

Q1. Text A is a letter used for the purpose to inform its current changes to its membership prices so they're aware of the increase that is commencing. A formal address is taken so that the audience has had clear communication of the event.

The producer of this text has chosen this formal mode of address through a letter to highlight the ~~major~~ for its level of permanence and formality, highlight the importance of the occurrences, so that audience is well informed and there can be no future debates on whether they were told, for this direct and transactional mode secures any of their future complaints. This also highlights how the producer is being represented as having great power in this interaction due to the conforming of formal conventions of a letter, creating a sophisticated approach.

This level of dominance and intelligence is further communicated through the use of the imperatives 'make the most of your unlimited membership' and 'Remember it's not only about watching unlimited movies...'. This powerful stance highlights to the audience the context of Cineworld being a worldwide organisation, meaning they have an assumed authority over the readers, for they're the ones making the changes. This idea supports the ~~role~~ of the current social context of big organisations controlling our media and lifestyles, highlighting how this text creates a microcosm of today's society.

21. This idea of dominance is in fact juxtaposed by the attempt at synthetic personalisation through the ~~the~~ repetition of the third person plural personal pronoun 'we', second person personal pronoun 'you' and possessive determiner 'your'. This suggests an idea of attempting to bridge the gap between the producer and the audience through inclusive language, making the audience feel more important. The use of the proper noun 'Stewart' further ignites this personalisation for it indicates that Cineworld personally know the audience, when in fact they don't, creating a false connection that is now possible with our advancements in databases and the technological age.

The fact the progressive dynamic verb 'changing' and attributive evaluative adjective 'incredible' in the ~~foregrounded~~ coordinate clause 'but it's still incredible...' represent to the audience that the changing in price shouldn't have negative connotations, but be seen as a good change that doesn't effect effect their finances. The attributive adjective 'unlimited' is used here to reinforce the ~~the~~ representation that the membership has so many positive qualities and shouldn't be degraded. The

The compound sentence 'a copy ~~&~~ is enclosed, we have highlighted the key changes in bold text and you can also find them at www.cineworld...' is used to highlight a cross over with the internet based mode of online communication, giving the audience the option to examine the changes for themselves. This ~~is~~ shows an attempt to satisfy the negative face need

Q1 of the reader for now they have the level of independence to decide upon the matter themselves. This also shows how the subject is keeping with modern changes to how people communicate and interpret information, so by including this alternative mode of address it means a wider audience that this is sent to will be attracted. This level of independence is reinforced by the conditional subordinate clause 'if you need to talk to us' paired with the contact number. Highlights another mode of communication the audience can facilitate, presenting the producer as diverse with approach and the audience as being given all options on addressing the matter, helping any future action on their behalf.

Due to the graphological feature of boldness used on the collocation 'terms and conditions' it highlights how the text fits its purpose to inform with its transactional address and allows the producer to be sophisticated as their terms are clearly recognisable. This paired with the proper noun 'Tamlin McKinnon' and allows the audience to feel more personally addressed for it gives a more authentic relationship between the two participants.

Overall, the text clearly meets its purpose to inform and communicates its level of sophistication and dominance well.

Q2. Text B is a interaction between 'Jake Taylor93', 'ryanmattyn' and 'cineworld' through the ~~of~~ social media site Twitter. The purpose of the text (initiated by Taylor) is to seek sympathy and to express negativity to elicit a response.

As Taylor starts with the attributive evaluative adjective 'fun', and the progressive verb 'working' and ~~to~~ ~~focus~~ on the concrete noun 'spreadsheets', shows how Taylor is expressing his negative attitudes of sarcasm through this online mode. This method of sarcasm is used regularly in British culture and is acceptable within our social communications, regularly through spoken modes. This highlights how the text attempts to bridge these two modes of communication and how social site like Twitter are commonly compared to and use elements of the spoken mode.

The producers decided to use this ~~for~~ mode of communication for its public approach it conveys and large audience it can reach. The fact that Twitter allows people to be directed easily (like cineworld) it highlights the ease of using this channel of communication and increases the value of user mediated communication. The informal mode is seen repeatedly through this interaction including the taboo language of the intensifier 'fuck you', ~~and~~ 'shit' and minor sentence 'crap'. This might suggest how informal, non-standard communication is acceptable through social media for it facilitates an opinion and parallels with spoken communication. This use of taboo language is a

Q2 highlighted by \$ Steven Pinker to be used commonly on social media to present for men typically a 'macho pose', making them feel more powerful and have greater authority, which is lost by the lack of paralinguistic features spoken communication presents. This represents both men as having a need for attention and power, which links to historical distribution of power in patriarchal society, how men have always had a need for dominance.

