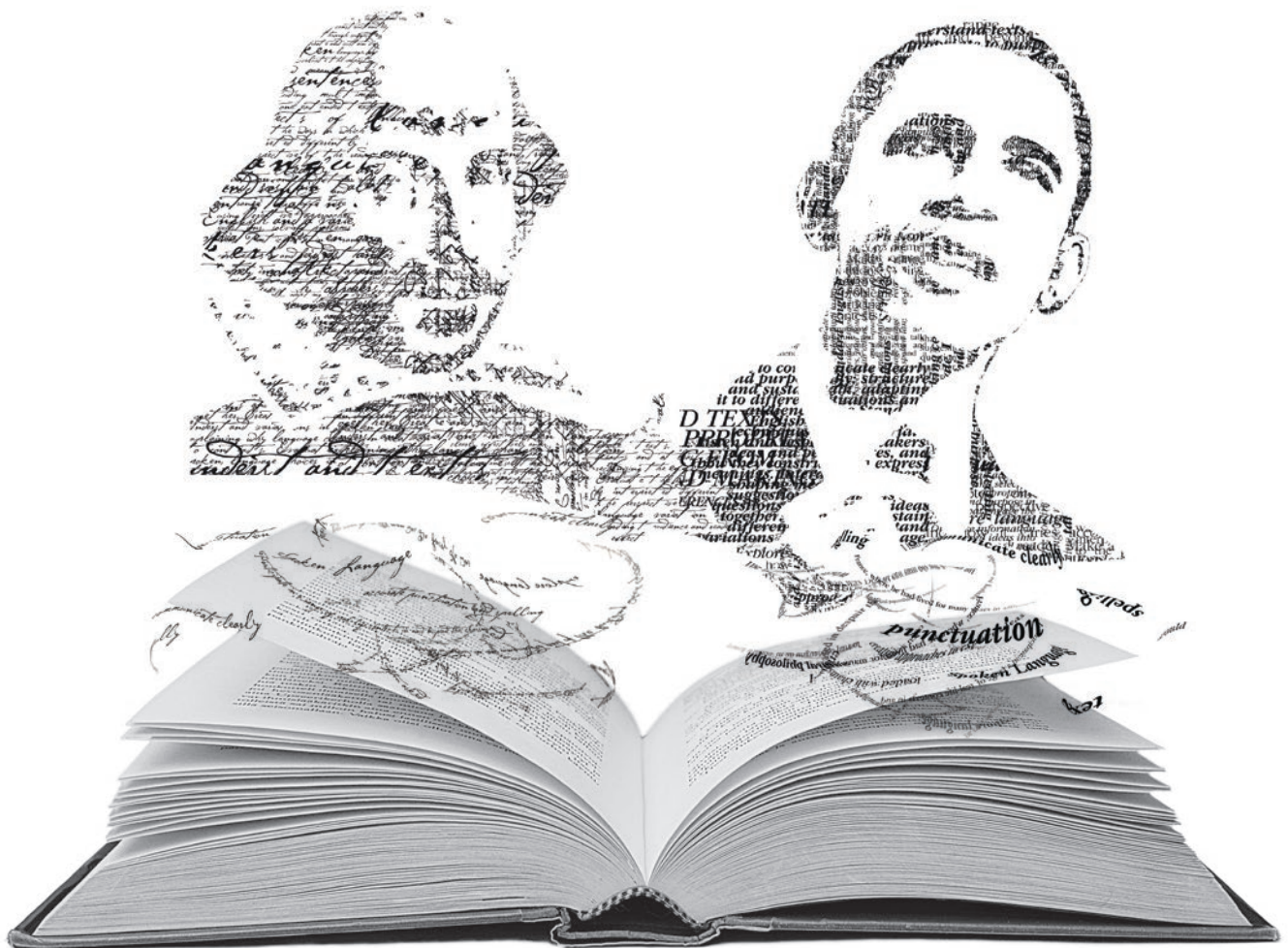


# A LEVEL

## ENGLISH LANGUAGE H069 H469

### Exemplar Candidate Answers

Unit F651 *The Dynamics of Speech*



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# INTRODUCTION

## EXEMPLAR CANDIDATE ANSWERS WITH EXAMINER COMMENTARIES

OCR has reproduced these exemplar candidate responses to support teachers in interpreting the assessment criteria for the GCE English Language specification.

These exemplars should be read in conjunction with the assessment criteria for unit F651, and the OCR Report to Centres for unit F651 from the June 2012 exam series, also available on the OCR website.

This content has been selected by the Principal Examiner, to illustrate how the assessment criteria are applied, and to provide some commentary on what factors contributed to an overall grading. The exemplar candidate answers are intended to demonstrate a range of achievement, and exemplify work in Bands 4, 5 and 6 of the Assessment Criteria, supported by examiner commentary, which includes rationale for why marks were awarded.

As grade boundaries are subject to change from series to series, these responses have not been graded and are instead banded to give an indication of the level of each response.

While the exemplars are intended to be useful in interpreting the specification's Assessment Objectives, they should in no way be regarded as definitive answers.

This resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries.



# SECTION A – SPEECH AND CHILDREN

## QUESTION 1

1 This is a transcription of a discussion in a class of 6–7 year old children. Their teacher is trying to introduce the children to the idea of the phases of the moon.

**How do the speakers use language here to explore a new idea and to interact with each other? Support your answer by referring to specific examples from the transcription.**

[30]

**Teacher:** what does it mean that we are going to have a harvest moon

**Seth:** is it always october the seventeenth

**Abby:** //  
does it mean its full

**Aaron:** i think it will be half and then (.) and then full (1) /jə/ know how it keeps getting bigger

5

**Teacher:** /jə/ know what i love about what set abby and aaron are doing (1) they are making predictions (2) does anyone else have a prediction about the harvest moon

[long pause]

**George:** um (.) like (.) um (.) like only a little bit of the moon (.) then half (.) then full (.) then half (.) then a little bit again

10

**Teacher:** so what youre talking about is the phases of the moon

**George:** um (.) miss (.) also half full (.) full (.) half full is kind of like counting up by fives //

**Jason:** maybe like  
it starts out half (.) then (.) then the moon turns then it then it (.) the sky gets like lighter and and darker /tə/ see the whole thing

15

**Ricky:** its really (.) the other half is just (.) dark


**Carly:** well (.) i saw an orange moon before (1) it was really big and up front

**Teacher:** /dʒə/ think its the same moon we always see (.) or /dʒə/ think its a different one

20

**Carly:** um (.) i don't think it was really the normal moon because it was really big

**Teacher:** i have a question for the group (2) /dʒə/ think the same moon could be different sizes and different colours (1) or /dʒə/ think there are different moons

- Jason:** different moons because different (.) countries have different numbers of moons 25
- George:** actually its the same because the earth sometimes gets further from it
- Anthony:** last night there was a halloween moon (1) there was full moon and then stuff (.) that
- Owen:** //  can I make a prediction (1) what i think it is is the one half of the moon is black and the other side is white. 30
- Chase:** maybe like (.) the tiny half is (.) um (.) dark (.) and the other tiny half is white (.) and the other side is white (.) and the then the other tine side is dark
- Aaron:** i know um how (.) i think that (.) i know how its going /tə/ be (1) first it will be a small half and like every hour (.) will (1) until its a full moon 35

