



GCE A level

1154/01



S15-1154-01

ENGLISH LANGUAGE – LG4

Analysing and Evaluating Language Modes and Contexts

A.M. FRIDAY, 19 June 2015

2 hours 30 minutes

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ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer Section A and Section B.

INFORMATION FOR CANDIDATES

Both sections carry equal marks.

In this unit you will be assessed on your ability to:

- select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression (AO1);
- demonstrate understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches (AO2);
- analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language (AO3).

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

SECTION A

Analysis of spoken language

The two texts printed on pages 3 and 4 are examples of conversations about parties.

Text A is from the BBC 3 programme *Don't Tell the Bride*, a series in which the groom has to plan a wedding for his bride-to-be in secret. In the episode broadcast on 30th October 2012, Mike is making plans for his wedding to Becky. They are both professional wrestlers. In the extract, they talk to friends and family about what they want on their wedding day, and Mike visits possible venues.

Text B is from *Today*, a news and current affairs programme on Radio 4. In this extract broadcast on 18th October 2012, the professional party planner Suzette Field, and the biographer and author DJ Taylor talk about Field's new book, *A Curious Invitation: The Forty Greatest Parties in Literature*. The conversation is broadcast live, with Suzette Field and the presenter Sarah Montague in the studio in London, and DJ Taylor speaking from Norwich.

Drawing on your knowledge of the frameworks of language study, analyse, discuss and compare the spoken language of these texts as examples of conversations about parties. As well as addressing the key features of spoken language, you should include some consideration of the lexical choice and grammatical structure of each text.

(40 marks)

KEY TO TRANSCRIPTIONS

| | |
|-------------|-------------------------------------|
| (.) | micropause |
| (0.5) | timed pause |
| {laughs} | paralinguistic features |
| huge | words in bold show emphatic stress |
| de. | incomplete word |
| ca:::rds | stretched or prolonged speech sound |
| // | overlapping speech |

Question marks have been added for clarity.

TEXT A: *Don't Tell the Bride*

M: Mike
B: Becky

J: Mike's friend Jimmy
A: Becky's aunt

R: Mike's friend Rob
C: Becky's cousin

- R** to Mike
J yeah (.) cheers Mike
R getting ol. married an' stuff
M this is what I've got in my head (1) I want to incorporate a **wrestling** show (.) into the
 5 wedding (1) I want loads of action between with fire-breathin::ng (1) an' all sorts I want ring
 girls with ca::rds I want it to be a **big** spectacle a **huge** show
R you've got some good plans you've got some good **plans**
J you've **thought** about (1) it which is the main // thing
M // yeah
 10 [change of scene]
A you know what you **want** Becky?
B considering (.) you know (.) what I do is kinda so (1) kinda **masculine** I want like er kinda
fairy tale (.) princessy wedding // since kinda yeah if he gets it // **totally wrong** it might be a
A // Cinderella // {laughs}
 15 **B** **nightmare** y'know // plus probably freak out (.) a little bit I mean be a bit disappointed (.) that
A // which is
B didn't kinda know **me better** or consider what I // want
C // how might you be demonstrating **this**?
B {laughs} strangulation [unclear] maybe an elbow drop {laughs} maybe er (1) he he wouldn't
 20 **survive** I know that **much** {laughs}
 [change of scene]
R that's quite **nice** Mike
M **good size** for the (2) wrestling ring // there
R // yeah yeah it's already laid out
 25 **M** I want it to go I want it to feel like really wow [unclear] y'know (.) Madison Square **Garden**¹
 Wembley **Arena**² (.) the O₂ some big **massive event** I want it to feel like // **that**
R // yeah as opposed
 // to
M // but up // close
 30 **R** // yeah (.) // like
M // and it to be (1) **mine** and **Becky's** though (2) our day
 [change of scene]
J this is really // good {eating candyfloss}
M // this is good what I want for my wedding **popcorn** candyfloss **hot dogs**
 35 **J** I think it's going to work
M it's gonna be **awesome**
J yeah
M obviously we're at a wrestling **show** which is a show so I think having // y'know
J // sit down meal's
 40 **M** not gonna // work is it
 // **no no**

