

English Language – Summer Independent Learning: Y11 into Y12; 2025

Compulsory Content: (in all instances, you are advised to print resources, if possible)

Part 1: Language Frameworks

Understanding language techniques (we refer to them as linguistic methods or “frameworks”, at A level) and the key terms within them is essential to the study of English Language.

Complete the Language Frameworks worksheet in full (Source A)

- Complete as much as you can from your existing knowledge of linguistic terminology.
- For those which are not already familiar to you, feel free to look them up, but use a different colour pen to differentiate what is existing knowledge and what is new knowledge.

Part 2: Annotating Texts

If you can, print the two texts - both are car advertisements - at the end of this resource (Source B)

- Firstly, annotate both texts according to their respective contexts. For instance, WHO is the text producer or “writer”? WHO is the intended audience? WHAT is the purpose of the text? CHALLENGE yourself and consider any relevant wider social or cultural contexts which may influence the way these texts are created. For instance, do shifts in attitudes towards gender have any relevance?
- Next, identify any interesting language methods/frameworks that support your observations about context.
- Finally, explore similarities and differences across the two texts, in terms of both context and the linguistic methods used. You might want to use a venn diagram, a “comparison alley” or some other infograph to record your ideas.

Part 3: Reflections on Language

Part of your weekly ‘homework’ tasks will be to gather and annotate a range of different texts that you collect in a scrapbook. In readiness for this, please do the following:

- Obtain a scrapbook, or artist’s sketchbook (no smaller than A4 size, to allow for annotations).
- Like the texts provided for part 2 of this resource, find two texts of a similar type and/or subject, but from different times.
- Follow the same process of annotation as outlined in part 2 of this resource.

The texts you source can be of any genre (type) and/or subject matter, but they shouldn’t be too long and should provide sufficient interesting language features to comment on.

Strongly Recommended Content:

Ideas in Language Study

In order to support your engagement with the tasks outlined above, you are encouraged to read the article sourced below (Gender Stereotyping in the Language of Advertising by Professor Deborah Cameron; Source C). Again, print this, if you are able to do so, and make relevant notes.

ALL of the above tasks are relevant to our initial lessons, at the start of the new term, so please do come prepared!

SOURCE A: LANGUAGE FRAMEWORKS WORKSHEET

The key to success in English Language is being able to analyse texts using specific language terminology. All language terms can be categorised into the following seven Language Levels.

Task 1: Match the Language Level to its definition.

Language Framework	Definition
1. Graphology	A. The analysis of the sounds of language, including the ways that sounds are produced and how rhythm and intonation are used in speech.
2. Phonology	B. The analysis of the meanings of words, including denotative and connotative meanings.
3. Lexis	C. The analysis of the visual appearance of a text, including the use of images, fonts, colours, etc.
4. Grammar	D. The analysis of the use of words and their functions.
5. Discourse	E. The analysis of morphology (the formation of words) and syntax (the order and structure of words within phrases, clauses and sentences).
6. Semantics	F. The analysis of the implied meanings of words and how language use creates meanings in interactional contexts.
7. Pragmatics	G. The analysis of the ways conventions are used to create 'whole texts'. This includes discourse structure (the overall structure of a text), the use of cohesive devices and narrative structures.

Write your answers in the boxes below.

Language Framework:	1	2	3	4	5	6	7
Definition:							

Task 2: Complete the table below, defining each of the key language terms, providing at least one example of each and identifying which of the seven Language Frameworks each one belongs to.

Language Term	Definition	Example(s)	Language Framework
Abstract Noun			
Concrete Noun			

Proper Noun			
Material Verb			

Mental Verb			
Relational Verb			
Modal Verb			
Attributive Adjective			
Predicative Adjective			
Adverb of Degree			
Adverb of Frequency			
Adverb of Manner			

Adverb of Place			
Adverb of Time			
Active Voice			
Passive Voice			

Main Clause			
Coordinate Clause			
Subordinate Clause			
Relative Clause			
Declarative Sentence			
Imperative Sentence			
Interrogative Sentence			
Exclamatory Sentence			

Conditional Sentence			
Simple Sentence			
Compound Sentence			
Complex Sentence			
Metaphor			
Simile			
Personification			
Idiom			
Pun			
Irony			
Bonus linguistic method:			
Bonus linguistic method:			

Source B:

Text A is an advert for Ford's "Quickclear" windscreens technology, displayed as a poster at various transport locations, such as bus stops and underground tube stations, in 2010.

