



VNIVERSITATIS VALÈNCIA

35351- English Discourse Analysis Activity Book

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ENGLISH DISCOURSE ANALYSIS

“Hopefully, by understanding how discourse works, we will be able to understand people better and communicate more effectively. Studying discourse analysis, however, can teach you more than that. Since the way we use discourse is tied up with our social identities and our social relationships, discourse analysis can help us to understand how the societies in which we live are put together and how they are maintained through our day-to-day activities of speaking, writing and making use of other modes of communication. It can help us to understand why people interact with one another the way they do and how they exert power and influence over one another. It can help us to understand how people view reality differently and why they view it that way. The study of discourse analysis, then, is not just the study of how we use language. It is also indirectly the study of politics, power, psychology, romance and a whole lot of other things.” (Jones, 2012, p. 4-5).

Assessment of first call:

- a) Written work (exam 50% + final project 30%) = 80%
 - b) Classroom participation, in-class individual and group activities = 20%
- Total = 100%

Assessment of second call:

- a) Written work (final test. Students may be asked to revise their written assignments) = 80%
- b) The mark for this part will be carried over from the first call.

To pass the subject students need to get at least 5 out of 10 points in parts a and b. The final mark will be the average of parts a and b. Students' oral and written communication skills will be taken into account.

Please note that **plagiarism will not be tolerated**; it is a serious academic offence. Any student who is found to have committed plagiarism in his/her work for the course will face serious consequences, which will lead to failing the whole subject.

INTRODUCTION

ACTIVITY – Introducing discourse analysis

Three ways of looking at discourse



Watch the television advertisement known as “MY BFF JILL”, of the phone company Cingular, which was aired in the US in 2007. Then read the transcription below carefully and answer the following questions:

1. What makes this ‘text’ a text, rather than just a random collection of sentences or utterances? What holds it together so that people can make sense of it?
2. What are people trying to do with this text and how do we know?
3. What kinds of people are the authors of this text and the participants in the advertisement trying to show themselves to be? What kinds of beliefs or values are they promoting?

- 1 mom: beth ann!!!
- 2 beth ann: w/u?
- 3 mom: your cell phone bill is whats up. all this texting
- 4 beth ann: omg! inbd!
- 5 mom: it is a big deal. who are you texting 50 times a day?
- 6 beth ann: idk,my bff jill
- 7 mom: tell your bff jill that i'm taking away your phone
- 8 beth ann: tisnf!
- 9 mom: me paying this bill,thats whats snf!

(voice over)

10. Now too much texting is nbd
11. Cingular brings you unlimited texting just five dollars more a month
12. And get an LG broadband phone free
13. The new AT&T. Your world. Delivered

<http://www.youtube.com/watch?v=4nIUcRjX9-o>

1. UNIT 1.- HOW DO WE UNDERSTAND TEXTS?

1.1. WHAT IS PRAGMATICS



Read the texts below and complete the exercises (adapted from Peccei, 1999)

- What do these children still need to learn about using language?
 - 1)
A little boy comes in the front door.
Mother: Wipe your feet, please.
He removes his muddy shoes and socks and carefully wipes his clean feet on the doormat.
 - 2)
A father is trying to get his 3-year-old daughter to stop lifting up her dress to display her new underwear to the assembled guests.
Father: We don't DO that.
Daughter: I KNOW, Daddy. You don't WEAR dresses.

Exercise 1

Mike, Annie and Mike's cat, Felix, are in Mike's kitchen. What did Annie mean?

Mike: What happened to that bowl of cream?

Annie: Cats drink cream.

We can make these layers of meaning explicit by providing separate paraphrases for the semantic meaning (a semantic paraphrase or SP) and the pragmatic meaning (a pragmatic paraphrase or PP):

Cats drink cream

SP: Domestic felines consume the liquid fat of milk.

PP: Felix probably drank the cream.

- Provide a semantic meaning (SP) and a pragmatic meaning (PP) for It's cold in here in two different contexts, (a) and (b) below:
 - (a) Mike and Annie are in the living room. Mike asks Annie whether she'd like to eat dinner in the living room or the kitchen. Annie replies: It's cold in here.
 - (b) The Queen and her butler, James, are in the drawing room. The window is open. The Queen says: It's cold in here.

Definitions of Pragmatics

Yule (2010: 127-128) provides a brief introduction to pragmatics:

In the late 1960s, two elderly American tourists who had been touring Scotland reported that, in their travels, they had come to a Scottish town in which there was a great ruined cathedral. As they stood in the ruins, they saw a small boy and they asked him when the cathedral had been so badly damaged. He replied *in the war*. Their immediate interpretation, in the 1960s, was that he must be referring to the Second World War which had ended only twenty years earlier. But then they thought that the ruins looked as if they

had been in their dilapidated state for much longer than that, so they asked the boy which war he meant. He replied *the war with the English*, which, they eventually discovered, had formally ended in 1745. Brown (1998)

In many ways, pragmatics is the study of "invisible" meaning, or how we recognize what is meant even when it isn't actually said or written. In order for that to happen, speakers (or writers) must be able to depend on a lot of shared assumptions and expectations when they try to communicate. The investigation of those assumptions and expectations provides us with some insights into how more is always being communicated than is said.

Now look at this definition by Cameron (2001: 68):

The word *pragmatic* is derived from the Greek *pragma*, meaning 'deed'; in everyday usage *pragmatic* means something like 'practical' or 'realistic'. The 'technical' usage examined ... is not unrelated: *pragmatics* is the field of enquiry that deals with how language can be used to do things and mean things in real world situations.

Exercise 2. "Say what you mean and mean what you say"

This is a common maxim that people frequently disregard. Look at the following examples and explain the difference between what B says and what B means:

1. At a bus stop, under freezing rain:
Stranger: Lovely day, isn't it?
B: Gorgeous!
2. Same situation
Stranger: Have you got a light?
B: <hands him a lighter>

Pragmatics is concerned with both speaker meaning and hearer interpretation.

Thomas (1995) argues that the definitions of pragmatics as 'speaker meaning' or as 'utterance interpretation' focus attention on mental activities, on what goes on in individuals' head rather than on the social and collaborative aspects of meaning-making. For this reason, she defines pragmatics as the study of 'meaning in interaction'.

Exercise 3. In pairs, discuss her definition:

Thomas (1995: 22): "...meaning is not something which is inherent in the words alone, nor is it produced by the speaker alone, nor by the hearer alone. Making meaning is a dynamic process involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social and linguistic) and the meaning potential of an utterance."

DISCUSSION QUESTIONS

Below are four definitions of pragmatics. What elements do they have in common? Do you notice any differences in emphasis?

- (a) Pragmatics studies the factors that govern our choice of language in social interaction and the effects of our choice on others (Crystal, 1987, p. 120).
- (b) Pragmatics can be usefully defined as the study of how utterances have meanings in situations. (Leech, 1983, p. x).

- (c) Pragmatics is the study of how more gets communicated than is said (Yule, 1996, p. 3).
- (d) Pragmatics is the negotiation of meaning in context (Thomas, 1995) (see definition above)

1.2. GRICE AND THE CP

Warm-up exercises (Peccei, 1999)

- What might the second speaker ‘mean’ in each of the following dialogues? Write a pragmatic paraphrase in each case, and think about how you inferred this meaning.
- (a) Virginia: Do you like my new hat?
Mary: It’s pink!
Comment: ‘I don’t like your hat.’
- (b) Maggie: Coffee?
James: It would keep me awake all night.
Comment:
- (c) Linda: Have you finished the student evaluation forms and the reading lists?
Jean: I’ve done the reading lists.
Comment:
- (c) Phil: Are you going to Steve’s barbecue?
Terry: Well, Steve’s got those dogs now.
Comment:
- (d) Annie: Was the dessert any good?
Mike: Annie, cherry pie is cherry pie.
Comment:

Conversational Implicatures

There appear to be many ways of saying ‘No’. Yet *no* or *not* did not appear in any of the original responses. You may have also found that you drew a somewhat different inference for some of these utterances. For example, not everyone infers that the speaker in (a) does not like the hat or that the speaker in (e) was not very keen on the dessert. These kinds of inferences are called CONVERSATIONAL IMPLICATURES.

EXERCISE 1.

Let’s look at Mary’s, James’s, Jean’s, Terry’s and Mike’s responses in **Exercise 4.1**—this time, with a different utterance from the first speaker. The content of the second speaker’s utterance remains the same, but does the meaning remain the same? Write a pragmatic paraphrase for the second speaker’s response in each dialogue.

- (a) Virginia: Try the roast pork.
Mary: It’s pink!
Possible pragmatic paraphrase: ‘I’m not having the roast pork.’
- (b) Maggie: We went to see *The Omen* last night but it wasn’t very scary.
James: It would keep me awake all night.
Possible pragmatic paraphrase:
- (c) Linda: You look very pleased with yourself.
Jean: I’ve done the reading lists.

Possible pragmatic paraphrase:

(d) Phil: His garden looks awful.

Terry: Well, Steve's got those dogs now.

Possible pragmatic paraphrase:

(e) Annie: I thought the pie would cheer you up.

Mike: Annie, cherry pie is cherry pie.

Possible pragmatic paraphrase:

EXERCISE 2

Now we return to the **original** dialogues, (a), (b), and (e) in **Exercise 4.1**. How do you think the first speaker would interpret the second speaker's response if you had the following extra information?

- Pink is Mary's favourite colour and Virginia knows this.
- James has to stay up all night to study for an exam and Maggie knows this.
- Mike loves cherry pie. As far as he's concerned, no one can ruin a cherry pie, and Annie knows this.

The Cooperative Principle

- Discuss the following scenario with a partner, and identify the communicative problem between the two interlocutors.

A woman is sitting on a park bench with a large dog lying by her side. A man comes along and sits down on the bench.

Man Does your dog bite?

Woman No

(The man pets the dog and the dog bites his hand)

Man Ouch! Hey! You said your dog doesn't bite!

Woman He doesn't! But that's not my dog!

Key: ...

The assumption of cooperation in conversation is usually so strong that Grice, a language philosopher, posed the Cooperative Principle and four subprinciples or maxims:

Cameron (2001: 75):

Co-operative principle

Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.

(Grice 1975:45)

1. **Quantity:** make your contribution as informative as is required (for the current purposes of the exchange). Do not make your contribution more informative than is required.
2. **Quality:** do not say what you believe to be false. Do not say that for which you lack adequate evidence.
3. **Relation:** be relevant.
4. **Manner:** avoid obscurity of expression. Avoid ambiguity. Be brief (avoid unnecessary prolixity). Be orderly.

(adapted from Grice 1975: 45–6)

Adapted from Grice, J. P. (1975) “Logic and Conversation”

Yule (1996: 77): “It is important to recognize these maxims as unstated assumptions in conversation”

1.3. SPEECH ACTS

Peccei (1999: 42-59)

We look at inferences about what speakers are trying to accomplish with their utterances and introduce speech-act theory.

The phenomenon to be discussed is very widespread and obvious, and it cannot fail to have been already noticed, at least here and there by others. Yet I have not found attention paid to it specifically. (Austin, 1975, p. 1)

Thus began a series of lectures by the philosopher, J.L.Austin, which were given at Harvard University in 1955 and later published under the title *How to Do Things with Words*.

EXERCISE 1

Decide if you could perform each of the following actions by either speaking or physical gesture:

- (a) Congratulate someone.
- (b) Call someone’s attention to the television set.
- (c) Forbid someone to enter a room.

Answers to E.1

(a) Yes. By saying Congratulations! or by giving someone a pat on the back or the thumbs up sign,

- (b)
- (c)

Speech acts

The proverbs *Actions speak louder than words* and *Easier said than done* seem to make a clear distinction between speaking and acting. However, Austin pointed out that, contrary to popular belief, there is often no clear distinction between the two. He was

one of the first modern scholars to recognize that ‘words’ are in themselves actions and that these SPEECH ACTS can and should be systematically studied.

EXERCISE 2

One way of describing what the following utterances do is to say that they describe a state of affairs. But think of some contexts where each of these assertions does much more than simply describe a state of affairs:

- (a) There’s a spider in your hair.
- (b) Someone’s eaten all the ice-cream.
- (c) I’ve got a gun.
- (d) You’re an idiot.
- (e) I need the salt.

Key to E.2

- (a) Your friend is about to run his fingers through his hair: **warning**.
- (b)
- (c)
- (d)
- (e)

When contextualized, these utterances are doing far more than simply asserting. This is not to say that assertion is not involved in these utterances, but rather that there is a more basic purpose behind them. Austin wanted to counter a commonly held view by semanticists that the sole purpose of making assertions is to describe some state of affairs. That view is sometimes called the **DESCRIPTIVE FALLACY**.

So far we have restricted ourselves to analysing utterances consisting of declarative sentences, but utterances based on imperative and interrogative sentences can also be analysed in terms of what the utterance **does**.

EXERCISE 3

Classify each of the following utterances as interrogative, imperative or declarative. Then decide what the speaker is using the utterance to do.

- (a) You can pass the milk.
- (b) Why don’t you pass the milk?
- (c) Have you got the milk?
- (d) I could use the milk.
- (e) Get me the milk.
- (f) Send the milk down here.

Key to E.3

- (a) Declarative. Action: Request
- (b) _____ . Action:
- (c) _____ . Action:
- (d) _____ . Action:
- (e) _____ . Action:
- (f) _____ . Action:

| |
|--|
| Locution - Illocution - Perlocution |
|--|

Austin pointed out that in analysing a speech act, we need to make a distinction between the **LOCUTION** and the **ILLOCUTION**. The locution is the actual form of words used by the speaker and their semantic meaning. The illocution (or **ILLOCUTIONARY**

FORCE) is what the speaker is doing by uttering those words: **commanding, offering, promising, threatening, thanking**, etc. Below is an example of how this two-way analysis can work for Mike's utterance to Annie: Give me some cash.

LOCUTION: Mike uttered the words Give me some cash which can be semantically paraphrased as: 'Hand some money over to me', with me referring to Mike.

ILLOCUTION: Mike performed the **act of requesting** Annie to give him some cash.

We need to distinguish between the illocution and the locution because, as we saw in above, different locutions can have the same illocutionary force. Similarly, the same locution can have different illocutionary forces depending on the context. For example, It's cold in here could either be a **request** to close the window or an **offer** to close the window.

