



GCE A level

1154/01

ENGLISH LANGUAGE – LG4

Analysing and Evaluating Language Modes and Contexts

A.M. WEDNESDAY, 15 June 2016

2 hours 30 minutes 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 or 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 7 – 13 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 3rd 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 8th 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
{laughs}	paralinguistic features
WAY	words in CAPS 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**
- 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
- 10 AW** // that's **MY** line (.) it's the **PEOPLE'S** pageant (.) it **IS** the people's pageant I mean it 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
- 15** (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
- 20 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

25 **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 colou:::rs (3) and it's just SO democratic (.)

30 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

SR // the Royal

BARGE will be here any moment

35 **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

40 **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

AW // yeah

45 (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 //

50 watching her STANDING there she has NOT
sat down 86 years old and // she looks like

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

55 animated they're actually they're genuinely
ENGAGED and ENJOYING it an. she's not
going through the motions she's LOVING it =

SR = right well listen as the belfry (.) reaches

60 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

65 I guess the END is in sight

SR AMAZING job (1) AMAZING job that they have
done and the Royal Barge will be in

70 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

75 mean I know it sounds SILLY to say this but
anything even like TOILET BREAKS and stuff
like // that y'know

AW // that's a big // consideration (3) I mean =

MB // yeah yeah {laughs}

80 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

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
5 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
10 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 STATE¹ (1) carried by Admiral
 the Lord BOYCE (.) Cap of MAINTENANCE²
15 (.) 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
20 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.

25 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
 30 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
 35 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
 40 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
 45 fact that (1) he takes (0.5) great PRIDE (.) of
 course (.) in his role (2) in the ceremonial (.)
 because (.) as Nick³ was explaining (.) this is
 a great DISPLAY of (2) the AUTHORITY and
 sovereignty of the Commons (1) but also of
 50 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

55 delay because I'm told that (1) we may be
 SLIGHTLY 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
 60 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
 65 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

¹ **Sword of State:** a sword carried in front of the Queen as a symbol of royal power

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

³ **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 MOTHER'S 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 FOLY FOR A MAN TO MISLIKE HIS
OWNE CHOYSE.**

**METHINKS I neuer saw a man shew a more
5 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 a man
haue not witte enough to chuse him one whome
hee can loue to the end, yet methinks hee should
10 haue discretion to couer his owne follie; but if hee
want¹ 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.**

**15 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
20 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,**

25 hee would obey GOD, and then hee would chuse a
 godly Wife, and liue louingly and 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.
 30 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 discret life : and
 35 especiallie in patience, according to the counsaile
 of the Holy Ghost : **BEARE WITH THE WOMAN, AS
 WITH THE WEAKER VESSELL.**² Here God sheweth,
 that it is her imperfection that honoureth thee, and
 that it is thy perfection that maketh thee to beare
 40 with her : follow the counsaile of GOD therefore,
 and beare with her. God willed a man **TO LEAUE
 FATHER AND MOTHER FOR HIS WIFE.**³ This
 sheweth what an excellent loue GOD did appoint to
 bee betwixt manne and wife.

¹ want: lack

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

³ 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
5 your passions are warm, and your judgments not arrived at such full maturity as to be able to correct them.

A woman, in this country, may easily prevent the first impresions of love, and every motive of
10 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
15 inflexibly and permanently against all the merit a man can possess. In such a situation, you would be equally unjust to yourself and your lover, if you gave him your hand when your heart revolted against him. But miserable will be your fate, if you
20 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
25 despicable, than her thinking it essential to 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
30 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 opinion, that you may attain a superior degree of happiness in a
35 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
40 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
45 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
50 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
- 10** 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 outlooks as you, naturally leading to
- 15** 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**
- 20** **an exhibition! Like writing? Attend a writer’s workshop! There are exciting activities for almost every interest out there, so start searching!**

BE YOURSELF

25 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"

30 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-go through all the stages of a relationship: asking someone out, going on your first few dates, getting to know

35 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.

40 DON'T BE AFRAID

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

45 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

50 periodically has personal 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

55 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
60 more attractive to potential partners.

END OF PAPER