Lingua Inglese 2A

Variation across social strata, situations, registers, and LSP. Completing Frost poem

Plan of the day

- Reminders: Survey, Markings, and FOEs

- A couple more issues with vowels and consonants

- Variation in general

- About world Englishes, Interlanguage, CAT

- Language across social strata, registers, situations, and starting LSP

- Prosody in Robert Frost

EXTRA-CLASS WORK: *Discovering*, Chp. 11 (*passive* and *d.m.* pp.79-90); Chp 16 (*formal/informal* pp.117-120); Chp 17 (*register* pp. 121-123); Chp 22 (*Tech-Sci Languages* pp. 149-156)
Exercises: *Discovering* 11.2 (p. 89) , 17.7 (pp. 126-7), 21.1 (p.156)

EXTRA-CLASS WORK: Cutting, A5 (pp.33-44)
Exercises. Cutting: Section C5, Activity on Text C, *Foot and mouth and elections* (p.99)

Survey & Course registration

Please, make certain that you complete this survey

https://goo.gl/forms/VL0p0km2gaYS9La02

My markings

LEX (=LEXICAL ISSUES: you chose a word that is not appropriate for the sentence)

SP (=SPELLING ISSUES: you wrote a word the wrong way)

MS (=MORPHO-SYNTACTIC ISSUES: something is not working with the sentence structure; choice of tense, aspect, or modality of verbs; choice of case of pronouns; some sentence component is missing; the word order is wrong)
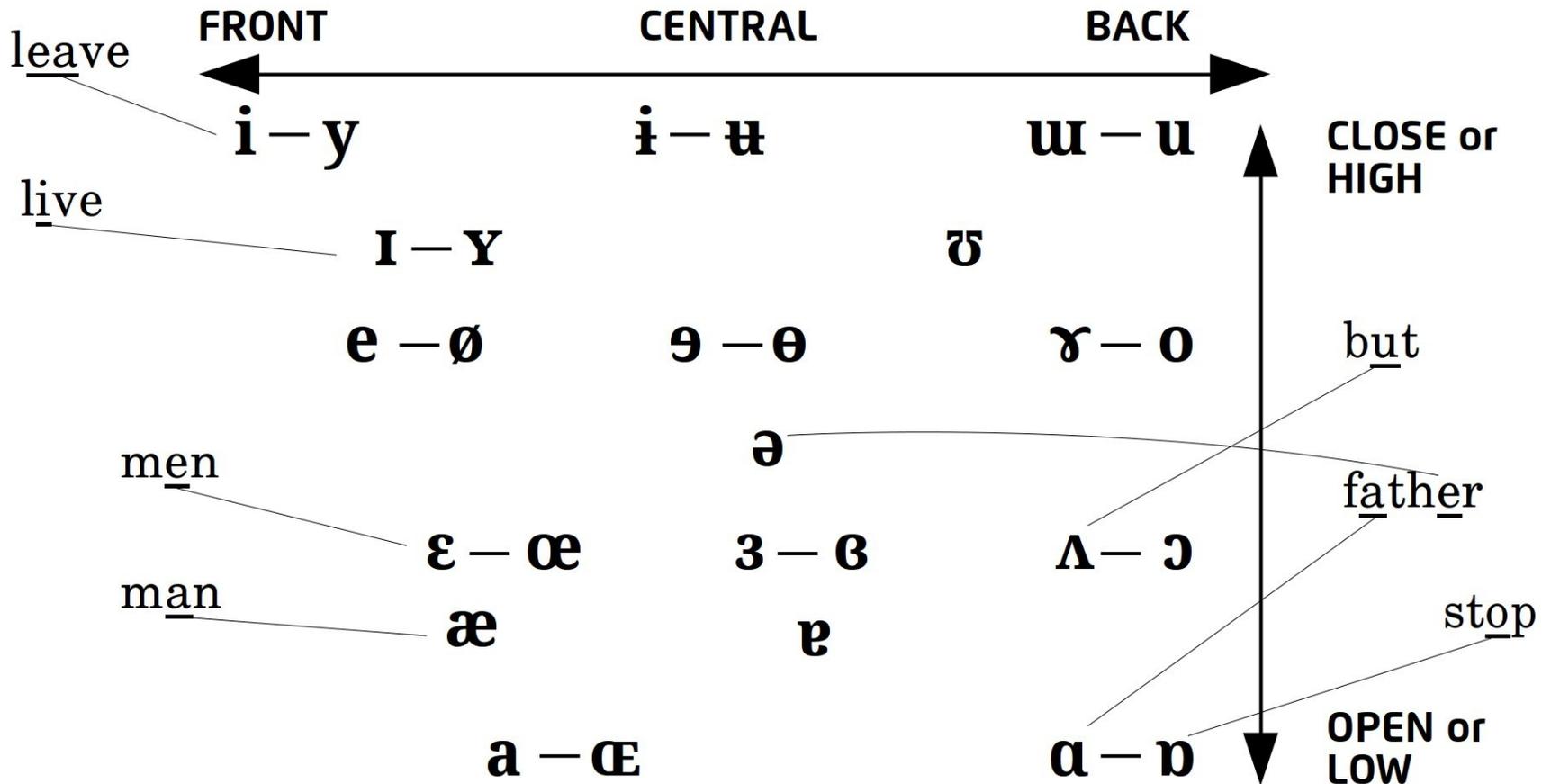
V (= something is missing).

~~~~~~ Short wave length marking = not a real mistake, but yours is not the best choice.

〰〰 Long wave length marking = content issue.

**Always check FOEs.
Last update in
07_CA_post.pdf**

VOWELS: IPA's symbols

leave

FRONT	CENTRAL	BACK	
i – y	ɨ – ʉ	ɯ – u	CLOSE or HIGH
ɪ – Y		ʊ	
e – ø	ɘ – ɵ	ɤ – o	but
	ə		father
ɛ – œ	ɜ – ɞ	ʌ – ɔ	
æ	ɐ		stop
a – ɶ		ɑ – ɒ	OPEN or LOW

live

men

man

