

U210A website

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- **U210A: The English Language: past, present, and future (I)**
- **Course description**
- **Some questions the course answers**
- **Course components**
- **Course structure**
- **Course calendar**
- **Course tutoring**
- **Course assessment**
- **Marking criteria**
- **Policy of attendance**
- **Specimen Examination Paper**
- **References**
- **E-mail addresses of U210A Course Chair, Staff Tutors and Tutors**
- **Tutor Views on U210A**
- **Student Views on U210A**
- **U210 Assignment Booklet (TMAs 1-3)**

Course Description

U210A The English Language: past, present, and future Part I is the first of two connected courses, U210A and U210B. Together, the two courses provide a detailed discussion and presentation of the historical development of English from its early beginnings to the present; the different registers of English; English in a social context; the relationship between English, culture and national identity; the influence of modern technology on English and the way it is used; and economic, cultural, and political issues arising from the spread of English in the world.

U210A looks at the historical development of English from a language first spoken by a group of mercenaries off the shores of continental Europe into an international language now used by over a billion people; the different contemporary varieties of English; how English is used in different social and cultural contexts; and how it is used creatively, i.e. in works of literature. It is offered for students specializing in English and studying towards a B.A. Hons in English Language and Literature. It is allocated eight-credit-hours, and offered over one semester. For a student to register in it, he/she should have successfully completed EL112.

Some Questions the Course Answers

- Most people would find Old English unintelligible and Middle English hard to read. Why has the language changed so much?
- Many people have strong ideas about standard and non-standard English. What is standard English and what is non-standard English? What is the differentiation based upon, and how valid is it?
- The spread of English to territories outside England led to the creation of new forms of English. How and why did this happen? Did these new forms of English play any role in the development of national identity?

- English is nowadays the most commonly used language all over the world. Is there something special about English that makes it a lingua franca, or is its dominant position related to cultural, economic, and political hegemony and imperialism?
- How is English used in different registers? How is it used creatively in poetry, drama, and the theatre? What is the appropriate English to use for literature? Is it standard English, non-standard English or a hybrid non-standard standard English?

Course Components

U210A is made up of the following components:

(i) Two course books co-published by UKOU and Routledge:

- *English: history, diversity, and change*
(edited by David Graddol, Dick Leith and Joan Swann)
- *Using English: from conversation to canon*
(edited by Janet Maybin and Neil Mercer)

(ii) One set book published by UKOU:

- *Describing Language*
(written by David Graddol, Jenny Cheshire and Joan Swann)

(iii) Four 60-minute audio cassettes:

- *Audiocassette 1:* history and change in English - what early varieties of English may have sounded like, and the development of different Englishes in different parts of the world.
- *Audiocassette 2:* some linguistic characteristics of contemporary varieties of English, and how individual speakers continually vary the way they speak.
- *Audiocassette 3:* the use of English in various contexts – everyday conversations and letter writing; English in industry and commerce; 'legalese'; public speaking in English.
- *Audiocassette 4:* creative uses of English, from popular music to the literature canon; writers talking about their own language and cultural backgrounds, and how these have influenced their work.

(Course Guide p.8)

U210A: The breakdown of bands and topics dealt with in each audiocassette is as follows:

AC1

- | | |
|----------------|--|
| Side 1: | Band 1 Introduction – Joan Swann
Band 2 An Indian tourist guide at work
Band 3 The sounds of old English – Dick Leith
Band 4 Scots and English – Caroline Macafee |
| Side 2: | Band 4 Continued
Band 5 Irish English – John Harris
Band 6 Guyanese Creole – John Rickford |

AC2

- Side 1:** Band 1 Introduction – David Graddol
 Band 2 Indian English – S.K. Verma
 Band 3 variation in Indian English – Jennifer Bayer
 Band 4 Accents of English – Susan Wright
- Side 2:** Band 5 Maori and Pakeha pronunciations in N.Z. – Alan Bell
 Band 6 Sounds in Singapore – Tony Hung
 Band 7 Style shifting in Cardiff (extract from Frank Hennesey)
 Band 8 Codeswitching between Hindi, Kannada and English – G.D. Jayalkshmi

AC3

- Side 1:** Band 1 Introduction – Janet Maybin and Neil Mercer
 Band 2 Aboriginal English – Diana Eades
 Band 3 Hedges and tag questions – Janet Holmes
 Band 4 Aboriginal data – recordings collected by Diana Eades
 Band 5 Informal talk – conversation between a couple from the Southeast of England
- Side 2:** Band 6 Literacy in practice: letter writing in English and Kannada - Jayalkshmi and Janet Mabin
 Band 7 English at work – Neil Mercer
 Band 8 Work talk – Interview panel
 Band 9 Rhetoric and persuasion – Sarajina NADU, and C. Kuykendall

AC4

- Side 1:** Band 1 Introduction to Language and Art – Neil Mercer, and Janet Maybin
 Band 2 The art of spontaneous speech – Neil Mercer, and others
 Band 3 English in popular song – Neil Mercer and Guy Cook
 Band 4 The English Canon - Marilyn Butler, Stuart Hall, and Paul Seever
- Side 2:** Band 5 A tongue for signing – Liz Lockheed, Tony Harrison, David Rubadira, and Catherine Lime

- Set book *Describing Language*, sections of Chapters 1, 3, 6, and 7.
- Audio cassette 3 Bands 1-9
- Video cassette Bands 2 and 3
- TV3 'English Only' in America
- TMA 03 options (a) and (b)

(Study Guide 3 p.6)

The above components, underpin the philosophy of the teaching-learning process adopted in this course. You are first introduced to the material in writing, i.e. you read in order to understand. You can then listen to or view relevant material recorded on audio and video cassettes. In many cases the audio and video cassette bands you are required to listen to or view are recordings of authors expanding, explaining, and highlighting points they presented in the chapters they wrote. You are finally required to put theory to practice by doing a good number of activities directly related to the objectives and themes of the block.

Another important feature that underpins the sound strategy of both presenting and learning the material, as reflected in the study guides, has to do with the way the general themes of the course are presented and used as a point of reference and convergence in the four blocks. The main study questions that appear at the very beginning of the study units (one-week study units) are almost always directly related to the major themes of the course. You should use them to focus your attention on the major ideas of the study unit (and how they relate to the themes of the course), and for reviewing the material at the end of each study unit, during end-of-block TMA and final examination review.

