



GCE AS – **NEW AS**

B700U10-1



**ENGLISH LANGUAGE – Component 1**  
**Analysis of Texts in Context**

A.M. MONDAY, 23 May 2016

2 hours

B700U101  
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**ADDITIONAL MATERIALS**

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

**INSTRUCTIONS TO CANDIDATES**

Answer Section A and Section B.

Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

Each question carries 50 marks.

The number of marks is given in brackets at the end of each question or part-question.

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/	<b>about, driver</b>

### 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: Spoken language of the media

*Answer the following question.*

The two texts on pages 4 and 5 are examples of programmes from television and radio in which the hosts and guests interact in different ways.

**1. Analyse and evaluate the spoken language used by the hosts and their guests in Text A and Text B. [50]**

In your response you should:

- consider how the hosts and guests interact
- explore the spoken language features which engage the audiences
- consider the ways in which the different topics shape language choices
- include some discussion of similarities and/or differences between the texts

### KEY TO TRANSCRIPTION

(.)	micropause
(2)	timed pause
↗that	rising intonation
↑potatoes↑	raised pitch
NOT FAIR	increased volume
a::w	stretched or prolonged speech sound
gre.	incomplete word
<b>pretty</b>	emphatic stress
{laughs}	paralinguistic features; visual effects
//	overlapping speech
accel	speech that is getting faster (words underlined)

**N.B.** Phonemic symbols are used to reflect non-standard pronunciations. A list of phonemic symbols is printed on page 2 for reference.

**TEXT A: Question Time: Opposition Leaders' Debate (BBC1)**

The leaders of the main UK opposition parties have been invited on to the BBC's *Question Time* to debate issues that have arisen during the 2015 general election campaign in front of a live studio audience. David Dimbleby, the host of the programme, has invited Ed Miliband, the leader of the Labour Party at the time, and UKIP leader Nigel Farage to contribute.

**DD: David Dimbleby      EM: Ed Miliband      NF: Nigel Farage**

**DD** and what about the suggestion that came of capping rents in line with inflation

**EM** well (.) let me deal with that **directly** (1) because I think we're going to do something which should have been done a long time ago (.) probably by governments of both parties (1) which is to say that we'll have three-year tenancies (.) not one-year tenancies in the private rented sector because so many young people (1) **so** many families are facing **dreadful** insecurity and within those three years we will cap the rents (.) because I think it makes sense that people can have some **stability** when it comes to private rented housing (1) one other thing (.) we will **also** ban letting agents from charging tenants fees (.) because (.) at the moment (.) letting agents charge fees to tenants and to landlords (1) IT IS NOT FAIR (1) and lots and lots of people lose out in our country as a result

**DD** Nigel ↑Farage

**NF** there just seems to be a total lack of comprehension on this panel /ɜ:m/ and indeed amongst this audience (.) which is a remarkable audience even (.) **even** by (.) even by the left wing standards of the BBC I mean this lot's **pretty** // left wing

// {audience booing and jeering}

**DD** oh **hang on** hang on a second // hang on a second

**NF** // be very interesting (.) when you talk about housing

**DD** **Nigel** let me just say **one** thing

**NF** yep

**DD** this is an **audience** // that has been **carefully** // chosen not by the BBC (.) **not** by the BBC

**NF** // yep // **very** carefully

**DD** (.) but by an **independent** polling organisation to represent the **balance** between all parties

**EM** never a gre. // {audience applause}

**NF** // very good (.) very good (.) very good

**DD** anyway carry on

**NF** I think it's (.) I think it's very **interesting**

**EM** it's never a great idea to attack the audience **Nigel** in my in my in my opinion

**NF** you cannot discuss (.) you cannot discuss (.) no no the **real** audience are sitting at home **actually** (.) the (2) you cannot discuss {audience laughing and jeering}

**DD** **let let** now (.) hang on hang on (.) let him have his say

**NF** no no (.) that's **fine**

**DD** no go on

**NF** **remarkable** (.) we are talking about a **market** folks (.) I know **none** of you have ever worked in business but we're talking about a market (.) and markets are about **demand** and supply (.) and I just wonder (.) I'm **curious** (.) can I get **any** recognition from **any** of you (.) that the demand side of this equation is that a rapidly rising population due to open door immigration **started** by Ed Miliband's Labour Party in the late 1990s has **directly** contributed towards the housing crisis (.) is there any **flicker** (.) of recognition from any of you (.) **please** (.) **one** of you have a go (.) **please**

**TEXT B: Interview with Will Young from the *Graham Norton Show* (BBC Radio 2)**

Graham Norton is talking to pop musician Will Young, who has been invited onto the programme to promote the release of his latest album called *85% Proof*. This extract is taken from the very end of the interview when Graham reads out questions from his listeners. In an earlier section of the show, Graham interviewed author Mary McCartney, who was promoting her new vegetarian cookbook.

