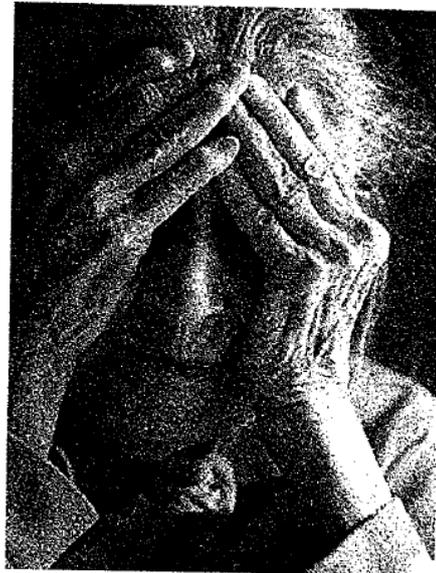# GCE English Language

Exemplar responses

Unit 4 – 6EN04

June 2013

How the speech disorder Primary Progressive Aphasia affects the language of elderly people.

2,248 words

P-p-lease Read

It's a warm, sunny day. Your grandchildren run up to you, full of smiles... and you can't tell them you love them. You just can't articulate it. Imagine the frustration.

Many people who struggle with speech are discriminated against, isolated and judged by society. A high profile example would be Ozzy Osbourne. He suffers from Parkin's Syndrome, and even though it is a rare hereditary condition, he suffered from a lot of bad publicity and judgements from the media, claiming his slurred speech was his fault due to drugs and excessive alcohol. Because of his rock-star reputation, it was far easier for people to believe that.

Children with Tourette's sometimes suffer from this discrimination too. They are isolated and separated from other children as if it is their fault that their speech is uncontrollable, because schools don't know how to handle the condition.

'Isolated'

People with speech problems are often considered to be mentally impaired, because their hesitant speech suggests that they don't know what they are talking about. The majority of the time, the complete opposite is the case. Those that suffer from speech issues usually know precisely what they want to say, but they can't arrange their tongue, teeth and lips in the correct manner to produce the sound they need.

The other possibility is best explained by the analogy used by my grandmother's therapist: "Picture a library in your head. This library contains all the words you know. When you want to say 'pencil', your brain will enter this library and look for the objects category, and then the stationery file, before flicking through to find the word 'pencil'. When Sue goes into her library of words, there has been a hurricane in the library. All of the words are in the wrong files and in the wrong drawers, and some have been blown clean out of the window. So although she knows what she wants to say, the word isn't where she expected in her brain, and something entirely different pops out."

Primary Progressive Aphasia, (also known as Progressive Aphasia or PPA/PA) is a speech disorder that can affect adults of any age. It is most prevalent in the elderly because of the natural degeneration of the brain. The severity depends on the individual case, but with some people it can lead to muteness.

'Frustrated'

PPA is often not recognised as a disease in itself. Lack of speech is usually made out to be just a symptom of something like a stroke or dementia. This suggests that speech loss is one insignificant factor of a bigger issue. Speech therapists and sufferers know better than that.

Speech loss is the most debilitating condition for social people that rely on communication for their life. If they have a job that involves public speaking, taking on the telephone or presenting projects, they will struggle enormously. If they live somewhere remote from relatives, and rely on the telephone, they will be isolated by their inability to speak. Hearing somebody with PPA over the phone is agonising. The conversation is nearly always cut short to avoid the awkward frustrated silences. Stress often worsens speech, so being on the phone or talking to somebody who looks impatient can make it even worse.

However, in many cases PPA is manageable. People can lead relatively normal lives with the help of speech therapy, and as elderly sufferers are the most common, they usually have a lot of support around them to encourage them to keep speaking. In some cases, the condition can actually be recovered from entirely, but this is only if the condition was a knock-on effect from a traumatic event like a stroke.

'Support'

Speech Therapy is available on the NHS for British Citizens.
Unfortunately, there is a long waiting list for NHS help, and the sessions are very rare, possibly once or twice a year. The improvement can be marked, but this depends heavily on the home support that is available and the individual case.

My grandmother began to display signs of the disease last year. At first it wasn't noticeable; there were just uncomfortable pauses between words when she spoke. It progressed to her using the wrong words for things, and it got quite upsetting as her speech spiralled out of her reach. Her speech therapist gives her exercises and techniques for coping that she can use all the time rather than just in her sessions, and with the right support her speech should slow in

Contents

Introduction

Primary Progressive Aphasia (PPA) is a speech disorder most common in the elderly population, but it can occur at any age. It varies in severity; some people may only suffer from hesitant speech, while others are almost completely mute. Speech disorder cases are more common now simply because people are living longer; at the moment 2.5 million people in the UK alone suffer from speech disorders. I find the inconsistencies of the disease very interesting. Sometimes, a person may pronounce a word or phrase perfectly, and within half an hour, they will spend minutes trying to arrange their mouth to articulate the exact same word or phrase.

My grandmother started to develop the first stage of the condition, Primary Progressive Aphasia (PPA), about 2 years prior to this investigation. She is not mute but leaves long pauses between words and although her word order is generally standard, she occasionally omits shorter words if she is looking ahead to a longer one. She is a very intelligent lady, but because she struggles with multi-syllabic utterances, she has simplified her lexis, using shorter less complex words. I spoke to her and recorded her responses when we were discussing and practising a church reading that she was preparing for. The difference between when she reads and when she speaks spontaneously is not as noticeable as it used to be, due to the further deterioration of her speech.

The goal of this investigation is to analyse the features of PPA that affect fluency, such as stuttering and false starts. I want to clarify the myths surrounding the speech disorder, and dispel the stigma attached to it, for example, that speech impairment suggests reduced mental capacity.

Methodology

This investigation takes a linguistic approach to analysis of spoken features. It focuses on one specific case, my grandmother. It is hard to find a large group of people for this subject area due to the restrictions of patient confidentiality, so I am focusing on the individual case. My grandmother falls into the category of medium to severe in terms of severity. This means that her case is a suitable choice as her speech contains a lot of the common PPA features, but her speech is not so impaired that transcripts are impossible. She can still speak enough that her speech can be aided by therapy, but at the same time, her speech is noticeably lacking in fluency and variation of language.

Words: 406

Analysis

As already mentioned, this disorder is more common in older people due to the natural deterioration of the brain. The synapses (links) in the brain and nervous system control the 'messages' to the mouth that co-ordinate speech. These links begin to break down or become less efficient when this disease affects a person. This results in deterioration of muscle movement and control, making it harder to produce coherent sound. In addition, the memory bank of vocabulary and past knowledge of grammatical structure is reduced too as memory is impaired. Hearing problems can occur in conjunction with this disorder, which accounts for some of the speech problems as well.

1. Prosodic Features

1.1 Pauses

Inconsistent pauses are typical of PPA; they range in both length and frequency. What could be considered 'normal' pauses are those that occur momentarily to take a breath. These pauses are far more frequent than with someone with average speech ability, so they stop being normal. Interpret boxed examples in light of the key on page 10.

> **Me:** Oh ok, so you've got the words there
>
> **Granny:** Yeah (.) but (.)uh (.) afterthis, I Looked (.) and er Multitude (points to the word on the page) it's Coming (.) er and er (.) sometimes I read a (.) Word before I come Speak it (5)

Even though they are very short pauses that everybody uses, they occur frequently between alternate words, which illustrates worsening ability. In addition, during prolonged periods of confusion of speech, pauses can reach 4 or 5 seconds, which is far longer than the average.