When symbols show in pairs, the one to the right is rounded, pronounce it shaping your lips in a circle. The one to the left is pronounced with flat lips, as in a smile.

IPA - Consonants

	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Glottal
Nasal	m			n			ŋ	
Stop	p b			t d			k g	
Affricative					tʃ dʒ			
Fricative		f v	θ ð	s z	ʃ ʒ	j	w	h
Approximant				r(ɾ)				

Variation

Across space → diatopic variation
      Dialect: accent, lexicon, morphology, and syntax
Across social strata → diastratic variation
      Age, gender, social class/group, (professions: register, LSP)…..
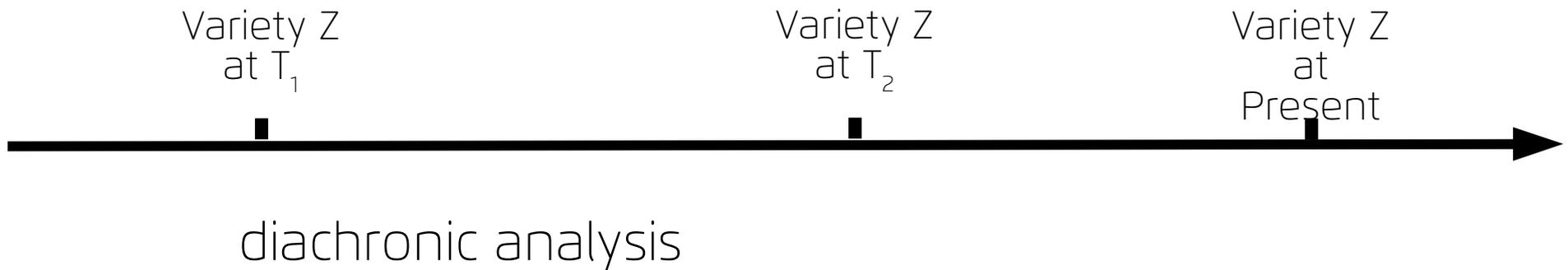**Across situation** → diaphasic variation
      Formal Vs Informal (professions: register, LSP)
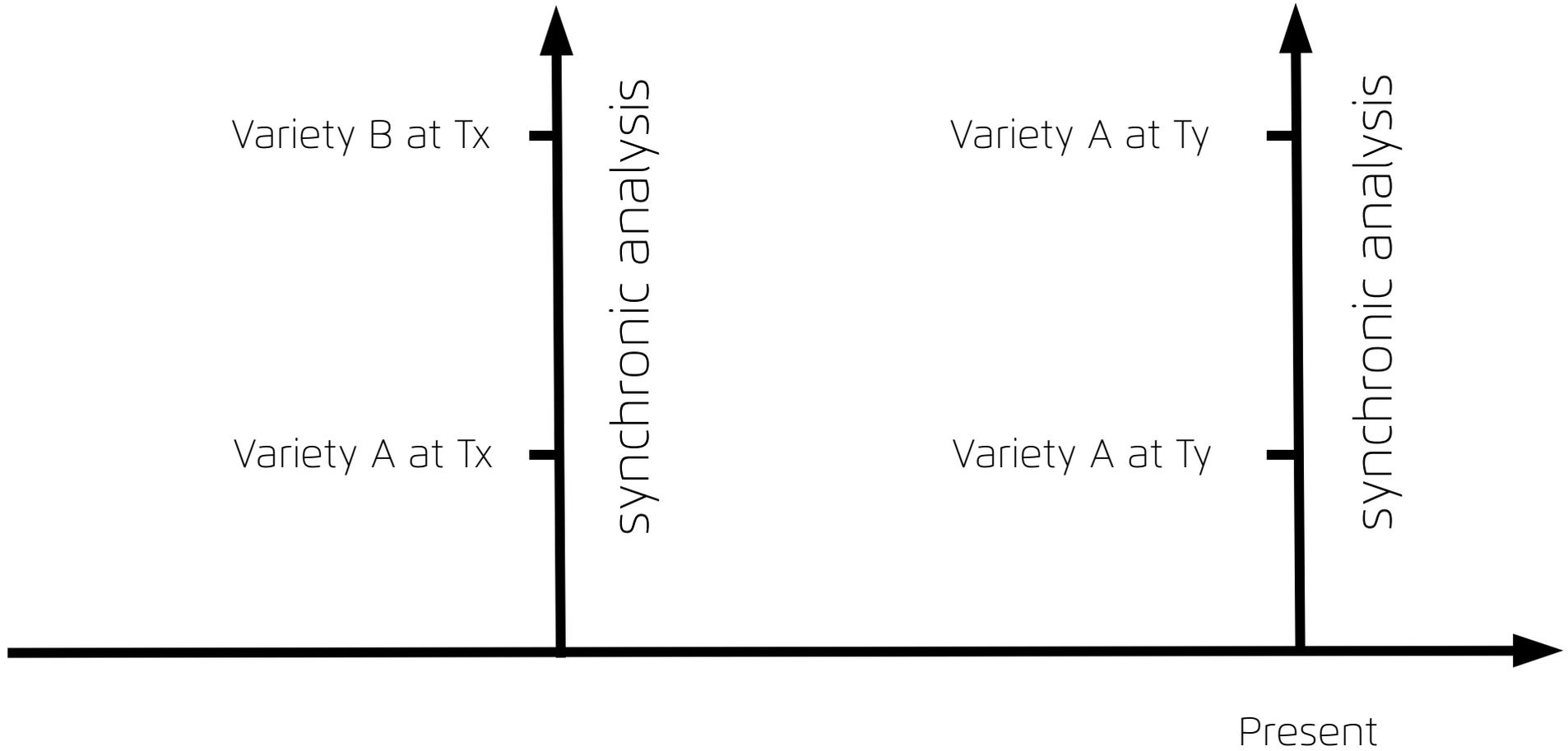**Across means of communication** → diamesic variation
      Spoken Vs Written Language, Technical means-related varieties
Across time → diachronic variation/analysis

Analytical frames

Variety Z at T_1 Variety Z at T_2 Variety Z at Present

diachronic analysis

Analytical frames

Warning!

Chairs are not created equal!!!!!!!

Don't fall into linguistic determinism!
e.g., Chicago accent nasalizes most vowels.
BUT
Not all Chicagoans speak with nasal vowels!

NONETHELESS
The features we study are statistically frequent,
help us decide our linguistic strategies, and
convey meaning!

Side note
Illinois
Tucson
Kansas BUT Arkansas

Commercials & variation

Commercial 1

What is the structure of this commercial?
Make a note of the two sentences overwritten in the middle of the commercial

Commercials & variation

Commercial 1

WRONG first impression

RIGHT second impression

Voice over

Again RIGHT second impression

Commercials & variation

Commercial 1

Commercial 2

WRONG first impression	[old quiet man]
