



GCE A level

1154/01

ENGLISH LANGUAGE – LG4

Analysing and Evaluating Language Modes and Contexts

A.M. TUESDAY, 3 June 2014

2 hours 30 minutes

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 between family members.

Text A is from the BBC1 programme *Who Do You Think You Are?*, a series in which celebrities investigate their family history. In this extract from an episode broadcast on 17th October 2012, the former footballer John Barnes talks to his mother about his childhood in Jamaica, his father and his grandfather.

Text B is from an informal family conversation. In this extract, nine-year-old Charlotte is talking to her Great Uncle Freddy about things he remembers from his life in Norfolk.

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

(40 marks)

KEY TO TRANSCRIPTIONS

(.)	micropause
(0.5)	timed pause
{laughs}	paralinguistic features or sound effects
father	words in bold show emphatic stress
le.	incomplete word
(hhh)	audible exhalation of breath
ve:::ry	stretched or prolonged speech sound
// //	overlapping speech

Question marks have been added for clarity.

TEXT A: *Who Do You Think You Are?*

JB: John Barnes

M: John Barnes' mother

- M my favourite picture of your **father** is that one on the wall (1) yes
 JB what was that?
 M that was taken (1) 1988 (2) **we** went to Up Park Camp¹ when you were a couple of months old in about (.) '64 you had some **good** times there didn't // you //
 5 JB // I // had (1) well all times
 M you had a good place coz you could // run up and // down
 JB // **all** good times //
 JB and the football field right opposite where we lived we had eighty mango trees in th. (1) in the garden
 10 M yes (.) and you used to (.) play a lot of football there that was all you used to do
 JB this is the earliest picture I can remember of **me**
 M your father (1) while he was at staff college² (1) he sent stuff home (2) he sent a sweater for me and he sent this for you and something for the girls and we wanted him to show that you were (1) even in this (.) **hot** climate you were using the bathrobe
 15 JB he forgot where we lived // you've got a big // sweater I mean I've got a big (.) // woolly //
 M // in Up Park Camp // // {laughs} //
 JB bathrobe and we live in Jamaica (1) hundred degrees
 M it's what they were selling in // England // so he wanted so this is what we took and there
 JB // {laughs} //
 20 M you **were** (2) he was very **pleased** when we sent those pictures // to him // (.) when we went
 JB // mm //
 M to England in '76 we stayed (hhh) nearly four and a half years
 JB some of us who were deserted (2) stayed longer³
 M stayed longer {laughs} (3) right well (1) let me show you some more (2) members of the
 25 family we were talking about our (1) little family but (3) over here (1) this is the first (.) thing I did when I moved here last November set up this wall with all **my** pictures (1) and so on this (.) this is my father your grandfather Frank Hill
 JB yeah
 M you remember much about him?
 30 JB I remember Frank uhh not **too** much because every time I went round he was inside **reading** and an. an. // typing // so he was like (.) I only know I was a outdoor kinda guy
 M // typing //
 M yes and he was like an indoor // kinda guy //
 JB // indoor kinda // guy
 35 M oh // **yes** // he was a // journalist // um (.) this a bust of // Frank // when he was **Chairman** of
 JB // {laughs} // // mmm // // yes //
 M the National Heritage Trust the Institute of Jamaica (3)
 JB who's this?
 M and this is **his** father Stephen Hill (.) **my** grandfather your **great** grandfather
 40

¹ Up Park Camp: a British Army base at this time

² staff college: a college where military officers were trained

³ When his family returned to Jamaica, John Barnes stayed in England to play football for Watford.