> **Me:** So (.) do you find it easier to talk if you've got it written down?
>
> **Granny:** Yes (4) be(.)Cause (4) my (2) Eyes er (.) See
>
> **Me:** Oh ok, so you've got the words there

Non-fluency is most evident when there are extended of overly regular pauses because 'politeness rules' are flouted; a long pause is left, but the utterance is not yet complete, leaving the recipient waiting for the remainder of the utterance for an unacceptable length

Words: 749

of time. This is one of the most well-known pragmatic theories (Grice 1975). He introduced the four 'Cooperative Principles of Conversation' which if not adhered to were considered to be 'flouted' or 'violated' (suggesting a prescriptivist approach). There are four maxims that describe what we expect from a speaker, and PPA sufferers flout the maxim of manner. The objective of this maxim is to maintain clarity of speech, and their non-standard use of pause interferes with people's ability to comprehend meaning.

1.2 False Starts

False starts are studied in 2 ways; whether they are self or other-initiated and whether they are self or other-repaired. In the earlier stages of PPA, most false starts will be self-initiated and self-repaired, but as their speech deteriorates, this can progress to a higher dependence on others for assistance. However, other-initiated repairs should be avoided when speaking with a sufferer, because it can worsen fluency through increasing stress.

> **Me:** So you're ready for it? You get ready to say it by looking ahead?
>
> **Granny:** Yeah (.) uh (.) yeah but (.) but (.) Maybe er (.) er I-m (.) Ade a – Make a mistake

Here there is recognition of non-standard use of the past simple tense first person singular form of 'to make', and correction to the present simple first person singular form 'I make'.

1.3 Repetition

Repetition is when an utterance is reproduced at least once, in this case to achieve correct pronunciation, or to fill pauses in speech.

> **Me:** omit
>
> **Granny:** umit (omit) um(.)it (omit) She said uh (.)she will (2) oMIT uh (.) seval (several) verses.

Words are repeated once or twice to practise the standard pronunciation. A false start is then used to begin the sentence again, including the word that was 'practised'. This is an attempt to remain fluent by repeating the entire sentence as a whole.

2. Lexis

2.1 Phonemic Paraphasia

Phonemic paraphasia occurs when a linguistic utterance is pronounced in a non-standard fashion. There are various possible causes. One is deficient hearing (if one cannot hear the sounds being produced, it is difficult to regulate pronunciation). The other cause is the speech condition. Aphasia means the brain isn't coordinating the mouth's muscles as effectively as before, so it no longer makes the correct shape to achieve the standard sound.

Me: Well it's a difficult word (.) right? (laughs)

Granny: Trib (.) yu (2) Lation (tribulation) (.)Trib (.) yulation (tribulation) (.) Who have come out of the Great TibruLashuh (tribulation) It's (.) the (1) uh (1) Towoo (two) t's! (laughs)

Tribulation has a high number of syllables (4) and 3 consonant clusters: 'tr-', 'buǝʳ-', and 'sh'-(-tion). Consonant clusters require two sounds to be made almost simultaneously, and in terms of motor response, this kind of mouth coordination is now beyond reach. High numbers of syllables also require advanced motor skills in terms of articulation, because it involves making various distinctive sounds consequentially.

2.2 Semantic Confusion

The degenerative sensory element of PPA means concepts are sometimes confused as well as pronunciation. This leads to a struggle to find the desired word. Often, two words will sound similar, but will have totally different meanings, such as 'kitchen' and 'chicken'.

Me: Oh ok, so you've got the words there

Granny: Yeah (.) but (.)uh (.) afterthis, I Looked (.) and er Multitude (points to the word on the page) it's Coming (.) er and er (.) sometimes I read a (.) Word before I come Speak it (5)

Me: So you're ready for it? You get ready to say it by looking ahead?

She says 'before I <u>come</u> speak it'. The standard word here is the modal auxiliary 'can'; 'before I can speak it'. But 'can' and 'come' sound very similar to someone with PPA. In spoken language, the schwa sound is frequently used for both the 'æ' vowel sound in 'can' and the 'ʌ' vowel sound in 'come', increasing the confusion.

Words: 1426

2.3 Simplified Lexis

Sufferers of PPA often struggle with consonant clusters and multi-syllabic utterances. This usually leads to alteration of lexis, such as choosing shorter words, and words without consonant clusters. Words are sometimes omitted if they are not essential to meaning, such as mitigations and adjectives, because they aren't essential to the sense of the utterance.

> **Me:** Oh so you won't have to do too much? Oh that's good.
>
> **Granny:** And uh (.) she said (.) if-ou (if you) (.) get (4) uh (2) the uh (2) tired (2) end.

The more standard version of the phrase 'if you get tired, end' would be 'if you get tired, just finish it early/just stop'. 'End' in this context doesn't sound as fluent as 'finish' or 'stop'. However, 'finish' and 'stop' both have complex consonant clusters; 'sh' and 'st'. Because a simpler utterance still conveys the desired meaning, 'end' is opted for instead. Deletion is used to avoid a common spoken mitigation 'just', and the object pronoun 'it', which adds to the length and complexity of the utterance.

3. Coping Techniques

There are various ways in which sufferers are advised to maintain speech. Some coping mechanisms involve planning for the future by writing down words they struggle to say, with an illustration or explanation next to the word. Other coping mechanisms include telling strangers immediately about their speech impairment and asking them to try not to interrupt.

3.1 Fillers

The main aim for the majority of sufferers is to maintain fluency in their language. In order to do this, the effect of lengthened pauses needs to be counterbalanced, to ensure that the recipient knows the person is still speaking. To achieve this fillers are used to connect the words.

> **Me:** Oh so you won't have to do too much? Oh that's good.
>
> **Granny:** And uh (.) she said (.) if-ou (if you) (.) get (4) uh (2) the uh (2) tired (2) end.

In this utterance, the filler 'uh' is used multiple times. This non-fluency feature represents the struggle to maintain fluency, because it takes the brain longer to decide on the right word and articulate it. This is important because one of the main factors that worsens speech is being interrupted, or someone trying to guess the rest of the sentence. By using fillers, it demonstrates that the utterance is not complete, and avoids interruption.

Words: 1823

Conclusion

The main focus of my investigation was to investigate and examine the features of PPA, while dispelling the stigma surrounding speech impairments. My grandmother is one of the most intelligent people I have ever met, but people who meet her for the first time immediately assume that she isn't very clever because of the way she sounds.

My findings were that although she displayed some common features, such as phonemic paraphasia and lexis confusion, she also demonstrated features which are not generally recognised in her condition, like repetition and fillers. This is probably due to her advanced intellect that these other features were illustrated, particularly in the case of fillers; they are 'coping techniques' she has developed to remain fluent in spoken language. Linguistic research would be constructive for treatment of this currently incurable disease, as the main treatment at the moment is speech therapy; if the speech therapist is able to understand which linguistic features are significant 'milestones' in the patient's speech, the progression of the disease could be more accurately identified. This investigation has been successful in that I have identified a common theme with cases such as this; each sufferer is different, and that many features still go unexplained.

Evaluation

My research methods involved corroborating information from various websites (see bibliography) to identify the main features of PPA. Once I had gathered all the common symptoms, I recorded and transcribed a conversation with my grandmother. This was in her house, a setting where she is relaxed and comfortable, and contains material where she is reading from a page, and where she is speaking spontaneously (although the difference between the two is no longer marked).

The main limitation of my investigation is my very small sample size. Due to patient confidentiality, I was unable to gain information from other sufferers, so it could be argued that my investigation process of transcript analysis would need to be repeated with many other patients for any of my findings to be conclusive. Another way of improving the reliability of my investigation would have been to study the sufferer over time, to monitor the gradual deterioration. I could have examined the difference over time, therefore establishing at what stage of aphasia different features became apparent. I found gender theories to be irrelevant in this area as many of my grandmother's features like pauses were not a caused by hesitation as suggested by Lakoff. One interesting area would be to study the difference in the speech of those interacting with her according to their gender.