RIGHT second impression	[DJ] Setting: Disco No talk
Voice over	
Again RIGHT second impression	[DJ] "ooooo yeah!"

Commercials & variation

Commercial 1

Commercial 2

WRONG first impression

[rapper, gangster]

RIGHT second impression

[wedding planner]
Setting: wedding site
"No, no and no,
The ice sculpture goes over there. Frank, get in here……."

Voice over

Again RIGHT second impression

[wedding planner]
"am I here by myself"

Register definition

$$\begin{matrix} \textbf{REGISTER} \\ \textit{ISA} \\ \text{Linguistic variety} \end{matrix} = f \left(\begin{matrix} \text{situation} \\ \text{topics covered} \\ \text{profession} \end{matrix} \right)$$

Registers differ from one another on the basis of the linguistic choices made by the speakers.

In-class activity

- Start a worksheet. Use the back of the Frost poem.

- It MUST be a small notebook size sheet (A5)

- On top of the page, write:

  - LAST NAME & first name (BLOCK LETTERS, please)

  - ID#

  - today's date

  - NO

SIGNATURE

Rossi Mario   20358962   14-3-2019

Commercials & variation

Following the structure of the Vistaprint commercials, create a new version with different characters.

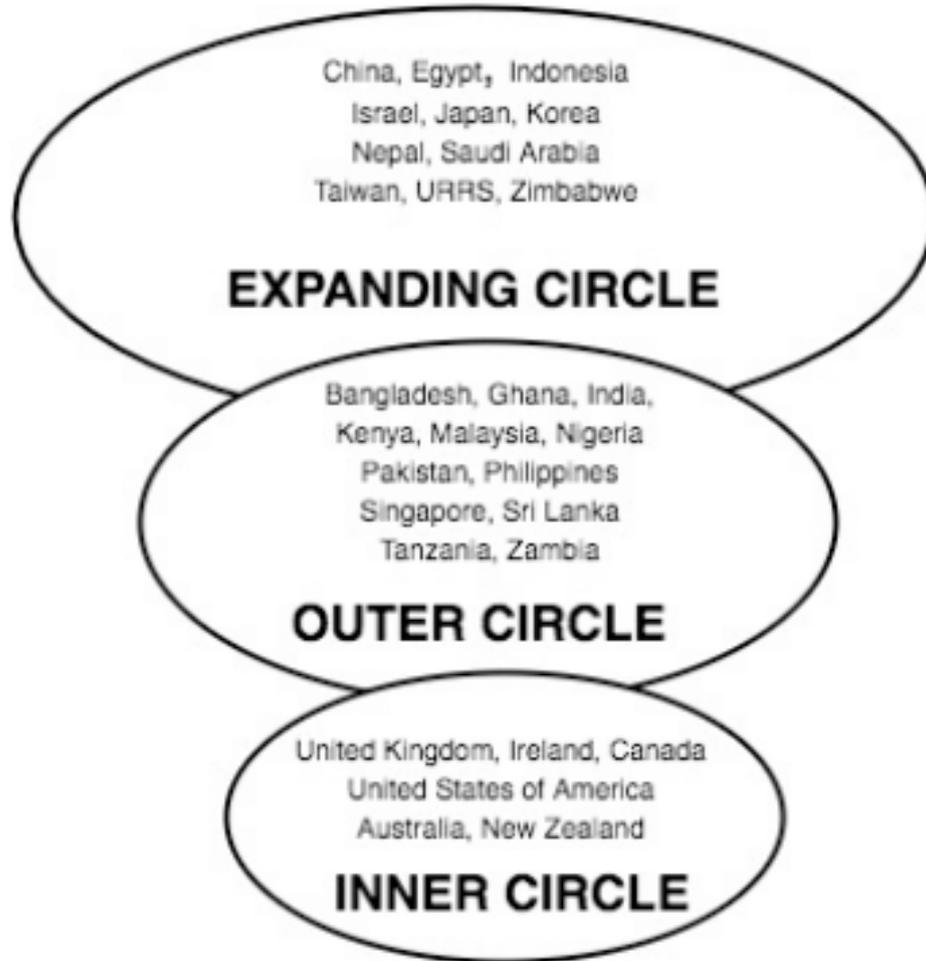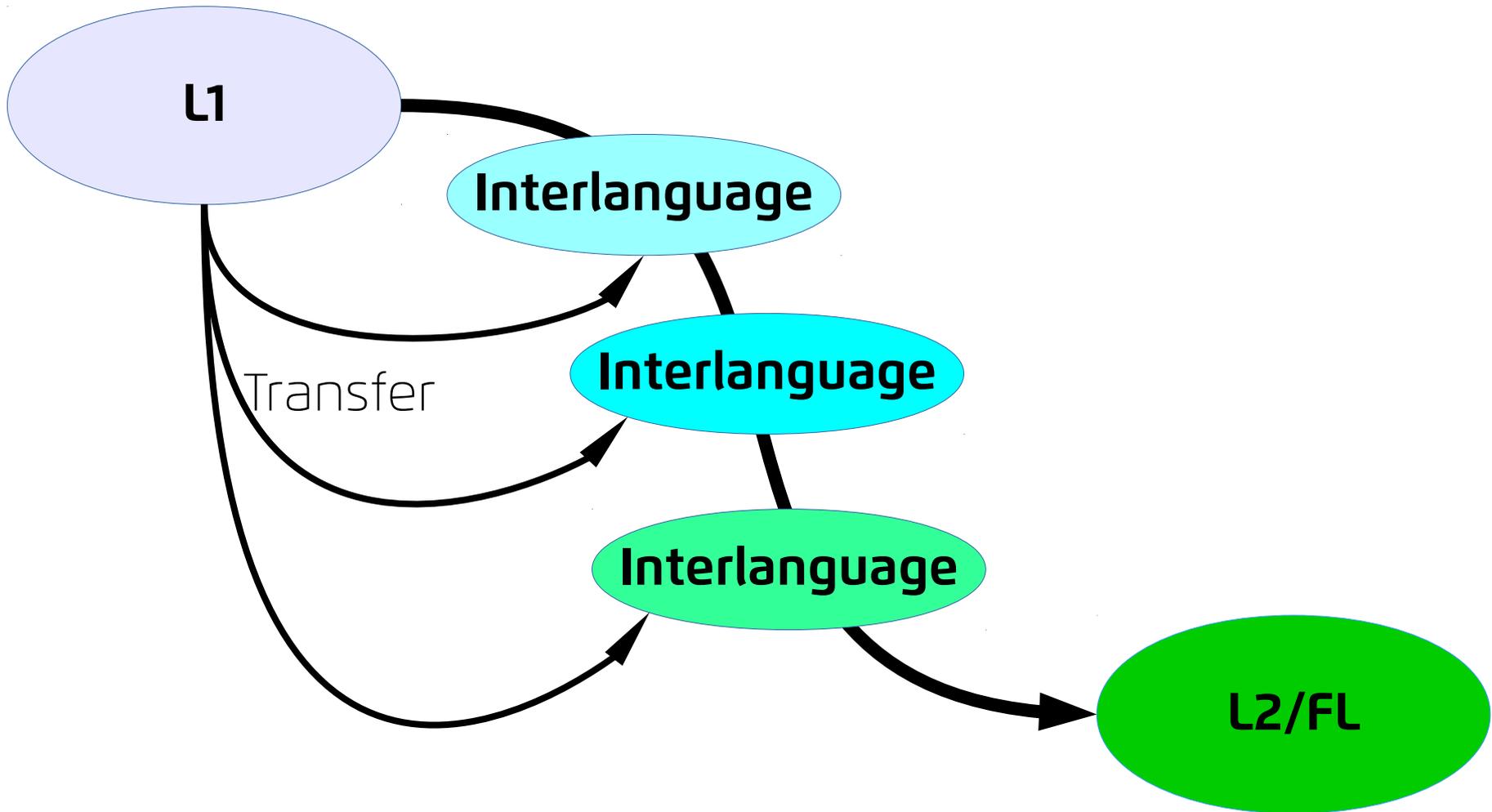| WRONG first impression | [........] |
RIGHT second impression	[.......] Setting: .... " _____ " ....
Voice over	
Again RIGHT second impression	[......] " _____ " ....

Englishes, Kachru's circles, and EFL

The current sociolinguistic profile of English may be viewed in terms of three concentric circles . . . The Inner Circle refers to the traditional cultural and linguistic bases of English. The Outer Circle represents the institutionalised non-native varieties (ESL) in the regions that have passed through extended periods of colonisation . . . The Expanding Circle includes the regions where the performance varieties of the language are used essentially in EFL contexts. (Kachru, 1985, p. 366-367)
