Current trends in sociolinguistics and new materials for A-Level English Language teaching

Devyani Sharma
Queen Mary, University of London

‘Bringing Research into the Classroom’ Workshop
Queen Mary University of London
In this talk

- Sociolinguistics expertise at QMUL
- New A-Level English Language Teaching resources
- Six brief illustrations of Teaching Units
- Current trends in sociolinguistic research
  - New types of intonation — uptalk
  - Accent and social class
  - Individual diversity within an ethnic group
  - New ‘intersectional’ understandings of gender
  - World Englishes — new structures, code-switching, repertoires
  - Digital communication
  - Fake news
English Language research expertise

Expertise at Queen Mary University of London

Top-ranked for research in the last two national assessments (RAE2008, REF2014)

Wide range of research in English Language sociolinguistics:

- Diana ben Aaron: News genres, discourse analysis
- Jenny Cheshire: Multicultural London English, change in grammar and discourse
- Colleen Cotter: News media, ethnography, discourse
- Carmen Ebner: English language change, standard language ideologies
- Erez Levon: Gender, accent and prosody variation, identity
- Agnieszka Lyons: Digital communication, multimodal communication
- Devyani Sharma: British Asian English, World Englishes, style, bilingualism

(Department also includes English Language expertise in: child language, bilingualism, syntax, semantics, phonology, psycholinguistics)
English Language Teaching Resource

Initial resource: Spoken London English, Jenny Cheshire and team

Now: Six core AQA themes, collaboration across our department

→ Teaching Units (23 TUs, based on research across department and beyond)
→ Language Investigations (14)
→ Linguistics Research Digest (600,000+ visitors)
→ Features of Spoken English (23)
Example 1: ‘Uptalk’ in London English (TU13)

Background

- Lorna and Rachel — two young White British women from London, telling a story to their female friend about what happened to them Thursday night.
- Lorna and Rachel’s extract illustrates the typical use of uptalk – rising intonational contours in declarative sentences – among young women in the southeast of England.
- This can be contrasted with how Lucas (a young White British man) uses the feature in his conversation with Hannah (a young White British woman) when he describes a skateboarding accident he had a number of years before.
- Lucas’ behaviour illustrates the typical use of uptalk among young men — highlighting surprising new information about the speaker.
- Together, the two extracts demonstrate the conversational functions that uptalk performs in the speech of young people in London, and the differences that can be observed between women’s and men’s uses.

(based on research by Erez Levon)
Lucas and Hannah, 22 year-old White British man and woman

**Big Scar**

1. Lucas: I cut my head open when I was a kid // and like I got a big **scar** // (.). [goes into my **hair**] //
2. Hannah: [mm oh yeah] how have we never seen this [before?] //
3. Lucas: [I was like] **skateboarding** // (.). yeah
4. Jen: [cool]
5. Hannah: [oh my god]
6. Lucas: I guess I could have **die:d** //
7. Jen: =badass
8. Hannah: yeah [that’s a big scar] //
9. Lucas: [I was bleeding everywhere] // (.). and like (.). but I used to, after it **happened** // (.). um there a
   was like a lump on my **forehead** // (.). after it had healed // (.). and it could like move around
   little **bit** // It was really weird //=
10. Hannah: =ah no way
11. Lucas: and then like (.). this happened for like three years // and then eventually we were like maybe we should go see the doctor // saw the
12. doctor // and they kinda like surgically removed **it** // but it was like a (.). **stone** //
13. Hannah: 
14. Lucas: =that was in my **forehead** // that the=
15. Hannah: =that’s so weird=
16. Lucas: =previous surgeon hadn’t **seen** // and
17. then it was just like in my head for like three years //
Thursday Night

1 Lorna: Thur- Thursday night was like a brainwave because // (.) we basically: // called
2 there's a singer that we came across // (.) um // (.) who's really cool // he's
3 MNEK // (.) like spelt the letters // (.) not (.)
4 Rachel: [not emmne as] ((laughter))
5 Lorna: [not emmne as] we originally
6 thought // um and um he (.). did a free gig // in Soho // (1) um // (.) and all you
7 had to do was just sign up to (.) like email a guest list // an- an- and then get put
8 on it- //
9 Rachel: [again it was free so // (.) that's why we did it // ((laughter))]
10 Lorna: [you get to go along for free // (1) yea tha- that was the appeal] // (.) and
11 also cus he's a really [good singer] //
12 Rachel: [yea yea yea]
13 Lorna: we wanted to see him // So basically we went to see the singer // (.) and (.) we
14 didn't really know what it was going to be like // cuz he was only singing for
15 half an hour // which (.). like ((chuckle)) (.). isn't that long // but we just thought
16 [oh well] //
17 Rachel: [That's our night out // (.) half an hour] //
18 Lorna: [yeah] // ((laughter)) we can allow ourselves half an hour // and so after um //
19 (2) after he finished singing // like it all (.). it was in quite a posh hotel // in
20 Soho // so=
21 Rachel: =Really posh=
22 Lorna: =We felt a bit awkward // cuz there were all these girls
23 in heels like started dancing and stuff //=
24 Rachel: =yea that's when it turned a bit (.)
25 shit // ((laughter)) and we decided to leave //
Example 1: Uptalk in London English (TU13)