## TRANSCRIPTION KEY:

(.) = micro-pause

(1) = length of pause in seconds

// = speech overlap

 = rising intonation

 = falling intonation

/jə/ = phonemic representation of speech sounds

underlined = stressed sound/syllable

# SECTION A – SPEECH AND CHILDREN

## QUESTION 1 MARK SCHEME

QUESTION	ANSWER	MARKS	GUIDANCE										
1	<p>This is a transcription of discussion in a class of 6-7 year old children. Their teacher is trying to introduce the children to the idea of the phases of the moon.</p> <p><i>How do the speakers use language here to explore a new idea and to interact with each other? Support your answer by referring to specific examples from the transcription.</i></p> <p>The children in this class seem comfortable talking in front of each other and their teacher about a topic which at best they understand only partially. Candidates may well comment that they are remarkably fluent given the complexity of the subject, and may argue that this suggests they are used to such discussion.</p> <p><b>AO1 (5)</b> Appropriate methods may involve the use of some or all of the following terminology and concepts: initiation-and-response adjacency pairs; turn taking, agenda-setting and topic management; length and type of utterance; role/dominance; Child Language Acquisition.</p> <p>Candidates should use coherent and accurate written expression.</p>	30	<table border="1"> <thead> <tr> <th data-bbox="1021 360 1852 419">CONTENT</th> <th data-bbox="1852 360 2145 419">LEVELS OF RESPONSE</th> </tr> </thead> <tbody> <tr> <td data-bbox="1021 419 1852 1214" rowspan="5"> <p><b>AO2 (15)</b> Basic answers are likely to demonstrate an awareness of how the dynamics of, and variations on, question-response-elaboration create meaning and shape the discussion. Candidates may refer to the teacher's questions, and begin to analyse ways in which the children's responses differ from each other.</p> <p>Stronger answers are likely to analyse specific features of lexis, for example the range of terms used for the moon, and to explore possible links between lexical precision and linguistic development. For example, they may notice how clear George is in his final utterance, and may be able to trace ways in which the earlier discussion and his own previous utterances have enabled him to reach this conclusion. They may make helpful use of theories of language development, referring to theorists such as Piaget, Vygotsky, Chomsky and Skinner. Knowledge of politeness strategies and Grice's maxims may also be helpful in analysis of the dynamics of interaction.</p> <p><b>AO3 (10)</b> The teacher here is explicit about inviting the class to have a prediction, and candidates are likely to see the adult as encouraging the children to explore ideas and language. Less assured answers may contain inaccurate assertions about the types of utterance, especially the numbers and types of questions, but they are likely to notice the large number of children involved in the discussion.</p> </td> <td data-bbox="1852 419 2145 462">Band 6 (26–30 marks)</td> </tr> <tr> <td data-bbox="1852 462 2145 505">Band 5 (21–25 marks)</td> </tr> <tr> <td data-bbox="1852 505 2145 549">Band 4 (16–20 marks)</td> </tr> <tr> <td data-bbox="1852 549 2145 592">Band 3 (11–15 marks)</td> </tr> <tr> <td data-bbox="1852 592 2145 635">Band 2 (6–10 marks)</td> </tr> <tr> <td data-bbox="1852 635 2145 678">Band 1 (0–5 marks)</td> </tr> </tbody> </table>		CONTENT	LEVELS OF RESPONSE	<p><b>AO2 (15)</b> Basic answers are likely to demonstrate an awareness of how the dynamics of, and variations on, question-response-elaboration create meaning and shape the discussion. Candidates may refer to the teacher's questions, and begin to analyse ways in which the children's responses differ from each other.</p> <p>Stronger answers are likely to analyse specific features of lexis, for example the range of terms used for the moon, and to explore possible links between lexical precision and linguistic development. For example, they may notice how clear George is in his final utterance, and may be able to trace ways in which the earlier discussion and his own previous utterances have enabled him to reach this conclusion. They may make helpful use of theories of language development, referring to theorists such as Piaget, Vygotsky, Chomsky and Skinner. Knowledge of politeness strategies and Grice's maxims may also be helpful in analysis of the dynamics of interaction.</p> <p><b>AO3 (10)</b> The teacher here is explicit about inviting the class to have a prediction, and candidates are likely to see the adult as encouraging the children to explore ideas and language. Less assured answers may contain inaccurate assertions about the types of utterance, especially the numbers and types of questions, but they are likely to notice the large number of children involved in the discussion.</p>	Band 6 (26–30 marks)	Band 5 (21–25 marks)	Band 4 (16–20 marks)	Band 3 (11–15 marks)	Band 2 (6–10 marks)	Band 1 (0–5 marks)
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## SECTION A – SPEECH AND CHILDREN

### QUESTION 1– CANDIDATE A ANSWER

In the transcript, a teacher and her class of six/seven-year-old children use many linguistic features to maintain a conversation which successfully explores a challenging new idea – that of the moon's phases.

One of the most immediately evident ways in which this is achieved is through the discourse structure. Broadly speaking, the conversation is formed by an initial interrogative utterance on the teacher's part, such as "what does it mean", found on line 1. The teacher uses this technique in order to give the floor to the pupils so that they may explore her lesson's subject among themselves, thereby creating an atmosphere of friendly peer-group competition (as evidenced by the children's occasional eagerness to interrupt one another with their suggestions. Such as Abby's utterance on line 3 and Jason's' on line 14, any by their attempts to outdo each other's scientific knowledge, most evident in George's "actually" on line 27, which he uses to emphasise his superior knowledge.)

However, despite this structure seemingly encouraging a free-for-all competition, there is also evidence in the transcript of co-operation, both in the children's interactions with each other and in the teacher's guiding utterances. An example of inter-group co-operation can be found on line 32, wherein Chase demonstrably builds on Owen's preceding utterance, which engaged with the problem of the moon's phases in terms of a theory that one half was "black" and the other "white", by adding to the mix the idea that the halves of the moon might have different sizes. While this suggestion displays a flawed understanding of the concept of a "half" (typical of slower-developing children's struggle to correctly understand and apply abstract nouns even after the end of the telegraphic stage – indeed, the evidence suggests that Chase might still be in the "packaging" stage of the three-stage process of child language acquisition propounded by Aitchison in her 1997 book "The Language Web", during which children struggle to apply concepts to broader categories and often over- or under- extend these categories), Chase's input here is nonetheless a good example of conversational teamwork used by speakers to bring the dialogue closer to its end goal, according to Grice's co-operation principle.

The teacher also shows many signs of co-operation. In line 11, she reformulates George's hesitant utterance (punctuated by the non-fluency feature "um" and comprising little more than a series of adverbial clauses of time – "then half"... "then full" – strung together without a main verb; this might be seen as suggesting a lack of pragmatic

confident on George's part) into a more comprehensible "topic sentence" about the "phases of the moon" for the benefit of the class. This displays not only a desire to inform and improve George's ability to phrase utterances in a more standardised fashion, according to Bruner's theory that LASS (Language Acquisition Support System) which guides children's interactional learning process is required for development of language, but also an intention to allow the discussion to move forward in the form of a topic shift from the initial "harvest moon" question to a broader "phases" debate, while taking on board George's suggestion.

Furthermore, the teacher's praising of Abby and Seth's contributions in line 6 suggests a desire to reward their helpful behaviour and encourage similar suggestions from their classmates. This technique was named as "positive reinforcement" by B.F. Skinner in his Imitation Theory, and was described by him as a method of "operant conditioning" in order to further the linguistic development of the child concerned. Another aspect of Skinner's Imitation Theory which is supported by the transcript data is the principle of "imitation" itself, wherein children assimilate and re-use utterances spoken first by their parents and/or other adult mentor figures (in this case, of course, the teacher). An example of this can be found in line 30, when Owen asks the question "can I make a prediction". The word "prediction" was used before, twice, by the teacher on lines 6–7. One can reasonably assume that Owen would not have been familiar with the word before the teacher used it, so one can also assume that his use of it in a slightly incorrect context (the theory that "half the moon is black and the other side is white", after all, hardly constitutes a prediction about the future phases of the moon of the type made by Seth, Abby and Aaron earlier in the conversation) is a regurgitation of the teacher's earlier use.