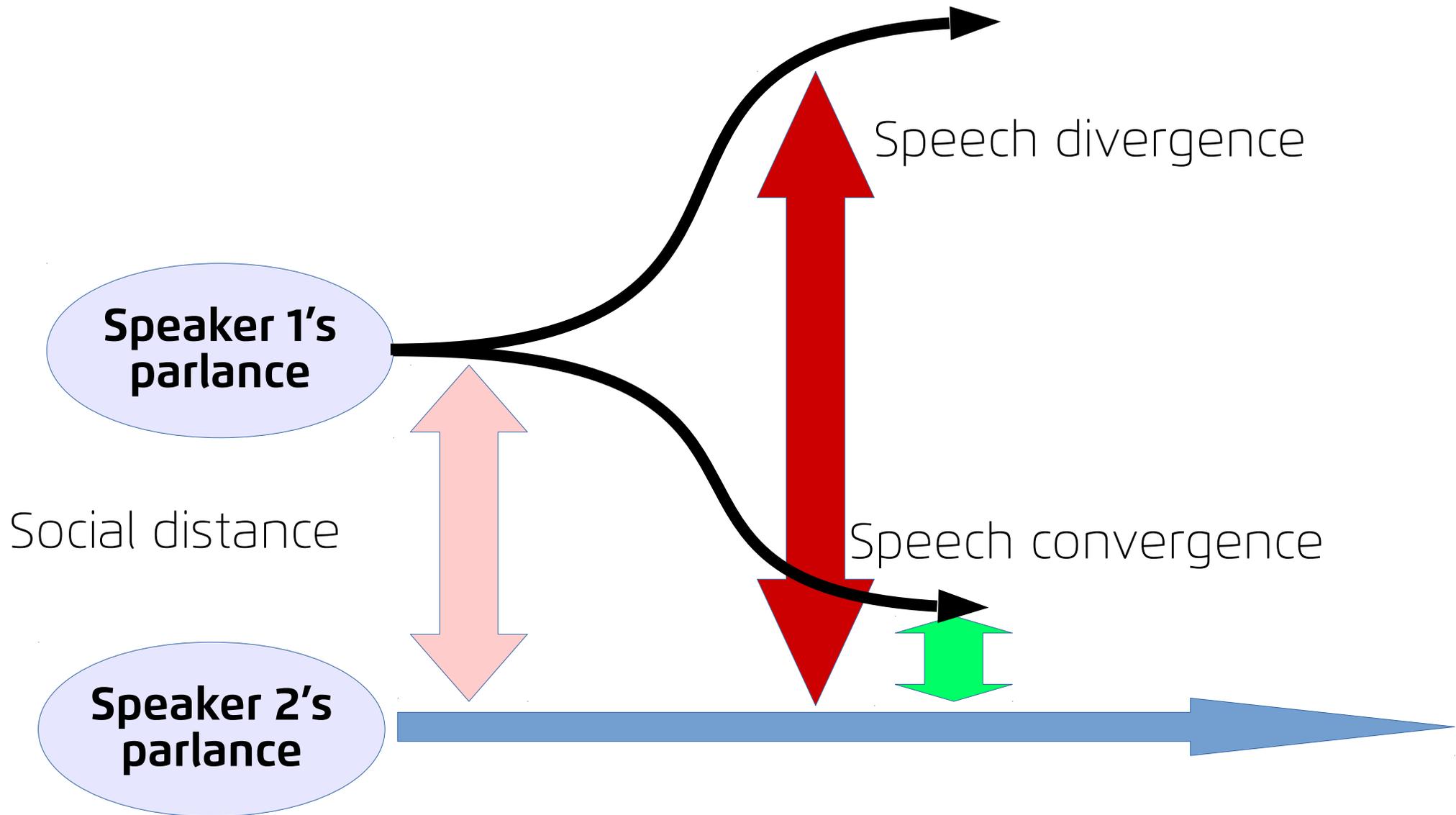

China, Egypt, Indonesia
Israel, Japan, Korea
Nepal, Saudi Arabia
Taiwan, URRS, Zimbabwe

EXPANDING CIRCLE

Bangladesh, Ghana, India,
Kenya, Malaysia, Nigeria
Pakistan, Philippines
Singapore, Sri Lanka
Tanzania, Zambia

OUTER CIRCLE

United Kingdom, Ireland, Canada
United States of America
Australia, New Zealand

INNER CIRCLE

What English as a Lingua Franca?
What pronunciation?
What lexicon?
What pragmatics?

Interlanguage

Bernstein's codes

In the 1970s the sociologist Basil Bernstein introduced the distinction between restricted code and elaborated code.

The restricted code would be: less complex and accurate, used in informal situations, and would have an abundance of tag questions ("…, isn't it? …, don't you?") and gestures.

The elaborated code would be: characterized by more complex syntax, used in formal situations, and more accurate.

more context-dependent

more context-independent

Two elementary school students describe their desks to the researcher:
STUDENT A: Our desks look like those in my sister's school.
STUDENT B: Our desks are square and with a side of 3 feet.

Who is using a restricted code and who an elaborated one?

Formal Vs Informal

Formal Style	Informal Style
??????????	Use of contracted forms. *y'all; I'm; they've; it's; she won't*
??????????	Dropping of the subject and of the auxiliary verb, e.g. *Been there, done that.*
Wordy	??????????
Redundant.	??????????
??????????	Use of abbreviations *TV, pc, HD, ok*; also in written texts like chat, sms, forum, social networks: *lol, btw, ttyl, asap.*
