



**GCE A level**

**1154/01**

**ENGLISH LANGUAGE – LG4**

**ANALYSING AND EVALUATING LANGUAGE MODES  
AND CONTEXTS**

**P.M. MONDAY, 3 June 2013**

**2½ hours plus your additional time allowance**

## **ADDITIONAL MATERIALS**

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

## **INSTRUCTIONS TO CANDIDATES**

Use black ink, black ball-point pen or your usual method.

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 6-9 are extracts from BBC TV commentaries on royal events.**

**TEXT A consists of two extracts from the BBC television coverage of the coronation of Queen Elizabeth II on June 2nd, 1953. This was one of the earliest major events to be covered on television, and several commentators were stationed along the route of the procession.**

**TEXT B consists of two extracts from the BBC1 television coverage of the wedding of Prince William and Kate Middleton, on April 29th, 2011. It was spoken by Huw Edwards, who was commentating from a central studio.**

**Drawing on your knowledge of the frameworks of language study, analyse, discuss and compare the spoken language of these commentaries for television. In your answer you should consider the tenor, the spoken styles and the aspects and details that the commentators focus on. (40 marks)**

**KEY TO TRANSCRIPTIONS**

<b>(.)</b>	<b>micropause</b>
<b>(1.0)</b>	<b>pause for time shown in seconds, or half seconds (0.5)</b>
<b>ENOUGH</b> <b>stress</b>	<b>words IN BOLD show emphatic stress</b>
<b>(omitted text)</b> <b>[paralinguistic features]</b>	<b>omitted text</b>

**A few question marks have been included to aid greater clarity**

## TEXT A

**COMMENTATOR 1:**

good morning (.) but (.) not **QUITE** the morning we  
 hoped for (1.0) there's a threat of rain from a dull (.)  
 overcast sky (0.5) and against that sky (.) the royal  
 5 standard flutters (.) from the top of Buckingham  
 Palace (1.0) and below (.) the **EAST** front of the palace  
 on which (.) all eyes are turned (1.0) for it's **THROUGH**  
 that central arch that Her Majesty (0.5) will first  
 appear in about ten minutes time (0.5) riding in the  
 10 gold coach of state (2.0) looking down on the RAF  
 guard we can see (.) beyond (0.5) the beginning (.) of  
 the crowd (1.0) now there's not (0.5) **ALL** that much  
 standing room in this (.) wide (.) open space (.) that  
 surrounds the Victoria memorial but **EVERY** inch  
 15 of pavement (0.5) and the grass verge of the park  
 beyond (0.5) is **JAM-PACKED** (.) not only with the  
 people (.) of London (.) but with the people (.) who  
 come (.) from all over the world (.) to see their queen  
 (.) ride (0.5) to her coronation (1.0) and down (.) there  
 20 (.) in the roadway (0.5) the **ONLY** mounted band in the  
**WHOLE** of today's procession (0.5) there the greys (.)  
 of the trumpeters (.) in their gorgeous (.) mounted (.)  
 state dress (.) their velvet jockey caps (.) their gold-  
 laced frock coats (1.0) and there (0.5) the blacks on  
 25 which the **WHOLE** of the rest (.) of the Household  
 Cavalry (.) are mounted (23.0)  
 and at their head there you can just see (.) **HIS** head  
 that great (.) warrior (0.5) **POMPEY** (.) the drum horse

**COMMENTATOR 2:**

- 30 and here you see (0.5) **MORE** than thirty thousand  
school children **CHEERING** their heads off (.) having  
(.) the **TIME** of their lives on this coronation day as  
they see all (.) the Queen's horses and men going by  
(omitted text)
- 35 and at last the coach (.) for which all eyes have been  
waiting and all cheers as they give forth full-throated  
[extended cheering]  
Earl Mountbatten (1.0) the Duke of Gloucester in  
picture now (3.0) and such a burst of (0.5) loving  
40 cheering from these children as (.) will not be heard  
in the whole of London today (2.0) and so (0.5)  
they've **SEEN** the Queen (.) on her coronation day  
(1.0) a memory that's going to live surely with those  
children (.) for their lives (1.0) and with their cheers  
45 to gladden her heart (0.5) Her Majesty (.) goes to  
dedicate herself (.) to her peoples (0.5) queen and  
mother of the greatest family of nations on earth