Sharply written and intelligent investigation, which applies appropriate linguistic theory and shows a secure grasp of all the rel. aspects of language pertinent to the analysis. Really interesting piece too.

AO2
AO3
AO4
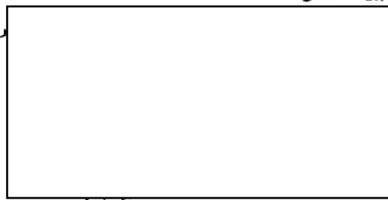
Words: 2248

Bibliography

Internet sites

- Wikipedia page on Aphasia
- www.asha.org - the American Speaking and Hearing Association
- www.aphasia.org
- Wikipedia page on PPA
- Wikipedia page on PNFA

Books

- Edexcel A2 English Language
- Sara Thorne - Mastering Advanced English Language
- Edexcel AS English Language

Theorists

- Speech Therapy Notes from Dr. L. Skelton (Speech and Language Therapist)
- Speech repairs (Levinson 1983)
- Logic and conversation (Grice 1975)

Appendix - Transcript

Key

- A capital letter at the beginning of a word or utterance indicates stress on that syllable.
- Pronunciation is indicated by phonetic spelling, with the standard spelling next to it in brackets.
- Two words hyphenated together indicates that the two words were slurred together when spoken.

Me: So (.) do you find it easier to talk if you've got it written down?

Granny: Yes (4) be(.)Cause (4) my (2) Eyes er (.) See

Me: Oh ok, so you've got the words there

G: Yeah (.) but (.)uh (.) after-this, I Looked (.) and er Multitude (points to the word on the page) it's Coming (.) er and er (.) sometimes I read a (.) Word before I come Speak it (5)

Me: So you're ready for it? You get ready to say it by looking ahead?

G: Yeah (.) uh (.) yeah but (.) but (.) Maybe er (.) er I-m (.) Ade a – Make a mistake

Me: Yeah

G: Because (.) I (3) miss out seval (several) words (2)

Me: Ohh right so you see a big one coming up and you miss out the ones before

G: Yeah (.) yeah

Me: Oh ok (.)

G: After-this (.) I looked and there (.) before-me (.) was a great (.) Mul (.) ti-tude that no one could Count. Eh (.) from Eh(.) vry nation

(she reads with similar fluency for 2/3 minutes, struggling most notably with the words 'creatures', 'salvation' and 'throne')

G: And he said (.) These are (.) tha- th- They (.) who have come out of the great tib(.)laysh(.)iyashuh (tribulation)- I er I (.) was (.) pactising (practising) on the way back from (.) the (.) church!

Me: Well it's a difficult word (.) right? (laughs)

G: Trib (.) yu (2) Lation (tribulation) (.)Trib (.) yulation (tribulation) (.) Who have come out of the Great TibruLashuh (tribulation) It's (.) the (1) uh (1) Towoo (two) t's! (laughs)

Me: it is a very long reading.

G: yuh (.) but er it was (3) Twice as long in uh Daniel.

Me: Oh ok

G: Yuh but uh (.) my prend (friend) who is uh (.) preaching said you can (2) I'll (.) do the (.) Daniel. And I will (2) miss out (4) what is miss out. (7) O-o-

Me: omit?

G: umit (omit) um(.)it (omit) She said uh (.)she will (2) oMIT uh (.) seval (several) verses.

Me: Oh so you won't have to do too much? Oh that's good.

G: And uh (.) she said (.) if-ou (if you) (.) get (4) uh (2) the uh (2) tired (2) end.

Candidate A

Task 1

Article about aphasia
The material selected is good and it is presented in an accessible way for an 'informed but non-specialist' audience. It isn't as cohesive in places as it should be for the mark awarded. It jumps a bit from topic to topic within the article. The issues surrounding the condition are clearly presented and discussed, and technical points are clearly glossed or explained in a way that is appropriate. There is a good use of personal experience to humanise what could be a fairly abstract discussion, but perhaps it would be better in the context of an article if she had spoken about her own experience in the third person. The ending is a bit abrupt.

Marks

AO1 is borderline between bands 2 and 3. The selection of material isn't always fully appropriate. On balance, a mark in band 3 better represents the achievement. 5 marks.

AO4 It is confident, the voice is clear, the style is consistent and confident. 16 marks.

Overall mark for Task 1: 21.

Task 2

This is a challenging topic. It requires the candidate learning about an aspect of language that her main A2 study does not require. It also presents challenges of data collection. Though she is studying the language of a close relative, collecting spoken language from someone with aphasia is not an easy thing to do.
This is effectively a descriptive investigation. The candidate looks at one person with this condition and identifies the language features that seem to typify it. There is a very small amount of data, but given the nature of the condition and the aims of the investigation, this is sufficient. The data is analysed very closely. As the informant is her grandmother, she is able to go beyond the list of expected features and identify aspects of her grandmother's speech and discuss possible reasons for this. She shows open-mindedness is her ability to speculate and to query the received wisdom about the ways in which aphasia will affect speech.
There are a few errors: she should really use IPA for pronunciation section, she misunderstands Grice (but this doesn't really affect the analysis).
This is a challenging topic, the candidate investigates it systematically with a clear focus, and shows open-mindedness. The investigation is generally clearly laid out and is reader-friendly.

Marks

AO1 There is little to fault here. The idea of PPA sufferers flouting the maxim of manner is problematic. The speakers clearly don't, but the point is retrieved to an extent by the brief discussion of listener interpretation. However, Grice is not really useful here. More use of IPA would have been helpful.

9 marks.

AO2 Clear understanding of theory well explained and applied. She is aware of the significance of the research results and does not make too large claims for this. The analysis is rigorous, effective and accurate. She shows open-mindedness in her application of theory, and is aware of the importance of individual differences in a very small-scale study of this nature.
16 marks.

AO3 She is clear about the context of the language she is observing, and analyses it using appropriate key constituents. She is aware of the limitations of her data and is able to account for these.
16 marks.

AO4 This investigation clearly shows open-mindedness. She takes her analysis beyond the areas that PPA is generally expected to affect, and offers an explanation these without over-large claims for what she has done. The investigation is well

presented and clear and the candidate shows real expertise in the way she handles her data.
14 marks.

Overall mark for Task 2: 55.

Overall mark for folder: 76.

Analysing the language used to create tension in adults' and childrens' horror genre novels

(1) The horror genre is one of the most popular genres of books amongst both adults and children, since many people enjoy being thrilled and scared. In fact, 48% of people said they look for books classed as mystery, thriller and crime. Stephen King is renowned for his horror stories, suspense and science fiction. One of his most popular horror works – entitled 'The Shining'(2)- has since been made into a movie starring Jack Nicholson. Even though the film was released in 1977 it is still seen as the benchmark to which directors in the horror genre aspire. A book which is able to scare an adult is a rarity, they are often more sceptical to the paranormal and are less likely to utilise their imaginations and suffer from nightmares after reading a book. I realised 'The Shining' would be a good book to analyse after reading this review from this (no doubt) American (3): 'Fricken terrifying. Terrifying! The entire time I spent reading this I felt sick to my stomach with dread. I was jumpy, paranoid, the whole shamboozle'.

Children on the other hand are terrified easily. How often do you remember as a child reading or seeing something which kept you up at night? The Goosebumps series (4), written by R.L. Stine, is a group of books with which we all may be familiar. Often short in length they consist of taking children's worst fears like haunted houses, basements and scarecrows and using them as guaranteed nightmare fuel.

