



**GCE A level**

1154/01



S16-1154-01

**ENGLISH LANGUAGE – LG4**

**Analysing and Evaluating Language Modes and Contexts**

A.M. WEDNESDAY, 15 June 2016

2 hours 30 minutes

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010001

### **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 extracts from BBC television commentaries for formal state occasions.

**Text A** is taken from the BBC coverage of the Queen's Diamond Jubilee Pageant on 3<sup>rd</sup> June 2012. To celebrate the Queen's 60 years on the throne, a parade of 1000 boats travelled along the Thames from Albert Bridge to Tower Bridge. The belfry (a boat carrying eight bells specially made for the occasion) led the procession and the Queen was on the Royal Barge with members of the Royal Family. The commentators are Matt Baker and Sophie Raworth, and they are joined by the historian Dr Anna Whitelock. There was a lot of criticism of the coverage with numerous complaints made to the BBC.

**Text B** is taken from the State Opening of Parliament broadcast on 8<sup>th</sup> May 2013. This ceremonial event marks the beginning of a new parliamentary year. The Queen leads the Royal Procession through the Royal Gallery to the chamber of the House of Lords. An official known as Black Rod is sent to summon the Members of Parliament from the House of Commons to come and listen to the Queen's Speech. In a ritual which dates back to the seventeenth century, the doors to the House of Commons are shut in Black Rod's face, symbolising the Commons' right to be independent from the monarchy. The commentator is Huw Edwards.

**Drawing on your knowledge of the frameworks of language study, analyse, discuss and compare the spoken language of these texts as examples of television commentaries. As well as addressing the key features of spoken language, you should include some consideration of the context, the tenor, and the linguistic choices of the commentators.**

**(40 marks)**

### KEY TO TRANSCRIPTIONS

(.)	micropause
(15)	timed pause
{ <i>laughs</i> }	paralinguistic features
<b>way</b>	words in bold show emphatic stress
st.	incomplete word
colou:::rs	stretched or prolonged speech sound
//	overlapping speech
=	smooth latch on

Question marks have been added for clarity.

## TEXT A: Queen's Diamond Jubilee Pageant

MB: Matt Baker

SR: Sophie Raworth

AW: Dr Anna Whitelock

- MB we've been waiting for some **time** (2) as have this very **expectant** crowd just below *{laughs}* the studio and **suddenly** this **wave** of energy approaches and (2) the belfry it it's **literally** just like a **floating cathedral** I mean (.) the **sound** is just **magical**
- 5 SR Anna y'know (.) put this in y'know in his. in history terms this is this is a people pa. people's pageant **now** isn't it // I mean
- AW // that's **my** line (.) it's the **people's** pageant (.) it **is** the people's pageant I mean it's it's the Queen's pageant of **course** but **look** at it I mean it's the **people's** pageant **people** on the river (1) **people** at the sides (1) cheering (.) I mean y'know the Queen the **pride** which she's gonna (.) y'know look out over (1) the **river** see everybody waving I mean look at all the **cameras** I mean y'know
- 10 SR I just spotted my seventy year old dad out there
- MB // have you **really**?
- AW // Sophie's **dad's** out there =
- SR = **yay** (1) he's **made** it he's // **made** it
- 15 AW // it's incredible (3) isn't that **wonderful**
- MB the **colour** just hits you doesn't it?
- AW I mean it's kinda [unclear] brought to life all the colour::rs (3) and it's just **so** democratic (.) of course we've got the Queen in the middle of but look at it surrounded by people and even the **rain's** now here it's **so** // British
- 20 SR // the Royal **Barge** will be here any moment
- AW look at all this and even (.) look at all the **cheering** crowds and it doesn't get much **better** than this this is what the Queen's reign has been building towards I think y'know
- MB surely this must be well **one** of the biggest honours if not **the** biggest honour that she's kinda ever **witnessed** to see in front // of her
- 25 AW // yeah (1) absolutely I mean and of course there must be a sense of trepidation y'know what's it going to be like? **how** are people going to react? // how
- SR // and do you know she hasn't sat **down** she's standing there and we're // watching her **standing** there she has **not** sat down 86 years old and // she looks like
- 30 AW // but she's I mean // I've never seen
- SR she's just having // a **wonderful** time
- AW // yeah the Royals are just so animated they're actually they're genuinely **engaged** and **enjoying** it an. she's not going through the motions she's **loving** it =
- 35 SR = right well listen as the belfry (.) reaches **just** reaching the er Tower Bridge there and an incredible sight isn't H // MS Belfas. (3) all that
- MB // MS Belfast
- AW some tired rowers out there
- MB well now this is almost their kinda finish point I guess the **end** is in sight
- 40 SR **amazing** job (1) **amazing** job that they have done and the Royal Barge will be in sight **here shortly** there it is (2) the manpowered section (2) coming past HMS Belfast (3) and you have to **remember** those rowers they have been out there probably since about 10 o'clock this morning they've been on their boats
- MB I mean it's **everything** I mean it's simp. I mean I know it sounds **silly** to say this but anything even like **toilet breaks** and stuff like // that y'know
- 45 AW // that's a big // consideration (3) I mean =
- MB // yeah yeah *{laughs}*
- SR = I don't think we're gonna go to that one
- AW what do you do? *{laughs}* there might be indiscreet moments we might capture
- 50 MB you just row cross-legged