Perlocution

Austin also distinguished a third part of a speech act, the PERLOCUTION. This is the actual result of the locution. It may or may not be what the speaker wants to happen but it is nevertheless caused by the locution. For example, Mike's utterance could have any of the following perlocutions: 'Mike persuaded Annie to give him the money'; 'Annie refused to give him the money'; 'Annie was offended', etc. As you can see, the perlocution is defined by the hearer's reaction.

Further exercises

1. Give as many different illocutions as you can for the locutions: a. I'm sorry and b. This gun is loaded. Describe the context in which each of those illocutions would apply.
2. Choose a particular illocutionary force (e.g. **apology, threat, request**) and give at least five different locutions which could express that force.
3. Give three possible perlocutions for the locution: I love coffee.
4. **Miscommunication** can result when the hearer has miscalculated the intended illocution. This often forms the basis of humour as in the following rather awful **joke** where a **complaint** is (deliberately?) misinterpreted as **praise**.

Customer: Waiter! There's a fly in my soup.

Waiter: Don't worry, there's no extra charge.

Find examples of jokes with a similar basis, and identify the intended and interpreted illocutions.

| |
|---|
| Performing speech acts under successfully – Felicity Conditions |
|---|

Matteo Peccei (age 3): If you do that, I won't eat my dessert.

Felicity conditions

As soon as our son (a champion dessert eater) uttered those words, he looked quite puzzled. He realized that his attempt to 'threaten' his parents had somehow gone horribly wrong, but why? Austin would have said that Matteo's threat was not 'felicitous' because, among other things, a threat should involve an action that is undesirable to the hearer rather than to the speaker. Austin's idea that it is possible to state the necessary conditions for a particular illocution to 'count' was developed further by John Searle (1971). In the next exercise, we will look at some of the types of FELICITY CONDITIONS for a promise.

EXERCISE 4.1

What might make each of these 'promises' infelicitous?

EXERCISE 4.1

What might make each of these 'promises' infelicitous?

(a) Ti prometto di pulire la cucina. ['I promise you that I'll clean up the kitchen' spoken to someone who the speaker knows does not understand Italian.]

- S cannot understand (a)

(b) I promise that I'll punch you in the nose.

-

(c) I promise that the sun will come up tomorrow.

-

(d) I promise that I started the dishwasher.

-

(e) I promise that you'll make a wonderful dessert.

-

(f) I promise that I'll jump over that skyscraper if I pass my exam.

-

Searle (1976: 22-23): "If we adopt illocutionary point as the basic notion on which to classify uses of the language, then there are a rather limited number of basic things we do with language: we tell people how things are, we try to get them to do things, we commit ourselves to doing things, we express our feelings and attitudes and we bring about changes through our utterances". Although this is highly arguable his proposed taxonomy has been very influential. It consists of five classes.

From Levinson (1983), Searle (1976), Yule (1996, p. 53)

1. REPRESENTATIVES: commit S to the truth of the expressed proposition.

Sincerity condition: belief. They include speech acts that state what the speaker believes to be the case of not. E.g., Statements of fact, assertions, conclusions, description

- a. The earth is flat
- b. It was a warm sunny day

2. DIRECTIVES: attempts by S to get H to do something. Sincerity condition: want, wish, desire. Propositional content condition: that H does some future A. (requesting, questioning). Directives express what the speaker wants, e.g. commands, orders, requests, suggestions are examples of directives.

- a. Give me a cup of coffee. Make it black
- b. Don't touch that!
- c. Could you lend me a pen, please?

3. COMMISSIVES: commit S to some future course of action. Sincerity condition: intention. Propositional content condition: S does some future A. Commissives express what the speaker intends: promises, threats, offers, refusals, pledges...

- a. I'll be back (promise or threat?)
- b. We will not do that

4. EXPRESSIVES: express a psychological state, what the speaker feels: thanking, apologizing, welcoming, congratulating. They can be statements of pleasure, pain, likes, dislikes, joy, or sorrow.

- a. I'm really sorry!
 - b. Congratulations!
 - c. Oh, yes, great!!
- 5. DECLARATIONS:** saying makes it so. These effect immediate changes in the institutional state of affairs. They tend to rely on elaborate extra-linguistic institutions. Participants in the interaction need to have a special institutional role, in a specific context, in order to perform a declaration appropriately. E.g. excommunicating, declaring war, christening, firing from employment.
- a. Priest: I now pronounce you husband and wife
 - b. Referee: You're out!
 - c. Jury Foreman: We find the defendant guilty

Exercise 5

Look at each of these pairs of utterances. Classify the likely speech-act type expressed by the (a) utterance using the categories above. Satisfy yourself that, given the right context, the (b) utterance in each pair could also be used to carry out that type of speech act. Why does the first utterance in each pair seem a more 'direct' way of performing the act?

- 1(a) Go away.
- 1(b) My essay is due tomorrow morning.
- 2(a) Put your jacket on.
- 2(b) Did you put your jacket on?
- 3(a) Be quiet.
- 3(b) I'm very upset that so many of you are talking.
- 4(a) The Democrats won.
- 4(b) Have you heard that the Democrats won?

Table 1 Typical linguistic expressions of speech acts

| Speech-act category | Typical expression | Example |
|---------------------|---|---|
| Declarations | declarative structure with speaker as subject and a performative verb in simple present tense | We find the defendant guilty. I resign. |
| Representatives | declarative structure | Tom's eating grapes. Bill was an accountant. |
| Expressives | declarative structure with words referring to feelings | I'm sorry to hear that. This beer is disgusting. |
| Directives | imperative sentence interrogative structure | Sit down! Fasten your seat belts Where did he go? |
| Commissives | declarative structure with speaker subject and future time expressed | I'll call you tonight. We're going to turn you in. |

EXERCISE 6

This time look at the (b) utterance in each of the pairs in the exercise above. Using **Table 2**, decide what type of speech act they 'look like'.

- 1b.
- 2b.
- 3.b
- 4.b

Direct and Indirect Speech Acts

Yule (2010: 135)

We usually use certain syntactic structures with the functions listed beside them in the following table.

| | Structures | Functions |
|--------------------------------|---------------|-------------------------------------|
| <i>Did you eat the pizza?</i> | Interrogative | Questions (request for information) |
| <i>Eat the pizza (please)!</i> | Imperative | Command (request for action) |
| <i>You ate the pizza.</i> | Declarative | Statement (complaint?) |

| | | |
|--|--|--|
| | | |
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It is important to note that Speech Act Theory received many criticisms. One of the most important critiques is that linguistic actions **are seldom the product of one utterance; they are negotiated in interaction** and may spread over more than one utterance, over several speaking turns. This is the case of the request sequence below:

A: Hello, welcome to Hungry Jack's. Can I take your order please?
 B: Can I have a Whopper with eggs?
 A: Would you like cheese with that?
 B: Yes please ... and a junior Whopper with cheese ... and large fries please.
 A: Would you like any drinks or dessert with that?
 B: No thank you.
 A: OK ... that's a Whopper with cheese and eggs, a Whopper junior with cheese and large fries.
 B: Yes. Thank you.
 A: OK ... Please drive through

(Example from Paltridge)

Exercise 7

Look at the following example and identify the speech act that is performed:

James Oh, Mary, I'm glad you're here
 Mary What's up?
 J I can't get my computer to work
 M Is it broken?
 J I don't think so
 M What's it doing?
 J I don't know. I'm useless with computers
 M What kind is it?
 J It's a Mac. Do you use them?
 M Yeah
 J Do you have a minute?
 M Sure
 J Oh, great!

Yule (1996: 57)

This is what **conversation analysts** call a request **sequence**. A **sequence of several turns by more than one speaker** in which a request is negotiated and, in this case, granted.

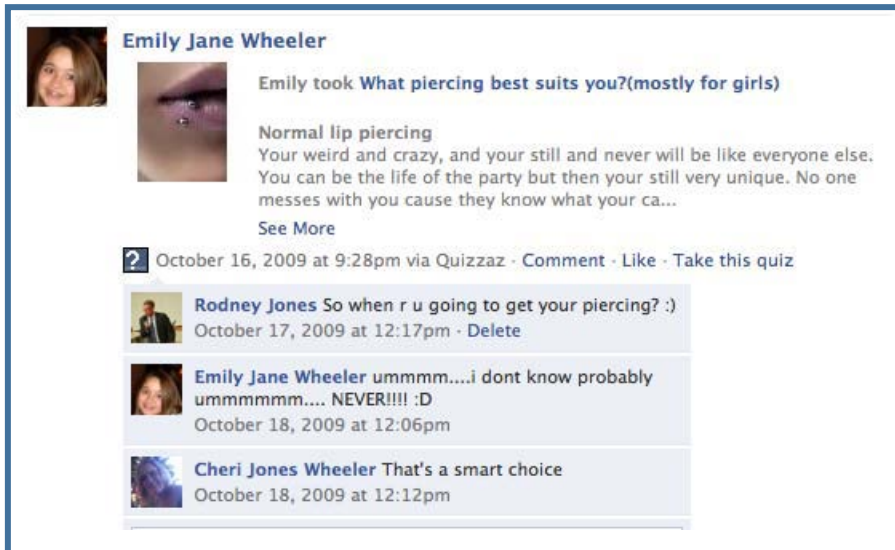
1.4. KINDS OF KNOWLEDGE IN DISCOURSE COMPREHENSION



Look at the diagram of knowledge for text comprehension and identify the kinds of knowledge you draw on to interpret the text below and, in particular, to respond to the following questions:

1. Where would you find this text?

2. Who are the participants?
3. What is their relationship?
4. What is each participant doing in their contributions?
5. How do you know?





The screenshot shows a Facebook post by Emily Jane Wheeler. The post title is "Emily took What piercing best suits you?(mostly for girls)". The main text of the post is "Normal lip piercing. You're weird and crazy, and you still and never will be like everyone else. You can be the life of the party but then you're still very unique. No one messes with you because they know what your ca...". Below the post are three comments: Rodney Jones asks "So when r u going to get your piercing? :)", Emily Jane Wheeler replies "ummmm....i dont know probably ummmmm.... NEVER!!!! :D", and Cheri Jones Wheeler replies "That's a smart choice".


Emily Jane Wheeler
Emily took **What piercing best suits you?(mostly for girls)**


Normal lip piercing
You're weird and crazy, and you still and never will be like everyone else. You can be the life of the party but then you're still very unique. No one messes with you because they know what your ca...

[See More](#)

 October 16, 2009 at 9:28pm via Quizzaz · [Comment](#) · [Like](#) · [Take this quiz](#)

 **Rodney Jones** So when r u going to get your piercing? :)
October 17, 2009 at 12:17pm · [Delete](#)

 **Emily Jane Wheeler** ummmm....i dont know probably ummmmm.... NEVER!!!! :D
October 18, 2009 at 12:06pm

 **Cheri Jones Wheeler** That's a smart choice
October 18, 2009 at 12:12pm

Jones (2012, p. 104-5)

2. UNIT 2.- DISCOURSE AND DISCOURSE ANALYSIS

2.1. INTRODUCTION TO CONTEXT AND DEIXIS

2.1.1. WHAT IS CONTEXT?

In the previous unit, we emphasized the influence of context. There are different kinds of context. One kind is described as **linguistic context**, also known as **co-text**. The co-text of a word is the set of other words used in the same phrase or sentence. The surrounding co-text has a strong effect on what we think the word probably means. For example, the word *bank* is a homonym, a single form with more than one meaning:

bank (of a river) – bank (financial institution)

How do we usually know which meaning is intended in a particular sentence? We normally do so on the basis of **linguistic context**.

If the word *bank* is used in a sentence together with words like *steep* or *overgrown*, we have no problem deciding which type of bank is meant. Or, if we hear someone say that she has to get to the bank to withdraw some cash, we know from this linguistic context which type of bank is intended.

More generally, we know how to interpret words on the basis of **physical context**. If we see the word BANK on the wall of a building in a city, the physical location will influence our interpretation. While this may seem rather obvious, we should keep in mind that it is not the actual physical situation "out there" that constitutes "the context" for interpreting words or sentences. The relevant context is our mental representation of those aspects of what is physically out there that we use in arriving at an interpretation. Our understanding of much of what we read and hear is tied to this processing of aspects of the physical context, particularly the time and place, in which we encounter linguistic expressions.

2.1.2. DEIXIS

There are some very common words in our language that can't be interpreted at all if we don't know the context, especially the physical context of the speaker. These are words such as *here* and *there*, *this* or *that*, *now* and *then*, *yesterday*, *today* or *tomorrow*, as well as pronouns such as *you*, *me*, *she*, *him*, *it*, *them*. Some sentences of English are virtually impossible to understand if we don't know who is speaking, about whom, where and when. For example: *You'll have to bring it back tomorrow because she isn't here today.*

Out of context, this sentence is really vague. It contains a large number of expressions (*you*, *it*, *tomorrow*, *she*, *here*, *today*) that rely on knowledge of the immediate physical context for their interpretation (i.e. that the delivery driver will have to return on February 15 to 660 College Drive with the long box labeled "flowers, handle with care" addressed to Lisa Landry). Expressions such as *tomorrow* and *here* are obvious examples of bits of language that we can only understand in terms of the speaker's intended meaning. They are technically known as **deictic** (/daɪktɪk/) expressions, from the Greek word **deixis**, which means "pointing" via language.

We use deixis to point to things (it, this, these boxes) and people (him, them, those idiots), sometimes called **person deixis**. Words and phrases used to point to a location (here, there, near that) are examples of **spatial deixis**, and those used to point to a time (now, then, last week) are examples of **temporal deixis**.

All these deictic expressions have to be interpreted in terms of which person, place or time the speaker has in mind. We make a broad distinction between what is marked as close to the speaker (*this, here, now*) and what is distant (*that, there, then*). We can also indicate whether movement is away from the speaker's location (*go*) or toward the speaker's location (*come*). If you're looking for someone and she appears, moving toward you, you can say *Here she comes!*. If, however, she is moving away from you in the distance, you're more likely to say *There she goes!*. The same deictic effect explains the different situations in which you would tell someone to *Go to bed* versus *Come to bed*.

People can actually use deixis to have some fun. The bar owner who puts up a big sign that reads *Free Beer Tomorrow* (to get you to return to the bar) can always claim that you are just one day too early for the free drink

2.1.3. REFERENCE

In discussing deixis, we assumed that the use of words to refer to people, places and times was a simple matter. However, words themselves don't refer to anything. People refer. We have to define **reference** as an act by which a speaker (or writer) uses language to enable a listener (or reader) to identify something. To perform an act of reference, we can use proper nouns (*Chomsky, Jennifer, Whiskas*), other nouns in phrases (*a writer, my friend, the cat*) or pronouns (*he, she, it*). We sometimes assume that these words identify someone or something uniquely, but it is more accurate to say that, for each word or phrase, there is a "range of reference." The words *Jennifer* or *friend* or *she* can be used to refer to many entities in the world. As we observed earlier, an expression such as *the war* doesn't directly identify anything by itself, because its reference depends on who is using it.