I aim to analyse the differences in language use between the two horror stories, particularly focusing on the major events and each climax. Because of the different target markets the climaxes (5) will be different in terms of tension, suspense and length. Will the climax be prolonged and delayed in 'The Shining'? Or will the reader be subject to a state of terror instantly? Due to the length of the stories there will obviously be a lot more tension built up in The Shining, with Return of the Mummy not having as many pages to build the story. Having researched Stephen King and finding he also likes to write a lot of suspense stories I am sure he would manage to incorporate suspense into his horror novels, as the two genres would co-operate in a terrific fashion. I am assuming that R.L Stine (6) will be excessive with his climax and there will be a lot of deaths, whilst Stephen King may prefer to keep his characters in the balance for a sustained period of time.

When I look at how the major events in these books are approached, I will focus on the sentence length, the choice of language and why the lexis choice is effective (7). I am expecting to find some pragmatic meanings and ambiguous interpretations in 'The Shining', possibly meaning I will have to analyse in greater depth.

I expect all of the 'Goosebumps' series to follow the same traditional patterns. They will all have one major character the book focuses on and there will be a climactic ending which may end on a cliff-hanger to keep the children engaged. Whilst these books are known to be a series, although they may not always be linked, the reader can expect the storyline to be

fast paced due to the target market and the shorter attention span of children. The Shining on the other hand is a one-off novel where characters can die and not be replaced. This will make it interesting as the author will have to give the book some emotion so the reader can relate to the characters and feel involved with them. I will study what the authors have chosen to put their emphasis on, as they may decide to focus on the story and tension or there might be a character focus instead.

These two authors are literature heavyweights with their works read and examined in detail across the world. (8) Despite both being majorly successful with their books there will still be major differences in how they approach the same genre, and I look forward to analysing the use of adverbs, verbs and adjectives and seeing effective they are in creating tension.

715 words
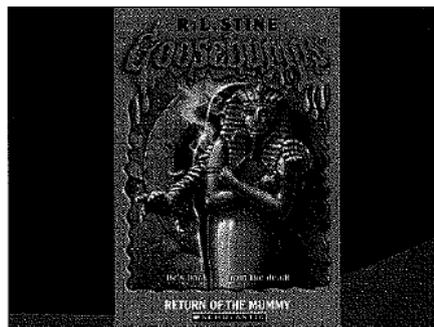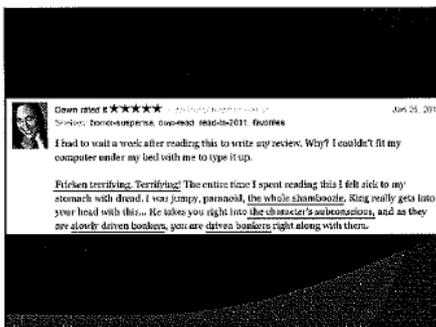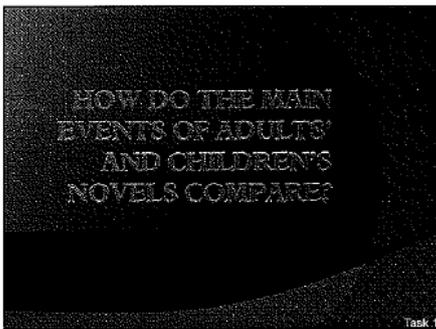
CLIMAXES

- Tension
- Suspense
- Length
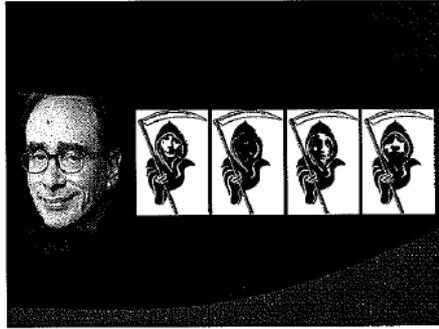
MAJOR EVENTS

- Sentence length
- Lexis choice
- Ambiguous interpretations

Task 2

"How do the main events of adults' and children's horror novels compare?"

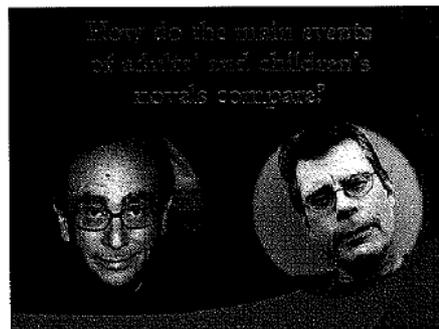Books within the horror category are popular for both adults and children. People of all ages enjoy being scared and using their imagination to create terrifying images. However, when these books are written for the different age groups, there are obviously going to be differences, specifically with how the main event and climax is reached. Children's horror novels/stories will be shorter to maintain their attention, and will have a climax which is short but effective in achieving its aims. An adults' horror novel would typically be more drawn out with a great deal of tension having been built up prior to the main event. The climax itself could be delayed to prolong the suspense and to keep the more intellectual adult engaged.

When selecting two authors of horror novels aimed at both adults and children, I immediately chose R.L Stine, famous for his Goosebumps series. The Goosebumps series have sold over 300 million copies and have even had a TV series based on them. With previous reading experience of Goosebumps books I knew that they were well respected and were definitely scary for a child. When I looked at an overview for all of the books in the series, I noticed they were very short in length, often between 110-130 pages. This meant that the main event would be found right near the end, with a hundred or so pages to build up some tension. Because these books are aimed at children I did not expect to find complicated methods of creating suspense and tension, and knew it would use repeated methods which have proven success. Whilst more adult books would have clever sub-plots and hidden ambiguous meanings, I knew these books would be clear with their intended meaning, as it doesn't have the time or space to expand on subtle ideas. I selected 'Return of the Mummy' to analyse, a short story written in 1994, with 118 pages.

In picking a complex Adult horror novel to analyse, I had to ensure it was critically acclaimed and worthy of analysing. I had read a lot of Stephen King but upon further research found The Shining to be a well-received horror novel that was described often as the 'benchmark of scary'. Further justification of this book selection was to be found when some research on Stephen King as an author revealed he had a passion for horror and suspense novels, often intertwining the two genres. The length of the novel stood at 447 pages, considerably longer the Return of the Mummy. This increased length would allow King to create subtle sub-plots and further develop his characters.

The Goosebumps series has a routine formula, whilst The Shining was written separately to King's other works and is therefore independent of any formulaic approach. I have analysed the major event and climax of the book and in order to appreciate how the two authors have approached them. In particular I have studied sentence length, lexis choice, and any ambiguities, all of which contribute to the tension created.

Methodology:

Because there will not be a clear way of highlighting when the main event begins, I will start from a specific chapter, but will also take into account the previous chapters and how tension has been built.. In Return of the Mummy there is a definitive ending, whilst The Shining's ending is not as obvious and so will prove slightly more difficult to locate and analyse. Chapter references will help,

1

as when certain chapters end the next one begins with a different pace, suggesting that the climax of the book has ended. *analyse the language chosen*

When I have identified the main event of each book I will then take specific sentences and words and analyse them to see what the author has done and how it affects the main event of the book. There will be undoubtedly be contrasts and similarities between the language used in the two books for two different audiences. By looking at the grammar and lexis, with a brief look at pragmatics to analyse the underlying meanings, I will be able to evaluate the effectiveness of the devices used by the authors.

