



Pearson

Pearson Edexcel International Advanced Level English Language

**Unit 2 – WEN02
Language in Transition
Exemplar scripts with examiner commentaries
Section A: Spoken Language Today**

Introduction

This set of exemplar responses with examiner commentaries for Unit 2, Language in Transition, has been produced to support teachers delivering and students studying the International Advanced Level English Language specification.

In the June 2017 examination the text used for Section A, was the edited extract from a podcast interview with Scottish comedian Brian Limond published online in 2013.

Question 1 asked candidates to use Text A as the basis from which to explore the connections between the Scottish dialect and standard forms of English.

Three bullet points offered additional prompts and guidance directly linked to the Assessment Objective (and the mark scheme) for this component and reminding candidate of the specific areas of study, here frameworks and levels, they should apply to the task:

- phonology
- morphology
- lexis
- syntax

The scripts selected exemplify performance for this component of the examination.

This document should be used alongside other IAL English Language teaching and learning materials available on the IAL English Language web page [here](#):

Link to May/June 2017 Mark scheme is on the IAL English Language web page [here](#)

SECTION A

Script 1: Level 4- 16 marks

1 Text A is an example of Scottish English.

Explore the connections between this dialect and standard forms of English.

You should refer to the following language frameworks and levels as appropriate:

- / phonology
- / morphology
- / lexis
- / syntax
- discourse.

(25)

From the text, we can identify that both participants; the interviewer and interviewee are both first language English speakers. The field of this text is an interview, meaning that it is spoken language. We can identify straight away that the interviewee is Scottish due to his strong/heavy regional accent and some changes of words he uses "ae" instead of "to".

In terms of phonology, from general knowledge and background research, we can tell that the interviewee Brian Limond speaks with a heavy accent with different pronunciations due to him being Scottish. Limny pronounces the vowels by using his throat and which makes the words sound harsh and shortened for example "I" is pronounced /ae/ which sounds like "a" and "my" is

pronounced as "ma". We can also see in the word "world" the emphasis on the 'O' - "/wɜ:ld)". We can also see that words with the letter "O" or "oo/uo" is pronounced with a prolonging "O" "about - /əbu:t/" "do - /di:/", making it sound like it is gliding. We can also identify the simplification or shortening of some words such as "everything - /evrɪtɪŋ/" "doing - /di:ŋ/", the "ing" which is the bound morpheme of the words is deleted and not pronounced. Compared to Received pronunciation, this type of regional accent comes off as strong and harsh. Many rolling R's with words such as "world" "more" "are"

As Lenny is a fluent English speaker, there are no non-standard English features, however there is some informality due to the context being an interview and the two participants are having a conversation. In terms of morphology we can see that there are many simplifications and shortening of words such as "celebs" for celebrity or "telly" for television which is now also becoming standardised. In standard English, the simplification of words are starting to become the norm while the actual word may be only used in written language to keep the register if it is a formal text.

As the speaker/interviewee / Lenny is Scottish, speaking Scottish English, there are words that he derives from the way the Scottish people speak such as "aye" for yes and "wee" for little. We could also say that some regions in England, regions that are not RP (received pronunciation) speakers may have adapted the same use of words from the Scottish and speak similarly which makes or forms an understanding between the interviewer and Lenny. As this is spoken, there are many informal spoken words such as "kinda" "stuff" and "whatever". We could compare this to the interviewer as he says "kind of", this also identifies from where each participant is coming from in terms of social background and in terms of footing and register.

In terms of syntax, we could see that there are words that we wouldn't use and are not standard English such as "gonnae" for going to, "tae" for to and "faw" for from. This could be words that are a part of Scottish English and is the norm there due to the language Scottish that is also spoken there, or it could be due to ~~the~~ Lenny or any other Scottish speakers heavy accent and the ~~the~~ way they pronounce words. — it could link to phonological features.

Overall, as this is a transcript of a spoken piece of discourse we can only see the pauses and discourse fillers. The interviewer has his questions ready therefore his speaking is fluent without any pauses. However Lenny is speaking and answering on the spot - he has nothing prepared. As Lenny is speaking spontaneously, he has many micro pauses "(.)" throughout his speech which is an indication that he's trying to think and gather his thoughts to answer the questions asked. Another common thing in spoken language is discourse fillers such as "er" "erm" and the most commonly used "like". This also indicates that the speaker is trying to word his thoughts and the immediate response of discourse filling is a natural thing in spoken language/English. We could also identify in terms of footing that the interviewer has a higher footing, as he is leading the conversation by asking questions and ~~answering~~ dictating what the topic should be about.