Elaborate vocabulary choices.	??????????

How technical is the vid?

Look at this vid.

What is the level of technicality of this vid? Why?
What linguistic items support our perception of its technicality?
And what features lower it?

A poem

by

Robert Frost

(*Mountain Interval*, 1916)

The road not taken
by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;
      Then took the other, as just as fair
      And having perhaps the better claim,
      Because it was grassy and wanted wear;
      Though as for that, the passing there
      Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.
      I shall be telling this with a sigh
      Somewhere ages and ages hence:
      two roads diverged in a wood, and I –
      I took the one less traveled by,
      And that has made all the difference.

Result Step 1

Two roads diverged in a yellow **wood**,	A
And sorry I could not travel **both**	B
And be one traveler, long I **stood**	A
And looked down one as far as I **could**	A
To where it bent in the under**growth**;	B
Then took the other, as just as **fair**	C
And having perhaps the better **claim**,	D
Because it was grassy and wanted **wear**;	C
Though as for that, the passing **there**	C
Had worn them really about the **same**,	D
And both that morning equally **lay**	E
In leaves no step had trodden **black**	F
Oh, I kept the first for another **day**!	E
Yet knowing how way leads on to **way**,	E
I doubted if I should ever come **back**.	F
I shall be telling this with a **sigh**	G
Somewhere ages and ages **hence**:	H
two roads diverged in a wood, and **I** –	G
I took the one less traveled **by**,	G
And that has made all the differ**ence**.	H

Result Step 2

Two roads di**verged** in a **yell**ow **wood**,
And **sorr**y I could not **trav**el **both**
