



**GCE A LEVEL**

A700U10-1



**WEDNESDAY, 25 MAY 2022 – MORNING**

**ENGLISH LANGUAGE – A level component 1**  
**Language Concepts and Issues**

2 hours

A700U101  
01

**ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet.

**INSTRUCTIONS TO CANDIDATES**

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 conversational interviews from the beginning of the Radio 4 programme *Desert Island Discs* in which celebrities discuss their lives.

In **Text A**, the presenter Kirsty Young talks with the comedian Russell Brand.

In **Text B**, the presenter Lauren Laverne talks with the comedian Alan Carr.

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 connections between the transcripts.

**1. Analyse the spoken language of these interviews. You should compare the interactions between the speakers and the identities of the guests.**

[60]

### KEY TO TRANSCRIPTION

(.)	micropause
(1)	timed pause (in seconds)
<b>rocketed</b>	emphatic stress
re::ckless	stretched or prolonged speech
{laughter}	paralinguistic features
↗splendid	rising intonation
↘celebrity	falling intonation
accel	speech that is getting faster (underlined)
rall	speech that is getting slower (underlined)
/ɜ: m/	phonemic transcription reflecting pronunciation
//	overlapping speech
=	latch on

Question marks have been added for clarity.

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

**Text A:** Russell Brand on *Desert Island Discs***K:** Kirsty Young**R:** Russell Brand

5 **K** my castaway this week is Russell Brand (.) actor (.) comic (.) writer (.) compelling cultural phenomenon (.) who in 2006 was (.) in his own fine words (.) plucked from a life of hard drugs and petty crime and **rocketed** into the snugly carcinogenic glare of \celebrity (1) along with an athletic wit and a beguilingly florid<sup>1</sup> turn of phrase (.) he specialises in going too far (.) re::ckless acts of self-destruction and a degree of chaos (.) seem to be his chirpy chums along life's winding path

[section omitted]

10 he's even begun to look like he regularly washes his hair (1) Russell Brand you look \splendid today (.) there are belts (.) there are bangles (.) beads (.) you made an effort

**R** accel yeah I did as a matter of fact (.) even though this is radio and my bags were packed to depart (.) before I left I said I need to feel like I'm /ɜ:m/ confident (.) while I'm being on Desert Island Discs (.) I can't just wear the clothes I would wear on an aeroplane (.) comfy (.) pyjama =

15 **K** = do you feel confident then?

**R** I do (.) I'm also a bit ti::red though Kirsty (.) I think this is a good (.) frame of mind to be on for a somewhat sedentary medium and something that has the heritage that this programme has on it (.) so I don't feel chaotic (.) mayhem-inducing (.) shamanic (.) libido-lizard (.) I'm not in that aspect of myself today

20 **K** part of me is slightly disappointed but also very delighted that you're in a sort of thinking space =

**R** = he can be summonsed very easily Kirsty

**K** /ɜ:m/ (.) you didn't come in with a hu::ge entourage today (.) I think two or three people are with you today and I've read you call them your human blankets (.) people who are /sɔ:tə/ around you to comfort you through the difficulty of life (.) is that fair?

25 **R** accel it is true Kirsty (.) but one of the things about being in recovery is it's necessarily a life of progress so things I /sɔ:tə/ said even a couple of years ago I somewhat blanch at (.) /kɒs/ no::w I increasingly think that they are just my mates (.) also the idea that I need human blankets (.) God I don't like to hear **that** of myself anymore

30 [section omitted]

**K** one of the things you wrote in the past was it's not drugs that are the problem for you it's life (.) so where are you now with \life?

35 **R** it's an interesting time I think Kirsty because (.) the infatuation with fame and celebrity which was defining and if other people think of me at all it's perhaps through the perspective of someone I lacquered<sup>2</sup> in celebrity (.) /kɒs/ I really really embraced it at the beginning (.) I was really excited by the /ɜ:/ accoutrements of fame but **now** I've progressed I feel like (1) like when I was talking to some friends yesterday and I thought oh my God the things I want are a wife (.) and somewhere to live (.) in the end just some version of I'd like to have a sit down and watch telly with someone and hold hands