Analysis

Return of the Mummy

Return of the Mummy created tension throughout the book. A lot of chapters ended on small cliff-hangers, which would encourage the child reader to continue and find out how the characters fared. The first 8 chapters all end with an event that seems like it could be the climax. R.L Stine creates tension by changing his sentence length during the key moments, as this quickens the pace of the reading and suggests something will happen. By doing this at the end of a chapter it makes the reader want to read on and find out what happens. With the first 8 chapters ending in this dramatic manner the reader would start to think nothing will happen for a while, and that all these cliff-hangers lead to nothing – this will make the climax more effective as suddenly the book will take a turn for the worse and it won't end up being a false alarm, which will mean the reader will be caught off-guard. An example would be at the end of the first chapter. Gabe, the main protagonist, pulls a mummy hand out of his pocket.

'The hand was cold. Cold as ice!'

The chapter then ends. Short, simple sentences like this increase the pace at which the book is moving. By repeating the adjective 'cold', which has negative connotations, the reader knows something bad is going to happen next. Bringing the adjective to the beginning of the sentence increases its importance and emphasises the feeling. Ellipsis in the second sentence makes it more powerful, as three words compared to 'The hand was as cold as ice' is much more effective minor *AO3* sentence in creating tension. The simplicity of the simile will appeal to the younger readers who will instantly understand the description. With the audience not being able to understand complex vocabulary just yet, throughout the book (and using the above passage as an example) the author uses mostly monosyllabic words, as the frantic pace makes for a quicker read. Polysyllabic lexis are *is* found in the more descriptive passages:

'They were practically stepping over each other. Men in dark business suits. Women in loose, flowing robes, their faces covered by veils. A group of dark, serious-looking men in silky white suits that looked like pyjamas.'

Using modifiers for extra description slows down the pace helps set the image for the audience. *ept ?*

When writing a children's book the register and formality of the writing is key, to ensure the audience understands and can read at a quick pace. Return of the Mummy is written in the first person as an inner monologue, so the register isn't too high and it feels quite colloquial, which

2

would suit the audience. The sentences remain mostly simple and compound, and are descriptive to help the reader visualize as in

'I couldn't see his face. He wore a long white hooded robe. It's called a burnoose. And his face was buried inside the hood.'

At this point in the book the young boy (Gabe) had just arrived and was lost in an airport, frantically scanning for his uncle. Four simple sentences are used here, although I do not think that was because of the audience age, I believe four quick simple sentences were used for dramatic effect, as it creates tension. However, the four simple sentences vary in length, with the use of the continuer 'and' at the beginning of the last sentence to add that final bit of information to make it more dramatic. The change in length of the sentence makes it stand out when read and with the suspicious circumstances of the context, it creates an exciting image.

When the book reaches its climax it is obvious that there will be no more false starts. The usage of the coordinating conjunction 'But' at the beginning of the second sentence in Chapter 24 creates a sense of urgency as the previous chapter had ended with the children trying to escape.

'But Nila blocked our escape'

The twist created here adds to the effectiveness of the main event as not everything is going to plan, and by putting the lives of the main characters at stake the children reading it will be more engrossed.

In the following lines after the twist at the beginning, the author contrast the lengths of the sentences to keep the frantic pace the book is now moving along at.

'Raised its arms stiffly. Stretched out its hands. Dove at us with a final, desperate lurch.'

The use of ellipsis again creates a more powerful climax as the first two sentences are stripped down to just the basic information, meaning no time is wasted. Yet in the third there are two adjectives before the verb lurch, breaking down the quick disjointed rhythm. R.L Stine dehumanises the mummy completely by only using the third person neutral singular in possessive form, making the mummy some sort of object with no human links. The neutralisation of the mummy figure is then contrasted with the verbs used to describe it, which suddenly give the mummy very human-like characteristics. 'Stretched' and 'dove' are verbs that could be used regularly to describe a sporting action or day-to-day activities, whilst the adverb 'stiffly' again is commonly found in everyday use.

The Shining

The Shining uses foreshadowing midway through the book in the form of a song performed and released by Creedence Clearwater Revival in 1969, 8 years before the novel was published.

'I see a bad moon a-rising. I see trouble on the way. I see earthquakes and lightnin'. I see bad times today. Don't go 'round tonight, It's bound to take your life, There's a bad moon on the rise.'

This is when the pragmatics of The Shining starts to appear. The song's writer, John Fogerty, states that the song is about a musician who is stuck in a place where people don't appreciate him. As well as the lyrics suggesting that the novel is about to enter its definitive interval, the songs use implies

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that Jack Torrance (the alcoholic, aggressive father) is the man from the song, and that he feels under-appreciated by his cautious protective wife Wendy.

The major event of the book is drawn out over a few chapters, unlike the Return of the Mummy which is confined to one or two chapters. The Shining uses a higher register of lexis, which creates more vivid imagery for the reader, therefore the main event is more engaging due to the descriptive nature.

'A hideous white face with circles of darkness for eyes was gibbering in at her, the face of a monstrous lunatic that had been hiding in these groaning walls all along –

It was only a pattern of frost on the outside of the glass.'

That particular passage reads has in inner monologue style to it, giving it a more personal touch, making the characters seem relatable in their state of fear. Describing the walls as 'groaning' is a clever personification technique which adds to the scare factor – a hotel that is 'alive' is scarier than just a standard hotel. The hyphen to split up the passage creates an abrupt stop which implies something has been discovered. The passage in general is an excellent example of what The Shining can offer as a horror novel. A metaphor in the form of 'with circles of darkness for eyes' really emphasises the negative connotations our life associates with the dark, and by using double adjectives to add on extra description, 'monstrous lunatic', 'hideous white', help the reader to understand what the protagonist is seeing.

AO 3 *effective analysis*

Another example of the high register lexis used is found a few pages later, after Jack has chased his wife Wendy with a roque mallet looking to kill her.

'Six steps up she had to rest, her head down, her blond hair coiled on and over the banister. Air whistled painfully though her throat, as if it had grown barbs. Her right side was a swollen, hot mass.'

I picked this particular passage because it was littered with linguistic devices used to create a fantastic, engaging read. Stephen King gives the innocent Wendy an animalistic description, contradictory of her previous motherly persona, by describing her hair as 'coiled' - a verb modifier which would typically used to describe a snake's appearance. The aggressive tone to this passage is kept up with the adverb 'painfully' being used to portray the agony she is in, even doing such a simple thing as breathing. By following it up with a simile likening her throat to 'barbs' which often surround prisons, it could be interpreted as though she feels trapped.

AO1 *AO3.*

Conclusion

The formulaic approach children's horror novels often have meant that I was able to make generic assumptions and hypothesis and know that the expectations I come up with will most likely follow the pattern. When I had completed my analysis I found that my original hypothesis was mostly correct; there was little time for creating tension in Return of the Mummy and The Shining's climactic section was extended over many chapters after an elongated period of tension-building. Whilst my data and analysis cannot be taken as fact due to the small sample I gathered, it would not be out of the question especially for Return of the Mummy to assume that the rest of the series/books in the children's horror genre follow the same patterns and contain the same

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monosyllabic lexis and simple or minor sentences used to create sharp, effective teasers. It would be impossible to make a generalised statement for adults horror novels, as authors are allowed to have a lot more freedom with their style of writing and don't have to follow a formulaic approach as they want to keep the audience guessing, but The Shining surpassed my expectations with the level of tension generated and the length and detail of the climax. Having compared the main events of the book and the ways in which the authors approached them I can clearly see why both are so popular for their intended audiences, and the differences in language between the children's novel and the adults' novel was fascinating to research and analyse.