Narrative Structure

The abstract to the story is provided succinctly by Lorna in line 1, where she summarises the “brainwave” that she and Rachel had on Thursday night.

Lorna immediately transitions into an orientation, providing background information about the concert they went to (lines 2-8).

This orientation is interspersed with brief moments of narrative evaluation, justifying why the two women went to the concert: “did a free gig” (line 6) and “all you had to do was just sign up” (line 7). Rachel concurs with this evaluation (line 9), but Lorna then changes tack, claiming that they went because “he is a really good singer” (line 11).

Lorna then moves on to the main complicating actions of the narrative (lines 13-23), where she describes how they went to the concert, how it only lasted 30 minutes, and how they then decided to leave. Again, she intersperses the complicating actions with a series of evaluation clauses, emphasising that 30 minutes isn’t very long for a concert (line 14), how the concert took place in a posh hotel in Soho (lines 19-20), and how Lorna and Rachel felt awkward being there (lines 22-23).

Rachel concludes the story with a brief final evaluation and resolution (lines 24-25).
Example 1: Uptalk in London English (TU13)

Uptalk

In the extract, Lorna is the primary user of uptalk. Her uses of the feature cluster at points in the story where she is evaluating/justifying her actions, and in particular when she asserts authority over the telling of the story. For example, in line 9 Rachel asserts her right to justify why they went to the concert, claiming that they did so because it was free. Lorna agrees with her, but then also offers an alternative justification, stating that they went because MNEK is a really good singer. Lorna uses uptalk when making this claim, as she does as other evaluative moments of the narrative.

Recent research has shown that Lorna’s use of uptalk in this way is representative of how young women in London use the feature: they use it most often when they are asserting their right to organise the way that a story will be framed and told. This is contrast to how young men normally use the feature.

Unlike Lorna, Lucas uses uptalk primarily during complicating actions. What’s more, his use of the feature coincides with points in his narrative where he is recounting particularly surprising or exceptional facts. Lucas’ use of uptalk in this extract is representative of how young men in London normally use the feature: they use it most often when telling stories about themselves (most frequently to young women) as a way to draw attention to the things that happened to them, and to present themselves as worthy of interest.
Example 1: Uptalk in London English (TU13)

Uptalk and Gender in London

Both women and men in London use uptalk, with men actually using the feature more often in certain contexts than women do. The popular stereotype that uptalk is something that only women do is therefore incorrect (it does, however, seem to be restricted both to young speakers and to speakers of White British heritage). But while they both use it, women and men employ uptalk in conversation to fulfil distinct functions. For women, uptalk is more structuring how a story is told and ensuring that the uptalk user’s perspective is maintained. For men, uptalk is instead about drawing attention to the personal qualities of the uptalk user himself and encouraging others in the conversation to like and admire him. Both of these uses are so-called ‘positive politeness’ strategies but they differ in ways that are linked to broader norms of gendered behaviour.
Example 2: Accent and social class — new ‘posh’ voices (TU14)

Background

• The pronunciation of certain vowels has been changing recently in London, particularly those that are short and pronounced with the tongue positioned near the front of the mouth. This includes the vowels in words like KIT, DRESS, and TRAP.

• The changes are closely linked to social class, now and historically, with upper and lower classes having very different use of these vowels.

• This is a pattern that is particularly prominent among young, upper-middle-class speakers (sometimes parodied as the “gahp yahr” stereotype) — vowel in words like DRESS and BED moving down and back in the vowel space so that they start to sound more similar to the vowel in words like TRAP or BACK.