¹ Madison Square Garden: a large indoor arena in Manhattan, New York City – famous as a boxing and wrestling venue

² Wembley Arena/O₂: the two largest indoor arenas in London

TEXT B: *Today*

SM: Sarah Montague

SF: Suzette Field

DJT: DJ Taylor

- SM now Suzette Field I mean **what** a job to try and go through (1) goodness knows how much history and how many novels trying to find the **best** parties how did you de. decide what was going to be included?
- 5 SF uh well I wanted the mix to be as **eclectic** as possible I just quickly figured out that I could do a whole book of nineteenth-century balls but I really wanted **Pooter**¹ with (.) rubbing shoulders with **Pooh**²
- SM and you certainly seem to have got it in here you've got Bilbo Baggins³ you've got uh Through // the Looking Glass⁴ =
- 10 SF // Through = I've I've started from Belshazzar's feast⁵ in 539 BC and gone all the way through to DBC Pierre's Wonderland⁶ banquet in 2008
- SM I mean D. DJ Taylor it's a curious thing the a. uh **trying** to **describe** a party it's not the **easiest** thing for an author to do is it?
- 15 DJT it's not at all and I think what Suzette's done here is very intelligently kind of (.) **deconstruct** the idea of the literary party in terms of its (.) its **personnel** its **menus** its **outcomes** its interactions with (.) the reason that novelists love writing about parties and setting them up is that they're they're almost as good as **funerals** in terms of social **interaction** in terms of **characters** and they're **absolutely** (.) a **vital** part of the novelist's **repertoire** I think
- SM I suppose because you can make **anything** happen at a party Suzette
- 20 SF er yes you can make anything happen at a party and a lot of the time things go terribly wrong Belshazzar's feast for instance (2) all of the guests die and and Prince Belshazzar // er
- DJT // yeah that is going wrong // isn't it
- SM // {laughs} certainly is // going wrong isn't // it
- 25 SF // {laughs} // most most of the parties er do go wrong in literature so I (2) thought I was originally going to write a **handbook** on how to **throw** the best party but then I found out there were different trends in (.) literature and it actually gave me a (.) nice in-road into the history of literature (.) and the history of parties
- SM are there any you take issue with DJ Taylor?
- 30 DJT any that I take issue with **no** I think she's done **no** there are there are some I'd have liked to have seen in there I'd have loved to see the two parties that open Anthony Powell's novel *A Buyer's Market*⁷ and there are some good ones in Trollope⁸ but I think she's done a terrific // job here
- SM // yeah so we're starting effectively Suzette Field your second book // and if anyone wants
- 35 SF // yes {laughs}
- SM to contribute to that then do send in your suggestions

¹ Pooter: a character from the comic novel *The Diary of a Nobody* (1892)

² Pooh: a character from the collection of children's stories *Winnie-the-Pooh* (1926)

³ Bilbo Baggins: a character from the fantasy novel *The Hobbit* (1937)

⁴ *Through the Looking-Glass*: a children's story (1871)

⁵ Belshazzar's feast: described in the Book of Daniel (part of the Old Testament in the Christian Bible)

⁶ DBC Pierre's *Wonderland*: *Lights Out in Wonderland*, a satirical novel (2010)

⁷ *A Buyer's Market*: a novel examining life in England (1952)

⁸ Trollope: a novelist who died in 1882

SECTION B**Analysis of written language through time**

The three texts which follow are all extracts from non-fiction books which contain a section on witches.

Text A is taken from *The Discoverie of Witchcraft* by Reginald Scot, published in 1584. Scot was a justice of the peace in Kent and he feared the increasing persecution of poor, vulnerable people who were often named as witches by superstitious clergy, prosecutors and villagers. He believed that reason and religion could be used to disprove the existence of witchcraft.