Evaluation

I believe that the books I chose to analyse were the right choices as Return of the Mummy came from the reputable Goosebumps series, a collection of books recognised as leading horror books for children. The Shining was also a good choice as Stephen King is yet again a prominent author, with The Shining being one of his most famous novels. I thought the focus on grammar and lexis meant I would be able to analyse in great detail, and I think I was able to do so. However, I was only able to have a brief look at pragmatics and any underlying meanings the books had (in particular The Shining) and if I were to do this again I would spend more time focusing on the novels in depth, picking out things that aren't always noticeable on a first read. The limitations of this project were I was only able to analyse two books, and so major conclusions cannot be made just yet. Even though the range of data analysed was small, the fact that definitive answers and conclusions could not be found makes it exciting to think that if I were to analyse different books I could find different results. I have learnt that novels often have a lot more interpretations than are first apparent, and so if I were to do further research into a different collection of books and genres I would know that a second read would perhaps offer me something different than the first time round, and that the language the authors use can often bring up many ambiguities.

Word Count (minus quotes): 2458 *over the word count.*

up to me.

I couldn't see his face. He wore a long white hooded robe. It's called a burnoose. And his face was buried inside the hood.

"Taxi?" he asked in a high, shrill voice. "Taxi? American taxi?"

I burst out laughing. "Uncle Ben!" I cried happily.

"Taxi? American taxi? Taxi ride?" he insisted.

Loc 102   5%

She whirled around and stared at the night-blackened window, and a hideous white face with circles of darkness for eyes was gibbering in at her, the face of a monstrous lunatic that had been hiding in these groaning walls all along—

It was only a pattern of frost on the outside of the glass.

She let her breath out in a long, susurrating whisper of fear, and it seemed to her that she heard, quite clearly this time, amused titters from somewhere.

expecting to see Danny there, but the stairway was empty.

(*Thank God he slept through it thank God thank God*)

Six steps up she had to rest, her head down, her blond hair coiled on and over the banister. Air whistled painfully through her throat, as if it had grown barbs. Her right side was a swollen, hot mass.

(*Come on Wendy come on old girl get a locked door behind you and then look at the damage thirteen more to go not so bad. And when you get to the upstairs corridor you can crawl. I give my permission.*)

Now, as the plane nosed down for a landing, I reached for the hand in the pocket of my T-shirt. I pulled it out — and gasped.

The hand was cold. Cold as ice!

CHAPTER TWENTY-TWO
IN THE TRUCK

I see a bad moon a-rising.
9 highlighters

I see trouble on the way.

I see earthquakes and lightnin'.

I see bad times today.

Don't go 'round tonight,

It's bound to take your life,

There's a bad moon on the rise.

all seemed to be in a hurry. They were practically stepping over each other. Men in dark business suits. Women in loose, flowing robes, their faces covered by veils. Teenage girls in jeans and T-shirts. A group of dark, serious-looking men in silky white suits that looked like pajamas. A family with three little kids, all crying.

I had a sudden sinking feeling. How would I ever find Uncle Ben in this crowd?

My backpack began to feel very heavy. My eyes frantically searched back and forth. Strange voices surrounded me, all talking so loudly. No one was speaking English.

"Ow!" I cried out as I felt a sharp pain in my side.

I darted toward the door. But Nila blocked our escape.

Its vacant eyes gazing blindly at us, its jaw frozen in a hideous skeletal grin, the mummy hurtled toward us.

Raised its arms stiffly.

Stretched out its hands.

Dove at us with a final, desperate lurch.

And to my shock, reached past Sari and me — and wrapped its tarred hands around Nila's throat.

Candidate 2

Task 1

Talk about horror fiction for children and adults

The talk is reasonable fluent. It isn't fully adapted for the format. Though there is a PowerPoint, and the slides are integrated into the text, there should be more audience awareness. There is no opening the is appropriate for a talk. It's more like an essay, and similarly, the ending fails to recognise the audience fully. The writing is fluent and controlled and the topic is presented clearly.

Marks

AO1 The writing is clear, accurate and fluent and the material is appropriate to the topic, audience and format. The fact that is it not fully adapted to the format keeps it out of the top band.
4 marks.

AO4 The candidate is aware of the requirements of the chosen format. She uses PowerPoint and addresses the audience directly. The style is consistent and appropriate for the audience and the topic, though she slips where the format is concerned.
12 marks.

Overall mark for Task 1: 16

Task 2
Analysing the language used to create tension in children's' and adults' horror novels. This is a classic example of a research question that is too large. The candidate tries to define her area of study which cuts the data down to a manageable level, but means the investigation is, in fact, a comparison of two writers, one of whom writes for a child audience and one of whom writes for adults. The selection of Stephen King's The Shining means she has a massive amount of data to work with. She cuts this down by focusing on the climax of the novel or the 'main event.'
The analysis of the children's novel, Return of the Mummy by R L Stine is clear and competent. She analyses the language across a range of key constituents including syntax, grammar and aspects of discourse. Some of her findings are perceptive and based on her analysis. The analysis of The Shining is far less effective. This book is a great deal more complex, and the candidate doesn't seem to be able to get to grips with the very distinctive features of King's style. The analysis is therefore tentative and superficial. The investigation would have been better had the candidate focused on texts for children. She identifies the formulaic nature of the R L Stine text. It would have been interesting to search for these formulaic aspects of writing in other popular horror novels aimed at children.

Marks

AO1 Her methodology and data collection are flawed, but work effectively for part of her data. The analysis is generally accurate with a few small errors. Her conclusion and evaluation show some awareness of the weaknesses of the investigation.
7 marks.

AO2 She defines and appropriate area for investigation, but doesn't narrow it down sufficiently. She is aware of the significance of her research results with some perceptive comments on the functions of formulaic writing. The analysis is mostly effective and accurate.
10 marks.

AO3 She is aware of the context of her data, especially in relation to the children's books. Her selection of key constituents to analyse is good and the analysis is carried out mostly effectively. She is aware of the weakness of her collection methods and draws her conclusions appropriately.
11 marks.

AO4 There is some open-mindedness in her approach. The investigation is readable and easy to follow, and her selection of linguistic approaches is confident.

10 marks.
Overall marks for Task 2: 38.

Overall marks for folder: 54.

A2 Coursework: Task 1

You read, but do you need? Female magazines and their hold on us through time...

Women... If we are honest to ourselves, magazines are the most popular time wasters; whether it be the newest and most bizarre antics of the so called "celebrities" present in our time. Or be it "Reds" newest lounge layouts. The list seems to go on and on. We continue to return to the same stand in the local newsagent to re-purchase these magazines. Dare we say it, much like a chocolate addiction (which we all have, do not deny!) we know the results are not what we want, but we can't help just one more. *Confident use of rhetorical devices and references to popular culture to engage the reader.*

In Britain there are hundreds of glossy magazines attracting a whole market for men or women. In 2007, Vogue, Glamour and Cosmopolitan topped the charts. We know these magazines are aimed at single women, as well as homemakers and career-minded women. All magazines retain a large degree of femininity. On the other end of the spectrum, we have men's magazines, where publishers discretely use masculinity as a key marketing tool. Many male based magazines represent women as sex objects and exhibit a "macho" feel, and thereby reinforcing negative stereotypes which affect the younger generation hugely.

Ladies, we need to ask ourselves this; When did we women pick up the latest Xbox game? Or are the free nail polishes and latest gossip on the Kardashian Klan enough to float the boat on the female majority? Dating back to the 1950's and 60's women would use the trashy magazines within the liberation movements and throw them into the fire alongside the stereotypes which seemed to stick to them so undeniably and stubbornly.

