



GCE A LEVEL

1700U40-1



S23-1700U40-1

MONDAY, 5 JUNE 2023 – MORNING

ENGLISH LANGUAGE – A2 unit 4
Spoken Texts and Creative Re-casting

2 hours

1700U401
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

There are **two** sections. You are reminded that Section B requires you to produce a creative piece of writing linked to one, two or all of the transcripts in Section A.

Answer **both** questions.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Each section carries equal marks.

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

You are reminded that this paper is synoptic and so will test understanding of the connections between the different elements of the subject.

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: Analysing Spoken Language

Answer the following question.

1. The three texts printed on pages 4 and 5 are examples of conversations about nature.

Text A is taken from the BBC Radio 4 programme *A Guide to Coastal Wildlife*. Presenter Brett Westwood and local naturalist Phil Gates are discussing the coastal environment on a trip to a beach.

Text B is taken from the BBC 2 programme *Countryfile*. Presenter Matt Baker is exploring the Forest of Dean for signs of snakes with a group of local primary school children.

Text C is taken from the BBC 2 programme *Autumnwatch*. Presenters Chris Packham and Michaela Strachan are discussing the results of a recent nationwide survey into garden habitats.

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

- draw on your knowledge of the levels of language
- consider concepts and issues relevant to the study of spoken language
- explore contextual factors.

Analyse the different ways participants in these programmes use spoken language to interact when talking about the natural world. [40]

KEY TO TRANSCRIPTIONS

(.)	micropause
(1)	timed pause (in seconds)
(.h)	pause with an intake of breath
th.	incomplete word
//	overlapping speech
=	latch on
{ <i>shaking head</i> }	paralinguistic features
another	emphatic stress
YES	increased volume
th:::e	stretched or prolonged speech
/adder	rising intonation
\colonise	falling intonation
↑Central England↑	raised pitch
accel	speech that is getting faster (underlined)
rall	speech that is getting slower (underlined)
/jeə/	phonemic transcription reflecting pronunciation
[some hands go up]	contextual information

Question marks have been added for clarity.

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

Text A An extract from *A Guide to Coastal Wildlife*

B: Brett Westwood (presenter)

P: Phil Gates (local naturalist)

- B:** accel and (.) today Phil we're going to focus on the mudflats and saltmarshes (.) and (.) we've looked at extreme habitats right the way through this series so far (.) and this is yet **another** one
- P:** it's yet another challenge for animals to \colonise but they do it here in **vast** numbers (.) I mean you'd never guess looking at it (.) I mean the tide's just going out now (.) and beginning to expose the mud (.) and /Δ/ (.) what will happen (.) as the tide goes out is the bay will fill up with birds (.h) and you wonder why they come here (.) can't just be coming here for a paddle in the mud (.) and then when you look closely it's actually **seething** with life (.) there's a vast concentration of life here (.) it attracts wild fowl (.) wading birds (.) from all around
- B:** my fingers are itching for my binoculars at the moment because there **are** birds out there (.) we'll do those in a minute (.) what I want to do is look at the mud directly in front of us
- P:** /jeə/
- B:** so what is the **food** factory that is keeping **all** these birds going?
- P:** well there are two really important organisms and one is a little crustacean and the other one is a little \mollusc (.) and if we have a look over here (.) just down in this wet mud (.) just being exposed as the tide goes out (.) now can you see these little (.) meandering trails? (.) there's two kinds of trails (.) there's the broader ones
- B:** /jeə/
- P:** and that's like a little bulldozer going through the mud (.) ↗**fairly** straight lines =
- B:** accel = little mud motorways
- P:** /jeə/
- B:** highways on the surface
- P:** they're little mud snails
- B:** **YES**

Text B An extract from *Countryfile*

M: Matt Baker (presenter) C1: Child 1 C2: Child 2

M: rall what's your favourite snake \fact?

[some hands go up]

C1: rall so the only four are reptiles you can find in the Forest is th:::e common lizard (.) grass snake (.) slow worm and anadder

C2: grass snakes will only bite when /fretΔnd/ and their bite is \harmless

M: rall that's 7it (.) /jeə/ (.) and they can grow to an enor:::mous length can grass snakes (.) so they **look** frightening (.) but actually (.) they're really harmless {shaking head} (1) what

rall else do they 7do? (.) sometimes (.) I've seen th. one do it (2) they actually (1) roll over on their back, and hang their tongue out =

C1: accel = oh yes pretend to be // dead

M: // pretend to be dead

{general gasps and laughter}

M: do you know what happens if 7you (.) sometimes I've done this (.) you turn it back over (.)

accel do you know what they 7do? (1) ro:::ll back round (.) and pretend to be dead all over again

C2: that's like **me** and my parents when they try to wake me up

{laughter}

Text C An extract from *Autumnwatch*

C: Chris Packham (co-presenter)

M: Michaela Strachan (co-presenter)

C: accel and it's **really** important that we get all of that data (.) the more **data** you get essentially the more **accuracy** you get and that makes ou:::r scientific study much more valid and

rall we **do** have some preliminary results don't 7we?

M: we do indeed th. the first mission we asked you to do was behind **beyond** the back door

accel and /3:m/ we've got some results from that (.) now this is the map (.) th. the yellow indicates a 7high percentage [pointing to the map] (.) the blue the lowest \percentage so this we were asking how **many** gardens ha:::ve long grass (.) a sort of messy area for \wildlife (.) and you can see on this map (.) the yellow is the people that said yes they do (.) those are the higher percentage so we've got **Wales** we've got (.) the **South West** (.)h we've got **Scotland** but he:::re (.) ↑**Central England**↑

C: /hΔm/

M: rall you're **way** too Tl:::DY =

C: = too tidy

M: rall in fact **seventy percent** of gardens are covered in grass and hard surfaces so =

C: = you mean lawn **mowed** (.) just short \grass

M: yes just short \grass /jeə/ so it's just no good for wildlife so we **really** do **need** you to be a little bit mo:::re **messy** let it go (.) in fact all these people here [pointing to blue areas on

rall map] (.) STEP AWAY (.) FROM THE MOWER (.) get **away** from it (.) and let your gardens go (.) a little bit more wild (1) let the gra:::ss grow under your feet

C: say **no** (1) to the **mow**

{laughter}

Section B: Creative Re-casting

Using the transcripts presented in Section A as stimulus, answer the following question.

2. A national conservation charity responsible for a large number of nature reserves wants to encourage more families and young people to visit, explore and enjoy these different habitats.

As part of their campaign, the charity is running a descriptive writing competition. They are inviting entries which will capture the excitement and beauty of the natural environment.

Write your entry for the competition.

Aim to write approximately 400 words.

[40]

END OF PAPER

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