Tutorial / Study Week	Date	Course books, study guides, set books, and other texts	TV programmes	ACs and VCs	Assignments Cut-off date
1	6 October, 03	<ul style="list-style-type: none"> ▣ <i>English: history, diversity and change</i> (EH), Introduction + Chapter 1 'English Voices' ▣ <i>Course Guide</i> 	TV1: An A-Z of English	AC1, Bands 1 and 2	
2	13 October, 03	Block 1: History of English <ul style="list-style-type: none"> ▣ EH Ch. 2: 'English manuscripts: the emergence of a visual identity' ▣ <i>Study Guide 1</i> ▣ <i>Describing Language</i> (set book) 	TV1: An A-Z of English		
3	20 October, 03	<ul style="list-style-type: none"> ▣ EH Ch. 3: 'The Origins of English'; <i>Describing Language</i> 		AC1, Band 3	
4	27 October, 03	<ul style="list-style-type: none"> ▣ EH Ch. 4: 'Modernity and English as a national identity' 			
5	3 November, 03	<ul style="list-style-type: none"> ▣ EH Ch. 5: 'English – colonial-post-colonial' 		AC1, Bands 4,5,6	
6	10 November, 03	Block 2: Varieties of English <ul style="list-style-type: none"> ▣ EH Ch. 6 'Variation in English Grammar' ▣ <i>Study Guide 2</i> ▣ <i>Describing Language</i> 	TV2: An English Accent	AC1, Bands 4,5,6 AC2, Bands 1 and 2	TMA 1 13 November
7	17 November, 03	<ul style="list-style-type: none"> ▣ EH Ch. 7: 'Accents of English' 		AC2, Bands 3,4,5,6 VC, Band 1	
8*	24 November, 03	<ul style="list-style-type: none"> ▣ EH Ch. 8 'Style-shifting, codeswitching' ▣ EH Ch. 9 'Good and Bad English' 		AC2, Bands 7 and 8	
9**	1 December, 03	Block 3: English in Use <ul style="list-style-type: none"> ▣ <i>Using English: from conversation to canon</i> (UE) Ch. 1: 'Everyday Talk' ▣ <i>Study Guide 3</i> ▣ <i>Describing Language</i> 	TV3: 'English Only' in America	AC3, Bands 1,2,3,4,5	TMA 2 4 December
10	8 December, 03	<ul style="list-style-type: none"> ▣ UE Ch. 2 'Literacy Practices in English' 		AC3, Band 6	
11	15 December, 03	<ul style="list-style-type: none"> ▣ UE Ch. 3 'English at Work' 	TV3: 'English Only' in America	AC3, Bands 7 and 8 VC1, Band 2	
12	22 December, 03	<ul style="list-style-type: none"> ▣ UE Ch. 4 'Rhetoric in English' 		AC3, Band 9 VC1, Band 3	
13	29 December, 03	Block 4: English as art <ul style="list-style-type: none"> ▣ UE Chapter 5 'What makes English into art' ▣ <i>Study Guide 4</i> ▣ <i>Describing Language</i> 	TV4: 'Animated English: the Creature Comforts Story'	AC4, Bands 1 and 2 VC1 Band 4	TMA 3 1 January
14***	5 January, 04	<ul style="list-style-type: none"> ▣ UE Ch. 6 'Language play in English' ▣ UE Ch. 7 'An English Canon?' 		AC4, Bands 3 and 4 VC1 Band 4 TV4	
15	12 January, 04	UE Ch. 8 A tongue for sighing REVISION WEEK SPECIMEN EXAMINATION PAPER		AC4, Bands 5 and 6 VC1, Band 4	
16	19 January, 04	FINAL EXAMINATION			

Assessment Strategy

Continuous assessment : TMAs 1-3 one equally weighted and constitute 70% of this component.

Two equally weighted quizzes constitute the remaining 30% of this component.

Examinable component: The final examination constitutes 100% of this component.

The passing grade is 50/100. To be sure of a pass result, you also need to achieve a minimum of 50% in the examinable component.

* Material covered in this week corresponds to material covered in weeks 8 and 9 in *Study Guide 2*.

**Material covered in weeks 9-12 corresponds to material covered in weeks 10-13 in *Study Guide 3*.

*** Material covered in weeks 13-16 corresponds to material covered in weeks 14-17 in *Study Guide 4*.

Course Tutoring

This course has a total of (32) 50-minute contact sessions divided into (15) two-fifty-minute tutorials, and a three hour final examination. These tutorials are intended to help you realize the learning outcomes of the courses as well as the cognitive, and communication skills necessary for studying and understanding the U210A material.

Tutorials also give the opportunity of having direct contact with both your tutor, and classmates. Your tutor will explain, expand, and illustrate the major themes of the course and its blocks. Together, you and your tutor will discuss controversial issues such as 'good English' and 'bad English', 'standard English' and non-standard English. You will also have the opportunity to discuss and illustrate the global context of the course, and receive practical training in language analysis and problem solving. Furthermore, your tutor will answer any questions you may have concerning TMAs, quizzes, and the final examination. If you need help and support in the areas of study and communication skills, your tutor will be ready to help during the tutorials and office hours.

Course Assessment

You are required to do three TMAs, take two quizzes, and sit for a three-hour final examination. The weighting and allocation of marks (out of a 100) is as follows:

Three TMAs	→	35 marks
Two quizzes	→	15 marks (7 ½ marks each)
Final examination	→	50 marks

The three TMAs and two quizzes constitute 100% of the continuous assessment component of the course, and the final examination constitutes 100% of the assessment of the examinable component. Your tutor will grade the final examination paper, and all elements of the continuous assessment component with special emphasis on grading the TMAs.

When grading the TMAs, your tutor will make important written comments on the quality of your work. His/her comments will help you reinforce your understanding of major concepts and ideas your essay should address, and improve your writing and argumentation skills and strategies. Your tutor-marked TMAs will be returned to you for further discussion and review either on an individual basis, or during the first tutorial after the TMA. Please make sure you submit your TMAs by their specified cut-off dates and accompanied form, which your tutor will use to keep a record of your progress throughout the course.

Marking Criteria

Your tutor will primarily make use of the following criteria in deciding what mark to give your assignment.

- *The relevance of your answer to the question as set*
Your tutor will look for evidence that you have clearly understood the question and directed your answer accordingly.
- *Your knowledge and understanding of the course material*
Your tutor will look for evidence that you have understood and can draw effectively on research evidence, ideas, concepts and arguments that are central to the course.
- *Your ability to discuss and evaluate alternative explanations and arguments*

Researchers and other commentators may provide different (and sometimes competing) explanations for linguistic events and processes. Your tutor will look to see whether you are able to discuss these, and evaluate any arguments put forward in support of a particular viewpoint.

- *The ability to present and pursue an argument*
Your tutor will examine the structure of your answer to assess how well you can put together the material you use to sustain and support an argument.
- *The ability to express yourself clearly using academic conventions as appropriate*
Your tutor will look for clarity in your work, in the way you make points, present research findings and make critical comments. You are not expected to make extensive use of technical vocabulary, but you should be able to refer to key terms and concepts from the course materials. You should also acknowledge clearly any sources you have drawn on.

For assignments that include practical work with language data, your tutor will take into account:

- *Your ability to make a clear analysis and interpretation of language data as specified in the assignment*
Your tutor will look to see whether your analysis is appropriate, whether it draws on relevant ideas and concepts from the course, and whether any interpretation you give is justified by reference to relevant aspects of the data.

The marking scheme for this course will be as follows:

Marking Criteria*

	<i>Criteria Mark/Band</i>	<i>Relevance to question</i>	<i>Knowledge and understanding of course material</i>	<i>Approach to alternative explanations and arguments</i>	<i>Construction of argument</i>	<i>Clear expression and use of academic conventions</i>	<i>Approach to language data (where appropriate)</i>
F	0<35 Fail	None or slight	Very little from course/fundamental misunderstandings	None or with no support from course	Slight	Expression and sentence structure needs attention/insufficient referencing	Slight
	35<50 Bare Fail (F)	Some relevant material but failure to address question	Little appreciation of main idea or inadequate knowledge/insufficient reading	No evidence of critical thinking	Lack of organization	Deficiencies	Insufficient/not enough detailed discussion of data
D D+	50< 70 Satisfactory	Some ability to identify main issues	Very basic understanding of course material/substantial omissions and/or misunderstandings	Lacking /heavily descriptive	Lines of arguments may be clear for short sections but not sustained or developed	Bare bones of structure/coherent expression/attempts at referencing	Analysis barely appropriate /related to course. Interpretations barely justified
C C+	70<80 Good	Clear evidence of understanding question and overall direction of answer	Effective drawing on evidence/ideas/concepts and arguments central to the course	Recognition and limited discussion of competing explanations for linguistic events/processes	Clear, sustained argument	Good structure/ expression/referencing	Analysis barely appropriate/ related to course. Interpretations justified

*These marking criteria are informed by and mostly extracted from the UKOU U210A Assignment Booklet 2004 (p. 30). They are to be used as general guidelines for marking TMAs, tests, and the final examination as long as they do not violate criteria and marking standards set by AOU including the marking and grading system indicated on page 20 of the U210A Assignment Booklet 2003/2004. They are also subject to any changes AOU might deem necessary.