## TEXT B

I'd like to say one of my FAVOURITE parts of the day  
 military bands (0.5) and there are SIX of them I think  
 at least six of them anyway (.) er (.) who are gonna be  
 entertaining the crowds (.) TODAY (1.0) at er (.) various  
 5 POINTS (.) along the route (1.0) and er (.) the drum  
 MAJOR (1.0) clearly one of the bands (.) just (.) around  
 (.) near the palace actually (.) and er (.) along up to the  
 Mall and I think (.) the interesting thing about the bands  
 today is (.) they will be playing to entertain the crowds  
 10 (.) BEFORE the service (1.0) and after the service they'll  
 also be taking part in (.) the rather more (.) FORMAL  
 (.) street lining and the formal events that take place  
 in the (.) processions (.) because (.) how can I explain  
 this? (.) it's not a STATE event (1.0) um it may LOOK  
 15 like one and FEEL like one (.) but it's not a formal state  
 event (.) it's not the (.) heir APPARENT (.) who's getting  
 married as Prince Charles did back in 1981  
 (omitted text)  
 more guests arriving at Westminster Abbey (1.0)  
 20 and WE'RE looking forward to seeing (.) some of  
 those more prominent guests I'm TOLD (0.5) that the  
 Beckhams have just arrived (.) so we MAY catch a  
 glimpse of the Beckhams (.) why don't we all have a (.)  
 little look out for THEM? (.) as these images develop  
 25 (5.0) some VERY prominent sports people (.) hat\*  
 included (.) and of course given the help we had earlier  
 from Katie Nichol (.) we'll also be happy to spot (.)  
 some of the (.) close friends of the royal couple (.) this



is a **GOOD** area for us to look at because this is the  
 30 north transept (.) and um (.) I'm told that quite a few  
 of the friends will be seated in this area (0.5) um (.)  
 and there'll be **ALSO** members of the Middleton family  
 (.) that's a good view for us so over to the **LEFT** (.)  
 if you go over to the **FAR** left (0.5) **THAT'S** the north  
 35 transept (.) and er (.) **THAT'LL** be (.) where we'll see  
 quite a few of the friends (0.5) the area we're looking  
 at (.) where which looks like a bit of a crossroads it  
**IS** a crossroads (.) it's called the Lantern (0.5) that's  
 the great theatrical area that was constructed here  
 40 really for coronations (.) um it's it's (.) the **CROSSING**  
 really (.) at the (.) at the **HEART** of Westminster Abbey  
 (.) just before the high altar (.) we can see the two  
 pairs of (.) felt stools or kneelers that have been put  
 there for the bride and groom (0.5) er ready for the  
 45 service a little later on (1.0) they'll be married by  
 the Archbishop of Canterbury (0.5) um (.) and the  
 service will be **CONDUCTED** in effect by the **DEAN**  
 of Westminster (0.5) he's the man who's in charge of  
 the spiritual life of Westminster Abbey (0.5) and **HE'S**  
 50 the man who's (.) answerable to (.) the **SOVEREIGN** (.)  
 but the Archbishop of Canterbury will be performing  
 (.) the actual (0.5) wedding service (2.0) so how does  
 all this fit in? (.) let me give you an idea then of (.) how  
 the route will develop (.) so that (.) when we see the  
 55 images it'll all make sense to us hopefully

\*a close-up shown here of a lady with a striking hat

**SECTION B****ANALYSIS OF WRITTEN LANGUAGE THROUGH TIME**

The three texts which follow are all concerned with the advertising or promotion of performances of magic or circus arts.

**TEXT A** is from a poster of 1701 advertising a performance of Rope-Dancing and Tumbling at Mr Barnes and Finley's Booth in Smithfield, London, during the Bartholomew Fair, held annually in August.

**TEXT B** is from a playbill of 1841, for the Adelphi Theatre, London, featuring the magician John Henry Anderson, known as The Great Wizard of the North. Anderson was not only a brilliant performer, but had a great flair for publicity, using language to convey a sense of mystery. This is an edited version of the playbill, which originally described many more tricks.

**TEXT C** is from a 2011 Show Review posted on a Las Vegas, USA, website, promoting a show called 'Mystère', performed in the theatre of the Treasure Island Hotel and Casino, by the circus arts company 'Cirque du Soleil'. The show was first performed in 1993, and has become a permanent feature at the theatre.