We can also refer to things when we're not sure what to call them. We can use expressions such as *the blue thing* and *that icky stuff* and we can even invent names. For instance, there was a man who always drove his motorcycle fast and loud through my neighborhood and was locally referred to as *Mr. Kawasaki*. In this case, a brand name for a motorcycle is being used to refer to a person.

2.1.4. INFERENCE

As in the "Mr. Kawasaki" example, a successful act of reference depends more on the listener's ability to recognize what we mean than on the listener's "dictionary" knowledge of a word we use. For example, in a restaurant, one waiter can ask another, *Where's the spinach salad sitting?* and receive the reply, *He's sitting by the door*. If you're studying linguistics, you might ask someone, *Can I look at your Chomsky?* And get the response, *Sure, it's on the shelf over there*. These examples make it clear that we can use names associated with things (*salad*) to refer to people, and use names of people (*Chomsky*) to refer to things. The key process here is called **inference**. An inference is additional information used by the listener to create a connection between what is said and what must be meant. In the last example, the listener has to operate with the inference: "if X is the name of the writer of a book, then X can be used to identify a copy of a book by that

writer.” Similar types of inferences are necessary to understand someone who says that *Picasso is in the museum* or *We saw Shakespeare in London* or *Jennifer is wearing Calvin Klein*.

2.1.5. ANAPHORA

We usually make a distinction between introducing new referents (*a puppy*) and referring back to them (*the puppy, it*).

*We saw a funny home video about a boy washing **a puppy** in a small bath.
The puppy started struggling and shaking and the boy got really wet.
When he let go, **it** jumped out of the bath and ran away.*

In this type of referential relationship, the second (or subsequent) referring expression is an example of **anaphora** (“referring back”). The first mention is called the **antecedent**. So, in our example, *a boy, a puppy* and *a small bath* are antecedents and *The puppy, the boy, he, it* and *the bath* are anaphoric expressions.

Anaphora can be defined as subsequent reference to an already introduced entity. Mostly we use anaphora in texts to maintain reference. The connection between an antecedent and an anaphoric expression is created by use of a pronoun (*it*), or a phrase with the plus the antecedent noun (*the puppy*), or another noun that is related to the antecedent in some way (***The little dog** ran out of the room*). The connection between antecedents and anaphoric expressions is often based on inference, as in these examples.

*We found **a house** to rent, but **the kitchen** was very small.
I caught **a bus** and asked **the driver** if it went near the downtown area.*

In the first example, we must make an inference like “if X is a house, then X has a kitchen” in order to interpret the connection between antecedent *a house* and anaphoric expression *the kitchen*. In the second example, we must make an inference like “if X is a bus, then X has a driver” in order to make the connection between a bus and the driver.

We have used the term “inference” here to describe what the listener (or reader) does. When we talk about an assumption made by the speaker (or writer), we usually talk about a “presupposition.”

2.1.6. PRESUPPOSITION

When we use a referring expression like *this, he* or *Shakespeare*, we usually assume that our listeners can recognize which referent is intended. In a more general way, we design our linguistic messages on the basis of large-scale assumptions about what our listeners already know. Some of these assumptions may be mistaken, of course, but mostly they’re appropriate. What a speaker (or writer) assumes is true or known by a listener (or reader) can be described as a **presupposition**.

If someone tells you *Your brother is waiting outside*, there is an obvious presupposition that you have a brother. If you are asked *Why did you arrive late?*, there is a presupposition that you did arrive late. And if you are asked the question *When did you stop smoking?*, there are at least two presuppositions involved. In asking this question, the speaker presupposes that you used to smoke and that you no longer do so. Questions

like this, with built-in presuppositions, are very useful devices for interrogators or trial lawyers. If the defendant is asked by the prosecutor, *Okay, Mr. Buckingham, how fast were you going when you ran the red light?*, there is a presupposition that Mr. Buckingham did in fact run the red light. If he simply answers the *How fast* part of the question, by giving a speed, he is behaving as if the presupposition is correct.

One of the tests used to check for the presuppositions underlying sentences involves negating a sentence with a particular presupposition and checking if the presupposition remains true. Whether you say *My car is a wreck* or the negative version *My car is not a wreck*, the underlying presupposition (*I have a car*) remains true despite the fact that the two sentences have opposite meanings. This is called the “constancy under negation” test for identifying a presupposition. If someone says, *I used to regret marrying him, but I don’t regret marrying him now*, the presupposition (*I married him*) remains constant even though the verb *regret* changes from affirmative to negative.

EXERCISES

Exercise 1: What kinds of deictic expressions are used in this utterance (e.g. I = person deixis)?

I'm busy now so you can't stay here. Come back later.

Exercise 2: What are the anaphoric expressions in this sentence?

Dr. Foster gave Andy some medicine after he told her about his headaches and she advised him to take the pills three times a day until the pain went away.

Exercise 3: What kind of inference is involved in interpreting each of these utterances?

- (a) Teacher: *You can borrow my Shakespeare.*
- (b) Waiter: *The ham sandwich left without paying.*
- (c) Nurse: *The hernia in room 5 wants to talk to the doctor.*
- (d) Dentist: *My eleven-thirty canceled so I had an early lunch.*

Exercise 4: What is one obvious presupposition of a speaker who says:

- (a) *Your clock isn't working.*
- (b) *Where did he find the money?*
- (c) *We regret buying that car*
- (d) *The king of France is bald.*

Exercise 5: Each of the following utterances mentions chocolate cake. Decide which ones contain the presupposition that at the time the utterance was made 'There was a chocolate cake'. What do those utterances have in common?

- 1(a) *Mike might find the chocolate cake in the kitchen.*
- 1(b) *Mike might find a chocolate cake in the kitchen.*
- 2(a) *Is Mike giving Annie that chocolate cake?*
- 2(b) *Is Mike giving Annie a chocolate cake?*
- 3(a) *Did Mike hide a chocolate cake?*
- 3(b) *Did Mike hide Annie's chocolate cake?*

Exercise 6: For each of the following utterances, decide which ones contain the presupposition that 'Mike smashed the television'. In other words, which ones indicate that the speaker has assumed that this proposition is true but has not directly asserted it. What do those utterances have in common?

- (a) *Did Mike smash the television?*
- (b) *When did Mike smash the television?*
- (c) *I was eating popcorn when Mike smashed the television.*
- (d) *Why did Mike smash the television?*
- (e) *I don't understand why Mike smashed the television.*
- (f) *I wonder if Mike smashed the television.*
- (g) *I wonder how Mike smashed the television.*

Exercise 7: Here we look at some other kinds of words and constructions that can lead to presuppositions. In each case write out a presupposition contained in the utterance and decide what has triggered it.

- (a) *Steve regrets buying a dog.*
 (b) *Meridyth pretends she's a rock star.*
 (c) *Ed should stop eating raw oysters.*

2.2. TEXTURE AND COHESION

Halliday & Hasan (1976) distinguish four major types of cohesive ties: (1) Reference; (2) Substitution; (3) Ellipsis; (4) Conjunction; and (iv) Lexical cohesion.



Match the different categories with the examples below:

| GRAMMATICAL DEVICES | |
|--|---|
| 1. Reference (anaphoric/cataphoric): 1.1. Personal; 1.2. Demonstrative; 1.3. Comparative | But the problem is <u>this</u> : how can I afford it? A: Would you like these seats? B: No, as a matter of fact, I'd like <u>the other seats</u> Tom said that <u>he</u> was going home |
| 2. Substitution and Ellipsis: 2.1. Nominal; 2.2. Verbal, 2.3. Clausal | A: Annie says you drink too much B: So <u>do</u> you! My kids play an awful lot of sports. <u>Both</u> are incredibly energetic A: Is it going to rain? B: I think <u>so</u> . |
| 3. Conjunction: 3.1. Adversative; 3.2. Additive; 3.3. Temporal, 3.4. Causal | -Chinese tea is becoming increasingly popular in restaurants. <u>This is because of</u> the growing belief that it has several health-giving properties. -I'm afraid I'll be home late tonight. <u>However</u> , I won't have to go in until late tomorrow -From a marketing viewpoint, the popular tabloid encourages the reader to read the whole page instead of choosing stories. <u>And</u> isn't that what any publisher wants? -Brick tea is a blend that has been compressed into a cake. <u>First</u> , it is ground to a dust. <u>Then</u> it is usually cooked in milk. |

| LEXICAL DEVICES | |
|--|--|
| <ol style="list-style-type: none"> 1. Direct repetition 2. (near) Synonyms/Antonyms 3. Superordination 4. Specific/general reference 5. Ordered series 6. Whole-part | <p>- ‘<u>Pneumonia</u> has arrived with the cold and wet conditions. The <u>illness</u> is striking everyone from infants to the elderly’</p> <p>-The <u>roses</u> were brilliant in the sun. The brightly coloured <u>petals</u> stood out ...</p> <p>-You could try reversing the car up the <u>slope</u>. The <u>incline</u> isn’t all that steep</p> <p>-On <u>Monday</u> I went shopping, then everyone came for dinner and on <u>Wednesday</u> I had to go shopping again</p> <p style="padding-left: 40px;">A: Did you try the <u>steamed buns</u>?</p> <p style="padding-left: 40px;">B: Yes, I didn’t like the <u>things</u> much</p> <p>-What we lack in a <u>newspaper</u> is what we should get. In a word, a popular <u>newspaper</u> may be the winning ticket</p> |

Table 1. Texture and cohesion

2.3. DISCOURSE AND DISCOURSE ANALYSIS



PRELIMINARY DATA ANALYSIS. Analyse the following text, printed on a protective sleeve from a Starbucks cup, and use discourse-analytic terminology and notions to answer the questions below.

PROTECTIVE SLEEVE SB CUP

Starbucks is committed to reducing our Environmental impact through increased use of post-consumer recycled materials.

Help us help the planet.

First –ever 10% post-consumer fiber cup 60% post-consumer fiber sleeve

Intended for single use only.

© 2005 Starbucks Coffee Company All rights reserved US Patent no. 5,205,475 and no. 6,863,644 and related foreign patents pending

www.starbucks.com/wayiseeit




ACTIVITY

Starbucks is committed to reducing our Environmental impact through increased use of post-consumer recycled materials.

Figure 1. Starbucks' protective sleeve

1. What makes this text a text? Why isn't it a random collection of sentences? What holds all bits together?

Look at coherence and cohesion

2. What actions/functions are being performed? How do people use language to perform specific functions (requesting, opening conversations...) in this situation? How is the text organized?

Look at types of actions / functions performed in each section.

Look at intertextuality

Identify changes in style.

3. Who are ALL the participants in this event? What kinds of people are they trying to show themselves to be? What activities are they trying to perform? What view of the world (beliefs/values) is being forwarded? Who benefits from this event?

Look at the relationship between identities (people, corporations or institutions) activities, and ideologies.

(Adapted from Jones, 2012)

3. UNIT 3.- GENRE

3.1. COMMUNICATIVE PURPOSE(S) AND TEXT FEATURES

The aim of this activity is to explore the relationship between the features of a real world text and its generic function(s).



What is the ideal genre(s) of this real world text? Discuss the function(s) or communicative purpose(s) of the genre and answer the questions below.



Figure 2. Pathway code of conduct. Picture taken in Hyde Park, 2013.

1. What is the location of the text?
2. What is its topic?
3. How would you explain the visual layout, e.g. the distribution of text, letter size, colours... in this park sign?
4. Who are the people involved in this text (producers / receivers).
5. What is the style?
6. Features of grammar (tense, word order, length of sentences/phrases)
7. Features of vocabulary – any jargon or technical language?
8. What are the ideologies and viewpoints that underpin this text?
9. What are the socio-political implications and consequences of this text?
10. How do all your answers to questions 1-9 relate to the function of the genre?

3.2. FEATURES OF TEXT FROM DIFFERENT GENRES



Look at the table showing the relation between text function and text features, in Bax (2011, p. 50). Select a short text and bring it to class. You can choose texts from the genres in the box below (Fleischer & Andrew-Vaughan, 2009), or think of others you're interested in:

| | |
|--|--|
| advertisement (printed); art commentary; book/movie/ CD/concert review in newspapers; brochure/pamphlet ; business letter children's book; Comercial (TV/radio); comic strip (e.g. Charlie Brown); condolence; corporate website; critique of art/photography ; Facebook / LinkedIn Profile; instruction booklet; Interview; | letter of complaint; Letter of recommendation; letter to the editor; market report; News article; Obituary; Political cartoon; Political speech ; Resume; Service encounters (e.g. buying & selling); Song; Sports commentary; testament; travel blog; UK parliamentary debates (QT) US Presidential debates |
|--|--|

Table 2. List of genres



Analyse the text and fill in the spaces in the table below:

| FUNCTION | FEATURES | EXAMPLE: YOUR TEXT |
|---|--|--------------------|
| The function determines to a large extent the features | FUNCTION: Therefore the function determines these features : | |
| | Location | |
| | Topic focus | |
| | Visual aspects and layout Pictures, position of different parts, diagrams, colours | |
| | Length | |
| | Structure | |
| | Participants/focus | |

| | | |
|--|---|--|
| | Who's involved in the text? Who is actually doing the actions? Subject of the verbs? | |
| | Style and register Formal or informal? Related to any professional domain? | |
| | Grammar Tense (past, present, future) Syntax (word order) Length of sentences | |
| | Lexis Any jargon or technical language? | |

Table 3. Textual features of genres

4. UNIT 4. – DISCOURSE MODES

4.1. NARRATING DISCOURSE MODE

Look at the general structure and at the characteristic language features of the narrating discourse mode.

