GCSE

English Language Unit 3 Controlled Assessment

Studying Spoken and Written Language

For first teaching from September 2017

Approaching Task 1

Analysing spoken language means **identifying different elements of speech** in a similar manner to analysing different elements of language in written language.

Whilst spoken and written language are both forms of communication there are a number of differences between them.

Some of the features of speech are also applicable to written language but there are also notable differences between each form of communication. Some of these are detailed below:

Speech	Writing
Whatever group or culture people belong to they can speak in one form or another, even sign language is a form of spoken language.	Not everyone can communicate through writing because its rules are more complex and it has to be learnt formally.
Speaking and listening are always linked together.	Reading and writing are always linked together.
Speech is more dynamic and flexible. It can incorporate different cultural influences such as accent and dialect.	Writing is more uniform with a set of standardised codes and rules which govern it, such as grammar, punctuation and spelling.
Expression is conveyed and controlled through a variety of elements such as repetition, pauses and pitch.	Expression is conveyed and controlled mainly through punctuation.
Pronunciation is a major aspect of creating meaning.	Vocabulary choice, grammar, spelling and punctuation are critical in creating meaning.
Speech is often immediate and spontaneous.	Writing is usually premeditated and deliberate. It can also be revised and edited in order to make it more effective.
Speaking is interactive and adaptable and involves feedback from the audience in real time. It can be altered instantly as a result of feedback from listeners.	Audience response to writing is delayed and in the future. Feedback is less dynamic and inclusive.
Speaking often involves repetition and is more informal than writing.	Writing is more formal and succinct; it is usually linear, chronological and has a coherent structure.
The grammatical structure of speaking is more simplistic, often with basic connectives.	Grammar in writing is more complex with a wider range of sentence structures and generally contains more sophisticated discourse markers.

Summary

In order to analyse spoken language, specific vocabulary/terminology is required. Below is a useful list of terms for analysing spoken language but the list is not prescriptive or exhaustive.

Name	Definition	Name	Definition
Idiolect	The way an individual speaks: their **individual style.**	**Sociolect**	The way a **group of individuals** speak based on **background.**
Dialect	The way a **group of individuals** speak based on **place**.	**Accent**	The way a **group** of individuals **pronounce** words based on **place**.
Register	Can be **formal** or **informal** depending on the situation. For example, everyday conversation uses an informal register, whereas a speech would use a formal register.	**Code switching/style switching**	Changing styles of speaking depending on the situation and who we are communicating with. For example, your style of talking would change depending on whether you were talking to friends or teachers.
Colloquial language	Informal everyday language belonging to the discourse of spoken language.	**Taboo language**	Language which is seen as socially unacceptable or inappropriate.
Slang	Informal language which is not part of standard English.	**Standard English**	English which is 'correct', Standardised form of English taught in education.
Rhetorical question	A question which does not require an answer.	**Received Pronunciation (RP)**	Often known as The Queen's English. English which usually has connotations of being upper class and educated.
Intonation/pitch	Rise and fall of voice in verbal communication.	**Tone**	Suggests the speaker's attitude towards the subject being discussed. For example, anger, sympathy, frustration.
Irony	When what is meant is the opposite of what has actually been said.	**Imagery**	Language which paints a visual picture in the mind of the listener.
Emotive language	Language which provokes an emotional response from the listener.	**Alliteration**	Language where two or more words have the same initial consonant sound.
Address	The way a speaker addresses their audience. For example, a direct address would use personal pronouns such as 'you' or 'we' to make the audience feel personally addressed and included.	**Ambiguity**	If something is ambiguous, it has no clear meaning/is hard to decode.
Incongruity	When mismatched elements are put together. Often used to create humour.	**Oxymoron**	When contradictory terms are used together. For example, bitter sweet, cheerful pessimist, deafening silence.

Features of Spontaneous Speech

Below is a list of features associated with spontaneous speech. Students could create an individual list of features for other types of spoken language they have studied to help them analyse the two texts for controlled assessment.

