



GCE A LEVEL

A700U10-1



THURSDAY, 23 MAY 2024 – AFTERNOON

ENGLISH LANGUAGE – A level component 1
Language Concepts and Issues

2 hours

A700U101
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

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
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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 exit interviews for primetime television competition programmes.

In **Text A**, host Tom Allen interviews Lewis Allen, the latest contestant to be fired on the television programme *The Apprentice*. In this programme, business people compete to win the opportunity to work with one of Britain's most successful businessmen, Lord Alan Sugar.

In **Text B**, host Rylan Clark interviews Dev Griffin and his professional dance partner Dianne Buswell following their exit from the show *Strictly Come Dancing*. In this programme, celebrities dance with professionals in a competition where the aim is to lift the prestigious Glitterball Trophy.

1. In your response to the question that follows, you must:

- draw on your knowledge of the different language levels
- consider concepts and issues relevant to the study of spoken language
- explore the connections between the transcripts.

Analyse the spoken language of these texts as examples of exit interviews with contestants in television competition programmes.

[60]

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KEY TO TRANSCRIPTION

(.)	micropause
(1)	timed pause (in seconds)
impressive	emphatic stress
i::t	stretched or prolonged speech
↗short	rising intonation
↑works↑	raised pitch
//	overlapping speech
=	latch on
/gɒnə/	phonemic transcription reflecting pronunciation
y.	incomplete word
{ <i>nervous laughter</i> }	paralinguistic features
[audience applause]	contextual information

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

Text A: The Apprentice: You're Fired**T:** Tom Allen**L:** Lewis Allen

- T:** we've set that chair a bit ↗short so I look a bit ↗taller
- L:** I think it ↑works↑
[audience applause and laughter]
- T:** yeah (.) definitely works ↗doesn't it (.) I mean (.) you made it to the interviews (.) that's pretty **impressive** (.) how did it **feel**
- L:** /ɜ:ːm/ (.) it feels very ↗strange (.) I mean (.) it sounds quite weird but that's where I wanted to get to /ɜ:ːm/ you know (.) I'm going in there you know with a **start-up** (.) I know it's a long shot but I wanted to get to that point sit there with **Lord Sugar** (.) sit there with the **advisors** and just say (.) this is what I've got (.) this is my **idea** you know (.) what do you ↗think (.) // so
- T:** // and that (.) oh right you just want (.) that's all you wanted from the **whole** // ↗thing [audience laughter]
- L:** // well **obviously** obviously I would have (1) I would have (.) I would have **loved** a bit of pocket money as **well** but // realistically I was there
- T:** // big // pockets
- L:** // because I wanted to put out that business and say (.) this is what I I'm trying to do (.) what do you guys ↗think =
- T:** = yeah (.) I mean (.) y. y. almost made it to the final (.) you must have been a bit **gutted** not to have
- L:** I got to the point where almost I could be quite ↗proud you ↗know (.) I wasn't just fired because I **messed** up a task (.) and I did that quite a few times /ɜ:ːm/ but I
- T:** /əʊ/ but it was a ↑lovely↑ perfume bottle label I don't know what you're talking about
- L:** [to audience] why are you ↗laughing {*nervous laughter*} OK (.) I spelt independent wrong
- T:** there's a lot of strong /ɪndɪpi:d(ə)nt/ women out there (1) [audience laughter] you know (.) **they** [pointing at audience] didn't think you messed it up (.) they were (.) they recognised the mountain-climbing aspirations of the women targetted by your perfume
- L:** yeah (.) do you know **why** (.) oh I **hated** that task
- T:** we didn't (.) we ↑loved↑ it
- L:** you know I spent weeks and weeks and weeks (.) up late every single night (.) you know mid work (.) you know I'd go home from work sit there work a business plan till (.) the morning (.) go straight to ↑work↑ no sleep (.) and I (.) I put my heart and soul into that because that's **my** ↗dream and so /ɜ:ːm/ yeah (.) it was good to get to that point where I could say (.) this is what I've done and **then** get knocked out by everyone

Text B: Strictly Come Dancing: It Takes Two**R:** Rylan Clark**DG:** Dev Griffin**DB:** Dianne Buswell