Text B is taken from *Commentaries on the Law of England* by William Blackstone published between 1765 and 1769. Blackstone was a judge and politician, and later a professor of law at Oxford. He is most famous, however, for his book on law, which explained the English legal system for the general public. He was writing after the 1735 Witchcraft Act. This law aimed to discourage accusations of witchcraft and changed the terms of prosecution – anyone who claimed to have magical powers would be tried as a con-artist rather than as a witch.

Text C is taken from *Witchcraft Today* by Gerald Gardner. It was published in 1954, shortly after the Fraudulent Mediums Act (1951) which gave individuals the freedom to practise witchcraft as long as no harm was done to other people or to property. Gardner is the author of many books about witchcraft and he was the founder of Gardnerian Wicca, a contemporary pagan religion. His book is a personal account of his thoughts on the history and traditions of witchcraft, and of his meetings with English witches.

Analyse and compare the use of language in these three texts as examples of writing about witches and witchcraft in different times. In your answer, you should consider the contexts, the tenor, and the writers' approaches and attitudes to witches and witchcraft at different times.

(40 marks)

TEXT A: from *The Discouerie of Witchcraft*, Reginald Scot (1584)

One sort of such as are said to bee witches, are women which be commonly old, lame, bleare-eied, pale, fowle, and full of wrinkles; poore, sullen, superstitious, in whose drousie minds the diuell hath gotten a fine seat; so as, what mischeefe, mischance, calamitie, or slaughter is brought to passe, they are easilie persuaded the same is doone by themselues; imprinting in
 5 their minds an earnest and constant imagination thereof. They are leane and deformed, shewing melancholie in their faces, to the horror of all that see them.

These miserable wretches are so odious vnto all their neighbors, and so feared, as few dare offend them, or denie them anie thing they aske; whereby they take vpon them; yea, and sometimes thinke, that they can doo such things as are beyond the abilitie of humane nature.
 10 These go from house to house, and from doore to doore for a pot full of milke, yest, drinke, pottage, or some such releefe; without the which they could hardlie liue: neither obtaining for their seruice and paines, nor by their art, nor yet at the diuels hands (with whome they are said to make a perfect and visible bargaine) either beautie, monie, promotion, welth, worship, pleasure, honor, knowledge, learning, or anie other benefit whatsoeuer.

It falleth out many times, that neither their necessities, nor their expectation is answered or serued, in those places where they beg or borrowe; but rather their lewdnesse¹ is by their neighbors reprooued. And further, in tract of time the witch waxeth odious and tedious to hir neighbors; and they againe are despised and despited of hir: so as sometimes she cursseth one, and sometimes another. Doubtlesse (at length) some of hir neighbors die, or falle sick;
 20 or some of their children are visited with diseases that vex them strangelie: as apoplexies, epilepsies, conuulsions, hot feuers, wormes &c. Which by ignorant parents are supposed to be the vengeance of witches.

[text omitted]

The witch being called before a Justice, by due examination of the circumstances is driuen to
 25 see hir imprecations² and desires, and hir neighbors harmes and losses to concurre, and as it were to take effect: and so confesseth that she (as a goddes) hath brought such things to passe. Wherein, not onelie she, but the accuser, and also the Justice are fowlie deceiued and abused; as being thorough hir confession and other circumstances persuaded (to the injurie of Gods glorie) that she hath doone, or can doo that which is proper onelie to God himselfe.

¹ lewdnesse: ignorance, foolishness

² imprecations: the act of invoking evil or a calamity, cursing

TEXT B: from *Commentaries on the Law of England*, William Blackstone (1769)

A SIXTH species of offenses against God and religion, of which our ancient books are full, is a crime of which one knows not well what account to give. I mean the offense of witchcraft, conjuration, enchantment, or sorcery. To deny the possibility, nay, actual existence, of witchcraft and sorcery, is at once flatly to contradict the revealed word of God, in various passages both of
 5 the old and new testament: and the thing itself is a truth to which every nation in the world has in its turn borne testimony, by either examples seemingly well attested, or prohibitory laws, which at least suppose the possibility of a commerce with evil spirits. The civil law punishes with death not only the sorcerers themselves, but also those who consult them; imitating in the former the express law of God, “thou shalt not suffer a witch to live.” And our own laws, both before and
 10 since the conquest, have been equally penal; ranking this crime in the same class with heresy¹, and condemning both to the flames.