B B+	80<90 Very Good	Utilizes a wide range of relevant and contemporary material to produce a cogent and insightful argument	Comprehensive and judicious use of relevant literature	Good discussion of competing explanations and arguments	Assertions are made with evaluated evidence; all sections contributing	Very good structure, expression and ability to employ sources appropriately	Very good analysis. Judicious interpretations.
A	90-100 Excellent	Creative /original relevant stance	Excellent knowledge and understanding	Critical approach	Cohesive/and original/creative	Excellent structure, expression and use of evidence	Excellent analysis/ interpretations

The comments from your tutor should explain why you received the marks given. They will cover the content of your assignment (e.g. your understanding of key issues, the argument you have constructed). Comments may also include teaching points about aspects of your work which could have been strengthened or extended. In addition, they may suggest ways of improving your performance in future assignments.

Policy of Attendance

Absence from tutorials is governed by the following stipulations:

- a) It must be with an acceptable excuse.
- b) It shall not exceed 25% of the total number of tutorials set for the course.
- c) Students shall be notified of their absence.
- d) Students who exceed the 25% limit by one absence shall receive a written warning.
- e) Students who exceed the 25% limit by two or more absences shall not be allowed to take the final examination, and shall be considered to have withdrawn from the course.
- f) Students whose absence falls within the 25% limit shall be required to compensate for their absence by attending tutorials in other sections of the same course, or by doing additional study tasks set and monitored by the relevant tutor(s).

**Second Level Course Examination****The English Language: past, present and future**

*Special edition licensed for use by the Arab Open University
(slightly modified to go with AOU U210A Calendar)*

U210A Specimen examination paper and notes

U210A Specimen Paper
Time allowed: 3 hours

There are **FOUR** questions in this paper: you should answer **the fourth question and any other two questions**.

We expect you to divide your time equally between the **three** answers.

Question number 4 carries 20 marks.

Questions 1 and 2 carry 15 marks each.

You can answer the questions in any order. Write your answers in the answer book(s) provided. You should write *only* on the examination paper provided. Cross out any rough notes you make which you do not wish to be considered. All rough notes must be handed in.

At the end of the examination

If you have used more than one answer book, fasten them all together with the rosette clip provided.

Check that you have written your personal identifier and examination number on **each** answer book used. **Failure to do so will mean that your work cannot be identified.**

Answer **question four and any other two** questions from the list below. Questions (1), (2), and (3) carry 15 marks each.

The questions relate to Blocks 1–4 of U210A respectively: however, in your answer you may draw on relevant material from other blocks.

- Question 1** What are the main factors that led to the transformation of English from a vernacular to a ‘national language’?
- Question 2** What kinds of variation and change in contemporary English have been documented by linguists?
- Question 3** Discuss some of the characteristics of work-related language, and how this can be used in different contexts to achieve particular purposes. Begin with an analysis of the following short section of conversation.

This conversation takes place on a building site. Joe is an architect, and Harry is the consultant responsible for heating and ventilation. They have encountered a problem: the heating and ventilation ductwork for the building are bulkier than anticipated, and will not now fit in the space designed for them.

Joe Well, as you were saying yesterday on the phone, Harry, that if [9-second pause] if we lower this part by three inches. [Harry: Yes] That will be fine, right?

Harry This should be fine, [?because] the ductwork can be penetrating through there OK.

Joe Because this is at twenty-six hundred and this is twenty-seven seventy-five.

Harry That’s right.

[...]

Joe So let me look at the elevations, [elevation drawings], I’ll just study this whole area all over, I’ll have to study this area over, because I know the lights, I mean my concern is A501.

(from Reading A, ‘Constructing the virtual building: language on a building site’, *Using English: from conversation to canon*, pp. 109–10.)

- Question 4** To what extent are the artistic effects of English literary texts produced by particular ways of using the language, and how far can they be explained in terms of cultural and social practices?

[END OF U210A QUESTION PAPER]

Notes on the U210A Specimen Examination Paper

Introduction

The specimen examination paper is designed to be an important part of your revision. It illustrates the format and organization of the actual U210A examination paper. You may use the specimen paper:

- to read through in order to gain an understanding of the format and general requirements of the examination;
- to study in more detail, using it together with these guidance notes to work out the types of questions you will be asked and your own strategies for answering them;
- to help you plan your revision and determine which sections of the course should be the main focus of your revision;
- finally, and vitally, as a means of gaining practice in planning and writing examination answers.

The Examination

U210A has a **three**-hour examination. As you can see from the specimen paper, you need to answer **three** questions in total. This gives you one hour per question. (Try to allow about **15** minutes to read through the whole paper and make an appropriate selection of questions.) Each of the questions relates mainly to one block of the course (i.e. Question 1 to Block 1, Question 2 to Block 2, and so on). You may, therefore, answer any question on the basis of your study of just one block. However, you may also draw on relevant material from any block in answering questions. There are two key points to bear in mind:

1. The material you draw on must be relevant to the specific question set.
2. You should not substantially repeat material in different answers.

Types of questions

Two question formats are used in the examination. These are:

- conventional ‘essay-type’ questions (e.g. Questions 1, 2 and 4 in the specimen paper);
- questions that begin with an extract of data (e.g. Question 3 in the specimen paper).

You should be familiar with these formats from writing TMAs. The ‘data’ questions require you to relate an analysis of a piece of data to discussion of more general issues you will have encountered in your study. This data extract may come from course materials (including audiovisual material and the study guides); however, even if it does not, it should still be a *type* of data with which you are familiar. You may choose to carry out a detailed analysis of the data, followed by a brief discussion of more general issues; or you may refer to the data extract more briefly, and use this as a springboard for a more general essay. This is illustrated in the guidance notes on specific questions (see below).

Please note: any of Questions 1–4 may be asked in either format in the actual examination paper, and this will vary from year to year. For instance, although in the specimen paper Question 3 begins with a data extract, in the actual paper it may require a straightforward

essay; or while Question 2 is an essay-type question in the specimen paper, it could include a text in the exam paper proper.

The study notes in the final week in *Study Guide 4* of U210A suggest ways of revising material for the examination.

Question notes

Question 1

This question relates to Block 1, ‘History of English’; the course book for this part of the course is *English: history, diversity and change*. There is relevant material throughout the block, but you will probably wish to focus on the discussion in week 4, on modernity and the development of English as a national language in England. The first study question for week 4 is particularly relevant!