## TEXT B: State Opening of Parliament

**HE: Huw Edwards**

**QE: Her Majesty, Queen Elizabeth II**

- HE** let's go back to the Royal Gallery for the Procession in **State** (15) the **Queen** and the Duke of Edinburgh followed by the **Pages** of Honour Hugo **Bertie** the Honourable Charles Armstrong-**Jones** Viscount **Aithrie** and (.) Arthur **Chatto** (2) been chosen for this (.) honour today (2) followed by Ladies in Waiting and **there** we have (3) first time in seventeen years (.) Prince of **Wales** attending the State Opening (0.5) and for the first time ever the Duchess of **Cornwall** attending (.) the State Opening of Parliament (14) Sword of **State**<sup>1</sup> (1) carried by Admiral the Lord **Boyce** (.) Cap of **Maintenance**<sup>2</sup> (.) by (1) the Lord **Hill** (12) as they head towards the Prince's Chamber (.) which is the **ante**-room if you like just before (.) they enter the **Chamber** of the House of Lords (5) Chiefs of er (2) the **Defence** Forces the Vice-Chief of the Defence Staff (.) General **Sir Nicholas Houghton** (2) Air Chief Marshal Sir Stephen **Dalton** (1) Chief of the Naval Staff Admiral Sir George Zambellas an. Commander Land Forces Lieutenant General A. Adrian **Bradshaw** (4) into the **Chamber** (.) of the House of Lords (3) Queen (2) and the Duke (0.5) will take their places on the pair of **thrones** (2) Queen will then (1) invite everyone (2) to be seated (1) and then she will give the signal for (1) Black Rod (.) to be sent (.) to the (.) House of Commons (8)
- QE** My Lords pray be seated (15)
- HE** signal is **given** (1) by the Marquis of Cholmondeley (2) Black Rod has (.) **received** the signal (2) **great** view there **right** along from the Central Lobby **right** down to the (.) **throne** of the (.) House of Lords (5) as Black Rod makes his way (2) this (.) short (.) stretch of corridor into the (.) Members' Lobby of the House of Commons and this is where (.) he was describing to me e. **earlier** on (2) what the er (4) what the precise nature of the (1) **duty** was and what it **symbolised** (4) and explaining **his** combination of duties too the fact that (1) he takes (0.5) great **pride** (.) of course (.) in his role (2) in the ceremonial (.) because (.) as Nick<sup>3</sup> was explaining (.) this is a great **display** of (2) the **authority** and sovereignty of the Commons (1) but also of course in his (.) **daily** work which is to look after (.) very important (2) area of security in **his** part of the Palace of Westminster which is the (.) House of Lords (2) a a **little** delay because I'm told that (1) we may be **sligh::tly** ahead of schedule (2) this is **very** unusual I have to say because Black Rod normally makes his way **straight** down to the House of Commons but (1) I **suspect** it's because (.) prayers have not quite finished or maybe (2) they (.) took a little longer than they (.) should have done in the (0.5) House of Commons **but** (0.5) Black Rod will not **appreciate** the **wait** (3) um (1) but there we are he's on his **way** (8) so he's on his **way** (2) ready to be (1) **confronted** with (1) **closed** doors at the House of Commons and he'll knock (.) and ask to (1) gain admission

