



GCE A LEVEL – NEW

A700U10-1



S17-A700U10-1



ENGLISH LANGUAGE – A level component 1
Language Concepts and Issues

WEDNESDAY, 14 JUNE 2017 – MORNING

2 hours

A700U101
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer **Question 1** in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Each section carries 60 marks.

The number of marks is given in brackets at the end of each question. As a guide, you are advised to spend one hour on Section A and one hour on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

List of phonemic symbols for English

Consonants

/p/	pot, hop, hope
/b/	bat, tub, ruby
/t/	ten, bit, stun
/d/	dog, bad, spade
/k/	cat, lock, school
/g/	gap, big, struggle
/s/	city, loss, master
/z/	zero, roses, buzz
/f/	fit, phone, cough, coffee
/v/	van, love, gravy
/θ/	thin, bath, ethos
/ð/	this, either, smooth
/ʃ/	ship, sure, rush, sensational
/ʒ/	treasure, vision, beige
/tʃ/	cheek, latch, creature
/dʒ/	jet, smudge, wage, soldier
/m/	map, ham, summer
/n/	not, son, snow, sunny
/ŋ/	sing, anger, planks
/h/	hat, whole, behind
/w/	wit, one, where, quick
/j/	yet, useful, cure, few
/r/	rat, wrote, borrow
/l/	lot, steel, solid

Vowels: pure

/æ/	tap, cat
/ɑ:/	star, heart, palm
/i:/	feet, sea, machine
/ɪ/	sit, busy, hymn
/e/	bet, instead, many
/ɒ/	pot, odd, want
/ɔ:/	bought, saw, port, war
/ʊ/	book, good, put
/u:/	food, two, rude, group
/ʌ/	but, love, blood
/ɜ:/	fur, bird, word, learn
/ə/	about, driver

Vowels: diphthongs

/eɪ/	date, day, break
/aɪ/	fine, buy, try, lie
/ɔɪ/	noise, boy
/aʊ/	sound, cow
/əʊ/	coat, know, dome
/ɪə/	near, here, steer
/eə/	dare, fair, pear
/ʊə/	jury, cure

Glottal stop

/ʔ/	bottle, football
-----	------------------

Section A: Analysis of Spoken Language

Read the texts on pages 4 and 5 and then answer the following compulsory question.

The two texts printed on pages 4 and 5 are examples of judges' comments from BBC television programmes. The first one is a dance competition and the second one, a singing competition.

Text A is from *Strictly Come Dancing* and is taken from the final of the 2015 competition. Jay McGuiness, and his partner Aliona Vilani, perform a Spanish dance called the Paso Doble. Tess Daly is the presenter and the four judges are Craig Revel-Horwood, Darcey Bussell, Len Goodman and Bruno Tonioli.

Text B is from *The Voice* and is taken from the 2016 competition. The format of the programme has the judges listening without seeing the contestant, and then turning their chairs if they want the singer to continue in the competition. Niamh has just finished singing and none of the judges have turned during the song. The three judges are Boy George, Paloma Faith and Ricky Wilson.

1. Drawing on your knowledge of the different language levels, analyse the spoken language of these texts as examples of television competition programmes. [60]

In your response, you must also:

- explore connections between the transcripts
- consider concepts and issues relevant to the study of spoken language.

A700U101
03

KEY TO TRANSCRIPTIONS

(.)	micropause
(2)	timed pause (in seconds)
th.	incomplete word
{laughs}	paralinguistic features
loved	emphatic stress
//	overlapping speech
=	smooth latch on
FIRE	increased volume
ama:::zing	stretched or prolonged speech
^Len	rising intonation
\OK	falling intonation
accel	speech that is getting faster (underlined)
rall	speech that is getting slower (underlined)
/jənəʊ/	phonemic transcription reflecting pronunciation

N.B. Phonemic symbols are used to reflect non-standard pronunciations (see page 2)