You could begin your answer by discussing the position of English in the later Middle Ages, and in particular how it came to take over from French in several areas of life (week 3). You could then consider (from week 4, Chapter 4 of the course book) some of the changes that were taking place in Europe from the end of the fifteenth century, and how these were associated with the development of English as a national language. Particularly relevant here are processes of standardization in English, and how these were related to social and economic factors. You *may* wish to mention some respects in which English has become a distinct ‘national language’ in other parts of the world (see week 2 – Chapter 2, Reading B, by Noah Webster; and week 5). You may also wish to consider briefly the extent to which English functions as an *international* language (e.g. week 1).

Question 2

This question relates to Block 2, ‘Varieties of English’; the course book is *English: history, diversity and change*. Print and audiovisual materials from weeks 6,7 and 8 will be particularly relevant to your answer. (If you want to plan an answer to this question as part of your revision, the study questions for these weeks would be a good starting point.) You may also wish to refer briefly to relevant material from Block 1.

You should consider how linguists have distinguished between different varieties of English in terms of their vocabulary, grammatical features and pronunciation (accent); how varieties of English are continually changing; and how individual speakers of English vary their speech in different contexts. A good answer would also take account of some of the problems inherent in the study of variation: for example, difficulties in identifying distinct varieties of English, as discussed in week 6 (week 1 also mentions this); or the different ways in which researchers have studied contextual variation (see pp. 310–13 in the course book).

Question 3

This question relates to Block 3, ‘English in use’ (see, in particular, week 11, although week 9 may also be relevant). The course book for this part of the course is *Using English: from conversation to canon*.

In the examination, you will not be expected simply to reproduce the original analysis of this conversation – at any rate, you may not remember the detail of this. However, you should relate your own analysis and discussion to relevant points from your study. In this case, for example, you could comment on:

- how English is used between co-workers as a tool to get a job done (pp. 84–8 of the course book, and Reading A);
- the use of particular terminology, or ‘jargon’ (pp. 96–7 of the course book);
- how speakers are also constructing or maintaining a relationship as they talk (pp. 94–5 of the course book, on status and gender at work, and Reading A).

You could relate this to more general concepts such as the distinction between ‘ideational’ and ‘interpersonal’ functions of language (mentioned at the beginning of Reading A); or the concept of a ‘discourse community’ (discussed on pp. 97–8 of the course book).

Question 4

This question relates to Block 4, ‘English as art’; the course book is *Using English: from conversation to canon*. Your answer should be balanced between discussing:

- the ways in which creative writers manipulate the English language to produce artistic effects;
- how our conceptions of artistic literary texts are also influenced by social and cultural context.

Your work in week 13 (‘What makes language into art?’) is particularly relevant to a discussion on how creative writers manipulate the sounds, meaning and grammar of English in poetry, plays, novels and short stories. You could refer to features such as rhyme, rhythm, alliteration and metaphor. You may also want to relate these to foregrounding and rule-breaking, and to discuss the use of dialogue, detail and plot.

Use material in weeks 13, 14 and 15 to point out how authors are influenced by their own oral and literary traditions in relation to specific literary practices – for example, in their use of intertextual references – and how readers’ responses are also shaped by expectations and experience. These points can be developed by drawing on week 14 (‘An English canon?’) to discuss how far what counts as high literature is the result of institutional processes in education, publishing and the media, as opposed to an intrinsic quality in the texts themselves. The notion of literary texts is also questioned in week 13, at the beginning of Chapter 5 in the course book.

As the question asks you ‘to what extent’ and ‘how far’, you could finish by drawing together the points you have made about the relative importance of linguistic strategies on the one hand, and social and cultural processes on the other.

[END OF NOTES FOR U210A SPECIMEN EXAMINATION PAPER]

References

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Key Journals

English Today

International Journal of the Sociology of Language

Journal of Sociolinguistics

Language and Communication

Language in Society

World Englishes: Journal of English as an International and International Language

U210A Using English

Key Texts (cf the references List, **Using English: from conversation to canon**, pp. 311-18)

ATKINSON, J.M. (1984a) *Our Master's Voices: the language and body language of politics*, London, Methuen.

BAKHTIN, M.M. (1981) *The Dialogic Imagination*, Austin, State University of Texas Press.

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BRICE HEATH, S. (1983) *Ways with Words: language, life and work in communities and classrooms*, Cambridge, Cambridge University Press.

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- HALLIDAY, M.A.K. (1985) *Spoken and Written Language*, Deakin, Victoria, Deakin University Press.
- HOFFMAN, E. (1991) *Lost in Translation: a life in a new language*, London, Minerva.
- HONG KINGSTON, M. (1981b) *The Woman Warrior: memoirs of a girlhood among ghosts*, London, Picador.
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Key Journals

Discourse and Society
 English Today
 International Journal of the Sociology of Language
 Journal of Sociolinguistics
 Language and Communication
 Language and Literature

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Tutor Views on U210A**Student Views on U210A**



Supplementary Material
U210A The English Language: past, present and future

U210A

ASSIGNMENT BOOKLET 2003/2004

(including TMAs 01-03)*

Completing and sending in your assignments

When writing your assignment:

- put your name, the assignment number and option at the top of every sheet.

When you have finished your assignment:

- fill in Section 1 of the PT3 form, taking care to enter your personal identifier and the assignment number correctly

Cut-off dates

TMA 01	13 November 2003
TMA 02	4 December 2003
TMA 03	1 January 2004

* Material given on pp.1-16 is taken from *Assignment Book 2002* by Diana Honeybone, pp. 4-11, The Open University. Material was slightly modified in order to take AOU examination and assessment regulations into consideration. Also one of the two options of the TMAs is taken from TMA booklets prepared by The Open University.

Contents

Completing and sending in your assignments	1
Cut-off dates	1
Introduction	3
Learning outcomes	3
Knowledge and understanding	4
Cognitive skills	4
Communications skills	4
Types of Assignment	5
Planning your work for the assignments	6
Writing up your assignments	6
Length	6
Structure and presentation	7
Referring to the course material and other sources	8
Citing material from a course	8
Some frequently asked questions	10
Marking criteria	11
TMA 01	13
TMA 01 Option (a)	13
TMA 01 Option (b)	14
TMA 02	16
TMA 02 Option (a)	16
TMA 02 Option (b)	16
TMA 03	18
TMA 03 Option (a)	18
TMA 03 Option (b)	19
University Marking and Grading	20

Introduction

There are three tutor-marked assignments (TMAs) for the course, each related to one of Blocks 1-3.

The *Study Calendar* shows the distribution of TMAs and gives the cut-off dates for their submission. There is no TMA associated with Block 4. This is due only to time limitations and scheduling constraints: during the three study weeks allocated for studying the material, related readings and activities comprising the Block, you are also required to send/hand in TMA3, get your tutor's feedback on it, and prepare for the final examination. As an important component of the course, Block 4 requires careful study, analysis, understanding and assessments of all material it covers. Therefore, the final examination will include a compulsory question assessing your understanding of its major themes and arguments. The TMAs are equally weighted, and you should attempt each one. Your course result will depend upon your achievement in the two components of assessment. The TMAs and quizzes constitute 100 per cent of the Continuous Assessment Component, and the final examination constitutes 100% of the Examinable Component. You must obtain at least 50 per cent in the Examinable Component to be certain of obtaining a pass result. (Please refer to the *Study Calendar* for further information.)

As well as contributing to the overall assessment of the course, the TMAs will help to consolidate your work on each block, and your grade will give some indication of how well you are doing. Your tutor's comments will explain the grade more fully and provide guidance on becoming more proficient at setting out your ideas and arguments in writing – an important skill in studying at university level. You will also find the TMAs helpful in pacing your work over the semester.