**Analyse and compare the use of language in these three texts, which are all promoting performances of magic or circus arts. In your answer you should consider the contexts, including differences of language over time, the tenor, and the attempts to appeal to the audience.**

**(40 marks)**

**TEXT A: from a 1701 poster**

## **At Mr Barnes and Finleys BOOTH**

Between the Crown-Tavern and Hospital-Gate, over-  
against the Cross-Daggers in Smithfield (during the  
usual Time of BARTHOLEMEW FAIR) known by the  
5 ENGLISH Flag, are to be seen the most Famous ROPE-  
DANCERS in EUROPE, being SIX COMPANIES join'd in  
ONE.

THAT Mr Barnes and Finley, by their Choice of the best  
Performers, have arrived to that Perfection in ROPE-  
10 DANCING and TUMBLING, as infinitely exceeds all  
the publick Performance ever seen before, the whole  
World can testifie. For some express Particulars  
of their Entertainment, the whole Variety being too  
tedious to recite, FIRST, A little Girl about 3: Years old,  
15 dances on the Rope with that extraordinary Agility  
and Sweetness, as may justly challenge an universal  
Applause, as being the Wonder of her Age. 2. The  
late JACOB HALL'S Son, and his COMPANY, perform  
to great Satisfaction. 3. Mr. BARNES, besides his  
20 general MASTERLY PERFORMANCE, dances with a  
Child standing upright on his Shoulders, with Two  
Children at his Feet, and with Boots and Spurs, which  
he defies all EUROPE to equal. 4. Two young FRENCH  
Maidens, never in ENGLAND before, dance both  
25 with, and without a Pole, to a Wonder. 5. Mrs. FINLEY,

commonly called the Lady MARY, who has given that infinite Satisfaction to the highest Quality, that as a Mark of their Favour, they have been generously (tho' jestingly) pleas'd to give her that Name, performs  
30 to that Excellency, as has indeed already amaz'd the world, she doing more curious Steps on the Dancing-Rope, cutting Capers above six Foot high, and also performing several other things so finely, that, without Flattery, she has infinitely surpass'd  
35 her whole Sex: And moreover, since her last publick Appearance, she has further so far improv'd her self, as to make no little Addition to her former Perfection in Dancing. 6. The FRENCH Vaultier, already so Famous, having, through further Practice,  
40 attained to that yet greater Perfection, as even to outdo himself, performs on the Vaulting-Rope to Amazement. 7. Mr. FINLEY himself, together with his other Great Performers, will entertain the Spectators with that infinite Variety in Tumbling to that height  
45 of Perfection, incomparably far beyond any thing before seen in the Fair. In short, All that is excellent in the Art of Dancing on the Ropes, Walking on the Slack Rope by Mr. BARNES, Vaulting and Tumbling, &c. will be perform'd in the Famous Mr. BARNES and  
50 FINLEY'S Booth. With Variety of the best of musick, and the merry Humours of PICKLED HERRING.  
VIVAT REX.

TEXT B: from an 1841 playbill

## **MORE WONDERS, BEHOLD! THE GREAT WIZARD OF THE NORTH**

Is not only the MISTERIACHIST of this Age of Wonder, the Public have discovered that he is the  
5 **ALCHYMIST** of the **NINETEENTH CENTURY**: by his touch all things turn to Gold: he proves his power of Alchymy thus — he has waved his “Mystic Rod” over this Great Metropolis, its influence hath charmed within his Circle of Mystery 10,000 of the  
10 elite of London, during the last six nights. This must be more than magic, considering the hot weather. The lovers of Science, Literature, Amusement and Recreative Philosophy, must be his Patrons. Strangers and Visitors to the Metropolis of the  
15 **British Empire, Remember! THE WONDER OF LONDON IS THE GREAT WIZARD OF THE NORTH: Visit him at his MEPHISTOPHELIAN PALACE, the Adelphi Theatre,**