General structure

1. **ABSTRACT** –summarizes central action / main point
2. **SETTING OR ORIENTATION** – setting the scene
3. **DISRUPTION OR COMPLICATING ACTION**
4. **RECOGNITION OF DISRUPTION** – shows effects of disruption on participants
5. **ATTEMPT AT RESOLUTION**
6. **RESULT / RESOLUTION**
7. **EVALUATION** – the S/W explains the point of the narrative (any time)
8. **CODA** –Signals end of story and return to the present moment

General features

1. Presentation of a “sequence of events and states that have the same participants and/or causal and other consequential relation” (Smith, 2003, p. 26).
2. Events predominantly in the past tense. Frequent use of finite verb forms
3. Frequent use of adverbs of sequencing and consequence
4. Frequent use of pronouns and co-referencing devices
5. Events typically follow a narrative structure
6. Spoken narratives include other features (abstract, coda, and evaluation)



Narratives are used in actual texts flexibly and for different purposes. Read the following Amazon review of “Skincare Gift Set for Women – Regeneration Gift Set”, written by an Amazon customer.

1. Which narrative features can you identify?
2. What is the purpose of the narrative?

1 *5.0 out of 5 stars* Amazing products, DEF, recommend

2 *By Name of User* on 13 December 2013 - Verified Purchase

3 Hi,I'm not one for writing reviews but in this instance I feel compelled to as the
4 products in 'Regeneration Gift Set' are outstanding. For years I've tried many,
5 many skincare products looking for the elusive wonder cream....some have
6 seemed good but then I was left disappointed no matter how uber expensive
7 they've been, I've tried botox on one occasion but didn't feel happy with A:
8 putting the cocktail of contents in skin to be honest and B: It's far too
expensive!

9

10 I saw these products while flitting online, the information provided,
11 description/quality of ingredients etc all seemed better than comparative
12 products. So, in a nutshell, I bought the gift set so I could try all products at
13 once and then feel which if any suited my skin.....from the very first application
14 of the serums with moisturising cream, and for over eight hours my very dry
15 skin still felt soft, glowing and wonderful (miracle!) After just a week and
16 comments of "wow you look really well" I've also brought my mum a gift set of
17 her own to try. The Argon Organics line of products is WAY, WAY better than
ANY of the products I've used before and something tells me I'll be a regular
customer.....

Spoken narratives



Identify the narrative in the conversation below (Norrick, 2000, p. 29-31), and analyse the elements of the structure. Underline the typical features of the narrating discourse mode, following the general guidelines in the two boxes above.

First Job

- 1 Ellen: what was *your* first job?
2 April: first job, um *oh*
3 that was at the Halsted Burger King
4 in Halsted Minnesota.
5 Ellen: that near your house?
6 April: about six miles away.
7 Ellen: m-hm.
8 April: and they- they built it brand new,
9 and I was one of the *first* employees.
10 and because of that
11 we ah- um we had a head honcho woman
12 from International Burger King
13 come and train everybody in.
14 because there was like thirty of us?
15 Ellen: wow. Yeah?
16 April: and uh we had about a week of training
17 and I remember
18 the most embarrassing moment of my *life*
19 happened then. {laughs}
20 Ellen: {laughing} what does that *mean*? {laughing}.
21 April: {laughing} um no this is just-
22 I can't believe I did this
23 but- um I was really nerv-
24 well it was my first *job*,
25 and I was nervous
26 and there's so much to learn.
27 I mean y'know there's so many things at Burger King
28 you have to [make and uh-]
29 Ellen: [how old were you?]
30 April: I was like a sophomore in high school.
31 Ellen: okay.
32 April: yeah, [the summer after my sophomore year.]
33 Ellen: [you were young,] okay.

34 April: and um we were learning the drive-through
35 and just the thought of speaking on-
36 into that microphone
37 and y'know into outside-
38 Ellen: yes.
39 April: and you have to pretend to take orders
40 and, and I was so embarrassed.
41 and the *first* time I had to do it
42 I said "welcome to McDonald's
43 [may I take your order?"]
44 Ellen: [oh *no* {laughing}.]
45 April: and everybody just *laughed* at me {laughing}.
46 Ellen: {laughing} did you try and pull it off like a joke
47 like you meant to say that?
48 April: no. {laughing}
49 Ellen: no.
50 {laughing} good job.
51 April: yeah, that was my very first job.

4.2. INTERACTING DISCOURSE MODES



Look at the following interaction in a shop. Identify adjacency pairs, pre-sequences and insertion sequences.

- T1 B: ... I ordered some paint from you uh a couple of weeks ago some
vermilion
- T2 A: Yuh
- T3 B: And I wanted to order some more the name's Boy
- T4 A: Yes // how many tubes would you like sir
- T5 B: an-
- T6 B: U:hm (.) what's the price now eh with V.A.T.
do you know eh
- T7: A: Er I'll just work that out for you=
- T8: B:=Thanks
(10.0)
- T9: A: Three pounds nineteen a tube sir
- T10 B: Three nineteen is it=
- T11 A: =Yeah
- T12 B: E::h (1.0) yes u:hm (dental click) (in parenthetical
tone) e:h jus-justa think, that's what three nineteen
That's for the large tube isn't it
- T13 A: Well yeah it's the thirty seven c.c.s.
- T14 B: Er, hh I'll tell you what I'll just eh eh ring you
back I have to work out how many I'll need.
Sorry I did- wasn't sure of the price you see
- T15 A: Okay (Levinson, 1983, p. 305)



Revise the notions of pre-sequence and post-sequence, and identify them in the following conversational extracts (McLaughlin, 1984, p. 184-185):

A. Extract 1:

- 1 A: Would you mind dropping this off for me on your way to work?
- 2 B: Yeah, I guess so.
- 3 A: 'Cause I'm gonna be late getting off because I have to iron something to wear.
- 4 B: Well, I will if it's not too crowded.
- 5 A: O.K

B. Extract 2:

1. A: *Erm, what are you doing today?*
2. B: *Er, well, I'm supervising at quarter past.*
3. A: Er, yuh, why don't, er, would you like to come by after that?
4. B: I can't, I'm afraid, no.

4.3. REPORTING DISCOURSE MODES



Identify the following features of the Reporting discourse mode in the newspaper extract below.

- Deictic verbs with implicit reference to the place of speaking
- Deictic use of the Present Perfect tense
- Deictic noun phrases
- Deictic adverbs of time
- Deictic adverbs of place

***Hurricane Matthew Toll Climbs to at Least 17 as North Carolina Suffers
Record-Breaking Flooding***

[The storm](#)'s death toll in the United States has climbed to at least 17. Gov. Pat McCrory of North Carolina said on Sunday morning that his state's toll had risen to eight. Officials in Georgia confirmed three deaths on Saturday. At least six fatalities in Florida have been attributed to the storm. Nearly 900 people have [died in Haiti](#), according to a [Reuters report](#) based on information from civil protection and local officials.

Bands of heavy rain are leading to record-breaking flooding in parts of eastern North Carolina, according to the National Hurricane Center, which may result in life-threatening flooding and flash flooding elsewhere in the region. Forecasters warned that areas along the Neuse River in Goldsboro, N.C., could experience flooding worse than the devastating inundation that followed Hurricane Floyd in 1999. The river was projected to hit 30.9 feet around 2 a.m. on Monday, surpassing the record of 28.9 feet caused by Floyd.

(From The New York Times, October 9, 2016)

4.4. INSTRUCTING DISCOURSE MODES



Read the text below and underline the characteristic features of the Instructing discourse mode. Then use them to write the following text in the correct order.

Features of the Instructing Mode

- Frequent use of imperatives
- Frequent use of the Present Simple
- Adjectives/adjectival phrases
- Adverbs of sequence, to indicate the order of events

Heat the oil in a pan, add the whole spices and curry leaves, sauté until the aromas are released and add the chopped onions. Fry gently until the onions are golden brown, add the chopped tomatoes and cook until the sauce is a uniform texture. Stir in the ginger-garlic paste and the powdered spices, add a splash of water, then continue cooking gently for half an hour. Add the diced lamb, the potatoes and 200ml water, then simmer gently until the lamb is nearly tender. Mix in the almond and poppy seed paste and simmer. Add tamarind pulp and continue simmering until the lamb is tender. Add a little more water if the sauce is too thick. Garnish with coriander sprigs and toasted almonds.

(Extract from *The Guardian*, May 8, 2013)

5. UNIT 5.- ANALYSING DISCOURSE

5.1. ANALYSING DISCOURSE



Here are several extracts from a recipe of Pumpkin Pie, published 30/10/2016 in a cooking blog.¹ Answer the questions below, related to the discourse analysis heuristics.

1. What does the text achieve? Identify its function and consider its impact on individuals and society.
2. Identify the features of the text, including its structure, discourse mode(s), participants, intertextuality and linguistic resources. In what ways do these features contribute to **achieve** the general function of the text?
3. Why does the text seek to achieve this function? Consider its ideology and socio-political implications.

Extract 1

- 1 I only recently tried pumpkin pie for the first time, I'd been avoiding it on the basis
that I didn't like the idea of it (surely veg in a pie should be savoury) rather than for
any "real" reason. Anyway it turns out that I was in fact being a fool as it's actually
5 really yummy. It has crisp sweet shortcrust pastry and a delicious, custard-y centre
flavoured with autumnal spices.
Given how yummy it was, I decided that I wanted to make my own. Annoyingly this
then turned out to be a bit of an epic task with a few (still edible but not quite right)
pie fails before the taste, texture and appearance was just how I wanted it to be.
10 Fortunately having messed it up a few times I can now share all of the tips I picked up
to get it just right so you won't have to go through the same pie pain as me (it's
honestly pretty simple when you know how and if you don't fancy doing all the steps
you can always use ready-made pastry).

¹ <http://charlotteslivelykitchen.com/pumpkin-pie/>

Extract 2

Make the pastry

- 15 1. Cut the butter (125g) into cubes. Put the flour, caster sugar and
 butter into a large bowl and rub together with your fingertips until it
 resembles
 breadcrumbs.
- 20 2. Lightly beat one of the eggs and add it to the bowl. Mix to
 combine and then bring the mixture together with your hands.
- 23 3. Roll out the pastry to about the thickness of a £1 coin (c.3mm)
 and line your tart tin with the pastry, trim off any excess and put to one
 side to make the decorative leaves. Prick the bottom and sides of the
 pastry with a fork. Cover with clingfilm and put into the fridge to chill for
 about 30 minutes.

Extract 3: (comments posted in Charlotte's blog)

- 25 1. Fiona: 30 October 2016 at 8:41 pm
 This looks stunning! I've been on the fence about trying out a pumpkin pie but I'll
 definitely give this a go now! #CookBlogShare
- 30 2. Reply by *Charlotte*: 31 October 2016 at 7:04 pm
 If you like cinnamon & ginger and custard-y desserts then you should
 definitely give it a try. I was sceptical and regret waiting so long now!
3. Lucy: 30 October 2016 at 10:00 pm
 Charlotte this looks absolutely stunning. I love how you've decorated the top with the
 leaves. Gorgeous! Thanks for linking up with #CookBlogShare
- 35 1. Reply by *Charlotte*: 31 October 2016 at 7:06 pm
 Thanks Lucy. It seemed like a good way to use of the excess pastry and
 add a little decoration as it's not the prettiest dessert.

6. UNIT 6.- SPOKEN GENRES: CONVERSATIONS AND CLASSROOMS

6.2. CASUAL CONVERSATIONS AMONG FRIENDS

Here are the features of the genre of casual conversations (Cook 1989, p. 51).

1. It is not task-oriented
2. Power inequalities between participants are partially suspended
3. There's a small number of participants
4. Turns are short
5. Talk is for participants and not for an outside audience



Look at texts 1 and 2 below.

1. Do the texts comply with the features mentioned above?
2. Discuss the texts in terms of what they are doing, how and why.
3. Identify language features typical of spontaneous talk.
4. Pay attention to the different projects / aims that each participant may have.

Text 1. Dinner party conversation – J and C are the hosts. The guests, T and G have just arrived.

[* * mark overlaps, ++ mark latched speech, . for short pauses, :vowel lengthening]

- 1 T Cheers
G yes . cheers
C cheers .
T mmm
- 5 J welcome . what news well did you find your way alright then
G *the the map was brilliant*
C *they saw an accident*
G +but there was a +
J +accident . oh nasty +
- 10 G on the road that goes from . Watford to St Albans
J oh yeh the A 41 . 412
G I think so . the road the pub the Three Horseshoes is
C *oh at Garston*
J *oh yes . Garston*
- 15 ALL (inaud.)
G and . it was before that and luckily . where we hit the bad traffic . we were able to do a U turn in the road and go back and sort of go through Garston the only problem was there was a copper with us which was a bit embarrassing . ∂:
J mhm
T,J ah
C oh yeh

20 G but not it was OK ∂ I mean it was . it looked obviously quite nasty
cause there was nothing moving
C oh God
G and . you know I sa had visions of sort of sitting there for about
twenty minutes but *(inaud.)*
C *terrible* junction that isn't it J
J +(inaud.)+
25 C +doesn't matter+ what time of day you go past *that it's evil*
J *oh it's* +a horrible (inaud.)+
G +well . I know+ *that ∂m John*
J *in the evening through St Albans it's murder*
G and John Marsh-Collins sort of you know if we meet in the evening
you know he'll come sort of with . with sort of . horror stories of how
long it's taking *him*

30 T *mmm*
G to drive +home+
T +mmmm+
C it's terrible terrible patch that it's ever so dangerous
G well the thing is isn't St Albans worth it when you get there *cause I
mean I think I I*

35 J *oh it's beautiful place*
C *yeah*
T *I think so as well*
G Think St Albans is the most lovely +(inaud.)+
T +yeh*

40 C I'm addicted to it
G oh yeh
C absolutely *addicted*
J *when I* +come through here with ∂m Reginald Perrin+
C +I wouldn't go anywhere else+

45 J on he's ∂m sometimes gives me lifts home and we come up above
over that little bit . up . the Holywell Hill and I always say to him
regularly it's a sort of habit routine I say to him ah the holy city and
he starts singing Jerusalem *(sings)*
OTHERS *(laugh)*
J well he would wouldn't he . he would
G oh yeh . yeh ...

(Cheepen & Monaghan, 1990, p. 174-175).

Text 2. Job interview – S is at a job interview.