Name	Definition	Name	Definition
Turn-taking	Taking turns in conversation.	**Adjacency pairs**	Turn-taking is usually co-ordinated and shared.
Overlapping /simultaneous speech	In speech, speakers often speak at the same time.	**Monitors**	Words that enable the speaker to check what they are saying is understood by the listener.
Speech markers/ Discourse Markers	These structure talk and break it into sections in a sequence.	**Back-channelling or speaker support**	Speech or noise that confirms the listener is paying attention.
Non-fluency features	Language showing that speech is drafted and edited as it is being constructed.	**Fillers**	Language which 'fills' time while the speaker is thinking what to say next.
Pauses	Can be different lengths.	**Voiced pauses**	Usually used as fillers.
Repetition	Repeating elements that have already been stated.	**Vocalisation**	Sounds that accompany speech.
Elision	Where parts of words are missing to make them easier to say and make communication more dynamic.	**Self-correction or reformulation**	Correcting what is being said as the speaker goes along.
False-starts	When the individual changes their mind about what they are going to say.	**Hedges**	Language that makes things less certain and fixed.
Vague language	Language which is vague because the listener does not need detail or because the speaker does not wish to offer it.	**Colloquialisms**	Everyday informal language like slang.
Ellipsis	Missing words that would normally be present in writing to make meaning clear and precise.	**Minor sentence**	Sentences with grammatical elements missing.

Purposes of Different Types of Talk

- **Explain**
- **Persuade**
- **Defend**
- **Recount**
- **Encourage**
- **Instruct**
- **Entertain**

Students need to understand the different aims or purposes of spoken language, in order to evaluate whether or not the talk is effective. Using a dictionary, they could write a definition for each and then try to find an example of each online.

Students should be reminded that some talks will have more than one purpose, for example, many speakers who want to explain and/or persuade will also want to entertain.

Types of Talk

Spoken language also varies depending on its **context, purpose** and **audience**; students therefore need to know the difference between different types of spoken language.

> **The clips cited below should be viewed prior to sharing with students in order to ensure that they are suitable for your classroom.**

Type	Definition	Example
Spontaneous	Speech that is instantaneous and unprepared.	Conversations *Educating Cardiff*
Scripted	Speech that has been prepared and planned before delivery.	Plays and many television programmes *Shakespeare Solos* www.theguardian.com/stage/series/shakespeare-solos
Formal	Language that is usually used in more serious and professional contexts. Spoken language that is structured in a similar way to writing.	Presentations, speeches *UN Women's Rights Speech* – Emma Watson www.youtube.com/watch?v=dbEfDv9XSlE
Informal	Relaxed and casual language that is often spontaneous and used with people we know well.	Conversations and everyday situations
Conversation	Informal talk between two or more people; does not have to be face to face and can be multi-modal.	Telephone call, text, email, talking to friends and family
Debate	A formal argument in which each participant presents opposing arguments.	*Malcolm X and Martin Luther King TV debate* www.youtube.com/watch?v=jphm4cFDREw
Presentation	Planned type of spoken language that explores a certain topic and is usually delivered by one person to a specific audience.	*The Mysterious Workings of the Adolescent Brain* - Sarah-Jayne Blackmore www.ted.com/talks/sarah_jayne_blakemore_the_mysterious_workings_of_the_adolescent_brain
Broadcast	Radio or television communication.	*The First BBC Programme 1936* www.bing.com/videos/search?q=first+uk+tv+broadcast&&view=detail&mid=EDA7FA6453F43170EBF3EDA7FA6453F43170EBF3&FORM=VRDGAR
Interview	When someone is asked questions or opinions by another.	*Irish Rowers Paul And Gary O'Donovan Give The Best Interview Of The Rio Olympics So Far*

Commentary	A descriptive account of something, often used for sport or major events.	*Cricket Commentators Brian Johnston & Jonathan Agnew in Hysterics commentating on Lords Test Match* www.youtube.com/watch?v=967DpAEKcmQ
Eulogy	Acknowledgement/praise of someone's accomplishments and/or achievements.	*Earl Spencer's tribute to Princess Diana* www.youtube.com/watch?v=7VUy-wBwBvw

Breaking it Down

When examining the two spoken extracts students will need to **identify key words** and **phrases** which have been used by the speakers, **explaining why** the speakers **selected** these and what **response** they were hoping to achieve.

Students will also need to **identify different delivery techniques** and **explain** the likely **impact** of these on the audience.

The links below contain performances of the same Shakespearean sonnet by different actors. Students could watch the videos and answer the following questions:

1. Who is the audience for each performance and how do you know?
2. What is the function of each text and how do you know?
3. What is the context for each performance? Consider when, where and how the performance took place.
4. What are the delivery techniques used and what is the effect of the different techniques?

Comic Relief Sonnet 130 – Catherine Tate and David Tennant
www.youtube.com/watch?v=WxB1gB6K-2A

Sonnet 130 'My mistress' eyes are nothing like the sun' – Stephen Fry
https://vimeo.com/44735899

Sonnet 130 'My mistress' eyes are nothing like the sun' – Alan Rickman versus Daniel Radcliffe
www.youtube.com/watch?v=1s2PnG1W1gM

Sonnet 130 'My mistress' eyes are nothing like the sun' – Devon Glover (also known as The Sonnet Man)
www.youtube.com/watch?v=xK2zSDWpeK0

Transforming Analysis into Prose

Once the features of language have been identified and their effects analysed, students should focus on organising their ideas using use PEE (point, evidence, explanation) or a similar formula to ensure they are analysing rather than just describing.