**GN:** Graham Norton      **WY:** Will Young

- GN** /ɜ:/ (.) oh now that's a stupid question I'm not asking ↗that (.) /ɜ:/ (2) oh are you growing your own (.) this (.) Tracey in Norfolk (.) /ɜ:/ are you growing your own vegetables this year (.) if so what veg does he have success growing down on the **south coast**
- 5 **WY** favourite question of the day (.) /ɜ:m/ (.) yeah I've just planted a lot of // lettuces  
**GN** // lovely  
**WY** tomatoes (.) my sweet peas (.) I know they're not vegetables have gone in /ɜ:m/ and I'm trying **potatoes** this year  
**GN** ↑**potatoes**↑ // you say yeah
- 10 **WY** // yeah (.) my dad's a **very** good (.) gardener vegetable gardener  
**GN** you'll want Mary McCartney's lovely **book** then  
**WY** I want her to sign my photograph (.) is she gone  
**GN** yeah  
**WY** oh she's gone (.) well I'm out of here then (.) it's the only reason I **came** in {*laughs*}
- 15 **WY** /ɜ:m/ (.) oh listen I must say (.) can I say hello to my **grandmother**  
**GN** of course you ↗can  
**WY** /ɜ:m/ Margaret Griffiths (.) she's **ninety two** (.) /ɜ:/ she is the boss of the family // and  
**GN** // and
- 20 our **demographic** frankly  
**WY** well there we go (.) and **mine** (.) and /ɜ:/ (.) she hasn't been that **well** but /ɜ:/ Mimi I love you loads  
**GN** a:::w hi to Mimi  
**WY** yeah she's a dude
- 25 **GN** thank you so much to Will Young whose new album *85% Proof* is out on **May** the twenty fifth (.) thank you so much for coming in to see us  
**WY** oh is that ↗it  
**GN** that's it (.) we're done (.) news in a minute  
**WY** can I not just sort of (.) remain (.) be
- 30 **GN** accel no (.) **go go that's it get out** (.) **go**

**Section B: Written language**

*Answer the following question.*

The text on page 7 is an extract from a review of the popular Sunday night BBC drama *Poldark*. Sam Wollaston is the *Guardian* newspaper television critic and his review was published on 9th March 2015.

**2. Analyse and evaluate how the appeal of *Poldark* is conveyed in this review. [50]**

In your response you should explore:

- how language is used to convey the writer's views
- the features that are typical of review writing

## **Poldark review: rugged and gorgeous – and that’s not just the coastline**

### **Tousle-haired Aidan Turner wears the breeches well – which is pretty much the point of Poldark**

5 The BBC has gone nuts for the 80s. The 1780s. On a Thursday you can do hanging and starving on an Australian beach in Jimmy McGovern’s convict drama *Banished*. And now there’s Sunday evening family swashbuckle, with the return of *Poldark* (BBC1).

10 After fighting, and nearly dying, in the American war of independence, Ross Poldark comes back, scarred, to his native Cornwall to find that his father has died, the family estate is in ruins, and his sweetheart is just about to marry his cousin. So he sulks, does things with big rocks, and gallops along the clifftop, magnificently filling his tight breeches and the imaginations of the nation’s female TV-watchers.

15 Certainly it’s working for Elizabeth, the ex, whose passion is immediately rekindled. Trouble is, there’s Francis the wet cousin who ... oops, she does marry, carelessly. And then it gets even more complicated when Poldark finds himself a street urchin servant boy ... oh, who turns out to be a girl, Demelza, and who delouses (“crawlers” they call them) and scrubs up pretty well herself.

20 I’m just a bit too young to remember the original 1970s *Poldark*, with Robin Ellis, but I tried to find the first episode on the internet in order to compare. Not 100% successfully, but I did find it dubbed into Spanish. (I imagine it went down well there; he could easily be a romantic Latin hero, and lover).

25 My Spanish isn’t good enough to understand everything, but I could get the general idea. And plotwise it’s pretty much the same, and the same as the novels by Winston Graham on which they’re based. Same triangular hat too, a kind of head-samosa, or tricorn, I believe it’s called. But the new version goes at double the speed, gets to the end of old episode two (seriously, I watched two in Spanish!) by the end of new episode one. Perhaps it’s a reflection of shorter attention spans now, a demand for more speed, more action, better techniques and bigger budgets, but there’s a lot more sitting about talking, inside, in the old one. On the rare occasions it does venture outside, even Poldark’s horse plods along at half the speed. New Poldark is pacier and racier than the old, then, but built on the same chassis.

30 Could they have done a more interesting reinvention – brought it to the present day, with Ross returning home from a tour of Afghanistan, to find the family caravan park run down? Possibly. Obviously he would have known about his father’s demise, and it would be hard for Elizabeth to think Ross was dead, but she could have gone off with Francis, an uncharismatic local farmer maybe ...

35 But Ross wouldn’t have been allowed those tousled locks in the military today, or got away with the breeches. Which is pretty much the point of *Poldark*. Aidan Turner does wear the breeches well, did I mention? And fills the boots once occupied by Robin Ellis. Ellis now writes cookery books, incidentally, for diabetics. So there’s something maybe to look forward to in the future Aidan.

40 The other major star – also rugged and gorgeous – is the coastline along which *Poldark* gallops. And that’s something else that’s much better here than in the Spanish-dubbed 1970s, when, on the few times it does venture out of doors, it’s drab and grey. Here, sparkling, it’s so much more than a backdrop. God it’s beautiful, who needs Croatia? This isn’t going to do Cornish tourism any harm at all, the *Poldark* effect.

45 We’ll be going. Well, we always do to be fair, but this has spurred me into booking. And there’ll be no haircuts between now and July. Where does one find breeches these days I wonder? And a tricorn.

**END OF PAPER**