(based on research by Erez Levon and Sophie Holmes-Elliott)
Example 2: Accent and social class (TU14)

Audio clips help to describe change in short front vowels in British English over 50 years. First, we hear very high and front DRESS and TRAP vowels characteristic of the Queen’s English in the 1960s (illustrated in the short extract from the Netflix program *The Crown*):

Queen: We’re going to have to delay it.
Margaret: Delay what?
Queen: The announcement. Just for a few months.
Margaret: Why?
Queen: Because of the baby.
Margaret: What baby?
Queen: Mine. I’m **expecting**.
Margaret: Since **when**?
Queen: Fourteen weeks.
Margaret: Why didn’t you tell me **that**?
Queen: I’ve tried but your head’s been in the clouds understandably.
Margaret: Sorry, and what has **expecting** got to do with anything?
Language and gender

Example 2: Accent and social class (TU14)

In *Made in Chelsea*, we can hear that the DRESS vowel (“biSEXual”, “smell”) is pronounced lower to become very similar TRAP vowel (“Gabs” and “fact”). E.g. Binky’s vowels:

Gabs, do you think you guys broke up because o’ the fact that he’s you know bisexual.

At least it’s like, “we broke up because I’m bi”. It’s not “we broke up because ... you smell”.

In *The Only Way is Essex*, TRAP and DRESS vowels are distinct (e.g. Amy):

“Yeah, but I’d rather like go and watch **X-Factor** or something.”

“I was Essex county champion.”

Discussion points covered in materials

- The use of Lexical Sets in studying language variation and change
- DRESS and TRAP vowels historically
- DRESS and TRAP vowels today
- Vowels and Social Class — The change to the DRESS vowel is very subtle, but it is an important part of how we hear Southern British speakers as posh or not.
Example 3: Being Asian in London (TU17)

Background

- Asians are the largest ethnic minority group in the UK, just under 5% of the population, and 35% of the community lives in London.

- Asians have been present in the UK for centuries but their presence grew after the Second World War, when migration from Commonwealth countries was encouraged due to labour shortages in Britain. This increase in numbers initially led to race rioting and violence driven by British nationalist groups, but over the decades British Asian contributions to food, literature, music, and politics have become an established part of British culture.

- This teaching unit focuses on a Punjabi neighbourhood in West London.

- A set of audio clips is used to illustrate many distinct ways of sounding British Asian in London, relating to age, community history, gender, and social networks.

*(based on research by Devyani Sharma)*
Example 3: Being Asian in London (TU17)

Anwar (middle-aged man, age 41)

“But then one time my father ’yaar one of these days, this food is going to become the UK national dish’ and look what happened!”

“The difficult two pieces we’ve bought them already we’ve got them. But the main screen is something that is not just off the shelf. It has to be made.”

Simran (middle-aged woman, age 49)

“And she had a Indian radio station on. And managers didn’t mind, and I think one or two girls were complaining. But she was listening more like at home now. I said you might as well get your samosas and your rotis in!”

Anand (young man, age 20)

“They’re very um tight knit communities. And they’re, you know, they’re quite militant perhaps.”

Namrita (young woman, age 28)

“I wanted to go into media. I wanted to go into acting.”
Example 3: Being Asian in London (TU17)

Discussion points

- Enormous diversity in accent types and accent range
- Some are ‘multilectal’, challenging the idea that Asians have a particular accent
- Intersection of age, gender, social network, community history: Major change from older to younger generation was due to gendered changes in men’s and women’s social networks in the community
- Related to social networks research by Milroy (1987)
Example 4: English around the world (TU15, TU16)

- English is the most widely spoken language in human history.
- Estimates suggest ~2 billion people use some English today.
- The language has developed different forms on every continent, and is used by increasingly diverse groups of users.
- Two Teaching Units look at two native, vernacular dialects of English in two entirely different parts of the world:
  - African American Vernacular English (AAVE)
  - Colloquial Singapore English (CSE)
- The units show that the grammar of English dialects, even new ones, are not mistakes but systematic sets of rules that some individuals choose to switch on or off in their speech.

(based on research by Devyani Sharma)
English around the world

~400 million native speakers; 2+ billion users
African American Vernacular English (TU15)

Background

• Developed from the use of British dialects and African languages in colonial plantation settings in the United States

• AAVE has contributed more to English lexicon than most dialects through the global dominance of African-American music and popular culture

• Blues and jazz music nearly a century ago — e.g. cool, hip, right on, uptight, get down, do your thing, gig

• Hip hop, rap, and colloquial speech — e.g. chill out, high five, soul, player, off the hook, you go girl, bling, hustle, dis

• Despite global appropriation, AAVE is one of the most stigmatized dialects
  ➔ Attitudes to dialects reflect attitudes to social groups
African-American preacher

There’s a secret legacy of depression among women who preach. It's acted out in private moments when we cry alone. It tells on us in public opportunities as we try to outrun and outperform and out-succeed and obscure our personal life sorrows. We make extravagant demands on our congregations. So they can buy us bigger toys and bigger things. So we can feel like we're loved because of what our peoples did for us.