The extract below contains some model paragraphs using the above approach (based on Comic Relief Sonnet 130):

> *This broadcast is a form of spoken language which is a scripted conversation between a teacher and his pupils. Although it is scripted, it contains many elements of spontaneous speech such as: turn-taking, adjacency pairs and overlapping speech which makes the performance seem authentic and realistic. The everyday context of the classroom means that the audience addressed by this sketch can relate to the situation as education is compulsory in Britain and therefore the audience will have direct experience of a similar context. This means that the humour in the sketch will be understood by a wide audience from different ages, backgrounds and cultures.*
>
> *Much of the humour is created by manipulating the use of formal and formal registers. The register in a classroom would normally be formal but Catherine Tate is deliberately informal and therefore inappropriate which shocks the audience and makes them laugh. For example, 'Bite me, alien boi! 'This colloquial slang would be considered a taboo remark to say to a teacher. However, this taboo is made acceptable through the fact that Catherine Tate also mixes formal and informal language such as always using the word 'Sir' and mixing Shakespearean language with idiolect: 'Amest I bovver-ed, forsooth?'*
>
> *The change in tone throughout the piece is often indicated by varying pitch and volume. For example, the tone from the teacher is very calm and controlled at the beginning: 'As I'm sure you're aware, my name is Mr Logan, I'm your new English teacher, nice to meet you all.' However, as he becomes more frustrated with the obstructive behaviour of Lauren, his tone changes reflecting his annoyance: 'William Shake – William Shakespeare was a genius. You, little madam, are definitely not. Now just sit there, keep your mouth shut, or I will fail you in this whole module right now.'*

Approaching Task 2

Analysing written language means that students need to show their **understanding of different layers of meaning** in the text. They need to be able to **analyse** the **effects** of the writer's **language** and use **relevant examples to illustrate** this. Finally, they should consider **different interpretations** of the text.

The focus for the task is likely to be **character, genre or theme**.

In order to analyse written language, specific vocabulary/terminology is required. Below is a useful list of terms for analysing written language but the list is not prescriptive or exhaustive.

Name	Definition	Name	Definition
Context	The background or situation in which something is created, received and interpreted.	**Hyperbole**	Language which exaggerates the effect of something.
Simile	An unusual comparison of one thing with something different in order to make language more descriptive.	**Metaphor**	An unusual comparison where meaning from one idea is directly transferred to another.
Structure	The way a writer organises the story.	**Characterisation**	How a writer uses language to construct a personality and description of different characters.
Setting	The places where the story happens.	**Allegory**	A story or narrative where a deeper, more serious meaning or moral message is alluded to.
Genre	A type of writing. For example, romantic fiction, science-fiction, fairy-tale.	**Theme**	A recurring idea or issue which features in a piece of writing.
Rhetorical question	A question which does not require an answer.	**Onomatopoeia**	When language mimics particular sounds.
Assonance	Words in a sequence with a similar vowel sound.	**Personification**	Giving something which is inanimate a human characteristic to make it seem like a person.
Irony	When what is meant is the opposite to what has actually been said.	**Imagery**	Language which paints a visual picture in the mind of the listener.
Emotive language	Language which provokes an emotional response from the reader.	**Alliteration**	Language where two or more words have the same initial consonant sound.
Address	The way a writer addresses the reader. For example, a direct address would use personal pronouns such as 'you' or 'we' to make the reader feel personally addressed and included.	**Ambiguity**	If something is ambiguous, it has no clear meaning/is hard to decode.
Incongruity	When mismatched elements are put together. Often used to create humour.	**Oxymoron**	When contradictory terms are used together. For example, bitter sweet, cheerful pessimist, deafening silence.

When approaching the task, students may try to identify quotations which illustrate the aspect they have been asked to explore.

Below is an example of how students may approach analysing a piece of text (taken from 'The Diary of a Young Girl' by Anne Frank) and then turn this into continuous prose.