In addition to structural concerns, there are several other ways in which the speakers here engage with the topic in their interactions. One very noticeable such method is their use of lexical sets relating to the moon, comprising phrases not often heard in other contexts, such as "phases", "harvest moon", "Halloween moon", "the Earth", "half" and "full". An additional lexical set can be found later in the transcript, which relates to the moon's colour and size: "orange", "black", "dark", "white", "tiny", "small", and "big" being examples. Words from these lexical sets are used by the speakers in order to focus intensely in on the subject and thereby make faster progress in discussing it.

In terms of syntax, the sentences contained in the conversation predominantly simple and compound, with a few complex exceptions (such as Jason and George's utterances on lines 25–27, which both contain justification clauses beginning with "because" – this might be seen to suggest a higher level of sophistication, and willingness



to support an argument rationally, than other children, who use the hedging word "maybe" to disguise their lack of pragmatic confidence and the lack of evidence for their hypotheses about the moon). On the teacher's part, particularly, this low level of sophistication is certainly an attempt to engage with the problem on a level with the children's linguistic capacities - she tries to frame her guiding utterances as simple sentences such as "I have a question for the group" (line 22) or direct questions. This approach complies with Piaget's ideas about "Child Directed Speech" (CDS) being a good way of encouraging development while subtly correcting errors through reformulation.

In addition to her tendency to simplify her sentences for the children's benefit, the teacher also visibly refrains from over-complicating her scientific concepts, in terms of both sophistication and objective correctness. For example, she openly invites the children to discuss whether the Earth has several "different moons" on lines 23 and 24, despite her knowledge that this suggestion is scientifically incorrect, for the purposes of encouraging free speech and co-operative interaction.

The informal register of the language and phonology in the conversation is also important in establishing an atmosphere wherein new topics can be debated in a relaxed, explorative way. The teacher sets an example to the students by using the contraction "d'you" instead of the higher-register, standardised "do you" when framing her interrogatives, and by pronouncing it as /djə/ (possibly evidence for the teacher having an Estuary English dialect; Estuary English being "a mixture of non-regional and local south-eastern English pronunciation and intonation", as David Rosewarne put it in his "Times" article "Estuary English" on 19 October 1984, which often includes softening features such as this). The students pick up on this by similarly flattening their /u:/ vowel sounds into /ə/ "schwa" sounds, as Aaron does on line 34. This creates an information environment of co-operation and comfort.

In conclusion, the speakers in the transcript use many features of lexis, syntax, phonology and structure to successfully interact with each other in a co-operative way which leads to a well-structured debate about the moon and its phases.

# SECTION A – SPEECH AND CHILDREN

## QUESTION 1– CANDIDATE A COMMENTARY

### Question context/content/style

This *Section A – Speech and Children* task is to examine at some length and in some detail how the teacher and 6–7 year old children use language in the transcript to explore a new idea (the phases of the moon) and to interact with each other. It requires the candidate to apply her/his knowledge of theories of children’s linguistic development, and of how adults and children interact, to the specific details of the transcription evidence.

### Reason for selection

This is an exceptionally fluent and controlled script. The candidate integrates complex concepts into the flow of a sophisticated, developed argument. This is not mere ‘display’ of theoretical knowledge: Bruner’s and Skinner’s ideas are carefully linked to the transcript evidence and the response is full of relevant linguistic detail which is analysed with exemplary accuracy before being skilfully summarised as support for Piaget’s ideas of CDS.

### Marks awarded and rationale

This is clearly a **strong Band 6** response. Discussion of *concepts and issues is well developed and consistently detailed* (AO2), there is *thoroughly detailed and accurate knowledge of the key constituents of language* (AO3), and excellent use of a range of linguistic methods (AO1).

It could be objected that the excursion into Estuary English at the end of the answer is less than directly relevant, and that some of the concepts are so seamlessly woven into the fabric of argument that they are left un-explored – for example, the Co-operative Principle. But there is such breadth and depth of understanding and knowledge that this answer comfortably occupies the highest mark-range.

## SECTION A – SPEECH AND CHILDREN

### QUESTION 1 – CANDIDATE B ANSWER

This transcript shows a discussion between a teacher and a class of children aged between 6 and 7 years old. The teacher is introducing the topic of the moon and its different phases, this is a new topic for them which they see meagre to explore as all the children try to have a turn in discussing their ideas. The teacher has the purpose of introducing this topic to them in a way which is easy enough for them to understand, and then to involve every child as much as possible by asking questions and praising them. The children and the teacher all seem to have a good relationship as well as respecting each other as there are minimal interruptions and they all seem comfortable with expressing their own ideas without fear of being judged. The children seem to have a good relationship among each other as they converse with each other instead of just with the teacher. The teacher holds a high status, as would be expected of a teacher, and is therefore respected by the children.

The lexical field is focused around the topic, therefore the moon and astronomy. The teacher is well aware of the fact that many of the children won't be extremely familiar with this kind of vocabulary and uses caretaker speech to help them understand. At the beginning of the transcript she asks the class "what does it mean that we are going to have a harvest moon". She stresses the verb "mean" to emphasise it as it holds the most semantic value other than the new collocation "harvest moon", this allows the children to understand the basic meaning of the question and encourages them to explore the idea of a harvest moon. In line 10, George attempts to describe patterns he has noticed in the moon's changes in response the teacher says "so what you're talking about is the phases of the moon". She encourages him by showing that she recognises what she is talking about, then introduces a new item of lexis that is relevant to this topic. She stresses the majority of the word "phases" to emphasise it, showing him that this is the new word she is teaching him.

The structure of the conversation supports Leech's conversation theory through it being interactive, happening in real time, there being a shared context and the children expressing attitudes and ideas. The interaction that happens throughout the transcript enables the teacher and the children to develop this topic and explore it well. The teacher and the children all ask each other questions to interact with each other, seek approval or information, or for the teacher to include as many children as she can in the conversation. For example, in Aaron's utterance in lines 4

and 5 he begins describing various changes that the moon goes through the adds the question "/jə/ know how it keeps bigger" as a way of asking the teacher for help in describing this. The fact that conversation takes place in real time means there are many pauses, hesitations and false starts. This is also due to the fact that the children are still familiarising themselves with the languages so they are sometimes unsure in what they are saying. For example, Jason's utterance in lines 14 to 16 contains a false start as he begins to express his opinion but is not quite sure what to say and hesitates, before resuming the sentence although still hesitating several times. The fact that no one interrupts him shows that everyone is listening to him and approve of what he is saying.

The teacher incorporates lots of intonation in what she is saying. She asks many questions and often uses a rising intonation to indicate that she is asking a question, like in the utterance "/djə/ think its the same moon we always see" she uses rising intonation at the end of the sentence. Such a strong use of this technique teaches children how to pose questions in a way that is clear to others. In this utterance she also stresses the adjective "same", which focuses the children's attention on this word in order for them to understand what she is asking.

The children are clearly familiarising themselves with the concept of intonation as they used it several times throughout the transcript. Abby's utterance "does it mean its full" shows she has a good understanding of grammar and prosody as she has arranged the words in order to form a question and has also used rising intonation at the end of the sentence. Her use of stress on "full" indicates here the most semantic value is held, and therefore also the answer to the teacher's question.