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The coordinate clause 'and speak a bag of maulers in' paired with the graphological representation 'ZZZ' to resemble money highlight the shared actions by the men for Jackie Taylor agree with him through the elliptical simple declarative 'should of done that'. This highlights the men having a close relationship for they agree on the negativity associated with the Cineworld experience.

This elliptical language and later initialism 'FML' highlight another correspondence to the spoken mode and resemble how the men subject is being represented negatively for they have to seek agreed dissatisfaction through this site. The syntactical parallelism of elliptical sentences 'new die hard film' (rap) and declarative 'should of done that' show how communication doesn't need to be fully to initiate meaning.

As Jackie Taylor contacts Cineworld in the conversation by using the '@' tag through the site, highlighting the ^{high} interactivity that's available through the text.

The fact Cineworld reply two days later firstly suggests a lack of social presence on Twitter and represents them as not showing a great deal of emotional care.

As they use the third person personal pronoun 'we' and possessive determiner 'you' it suggests an attempt at

Q2 Synthetic personalisation with the audience, trying to create a bond with this unsatisfied customer. The fact that they then use the noun phrase 'money off coupon' to try and bribe Taylor* makes the audience feel ~~more~~ inferior and patronised for they are ~~try~~ being belittled by incentives not to take the complaint further. This distances the relationship between the two further ~~for~~ for dispute the fact Cineworld is trying to ~~help~~ and reinforce to relation with conventions previously used like the emoji (😊) and replacing the coordinating conjunction 'and' for '&', mimicking their values of social spoken interaction. Their formal approach ~~is~~ through the standard English declarative sentence 'we're sorry you were unhappy...' suggests an idea of the Cineworld creating a powerful and sophisticated representation, for the companies representation is at cost for the fact Twitter is a public channel and its public image is greatly important to the typically young audience that participates in this channel.

Overall, it is clear that Taylor is reaching his purpose of being sympathised with through this interactive channel and due to ~~know~~ the channel's ability to contact people directly provides him with the ability to facilitate his displeasure.

⑦ and create the idea of politeness, for Cineworld is trying to satisfy Taylor's positive face needs.

Q3. Both texts A and B have some elements of an interactive approach with the audience with text A making use of the online mode by stating the web address 'www.cineworld...' and constant use of inclusive language like the ^{second} person personal pronoun 'you' and possessive determiner 'your' (which are also used in the Twitter interaction by Cineworld in Text B) highlighting how the company is constantly trying to create a close synthetic bond with the audience for both of these channels have a temporal gap in response, so their attempts at bridging this gap, highlight the company positively as being responsive and helpful.

Moreover due to ~~the~~ Text B using greater interactivity purposes through Twitter's '@' feature and their use of taboo intensifiers 'fucik you', ~~and~~ suggest a more authentic relationship between the two for they can use this language, knowing there will be no offense and to try and bring them closer the spoken mode. This shows how Text B keeps up with modern changes in communication for it uses the social media channel that has become greatly popular in recent years to interact with ~~po~~ users. Where as Text A uses the traditional mode of a letter which lacks this interactive mode, but does facilitate a greater formal and ~~high~~ higher level of importance, meaning that there is a clear contrast in ~~level~~ the level of transactional purpose. It also shows how the topic of discussion is ~~no~~ contradictory between two as Text A uses semantics of money with the declarative sentence main clause 'The new price will be £15.90...' and bold collocation 'terms and conditions',

Q3 Suggesting how important contexts are usually kept to formal modes of address, where as ~~who~~ elliptical sentences and intensifiers Interrogatives 'What gov watching' and syntactic parallelism declarative 'should or done that' being syntactically parallel in their shortened manner show how the less relevant topic of negativity doesn't need to be corresponded with standard ^{expressing} English for it has less importance.

The fact that the topic of Cineworld is contradicted in the texts with Text A using ^{the} positive attributive evaluative adjectives 'incredible', suggesting a positive outlook on Cineworld and Text B using the imperative 'don't bother', further indicates how the texts have contrasting views on the subjecting, providing a unisive representation on whole.

Overall the texts contrast greatly in their mode of address and level of interactivity, but do include a response to be facilitated through contact details (Text A) and the '@' feature in text B (meeting the user's negative face needs) shows how the texts try and facilitate the audience but ~~struggle~~ dependent on the ~~the~~ channel, this alters the level of impact.