40

<sup>1</sup> beguilingly florid: charmingly elaborate and colourful

<sup>2</sup> lacquered: coated

Text B: Alan Carr on *Desert Island Discs*

L: Lauren Laverne

A: Alan Carr

L my castaway this week is Alan Carr (.) he's one of the country's best-loved stand-ups (.) a TV favourite (.) and his brand of humour is the /twen?i/ first century version of a traditional seaside postcard (.) sharp (.) saucy (.) and ↗gloriously silly (1) he finds comedy in the ordinary stuff of life and **revels** in pop culture (.) so it comes as no surprise that he started his comedy career running a cabaret night in Manchester though he couldn't have known back then that it would lead to three stadium tours (.) two books (.) **and** long-running TV shows like Chatty Man and The Friday Night Project

[section omitted]

10 Alan Carr (.) welcome to Desert Island Discs

A aah (.) thank you

L so you've been making audiences laugh for over /twɛn?i/ years now (.) you've got many strings to your bow as I // mentioned (.) winning stand-up (.) chat

A // oh please

15 L show host and // entertainer

A // I suppose so

L how do the joys of each compare?

A *rall* ooh ↗that's interesting yeah (.) /ɜ:m/ (.) when TV's good I love it (.) but you'll always know when I'm getting a little bit irritated with TV (.) I'll do a stand-up tour (.) because you can say what you wa::nt (.) you're not edited (.) you can do what you want to do (.) I find it so freeing (.) I **absolutely** love it (.) and TV's like another muscle (.) stand-up is my favourite /kɒs/ that's what started all of this many comics are political (.) you're avowedly<sup>1</sup> disinterested in politics (.) why is that?

25 A no governments are going to collapse when you watch an Alan Carr show (.) it doesn't interest me which is **shocking** to say (.) but /ɜ:m/ (.) I don't think people ↗want it at the end of the week (.) let's just have a couple of hours of fun (.) a bit of silliness (.) that's what makes me laugh (.) and do you know what (.) no comedy routine has ever changed any (1) dictator (.) they've never brought a dictator down (.) they've never crushed a government (.) I mean (.) I just don't I just don't know why they bother {*laughter from Lauren Laverne*} (.) I ↗don't (.) why would you bother (.) just have some fun (.) let's have a lau::gh

L you've got an absolutely wicked look on your face (.) I should tell our listeners {*both speakers laugh*}

35 [section omitted]

how do you feel about it now? /jənəʊ/ fast forward all these years later and you're often referred to as a a camp icon

40 A I (.) /hʌ/ (.) camp gets a bad name and I /ɜ:/ really hate that fact (.) it's a wonderful British tradition camp (.) I mean (.) telly's camp (.) Strictly's camp (.) X Factor's camp (.) it's ca::mp (.) it should be ↗celebrated (.) people love a bit of dressing up and flamboyance (.) it's very British (.) and I just don't get why it gets a bad rep (.) but I don't want to be this camp but I'm like /fɔ:ɪ/ two **now** (.) I can't be bothered to change and I'm stuck with this voice

<sup>1</sup>avowedly: openly

## 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.

Two examples show the importance of language strategies in allowing writers or speakers to achieve their goals:

1. A minister is disturbed by the fact that the public continue to use the church car park while shopping nearby. As a consequence, there are not usually enough parking spaces for those attending church meetings on weekdays. His efforts fail until he comes up with a sign that reads THOU SHALT NOT PARK.
2. At an informal meeting, the Head of Department says to another member of the university “John I’ve got a problem – that is, we’ve got a problem and I think you can help solve it.”

The language choices here are significant in establishing persuasive power.

**Using this extract as a starting point, analyse and evaluate the ways in which either speakers or writers use language to achieve their goals by persuading others.**

[60]

**Or,**

**3.** Read the following data.

Child: Want other one spoon, Daddy  
 Parent: You mean you want the other spoon  
 Child: Yes, I want other one spoon, please Daddy  
 Parent: Can you say “the other spoon”?  
 Child: Other one spoon  
 Parent: Say “other”  
 Child: Other  
 Parent: Say “spoon”  
 Child: Spoon  
 Parent: “Other spoon”  
 Child: Other spoon (pause) now give me other one spoon

**Using this extract as a starting point, analyse and evaluate how important interaction with adults is for children’s acquisition of language.**

[60]

**Or,**

**4.** Read the following extract.

The basic notions of accommodation theory are 'convergence' and 'divergence'. Convergence refers to the strategy of reducing dissimilarities used with communication partners and divergence refers to accentuating differences. The motivation for changing one's language in different situations can be identified as a desire to increase the efficiency of the communication or to gain social approval or to maintain their social identity.

**Using this extract as a starting point, analyse and evaluate the ways in which speakers might alter their language to gain social approval or maintain their social identity.** [60]

**END OF PAPER**