We recommend that you keep a copy of each assignment for reference and as a safeguard against the unlikely event that your submitted TMA is lost.

You should hand in or mail your assignments to your tutor to arrive by the cut-off date. A set of TMA forms, coded PT3, is included in your course mailing. Attach one of these to each TMA you submit. Please ensure that the PT3 form is completed correctly.

If you think you may be late with an assignment, consult your tutor as soon as you can (and, in any case, before the submission date). The University's policy on late submission is set out in the *AOU Examination Bylaws*)

Learning Outcomes

The TMAs will take account of the learning outcomes drawn up for the course. Learning outcomes are what you can expect to achieve if you take full advantage of the learning opportunities provided. They include knowledge and understanding of the ideas and issues discussed in the course materials, along with certain skills (e.g. skills to do with discussing ideas and evaluating arguments). Set out below are the learning outcomes particularly relevant to your study of the course.

Knowledge and understanding

To be successful in your study of this course, you are expected to demonstrate knowledge and understanding of:

- the history of English from the Old English period to the present day, recognizing the relationship of linguistic history to social and political processes (Block 1);

- variation and change in contemporary English in different parts of the world (Block 2);
- how spoken and written English may be used to differing effects in a range of social and cultural contexts (Block 3);
- stylistic, social and political issues surrounding the creative and literary use of English (Block 4);
- how English works, and how it may be described and analysed (parts of each block; *Describing Language*);
- the nature of linguistic evidence, and different methods used in the collection and analysis of language data (parts of each block; *Describing Language*);
- how your learning in different parts of the course may be integrated according to the course themes: varieties of English; changing English; English in context; status and meaning of English; English and identity; achieving things in English; regulating English; discourses about English.

Cognitive skills

To be successful in your study of this course, you are expected to:

- identify and summarize the main points in an academic argument;
- critically evaluate alternative explanations and arguments;
- interpret and evaluate linguistic evidence;
- learn and use appropriate terminology for the study of language;
- apply the knowledge and understanding acquired from the course to the analysis of spoken, written and multimodal texts in English.

Communication skills

To be successful in your study of this course, you are expected to:

- identify the purpose of an academic assignment, and plan a strategy for tackling it;
- identify and evaluate the relevance of information from a variety of sources;
- identify the view points of authors of source material;
- synthesize and organize information from a range of sources;
- construct a coherent argument, supported by evidence and clearly focused on the topic under discussion;
- present the argument clearly and in an appropriate academic style and format;
- provide appropriate academic references to the sources used in preparing written work;
- respond to feedback about improving the effectiveness of written communication for academic purposes.

These learning outcomes are reflected in the assessment criteria that your tutor will take into account when marking your TMA (assessment criteria are listed on p. 11).

In addition to these outcomes, you can expect to acquire other 'generic' skills that would apply to many second level courses. These would include practical skills such as managing substantial amounts of information and organizing time effectively.

Types of assignment

Assignments include:

- general essays in which, for instance, you are asked to respond to a question, or discuss and evaluate a statement – such essays normally relate to more than one study week;
- assignments based more narrowly on particular course materials – for instance, you may be asked to review a course reading, or compare the position taken in different readings;
- assignments that take as their stimulus a piece of data such as a transcript, newspaper cutting, audiocassette extract or short piece of written text, which you are asked to analyse or discuss.

Assignments may also contain a mixture of these elements. Across the course as a whole you will have a choice from a wide range of topics and between different types of assignment.

Each TMA offers two options from which you choose one. Answer *either* Option (a) *or* Option (b), and indicate clearly which option you are attempting.

In devising assignments we have tried to observe the following principles:

- the assignment should be unambiguous (i.e. the wording should be clear, and the task you are required to do should be clearly explained);
- the assignment should relate in a straightforward way to the course materials (i.e. the questions should be consistent with the study questions and study guidance for each block – there should be no unpleasant surprises!).

We provide notes to help you in tackling each option and to help your tutor in marking it (there are no separate notes for tutors). At the beginning of the course these notes give fairly full advice on how to structure your answer. We give slightly less help towards the end of the course, because you will need some practice in more independent writing for the course examination. Please note that the guidance is meant to assist you and not be a rigid prescription that you must follow, so you should not feel constrained by these suggestions if you prefer an alternative structure for your essay. You should consult your tutor if you are in any doubt.

The notes below give advice on planning and writing assignments. Some of this may be familiar to you if you have previously studied courses in related areas. If you have had limited experience of essay writing, you should pay particular attention to the advice given here and, if necessary, ask your tutor for help in putting it into practice. A useful additional source of help is *The Arts Good Study Guide* by Ellie Chambers and Andrew Northedge (1997, The Open University).

Planning your work for the assignments

At the beginning of each block you should look through the related TMA options and bear these in mind as you study. The block study guides suggest that you collect material for your preferred option as you work through the block, rather than leaving all the work till the end.

When you come to write your assignment, it is useful first of all to remind yourself of the general criteria for marking assignments (see p. 11) Then you should assemble the material you have been collecting for your preferred option, check through the question wording and notes, and draw up a plan of what you intend to cover.

You could begin with a series of subheadings based on the TMA notes, gathering under each subheading your own list of the points you wish to make and the information or evidence you have collected in support of each point.

The total length of each assignment should be 1,500-2,000 words (excluding the words in any cuttings you may be using). It is a good idea to indicate on your plan the (approximate) number of words you intend to devote to each section. Normally you should allocate a small number of words to your introduction (say, 150-200 words) and maybe a few more to your conclusion, with the bulk of the word allowance divided between your major sections.

When you have completed your plan, look carefully through it and check it against the assignment question. Does it contain enough material to enable you to answer the question? Does all the material seem relevant? Can you think of any additional evidence or information? Within and between each heading, is the material in an appropriate order? Does it allow you to build up an argument, moving logically from one point to the next?

Writing up your assignments

Length

Each TMA should be 1,500-2,000 words. Refer back to your plan to remind yourself of how you are apportioning your total allowance. You do not need to supply an accurate word count, but you must take care not to go significantly under or over length. In a very short essay you will not be able to cover sufficient material in enough depth, while an overlong essay usually means that you are not selecting and editing your material properly. A long answer will use up more of your study time, for which you will gain no extra credit. You may also be tempted to include irrelevant material that could detract from your answer and/or make it more difficult for your tutor to follow your argument.

References and quotations within your essay will be considered part of the total length, so must be kept concise. Bibliographies are not included in the word count.

Structure and presentation

If you have drawn up your plan carefully, writing your assignment should flow more easily: you are simply writing out, in continuous prose, the notes you made under each heading of your plan. The following suggestions may help:

- Some people find it easier to write their introduction last of all, when they know what it is they are introducing! Others prefer to write their introduction first, outlining what they are going to do in their essay, and then refer back to it when writing the rest of their answer.
- Ideally, type or word-process your answer; but, if this is not possible, write it as clearly as you can. It can be very difficult for a tutor to make a fair assessment of work that is hard to read.
- Make sure you leave sufficient space on each page (e.g. wide margins) for your tutor to make comments.
- Do not be afraid to use subheadings in the final version if you want to. This maybe a departure from conventions you are used to – you may feel that essays should be a seamless whole. However, headings can help you to structure your argument and to see more clearly where you are in danger of including irrelevant material. Alternatively, and especially if you are word-processing, you may prefer to include subheadings in the earlier drafts of your answer and then remove them in the final version.