1 I this is Mrs C. let me introduce you to these (inaud.) this is Mrs S. the
∂ personnel assistant
C *how do you do*
S *how do you do* .pleased to meet you
K +how do you do+
5 C +how do you do+

I +(inaud.)+ principal personnel office and Mr D who is senior *admin officer*

D *hello* . +how do you dop+

C +how do you do+

I please have a seat Mrs C

10 C thank you -----

K did you have a good trip

C yes very nice . beautiful day . *lovely bus journey*

I *(inaud.)*

K oh you came on the bus +did you+

15 C +yes+

K oh -- ∂m - so have you been to County Hall before

C a long time ago

K *mm*

C *very long* time ago it's years since I've been out here

20 K +mhm+

C +it's very+ nice this time of year with all the trees

K yes . yes . well we we like it here

S *(laughs)*

C *yes . (inaud.)* --

25 K you've been in the offices . years ago . yes

C not in the offices

K no . +no+

C +at County Hall*

K no (inaud.) - right well ∂ . ∂m . ∂ the the panel here have got various things to ∂ ask you obviously about this job . and ∂m . Mrs ∂ . S here will . ∂m take . you know . descr ∂m . y talk to you about the . a . the job . *itself*

30 C *mhm*

K and what's involved . so I'll I'll hand over to her to

C +right+

K +to+ . to move onto this area

S well . have you got a copy of the job description with you

35 C I have had a copy of it *I haven't got it with me*

S *do you want to have another look* do you want to +have a look at one now+

C +thank you very much+

S ∂m . what I wanted to do was just sort of . go through it and if there w . if you had any questions

C yes

40 S about the job description . if you want me to elaborate on anything . ∂m I think we can . you know sort of go through that now

C mhm

S m -- you will be . responsible to the . Admin officer

S ∂.

C yeh

45 S and . there'll be it's just a small group ∂ within that particular off . office . ∂m your duties mainly would be sort of collecting . stamping in . *distributing*

C *yes when you say a* small group excuse me interrupting you

S mhm
 C how many are you talking about
 S bout half a dozen

(Cheepen & Monaghan, 1990, p. 178-179)

Text 3: Scripted talk



The following is a transcription of a video-clip from the TV comedy, *The Bing Bang Theory*². Sheldon (S) and Penny (P) are buying at the supermarket.

1. Read the text and decide whether it meets the criteria for the genre of casual conversations.
2. Identify markers of spontaneous speech, especially in turns containing ‘dispreferred seconds’.

1 S Great! Look at me. I’m in the real world of ordinary people just living their ordinary, colorless, workaday lives <laughs>
 2 P Thank you <laughs>
 3 S No, thank you <laughs> And thank you, ordinary person! *Laughs* Hey, do you want to hear an interesting thing about tomatoes?
 4 P Eh no, no not really. Listen, did you say you need some eggs? <laughs>
 5 S Yes but anyone who knows the dynamics of bacterial growth knows to pick up their refrigerated food on the way out of the supermarket <laughs>
 6 P Oh! Okay then maybe you should start heading on out then <laughs>
 7 S No, this is fun. Oh, the thing about tomatoes – and I think you’ll really enjoy this – is they’re shelved with the vegetables, but they’re technically a fruit
 8 P Interesting
 9 S Isn’t it?
 10 P No, I mean, what you find enjoyable. <laughs> (*Penny gets some vitamins*)
 11 S Oh boy
 12 P What now? <laughs>
 13 S Well, there’s some value to taking a multivitamin, but the human body can only absorb so much. What you’re buying here are the ingredients for very expensive urine <laughs>
 14 P Well, maybe that’s what I was going for <laughs>
 15 S Then you’ll want some manganese <laughs>

² https://www.youtube.com/watch?v=vW_aEXfJIEg

7. UNIT 7. SPOKEN GENRES: LEGAL DISCOURSE, JOKES, AND WEATHER FORECASTS

7.1. LEGAL GENRES

Legal genres



Look at the courtroom interaction below and answer these questions:

1. How are turn-taking and participants' activities determined by the power relations established in this interaction?
2. Identify the type of questions of the defence lawyer.
3. In what ways does each question constrain subsequent discourse?
4. How do the questions/answers affect the identity of the witness?
5. What is the aim of the defence lawyer?

Cross-examination. DL = Defense Lawyer, PL = Prosecution Lawyer; W = Witness; J = Judge.

- 1 DL What's meant by partying? You, you're what? Nineteen? Where you nineteen at that times?
- 2 W Yes
- 3 DL What's meant among youthful people, people your age, Brian's age, by partying?
- 4 W Some take it just to go and, with some friends, people, and have a few drinks, and some do smoke, some do take the pills
- 5 DL Partying
- 6 W (Drugs)
- 7 DL Is it not true, partying among people your age, does not mean to go to a party?
- 8 W That's true
- 9 DL It implies to many people that, implies sexual activity, doesn't it?
[An objection by PL at this point is overruled by J]
- 10 DL To many people your age that means sexual activity, does it not?
- 11 W To some, yes, I guess
- 12 DL And at the very least it means the use of intoxicants?
- 13 W Yes
- 14 DL So, when they suggested, who suggested that you go partying?
- 15 W I don't know who first brought it up. They [did mention]-
- 16 DL [Then did-]
- 17 W -did mention that, uh, there would be friends who had the apartment who would be having a party
- 18 DL So the word partying, let's go party, some like that, (inaudible) not just go to a party?

- 19 W Mmhmm
 20 DL Correct?
 21 W Mmhmm
 (...)

22 DL O.K. you went outside and you waited for at least ten minutes for one of these friends to emerge, is that correct? (1.2)
 23 W Mmhmm
 24 DL who were you waiting for? (3.9)
 25 W I don't remember who it was
 26 DL aren'tchu just trying tuh come up with an excuse for why you had to wait outside there? (0.6)
 27 W no
 28 DL weren't you in fact waiting outside for somebody to go pardying with (.) anybody
 29 PL Objection yer honour
 30 J overruled
 31 W no

(Matoesian, 1993, p. 151-152, 161)

7.2. WHEATHER FORECASTS, INTERTEXTUALITY, TRANSMEDIA STORIES

Objective: Identify intertextuality at work while exploring further discourse modes and genres, as well as other important notions of discourse analysis like ideology and identity (and the role of stereotypes).



1. Watch a BBC weather forecast and pay attention to content, lexis, and verb tenses. Then read the short text below and identify the discourse mode(s), language features and the communicative purpose of the genre.

Weather forecast

Here are the opening lines of the weather forecast of November 5th, 2015 (BBC News).

- 1 Hello there. Cast your minds back to the beginning of the week and with light
 winds; widespread fog was an issue. We've seen a dramatic change now with the
 3 fog replaced by wind and rain but there remains a common theme that is mild
 weather which will continue for the next several days. There will be rain at times
 5 and there will often be some quite strong and gusty winds. It's mild, courtesy of
 south-westerly winds; this quite strong jet stream propelling areas of rain in our
 7 direction. Now with a such strong jet stream there is potential for some of these
 weather systems ...

2. Find out about the British political party UKIP. Then read the newspaper story below.

UKIP councillor blames storms and floods on gay marriage



18 January 2014

Councillor David Silvester from Henley-on-Thames had defected from the Tories to UKIP

A UKIP councillor has blamed the recent storms and heavy floods across Britain on the Government's decision to legalise gay marriage.

David Silvester said the prime minister had acted "arrogantly against the Gospel".

In a letter to his local paper he said he had warned David Cameron the legislation would result in "disaster".

UKIP said Mr Silvester's views were "not the party's belief" but defended his right to state his opinions.

Divine retribution

He is more than entitled to express independent thought despite whether or not other people may deem it standard or correct UKIP spokeswoman

Mr Silvester, from Henley-on-Thames in Oxfordshire, defected from the Tories in protest at Mr Cameron's support for same-sex unions.

In the letter to the Henley Standard he wrote: "The scriptures make it abundantly clear that a Christian nation that abandons its faith and acts contrary to the Gospel (and in naked breach of a coronation oath) will be beset by natural disasters such as storms, disease, pestilence and war."

He added: "I wrote to David Cameron in April 2012 to warn him that disasters would accompany the passage of his same-sex marriage bill.

"But he went ahead despite a 600,000-signature petition by concerned Christians and more than half of his own parliamentary party saying that he should not do so."

He then went on to blame the prime minister for the bad weather:

"It is his fault that large swathes of the nation have been afflicted by storms and floods."

He went on to say that no man, however powerful "can mess with Almighty God with impunity and get away with it".

A UKIP spokeswoman said: "It is quite evident that this is not the party's belief but the councillor's own and he is more than entitled to express independent thought despite whether or not other people may deem it standard or correct."

Independent thought made the UK "a wonderful, proud, diverse and free country".

Henley's Tory MP John Howell, said: "I thought Mr Silvester's letter was not the sort of thing that he should have written in today's age.

"He really needs to consider his position."

- What is David Silvester's ideology regarding same-sex marriage?
- Is this ideology explicitly supported by his political party?

3. The following is a selection of Tweets³ containing spoof weather reports in response to David Silvester's claims.

- Analyse the discourse mode(s) and their main features.
 - Identify the gender stereotypes invoked in the Tweets and relate them to the construction of masculinity.
 - Discuss intertextuality and the discursive creation of humour.
- 3.1. UkipWeather @UkipWeather 21 ene. 2014 A male shop assistant offering constructive critiques in the men's department of Debenhams will cause temperatures in Leeds to drop to -1c
 - 3.2. UkipWeather @UkipWeather 21 ene. 2014 The dense fog affecting much of the UK will begin to clear when an office manager makes a bawdy joke at the expense of a female colleague
 - 3.3. UkipWeather @UkipWeather 20 ene. 2014 If you live in Maidstone, grab an umbrella! A man has become flustered after stalling his car at traffic lights
 - 3.4. UkipWeather @UkipWeather 19 ene. 2014 A lingering look between 2 men at a gym in York has sparked concerns from residents living near the River Ouse
 - 3.5. UkipWeather @UkipWeather 19 ene. 2014 Council gritters are on high alert after a man in Peterborough went into a pub and ordered a glass of white wine
 - 3.6. UkipWeather @UkipWeather 19 ene. 2014 The early sunshine in the Cotswolds has been replaced by cloud after a man spent a suspiciously long time grooming his facial hair
 - 3.7. UkipWeather @UkipWeather 19 ene. 2014 Temperatures will plummet as a result of a man in Cumbria enthusiastically browsing through a home furnishings catalogue
 - 3.8. UkipWeather @UkipWeather 19 ene. 2014 Dark clouds are forming over the Midlands following voluntary sexual intercourse between two unmarried persons
 - 3.9. UkipWeather @UkipWeather 19 ene. 2014 A morning kiss between two consenting adults will lead to drizzle on higher ground
 - 3.10. UkipWeather @UkipWeather 18 ene. 2014 An area of low intelligence centred around the Daily Mail will cause severe outbreaks of capital letters and exclamation marks
 - 3.11. UkipWeather @UkipWeather 18 ene. 2014 EXTREME WEATHER WARNING! Tonight for the first time, just about half past ten. For the first time in history it's gonna start rainin' men

3. Watch the videoclip containing Nigel Farage's response at

<<http://www.bbc.com/news/uk-politics-25901814>> (see transcription below)

and answer the questions that follow.

³ https://twitter.com/UkipWeather/with_replies

Nigel Farage makes spoof Ukip weather forecast

1 And now the weather for all areas of the British Isles, but definitely not Bongo
Bongo land. You may have heard about a storm in a teacup that developed when
an Ukip town councillor in Oxfordshire was suspended by my party after he
5 blamed the floods on David Cameron's gay marriage bill. The old parties are
seeking to cloud the big political issues of the day by focusing on the view of UKIP
members like him, even though he said a deluge of similar things before when he
was a Tory councillor. How quickly some things change depending on which way
the wind blows. Now if you look around the UK you will see the outbreaks are
10 sometimes barmy, occasionally extremist views from people of all political
persuasions. In Whitby the sun was apparently briefly obscured by a UFO after a
labour councillor claims to have fathered a child with an extra-terrestrial, he also
says his real mother is a nine-foot green alien with eight fingers. There were earth
tremors in North Wales where a lib-dem councillor called John Larson was
15 sentenced to eighteen years in prison for setting off a series of explosions in the
north Wales town of Denbigh -talk about extremism! And the weather for those of
you thinking about heading off to the slopes, well, there were flurries of
embarrassment for the Tories after MP Aiden Burley organised a Nazi-themed
stag party at an alpine ski resort. Anyone thinking of heading off on holiday to
20 Brussels this week, perhaps getting there on the gravy train, watch out for a warm
front of relentless hot air. Back in Britain, and the long range forecast we can see
temperatures rising ahead of the European elections in May; it could get stormy so
I advise you to avoid light aircraft. We hope there will be a sprinkling of real ale
on lower lying areas, outbreaks of common sense and absolutely no chance of
cyclonic fruitcakes.

1. In what ways is this text similar/different from traditionally broadcast weather forecasts?
2. What is the purpose of the genre of weather forecasts?
3. What is the purpose of Nigel Farage's spoof weather forecast?
4. Revise the notion of intertextuality and identify how it works in the spoof weather forecast.

8. UNIT 10. TELEVISION GENRES: DOCUMENTARIES AND TALENT SHOWS

8.1. DOCUMENTARIES

- What is the function of the documentaries TV genre?
- What discourse mode(s) would you expect to find?
- What specific language features / discourse style would you expect?

Impoliteness in the army



Read the following extracts from the work of Culpeper (1996), who discusses impoliteness in the TV documentary *Soldier Girls*. Then answer the questions.

There are two basic reasons for the prevalence of impoliteness in army recruit training discourse. Firstly, there is, great inequality of power. The American and British armies, and indeed many other armies in the world, have a rigid hierarchical power structure, and recruits are at the bottom. This power structure is rigorously maintained. The vast majority of a recruit's training is undertaken by Non-commissioned officers (NCOs). These NCOs exert control over innumerable aspects of a recruit's life including where they are, who they are with, what they do, what they say, what they wear, and even what they think. Secondly, there is the particular training philosophy. The training program is designed to cast the recruit in the mould of the ideal soldier. In essence, this means getting the recruit to conform to various physical and psychological standards. They should be physically fit, able to perform drills, fire a gun, endure hardship, and so on. Most importantly, they should obey orders without question or hesitation. A general assumption is that the best way of achieving these goals is to destroy the recruits' individuality and self-esteem, and then rebuild it in the desired mould. In effect, impoliteness is used to depersonalize the recruits. Politeness behaviour involves, amongst other things, a recognition that the interlocutor is a person like oneself; impoliteness behaviour denies that recognition. In the context of the army, impoliteness is not the haphazard product of, say, a heated argument, but is deployed by the sergeants in a systematic way as part of what they perceive to be their job.

- (i) What are the reasons for impoliteness in army training discourse genres.
- (ii) What is impoliteness used for? Why is it part of the Sergeants' job?