TEXT B: An informal family conversation**F: Freddy****C: Charlotte**

- C** um er tell us about when you were **young** Uncle Freddy
F what you want to hear then?
C about mummy (1) when she was **little**
F well (.) every time I got home (.) to have my tea (1) there little **Norma** // well she (2) yes
5 **C** // mummy //
F she say **Freddy** (.) are you goin' to teach me to **ride a bike** (1) well I said I I'm a bit **tired**
// but I //
C // why // why were you tired Uncle Freddy?
F coz I been at work all day (.) but I took her **round** th. so I took her round the picle¹ (.) and after
10 about three weeks (.) she could ri:::de (1) a:::lright
C didn't she fall off?
F no er but she did used to like **runnin'** down (.) hills an' on one particular // day // she ran
C // mmm //
F down a ve:::ry steep hill (.) an' if I han't a-caught her she'd a-ran // straight into // the pit
15 **C** // {laughs} //
F she was goin' too quick y'see (1) an' I'd been half way down the hill (.) I just caught her
[unclear] she'd a just fell over herself three or four times well probly right into the pit
C that sounds bad (1) what else?
F well oh we used to go over the (.) **hoss**² pasture an' used to **block** the bridge up or the arch
20 of the bridge
C why?
F so the water got about two feet an' then we used to **go an' swim** (2) on one parti:::cular
time (2) part of the bridge got washed **in** a course my brother Gerald (.) an' some more boys
of his age they blamed // 'em for it // (.) oh ye:::s (1) they said father gotta pay I think that
25 **C** // in big trouble //
F come to about five pound apiece
C was that a lot of money?
F ohh yes so anyway father hold out they went an' patched it up (.) by theirselves an' that
// was // the end of that
30 **C** // mm //
C but they had their fun
F another time as I was goin' home about just after five an' there were my brothers all playin'
Newmarket³ an' I said to them can't you see that police car out th. what the devil that mean
gotta do with it they say
35 **C** more trouble
F well I said that's gamblin' (1) you're playin' for money ain't you they just said well go you on
he don't know nothin' about that (.) so they don't mind me but just carried on with their game

¹ picle: an enclosed piece of land; paddock (Norfolk dialect)

² **hoss**: Norfolk pronunciation of 'horse'

³ Newmarket: a card game

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

The three texts which follow are all extracts from novels.

Text A is taken from *An Unfortunate Traveller, Or the Life of Jack Wilton* by Thomas Nashe, published in 1594. The main character, Jack Wilton, is a rogue – he cheats the people around him and exploits their weaknesses. In this extract, he is having a secret meeting with the cider-maker. Jack intends to trick the cider-maker into believing that the king wants to have him hanged as a traitor for using his empty cider barrels to send out secret letters to the enemy. Fearing for his life, the cider-maker is persuaded to give out free cider to all the soldiers.

Text B is taken from the novel *Persuasion* by Jane Austen, first published in 1817. Anne Elliot is the heroine of the novel and she is very different from her vain and selfish father Sir Walter and elder sister Elizabeth, who are interested only in themselves and their social position. In this extract, Anne is in Bath with her father and her sister where they are to meet their aristocratic cousins the Dalrymples. She has just read a letter containing some surprising news from her younger sister Mary: Captain Benwick and her sister-in-law Louisa are to be married. The letter has been delivered by the naval officer Admiral Croft and his wife, who are renting Sir Walter's house, Kellynch Hall, while the family are in Bath.

Text C is taken from *No Country For Old Men* by Cormac McCarthy, published in 2005. It is a crime thriller set in the 1980s on the American-Mexican border. The main character Llewellyn Moss is an ordinary working man whose life changes dramatically when he takes money left behind at a drug deal that has gone wrong. In this extract, Llewellyn is in a fast-food restaurant with a sixteen-year-old girl, a hitchhiker he has picked up on the highway.

Analyse and compare the use of language in these three texts as examples of novels written in different times. In your answer, you should consider the context, the tenor, and the linguistic techniques each writer uses.

(40 marks)

TEXT A: *An Unfortunate Traveller*, Thomas Nashe (1594)

Oh, quoth he, I am bought & solde for doing my Country such good seruice as I haue done. They are afraid of mee, because my good deedes haue brought me into such estimation with the communalty, I see, I see it is not for the lambe to liue with the wolfe.

The world is well amended, thought I, with your Sidership. Answere me, quoth he, my wise
5 young *Wilton*, is it true that I am thus vnderhand dead and buried by these bad tongues?

Nay, quoth I, you shall pardon me, for I haue spoken too much alreadie, no definitiue sentence of death shall march out of my wel meaning lips, they haue but lately suckt milke, and shall they so sodainly change theyr food and seeke after bloud?