TEXT A: *Strictly Come Dancing*

VO: Voiceover
B: Bruno Tonioli

T: Tess Daly
C: Craig Revel-Horwood

L: Len Goodman
D: Darcey Bussell

VO dancing a Paso Doble in their bid to be your Strictly Champions (.) Jay McGuinness and Aliona {*dance is performed by the couple. Loud cheers from the audience when they finish and walk across to stand before the judges. Tess holds Jay's hand.*}

5 T this is it (.) that was one **powerful** Paso and the last time you dance together (1) oh (1) the stakes could not be higher (.) let's find out what the judges thought (1) ↗Len

L from week one (.) for me (.) you've been the most consistent of all the couples {*cheers from the audience*} you've come out strong powerful (.) ↘OK there were a couple of hiccups along the way (.) but you have been so consistent (.) every dance that has come at you you've just come out and given it your all (.) and this is no exception

10 (.) this powerful aggressive but clean (.) it was a great Paso Doble and I've loved watching you well done

T and you Bruno

B {*stands up*} goodness gracious great balls of FIRE (.) bigger (.) better (.) more loaded
accel with **power** and **artistry** than ever (.) your arms your arm movements is probably
15 some of the best we've seen in any male contestant we've ever seen {*cheers from the audience*} AND I tell you (.) another triumph (.) ↗/əʊleɪ/

T ↗/əʊleɪ/ (.) thank you Bruno (.) Craig

C rall well when you first started you had **absolutely no** personality whatsoever {*laughter and some boos from the audience*} I've got // to be honest (.)

20 T // course he did

C and now you have a drive (.) you have a passion (.) you dance brilliantly (.) and I loved loved **loved** watching you

T Darcey

D I can see there's a very sensitive man within but the confidence you brought onto that
25 dance floor the strength in the shaping (.) ah (2) you're number one in my book {*holds her finger up*}

T Darcey's number one (.) an ama::zing final performance (.) {*speaking directly to the camera*} is he your number one (.) you can do (.) no more your work is done (.) it's now down to the viewers at home (.) off you go (.) it's Jay and Aliona (.) one last time

30 [text omitted]

VO will the judges **please** reveal their scores (.) Craig Revel-Horwood

C nine {*some audience booing while Darcey shakes her head*}

VO Darcey Bussell

D a worthy ten {*audience cheers*}

35 VO Len Goodman

L a ten from ↗Len {*audience cheers*}

VO and Bruno Tonioli

B ten yeah {*audience cheers*}

TEXT B: *The Voice*

BG: Boy George

N: Niamh

R: Ricky Wilson

P: Paloma Faith

- BG /hello (.) what's your name
 N my name's Niamh I'm eighteen and I come from County Donegal in Ireland =
 BG = a good Irish girl *{loud audience cheers and Niamh raises her hand}* let me tell you
 why I didn't turn (.) I thought it was a little bit of a shaky (.) // performance I
 5 N // yes
 BG mean I could really (.) tell your nerves but you have a **really** // pretty voice (.) and
 N // yeah
 BG unfortunately with a song like that (.) it's all about your // voice and the guitar and so
 N // yeah (.)
 10 BG when you're exposed (.) and you wobble (.) it's I know (.) I mean listen about a year
 ago I did a performance on Strictly Come Dancing when I howled my way through
 Karma Chameleon // a song that I've been singing since I was
 N // *{laughs}*
 15 BG /twen?i:/ one and you know it turned out I had a polyp on my th. throat but I was
 accel ready to retire (.) people saying // oh my God he's really lost his voice just give up
 N // *{laughs}*
 BG /jənəʊ/ so really the point of me telling you that story is that there is
 something there (.) and it's definitely worth exploring (.) and you know us
 not turning is not (.) you know (.) give up (.) it's like (.) you didn't nail it in **this**
 20 performance but other people have seen you and you've got something to build
 on and what you **do** with that is really the essential // thing but
 N // course course
 BG \yeah you're a beautiful Irish girl and I wish you all the luck in the world =
 N = thank you very much (.) thank you
 25 R I did really enjoy it and I thought it was **very** beautiful and I was willing you to
 succeed I was going stay controlled keep it together keep it together (.) it was me
 willing you to succeed that made me have doubts about whether to turn
 P a bit like Ricky I was kind of like waiting for /sʌmfɪŋ/ to happen that made me just do
 that *{imitates pushing the button which would have turned the chair}* it's kind of like
 30 a weird situation because you've got to sort of (.) show your capabilities in that short
 space of time
 R it didn't feel like a safe pair of hands (.) /ɜ:/ like it felt that you could have lost it at
 any moment and and that's just a nerve thing but when I was seventeen I was (1.0)
 I wasn't doing **this** *{points to the stage}* you know what I // mean
 35 N // *{laughs}*
 R and it's it's a great start and I think you're ma:::rvellous and wonderful (.) and /well
 done *{audience claps}*
 N thank you very much
 P keep your skills keep going and developing (.) you **will** do it (.) I got a record deal based
 40 on the fact I was working in a shop and someone asked me a question one day and
 I went oh I write loads of songs but nobody ever hears // them and she was like I'm
 N // *{laughs}*
 P going to get you a meeting at a record label I just went OK (.) and then I went there
 accel and he basically said to me your songs are rubbish you're an average singer but
 45 I really like you your personality's quite memorable and I thought (1) I'm going to
 show him and it gives you a bit of // zing
 N // well it obviously worked