DATA DESCRIPTION

Data from documentary *Soldier Girls*, filmed at an American recruit training base in 1980. It follows the fortunes of a group of women recruits. Data from one interview (6,5'). The participants are the recruit Private Alves (PA) and three sergeants (S1, S2, S3), one of whom (S3) is a woman. Alves has performed consistently badly in the training program and proved intractable in the face of repeated attempts by the NCOs to force

her to improve. As punishment for her latest failure, she is consigned to digging a hole under the supervision of a squad leader. After digging a substantial hole, she refuses to continue and ends up screaming hysterically whilst the squad leader tries physically to force her to keep digging. [Interview takes place shortly after this]

(iii) Identify relational strategies of conflict. How do they relate to the turn-taking system and to the structure of power and hierarchy.

| | | |
|----|----|--|
| 1 | S1 | you're going to mess up one of my squad leaders |
| 2 | S1 | [<i>indistinct</i>] any way you can how about it= =don't |
| 3 | PA | =I= |
| 4 | S1 | bullshit me now Alves you want to jump you want to |
| 5 | PA | |
| 6 | S1 | jump on somebody= =JUMP ON ME then |
| 7 | PA | =no= who |
| 8 | S1 | shut up Alves you're the one who is |
| 9 | PA | said that sergeant |
| 10 | S1 | running your little mouth again you're the one intimidating and threatening my squad leaders bullshit tell that god damn lie to someone |
| 11 | PA | I didn't sergeant |
| 12 | S1 | that believes your ass private you've already been proven to be a damn habitual liar |

(iv) In what follows, the sergeants launch a comprehensive and systematic attack on Private Alves' positive face (involvement, need to be liked, part of a group) through the expression of impolite beliefs. Identify the **social identities/roles** of Alves that are attacked from among the following: American citizen, Human being, Mother, Soldier.

| | | |
|----|----|--|
| 13 | S2 | you don't even deserve to live in the United States (...) |
| 14 | S2 | disgrace to the uniform that's what you are Alves a disgrace to be wearing a uniform that you're wearing private nothing but a disgrace to that uniform you don't even deserve the time to wear it to have it on your little body (...) |
| 15 | S1 | I doubt if you could accept the responsibility of a child |
| 16 | S3 | the baby will cry itself to death before she ever was able to move across the room to give her anything to eat (...) |
| 17 | S1 | you haven't functioned as a human being I doubt since you were about thirteen you stopped being a member of the human race |

(v) In which of the following examples do sergeants attack her competence, genetic make-up, mental stability, personal value, psychological make-up, self-sufficiency?

| | | |
|----|----|--|
| 18 | S1 | you are despicable you don't deserve to be out there in society |
| 19 | S2 | can't do anything right |

| | | |
|----|----|---|
| 20 | S2 | what's probably going to end up happening is probably you will find some man that will have to end up supporting you for the rest of your life |
| 21 | S3 | I think she is nutso |
| 22 | S2 | you're nuts you're nuttier than a fruit cake Alves |
| 23 | S2 | you're crazy |
| 24 | S2 | I think I need to get you evaluated |
| 25 | S2 | let you run around there like a psycho [small laugh] psycho private |
| 26 | S2 | we're going to take you to see a psychiatrist |
| 27 | S3 | you know Alves there's something about you that makes me think that you just might be the type that would take a weapon and go up on the top of a building and start just picking people off in the street just for the heck of it because you're apathetic that sooner or later it's bound to turn to hate and it's got to get out and when it gets out it it usually manifests itself in a violent manner |
| 28 | S3 | and I would rather you were locked up on that thirteenth floor than out in civilian society because you might possibly kill one of my relatives or a member of my family |
| 29 | S1 | do me a favor don't have any childrenbecause unfortunately there is such a thing as heredi hereditary genes that I would hate to think that anybody would even closely come out like you |

- (vi) In the examples above, identify:
- positive impoliteness / conflict strategies like use of taboo words, make the other feel uncomfortable, Ignore / snub the other;
 - negative impoliteness / conflict strategies like belittle the other, associate other with negative aspects; and
 - cases of sarcasm or mock politeness.
- (vii) Discuss how (im)politeness strategies may relate to identity construction in discourse. Note down the main ideas.

8.2. TALENT SHOWS



Below is a sequence from the TV Show *X Factor*. Watch and read the sequence and then answer the questions below. The objective is to relate relational practices with identity construction.

1. Identify relational strategies of rapport / politeness and conflict / impoliteness in the talk of all participants
2. How is Simon Cowell different from other judges?
3. How does he reinforce his 'expert identity'?
4. How does he contribute to make the show "attention-grabbing / spectacular"?

Sequence #123 (X Factor, 2007)

[Audition stage. C= Contestant, F = Contestant's father; L = Lois (judge), D = Dannii (judge), SC = Simon Cowell (judge).

Transcription Key (visual): CU - camera close up, MCU - medium close up; MS - medium range shot; LS: long distance shot.]

| | | | |
|---|----|-----|---|
| <i>LS from behind C; CU of C; CU of SC - head resting on hand, looking bored.</i> | 1 | SC | THANK YOU (.) well you sounded like a dog barking (.) [in the end |
| | 2 | C | [<u>sorry</u> (.) I am so |
| <i>CU of C, MLS of family waiting outside room.</i> | 3 | | sorry |
| <i>CU of C.</i> | 4 | SC | you don't- you haven't got a ten out of ten voice (.) at best I would give |
| <i>CU of SC.</i> | 5 | | you (.) two and a half |
| <i>CU of C.</i> | | | |
| <i>LS of judges' desk; CU of L.</i> | 6 | L | your voice (.) is just not as good as <u>you</u> think it is |
| <i>CU of C.</i> | 7 | SC | <u>so</u> it's a what? |
| <i>CU of L.</i> | 8 | L | it's a no for [me |
| <i>CU of D shaking her head.</i> | 9 | D | [no not for me |
| <i>LS of judges' desk. SC leaning on arm.</i> | 10 | SC | okay (.) nice to meet you Kelly |
| <i>CU of C nodding, then starting to leave.</i> | 11 | C | >thank you very much< |
| <i>LS, as she leaves room.</i> | | | |
| <i>CU of SC biting lip.</i> | 12 | SC | bye sweetheart |
| <i>LS from angle behind - judges' desk. As she</i> | | | |
| <i>CU of C nodding, then starting to leave.</i> | 11 | C | >thank you very much< |
| <i>LS, as she leaves room.</i> | | | |
| <i>CU of SC biting lip.</i> | 12 | SC | bye sweetheart |
| <i>LS from angle behind - judges' desk. As she</i> | | | |
| <i>leaves dramatic music begins. MS of family as she</i> | 13 | C | thanks a lot (2.0) *beep beep* |
| <i>emerges, turns head back into room swearing.</i> | | | |
| <i>CU -SC laughing, LS of judges' desk as L laughs</i> | 14 | D | what did she just say? |
| <i>and D looks shocked, CU -SC laughing.</i> | | | |
| <i>CU of C outside talking to camera aside, angrily.</i> | 15 | C | >very degrading (.) could not be nastier (.) I think I'm being penalised |
| <i>CU of SC listening from inside room.</i> | 16 | | because he just wants to get home (.) he's not giving anybody a chance (.) |
| <i>CU of C.</i> | 17 | | he he seems to me very *beep* he wants to get home (.) he wants to go to |
| | 18 | | the pub (.) basically< |
| <i>LS of judges' desk, L and D look to SC, who</i> | 19 | SC | >ten out of ten Whitney Houston Mariah Carey Celine Dion< (.) and that |
| <i>gestures with hand to C outside.</i> | 20 | | (.) she sounded like Lassie |
| <i>MS as F enters room, background music becomes</i> | | | |
| <i>louder. CU of SC and D looking worried, CU of L</i> | 21 | F | hello Simon |
| <i>then MS of F offering hand to SC.</i> | | | |
| <i>LS from behind cameramen as SC stands and C</i> | 22 | SC | how d'you do? |
| <i>and other person join them at the desk.</i> | | | |
| <i>LS from end of judges' desk.</i> | 23 | F | I'm her dad (.) her father |
| | 24 | SC | what's your name? |
| <i>MCU of SC standing and talking to F.</i> | 25 | F+C | Peter |
| <i>CU of F, CU of SC sat down, looking bored.</i> | | | |
| | 26 | SC | Peter (.) she was absolutely terrible in here Peter (.) can I say something (.) |
| <i>CU of F as music kicks in louder, CU of SC</i> | 27 | | <you are partly to blame (.) for your> (.) daughter's delusion |
| <i>crossing arms, CU of F.</i> | | | |

| | | | |
|--|----|----|---|
| <i>CU of SC.</i> | 28 | F | why? |
| <i>CU of C, looking angry.</i> | 29 | SC | because you've obviously encouraged her (.) it's <u>crazy</u> |
| <i>CU of SC gesturing.</i> | 30 | C | it's crazy (.) I think this is crazy |
| <i>LS of judges' desk with C and F stood in front F gesturing.</i> | 31 | SC | no but the whole thing is [crazy |
| <i>CU of SC shaking head.</i> | 32 | F | [Simon all I'm asking you (.) please can you give her one more (.) [one more (.) just one more |
| <i>MS of F and C, L's head in foreground.</i> | 33 | | |
| <i>LS of judges' desk, SC gesturing.</i> | 34 | | |
| <i>MS of F and C.</i> | 35 | SC | [it's pointless (.) it's pointless = |
| <i>CU of SC gesturing to himself then CU of C.</i> | 36 | F | = why's it pointless? (.) I know she can do it |
| <i>CU of C, CU of F.</i> | 37 | SC | Peter (.) you don't that's the whole point (.) [you don't know |
| <i>CU of SC.</i> | 38 | F | [I do (.) I do |
| <i>CU of F.</i> | 39 | SC | this is my business (.) <your daughter isn't good enough> |
| <i>CU of SC pointing to his forehead.</i> | 40 | F | have you got a uh Simon have you got a heart? |
| <i>CU of C looking angry.</i> | 41 | SC | YES |
| <i>LS of judges' desk, SC's and F's arms folded.</i> | 42 | F | well we well will we- |
| | 43 | SC | but I've also got a BRAIN |
| | 44 | C | where's your brain in your middle toe |
| | 45 | SC | goodbye Kelly |
| | 46 | C | >you're being very very harsh< |
| <i>CU of C.</i> | 47 | SC | nice to meet you (.) [Kelly |
| <i>MS of F and C, Tony (bodyguard) in background.</i> | 48 | C | [very harsh |
| <i>CU of SC.</i> | 49 | SC | Kelly (.) reality check (.) it's a no |
| <i>LS of judges' desk, Tony in shot, F gesturing.</i> | 50 | F | all you wanna do is just go home don't you |
| <i>MS as Tony grabs F and C.</i> | 51 | SC | no [I don't want (.) KELLY (.) |
| <i>MS of SC with F in foreground.</i> | 52 | C | [basically you penalised our friend there |
| <i>MS as Tony grabs F and C gestures in background.</i> | 53 | F | (xxxx) |
| <i>CU of F and Tony.</i> | 54 | C | (xxxx) (.) I will show you Simon (.) <SIMON (.) YOU ARE VERY VERY RUDE> |
| <i>LS as C head towards door and Tony gets F to leave, CU of SC looking bored and nodding.</i> | 55 | | |
| <i>MS of C shouting to SC from doorway.</i> | 56 | SC | there's an eye opener |
| <i>CU of SC.</i> | 57 | C | very being very [rude |
| <i>MS of C and F angry outside the room.</i> | | F | [very rude |

(Lorenzo-Dus, Bou-Franch & Garcés-Conejos Blitvich, 2013)

9. UNIT 8. WRITTEN GENRES: NEWS REPORTS, PERSONAL ADS, TEXTING AND ONLINE GAMING

9.1. NEWS REPORTS



Read the news report below and answer the following questions:

1. Identify the three parts of the story following Bell's (1991) model.
2. According to Bell (1998), a good news story should answer the journalist's 'five W's and an H' questions (Bell 1998: 103) quickly and directly. Where in the text can you find the answers to these questions?
3. Look at sentence structure of par. 1 and identify main actors and verbs
 - a. What elements of the story does the structure FOREGROUND?
 - b. What is the effect of passive verbs?
4. Look at the subject of the sentences in all 3 paragraphs – what aspects of the story are foregrounded?
5. Why are verbs of reporting (say, tell) so frequent?
6. Are there connectors or cohesive devices linking the 3 paragraphs?
7. Look at graphics, order of events (textual vs real-time) and sentence structure, and lexis (how are victims referred to?)
8. Are both sides equally treated?
9. What effect do these choices have on the reader?

1 **Hamas and Israelis Trade Attacks, Killing Several**



Amir Cohen/Reuters

2 An Israeli woman was carried after a rocket fired by Palestinian militants in Gaza landed in a factory in the southern Israeli town of Sderot on Wednesday.

By ISABEL KERSHNER

5 Published: February 28, 2008

6 JERUSALEM — In a sudden surge of violence, an Israeli civilian was killed Wednesday in a rocket attack by [Hamas](#) militants from [Gaza](#), the first such fatality in nine months, and at least eight [Palestinians](#), militants and civilians, were killed in Israeli airstrikes before and after the rocket attack.



10 Amir Cohen/Reuters Israelis took cover in a shelter in Sderot on Wednesday during a rocket attack by Hamas militants from Gaza that killed an Israeli.

13 [Israel](#) carried out the first airstrike in southern Gaza on Wednesday morning, hitting a minivan on a road west of Khan Yunis and killing five members of the Hamas military wing, Qassam Brigades, Hamas said. Southern Israel then came under heavy rocket fire, with more than 25 rockets launched in two hours, the Israeli Army said. Hamas, the Islamic militant group that controls Gaza, claimed responsibility for the rocket barrage, saying it had been retaliating for the Israeli strike.

20 In a second Israeli airstrike carried out amid the rocket fire, two Palestinian youths were killed and 12 other civilians were wounded, Dr. Muawiya Hassanein, director of emergency medical services in Gaza, said. An Israeli Army spokeswoman said the strike had been aimed at a rocket-firing

25 squad, and witnesses in Gaza told Palestinian news media that the civilians had been hit while watching Hamas militants fire the rockets.