Oh but, quoth he, a mans friend is his friend, fill the other pint Tapster¹, what sayd the king,
10 did hee beleeeue it when hee heard it, I pray thee say, I sweare to thee by my nobility, none in the worlde shall euer be made priuie, that I receiued anie light of this matter from thee.

That firme affiance, quoth I, had I in you before, or else I would neuer haue gone so farre ouer the shooes, to plucke you out of the mire. Not to make many wordes (since you will needs know) the king saies flatly, you are a miser & a snudge², and he neuer hopt better of you. Nay then
15 (quoth he) questionlesse some planet that loues not syder hath conspired against me. I cannot staie at this time to reporte each circumstance that passed, but the only counsell that my long cherished kinde inclination can possibly contriue, is now in your olde daies, to be liberall, such victuals or prouisions as you haue, presently distribute it frankly amongst poore souldiers
[*text omitted*]

20 But the next daie I thinke wee had a dole³ of syder, syder in boules, in scuppets⁴, in helmets, & to conclude, if a man would haue fild his bootes full, there hee mighte haue had it.

¹ Tapster: the person who draws pints from the barrels

² snudge: a sneaky fellow, or a miser

³ dole: a portion of something given as a charitable gift

⁴ scuppets: a kind of spade

TEXT B: *Persuasion*, Jane Austen (1815-16)

Mary need not have feared her sister's being in any degree prepared for the news. Anne had never in her life been more astonished. Captain Benwick and Louisa Musgrove! It was almost too wonderful for belief, and it was with the greatest effort that she could remain in the room, preserve an air of calmness, and answer the common questions of the moment. Happily for her,
 5 they were not many. Sir Walter wanted to know whether the Crofts travelled with four horses, and whether they were likely to be situated in such a part of Bath as it might suit Miss Elliot and himself to visit in; but had little curiosity beyond.

'How is Mary?' said Elizabeth; and without waiting for an answer, 'And pray what brings the Crofts to Bath?'

10 'They come on the Admiral's account. He is thought to be gouty.'

'Gout and decrepitude!' said Sir Walter. 'Poor old gentleman.'

'Have they any acquaintance here?' asked Elizabeth.

'I do not know; but I can hardly suppose that, at Admiral Croft's time of life, and in his profession, he should not have many acquaintance in such a place as this.'

15 'I suspect,' said Sir Walter coolly, 'that Admiral Croft will be best known in Bath as the renter of Kellynch-hall. Elizabeth, may we venture to present him and his wife in Laura Place?'

'Oh, no! I think not. Situated as we are with Lady Dalrymple, cousins, we ought to be very careful not to embarrass her with acquaintance she might not approve. If we were not related, it would not signify; but as cousins, she would feel scrupulous as to any proposal of ours. We had
 20 better leave the Crofts to find their own level. There are several odd-looking men walking about here, who, I am told, are sailors. The Crofts will associate with them.'

TEXT C: *No Country for Old Men*, Cormac McCarthy (2005)

After a while the waitress brought their plates. He bit the corner off a packet of mayonnaise and squeezed out the contents over his cheeseburger and reached for the ketchup. Where you from? he said.

5 She took a drink of her iced tea and wiped her mouth with the paper napkin. Port Arthur, she said.

He nodded. He took up the cheeseburger in both hands and bit into it and sat back, chewing. I aint never been to Port Arthur.

I aint never seen you there.

How could you of seen me there if I aint never been there?

10 I couldnt. I was just sayin I aint. I was agreein with you.

Moss shook his head.

They ate. He watched her.

I reckon you're on the way to California.

How did you know that?

15 That's the direction you're headed in.

Well that's where I'm going.

You got any money?

What's it to you?

It aint nothin to me. Do you?

20 I got some.

He finished the cheeseburger and wiped his hands on the paper napkin and drank the rest of the milk. Then he reached in his pocket and took out the roll of hundreds and unfolded them. He counted a thousand dollars onto the formica and pushed it toward her and put the roll back in his pocket. Let's go he said.

25 What's that for?

To go to California on.

What I gotta do for it?

You dont have to do nothing. Even a blind sow finds a acorn ever once in a while. Put that up and let's go.

30 They paid and walked out to the truck.

© Cormac McCarthy, *No Country for Old Men*, Picador, an imprint of Pan Macmillan, 2005

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