TWINS JUMP IN BED. I jump out. DVD on. 5 minutes bought. Weigh in.
Toilet. Weigh in. Quickly jump in shower. WAKE UP. Quickly jump
out of shower. WRAP HEAD IN TOWEL. Pick up baby. Clothes on. Dress both
twins. Clean their teeth. Clean my teeth. HEAD DOWNSTAIRS. PERFORM
MIRACLE LANDING. Must move toys. TV on for twins. 5 minutes
bought. Baby in highchair. PULL AMUSING FACE. Dog out.
PULL TWINS APART. CEREAL OUT OF CUPBOARD. BOWL. JUICE. BABY BOTTLE
AND IN MICROWAVE. Wipe twins faces. BOTTLE OUT OF MICROWAVE. Wait until it's cool.
Baby won't wait. Run bottle under cold water. Stop baby crying.
One eye on baby, other on twins. BURP baby. CHANGE TOP.
Tell twins to STOP fighting. Dishwasher on. TELL TWINS
TO STOP FIGHTING make sandwiches TELL TWINS
TO STOP FIGHTING Baby out of highchair and into playpen.
Dirty nappy off. New nappy on. UPSTAIRS open curtains. OOPS, it
wakes the husband. SHAME. Downstairs. PERFORM MIRACLE LANDING.
Must move toys. Kettle on. Toast in toaster. Dog in. Feed dog. Feed husband.
Upstairs DRY HAIR. MAKE-UP ON. Downstairs. PERFORM MIRACLE LANDING.
must move toys TELL TWINS TO PUT THEIR SHOES ON.
TELL TWINS TO PUT THEIR SHOES ON.
TELL TWINS TO PUT THEIR SHOES ON! PUT TWINS SHOES ON.
Sit husband in front of TV. Tell twins to keep an eye on Daddy.
GRAB handbag REMOVE TOYS. Call kids. Shoes on. Jackets on.
Mirror check. Kiss husband. Kiss baby. Wipe drool. GRAB lunch
boxes. GRAB school bags. GRAB out of door. BACK IN
Grab kids. GET IN CAR



WE COULD ALL DO WITH AN EXTRA 10 MINS
IN THE MORNING. THAT'S WHY FORD
INTRODUCED QUICKCLEAR WINDSCREENS
WHICH DE-ICE FASTER SO YOU CAN SQUEEZE
IN AN EXTRA CUPPA

FordQuickclear

Feel the difference

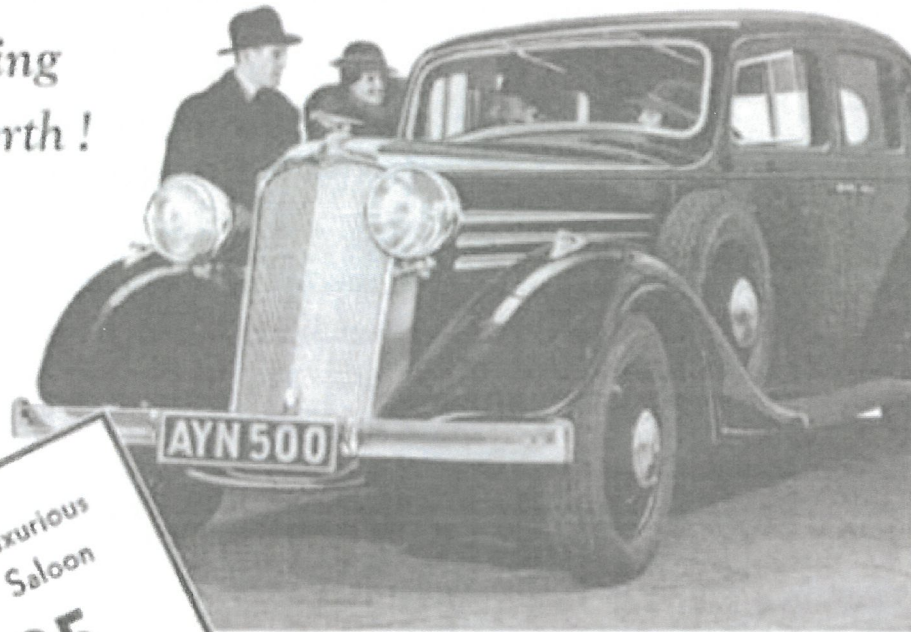
For all the latest information on the
Government scrappage scheme visit
www.ford.co.uk/scrappagecentre



Text B is an advertisement for the Vauxhall "Big Six" model of motor car, from 1935, printed in national newspapers and magazines.