Late WEdesday night, Israeli aircraft fired more missiles into Gaza, hitting the empty building of the Hamas-run Interior Ministry and metal workshops in Gaza City and Khan Yunis. A 5-month-old boy, Muhammad al-Burei, was killed by shrapnel from the attack on the Interior Ministry, and
30 several civilians were wounded, Dr. Hassanein said. The ministry building is in a residential area.

The army spokeswoman confirmed strikes against various locations in Gaza, but did not immediately provide details.

The Israeli victim, Ronnie Yichia, 47, was struck in the chest by
35 shrapnel from a rocket that landed in the parking lot of a college campus on the outskirts of Sderot, a border town. According to Israeli police figures, he was the 14th civilian to die from rockets fired from Gaza since 2001.

The rocket fire, which struck Ashkelon, a coastal city north of Gaza, as well as Sderot, continued into the evening. One rocket fell in the parking lot of Barzilai
40 Medical Center in Ashkelon. A 10-year-old Sderot boy hurt in a rocket attack on Monday was recuperating there after surgery.

Another rocket hit a chicken processing factory in Sderot, the factory manager said.

Israel is engaged in what Prime Minister [Ehud Olmert](#) has called a “daily war”
45 against the militants launching rockets from Gaza. Responding to WEdesday’s events from Japan during an official visit, Mr. Olmert said that “no one in Hamas, neither the low-level officials nor the highest echelon, will be immune in this war.”

Secretary of State [Condoleezza Rice](#) met with Mr. Olmert in Tokyo on
50 Thursday morning and said afterward that Hamas rocket attacks against Israel “need to stop,” The Associated Press reported.

Palestinians said two of the militants killed in the first Israeli strike were Abdullah Edwan, a rocket engineer, and Muhammad Abu Aker, a rocket squad
55 commander. Residents said the men were going to a training camp in southern Gaza. Two were masked, they said, and returned from Iran three weeks ago. Relatives of Mr. Edwan, who was said to have been the main strike target, said he was trained in Syria and Iran. Two other militants were wounded, medical officials said.

The chief of Israeli military intelligence, Maj. Gen. Amos Yadlin, told
60 Parliament’s Foreign Affairs and Defense Committee on Tuesday that Gaza militants had undergone intensive training in Syria and Iran and had taken advantage of the recent 11-day breach of Gaza’s border with Egypt to return to Gaza.

An Israeli Foreign Ministry spokesman, Arye Mekel, called the Hamas practice
65 of firing rockets at Israeli civilian centers from areas populated by Palestinian civilians a “war crime that hurts Israelis and Palestinians alike.”

Another militant group, [Islamic Jihad](#), said that Israeli forces killed one
of its gunmen near the Bureij refugee camp in central Gaza early on WEdesday. But the army spokeswoman, who spoke on condition of anonymity under army
70 rules, said that a Palestinian had been spotted approaching the border fence and had tried to lay a bomb, but that he was killed in a blast probably caused by explosives he carried.

75 Hamas took over Gaza last June after routing forces loyal to the Palestinian president, [Mahmoud Abbas](#) of [Fatah](#). The two groups, which had shared power, are now bitter rivals. Mr. Abbas was quoted WEdnesday in the London-based newspaper Al Hayat as saying that members of [Al Qaeda](#) had infiltrated the Gaza Strip with Hamas cooperation.

80 “I can say without doubt that Al Qaeda is present in the Palestinian territories and that this presence — especially in Gaza — is facilitated by Hamas,” he said.

Mr. Abbas has called for a halt to the rocket attacks from Gaza. Sami Abu Zuhri, a spokesman for Hamas, said Mr. Abbas’s statements gave “justification for the Israeli aggression.” He forecast an escalation in violence.

85 Ms. Rice is to arrive in the region on Monday to follow up on talks that Mr. Olmert and Mr. Abbas began at the peace conference in Annapolis, Md., in November, Tom Casey, a State Department spokesman, said WEdnesday.

A Palestinian member of the armed wing of Fatah was killed WEdnesday in a raid in Nablus by undercover Israeli commandos, the Israeli military and Palestinian officials said.

90 The Israeli forces were there to arrest five wanted men from the Fatah military wing and opened fire when they tried to escape, killing one of them, Ibrahim Masimi, 22, Israeli military officials said. They said Mr. Masimi was armed and had recruited suicide bombers in the past.

Omri Sharon, a son of [Ariel Sharon](#), the former Israeli prime minister, began a seven-month prison term on WEdnesday after being convicted in 2006 of violating party campaign finance laws, fraud and perjury. The sentence had been delayed because the elder Mr. Sharon, 80, had a severe stroke.

Taghreed El-Khodary contributed reporting from Gaza City.

http://www.nytimes.com/2008/02/28/world/middleeast/28mideast.html?_r=1&

9.2. ANALYSING NEWS VALUES



Look at the list of news values proposed by Bedareck and Caple (2014). Which news values are more salient in the texts below? Headlines and bylines of newspaper stories from *The New York Times*, published in December 2015:

Newsworthiness → discursively constructed through a number of news values:

1. Negativity → *negative aspects of an event*
2. Timeliness → Verb tense and aspect and time deixis that underlines impact on the present
3. Proximity → Locations, inclusive ‘we’
4. Elitiness → high status of individuals, professions, organisations, nations
5. Consonance → extent to which aspects of a story fit expectations
6. Impact → Effects or consequences of an event
7. Novelty → Unexpected aspects of an event, use of ‘first’
8. Superlativeness → maximized or intensified aspects of an event
9. Personalisation → personal/human aspects of event (proper names, ordinary individuals)

(Bedarek & Caple, 2014)

| | |
|----|--|
| 1 | <p>Text 1</p> <p>Maritime ‘Repo Men’: A Last Resort for Stolen Ships</p> <p>Thousands of boats are stolen each year, and some are recovered using alcohol, prostitutes, witch doctors and other forms of guile</p> |
| 5 | <p>Text 2</p> <p>2015: The Year in Charts</p> <p>By the end of 2015, the economy — still leaving too many Americans behind — has regrettably almost disappeared from the news, overshadowed by the twin evils of Donald J. Trump and the Islamic State. Meanwhile, Congress continued to burnish its record of doing little that was constructive, and progress on a long list of serious policy challenges seemed stalled, at least</p> <p>10 until after the next presidential election. Here, for better or worse, is the state of the union in 10 charts.</p> |
| 14 | <p>Text 3</p> <p>In Guinea, a Hard-Won ‘Victory’ Over Ebola</p> <p>The World Health Organization announced Tuesday morning that Guinea was free of Ebola virus transmission for the first time since the epidemic was detected there in March 2014.</p> |
| 15 | <p>Text 4</p> |

When Presidential Candidates Go Too Far on Social Media:

#FeetInMouth

“Hispandering.” Failing basic geography. Insulting Iowans.

As presidential candidates have pushed the limits on social media, seeking to stand out on the cluttered, noisy platforms, there have been more than a few stumbles.

Here are some of the most memorable.

10. UNIT 9. POLITICAL GENRES AND INTERTEXTUALITY

10. 1. RHETORICAL ANALYSIS OF A POLITICAL SPEECH

Warm-up:

1. Think of different political genres in the UK and the US.
2. What do politicians wish to achieve when they give a speech?
3. Why do you think they use rhetorical strategies?



Context: Electoral speech of Franklin Delano Roosevelt for presidential reelection in 1936. 12 years (1921-1933) of Republican administrations (9 years + 3 years of the Great Depression) were followed by Roosevelt's Democrat administration (nearly four years, period known as the New Deal, 1933-1936). After the 1936 elections, Roosevelt was re-elected and was President until his death in 1945.

1. Identify examples of metaphor, simile, personification, euphemism, rule of three and parallelism in the extract below;
2. How is the US vs THEM relationship established?
3. How do rhetorical strategies impact the construction of the speaker's in-group and out-group?

1 For twelve years this Nation was afflicted with hear-nothing, see-nothing, do-nothing Government. The Nation looked to Government but the Government looked away. Nine mocking years with the golden calf and three long years of the scourge! Nine crazy years at the ticker and three long years in the breadlines!

5 Nine mad years of mirage and three long years of despair! Powerful influences strive today to restore that kind of government with its doctrine that that Government is best which is most indifferent to mankind.

For nearly four years you have had an Administration which instead of twirling its thumbs has rolled up its sleeves. And I can assure you that we will keep our

10 sleeves rolled up,...."

(Adapted from Bou-Franch, 2011, for *AngloTic*)

10.2. ETHOS, PATHOS AND LOGOS



Analyse the closing remarks (3') of B. Obama's New Hampshire Speech, January 2008 – Primaries. B. Obama had just lost a primary ballot to Hillary Clinton and the following speech marked a turning point in Obama's campaign. 'Yes we can' became slogan.

Watch closing of NH speech at <https://www.youtube.com/watch?v=Fe751kMBwms>

Read the text below and answer the questions that follow:

(10',9'' into the speech)

- 1 For when we have faced down impossible odds, when we've been told we're not ready or that we shouldn't try or that we can't, generations of Americans have responded with a simple creed that sums up the spirit of a people: Yes, we can. Yes, we can. Yes, we can.
(10.38) [Cheers – crowd chanting “Yes we can”]
[13 second pause / Obama raises his hand can continues] (10.51)
- 5 It was a creed written into the founding documents that declared the destiny of a nation: Yes, we can.
[mild cheers, 1 second pause]
It was whispered by slaves and abolitionists as they blazed a trail towards freedom through the darkest of nights: Yes, we can.
It was sung by immigrants as they struck out from distant shores and pioneers
- 10 who 10 pushed westward against an unforgiving wilderness: Yes, we can.
It was the call of workers who organized, women who reached for the ballot, a president who chose the moon as our new frontier, and a king who took us to the mountaintop and pointed the way to the promised land: Yes, we can, [Cheers start] to justice and equality. [Chants start again ‘yes we can ...] (11.41)

[21 second pause. Obama smiles, standing still. Finally raises hand slightly and continues]
[Final section completed with no significant pauses, building to the climax]
- 15 Yes, we can, to opportunity and prosperity. Yes, we can heal this nation. Yes, we can repair this world. Yes, we can.
And so, tomorrow, as we take the campaign south and west, as we learn that the struggles of the textile workers in Spartanburg are not so different than the plight of the dishwasher in Las Vegas, that the hopes of the little girl who goes to the
- 20 crumbling school in Dillon are the same as the dreams of the boy who learns on the streets of L.A., we will remember that there is something happening in America, that we are not as divided as our politics suggest, that we are one people, we are one nation.
And, together, we will begin the next great chapter in the American story, with
- 25 three words that will ring from coast to coast, from sea to shining sea: Yes, we can. [crowd start to repeat ‘yes we can’ but he continues]
Thank you, New Hampshire. Thank you. Thank you. (13.09)



QUESTIONS:

1. Look at the lexis. Is it oriented to pathos (emotions) or logos (argument, policy maker)? Provide examples at the level of nouns, verbs, adjectives. Metaphors. Pronouns

Identify:

2. parallelisms = repetitions of words, phrases or structure, synonyms, doubling/tripling
3. Lists of three – to generate and manage audience response (claptrap)
4. Intonation, rhythm, stress, devices like alliteration...
5. Audience management through (body) language, gestures, gaze, position, stance
6. Pausing and flow strategies
7. Explicit/implicit allusions and references to other texts, people or events – intertextuality

10.3. (DIS)AFFILIATION AND GROUP FORMATION



The text below contains excerpts from Donald Trump's announcement that he was running for POTUS. Analyse the text by looking at:

1. Lexis and metaphor (pathos, ethos or logos oriented?) – nouns, verbs, adjectives, metaphors, pronouns
2. Parallelism, doubling, list of three
3. Audience management of claptraps supported by intonation, rhythm, loudness ...
4. Group ideology: Construction of US vs THEM through the positive description of in-group and the negative description of out-groups.

- | | |
|---|--|
| 1 | Wow. Whoa. That is some group of people. Thousands. So nice, thank you very much. That's really nice. Thank you. It's great to be at Trump Tower. It's great to be in a wonderful city, New York. And it's an honor to have everybody here. This is beyond anybody's expectations. There's been no crowd like this. |
| 5 | And, I can tell, some of the candidates, they went in. They didn't know the air-conditioner didn't work. They sweated like dogs. |

They didn't know the room was too big, because they didn't have anybody there. How are they going to beat ISIS? I don't think it's gonna happen.

10 Our country is in serious trouble. We don't have victories anymore. We used to have victories, but we don't have them. When was the last time anybody saw us beating, let's say, China in a trade deal? They kill us. I beat China all the time. All the time.

15 When did we beat Japan at anything? They send their cars over by the millions, and what do we do? When was the last time you saw a Chevrolet in Tokyo? It doesn't exist, folks. They beat us all the time.

When do we beat Mexico at the border? They're laughing at us, at our stupidity. And now they are beating us economically. They are not our friend, believe me. But they're killing us economically.

20 The U.S. has become a dumping ground for everybody else's problems. Thank you. It's true, and these are the best and the finest. When Mexico sends its people, they're not sending their best. They're not sending you. They're not sending you. They're sending people that have lots of problems, and they're bringing those problems with us. They're bringing drugs. They're bringing crime. They're rapists. And some, I assume, are good people.

25 But I speak to border guards and they tell us what we're getting. And it only makes common sense. It only makes common sense. They're sending us not the right people.

It's coming from more than Mexico. It's coming from all over South and Latin America, and it's coming probably— probably— from the Middle East. But we don't know. Because we have no protection and we have no competence, we don't know what's happening. And it's got to stop and it's got to stop fast.

30 Islamic terrorism is eating up large portions of the Middle East. They've become rich. I'm in competition with them.

They just built a hotel in Syria. Can you believe this? They built a hotel. When I have to build a hotel, I pay interest. They don't have to pay interest, because they took the oil that, when we left Iraq, I said we should've taken.

35 So now ISIS has the oil, and what they don't have, Iran has. And in 19— and I will tell you this, and I said it very strongly, years ago, I said— and I love the military, and I want to have the strongest military that we've ever had, and we need it more now than ever. But I said, "Don't hit Iraq," because you're going to totally destabilize the Middle East. Iran is going to take over the Middle East, Iran and somebody else will get the oil, and it turned out that Iran is now taking over Iraq. Think of it. Iran is taking over Iraq, and they're taking it over big league. (...)

40 Now, our country needs— our country needs a truly great leader, and we need a truly great leader now. We need a leader that wrote "The Art of the Deal." We need a leader that can bring back our jobs, can bring back our manufacturing, can bring back our military, can take care of our vets. Our vets have been abandoned.