[LATER IN THE SAME EXCHANGE — PERSONAL NARRATIVE]

You can tell the differen’ between somebody's pet and a yard dog. Pet been taken care of. Pet ribs ain't showin’. Pet don't have no mange on him.

(Kortenhoven 2017)
English around the world

Dialects are as rule-governed as standard varieties

**Bare nouns**

- AAVE allows singular generic noun to omit article: *Pet been taken care of.*
- Not with a specific noun: *She gave me present.*
- Other English dialects restrict this to weak definites: *at church, on television, playing piano, dancing cheek to cheek, head of department*
- Variation in Standard varieties: *in (the) hospital / go to (the) hospital*

**Omission of auxiliary verbs**

- *He crazy!* (adjectives) or *She runnin’* (verbs),
- Not with past tense or first person subjects: *I crazy. She cryin’ yesterday.*

**Non-standard negative form ain’t**

- Very complex rules: *Ain’t nobody seen it. Can’t nobody beat it. Won’t be none left.*
- But: *Ain’t my friends seen it. None won’t be left.*

**Multiple negation**

- Old English (*Beowulf*), Middle English (Chaucer), Early Modern English (Shakespeare)
- Prohibited through prescriptive grammars in the 18th century
English around the world

African American Vernacular English (TU15)

Questions for discussion

• What are some of the distinctive grammatical features that the preacher uses when she shifts to AAVE?

• How do we know these aren’t just mistakes? (Hint: Examine her command of a standard variety of English.)

• Why do you think she shifts? What advantages does the vernacular have for her, over the standard variety?

• AAVE has a global presence in the world via popular culture. Why has it been so popular?

• AAVE is also one of the most stigmatized varieties of English in the world. Why are attitudes to this vernacular variety so much more negative than to many other varieties?
Meanwhile, at the other end of the world...
Standard and Colloquial Singapore English (TU16)

Background

• Singapore English, sometimes called ‘Singlish’, is a new dialect of English spoken in Singapore.

• Singaporeans have traditionally been native speakers of Chinese, Tamil, and Malay languages, but increasingly the country is shifting towards native English use. This is partly due to an active government policy of promoting English in schools.

• Like speakers of vernacular dialects around the world, and like AAVE speakers, Singaporeans often have a range of speaking styles that they can use.

(based on research by Dewvani Sharma)
English around the world

Code-switching in Singapore English

(from ICE-SING corpus)

B: Excuse me cannot even promote ø holiday in front of him muh. Got to sweat you know. Group pressure he cannot survive.

C: Wah lau.

A: Afterwards tell him want pressure lah ...

B: Got time we can.

A: Can lah so we’ll meet uh two to four. After ø fourth service. I mean LK ø very long-winded. The only way end four thirty-five lucky.

[LATER IN THE SAME EXCHANGE — B IS DEFENDING HIMSELF AGAINST TEASING]

B: Excuse me. She’s forty-five. She has two kids and she’s the one who has been trying to match-make me.

C: We have a new generation woman uh.

B: Ya. And her husband is a policeman.

A: Short of saying he’s a bouncer, right?

B: And he is not as (xxx) as a bouncer uh near his son is bad enough. He’s about twice my size. But he’s not fat, you see. He’s just big.
Singapore English — Observable language features

**Discourse particles**: Singapore English uses a large number of discourse particles, most of which are derived from Chinese (*lah, hor, lor, leh, muh, mah, ah, uh*), though not all (*eh, what, one*). Use of these can be seen throughout the transcript. Each performs a slightly different pragmatic function, e.g. *lah* can be associated with solidarity, emphasis, persuasion, explanation, impatience, and disapproval. Others indicate questioning, confirmation, holding the addressee’s attention, obviousness, contradiction, resignation, assertion, tentativeness, skepticism.

**Omission of subjects and objects**: In the more colloquial phase of the transcript, we see the omission of subjects (e.g. lines 3, 5) and objects (e.g. lines 10, 11). This is based on Chinese syntax, which, like many of the world’s languages, allows subjects and objects to be omitted from sentences.