As a female myself, and the occasional customer of magazine subscriptions, I constantly consider why I never quit buying these magazines which prove to be of no real purpose to my life. Magazines have a substantial impact on female readers and their pre-conceived idea of "perfect" beauty through the non-natural, plastic and highly unrealistic images of celebrities *well expressed!* published. We, as women, then have to go through high amounts of un-needed stress over misinterpretations of beauty and unavoidable stereotypes. The topic of weight loss continually forces itself upon its readers. The language the magazine uses; including imperatives and attracting verbs such as "lose" "fast" "eat as much as you want" it stigmatizes women into stereotypes by using language that men's magazine never seem to use. When I pick up the nearest Play Station magazine, I am not what you'd say intrigued, but the magazine is simple, concise and straight to the point. The reader WANTS to read about the newest games, however why do the female magazines feel the need to treat all women as people who want to read about weight loss and Jordan's 12th husband? *Effective use of exaggeration to persuade.*

467 words

A2 Coursework: Task 1

The idea that men and women talk different languages has itself become a settled opinion among society; but now a more widely accepted opinion in regards to magazines specifically. In regards to control, journalists have little of it. With the extreme focus on beauty and desirability in every aspect of today's media, even the writers behind the glossy magazines are becoming powerless. They know what the majority of women want to read, so their range of choice is clearly limited. How can we now as a society accept that men and women speak different languages, which is no longer a hypothesis, but a dogma in itself?   *well argued!*

A fair point to make would be that yes, male magazines are usually more subject specific in comparison with female trashy magazines, but even more sophisticated and widely appreciated magazines such as Vogue and ELLE (specific to fashion) dedicate pages and pages towards either sex and relationship advice, alongside apparent "doctors" helping normal weight woman lose weight. So in turn if the audience is different, yes the words the publishers use have to be different. Women, these magazines have an unnatural hold over us because we return to them, pay the £1.95 price, take it home and 2 days later recycle them. We *have* automatically pinned into our minds that next week's issue will be better. Are they ever better, or have we throughout the years progressed with our rights as females, but not through the media. A recent study conducted by Glamour magazine showed that 80% of women dislike their body... by plastering super-skinny celebrities and verbs on the covers such as "super" "hot" and "easy" give normal women false hopes of ever being content with themselves.   *awkward syntax*

Total word count: 750 words

Topic: "How does the language use within female magazines enforce common stereotypes of women?"

A2 Task 2

03 May 2013

Introduction:

My main motivation to focus my project on magazines is that among the media, magazines are often the products of criticism, be it for misinterpreting women, controversial columnists or over sexualised question and answer sections. Despite women actually being their target audience, the magazines commonly fail to present women in any sort of positive lights and re-enforcing stereotypes seems a weekly/monthly occurrence. Any generalisation about women is always going to be based on the 'average' woman, which are commonly used within magazines. However one problem we could face in this investigation is that all magazine/ magazine covers are always open to different interpretations. Consequently I assume that multiple conclusions could be presented. *Clear aim needed!*

When scanning the magazine racks of various supermarkets, it becomes clear that the producers of the magazines assume they know the needs of every individual reader, but their preconceptions are adhering to common stereotypes. Be it a bikini-clad svelte woman who has been photo shopped to an inch of her life or a stick thin woman wearing the latest Valentino gown, every magazine aimed at women have common themes: Diet, fashion or gossip.

The aim I hope to achieve, by conducting a large and detailed analysis [*wide*] [*awkward syntax!*] of the front covers and editor's letters in three well known magazines, is that I will gain large quantitative data and most importantly it will allow me to breakdown the language used. The small questionnaire I composed will acknowledge what attracts the MAJORITY of females to certain magazine and if for example the language used can either defer them from purchasing the magazine again, or entice them even further. I wish to understand that, if even beneath the repetitive content and the depiction of the cynical nature of women's lives, if there is any balance [*syntax!*] between language which inavariably stereotypes women and vice versa. The media's representations of women create the feminine identities and stereotypical roles we come to be familiar with. The covers of magazines portray images of virtually flawless, beautiful, and content women. *Clear understanding of context of language use & issue of stereotyping.*

255 words

Methodology:

My research seeks to find out if women feel as if they are presented in a negative aspect, and whether stereotypical subjects using stereotypical language is over-used in female magazines. My study combines a small amount of quantitative data and analysis of magzine language. The magazines which I have selected are Star, Vogue and Good Housekeeping. Both Vogue and Good Housekeeping are monthly commercially produced magazines, whereas Star is a weekly orientated magazine. All three of my magazines are commercially driven, so advertising plays a key part in the magazines production; which I also shall be analysing. All are beauty/ glamour/ lifestyle magazines. I collected my data from three magazines brought from the same shop.

As well as my close examination of three front covers and editor's letters, I decided to include a questionnaire. Within the questionnaire I asked 8 closed ended questions. The most important questions in regards to language were question 6 and 8. The rest of the questions were to understand the basis of the answers to questions 6 and 8. I wanted to understand who was answering what and the reasoning behind their answers. 40 people took my questionnaire. I gave half my questionnaire to my mother, who gave them to women in the playground at a junior school, and the other half to my father to give to his colleagues at a financing company. I had to unfortunately give more to my mother. I ended up having 29 females and 11 males. The age range was a slight improvement with two common age groups being established, which really has worked to my benefit. 16-21 and 37-41 were the two average age groups. I wanted to gain numerical data from my questionnaire, and qualitative data with my analysis.

clear methodology to produce some reliable results.

Findings and Analysis:

I will begin with my questionnaire findings. An interesting result I found was on question 5. This question I set out to find that if only the lexis used on the front cover of magazines was enough to sway a customer. So I decided to cut out the magazines name and ask the question "Which magazine would you prefer?" I added in three female based magazines, and three male. When analysing the female choice 17/29 of the female band chose selection two. Star, a common glossy magazine focuses on exaggeration within the choice of words, "Lives in crisis" "Worst bikini diets" "Jen's amazing..." *Link to theory of stereotypes.* Exclamative sentences are used commonly and the magazine focuses on its value for money and exclusiveness. Van Zoonen 1994, states that the media has created a woman to be: "a wife, mother... a sex object used to sell products or a person trying to be beautiful for men." This theory echoes Star's cover page. The magazine itself is full of images/ instructions advising women on how to be perfect. The constant use of intensifiers and attractive adjectives are not used for any other purpose than to attract women, and echo that of the stereotypical language women use. When comparing the next best popular magazine, Vogue, which is of higher reputation than Star, we can see surprisingly that both magazines are similar. Vogue also focuses on perfection, "Guide to looking your very best" "Show-stopping romance". However, we have to ask ourselves, do we focus on Star more than Vogue because Vogue is of higher status and more well-regarded. The answer is yes, because Vogue has a more distinct rank, we focus less of our feminist theories upon it. Vogue also depicts beauty as all important and imminent and places unhealthily thin women on the front cover.

565 words

Both questions 6 and 8 were the most important. I asked what attracted the person most to the magazines they purchase. The two answers which related to my topic were "Sophisticated language" and "Easy to read stories" The most popular ended up being selection 4 "Easy to read stories" and the second most popular was "Sophisticated language." This shows that language is vital when endearing customers to magazines. The last question I wish to discuss is question 8, where it proved that 23 out of 40 people said that language affects their repurchase.