OUR forefathers stronger believers, when they enacted by statute 33 Hen.VIII.c.8.² all witchcraft and sorcery to be felony³ without benefit of clergy⁴; and again by statute 1Jac.I.c.12⁵. that all persons invoking any evil spirit, or consulting, covenanting with, entertaining, employing,
 15 feeding, or rewarding any evil spirit; or taking up dead bodies from their graves to be used in any witchcraft, sorcery, charm, or enchantment; or killing or otherwise hurting any person by such infernal arts; should be guilty of felony without benefit of clergy, and suffer death. These acts continued in force till lately, to the terror of all ancient females in the kingdom: and many poor wretches were sacrificed thereby to the prejudice of their neighbors, and their own illusions; not a
 20 few having, by some means or other, confessed the fact at the gallows. But all executions for this dubious crime are now at an end. And accordingly it is with us enacted by statute 9 Geo. II. c.5. that no prosecution shall for the future be carried on against any person for conjuration, witchcraft, sorcery, or enchantment. But the misdemeanor of persons pretending to use witchcraft, tell fortunes, or discover stolen goods by skill in the occult sciences, is still deservedly punished with
 25 a year’s imprisonment, and standing four times in the pillory⁶.

¹ heresy: holding a belief or doctrine which is contrary to the Christian Church

² statute 33 Hen.VIII.c.8 – the 1542 Witchcraft Act: witchcraft was to be tried and punished by the state; the penalty could be death or loss of lands and possessions

³ felony: a legal term originally used as a general name for crimes which were considered to be more serious than ‘misdemeanours’

⁴ benefit of clergy: the right to be tried by a church court rather than a civil court if you could read a passage from the Bible; the sentences given by church courts were less harsh

⁵ statute 1Jac.I.c.12 – the 1604 Witchcraft Act: convicted witches could be hung for a first offence, and pacts with the devil were included on the statute books for the first time

⁶ pillory: a wooden framework with holes for the head and hands, in which offenders were imprisoned and exposed to public abuse

TEXT C: from *Witchcraft Today*, Gerald Gardner (1954)

Recently I was talking to a very learned Continental professor who was writing up some witch trials of two hundred years ago, and he told me that he had obtained much information from witches. But, though invited, he had been afraid to go to their meetings. Religious feeling was very strong in his country and if it were known that he was in communication with witches he would be in danger of losing his professorship. Moreover, witches are shy people, and publicity is the last thing they want. I asked the first one I knew: "Why do you keep all this wonderful knowledge secret? There is no persecution nowadays." I was told: "Isn't there? If it were known in the village what I am, every time anyone's chickens died, every time a child became sick, I should be blamed. Witchcraft doesn't pay for broken windows!"

10 *[text omitted]*

Personally, I am inclined to believe that while allowing for the imagination there is something in the witches' belief. I think that there is something in the nature of an electro-magnetic field surrounding all living bodies, and that this is what is seen by some people who call it the aura. I can sometimes see it myself, but only on bare flesh, so clothes obviously obstruct its functioning; this, however, is simply my own private belief. I think a witch by her formulae stimulates it, or possibly creates more of it. They say that witches by constant practice can train their wills to blend this nerve force, or whatever it is, and that their united wills can project this as a beam of force, or that they can use it in other ways to gain clairvoyance, or even to release the astral body. These practices include increasing and quickening the blood supply, or in other cases slowing it down, as well as the use of will-power; so it is reasonable to believe that it does have some effect. I am not stating that it does. I only record the fact that they attempt these effects, and believe that sometimes they succeed. The only way to find the truth or falsity of this would be to experiment. (I should think that slips or Bikinis could be worn without unduly causing loss of power. It would be interesting to try the effect of one team in the traditional nude and one in Bikinis.) At the same time one might heed the witches' dictum: "You must be this way always in the rites, 'tis the command of the Goddess." You must be this way so that it becomes second nature; you are no longer naked, you are simply natural and comfortable.

END OF PAPER