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Reference Code: 200278

ISBN: 978 0 340 975428

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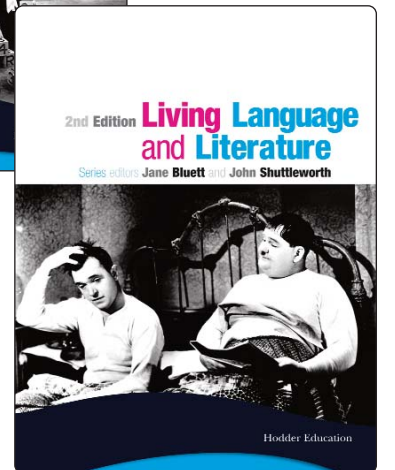
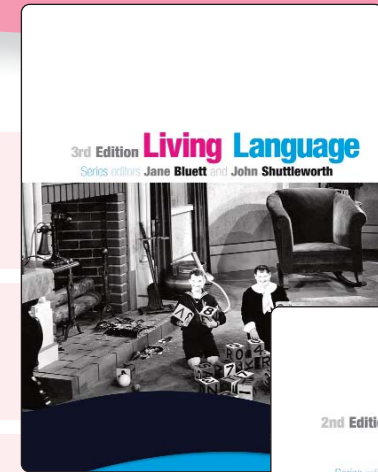
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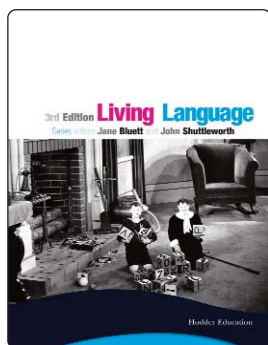
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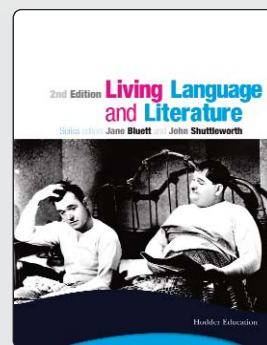
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Living Language Third Edition

Authors: Jane Bluett, Sue Cockcroft, Grainne Costello, Mike Devitt and Keith Sanger

Living Language Third Edition provides linguistic theory, information and ideas that are easily accessed via supported activities and investigations. The text actively develops students' skills in reading, listening and responding to an extensive range of text genres and data, ensuring that they are fully prepared for all examination and coursework topics.



Living Language and Literature Second Edition

Authors: Sue Cockcroft, Sylvia Edmond, Mary Jay and John Shuttleworth

Living Language and Literature Second Edition provides essential information on both linguistic theory and literary issues to promote the integrated study of language and literature. Through supported activities and investigations, students will explore how and why writers create a particular style or voice in their texts, enabling them to tackle the most demanding assessment questions.

Review sections at the end of each chapter help students to consolidate their learning and test their knowledge

Language and Social Contexts

Activity 11 Investigating gender-neutral language
Pair work

The following text is a policy for New South Wales relating to gender-neutral expression. New South Wales was the first Australian jurisdiction to adopt gender-neutral language in legislation. In 1983 the Attorney General approved a proposal from the Parliamentary Counsel's Office that in the preparation of future legislation preference would be given to the use of gender-neutral language.

Make a list of features considered in the text to show gender bias. Explain why. Examine a range of examples of policy documents on gender language. The school or college you belong to may have such a policy, or you can find them quite easily by searching on the internet.

Applying the Policy
In applying the Policy, the following gender-neutral terms are preferred if a general reference includes both sexes is required:

- person (rather than man, woman)
- spouse (rather than husband, wife)
- the person (rather than him, her)
- child, person under the age of... (rather than his, girl)
- the person's (rather than his, her)

No assumption is made in legislation that particular occupations or activities are exclusively carried out by men or women. Gender-neutral terms for occupations, activities and other things are preferred where these are readily available and sensible, for example:

- member (rather than spokesman)
- chairperson, presiding member, president
- administrator (rather than administrator)
- convener, moderator (rather than chairman)
- staffed, crewed (rather than manned)

See-based pronouns are to be avoided when the referent may not be of that sex.

Review

This section has introduced you to the main ideas and approaches to studying language and gender. You should have no difficulty in:

- identifying features that are supposed to be typical of male or female language
- commenting on whether a text conforms to the theoretical ideas about gender and language
- writing about the way texts represent males and females
- explaining how language reflects views about gender differences
- describing the issues connected with language and gender.

Revision

- 1 Explain the deficit model, the dominance model, and the communicative competence model for examining language use. Include the names of theorists if you can.
- 2 What are the main features of women's language use according to researchers?
- 3 How have theories of language use changed over time?
- 4 What are politeness strategies? How are they relevant to gender?
- 5 What features would you look for in a text showing gendered language use?
- 6 What issues are there concerning how gender is represented in writing?

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Creating Your Own Texts 4

At the end of this chapter you should be able to

- select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression (AO1)
- demonstrate critical understanding of a range of concepts and issues relating to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches (AO2)
- analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language (AO3)
- demonstrate expertise and creativity in the use of English in a range of different contexts informed by linguistic study (AO4).

For a more student-friendly version of these Assessment Objectives, turn to page vi in the Introduction.

Introduction

Judging from the opinions voiced by successive generations of English Language students, the chance to produce and submit pieces of personal writing in a variety of formats is probably one of the major reasons why you have chosen to follow the subject at A level. You will have followed GCSE courses which gave you some opportunities to try out different types of writing both for coursework and under the more restrictive conditions of an exam, but you may well be of the opinion that there was just not the chance to write, at a personal level, as sufficient length or depth.