FOR THE BIG CAR MOTORIST

... amazing
moneysworth !



This big, luxurious
Vauxhall Saloon
£325
TAX ONLY £15

Vauxhall Big Six Models, 5-Seater Saloon £325. Tickford Foursome Drophead Coupé £365. Wingham Convertible Cabriolet £395. For those who prefer higher power and even more outstanding performance the above models are available with a 27-h.p. engine at no extra charge. Tax £20 5s.

7-Seater Limousine on Vauxhall Big Six Long 10 ft. 10 in. wheelbase chassis (27-h.p. engine only). Coachwork by Grosvenor £550.

ON PERFORMANCE, comfort, and appearance alone the Vauxhall Big Six holds its own against any other big car of its type in the world, yet this full five-seater Saloon costs only £325. It has the coachwork quality and finish associated with the most exclusive productions, thoughtfully selected equipment and engineering features not to be found on much more expensive cars – entirely automatic chassis lubrication, pedomatic starting, vacuum-controlled ignition, Synchro-Mesh gears, self-returning direction indicators and Vauxhall No-Draught Ventilation. On the road it is delightful to drive, answering the controls eagerly, soaring away into real speed when the throttle is opened. In short, the Vauxhall Big Six is a big car fit for service anywhere, the latest embodiment of a tradition of which its makers are justly proud, and selling at a price only made possible by the exceptional manufacturing resources of the famous Vauxhall factory at Luton.

VAUXHALL BIG SIX

CAN NOW BE SEEN AND TRIED AT ALL VAUXHALL DEALERS

*or London Showrooms, 174–182 Great Portland Street, W.1.
Catalogue on request from Vauxhall Motors Ltd., Edgware Rd.,
The Hyde, London, N.W.9.*

Source C (on the next page):

Gender Stereotyping

in the Language of Advertising

a close analysis of selected print adverts

Professor Deborah Cameron considers how, and whether, time has changed the practice of gender stereotyping in the language of advertising.

Advertising is a media genre which has regularly attracted criticism for its sexism and gender stereotyping. Some of the most famous discussions of this subject have concentrated on the visual images in adverts. But it can be just as revealing to look at the words.

To show what linguistic analysis can reveal, I'm going to look at two advertisements which originally appeared in 1976 (see page 7). Later I'll consider how they compare with the advertising of today (see page 8), but I've chosen to start in the past because it offers such clear examples of gender stereotyping.

1976: Selling the Mini

The texts I want to analyse are print advertisements, which would typically have occupied a full-page or a double-page spread in the magazine supplements which came with Sunday newspapers. Both were produced for the same advertising campaign, whose purpose was to sell a car, the Mini, using the technique of celebrity

endorsement (i.e. getting someone famous to enthuse about the product). The format of the two ads is identical: there is a photo of a Mini with a celebrity getting out of it followed by a chunk of text describing the celebrity's relationship to the Mini. However, one of the ads features a male celebrity, the actor James Bolam, while the other features a female celebrity, the pop singer Lulu. At the time they were both very popular: they had become famous during the 'swinging sixties', and they personified the values of that era – youth and good looks, freedom, fun and fashion. This made them good choices to endorse the Mini, which was also a product of the 1960s, and was regarded as a car for fun-loving, fashionable young people.

Clearly, the advertisers also wanted to present the Mini as a car for both men and women. Celebrity endorsement ads work on the principle that readers/consumers will identify with the celebrity, that they will like what s/he likes and want what s/he has; and it is generally assumed that people identify more strongly with someone of their own gender. The ad featuring James Bolam was intended to appeal to the male consumer, while the one featuring Lulu was addressed to his female counterpart.

But the use of a male versus a female celebrity is not the only way in which the two texts are gender-differentiated. If we examine the advertisers' linguistic choices, it is clear that men and women are addressed and represented as very different kinds of

consumers – and that this involves gender stereotyping.