To conclude, the teacher and the children are able to successfully use language in a variety of ways to express their opinions and interact with each other in order to explore the new idea. The teacher asks a large number of questions to encourage the children to express their ideas and encourages what they are saying through praise and understanding. She also introduces some new vocabulary to the class in a way that is simple for them to understand.

# SECTION A – SPEECH AND CHILDREN

## QUESTION 1– CANDIDATE B COMMENTARY

### Question context/content/style

This *Section A – Speech and Children* task is to examine at some length and in some detail how the teacher and 6–7 year old children use language in the transcript to explore a new idea (the phases of the moon) and to interact with each other. It requires the candidate to apply her/his knowledge of theories of children’s linguistic development, and of how adults and children interact, to the specific details of the transcription evidence.

### Reason for selection

This is an unusually clear, fluently-written response, covering a competent range of approaches and concepts – e.g. ‘caretaker’ speech, non-fluency features and intonation – and applying them to significant details. The interaction is well understood, and terminology used precisely.

However, the method is *descriptive* rather than *analytical*; and although the candidate fully comprehends the substance of the interaction, the *dynamics* of exchange are not explored.

### Marks awarded and rationale

This is a **strong Band 4** response. There is a thoroughly competent evaluation of the influence of the classroom/pedagogic context, and very competent use of some relevant linguistic approaches with some relevant details.

It falls short of Band 5: although there is some developed discussion of concepts and issues relating to the construction of meaning, the points lack clear development and critical analysis.

For example, Leech’s ‘conversation theory’ is mentioned, and some relevant aspects named, but there is no application of the theory to transcript details, hence no analysis of the dynamics.

SECTION A – SPEECH AND CHILDREN

QUESTION 2

2 This is a transcription of part of a conversation between a father and his four year old daughter Megan, who is playing with some of her toys.

**How do the speakers use language here to interact with each other? Support your answer by referring to specific examples from the transcription.**

[30]

**Father:** so tell me what happened in grannys yesterday when you were with  
**Megan:** // have a little seat mm

**Father:** when you were with granny  
**Megan:** // [banging] dum dum dum dum  
**Father:** // what happened in grannys darling 5  
 (1) MEGAN (1) dont bang  
**Megan:** // [tapping]  
**Father:** // please  
**Megan:** // [tapping] you sit /ðheir/  
**Father:** // megan (1) what happened in grannys 10  
**Megan:** [tapping] what did you say  
**Father:** what happened when you were in grannys  
**Megan:** em (.) i dont know.  
**Father:** you do know (1) what did you do  
**Megan:** aah [breathes out loudly] 15  
**Father:** /ɑ:/ /heird/ you went out  
**Megan:** [tapping]  
**Father:** did you go any /wheir/  
**Megan:** ZOOM (1) we goed somewhere (.) yeah  
**Father:** So /wheir/ did you go to 20

**Megan:** [crumpling paper]

**Father:** /wheɪr/ did you go to

**Megan:** we goed somewhere nice

**Father:** right (.) what was it (.) /wheɪr/ was it

**Megan:** em em em (.) em 25

**Father:** /ɑː/ think  
//

**Megan:** dont know  
//

**Father:** /ɑː/ think (.) /ɑː/ think you went some /wheɪr/ that has lots of trees  
//

**Megan:** [banging]

**Father:** dont do that please 30  
//

**Megan:** [banging]

**Father:** /ɑː/ /heɪrd/ you went some /wheɪr/ that has lots of trees (1) and maybe swings on it too

**Megan:** park

**Father:** park (1) tell me what was in the park (1) /ɑː/ cant remember what was in the park (1) can you tell me what kinda things were in the park 35  
//

**Megan:** there was a wobbly so there  
was  
//

**Father:** a wobbly

**Megan:** a a wobbly 40  
//

**Father:** a wobbly (1) a wobbly what  
//

**Megan:** a wobbly (1) and there was (.) up (.) stairs for a  
/ʃuːt/ an a big yellow a big blue /ʃuːt/ it was

**Father:** a blue /ʃuːt/  
//

**Megan:** mm hmmm 45

**Father:** how big was it (1) was it very big  
//

**Megan:** no it was a little small

**Father:** was it  
 //  
**Megan:** a little small one (.) because it was small  
 //  
**Father:** was it just a little small one 50  
 //  
**Megan:** yeah

TRANSCRIPTION KEY:

(.) = micro-pause

(1) = length of pause in seconds

// = speech overlap

— = rising intonation

— = falling intonation

/ʃu:t/ = phonemic representation of speech sounds

underlined = stressed sound/syllable

[*italics*] = paralinguistic features



# SECTION A – SPEECH AND CHILDREN

## QUESTION 2 MARK SCHEME

QUESTION	ANSWER	MARKS	GUIDANCE										
2	<p>This is a transcription of part of a conversation between a father and his four year old daughter Megan, who is playing with a series of her toys.</p> <p><i>How do the speakers use language here to interact with each other? Support your answer by referring to specific examples from the transcription.</i></p> <p>This transcription presents a young speaker enjoying some noisy play while keeping her father in suspense about what happened at Granny's! There are plenty of opportunities for comment on features of CLA. Candidates may also comment on how Megan effectively controls the interaction with a skilful repertoire of avoidance strategies.</p> <p><b>AO1 (5)</b> Appropriate methods may involve the use of some or all of the following terminology and concepts: Child Language Acquisition; turn-taking; adjacency pairs and “chaining”; length of utterance; topic-setting and interrogative utterances; role/dominance; deixis.</p> <p>Candidates should use coherent and accurate written expression.</p>	30	<table border="1"> <thead> <tr> <th data-bbox="1019 360 1852 419">CONTENT</th> <th data-bbox="1852 360 2145 419">LEVELS OF RESPONSE</th> </tr> </thead> <tbody> <tr> <td data-bbox="1019 419 1852 1310" rowspan="5"> <p><b>AO2 (15)</b> Candidates may draw on their knowledge of interactions with younger children, including their own siblings, or on research (their own or that of experts) into the language of infants. Stronger answers are likely to make helpful use of theories of language development, referring to theorists such as Piaget, Vygotsky, Chomsky and Skinner. They are likely to explore developmental features of children’s language, such as the ability to respond to questions and prompts – or, more often here, to choose not to! For example, Megan knows she has been asked a question and is expected to reply, but she is more interested in playing: <i>[tapping] what did you say</i></p> <p>More limited answers are likely to refer to theorists without secure understanding of the concept or clear connection to specific examples in the transcript evidence. They may contain assertions about ‘mistakes’ (in grammar and/or lexis) and very simple syntactical structures. Features such as over-extension (<i>we goed somewhere</i>) may be seen in terms of simple errors, or even lack of intelligence, rather than as features of developmental stages.</p> <p><b>AO3 (10)</b> Stronger answers are likely to explore the range of strategies the father has to adopt here to get his daughter to respond. There may be discussion of how the distractions provided by Megan’s toys contribute as much to shape the discourse as the father’s utterances. Candidates are likely to identify some phonemic representations of speech sounds, and may discern enough of a pattern to suggest a particular regional accent.</p> </td> <td data-bbox="1852 419 2145 462">Band 6 (26–30 marks)</td> </tr> <tr> <td data-bbox="1852 462 2145 505">Band 5 (21–25 marks)</td> </tr> <tr> <td data-bbox="1852 505 2145 549">Band 4 (16–20 marks)</td> </tr> <tr> <td data-bbox="1852 549 2145 592">Band 3 (11–15 marks)</td> </tr> <tr> <td data-bbox="1852 592 2145 635">Band 2 (6–10 marks)</td> </tr> <tr> <td data-bbox="1852 635 2145 678">Band 1 (0–5 marks)</td> </tr> </tbody> </table>		CONTENT	LEVELS OF RESPONSE	<p><b>AO2 (15)</b> Candidates may draw on their knowledge of interactions with younger children, including their own siblings, or on research (their own or that of experts) into the language of infants. Stronger answers are likely to make helpful use of theories of language development, referring to theorists such as Piaget, Vygotsky, Chomsky and Skinner. 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## SECTION A – SPEECH AND CHILDREN

### QUESTION 2 – CANDIDATE ANSWER

This extract is a transcript of a father and his four year old daughter. The father is trying to talk to his daughter about what she had done at grandma's, however because his daughter, Megan is playing with her toys, she is very distracted and not interested in the conversation. The register and the lexis used in this extract is very relaxed.