<sup>1</sup>Sword of State: a sword carried in front of the Queen as a symbol of royal power

<sup>2</sup>Cap of Maintenance: a ceremonial cap of crimson velvet lined with ermine carried in front of the Queen as a symbol of royal power

<sup>3</sup>Nick: Nick Robinson, the BBC Political Editor

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

The three texts which follow are all extracts about relationships.

**Text A** is from *A Mothers Blessing* by Dorothy Leigh, published in 1616. This is an example of conduct literature, which offered rules and advice on the proper way to live your life. A number of these books were written by a dying parent who wished to leave guidance for his or her children.

**Text B** is from *A Father's Legacy to his Daughters* by John Gregory, published in 1774. This is also an example of conduct literature written by a parent. Gregory never intended his advice and guidance for a wider audience, but his son published the book a year after his father's death.

**Text C** is an extract from 'How to Choose a Life Partner' on *wikiHow*, an online database of step-by-step instructions launched in 2005 in ten different languages. The *wikiHow* site aims to help people learn how to do all kinds of things and is organised under category headings such as 'Relationships', 'Travel', 'Computers and Electronics', 'Sport and Hobbies'. It is developed collaboratively by the people who use it — anyone can write or edit a page.

**Analyse and compare the use of language in these three texts as examples of writing about relationships. In your answer, you should consider the contexts, the tenor, the social attitudes, and the advice offered.** (40 marks)

**TEXT A: from *A Mothers Blessing*, Dorothy Leigh (1616)***A Mothers Blessing*

*It is a great folly for a man to mislike his owne choyse.*

METHINKS I neuer saw a man shew a more senselesse simplicitie, than in misliking his owne choyse, when God hath giuen a man almost a world of women to choose him a wife in. If  
 5 a man haue not witte enough to chuse him one whome hee can loue to the end, yet methinks hee should haue discretion to couer his owne follie; but if hee want<sup>1</sup> discretion, methinks he should haue policie, which neuer failes a man to dissemble his owne simplicitie in this case. If hee want witte, discretion, and policy he is vnfit to marrie any woman.

10 Doe not a woman that wrong, as to take her from her friends that loue her, and after a while to beginne to hate her. If shee haue no friends, yet thou knowest not, but that shee may haue an husband that may loue her to the end, leaue her to him that can.

Methinks, my sonne could not offend me in any thing, if he serued GOD, except hee choose a wife that hee could not loue to the end : I need not say, if he serued GOD : for if hee serued GOD, hee would obey GOD, and then hee would chuse a godly Wife, and liue louingly and  
 15 godlie with her, and not doe as some man, who taketh a woman, to make her a companion and fellow, and after hee hath her, hee makes her both a seruant and drudge. If shee bee thy wife, shee is always too good to bee thy seruant, and worthy to bee thy fellow. If thou wilt haue a good wife, thou must goe before her in al goodnesse, and shew her a patterne of all good vertues, by thy godly and discreet life : and especiallie in patience, according to the counsaile  
 20 of the Holy Ghost : *Beare with the woman, as with the weaker vessell.*<sup>2</sup> Here God sheweth, that it is her imperfection that honoureth thee, and that it is thy perfection that maketh thee to beare with her : follow the counsaile of GOD therefore, and beare with her. God willed a man *to leaue father and mother for his wife.*<sup>3</sup> This sheweth what an excellent loue GOD did appoint to bee betwixt manne and wife.

<sup>1</sup> want: lack

<sup>2</sup> Beare with the woman, as with the weaker vessell: a reference to the Bible, 1 Peter 3:7 (New Testament)

<sup>3</sup> to leaue father and mother for his wife: a reference to the Bible, Genesis 2:24 (Old Testament)

**TEXT B: from *A Father's Legacy to his Daughters*, John Gregory (1774)**

I have insisted the more particularly on this subject of courtship, because it may most readily happen to you at that early period of life when you can have little experience or knowledge of the world, when your passions are warm, and your judgments not arrived at such full maturity as to be able to correct them.