And be one **trav**eler, long I **stood**
And looked down one as far as I **could**
To where it bent in the **un**der**growth**;
Then took the **oth**er, as just as **fair**
And **hav**ing per**haps** the **bett**er **claim**,
Be**cause** it was **grass**y and **want**ed **wear**;
Though as for that, the **pass**ing **there**
Had worn them **reall**y a**bout** the **same**,
And both that **morn**ing **e**qually **lay**
In leaves no step had **trodd**en **black**
Oh, I kept the first for an**oth**er **day**!
Yet **know**ing how way leads on to **way**,
I **doubt**ed if I should ever come **back**.
I shall be **tell**ing this with a **sigh**
Somewhere **ag**es and **ag**es **hence**:
two roads di**verged** in a wood, and **I** –
I took the one less **trav**eled **by**,
And that has made all the **diff**er**ence**.

Prosody: Step 3

3) Look at the following two verses:

*And **hav**ing per**haps** the **bett**er **claim**,*
*Be**cause** it was **grass**y and **want**ed **wear**;*
Can you see the pattern?

Prosody: Step 3

3) Look at the following two verses:
*And **hav**ing per**haps** the **bett**er **claim**,*
*Be**cause** it was **grass**y and **want**ed **wear**;*
Can you see the pattern?

Prosody: Step 3

3) Look at the following two verses:

And **hav**ing per**haps** the **bett**er **claim**,

Be**cause** it was **grass**y and **want**ed **wear**;

Can you see the pattern?

__ / __ / __ / __ /

Each underscore and each slash should be replaced by one single syllable. So, __ / is an iamb, and the verses are iambic tetrameters. But metrics, especially the modern one, is not always perfect. Anyway, you can pronounce the words in a way that can make the metrics work and imagine some pauses. Read aloud and mark the monosyllables, pursuing a compromise between the pattern and the way you would normally pronounce the statements.