The last step I took to collect data was by conducting analysis, which I wanted to be the major bulk of my investigation. I mainly wanted to analyse the language use alongside theory. I wanted to strengthen my data by evaluating both the front cover, because the front cover is the first impression you get of the magazine and the editor's letter, which I chose because it sets out the scene for the magazine. The Vogue I am analysing is March 2012. The luxurious looking Vogue is heaving with banners with attractive looking sections. The magazine cleverly changes intensifiers into a different colour to the font used. The auxiliary verbs "Essential" "Fabulous" and "Fascinating" all induce the theory of Robin Lakoff, who believed that female language was typical of emphatic stress and intensifiers, which are also typical on the front cover of Vogue. It does enhance the stereotype of female speech, Vogue uses particularly flowery language; "It's time to play dress up with your hair." The magazine does invariably demean women; the speech is motherly and pandering to stereotypes of women and their speech. The editors letter is no different focusing on emphasising language "splendidly" "transformative" "spectacular" and the occasional use of triples are to entice the reader, but at the same time does encourage negative stereotypes of women and their speech. The main negative sterotypes we are presented with are womens obsession with gossip and that alongsde their language becomes flowery and littered with empty adjectives such as "divine" and "gorgeous".

[margin annotations: adjectives; Link to theory of women's language, though illustrations could be better.; Some detailed analysis of language - though greater accuracy needed.]

Good Housekeeping, just as equal in prestige than Vogue, uses similar language, but appears to be more jargon based, "feel good health" "update your home" "food for sharing." Good Housekeeping is a lifestyle magazine, and the language clearly exhibits this. Lakoff also states: "Women's language has as foundation the attitude that women are marginal to the serious concerns of life…" Good Housekeeping's language exhibits women as solely mothers and gives them stereotypical womanly roles. The language used in the editor's letter is particularly warm and tender; very typical of mother language, "we love getting your letters…" "Why not enter your name in the draw?" The language is inviting and direct. Van Zoonen 1994, states that media has created a woman to be: "A wife, mother… a sex object used to sell products or a person trying to be beautiful for a man." Good Housekeeping, alongside the language presents women as perfect, "Make a show stopping cake…" "Glorious roses to fill your garden…" The women are invariably presented as homemakers and stereotypical women.

[margin annotations: ? field; Beware of generalisation & stereotyping!; repetitive!]

The last magazine, Star is a value for money gossip magazine. Gossip magazines have the preconceived reputation of using incredibly dumb-downed language; Star does little to disprove this. The front cover is bursting with up to date stories that are described with great importance, but have little impact to a normal woman's everyday life. Above every headline, words have been chosen to entice the female majority such as "Hurt" "Scared" "Defiant" The choice of these particular adjectives present the stories as life changing. The story titled "One Direction: Is this the end?" is followed by a tag titled: "Noooooo" The language used presents the person reading the magazine as quite teenage like and fan based. The

625 words

language used is not typical of a woman, but of a raging teenager whose obsessions ~~has~~ *have* affected their speech. The magazine itself does not contain an editor's letter but an introduction page. The page much like the front cover was scattered with emphatic stress and dramatic language, "IS THIS THE END OF ONE DIRECTION?!" "WHAT WE'RE ALL TALKING ABOUT THIS WEEK!!!" The amount of (Exclamative) language is immense.

Conclusion/ Evaluations:

I feel very strongly that my investigation was reliable. The questionnaire I felt was more valuable in terms of adding to the study giving me statistical results, but it also allowed me to re-enforce my *sp* theories and own opinions on the matter. I entered the study with clear ideals: I myself buy female magazines, but walk away feeling submerged and not being able to identify with any story inside the magazine as well as the front page slightly putting me off. My analysis of the data I have presented has showed me that before women buy magazines, they consider the language. I found that women's magazines seem to speak more incoherently and use informal language. Intensifiers are over-used and *emotive?* emotional language is also common.

Given more time, and a wider range of participants I would've *have* been able to ~~have~~ conducted a more extensive form of research. I ideally would've wanted to interview men, and their views on both female and male based magazines. I would've also liked to cross-reference my results and maybe do a similar study on a wider range of magazines, comparing same sex based magazines. I also would've liked to analyse larger articles as well, to see if the language use within interviews in the magazines affect the way interviewers and interviewees speak and if it is stereotypical. I feel that the magazines I used also were good representations of their genres. *Some evaluation of strengths/ weaknesses of research.*

I aimed to use a variety of magazines; however I wanted to keep the data concise but also varied, so I used three well known magazines from different genres to allow my study to be even more reliable. Using different genres also allowed me to make a sharper contrast when evaluating the language used. However it could have been a disadvantage as different genres aim their magazines to different target groups, so there was always the possibility that language use would be different alongside the stereotypes. ~~Does this para make sense here?~~

Although the stereotyping of women in magazines isn't as obvious all the time, when analysing magazines it reveals how much language use works to the producer's advantage. All of the magazines have one factor in common. They all echo female speech. No matter what the prestige or the magazines target audience, whether it be mothers or teenagers, all magazines somehow manage to imitate female speech, even just through the front cover. Therefore all three magazines I found evidence of stereotypes being adhered through language. ↳ *What do you consider female speech to be?*

Acknowledgements:

- The 40 people who took my questionnaire which helped me come to statistical conclusions.

579 words

- The distributors who produced the magazines I used in my task.

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http://en.wikipedia.org/wiki/Robin_Lakoff

http://www.google.co.uk/imghp?hl=en&tab=wi

http://www.lboro.ac.uk/departments/socialsciences/staff/academicandresearch/liesbet-van-zoonen.html

Candidate C

Task 1

Magazine article about the way women's magazines promote stereotypes.
This is a lively and strongly felt piece of writing. The enthusiasm for the subject runs away with the candidate from time to time leading to a certain inconsistency in style and sometimes a lack of clarity. However, the format is appropriate for a magazine article, especially an opinion piece, and the candidate uses humour and exaggeration to engage her audience.

Mark

AO1 The material is appropriate for the topic, audience and format. There are lapses in the accuracy. Bullet 2 pulls it to the top of the band, bullet 1 pulls it to the bottom. On balance, 4 is a more representative mark than 3.
4 marks.

AO4 She is aware of the requirement of the format. The style is consistent and generally appropriate. It is mostly consistent with some lapses. A mark in the middle of the band best reflects the balance of strengths and weaknesses.
12 marks.

Overall marks for Task 1: 16.

Task 2

How does the language use within woman's magazines enforce common stereotypes of women.
This is an interesting and appropriate topic. The candidate is not entirely clear in her focus. Is she looking at what attracts women to specific magazines, or is she looking at the way these publications present and stereotype them. She shows some open-mindedness in her view that there will be more than one way to interpret the language, but the lack of clear focus is a weakness.
She doesn't supply data, which makes it hard to assess her findings. She mentions a questionnaire which seems to be well-thought out, but as she doesn't include a copy, it is impossible to tell.
The analysis is generally accurate, and she selects appropriate key constituents to analyse. However, this could be more sustained. There are several generalisations that may be supported by her analysis but we need to see more of this.

There is reference to theory. She uses Robin Lakoff, but doesn't force her data into this mould. She mentions other researchers and theories. The analysis could be more focused and there is overall a lack of a theoretical underpinning. The conclusions are a bit large and general.

Mark

AO1 Her methodology has the potential to achieve the aims of her investigation. Her analysis and use of terminology has some inaccuracies and the investigation is not always presented in the most helpful way. The strengths keep it in band 3, but towards the bottom as it has some band 2 qualities.
6 marks.

AO2 There is a lack of theoretical underpinning that weakens the investigation. There is some effectiveness and accuracy in the analysis and she shows some awareness of the significance of the research results.
6 marks.

AO3 She is aware of the context of her data and the different contexts within the data. Her analysis if key constituents is broadly accurate. There are weaknesses that take her to the bottom of this band.
8 marks.

AO4 Clear evidence of independent thought. She has chosen her analytical method with confidence and it is generally appropriate. The investigation engages the reader with its enthusiasm and strongly felt views, but could be more clearly supported by the analysis.
9 marks.

Overall mark for Task 2: 29.

Overall mark for folder: 45