The two texts are not completely different: on the contrary, your first impression may be that overall they are really very similar. They have the same kind of layout (short, eye-catching paragraphs), and follow the same narrative formula: the featured celebrity used to drive a Mini before moving on to other cars, but is now returning to the Mini because s/he is so impressed with its new improved features. In both texts there is a third-person 'narrator' who tells us the story: this is the voice which says things like 'Once upon a time, Lulu drove a Mini'. And both texts conclude – as is typical in many kinds of advertising – by encouraging the reader to try the new Mini for him/herself.

There are also similarities in the vocabulary of the two texts. Many words and phrases appear in both: 'Mini', 'new', 'soundproofing', 'improved suspension', 'quieter', 'contoured seats', 'luxury', 'trim', 'wall-to-wall carpets', 'economy', 'fun of Mini-motoring', 'Austin' or 'Morris showroom'. Like the structural features discussed above, these lexical features reflect the nature of advertising as a genre, and the purposes texts in that genre serve (informing consumers about the product and persuading them to feel positive about it). The repeated items include brand-names ('Mini', 'Austin', 'Morris'), phrases describing the product's key features (for example 'soundproofing', 'wall-to-wall

"I didn't know what I'd been missing."

Text 1



"I don't know about you, but it's years since I drove a Mini. When I got into a new one, I hardly recognised it."

No wonder, James. It's changed a lot. Take the Mini® 3000 in the picture with James Bolam. One of the new Minis.

New contoured seats. New soundproofing for a quieter drive. New improved suspension. New, luxury trim. New wall-to-wall carpeting. New re-positioned controls.

The marvellous economy and low running costs haven't changed, nor has the infectious fun of Mini motoring.

As James Bolam puts it: "If you're like me you probably always thought of Minis as a bit out of the ordinary. The new ones are out of this world!"

See for yourself at your Austin or Morris showroom.

And a word to James. Welcome back.

Welcome back



"It's like falling in love all over again."



Once upon a time, Lulu drove a Mini®. And loved it so much she nearly cried when she sold it.

Recently, we showed Lulu a new Mini Clubman. She said it was like falling in love all over again.

The new Clubman has new soundproofing for a quieter drive. It has an improved suspension for a smoother ride. There are new contoured seats, a luxury interior trim and wall to wall carpets. We've fitted

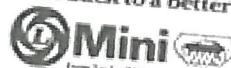
new, easy to operate and good to look at controls.

Some things, Lulu found easy to recognise. Like the Mini's famous economy and the sheer fun of Mini motoring.

As the lady said: "This thing's bigger than both of us."

Your local Austin or Morris showroom will happily arrange a re-introduction for you. Meet a new Mini. Try a second honeymoon.

Welcome back to a better Mini.



From Leyland Cars. With Improvements.
© 1980 Austin Rover Ltd.

Text 2



Handwashing Reinvented.

Miele washing machines care for the most precious items in your wardrobe, from your favourite silk dress, to your softest cashmere jumper. With over 100 years of fabric care experience, our machines combine the highest quality craftsmanship with advanced technology to look after the clothes you love.

Everyone deserves a Miele.

Visit www.miele.co.uk to find out why.

Made in Germany

Miele
IMMER BESSER

miele.co.uk

Text 3



125 Years Bosch
1886-2011

The quiet revolution

The Bosch Logixx 8 VarioPerfect™ with EcoSilence™ Drive is a quieter, more reliable and more energy efficient washing machine.

Bosch have once again revolutionised laundry care with the new Logixx 8 VarioPerfect™. A combination of the new EcoSilence™ Drive brushless motor and the AntiVibration Design™ side walls make it our quietest washing machine ever. Our VarioPerfect™ programme gives you complete choice and control of your wash from programme selection to time taken and energy used, so now you can choose from super fast to super ecological. But always perfectly clean. Saving up to 35% more energy than standard 'A' efficiency class appliances, this is our quiet revolution.

For your brochure call 0844 893 9033 or visit www.bosch-home.co.uk

BOSCH
Invented for life

Text 4

carpets'), and buzzwords which are used frequently in advertising because of their positive connotations (for example 'new', 'luxury', 'fun').

Classic Gender Stereotyping

But there are also differences between the two texts, which can be related to the gender of the featured celebrity and, by implication, the consumer who is being addressed.

It is striking, for instance, that the narrative of Lulu's return to the Mini – but not James Bolam's – is framed linguistically as a romantic love story. This is signalled at the very beginning by the heading 'It's like falling in love all over again'. The word 'love' is repeated several times, and there is another word evoking strong emotion, 'cried' ('and loved it so much, she cried when she sold it'). What Lulu is made to say at line 12, 'this thing's bigger than both of us', is recognizable as a (clichéd) allusion to great romances in Hollywood films; and the text concludes with another explicit reference to romantic love, inviting the reader to 'try a second honeymoon'.