DIRECT ADDRESS

"**I can't tell you** how oppressive it is never to be able to go out doors, I am afraid we shall be discovered and be shot. **That is not exactly a pleasant prospect.**"

IRONY

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2
Being confined indoors is very restricting and stifling. The character is anxious and afraid.	Direct address is speaking to the reader individually and personally. The idea of being shot is horrific but the almost flippant remark in the last sentence makes this remark ironic.	Using personal pronouns which address the reader directly makes them feel included. It seems like a conversation and helps to create a relationship between the reader and writer, which in turn encourages the reader to empathise with the view expressed by the writer. The use of words with positive connotations such as 'pleasant' is incongruous with the idea of being shot to death. The significance of this is therefore more dramatic and also gives us a sense of the character's personality.	An adult reading *The Diary of a Young Girl* is likely to have an emotional response and want to protect the character as children are commonly perceived as innocent and helpless. The first person address creates an intimate dialogue between the character and reader.	A child reading *The Diary of a Young Girl* is likely to feel as though they are being spoken to by a friend, someone similar to themselves. The language is concise and to the point which means it can be understood by a young audience.

Transforming to Prose

'The Diary of a Young Girl' was written during WW2 by a young Jewish girl chronicling her experience during the conflict. The diary deals with the reality of war and persecution and the themes of love and hate, good and evil are woven throughout the book. Frank represents these themes in different ways. One of these is the contrast between the Jewish community who are often represented as generous, kind and tolerant versus their oppressors, the Nazis, who are commonly represented as inhumane, clinical and unemotional.

The diary genre makes the subject matter accessible to a wide audience. The language seems straightforward giving it an impression of being objective. This makes the author sound as though she is recounting events, rather than making judgements and this reinforces her innocence and purity.

The writer explains that being confined indoors is very restricting and stifling: *"I can't tell you how oppressive it is never to be able to go out doors, I am afraid we shall be discovered and be shot."* She is in a constant state of anxiety in case they are discovered as discovery is likely to lead to their certain deaths. The direct address used speaks to the reader individually and personally. Using personal pronouns which directly address the reader makes them feel included as it seems like a conversation which helps to create a relationship between the reader and writer. This in turn makes us invest in the writer and allows us to empathise with her.

The idea of being shot is horrific, but the almost flippant remark: *"That is not exactly a pleasant prospect"* in the last sentence makes this idea more powerful through the use of irony. The use of words with positive connotations such as 'pleasant' is incongruous with the idea of being killed. The effect of this is dramatic and also gives us a sense of the character's personality.

Different readers may have differing responses to the text. For example, an adult reading the diary is likely to have an emotional response and want to protect the character as children are commonly perceived as innocent and helpless. However, a child reading the diary is likely to feel as though they are being spoken to by a friend, someone similar to themselves. The language is concise and to the point which means it can be understood by a young audience.

RHETORICAL QUESTION

"Have you ever heard of hostages? That's the latest thing in penalties for sabotage. **Can you imagine anything so dreadful?"**

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

"He had **very sad** news." ⟶ **EMOTIVE LANGUAGE**

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

"As both Miep and Koophius are ill, Elli hasn't time to do any shopping, so the atmosphere is **dreary and dejected**, and so is the food."

ALLITERATION

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

Quotations from *Anne Frank: The Diary of a Young Girl* cited in:
www.lancsngfl.ac.uk/projects/ema/download/file/Diary%20Extracts.pdf

"She **p**rocured **p**lain work; she **p**laited straw…." ←———— **ALLITERATION**

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

"He came **like a protecting spirit** to the poor girl…." ←— **SIMILE**

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

"Harmony **was the soul** of our companionship…." ←———— **METAPHOR**

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

"No one can conceive the variety of feelings which bore me onwards, **like a hurricane**, in the first enthusiasm of success."

SIMILE ————↗

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

"It was a most **beautiful season**; never did the fields bestow a more **plentiful harvest**, or the **vines yield a more luxuriant vintage**: but my eyes were insensible to the charms of nature."

← IMAGERY

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

Quotations from *Frankenstein* cited in:
http://literature.org/authors/shelley-mary/frankenstein/chapter-01.html

"What I liked about her, she didn't give you a lot of **horse manure** about what a **great guy** her father was."

EUPHEMISM
COLLOQUIAL LANGUAGE

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

Quotation from *The Catcher In The Rye* cited in:
http://genius.com/Jd-salinger-the-catcher-in-the-rye-chap-1-annotated

PERSONIFICATION

"At about 10 o'clock in the morning the **sun threw a bright dust-laden bar** through one of the side windows and in and out of the beam **flies shot like rushing stars**."

SIMILE

Meaning	Effect	Writer's Intention	Reader Response 1	Reader Response 2

Quotation from *Of Mice And Men* cited in:
www.goodreads.com/work/quotes/40283-of-mice-and-men