Overall, we can see that there are many connections between Scottish English and standard English. The structure of sentences are very similar/the same especially with the informal spoken English. However in terms of pronunciation and accent, there is a great difference - this could also lead to miscommunication.

Examiner comments

This response was placed at the bottom of Level 4. The borderline mark of 16 indicates that it meets all of the descriptors 'Clear and relevant application' of a Level 3 response but also presents some (limited) evidence of the discrimination and control that characterises a Level 4 response.

The response is generally well structured and expressed. There is a systematic movement through the frameworks and levels prompted by the bullet points and a reasonably sustained focus on the task.

Comment on phonology is reasonably well developed and supported with well-chosen evidence drawn directly from the transcript with apt links to contextual factors. These elements of the response combine with exploration of lexis later in the script and to suggest a movement towards Level 4. Comments on context, including the dynamic between interviewer and interviewee, are also used with reasonable success to explore aspects of discourse.

Exploration of syntax is somewhat restricted, and comments on the connections and contrasts with Standard English are rather straightforward.

Script 2: Level 3: 12 Marks

1 Text A is an example of Scottish English.

Explore the connections between this dialect and standard forms of English.

You should refer to the following language frameworks and levels as appropriate:

- phonology
- morphology
- lexis
- syntax
- discourse.

(25)

In 2013, a podcast of an interview with Brian Limond (Limmy) was uploaded onto the Scottish newspaper; Daily Record's youtube channel. The podcast is in a spoken mode, and text A is an edited extract. Limmy speaks Scottish English, a dialect in Scotland, which developed relatively recently.

For phonology, Text A is very interesting and action packed. The text is just four paragraphs however they are very concise. Brian Limond is from Scotland's capital: ~~glasgow~~ Glasgow. His idiolect may be unique however his accent is quite common to that region. Many of the words he uses have the sound 'ae' in replacement of the sound a, o or even or. For example he

says: "that's not gonnae happen". In substituting the a with ae instead of gonna which is already an unstandard ellision of the words: going to. This shows that his register is not very high, his lexis is simple and he is not trying to be formal. As in William Labov's theory of seeking overt prestige. Moreover he continues to use ae in phonetics as he says "my" as may'mae', and 'fae' and 'tae' for 'for' and 'to'. Limond later says bi:In instead of being, ~~a glotta~~ it is not a glottal stop but there is a stop in the flow of saying being. Limond's speech is not the only speech seeking concord and evading formality, even the interviewer does not speak with World Wide Standard English. (*1)

& Since they are in Scotland it may be the interviewer is using Scottish standard English. It is possible as they are both men that this text supports Peter Trudgill's theory of Gender and Language. Men do not seek overt prestige, however remain dominant whilst women tend to seek overt prestige and try speak more formally and ladylike. To do with pragmatics, both men act friendly, as if they have known each other a while and can

relax. For example, the interviewer says: "You obviously have a Scottish following because it was on TV in Scotland but other folk followed you online". This supposition shows how he assumes in Limond's activities. He also uses the word 'folk' casually as a deictic reference to Limond's fanbase or followers.

Moving on to Morphology. The interviewer uses the word 'sorta', an illision mainly used by younger people a casually thrown around, with little effort, ~~in~~ instead of the words sort of. Limond also says 'linda', following the same suit. Moreover, he ~~use~~ says a "wee" bit, meaning a little. This dialectic word is used in most of the UK, informally. It is like a child language alternative. As a discourse marker, Brian Limond starts out each time by saying 'aye', meaning yes. He is agreeing with the interviewer, an example of Geoffrey Leech's 'politeness principle'. Showing acknowledgement. It is also an example of Brown and Levinson's 'Face Theory', keeping one's face, not embarrassing the other person, whilst showing agreeance. Limond uses the word 'telly' for television, again

This is formally used in the UK. As in the US it is just the acronym T.V. (*2)

Furthermore, talking about lexis.

Neither man has a high register, as mentioned earlier. And both use repetition freely and over and over again. The interviewer says:

"does that does that felt feel like you know".

It does not seem he is trying to place emphasis, it hints that it is an unplanned speech and he is stringing together his thoughts. Limond also repeats himself, several times. Saying "I've ~~so~~ I've saw", it is just a flaw of unplanned speech.