The father uses multiple questions in his transcript, directing them at Megan in order to keep her attention going and to make her concentrate on the topic he is initiating. He uses questions like 'what happened in grannys yesterday'. The fact that he says grannys' in stead of 'at grannys' suggests that this could be the way Megan either says it or understands it. Because he is using nonstandard grammar it could suggest an element of child directed speech. The father begins to prompt Megan, trying to get answers out of her. He says '/ɑ: //heird/ you went some /wheir/ that has lots of trees (1) and maybe swings on it too' this encourages the four year old to elaborate on his comment and urges her to talk more about where she went. He also repeats himself a lot when asking her questions. He says 'park' (1) tell me what was in the park (1) /ɑ: / can't remember what was in the park (1) can you tell me what kinda things were in the park. the repetitive sentences makes it very clear to Megan what he is asking and again, encourages her to answer him. The phonetics in his speech could suggest an accent of some sort.

The interaction between the father and daughter is limited. Without the fathers constant questioning, Megan would not maintain interest in the conversation and therefore interaction from Megan would be none at all. This extract from a transcript goes against Grice's Maxims theory of quantity. Grice believes in order to have a successful conversation, each speaker must have an equal input. As we can see in this transcript, the amount of speech produced is not equal and is unbalanced. The father is speaking a greater amount than his daughter. This could be argued that Megan's concentration is on her toys and therefore the father cannot expect her to create a detailed conversation when she is distracted. Megan uses fillers in her utterances showing that she is having to think about her answers as she isn't concentrating on the question. This also proves that she is involved in spontaneous speech. She is having to think and speak at the same time.

At the age of four, children should have grasped the concept of the words, vowels, consonants and so on which Megan seems to have an understanding of. However, she is still having trouble understanding and applying verb phrases such as 'went'. She uses the non-standard grammatical word 'goed' to explain to her father that she 'went' somewhere nice. Megan is also speaking on one-word utterances when she say 'park' and simply answers questions with 'yeah'. The paralinguistic feature of [banging] proves that her attention and interest is elsewhere and therefore could argue that her language is not at its full potential and because she isn't concentrating on what she is saying, we cannot say whether she is under developed or not.

The interaction between the two is very minimal at the start when the father is asking Megan not to bang on her toys but towards the end, Megan starts to pick up interest in the topic and begins to answer his questions with some detail. The fact that there are little pauses in this transcript shows that it flows and there are no silences between the two. This could be put down to the fact that the father repeatedly asks questions which results in non-fluency features.

## SECTION A – SPEECH AND CHILDREN

### QUESTION 2 – COMMENTARY

#### Question context/content/style

This *Section A – Speech and Children task* is to examine at some length and in some detail how the father and his four-year-old daughter use language in the transcript to interact with each other. It requires the candidate to apply her/his knowledge of theories of children's linguistic development, and of how adults and children speak to each other, to the specific details of the transcription evidence.

#### Reason for selection

This response begins well, offering a clear and fluently-written overview of the interaction, and going on to identify how the Father uses multiple questions, non-standard grammar, prompts and repetitions, all seen (correctly) as features of Child-Directed Speech. The response becomes less successful: the candidate's limited (and limiting) idea of Grice's Maxim of Quantity – "*Grice believes in order to have a successful conversation, each speaker must have an equal input*" – doesn't develop the analysis, and there's no other reference to linguistic theory.

The answer recovers somewhat towards the end with *straightforward argument* about Megan's use of the past tense and her one-word answers. However, the candidate keeps returning to the idea that Megan is distracted by her toys and therefore doesn't respond much, rather than analysing in detail the language which she does use.

#### Marks awarded and rationale

This response has some features of **Band 4**: there is *competent use of a range of linguistic methods* – though not a very wide range – and *generally accurate written expression*. Some *developed discussion of concepts and issues* emerges, but this is closer to Band 3 than to Band 5 – hence a low-to-mid-Band mark.

# SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

## QUESTION 3

3 This is a transcription of part of a conversation in which three women in their early thirties – Annie and her younger sister Lynn, and their cousin Jean – are talking about hairstyle disasters they have experienced. Here Annie and Lynn recall an incident which also involved their other sister Jennifer.

**How do the three women use language here to interact with each other and to share a memory? Support your answer by referring to specific examples from the transcription.**

[30]

**Jean:** annie gave me a perm once too

**Lynn:** ANNIE did

**Jean:** once and only once

[general laughter]

**Jean:** i would NEVER allow her to touch my hair again

5

**Lynn:** well remember the time

//

**Jean:** WOOOH (.) talk about afro (.) when afro wasnt even in  
STYLE (1) my GOD

[general laughter]

**Jean:** FRIZZ BALL (.) i was a frizz ball (.) it wasnt even AFro (.) i was just FRIZZ

10

**Lynn:** remember when

//

**Jean:** it was TERRible

//

**Lynn:** JENNifer (1) the first time JENNifer had a perm (1) when she  
came home (1) it was the funniest thing

//

**Jean:** she put something on her HEAD (.) a BAG or  
(.) something

15

**Lynn:** she wore her

**Annie:** [laughs]

**Lynn:** well she wore her

//

**Annie:** [chanting] hair ball hair ball

20

//

**Lynn:** because she

**Annie:** she just always had this HOOD on (.) she ran right upstairs

**Lynn:** //  
NO (.) FIRST she threw  
her bag up the stairs (.) almost hit me

**Annie:** //  
oh yeah 25

**Lynn:** then BANG (.) the door slams (.) and im like (.) i was on the PHONE (.) i was like  
(.) uh (.) i dont know (.) my SISter just walked in (.) i think somethings WRONG  
(.) and then she ran up the stairs

**Annie:** //  
oh THATS it (1) i look like a damn POODle 30

*[general laughter]*

**Lynn:** like SOBBing (.) I LOOK LIKE A POODLE

**Jean:** aw *[laughs]*

**Annie:** then she came down to eat (.) and shed wrapped a TOWEL around her HEAD

**Jean:** aw *[laughs]*

**Lynn:** she BARRicaded herself for a while in her ROOM 35

**Annie:** yeah

TRANSCRIPTION KEY:

(.) = micro-pause

(1) = length of pause in seconds

// = speech overlap

—— = rising intonation

—— = falling intonation

UPPER CASE = stress / increased volume

*[italics]* = paralinguistic features

## SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

### QUESTION 3 MARK SCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
3	<p>This is a transcription of part of a conversation in which three women in their early thirties – Annie and her younger sister Lynn, and their cousin Jean – are talking about hairstyle disasters they have experienced. Here Annie and Lynn recall an incident which also involved their other sister Jennifer.</p> <p><i>How do the three women use language here to interact with each other and to share a memory? Support your answer by referring to specific examples from the transcription.</i></p> <p>The speakers are evidently enjoying this collective memory: the ‘sharing’ referred to in the question is of narrating as well as remembering. Candidates are likely to see this as a close collaborative group – some might miss the ‘family’ connection and assume this is a group of friends – and may want to argue that the co-operative overlaps are typical of female interaction.</p> <p><b>AO1 (5)</b> Appropriate methods may involve the use of some or all of the following terminology and concepts: utterance length; turn-taking, interruptions and overlaps; dominance; convergence; non-fluency features: hesitations, filled/voiced pauses, repairs, self-correction; emphatic intonation; register: slang and colloquial English.</p> <p>Candidates should use coherent and accurate written expression.</p>	30	<p><b>CONTENT</b></p> <p><b>AO2 (10)</b> Stronger answers are likely to explore ideas of ‘socio-lect’ or even ‘family-lect’ – how language can create and maintain social groupings, and how the way a story is told can include or exclude. Candidates may argue the case for seeing the interaction as ‘typically’ female, citing theorists such as Tannen or Lakoff; certainly there are features of co-operative interaction. They may also make use of accommodation theory (Giles) and find signs of convergence. Although there are no phonemic indications of accent, candidates may attempt to reach conclusions about accent (or dialect) on the basis of features of lexis, idiom, syntax or even intonation; such discussion can be rewarded appropriately.</p> <p>More limited answers are likely to make relatively unsupported assertions about the social class or level of education of the speakers, and/or to ‘conflate’ points about dialect with ideas about accent.</p> <p><b>AO3 (15)</b> Stronger answers will start from the transcript evidence rather than making assumptions about what one might ‘expect’ from a group of women. They are likely to identify lexical items – such as <i>frizz ball</i> and <i>afro</i> – which are context-dependent as much as field-specific. They should also be able to trace the dynamics of collaborative story-telling through interruptions/overlaps and topic loops. Back-channel noise (<i>oh yeah ... aw ... aw ... yeah</i>) provides a sympathetic response both to the speaker and also to the absent ‘victim’ of the story.</p> <p>Weaker answers are likely to reveal some difficulty in making clearly <i>linguistic</i> points, and may be diverted into social/sociological speculation. However, they should still show an awareness of features which enhance the collaborative-narrative nature of the interaction, such as the rhetorical emphases.</p>	<p><b>LEVELS OF RESPONSE</b></p> <p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

## SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

### QUESTION 3 – CANDIDATE ANSWER

The three women in this transcript use language in various ways in order to interact with one another in a manner that provides "a network of corrections providing support and consensus" (Deborah Tanner, 1990) according to Tannen and Lakoff's Genderlect Theory about the nature of female conversation, and in order to share a collective memory.

While the topic never once shifts in the transcribed conversation (the women use techniques like lexical sets relating to hair - like "afro", "perm", "frizz" and "head" - and positive responses to the hair-related tales told by each other - such as the frequent interjections of reassuring "[general laughter]" - to keep the topic in a constant, comforting groove), the "interlocutor" (that is, the person "holding the floor" in Howard Giles' Accommodation Theory) changes several times. At the start of the conversation, Jean is this interlocutor, as evidenced by the length of her utterances compared to the other women's (for example, her utterance on lines 7 and 8 compared to Lynn's brief, simple-sentence utterance on line 2, which serves only to reinforce Jean's anecdote), and also by her successful attempts at overriding through the reams of interruption, Lynn's attempt to begin telling a story of her own - "well remember the time" on line 6 and also "remember when" on line 11. Notably, this aspect of the conversation wherein Jean overrides Lynn twice, contradicts Genderlect Theory, which states that women are far more co-operative in their speech than men, and do not tend to interrupt unless the purpose of the interruption is to reassure or support the speaker ("rapport talk" instead of "report talk").

By line 13, however, the floor is successfully being held by the new interlocutor, Lynn. This view is evidenced by the extended length of Lynn's utterances on lines 13-14 and 26-28, and by the way it is now her utterances which receive laughs (from Annie on line 18) and support. Despite Lynn being the interlocutor, there is, however, some evidence to suggest that her role is under threat, such as continued unsupportive interruptions from both Jean and Annie which try to take over the role of storyteller (such as Annie's line 22 "she just always had this HOOD on..."), and Lynn's eventual seeming display of frustration at these attempts to unseat her as the interlocutor - an interruption of "NO" on line 23, followed by a micropause (.) which could be seen as emphasis, and then a resumption of her anecdote. However, this interpretation could be incorrect and skewed thanks to the gender of



the interpreter being male and therefore a lack of understanding of the dynamics of all-female conversation (which itself supports Griffin's "Standpoint Theory", which propounds that "all interactions are dependent on the gender, social background, status and race of the speaker"). The reality could be closer to Tannen's Genderlect Theory after all, wherein this "battle" for the position of interlocutor would be seen as a collaborative attempt to tell a story, and nothing more.

Another way in which the three women's interactions help to share a memory is through their inclusion of many common features of the storytelling genre. David Crystal suggested that storytelling often take on a specific structure: an "orientation" (i.e. setting the scene), followed by a "complicating event", an "evaluation", a "resolution", and a "coda" which takes the path of conversation but of storytelling territory and back into real life. While the orientation and coda are omitted from the data thanks to the length limits of the transcript (or, alternatively, thanks to the lack of a need for any detailed scene-setting to take place considering the fact that all three speakers, being family, know each other, and the subjects of their familial anecdotes, very intimately - for example, the other sister "Jennifer" is not given a surname or any background by Lynn because, despite her not being present (itself evidence of Chomsky's idea of "displacement" which dictates that humans, unlike all other animals, have the linguistic ability to communicate about things which are far off in both time and space and are not "stimulus-bound"), she is known to all the speakers), the other features are visibly present, often multiple times. For example, a "complicating event" would be Jean receiving her "terrible perm", the "evaluation", which justifies the story being told, would be the humour of Jennifer wrapping "a towel around her head" out of embarrassment, a "resolution" would be Jennifer "barricading herself for a while in her room".

Furthermore, another way in which the women interact with each other is through the informality and low register of their conversation. Examples of this include profanity ("a damn poodle" on line 29; this type of language would not be used in a male formal situation thanks to social conventions), examples of contained sociolect, or even, if Annie were its only speaker, idiolect (the chant of "hair ball" being a fairly meaningless contribution if one discounts its previously established use by, and therefore significance to, the family in the transcript), the phonological stresses placed often by the women on words containing particular importance of humour (such as "FRIZZ BALL" or "TOWEL") and the broken-up, non-standard sentence structure they also often use (containing frequent repetition, such as Jean's "aw" on lines 32 and 34, and unconnected, verbless clauses strung together with micropauses such

as "a BAG or (.) something on lines 15 and 16). All these features of casual, low-register speech add to the friendly relationship between the women and serve to bring out the humour in the stories they tell.

Despite the largely informal features they use, there are a few pieces of evidence to suggest a higher level of lexical and syntactical sophistication in the women's utterances. One such feature would be the Romance origin lexis contained therein (Romance lexis having "historically dominated political, cultural and social language in much of the British Isles" - Barfield's 1962 book "History in English words") such as the polysyllabic "barricaded" and "remember". Furthermore, adverbials of time and place are present more frequently than in truly informal speech (such as "around her head" and "the first time"), however, this may be a feature of the storytelling genre more than anything else.

In conclusion, the women use a variety of linguistic techniques - such as emphatic intonation, storytelling features, sociolectal lexemes, predominantly Germanic-origin lexis and supportive utterances - to establish an atmosphere of friendly, informal co-operation in accordance with the Genderlect Theory developed by Lakoff and Tannen, and to successfully share their anecdotal memories with each other.

## SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

### QUESTION 3 – COMMENTARY

#### Question context/content/style

This *Section B – Speech Varieties and Social Groups* task is to examine at some length and in some detail how, in a transcript of a conversation, three women in their early thirties share memories about hairstyle disasters they have experienced. It requires candidates to apply their knowledge of how language is used in particular groups – and in particular situations – to the specific details of the transcription evidence.

#### Reason for selection

Again, this is an exceptionally controlled, knowledgeable and well-organised response. The candidate even has the time (and the confidence) to introduce an ‘aside’ about his interpretation of ‘gendered’ speech: *“this interpretation could be skewed thanks to the gender of the interpreter being male and therefore a lack of understanding of the dynamics of all-female conversation.”* And indeed the interpretation offered suggests alternative explanations, each very well-explained and based on clear understanding of competing theories.

As in this candidate’s response to Question 1, the answer ends with a less-relevant excursion (into the history of polysyllabic ‘Romance’ lexis) – but the range of reference has again been very impressive.

#### Marks awarded and rationale

This is in every way a **strong Band 6** response. *Critical terminology is entirely appropriate to the subject matter and is accurately and consistently used (AO1) and there is excellent use of a range of linguistic methods. The candidate’s knowledge of the key constituents of language (AO3) is thoroughly detailed and accurate.*

# SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

## QUESTION 4

4 This is a transcription of part of a local radio interview. Here a group of hunting enthusiasts talk about how important hunting is to them.

**How do the speakers use language here to express their feelings and to communicate their group identity? Support your answer by referring to specific examples from the transcription.**

[30]

**Toby:** i started at the age of four (2) my family have always hunted (.) er (.) and have been involved (.) and (.) er (.) that that was it so to speak (1) ive lived up here for thirty years but ive hunted here for forty years (2) and for the last (.) fifteen years ive been hunt secretary

//

**Interviewer:** so what do you get out of it (1) 5  
what is (.) you know (.) what is the pleasure for you of hunting

**Toby:** being about in the countryside (1) seeing the countryside (1) watching how hounds work (1) riding a (.) a good horse (.) being able to jump fences (.) meeting people (1) and (.) making a lot of friends over over the years

**Ian:** well ive hunted all my life (1) from er a very early age (.) not as early as 10  
toby but i was blooded (.) by (.) mister peeker (.) the hunt master (.) and and when bill jones whipped in i

//

**Interviewer:** and what does BLOODed mean (.) exactly  
(1) whats the whats the (.) process

//

**Ian:** ah well they dont do it today (.) but er they used 15  
to blood yer down the cheeks with (.) a (.) a

//

**Toby:** foxs pad

//

**Ian:** yeah

**Interviewer:** whats that (1) the tail

//

**Ian:** and not wash (.) and you werent supposed to wash your 20  
face for a few days after it either

**Toby:** [laughs] yes yes

**Chris:** its what we LIVE for (.) i mean all right we (.) you know DEREK and NEIL  
er er its their professional job but i mean the rest of us i mean like IAN and  
myself were farmers 25

**Ian:** yeah

- Chris:** the way we run our farms (.) and the way we organise our lives (.) its its all around hunting its not just some thing we do on a saturday afternoon 30
- Ian:** its what  
//
- Chris:** its what we eat sleep think and drink about and talk about and and all the rest of it (1) three hundred and sixty five days of the year (.) from the day you can you know (1) speak to the day you die thats (.) you know (.) its the MEANING OF LIFE
- Ian:** weve weve got songs as well that we  
//
- Interviewer:** songs 35
- Chris:** the the poetry and the the yes songs and the painting the art and all that all that all (.) emulates from from hunting you know it it just goes to show (.) its its a culture rather than just an activity er (.) and thats what theyre doing (.) these people who want hunting banned (.) theyre attack theyre attacking our culture and theyre attacking the SPIRIT OF THE COUNTRYSIDE 40

## TRANSCRIPTION KEY:

(.) = micro-pause

(1) = length of pause in seconds

// = speech overlap

—— = rising intonation

—— = falling intonation

UPPER CASE = increased volume

underlining = stressed sound/syllable

[*italics*] = paralinguistic features

## SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

### QUESTION 4 MARK SCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
4	<p>This is a transcription of part of a local radio interview. Here a group of hunting enthusiasts talk about how important hunting is to them.</p> <p><i>How do the speakers use language here to express their feelings and to communicate their group identity? Support your answer by referring to specific examples from the transcription.</i></p> <p>Strong feelings are expressed here, and a great love for what the speakers explicitly describe as <i>THE MEANING OF LIFE</i>. Although Chris is in part responding to the movement to ban hunting, there is no need for candidates to be aware of this context: the focus of the question clearly invites discussion of how feelings and group identity are communicated, and there is plenty to say.</p> <p><b>AO1 (5)</b> Appropriate methods may involve the use of some or all of the following terminology and concepts: length, structure and type of utterance; turn-taking, agenda-setting and adjacency pairs; roles/status/dominance; pronoun use; co-operative overlaps; field-specific lexis; supra- segmental/non-fluency features; rhetorical emphasis.</p> <p>Candidates should use coherent and accurate written expression.</p>	30	CONTENT	LEVELS OF RESPONSE
			<p><b>AO2 (10)</b> Stronger responses may look at such concepts and issues in language use as the co-operative and politeness principles, turn-taking and adjacency pairs. They may analyse how group identity and solidarity are reinforced through individual exchanges and in the larger movements of discourse structure, for example in the way Ian and then Chris ‘take over’ from Toby in taking responsibility for communicating the collective feeling.</p> <p>Less assured responses may attempt to apply Grice or other conversational theorists rather too rigidly to the dynamics of interaction, but are still likely to comment on how features of fluency/non-fluency construct meaning, and to identify the few instances of ‘specialist’ lexis.</p> <p><b>AO3 (15)</b> Contextual factors for exploration are likely to include discussion of the respective roles of interviewer and speakers, though ‘power’ is not a central concern here.</p> <p>Stronger answers will show awareness that there are different audiences – including the ultimate radio listeners – and may want to argue that some of the speakers are more deliberate in their utterance for this reason. For example, Toby’s second utterance is notable for its structure and fluency, while Chris’s last two utterances develop considerable rhetorical force. Candidates who manage to locate the force in precise lexical or syntactical detail (for example, the contrast Chris establishes in <i>a culture rather than just an activity</i>) will be achieving high marks.</p> <p>Less developed answers are likely to show general awareness of the pragmatics here, though they may be diverted into speculating unhelpfully about matters such as the social or educational status of the speakers, or into asserting that particular features of interaction are explicable in terms of gender.</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

## SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

### QUESTION 4 – CANDIDATE A ANSWER

This transcript has been taken from a local radio interview in which three hunting enthusiasts are explaining their love for hunting. Hunting is knowingly frowned upon by society so the hunters have to convince the listeners that this practice shouldn't be frowned upon as well as explaining what it means to them and how it works.

The interviewer has the task of entertaining the listeners and making the interview interesting to listen to, he does this by asking questions on the topics that most people would be curious about and picking out facts that are mentioned that could be of interest to the listeners. The group of hunters are obviously friends as they talk about each other and refer to themselves as "we" rather than talking about themselves individually. Toby seems to have a higher status as he talks at length about himself and has a respectable position as "hunt secretary".