45 And we also need a cheerleader.

50 You know, when President Obama was elected, I said, "Well, the one thing, I think he'll do well. I think he'll be a great cheerleader for the country. I think he'd be a great spirit."

55 He was vibrant. He was young. I really thought that he would be a great cheerleader.
He's not a leader. That's true. You're right about that.
But he wasn't a cheerleader. He's actually a negative force. He's been a negative force. He wasn't a cheerleader; he was the opposite.
60 We need somebody that can take the brand of the United States and make it great again. It's not great again.
We need— we need somebody— we need somebody that literally will take this country and make it great again. We can do that.
And, I will tell you, I love my life. I have a wonderful family. They're saying, "Dad, you're going to do something that's going to be so tough."
65 You know, all of my life, I've heard that a truly successful person, a really, really successful person and even modestly successful cannot run for public office. Just can't happen. And yet that's the kind of mindset that you need to make this country great again.
So ladies and gentlemen...I am officially running... for president of the United States, and we are going to make our country great again.
70 It can happen. Our country has tremendous potential. We have tremendous people.
We have people that aren't working. We have people that have no incentive to work. But they're going to have incentive to work, because the greatest social program is a job. And they'll be proud, and they'll love it, and they'll
75 make much more than they would've ever made, and they'll be— they'll be doing so well, and we're going to be thriving as a country, thriving. It can happen.
I will be the greatest jobs president that God ever created. I tell you that. I'll bring back our jobs from China, from Mexico, from Japan, from so many
80 places. I'll bring back our jobs, and I'll bring back our money. (...)
Now I'm not doing that...
I'm not doing that to brag, because you know what? I don't have to brag. I don't have to, believe it or not.
I'm doing that to say that that's the kind of thinking our country needs. We
85 need that thinking. We have the opposite thinking.
We have losers. We have losers. We have people that don't have it. We have people that are morally corrupt. We have people that are selling this country down the drain.
So I put together this statement, and the only reason I'm telling you about it
90 today is because we really do have to get going, because if we have another three or four years— you know, we're at \$8 trillion now. We're soon going to be at \$20 trillion.
According to the economists— who I'm not big believers in, but, nevertheless, this is what they're saying— that \$24 trillion— we're very close— that's the
95 point of no return. \$24 trillion. We will be there soon. That's when we become Greece. That's when we become a country that's unsalvageable. And we're gonna be there very soon. We're gonna be there very soon.
So, just to sum up, I would do various things very quickly. I would repeal and replace the big lie, Obamacare.

- 100 I would build a great wall, and nobody builds walls better than me, believe me, and I'll build them very inexpensively, I will build a great, great wall on our southern border. And I will have Mexico pay for that wall.
Mark my words.
Nobody would be tougher on ISIS than Donald Trump. Nobody.
- 105 I will find — within our military, I will find the General Patton or I will find General MacArthur, I will find the right guy. I will find the guy that's going to take that military and make it really work. Nobody, nobody will be pushing us around.
I will stop Iran from getting nuclear weapons. And we won't be using a man
- 110 like Secretary Kerry that has absolutely no concept of negotiation, who's making a horrible and laughable deal, who's just being tapped along as they make weapons right now, and then goes into a bicycle race at 72 years old, and falls and breaks his leg. I won't be doing that. And I promise I will never be in a bicycle race. That I can tell you.
- 115 I will immediately terminate President Obama's illegal executive order on immigration, immediately.
Fully support and back up the Second Amendment.
Renegotiate our foreign trade deals.
Reduce our \$18 trillion in debt, because, believe me, we're in a bubble. We
- 120 have artificially low interest rates. We have a stock market that, frankly, has been good to me, but I still hate to see what's happening. We have a stock market that is so bloated.
Be careful of a bubble because what you've seen in the past might be small potatoes compared to what happens. So be very, very careful.
And strengthen our military and take care of our vets. So, so important.
Sadly, the American dream is dead.
But if I get elected president I will bring it back bigger and better and stronger than ever before, and we will make America great again.
Thank you. Thank you very much.

<http://time.com/3923128/donald-trump-announcement-speech/>

10.4. PARLIAMENTARY DEBATES (UK)

UK Parliament. Prime Minister Question Time at the House of Commons



The text below is a Hansard transcription of a particular question and answer session. The transcribed text is an instance of the genre of PMQT. Read the text and answer the following questions:

2. Function/purpose of the genre - persuasive and/or adversarial?
3. Particular aim / project of Qs & As?
4. Discourse modes and features:
 1. lexis,
 2. turn-taking and power/hierarchy,

3. question formats / presuppositions (see boxes below)
 4. Norms / terms of address, formal markers of politeness ...
 5. Where in the text is the language oriented to: (i) questioning Government policies, (ii) discrediting the opponent, and/or (iii) self-display?
 6. Identify discursive processes of negative description of other (speaker's disaffiliation with out-group) and discursive processes of positive description of self (speaker's affiliation with in-group)
- ➔ Please note that after listening to text, I have added annotations within <>, which were not originally included in the *Hansard* text.
- Find out who was Prime Minister in March 2015. Find out more about the MPs mentioned in the text (e.g. Ann McKechin , Rory Stewart etc). What political parties did the participants in this text represent?

| QUESTIONS | PRESUPPOSITIONS |
|--|--|
| Consider effect of using different formats WH Questions Yes/No Questions or polar Qs Negative Questions Either /or Questions Referential Questions Questions as command Confirmation Question Rhetorical Questions – | Presuppositions = background assumptions. Their truth is taken for granted. Examples: Questions instead of statements (Comparative) adjectives : Adverbs like “again”, “back” , and other time and manner adverbs Definite noun phrases – use of “ The ” |

You can access the whole transcript at Commons Hansard at:
<http://www.publications.parliament.uk/pa/cm201415/cmhansrd/cm150325/debtext/150325-0001.htm#15032574000007>

House of Commons
WEnesday 25 March 2015
The House met at half-past Eleven o'clock

PRAYERS

[Mr Speaker *in the Chair*]

Oral Answers to Questions

(...) *The Prime Minister was asked*

1 Q1. [908292] **Ann McKechin (Glasgow North) (Lab)**: If he will list his official engagements for WEnesday 25 March.

The Prime Minister (Mr David Cameron): <Thank you Mr. Speaker> I know the whole House will wish to join me in offering our deepest condolences to the families and
5 friends of all those killed in yesterday's Airbus crash in France. It is heartbreaking to hear about the schoolchildren, the babies and the families whose lives have been brought to an end. As the Foreign Secretary has said, it is very likely that some British nationals were involved. At this stage, three British nationals have been identified as
10 having been on the flight. The Foreign Office is working urgently to establish whether any further British nationals were among those on board. We are providing consular assistance and will give further information as it becomes available. Our ambassador to France is at the crash site today. I spoke to Chancellor Merkel and Prime Minister Rajoy last night and made it clear that the UK is ready to offer any assistance we can. I expect to speak to President Hollande later today.

15 <Mr. Speaker> This morning, I had meetings with ministerial colleagues and others, and in addition to my duties in this House, I shall have further such meetings later today.

Ann McKechin: <Mr. Speaker> May I join the Prime Minister in expressing sympathies to all the families affected by yesterday's tragedy? <yeah, yeah>

20 In 2014, the number of people working on zero-hours contracts increased by 19%, unsecured borrowing rose by 9%, and the percentage living in relative poverty was at the highest level since 2001. Does the Prime Minister agree that on his watch the future of our young people is only getting darker?

The Prime Minister: What has happened on my watch is that 174,000 more people
25 are employed in Scotland. Zero-hours contracts account for one in 50 jobs, and it is this Government who have outlawed exclusivity in zero-hours contracts—after the 13 years of inaction from the Labour party. In the hon. Lady's own constituency, the claimant count has fallen by 32% since the election. That is evidence that our economic plan is working in Scotland, as it is throughout the rest of the United
30 Kingdom.

Rory Stewart (Penrith and The Border) (Con): <Thank you Mr. Speaker> One of the most disturbing scandals has been the infection of thousands of people across the nation with HIV and hepatitis C through contaminated blood. Today Lord Penrose publishes a report that follows nearly 25 years of campaigning by Members on both
35 sides of this House to address the scandal. <Will Could > the Prime Minister, as <the a> last act of his Government, ensure that there is a full apology, transparent

publication and, above all, proper compensation for the families terribly affected by this scandal?

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40 **The Prime Minister:** My hon. Friend is absolutely right to raise this, with the Penrose report being published today. I can do all of the three things he asks for. I know that many Members on all sides of this House have raised the question of infected blood, and I have spoken about how constituents have been to my surgeries. While it will be for the next Government to take account of these findings, it is right that we use this moment to recognise the pain and the suffering experienced by people as a result of
45 this tragedy. It is difficult to imagine the feelings of unfairness that people must feel at being infected with something like hepatitis C or HIV as a result of a totally unrelated treatment within the NHS. To each and every one of those people, I would like to say sorry on behalf of the Government for something that should not have happened. No amount of money can ever fully make up for what did happen, but it is vital that
50 we move as soon as possible to improve the way that payments are made to those infected by this blood. I can confirm today that the Government will provide up to £25 million in 2015-16 to support any transitional arrangements to a better payments system. I commit that, if I am Prime Minister in May, we will respond to the findings of this report as a matter of priority.
55 Finally, <Mr. Speaker>, I know that Lord Penrose was unable to present the findings of his report today because of illness. I am sure the whole House would want to send him our very best wishes.

Edward Miliband (Doncaster North) (Lab): < Mr. Speaker> Let me first say that I fully associate myself with the remarks that the Prime Minister has just made about the
60 victims of infected blood. We undertake today to act on those recommendations as well. I also join the Prime Minister in offering my condolences to the families who lost loved ones in the devastating plane crash yesterday, especially remembering the three British victims. Our thoughts are with all the victims, their families and <their > friends.

65 < Mr. Speaker> On Monday, the Prime Minister announced his retirement plans. He said that it was because he believed in giving straight answers to straight questions. After five years of Prime Minister's questions, that was music to my ears. < Mr. Speaker> So, here is a straight question: will he now rule out a rise in VAT?

The Prime Minister: In 43 days' time, I plan to arrange the right hon. Gentleman's
70 retirement. But he is right: straight questions deserve straight answers, and the answer is yes.

Edward Miliband: <Let me say to him> No one is going to believe it. No one is going to believe it because of the Prime Minister's extreme spending plans, because his numbers do not add up, and because he promised it last time and he broke his
75 promise. Now, if the Prime Minister is in the mood for straight answers, let us try him with another one. Can he confirm that a spending cut—*[Interruption.]*

Mr Speaker: Order. Order. The Leader of the Opposition will be heard. If we overrun, so be it; it does not matter to me. The right hon. Gentleman will be heard, and the

80 Prime Minister will be heard, and every other Member will be heard. <The Leader of the Opposition>

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Edward Miliband: Can the Prime Minister confirm that the spending cuts that he plans in the next three years will be even greater than anything seen in the last five?

85 **The Prime Minister:** The right hon. Gentleman is wrong about that, but look: straight answer from me, straight question to him. I have ruled out VAT. Will he rule out national insurance contributions? Yes or no?

Edward Miliband: The Prime Minister will have plenty of time to ask questions after 7 May—and I am afraid to say that his own Office for Budget Responsibility has referred to “a much sharper squeeze on real spending...than anything seen over the past five
90 years”.

Next question, and this should be an easier one. Five years ago, ~~<the Prime Minister he>~~ he promised to cut net migration to tens of thousands. Straight answer to a straight question: is that a broken promise? Yes or no?

The Prime Minister: Let me give ~~<the right hon. Gentleman him>~~ him a second chance. I
95 answered a very simple question about VAT. I ruled out an increase. Let me ask the right hon. Gentleman again: will he rule out an increase in national insurance contributions?

We all know that this is Labour’s jobs tax. This is Labour’s tax of choice. This is what Labour clobbers working people, families and enterprises with. So let me ask the right
100 hon. Gentleman again—straight question, straight answer—will he rule it out?

Edward Miliband: There is only one person who is going to raise taxes on ordinary families, and that is ~~<the Prime Minister him>~~—and he is going to cut the national health service. Moreover, he did not answer the question. Let me now ask him a question about the NHS. Five years ago, he promised no top-down reorganisation of
105 the NHS. Now, this is an easy one: can he confirm that ~~<that>~~ ~~<is ‘s>~~ is a broken promise? Yes or no?

The Prime Minister: I will tell the right hon. Gentleman what is happening in the NHS. There are 9,000 more doctors, 7,000 more nurses, and 20,000 more bureaucrats. But we have heard it now: a clear promise on VAT from this side of the House, and no
110 answer on national insurance from that side of the House. And it goes to a bigger point < Mr. Speaker> ~~<The right hon. Gentleman has he’s>~~ had five years to come up with an economic plan, he has had five years to work out some policies for the future of this country, he has had five years to demonstrate some leadership, and he has failed on every count.

115 **Edward Miliband:** Nobody believes ~~<the right hon. Gentleman’s his>~~ his promises on VAT and nobody believes his promises on the national health service because he has broken his promises in this Parliament. Now, let us try him on one more: three years ago he cut the top rate of income tax. Can he rule out, under a Tory Government, a further cut in the top rate of income tax?

120 **The Prime Minister:** The richest in this country are paying more tax under this Government than they paid under the last Government. We have set out our plans for

tax cuts: if you are young and you work hard, you will get an apprenticeship; if you are a family, we will

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take you out of tax until you earn £12,500. I do not want to see middle-income families drawn into the top rate of tax. We ~~<have 've>~~ made our promises. Now, let ~~<the right hon. Gentleman him>~~ make a promise: will he increase national insurance? Yes or no?

130 **Edward Miliband:** < Mr. Speaker> Nobody believes ~~<the right hon. Gentleman's his>~~ promises. He has had five years of failing working families, with worse to come—more spending cuts, more tax cuts for the richest, more betrayal. This has been a Government of the few for the few. It is time for a better plan. It is time for a Labour Government.

The Prime Minister: Well, we have seen it all: absolutely no ability to answer a
135 question. This is a country where unemployment is falling; the economy is growing; the deficit is coming down; in our NHS, the operations are going up; ~~<there are>~~ more good school places for our children; living standards are rising; inflation is at zero; and ~~<there are>~~ record numbers in work—all of this could be put at risk by Labour. That is the choice in 43 days' time: competence and a long-term plan that is delivering,
140 instead of the chaos of economic crisis from Labour.