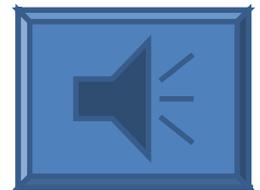
Result Step 3

Two **roads** di**verged** in a **yell**ow **wood**,
And **sorr**y I **could** not **trav**el **both**
And **be** one **trav**eler, **long** I **stood**
And **looked** down **one** as **far** as I **could**
To **where** it **bent** in the **under****growth**;
Then **took** the **oth**er, as **just** as **fair**
And **hav**ing per**haps** the **bett**er **claim**,
Be**cause** it was **grass**y and **want**ed **wear**;
Though **as** for **that**, the **pass**ing **there**
Had **worn** them **reall**y a**bout** the **same**,
And **both** that **morn**ing equally **lay**
In **leaves** no **step** had **trodd**en **black**
Oh, I **kept** the **first** for an**oth**er **day**!
Yet **know**ing **how** way **leads** on to **way**,
I **doubt**ed if **I** should **ever** come **back**.
I **shall** be **tell**ing **this** with a **sigh**
Somewhere **ag**es and **ag**es **hence**:
two **roads** di**verged** in a **wood**, and **I** –
I **took** the **one** less **trav**eled **by**,
And **that** has **made** all the **diff**er**ence**.

A ballade

Two **roads** di**verged** in a **yell**ow **wood**,
And **sorr**y I **could** not **trav**el **both**
And **be** one **trav**eler, **long** I **stood**
And **looked** down **one** as **far** as I **could**
To **where** it **bent** in the **under**growth; (twice)
       Then **took** the **oth**er, as **just** as **fair**
       And **hav**ing per**haps** the **bett**er **claim**,
       Be**cause** it was **grass**y and **want**ed **wear**;
       Though **as** for **that**, the **pass**ing **there**
       Had **worn** them **reall**y a**bout** the **same**, (twice)