**Omission of articles**: Articles can be omitted in Colloquial Singapore English (e.g. lines 3, 5, 9), but the rules for these bare nouns (e.g. *holiday*) are different to what we saw for AAVE earlier.

**Omission of auxiliary verbs**: We also see omission of auxiliary *be*. (line 11: *David Kwong very long-winded*). Again, the rules for omitting *be* in Singapore English are different to those for AAVE.

**Non-standard word order**: The order of words is very different to standard varieties of English. For example, the object comes first in *Group pressure he cannot survive* (line 6).

**New grammatical meanings**: Words such as *got* (line 10) have gained new grammatical meaning. *Got* marks existence in Singapore English, e.g. *Got at least one time everyone happy*. ‘There was at least one time when everyone was happy.’ Based on Chinese, *got, already* and *last time* have taken on new past tense meanings, replacing verbal marking with *-ed*. 
General discussion points

**Language contact** — Most of these features of Singapore English are modeled on Chinese grammar as well as the grammar of simplified lingua francas (languages of wider communication) that were spoken in Singapore before English was established, e.g. Bazaar Malay.

**Colloquial speech** — When spoken fast, Colloquial Singapore English can be incomprehensible to outsiders. It is one of the dialects that has changed the most in terms of structure over 200 years.

**Degree of change** — Other postcolonial varieties of English, e.g. Indian English, are not as different from British English in their grammar.

**History and nativisation** — There are many reasons for these differences, including the type of grammar found in the languages of the region, colonial language policies, postcolonial language policies, and whether English was used as an informal trade language in the region (as it was in Singapore) or not (as in India), and whether speakers are becoming native in English (as in Singapore) or not.
Singapore English (TU16)

Questions for discussion

• What are some of the distinctive grammatical features of CSE in the first part of the transcript?

• How do we know these aren’t just mistakes? (Hint: Examine their command of a standard variety of English.)

• Why do you think they all shift away from CSE in the later exchange?

• Are there some similarities to the case of AAVE? For example, do both the standard and the colloquial variety both have some advantages for the speakers?
Example 5: Digital communication (TU20)

Anya, Georgia, Jade, Kate, and Misha are all in their early-to-mid-thirties and are all new mums who live in the same area. They have set up a WhatsApp group and this is the way they communicate most of the time. While they share a similar background, they are not part of the same friendship network, which is reflected in the individual differences in the way they write.

In this extract, they are taking their babies to a local park. They are typing their messages on their smartphones: Anya, Jade and Misha are en route while Georgia and Kate are still at home, preparing to leave. In this extract, they frequently update each other on their progress and current location and check the meeting place. They make references to landmarks and use deictic words as well as screenshots from their phones to help find each other in the park and share experiences virtually.

- (Un)conventional spelling
- Ellipsis
- Deixis and immediacy/shared experience
- Proper nouns
- Punctuation
Digital communication

Example 6: Fake News (TU23)
(see PDF of ‘Fake News’ Teaching Unit, incl. corpus data and guidance)

<table>
<thead>
<tr>
<th>NOW Corpus (News on the Web)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEARCH</td>
</tr>
<tr>
<td>CLICK FOR MORE CONTEXT</td>
</tr>
<tr>
<td>SHOW DUPLICATES</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ID</th>
<th>Date</th>
<th>Source</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>19-04-12 US</td>
<td>New York Times</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>2</td>
<td>19-04-12 US</td>
<td>New York Times</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>3</td>
<td>19-04-12 US</td>
<td>Daily News</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>4</td>
<td>18-04-12 US</td>
<td>The Guardian</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>5</td>
<td>18-04-12 US</td>
<td>The Guardian</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>6</td>
<td>18-04-12 CA</td>
<td>iPolitics.ca</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>7</td>
<td>18-04-12 CA</td>
<td>Globalnews.ca</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>8</td>
<td>18-04-12 CA</td>
<td>Globalnews.ca</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>18-04-12 CA</td>
<td>Cbc.ca</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>10</td>
<td>18-04-12 GB</td>
<td>The Sun</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>11</td>
<td>18-04-12 GB</td>
<td>QMUL (press release)</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>12</td>
<td>18-04-12 GB</td>
<td>POLITICO.eu</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>13</td>
<td>18-04-12 AU</td>
<td>NEWS.com.au</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>14</td>
<td>18-04-12 AU</td>
<td>CNET</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>15</td>
<td>18-04-12 AU</td>
<td>The Australian Financial Review</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>16</td>
<td>18-04-12 NZ</td>
<td>New Zealand Herald</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>17</td>
<td>18-04-12 IN</td>
<td>BloombergQuint</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>18</td>
<td>18-04-12 IN</td>
<td>Scroll.in</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>19</td>
<td>18-04-12 IN</td>
<td>BloombergQuint</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>20</td>
<td>18-04-12 IN</td>
<td>Gadgets Now</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>21</td>
<td>18-04-12 IN</td>
<td>Gadgets Now</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>22</td>
<td>18-04-12 IN</td>
<td>Gadgets Now</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>23</td>
<td>18-04-12 IN</td>
<td>Gadgets Now</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>24</td>
<td>18-04-12 IN</td>
<td>Gadgets Now</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>25</td>
<td>18-04-12 IN</td>
<td>Gadgets Now</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
</tbody>
</table>