Whatever exam board specification you are following, you will have a chance to build on and extend favourite styles of writing and to reflect on how and why you have created these new texts. The aim of this chapter is not to teach you to write, because you are well able to do that already; you wouldn't be following an A-level English Language course if you hadn't demonstrated some proficiency in writing. It is hoped, however, that the chapter will help you to become a better writer and, specifically, to write in a way that will bring you success in your coursework submission. That does not mean, of course, that every activity you see from this chapter must end up as a piece of coursework – the idea is that you try a variety of tasks and styles of writing in order to discover your favourites and your strengths within the requirements of the exam specification you are working to.

There are so many different types or modes of writing. Throughout your English course, you will have opportunities to study some of them, but the vast majority you just come up against in your everyday life. All of us write frequently and have been doing so since we first learnt. You may feel driven to write and gain considerable enjoyment from writing short stories, poems, articles for a school or college newspaper, lyrics for the band you play in, slogans for competitions, letters to friends, a diary or a blog. Sometimes you may write

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Opportunities are given to examine a variety of literary, non-literary and multi-modal texts in numerous contexts

Creating New Texts from Old

Here are just a few facts about the first appearance in the book of some of the major characters (page numbers refer to the one-volume paperback edition): Frodo does not speak until p. 46; (This is Bilbo's gone!) Sam and Frodo do not appear together until the sun-dropping scene on p. 76; Merry has only two sentences until he meets his companions at the Ferry on p. 110; and Gollum does not speak – apart from his reported exchange with Dwalin – until p. 638! In order to resolve such difficulties – which would clearly be more of a problem for listeners who did not know the book – it seemed necessary to invent some passages of dialogue. A scene was written in which Sam delivers replies to the party invitations to Bilbo and Frodo at Bag End, and another in order to establish Merry before he sets out for Crickhollow. And so no-one can have failed to notice, the first episode began with the arrival of Galadriel on the borders of Mordor and his subsequent interrogation in Brand-Old an event reported by Gandalf and referred to as (unfaded) tales.

Activity 14 Adapting *The Lord of the Rings*
Group work

Read the next two extracts, Text A is from the book and Text B from the radio adaptation of *The Lord of the Rings*. Both tell of Merry's departure for Crickhollow. In small groups, discuss:

- What information is given in the radio script that is not found in the extract from the book?
- How does the adaptation establish Merry's light-hearted personality?

Turn to page 282 for a commentary on this activity.

Text A

On September 26th, two covered carts were off laden to Buckland, conveying the furniture and goods that Frodo had sold... The thought that he (Frodo) would so soon have to part with his living friends weighed on his heart. He wondered how he would break it to them... The next morning they were busy packing another cart with the remainder of the baggage. Merry took charge of it, and drove off with Sam. 'Someone must get there and warn the house before you arrive,' said Merry. 'Well, you later – the day after tomorrow, if you don't go to sleep on the way!'

Text B

Frodo: Well, Merry, is everything ready?
Merry: Yes, two can loads yesterday, full to overflowing, and now another one. I'm beginning to wonder if I put new home will be big enough!
Frodo: Well, I've sold everything I could bear parting with to Lobelia, but some things I just had to take to remind me of Bilbo and Bag End.
Merry: Well, it's best to be off... If I leave now I can get to Crickhollow and warn the house before you arrive – that is, if you're quite sure you want to walk rather than go by cart...
Frodo: Quite sure.
Merry: Then I'll see you the day after tomorrow – if you don't go to sleep on the way!
Frodo: (laughing) I'll try not to!

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How Genres Work

Activity 14 Analysing historical reportage
Individual

As you read the journal extract, consider how it is similar to and different from present-day reportage.

Pair work

Discuss your findings with a partner and then share them with the whole group. Finally read the commentary on page 91.

Text C

The face of London was now indeed strangely altered. I mean the whole mass of buildings, city, liberties, suburbs, Westminster, Southwark, and altogether; for as to the particular part called the city, or within the walls, that was not yet much altered. But in the whole face of things, I saw so much altered, some and others set upon every day, and though some parts were not yet overwhelmed, yet all looked deeply concerned, and as we saw it apparently coming on, so every one looked on himself and his family as in the utmost danger.

London might well be said to be all in tears; the mourners did not go about the streets naked, for nobody yet on black or made a formal dress of mourning; for their nearest friends, the faces of the mourners was truly heard in the streets. The shrieks of women and children at the windows and doors of their houses, where their dearest relations were perhaps dead, or just dead, were so frequent to be heard as we passed the streets, that it was enough to pierce the stoutest heart in the world to hear them. Tears and lamentations were seen almost in every house, especially in the first part of the nation. For towards the latter end men's hearts were hardened, and death was so always before their eyes, that they did not so much concern themselves for the loss of their friends, expecting that they themselves should be summoned the next hour.

Activity 15 Comparing reportage texts

Using a grid with three columns, labelled Text A, Text B and Text C, list the features of the reportage genre for each of these three texts.

You should now be able to write a summary of the characteristic features of the genre of reportage.

Complete your summary with the checklist at the end of the chapter (page 92).

Activity 16 Analysing spoken reportage

Individual

Pair work

You can do this as an individual activity or you can carry out the activity in pairs and then share your findings with the rest of the group.

Record and transcribe a short extract from television or radio news. Identify the significant stylistic features of the text and compare with your analysis of written reportage. Make a note of any differences and suggest reasons.

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The content of each chapter is linked clearly to Assessment Objectives so that students understand what is expected of them

A range of activities is provided to develop students' critical, creative and analytical skills

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