5 A woman, in this country, may easily prevent the first impressions of love, and every motive of prudence and delicacy should make her guard her heart against them, till such time as she has received the most convincing proofs of the attachment of a man of such merit, as will justify a reciprocal regard. Your hearts indeed may be shut inflexibly and permanently against all the merit a man can possess. In such a situation, you would be equally unjust to yourself  
10 and your lover, if you gave him your hand when your heart revolted against him. But miserable will be your fate, if you allow an attachment to steal on you before you are sure of a return; or, what is infinitely worse, where there are wanting those qualities which alone can ensure happiness in a married state.

I know nothing that renders a woman more despicable, than her thinking it essential to  
15 happiness to be married. Besides the gross indelicacy of the sentiment, it is a false one, as thousands of women have experienced. But if it was true, the belief that it is so, and the consequent impatience to be married, is the most effectual way to prevent it.

You must not think from this, that I do not wish you to marry. On the contrary, I am of  
20 opinion, that you may attain a superior degree of happiness in a married state, to what you can possibly find in any other. I know the forlorn and unprotected situation of an old maid, the chagrin and peevishness which are apt to infect their tempers, and the great difficulty of making a transition with dignity and cheerfulness, from the period of youth, beauty, admiration, and respect, into the calm, silent, unnoticed retreat of declining years.

I see some unmarried women of active vigorous minds, and great vivacity of spirits  
25 degrading themselves; sometimes by entering into a dissipated course of life unsuitable to their years; sometimes by oppressing their acquaintances by impertinent intrusions into their private affairs; and sometimes by being the propagators of scandal and defamation. All this is owing to an exuberant activity of spirit, which if it had found employment at home, would have rendered them respectable and useful members of society.

**TEXT C: extract from ‘How to Choose a Life Partner’, *wikiHow***

Exceptionally helpful

133,491 views

Updated 11 weeks ago

11 Co-authors

**Part 4 of 4: Finding “The Right One”****Meet people doing what you love**

5 Contrary to popular belief, you don’t have to spend every Friday night in a loud, crowded, overpriced nightclub to meet potential dating partners, nor do you have to be an immaculately-dressed, debonair, Hollywood type. While these sorts of approaches work well for *some* people, most people will have the greatest success finding partners by simply exploring activities that they love. By doing this, you’re likely to run into people with similar interests and  
10 outlooks as you, naturally leading to compatibility.

- Even solitary hobbies can lead to opportunities to meet people! Love reading comic books and playing video games? Attend a convention! Love painting? Host an exhibition! Like writing? Attend a writer’s workshop! There are exciting activities for almost every interest out there, so start searching!

**15 Be yourself**

You’re looking for someone to spend the rest of your life with, so isn’t it reasonable to assume that both you and your potential life partner should be completely open about who you are? In fact, many people are unwilling to completely “open up” until they’ve gotten to know someone intimately. If you can stomach the idea, try to be completely true to yourself from the very get-  
20 go through all the stages of a relationship: asking someone out, going on your first few dates, getting to know each other more closely, committing to each other, and beyond! By doing this, you give your partner the chance to fall in love with *the real you*, rather than forcing them to “hold on” until you’re comfortable being yourself.

**Don’t be afraid**

25 The path to finding your life partner can seem like a perilous one. It can seem like there’s almost no hope you’ll find someone who’s right for you, especially if you’ve recently had to deal with romantic setbacks. No matter what you do, don’t ever give up hope or give in to the fear that you won’t find someone. People all over the world struggle with the same sorts of romantic difficulties that you may be going through right now. Everyone periodically has personal  
30 setbacks. There’s no single “right way” to find your life partner, so don’t judge yourself against other people or couples. Don’t let negative thoughts derail your quest to find a life partner. Confidence, fearlessness, and persistence are key to finding the right person for you!

- As an added bonus, confidence is generally considered quite sexy! Fearless confidence is a self-reinforcing trait that makes you much more attractive to potential partners.

**END OF PAPER**