Chris gives the impression of being the most enthusiastic as he talks at length about how special hunting is and how much it means to him. He uses complex lexis to talk about this passion which gives the impression of him and all hunters being well educated in order to make a good impression on the public. This is also done by the men using specialist jargon when talking about hunting. For example, Toby describes himself as "hunt secretary" a term which other people are unlikely to know which puts him in a position of high status and importance. Ian and the interviewer then discuss the process of "blooded", the interviewer is aware of the fact that not many listeners will be familiar with this term but also pick up on it to allow the hunters to show off their knowledge. The interviewer asks "and what does BLOODed mean(.) exactly (1) what's the what's the (.) process". The interviewer seems to have an idea as to what blooded is and introduces it to the listeners as a "process", with the question and attention brought to this term encouraging the hunters to talk about it.

A large amount of emotion and opinion is expressed in this transcript, which is a feature of spoken language that Leech observed in his conversation theory. Chris is able to thoroughly express his passion for hunting through what he says.

He exaggerates what he is saying in order to have an effect on the listeners. For example in his utterance "its what we eat sleep think and drink about and talk about" he indicates that he would physically be able to live

without hunting. Common sense shows this is not true but he says this merely to explain how significant it is to him. A shared context throughout the conversation leads to many features such as non clausal material and deixis. For example, Chris' use of deixis in the utterance "you know DEREK and NEIL er er its their professional job." Enables him to quickly communicate an idea without having to waste time in explaining what their job is. The conversation is also full of interaction in the form of tag questions, interruptions and the use of personal pronouns. For example in Chris' utterance "you know,) it's the MEANING OF LIFE" he uses the tag question "you know to look for agreement from his friends to reassure him that he is communicating the right ideas. It appears that he has received this approval from them through paralinguistics, like a nod or a smile, which then gives him the confidence to boldly refer to hunting as the meaning of life.

Prosodic features are essential to convey meaning in this interview because it is broadcast through the radio, meaning listeners want to be able to see gestures or facial expressions. Thankfully, all speakers use a great deal of prosody to enhance their utterances and make the interview more pleasant and interesting to listen to. Chris uses increased volume and intonation in the utterance "its what we LIVE for", the increased volume highlights the verb "live" , which is further emphasised by falling intonation meaning "live" is said with a higher tone than "for". Toby uses many pauses to give more value to what he is saying, like in his utterance "started at the age of four (2)" the two second pause after this statement leaves time for this fact to sink in and for listeners to fully understand how young he was when he started hunting.

To conclude, the group of hunters express their feelings towards hunting by using emotion and prosodic features to emphasise their opinions and specialist jargon to create a good impression and to come across as professional and educated, to the contrary to the preconceived ideas already made by society. The interviewer aids them in putting across their views at the same time as entertaining the listeners by asking questions on topics that seem the most relevant and interesting.



## SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

### QUESTION 4 – CANDIDATE A COMMENTARY

#### Question context/content/style

This *Section B – Speech Varieties and Social Groups* task is to examine at some length and in some detail how, in a transcript of a local radio interview, a group of hunting enthusiasts use language to express their feelings about hunting and to communicate their group identity. It requires candidates to apply their knowledge of how language is used in particular groups – and in particular situations – to the specific details of the transcription evidence.

#### Reason for selection

Again, this is an unusually clearly-written and well-organised response, showing a particularly competent grasp of the context. As the candidate puts it, *"Hunting is knowingly frowned upon by society, so the hunters have to convince the listeners ... as well as explaining what it means to them."*

Meaning, both explicit and implied, is very well understood, and the AO3 work towards the end of the essay in particular shows Band 5 characteristics. However, the range of linguistic approaches and concepts is very much the same as that employed in Question 1 – reference to Leech and to intonation/prosodic features doesn't take the discussion very far – and again the method is more *descriptive* than *analytical*. The overarching concern of this Unit, the *dynamics* of interaction, receives insufficient exploration.

#### Marks awarded and rationale

This is in every way at least a strong Band 4 response, which for the most part falls just short of the Band 5 requirement for *developed and coherently detailed discussion*. However, the AO1 element is good, with *well structured argument*, and *clear, relevant exemplification*, and the (AO3) evaluation of the influence of the contextual factors has the development and clarity expected at Band 5.

On balance, just into **Band 5**.

## SECTION B – SPEECH VARIETIES AND SOCIAL GROUPS

### QUESTION 4 – CANDIDATE B ANSWER

This transcript is of a group of men, expressing their enthusiasm for hunting on the radio. The purpose of the interview is to find out an argument for hunting at the time of the petition to stop hunting. The register used in this transcript by the speakers is sophisticated in that they are using standard English but is also relaxed considering they are on the radio.

The men and the interviewer communicate appropriately with the interviewer initiating the conversation. However, there are some men that are more dominant in the conversation than others. For example, Chris breaks the idea of Grice's maxims-quantity because he speaks the most out of the men and Grice's theory states that all speakers must speak an equal amount in order to make it successful. Ian is, I think the weakest speaker of the group. When Ian speaks, the others will happily interrupt him, including the interviewer which makes us think that he is a weak speaker. For example, when he is telling the interviewer about how he started hunting, the interviewer interrupts him with a question. Even though Ian may be the weaker speaker, he gives the other men support when they are talking. For example, when Chris is talking to the interviewer, Ian will back channel him by adding in a 'yeah' in order to support what Chris is saying.

Even though the role of the interviewer is to almost control the conversation, this interviewer seems to let the men speak and occasionally interrupt with a question or query in order to inform himself and the audience listening.

The men use a lot of repetition in their speaking. For example, when Chris is explaining to the interviewer about the 'songs' that Ian has mentioned, he repeats a lot of how words in the speech such as 'and', 'it' and 'that all'. This suggests the spontaneous element to the piece because it shows that the men are thinking at the same time as speaking and therefore causes them to use fillers such as 'er'. The men also use elision when saying 'we're farmers' suggesting a relaxed register.

Another spontaneous element in the extract is the self repair Chris uses when he is saying 'they're attack they're attacking' this puts more impact on what he is implying as the verb 'attack' makes the idea more dramatic and makes the audience see that what they are reigning is a negative way of looking at it.

The lexis the men are using is very hunting based. They use words such as 'blooded' and 'hunt masters' which gives us the idea of the specific sociolect they use within their social group of hunters. The emphasis on some words may use also makes them seem more dramatic such as 'it's the MEANING OF LIE' when Chris is explaining what hunting means to them. This rise in volume and emphasis suggests to us just how important hunting is to them. Another example of this is 'they're attacking the SPIRIT OF THE COUNTRYSIDE' this portrays their emotions about the other people who are arguing against hunting and are saying that the people who want it banned are taking away something traditional and something that means a lot to them.

This transcript portrays the true passion these men have for hunting and shows that they are really fighting for the cause.

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#### Reason for selection

This is a competently-expressed response, beginning with a sound (AO3) overview of the context in terms of both attitudes to hunting and the expectations of language use in a radio interview. Exploration of the dynamics of interaction is a bit limited by the emphasis on power and dominance, and application of Grice's maxims is only partly helpful; but the interviewer's role as initiator and facilitator is understood, and some of the dynamics of mutual support amongst the hunters (e.g. back-channel) is commented upon.

The candidate identifies two particular features of lexical choices: firstly there are items of specialist lexis (*blooded / hunt-master*) and secondly there are "dramatic" choices like *THE MEANING OF LIFE*. Some non-fluency features are noticed and accounted for.

#### Marks awarded and rationale

This answer is a **low-to-mid Band 4**. It is characterised by *straightforward argument* (AO1), *competently structured and supported by generally relevant exemplification*. There is *some developed discussion* (AO2) and *competent awareness* (but not much *analysis and evaluation*) of the *influence of the contextual factors* (AO3).