- R:** /ɜːm/ ladies and gentlemen let's hear it for ↑**Dev and Dianne everyo::ne**↑
[audience clapping and cheering] /əʊ/ (.) D. Dianne I mean you're watching that now and I can see see how emotional you are still (.) ↗Dev what an **absolute** shocker I think we all were shocked there (.) you were **second** on the leaderboard from movie week did you ever imagine (.) you were going to be out of the competition a week on
- DG:** I mean you know (.) every (.) single week is so different (.) I don't think you can ever **take** (.) you know (.) your (.) position from the week before for granted you know (.) /æ/ (.) the scores don't carry over you know so /æ/ (1) I don't know (.) when I woke up that day I didn't think that I'd be in the bottom two and ultimately be voted out but (.) you can just you can never tell can ↗you
- R:** no (.) you can't (.) I do /wɒnə/ give credit where credit is due (.) you have been one of our most **diligent** students and I know Dianne will v. **vouch** for **that** (.) always training always really going to town with it (.) was it weird this **morning** obviously waking up and thinking (.) oh (.) I've not got to go to that room and start ↗doing it
- DG:** it's actually one of the things that I'm /gɒnə/ **miss** the most is learning a new **dance** getting to hang out with Dianne all day in training /æ/ (.) so I had (.) breakfast /ɜː/ today with Alex and Michelle and I was a little bit jealous when they were like (.) /əʊ/ we're going off to training a bit later and I was like /ɜːm/ no that's the that's the bit that I'm /gɒnə/ I'm really /gɒnə/ miss
- R:** well the judges were (.) **quite** hard on you on Saturday /ɜː/ Bruno and Shirley they said the only reason they were that hard on you is because they knew how **good** you were (.) basically (.) how do **yo::u** think the cha-cha-cha went for you
- DG:** you know it was a difficult dance (.) you know for me to get into (.) /ɜːm/ but you know we (.) we spoke a lot about (.) how we could **improve** i::t (.) how we could make it good and (.) especially in the dance-off (.) I I felt like we **really really** went for it and tried to give it everything =
- R:** = yeah
- DG:** /ɜːm/ but yeah I (.) guess it wasn't **enough**
- R:** well we di. I mean you **did** so **well** in the dance-off we thought you were fantastic ↗Dianne I've /gɒʔə/ ask you though (.) how (.) what was going through your mind (.) when that light turned red and you were like (.) we're in the bottom two
- DB:** I:: was also in a lot of shock I didn't think that Dev would be in the bottom two (.) for a while actually if at **all** so and I think he did an **amazing** job

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.

Fortunately, now in 1914, the great majority of the English dialects seem of very little importance as representatives of English speech. We can afford to let them go and concentrate on the main objects of our care, namely the prestigious language of literature and the Received Pronunciation of spoken Standard English. There may be some dialects worthy of study, but these certainly differ from the English, let us say, used in an Oxford or Cambridge University common room.

Using this extract as a starting point, analyse and evaluate different attitudes to Standard English. [60]

Or,

3. Read the following extract.

Other nations have politeness encoded deep into their language and traditions. Iranian/Persian culture has a rather mystifying code of etiquette called *taarof*, which basically means to pay respect to someone. It involves elaborate compliments and praises and requires that you treat your guests and friends better than your own family. *Taarof* is a verbal dance between the person who is offering and the one who is receiving, the back and forth of insistence and refusal until one of them agrees. *Taarof* governs all levels of daily life, formal and informal – in the marketplace, shops, restaurants, offices and at home.

Using this extract as a starting point, analyse and evaluate the importance of politeness in spoken interactions. [60]

Or,

4. Read the following extract.

From a memo to all employees from President and CEO:

1. When the receptionist forwards a call to you **ANSWER THE PHONE and DON'T LET IT GO TO VOICEMAIL**. Answering the phone is part of your job in servicing our members. If you can't answer your phone then you are not doing your job and we will find someone to replace you that is willing to answer the calls.
2. Some of our staff members are abusing the privilege of having a mobile at your desk. Mobiles are for emergencies only; **NOT FOR TEXTING AND GOING ON WEBSITES OR FACEBOOK**. **I'm not here to babysit anyone so if you can't refrain from using your mobile during working hours, we will adopt a new policy and you will not be happy!**

If you need any clarification on the above issues, see me in person, and if you are not an offender of the issues above I apologise for you having to read my rant.

Using this extract as a starting point, analyse and evaluate the ways in which written language is used to manipulate attitudes and behaviours.

[60]

END OF PAPER

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