- Try to include signposts to help your reader along (e.g. draw points together at the end of a section, then indicate how you are going to follow on from these in the next section.)
- For some TMAs there may be a wide range of material to draw on. You must try to select the most relevant material for your purpose: *you are **not** required to use every suggestion provided in this booklet.* Your tutor will not expect you to cram in every possible detail, and if you attempt to do so you run the risk of failing to cover anything in sufficient depth. Select the material you want to use, set it out in your introduction and then follow this plan in your essay. The guidance on structure for each TMA option in this booklet will help you to plan and structure your work, but you may use an alternative framework if you wish.
- If you are unsure about your writing style, you could ask a friend or colleague to read through a draft and tell you of any points that are unclear. (the course materials themselves provide examples of appropriate writing styles, such as the notes on chapters in the course books, which are in the study guides to Week 1 and Block 1.)
- When you have finished your assignment, read it through carefully. Check that it is clear and provides a full answer to the question. At this point you should also check aspects of presentation (spelling, punctuation, etc.)

If you feel that you need additional support with academic writing, or if you have any specific difficulties (e.g. with handwriting or spelling), you should discuss this with your tutor early on in the course and try to work out a way of minimizing any problems.

Referring to the course material and other sources

Your assignment is meant to provide evidence that you have read and understood the course materials. You may refer briefly to other sources of evidence if you wish, but *your assignments will be assessed primarily on your understanding and use of the course materials.* Whatever the source of your evidence, remember that it is not sufficient simply to *reproduce* it – you need not use it to advance your argument.

Citing material from the course

When you are reporting a piece of research or an argument, you should make it clear where this comes from. The course chapters provide examples of the usual academic conventions for doing this (e.g. 'Quirk (1986) claimed that ...'). Since you and your tutor have access to the same course material, you can, if you wish, use a form of reference such as: 'In Chapter 1 Reading A, Randolph Quirk claimed that ...'; or 'On Audiocassette 1 Band 3, Dick Leith suggested ..' The main thing is to make it clear which piece of work you are drawing on. Wherever possible, give precise page references: this not only makes it easier for your tutor to check the evidence you are drawing on; it also helps you trace your sources when you come to revise.

You may wish to include brief quotations from the course materials. In this case, they should be clearly set out as quotations, and the source should be given. Otherwise, if you are discussing ideas from the course, try to read and absorb these, then write what you think about them in your own words. It is particularly important, when setting out your own ideas or arguments, that you do not reproduce long extracts from the course (or from other sources) with little or no change, as this gives the impression that you are trying to pass off someone else's ideas as your own. This could constitute plagiarism, which is treated as a very serious offence by the University. Below is an extract from a chapter on plagiarism, which you may find helpful.

What is plagiarism?

Plagiarism is the *theft* of other people's words and ideas. Plagiarism happens when you claim (or *appear* to claim) that an idea, or the expression of it, is your own when in fact it is someone else's. Deliberate plagiarism usually takes the form of either getting someone else to write your essay for you and then saying it's yours, or copying chunks of text out of a book with the deliberate intent of deceiving the reader into thinking they are in your own words. Accidental plagiarism, which most institutions are obliged to penalize equally heavily, is achieved by oversight and/or lack of skill in manipulating information. Here are some examples of how it can happen:

- You make notes from a book, copying out lots of relevant passages and then, when you come to write the essay, you copy your notes into it, forgetting that they were copied in the first place.
- You use a book which covers exactly the area you are dealing with; you are aware that you mustn't copy it out, so you deftly rephrase little bits, by replacing 'small' with 'little', 'major differences' by 'main differences' and by swapping over the order of two halves of a sentence. *You* think that this is now legitimate, but your assessors do not.
- You use entirely your own words, but you don't acknowledge the source of your information.
- You draw from notes you made or were given for some previous course of study, without realizing that these were copied or adapted from some other source.

A reader will assume that any idea not referenced is your own, and that any passage not in quote marks is in your own words. This is a contract of trust which you must respect.

How to avoid accidental plagiarism: some strategies

Expect to acknowledge everything you've got from a source other than your own head. The things that don't need referencing are your own ideas and common or uncontroversial knowledge (*English is a Germanic Language*, for example). If in doubt, err on the side of *over*—referencing, until you get the knack. Having too many references in a text breaks up the flow of your writing, but that is the lesser of two evils. To avoid too much repetition, you may be able to say at the beginning of a section or paragraph: *The following is a summary of information given in Smith (1994)*. Note, however, that it is *not* sufficient to give one vague reference to your source somewhere, and then draw directly from it for page after page.

Rather than just summarizing what you are reading for the sake of it, make notes relevant to the task in hand and identify the major points that relate to your purpose. Make the notes under headings; you can then write out your own version based on those points. When making notes, use your own words wherever possible. Never copy anything out without putting it in inverted commas and putting a page reference next to it. Always keep the full reference details for any source you draw on, as you will need them later. These details should be integral to your notes, so that you can easily see where an idea or quote has come from. Where your source text gives examples of a phenomenon under discussion, try to think of some examples of your own (or look them up in a dictionary or another book). This is in any case a good way of ensuring that you understand what you are writing about. However, if you are in doubt about whether your example is valid (e.g. where the examples

have been drawn from a particular source that you cannot access), quote the ones you have been given and acknowledge them appropriately. If there is any terminology you don't understand, look it up [or ask your tutor for advice], don't just copy it out.

(Wray *et al*, 1998)

Listing your sources in a bibliography

At the end of your assignment, you should list the sources to which you have referred. The course books illustrate the conventional layout for different types of reference (see examples in the box below). When referring to course materials, you do not need to give such full sources (you could simply list materials as '*Describing Language*, Chapter 1' or 'Audiocassette 2 Band 2 Indian English', etc.). The important thing is that your tutor should be clear about material you have drawn on.

Reference list styles

Note: it is usual to italicize book titles; however, if you are not able to do this, you should underline them instead.

Book

TRUDGILL, P. and HANNAH, J. (1994, 3rd edn) *International English*, London, Edward Arnold.

Chapter/extract from an edited collection

HARRIS, J. (1993) 'The grammar of Irish English' in MILROY, J. and MILROY, L. (eds) *Real English: the grammar of English dialects in the British Isles*, London, Longman.

Paper in a journal or magazine

WALES, L. (1994) 'Royalese: the rise and fall of "the Queen's English" ', *English Today*, vol. 10, no. 3, pp. 3-10.

Some frequently asked questions

Here we offer some guidance on some of the dilemmas that occur regularly when preparing to answer a TMA.

What should I do if the question is not clear or seems ambiguous?

As mentioned above, we try to ensure this will not be a problem. However, if you feel a question is unclear, you should contact your tutor in the first instance: he or she should be able to help you sort out any confusion. Failing that, you should state in your introduction how you are interpreting the question (together with whatever justification you think is necessary) and then proceed to answer it on those terms.

What should I do if I disagree with the arguments being put in the course material?

You are not expected to agree with everything that is said in the course book or audiovisual material. Indeed, we hope that you will engage in a critical dialogue with the analysis and arguments you encounter.

However, any criticism you offer should be based on sound knowledge and understanding of the ideas and information presented in that part of the course, and your reservations should be supported by relevant argument and information either from the course material or another source that is fully acknowledged and referenced.