And **both** that **morn**ing equally **lay**
In **leaves** no **step** had **trodd**en **black**
Oh, I **kept** the **first** for an**oth**er **day**!
Yet **know**ing **how** way **leads** on to **way**,
I **doubt**ed if **I** should **ever** come **back**. (twice)
       I **shall** be **tell**ing **this** with a **sigh**
       Somewhere **ag**es and **ag**es **hence**:
       two **roads** di**verged** in a **wood**, and **I** –
       I **took** the **one** less **trav**eled **by**,
       And **that** has **made** all the **diff**er**ence**. (twice)

How many

A non-ballade

Two **roads** -----di**verged** -----in a **yell**ow **wood**,
And **sorr**y ------I **could** not **trav**el **both>>**
And **be** ONE-- **trav**eler,-- **LONG** I **stood>>**
And **looked** down **ONE**-- as **far** as I **could>>**
To **where** it **bent** in the **under**growth**;**
      Then-- **took** the **oth**er,-- as **just** as **fair>**
      And **hav**ing per**haps**-- the **bett**er **claim**,
      Be**cause** it was **grass**y and **want**ed **wear**;
      Though **as**-- for **that**,-- the **pass**ing **there>>**
      Had **worn** them **reall**y a**bout** the **same**,
And **both** that **morn**ing equally **lay**
In **leaves** no **step** had **trodd**en **black**
Oh, -- I **kept** the **first**-- for an**oth**er **day**!
Yet-- **know**ing **how** way **leads** on to **way**,**>**
I **doubt**ed if **I**-- should **ever** come **back**.
      I **shall** be **tell**ing **this** with a **sigh**
      Somewhere-- **ag**es and **ag**es **hence**:
      two **roads** di**verged** in a **wood**, and **I** **>**
      I **took** the **one** less **trav**eled **by**,
      And **that** has **made** all the **diff**erence.