James Bolam's appreciation for the Mini is expressed in less passionate terms ('I didn't know what I'd been missing'). At one point he does praise it in more inflated language ('out of this world') but that language is not drawn specifically from the register of romance. Taken together, the two texts reinforce the traditional stereotype which equates men with reason and women with emotion, as well as the idea that stories which feature a woman in the central role should prototypically be love stories.

Another stereotypical assumption which is evident in these texts is that men will be more interested in the technical features of the car, whereas women will be more interested in its appearance. Text 1 tells the reader that the controls of the new Mini have been 'repositioned'; Text 2 tells its reader that they are 'easy to operate and good to look at'. This suggests that women are imagined not only as more preoccupied with the look of a car, but also as less skilful or confident drivers.

If we examine the paragraph in each text which describes the features of the new Mini, we can see an interesting grammatical contrast. In Text 1 the paragraph consists of a series of phrases rather than grammatically complete sentences – verbless sequences like 'New contoured seats ... New improved

suspension.' In Text 2, the same information is conveyed in grammatically complete sentences containing main verbs: 'it has an improved suspension ... There are new contoured seats'. Since the verbs do not add any additional information, the most likely explanation for the difference is that the copywriter has drawn on widespread folk-beliefs about 'masculine' and 'feminine' language. Text 1 imitates a stereotypically masculine speech-style: terse, laconic, unconcerned with the niceties of syntax. Text 2 mimics a stereotypically feminine style: wordier and more grammatically 'correct'.

The advertisers have also made their two celebrities speak differently – not in the sense of using different gendered styles, but in the sense of constructing a different **relationship with the reader**. James Bolam addresses the reader directly using the second person pronoun 'you' (for example 'don't know about you, but...' and 'if you're like me...'). Lulu's words, by contrast, are almost always conveyed using **reported** rather than **direct speech**. Except for line 12, which is a quotation from, or an allusion to, some other text, her words are paraphrased by the advertiser's voice. Where James Bolam is represented as speaking for himself, Lulu is spoken for and about – an example of the kind of **silencing or marginalisation** of women's voices which many feminists in the 1970s complained about.

2011: Selling Today

But, you might be thinking, 1976 is a long time ago: hasn't the world moved on? Would we really find anything like this if we analysed advertisements in circulation now? Let's put that to the test by looking at two print adverts for the same category of product – a washing machine – taken from an April 2011 edition of *Guardian Weekend* (a newspaper magazine supplement like the ones the Mini ads would have appeared in 35 years ago).

Do the implied readers of these twenty-first century texts have a gender? In Text 3 'Handwashing Reinvented' we can tell the addressee is imagined as a woman: 'your' in 'your favourite silk dress' could only point to a man if he were a transvestite. Text 4 'The quiet revolution' gives no explicit sign of being addressed to men, but it does present the product in stereotypically masculine terms. It is full of **hi-tech jargon**, and words which suggest a rational, practical approach to consumption (for

example 'choice', 'control', 'efficiency', 'economical'). In Text 3, by contrast, there is no jargon, only one (vague and generic) reference to 'advanced technology', and the heading – 'Handwashing Reinvented' – down plays the product's status as a machine by comparing what it does to what women did before it was invented. Doing laundry is depicted as an expression of love and caring, for a woman's clothes and by extension for herself ('everyone deserves a Miele' is in the same ballpark as L'Oreal's 'Because you're worth it'). The word 'care' appears twice, 'look after' and 'love' once each. There is also a concentration of words relating to clothing and appearance, with particular emphasis on luxury ('precious', 'silk', 'softest cashmere').

Has Anything Changed?

Even if the washing machine advertisers are less open about it than the makers of the Mini ads, they are clearly relying on many of the same gender stereotypes. Men think and women feel; men care about performance, women about appearance. When it comes to sexism, today's advertising is not as different from yesterday's as its producers would like us to believe.

New for emag^{clips}

Deborah Cameron talks about language and gender. Due up on the website in October.



Deborah Cameron is Rupert Murdoch Professor of Language and Communication in the English Faculty at Oxford University and author of *The Myth of Mars and Venus*.