The syntax is quite interesting to ~~learn~~ observing this colloquial speech. The interviewer speaks twice, everything in present tense, and as does Brian Limond. However, there are many ~~be~~ non-standard features. Such as when he says "I've I've saw you for years". It is a non-standard example of incorrect putting the past participle instead of the standard participle 'seen'. Standard grammar would be "I have seen", the contraction of I have, does not make it non-standard however. Moreover, he uses conjunctions several times, especially in his first answer. He uses them

as fillers as well as saying "so erm".
Overuse of fillers suggests it as non-standard.
Furthermore he uses hedging, as avoiding
answering and saying "but (.) whatever I
don't know".

Discourse markers 'aye' at commencing
a speech are present, as well as fronted
conjunctions. For example "Aye a wee bit" and
"an that's just not it (.) and that's why".

(*1) So Limond says 'oh it's no like it happens',
uses 'no' instead of 'not', not a glottal
stop, but improper syntax.

(*2) Limond says "celebs" for celebrities,
abbreviation shows use of slang.

In conclusion, the text 1 is non-standard,
uses of slang and improper syntax suggest
this, it is very informal however ^{remains} polite.

Examiner comments

This response meets the descriptors for a Level 3 response.

There is some system in the movement through the frameworks prompted by the bullets with comments on phonology and syntax the most successful. Had these been developed more fully and in broader range the response may well have gained access to a mark in a higher level.

Theories are referenced but not integrated or supported as fully or fluidly as they might have been. For example, comments on Trudgill and gender add little to the exploration of the specific content of the interview other than unnecessary speculation on gender which is, essentially, a given.

As the response progresses it tends to the descriptive which is a limiting factor.

Script 3: Level 2: 8 Marks

1 Text A is an example of Scottish English.

Explore the connections between this dialect and standard forms of English.

You should refer to the following language frameworks and levels as appropriate:

- phonology ✓
- morphology ✓
- lexis ✓
- syntax ✓
- discourse. ✓ - mode, context.

(25)

Text A is an extract from an interview from a Scottish newspaper with ~~comed~~ Scottish comedian Brian Limond. Automatically from this we can assume that both the speakers should have characteristics of the Scottish dialect, however, this is not the case; the interviewer seems to be speaking with an RP accent and his language choices ~~have~~ produce nothing of significance to comment on in regards to a comparison between Standard English.

~~There is a~~ + - -
The interviewer, who we ^{have} assumed is Scottish, does use words such as 'sorta' and phrases such as 'bigging you up'. Although

the former is not a feature of the Scottish dialect and can be explained by a more informal register, the latter seems to be a newly coined phrase; perhaps one that is native to Scotland.

On the other hand, ~~in terms of morphology~~ in terms of morphology, Limond's ~~language~~ language shows many variations in form. Words such as 'aye', 'wee', 'gonnae', 'tae' and 'fae' are ~~found~~ found in text A and these lexical items are certainly deviant from the ~~substitutes~~ substitutes for the same words found in Standard English.

~~In regards to phonology~~ In regards to phonology, there are ~~numerous~~ numerous things to comment on given the fact that the Scottish dialect is a variation in accent as well as grammar. A ~~recurring~~ recurring variation from RP that can be found in the extract is the /æ/ which usually replaces the standard form ~~of~~ of pronunciation /aɪ/.

A ^{gliding vowel} ~~can also be found~~ can also be found in the word 'being' ~~which~~ which in Limond's Scottish accent becomes /bi:ɪn/

There are also many more variations such as

~~/əbaʊt/~~ being pronounced /æbaʊt/, more becoming /mear/ and ~~every~~ the plosive in everything ~~being dropped~~ being replaced by a dental fricative - /ɹ/ in the process of rhoticisation.

Notably, there are no significant variances in syntax and grammatical structuring can be explained by the mode (spoken spontaneous speech). The convergence to Standard English in regards to Syntax can be explained due to the heavy influence of Standard English in developing the Scottish dialect and establishing it as a 'new English'.

~~Overall~~ Overall, it has been noted, that Scottish English is not an extreme variation from Standard English as opposed to a creole. This can be explained by its establishment as a 'new English' and close contact geographically with England, where Standard English originates.

Examiner comments

This response offers some promise in the opening comment which separate the RP of the interviewer from the dialect of the interviewee (Limmy). It is well structured and expressed and continues to make relevant, if general, comments on all levels and frameworks embedded in the question. It is, however, anchored to Level 2 – and a 'general' understanding – due to the lack of detail and development. It offers little specific analysis other than the more obvious points linked to phonology and morphology and as such does not fully evidence understanding.