Should I include personal experience and material from other sources?

You are often asked, as part of your study, to relate ideas in the course to your own experiences of English. It is also suggested that you collect your own examples of material to put in a 'cuttings file'. Examples might be newspaper articles dealing with any aspect of English, advertisements, letters, business cards, and so on. You may also like to jot down examples of English that you hear around you or which your children use. Some TMAs may refer directly to the cuttings file, with suggestions on how this may be used. Where TMAs do not do this, you may still feel that you have examples which are relevant. In this case, ensure that any examples you include can be related to the question; try to use them to illustrate or address points from the course; and select a small number of examples so that you have enough space to deal with ideas and evidence discussed in the course materials. Please remember to acknowledge your source. Extensive analyses should be accompanied by a photocopy of the original wherever possible.

Marking criteria

Your tutor will primarily make use of the following criteria in deciding what mark to give your assignment.

- *The relevance of your answer to the question as set*
Your tutor will look for evidence that you have clearly understood the question and directed your answer accordingly.
- *Your knowledge and understanding of the course material*
Your tutor will look for evidence that you have understood and can draw effectively on research evidence, ideas, concepts and arguments that are central to the course.
- *Your ability to discuss and evaluate alternative explanations and arguments*
Researchers and other commentators may provide different (and sometimes competing) explanations for linguistic events and processes. Your tutor will look to see whether you are able to discuss these, and evaluate any arguments put forward in support of a particular viewpoint.
- *The ability to present and pursue an argument*
Your tutor will examine the structure of your answer to assess how well you can put together the material you use to sustain and support an argument.
- *The ability to express yourself clearly using academic conventions as appropriate*
Your tutor will look for clarity in your work, in the way you make points, present research findings and make critical comments. You are not expected to make extensive use of technical vocabulary, but you should be able to refer to key terms and concepts

from the course materials. You should also acknowledge clearly any sources you have drawn on.

Please also take note of the guidance on pages 5-9 which offers suggestions on structure and presentation, and on referring to source material in your essay.

For assignments that include practical work with language data, your tutor will take into account:

- *Your ability to make a clear analysis and interpretation of language data as specified in the assignment*
Your tutor will look to see whether your analysis is appropriate, whether it draws on relevant ideas and concepts from the course, and whether any interpretation you give is justified by reference to relevant aspects of the data.

The comments from your tutor should explain why you received the marks given. They will cover the content of your assignment (e.g. your understanding of key issues, the argument you have constructed). Comments may also include teaching points about aspects of your work which could have been strengthened or extended. In addition, they may suggest ways of improving your performance in future assignments.

Please return your completed assignment to your tutor to arrive by 13 November 2003.

This assignment covers your study of Block 1(Weeks 2-5). You can also refer to Week 1 where this is relevant. Attempt **either** Option (a) **or** Option (b) and indicate clearly which option you are answering. Your answer should be about 1,500-2,000 words in length.

TMA 01 Option (a)

Compare the Old English text of the story of Caedmon, with its modern translation (as reproduced in *English: history, diversity and change*, Chapter 3, pp. 111-112). What significant changes in the English language do these two texts demonstrate, and why did such changes occur?

Notes

Before beginning your assignment, you should refer to the general guidance on essay writing at the beginning of this booklet.

This question asks you to provide a detailed comparison of the Old English version of this story with the translation into Modern English, and to use this as a starting-point for discussing how English has changed between these two versions, and for explaining why these changes have taken place.

Your starting-point for the essay will obviously be the two versions of the story of Caedmon. You will also need to select relevant material from:

- The rest of Chapter 3 and Chapters 4 and 5 of the course book *English: History, diversity and change* with their associated readings;
- The discussion of the work for Weeks 3-5 in Study Guide 1;
- *Describing Language* chapters 3 and 4, especially section 3.3 and 4.2, which will help in understanding the grammatical terms used in the course book;
- Audiocassette 1 Band 3 and the associated notes in Study Guide 1.

You will need to begin your essay with an introduction, explaining how you plan to approach the topic. The most straightforward structure for the body of the essay would be to compare the two versions of the story, and go on to explain the changes in the English language that have resulted in the differences that you find.

It is best to deal with the comparison systematically, by examining the main areas discussed in Chapter 3 and *Describing Language*: namely, sound system; spelling; vocabulary and grammar (both word order and inflections). Back up your explanation by using relevant examples selected from the course material. You might conclude this section by summing up the extent of change between Old and Modern English, estimating which have been the areas of greatest change.

Either alongside the detailed comparison or as a separate section to follow, you will also need to account for the changes you have described by explaining their likely causes. Consider for example:

- internal linguistic changes as well as contacts with other languages;
- changes in the status of English;
- the development of new functions to meet new demands on the language.

Note that in order to do this you will need to draw widely on material from across Block 1.

Summarize your findings in a conclusion, and list your sources in a bibliography (see p. 8 of this booklet for guidance on how to set this out).

TMA 01 Option (b)

In *English: history, diversity, and change*, Chapter 5, Reading A (pp. 213-16), Ramson presents Australian English vocabulary as a distinctive symbol of a nation state. How does his account relate to the wider discussion of week 5 with regard to how colonial contexts and contact with other languages led to the creation of new forms of English.

Before beginning your assignment, you should refer to the general guidance on essay writing at the beginning of this booklet.

Here you are being asked to focus on the different ways in which contemporary English has been affected and changed by contact with other languages in different parts of the world. The reading by Ramson provides one example of a form of contact between English and other languages, in this case the Languages of the Aboriginal population, and of the local variety of English that has developed as a result. You will need to discuss the author's vocabulary examples as an index of aboriginal people's history and culture, and put them into the wider context of contacts between English and other languages.

- Since this is potentially a broad topic, you will need to plan and structure your essay carefully. When you have selected the points and examples that you want to include, explain in your introduction how you intend to tackle the subject.
- Now set out your analysis of the points Ramson is making. You will need to analyse the reading carefully, picking out the main points on the form and usage that the local variety of English takes and the reasons for this (there is no need to quote every example the author gives).
- Link your discussion of this reading to other relevant examples of contact between English and other languages discussed in Week 5. *Briefly* identify different forms of contact and how they have affected English or particular varieties of it. You should back up your points with examples.
- Your conclusion should sum up your findings.
- You should include a bibliography listing the sources you have used in preparing your essay. (See p. 8 of this booklet for details on how to set this out.)

The main sources of material for your essay will be:

- *English: history, diversity and change*, Chapter 5, Reading A, by W.S. Ramson
- Other relevant material in Chapter 5, including Readings B and C;
- Audiocassette 1 Bands 2, 4, and 5, which provide examples and discussion of some local varieties of English (Indian, Irish, and Scotts English)
- Other relevant material in Chapter 4.

- Notes on these materials in Study Guide 1;

Note that English has come into contact with other languages throughout its history, and this is a continuing theme in Block 1. To prevent your essay from becoming overlong, focus on aspects of contact discussed in Week 5.

Please return your completed assignment to your tutor to arrive by 4 December 2003.

This assignment covers your study of Block 2(Weeks 6-8). Attempt **either** Option (a) or Option (b) and indicate clearly which option you are answering. Your answer should be about 1,500-2,000 words in length.

TMA 02 Option (a)

In *English: history, diversity and change*, Chapter 6, Reading A, Joan Beal provides an account of the nature and use of modals in Tyneside. In Reading C, in the same Chapter, John Harris gives an account of Left-dislocation in Irish. Relate the evidence given in both articles to the wider discussion of grammatical variation as presented in Chapter 6.