Section B: Language Issues

Answer **one** question.

In your response to this section, you must:

- apply appropriate methods of language analysis, using associated terminology and coherent expression
- demonstrate understanding of relevant language concepts and issues
- consider contextual factors and language features associated with the construction of meaning
- provide supporting examples.

Either,

2. Read the following extract from *Varieties of English* by Dennis Freeborn. Danny, a child aged 30 months (2½ years), is having a conversation with his mother in which they discuss visiting a relative in Watchett.

Danny: I don't want to go to Watchett

Mum: no (.) cos he's not there any more (.) they've moved

Danny: I (.) we don't want to go and see them

Mum: don't you? but you'd like to go and see them in Liverpool wouldn't you?

Danny: no I don't want (.) I want to go (.) when get bigger want to go on my own a a Watchett

Mum: do you? you want to go on your own?

Danny: not a bi. not a (.) when get bigger

Mum: when you get bigger yes (.) you'll be able to do lots of things when you get bigger (.) you'll perhaps be able to ride on an aeroplane

Danny: it's on (1.0) like on television

Mum: mm (1.0) it showed some children in the aeroplane on the television didn't it?

Chapter 6 'Learning to Talk' (Palgrave 1993)

Using this extract as a starting point, analyse and evaluate the ways in which children's language develops between the ages of 2 years (24 months) and 3½ years (42 months).
[60]

Or,

3. Read the following extract from *The Stuff of Thought* by Steven Pinker.

Many disagreements in human affairs turn not on differences in data or logic but in how a problem is framed. We see this when adversaries talk “past each other” or when understanding something requires a “paradigm shift”. I mentioned some examples, like invading Iraq versus liberating Iraq, ending a pregnancy versus killing an unborn child, and redistributing wealth versus confiscating earnings. Each controversy hinges on a choice between metaphors.

Chapter 5 ‘The Metaphor Metaphor’ (Penguin 2008)

Using this extract as a starting point, analyse and evaluate the ways in which language is used to manipulate attitudes and behaviour. [60]

Or,

4. Read the following extract from *Bad Language* by Peter Trudgill and Lars-Gunnar Andersson.

Social accents are not bad in any linguistic sense. Nor are any individual vowel or consonant pronunciations bad in themselves. It must be clear that, if it is not bad to pronounce *hour* and *our* identically, it cannot be bad to pronounce *hill* and *ill* the same either. The only bad thing about lower-social-class accents is that they symbolise low social status. The majority of people who do not speak with a BBC accent therefore run the risk of being discriminated against by undemocratic individuals and institutions in certain social and occupational situations.

Chapter 7 ‘Bad Accents?’ (Penguin 1992)

Using this extract as a starting point, analyse and evaluate social attitudes towards the use of accent and dialect. [60]

END OF PAPER