---

as the guardian of Amazon not paying internet taxes (which they should) is FAKE NEWS! # he wrote last June. # "Is Fake News Washington Post should be fake news." he wrote last June. # "Is Fake News Washington Post being used as a lobbyist weapon against Congress to keep Political of Fox News, Wall Street Journal, Rush Limbaugh and all the other Republican fake news outlets. You’ve held consistently liberal -- and therefore # Butt, as with "troll" and "fake news", the strict definition has been forgotten as the term has become one. # Pearson’s story was especially important to tell right now in an era of "fake news" and hardening divisions. "In this day and age when people #earscope the importance of standout news sources. In an age where fake news and conspiracies can be shared with m # is gone? ‘Reeb asked to the room. # ‘Reeb pointed out that fake news wasn’t the only challenge facing the news industry today, but the dissent # don’t care... i have no timeline... i keep reading from the fake news media that we’re pushing it, we’re not pushing it... There # strike BLEEDING ECK # Salmond humiliated as he loses complaint against claim he spread fake news | JEZ | BE QUIET | # Corbyn faces rebellion over | says festival co-founder Dr Paul. "Some can get lost in translation leading to fake news, Pint of Science allows people direct access to inspiring # Democrat nominee herself. Their primary complaint is that Facebook was well aware that so-called fake news, much of it anti Clinton, was cir # spread in an attempt to deflect the use of chemical weapons in Syria as "fake news". # The World Health Organisation said up to 500 people p # network that Facebook’s CEO had a handle on issues related to data privacy, fake news and foreign election tampering. The tour came after a s # is happening now is not normal," he writes. "It is not fake news. It is not ok." # Corney narrates in vivid detail, " by the Failing New York Times, I would have fired him. Just more fake news from a biased newspaper?" # The Times article appeared in print v # I would have fired him," Trump said. "Just more fake news from a biased newspaper?" # The U.S. attorney for the Southern District | "the credentials of its users. But -- as with the Macedonians purveying "fake news" on Facebook -- those authors may be beyond the reach of # unilateral action," On Wednesday he tweeted that reports of a chemical attack were fake news and wrote: "Enough wars, thanks!" # Dr Mao t | FOLLOW US | FOLLOW US | FOLLOW US | EU to demand improvements on tackling fake news by end of year # The European Union is set to demand tech giants like Facebook and Google do more to stop the spread of fake news on their websites by the end of the year to avoid paying | to demand online platforms and advertisers to take a number of measures to prevent fake news being both uploaded and disseminated," wit | a electoral context. " # Facebook has stepped up fact-checking in its fight against fake news and is working on making it uneconomical for pe
Current research trends embedded in Teaching Units

- **Gender** — salient new ways of speaking
  - high rising terminals (‘uptalk’) and creaky voice (‘vocal fry’)
  - new accent markers of social class
  - complex relationships among gender, audience, and other social factors

- **Ethnicity** —
  - diversity in ethnic accents and accent repertoire
  - relating to age, social network, historical social change

- **English around the world** —
  - new dialect forms with regular rules
  - multiple styles in individual speakers, increasingly diverse inter-cultural contact

- **Digital communication, social media, and news** —
  - multimodal communication: age, identity, and changes in progress
  - “fake news” and changes in consumption of news

- **Continual cycle of change in grammar and standards**
Discussion

Questions for teachers

• Would all of these themes be useful to you? Others?
• Is the Unit format useful? — package of transcripts, audio, discussion points
• Are the following all useful? Teaching Units, Language Investigations, Research Digest, Description of Spoken English
• Any aspects of your teaching needs that we should be aware of?

Thank you!

Devyani Sharma
d.sharma@qmul.ac.uk