Before beginning your assignment, you should refer to the general guidance on essay writing at the beginning of this booklet.

Although this assignment is mainly concerned with material presented in Chapter 6 of the course book *English: history, diversity, and change*, the following sources should be consulted as they have relevant material you can and should use:

- Audiocassette 2, Band 3
- Reading C of Chapter 5 of the course book
- The notes on Week 6 in Study Guide 2
- VC1, Band 1

You should start your essay by providing a summary of the main points the authors wanted to make. You should then relate these findings to the wider discussion of grammatical variation both within the traditional UK varieties of English, and the non-native varieties affected by other languages spoken in the same country/area (e.g. Indian English). Your evidence of grammatical variation should include variation in the use of tense, aspect, and the formation of tag questions. It should not be limited to variation categories discussed in the two readings.

Make sure you list the source you used in a bibliography.

TMA 02 Option (b)

What aspects of style-shifting are considered in Nikolas Coupland's study 'hark, hark the lark: multiple voicing in DJ talk' (Reading A of Chapter 8 in *English: history, diversity, and change*)? How does this study relate to the wider discussion, in Block 2, of stylistic variation in English and codeswitching between English and other languages?

Before beginning your assignment, you should refer to the general guidance on essay writing at the beginning of this booklet.

This question asks you to investigate style-shifting in English and codeswitching between English and other languages, using the careful analysis of one case-study as a starting point. You will need to consider what functions these processes serve, the contexts in which they occur, how far style-shifting and codeswitching are different processes or aspects of the same process, and what linguistic mechanisms are used by speakers to signal the switches of variety.

The assignment is particularly concerned with Week 8, though you will also find relevant material in Week 7. The starting-point is the discussion by Nikolas Coupland, in Reading A of Chapter 8 in the course book *English: history, diversity and change*. Other useful material can be selected from:

- Audiocassette 2 Band 7 'Style shifting in Cardiff' and the accompanying notes in Study Guide 2;
- The rest of Chapter 8 in *English: history, diversity and change*, including Readings B and C;
- Chapter 7, particularly Section 7.4, which discusses work on speaking styles;
- Audiocassette 2 Band 8, 'Codeswitching between Hindi, Kannada and English' and the notes on this in Study Guide 2;
- Any examples from your own observations or 'cuttings file' to back up those given in the course material.

You will not need to include all of these sources in your essay; your aim should be to select the most important arguments and examples to support your case.

You should begin with an introduction which defines your terms and explains how you will structure your discussion to answer the question. After this, the most straightforward plan would be to offer a careful analysis of the Coupland reading, discussing the evidence Coupland draws on and the conclusions he reaches. You could then go on to consider other contexts and motivations for style-shifting and codeswitching and the results of other research which help in understanding how these processes work. Consider when, where, how and, above all, why people style-shift and codeswitch. An alternative structure would be to link the different points made in the Coupland study with the wider aspects of the topic as you go along. In either case, you will need to support your discussion with close references to Coupland's reading and to other carefully selected evidence from the course material, backed up if you like by examples that you have collected yourself.

Your conclusion should draw out the main points you have made about why these features of English are used. List the sources of the material you have used in a bibliography.

TMA 03

Please return your completed assignment to your tutor to arrive by 1 January 2003.

This assignment covers your study of Block 3(Weeks 9-12). You can also refer to Week 1 where this is relevant. Attempt **either** Option (a) **or** Option (b) and indicate clearly which option you are answering. Your answer should be about 1,500-2,000 words in length.

TMA 03 Option (a)

Analyse Diana Eades' article entitled "Communicative Strategies in Aboriginal English" (in *Using English: from conversation to canon*, Chapter 1, pp. 28-32), and show how aboriginal speech strategies, and style reflect this speech community's life-style and culture, leads to misunderstanding, and could work to the disadvantage of Aboriginal people in communicating with White Australians.

Before beginning your assignments, you should refer to the general guidance on essay writing at the beginning of this booklet.

Obviously your **starting** point for writing your essay will be Diana Eades' article. You will also need to select relevant and supporting material from the following:

- Chapter 5, Reading B, in (*English: history, diversity and change*), pp. 216-219)
- Audio cassette 3, Band 2: Aboriginal English
- Audio cassette 3, Band 3: Hedges and tag questions
- Audio cassette 2, Band 2: Indian English
- *Describing Language*
 - a. Minority Language, p. 12
 - b. Conversation management, pp. 162-174

An obvious structure of your essay would be to begin with the reading, relating it closely to Audio cassette 3, Band 2. You should then expand your findings into a discussion of language, ethnicity and gender as recorded on audio cassette 3, Band 3, and audio cassette 2, Band 2. These two bands provide additional supporting evidence that speakers of English from different nationalities and cultural backgrounds maintain their identities through their use of English grammar, vocabulary, and pragmatics.

TMA 03 Option (b)

Compare the styles of rhetoric used by the three speakers on Video Band 3 J(Margaret Thatcher, Martin Luther King and Nelson Mandela), and relate these to the wider discussion of the use of English for rhetorical purposes.

Notes

Before beginning your assignment, you should refer to the general guidance on essay writing at the beginning of this booklet.

This question is concerned with the forms and functions of one specialized use of English: rhetoric.

The clear starting-point for your work on the assignment is Video Band 3 and the associated notes in Study Guide 3. Other relevant material can be found in:

- Chapter 4 of the course book *Using English: from conversation to canon* and its associated readings;
- Chapter 3 of the course book and its readings;
- Section 1.5 of Chapter 1 of the course book;
- Audiocassette 3, Band 9;
- The notes on these course components in Study Guide 3.

At the start of your essay you will need to define the term 'rhetoric', as used in this course. You are asked to approach the topic through a detailed analysis of the ways in which three speakers address their audiences. You will need to consider the linguistic features of their speech, as well as other ways in which they achieve their effects. The question asks you to compare as well as analyse, so you will be considering how far each speaker's style shows typical features of rhetorical speech as explained in Block 3, and how far each draws on a particular form of rhetoric related to a specific cultural context. In your broader discussion of rhetoric in English, you will need to refer to other examples discussed in Block 3, showing how far different social and cultural expectations help to shape the speaker's style.

The most straightforward structure would be to explain the approach that you will take to the question and define your main terms, then offer your analysis of the three speakers and move on to the wider discussion. An alternative structure would be to link the wider discussion to your analysis as you go along, although this would need careful handling to ensure that the line of argument is made clear to the reader. Your conclusion should sum up the similarities and differences between the forms of rhetoric that you have investigated and show how they relate to the general and specific purposes of rhetoric. By now, you will be used to the conventions of giving the source of all material that you use, and providing a bibliography.

University marking and grading

In addition to doing the three TMAs, you are also required to take two quizzes. Together, the TMAs, and quizzes constitute 100% of the Continuous Assessment Component of the course. The weighing and allocation of marks (out of a 100) is as follows:

Three TMAs 35 marks
Two quizzes 15 marks

The AOU standard scale of performance for the course is as follows:

Final grade in letters	Final grade in number	Final grade in points
A	90-100	4.00
B+	85 < 90	3.50
B	80 < 85	3.00
C+	75 < 80	2.50
C	70 < 75	2.00
D+	60 < 70	1.50
D	50 < 60	1.00
F	00 < 50	0.00