**ON MONDAY, JUNE 14TH, AND EVERY EVENING**  
20 **DURING THE WEEK**

## **THE GOLDEN CIRCLET OF CYNTHIA, Or the Ring of Rhadamanthus!**

**A Lady's Wedding Ring placed in a small Jewel-case,  
which is deposited in the hands of a Lady; another  
25 Case, empty, is placed in the hands of a Lady on the  
opposite side of the theatre. The ring in one Case,  
the other Case empty. Ladies, close the Cases, –  
they are closed, when lo! The Case that heretofore  
contained the Ring, is empty, and the previously  
30 vacant Case contains the Golden Hoop. An Orange  
has been previously suspended on a lengthy ribbon  
which runs through its centre; the Ring has again  
disappeared, but it is found upon inspection, in the  
heart of the fruit. This illusion defies the most minute  
35 investigation, and laughs to scorn all attempts at  
detection.**

## **INCONSUMABLE BANK OF ENGLAND NOTE!**

**40** The WIZARD will borrow a Bank Note, of any value,  
from £5 to £100, from one of the audience. He will  
allow several names to be written thereon, – the note  
marked in such a manner as to ensure identification,  
the audience wonder-struck! What, ho! A candle: –  
the candle brought, – one of the audience requested  
**45** to divide the candle into a number of pieces, – in  
one of these pieces is found a fac-simile of the  
Bank Note, so exact that the owner claims it as his  
property, and the writers recognise their various  
autographs. Mr. J.H.A. begs to draw the attention of  
**50** the Public to this fact, that he has for some years  
past performed the above miracle before astonished  
thousands, and that it in every respect eclipses the  
recently discovered wonders of Daguerotype and  
Electrography.

**55** THE BOX OFFICE WILL BE OPEN DAILY, FROM  
ELEVEN 'TILL FOUR O'CLOCK, when private Boxes  
can be engaged and places secured. Doors open at  
half-past Seven o'clock, and the wizard enters his  
Mystic Circle at eight o'clock precisely; – concluding  
**60** at half-past ten or eleven o'clock.



**TEXT C: from a 2011 Show Review****Run away with the circus of life    BY ALEZA  
FREEMAN**

**Hold on to your popcorn!**

**That's the first rule of *Mystère*. If you don't, it will  
5 likely end up everywhere, except in your mouth.**

**Second rule: Don't trust the clown. Otherwise you  
might end up like the popcorn, everywhere except in  
your seat.**

**Third and final rule (once you find your assigned  
10 seat – with or without the clown's assistance): Sit  
back, relax and enjoy the performance of a lifetime.  
From acrobatics to zaniness, *Cirque du Soleil's*  
*Mystère* provides a complete spectrum of awe-  
inducing entertainment. Colorful sets, imaginative  
15 costumes and makeup and the unbelievable skill of  
the performers will have you yearning to quit your  
day job and run away with the circus.**

***Mystère* premiered at Treasure Island on the Las  
Vegas Strip in 1993 and continues to captivate  
20 audiences with breathtaking acts like *The Aerial*  
*Cube*, in which a large metal cube is juggled by Paul  
Bowler as he soars through the air and performs a  
ballet, and the *Korean Plank*, a traditional circus act**

performed with a non-traditional twist by the *Mystère*  
25 house troupe.

Beginning with the first beat of the enormous  
Japanese taiko drum, it's difficult not to be swept  
away into the world created on stage. Chiseled  
performers in pristine athletic condition make  
30 skillfully honed abilities look effortless as they use  
arm and leg power to spring up and down between  
poles (Chinese Poles) or their bodies' strength to  
balance against one another (Hand to Hand).

Performers slither and slide across the stage or  
35 through the theater with such methodical precision  
that you sometimes forget they are actually people,  
and truly believe them to be the mythical creatures  
they portray. Acrobats swing from the ceilings with  
such ease you almost expect them to fly.

40 The voyage of strength, skill and flexibility is  
intertwined with light-hearted interplay. A gigantic  
baby played by Francois Dupuis haphazardly chases  
a large, bouncing orange ball with childlike curiosity,  
while the master of ceremonies, Marek Haczkiwicz,  
45 tries to bring order and structure to the chaos, with  
no help from the intermittently reappearing popcorn-  
tossing clown, portrayed by Brian Dewhurst.

Accompanying the action is a haunting soundtrack  
mixing rock, Celtic, African, funk and other soulful  
50 sounds performed live by musicians and singers.

**Much of *Mystère*, described by director Franco Dragone as “a celebration of the cycle of life,” takes on a circular theme, from the custom-built, semi-round theater to the globe-like ceiling adorned with art. Hand to Hand is performed atop a rotating dome. The same Taiko drum that begins the show also brings it to an abrupt end, taking the show full circle.**