



**GCE A level**

1154/01

**ENGLISH LANGUAGE**

**LG4: Analysing and Evaluating Language  
Modes and Contexts**

A.M. WEDNESDAY, 26 January 2011

2½ hours

**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 spoken texts printed on pages 3 and 4 are concerned with antiques.

**Text A** is from *The Antiques Road Show*, broadcast on 7 March 2010 on BBC1. The exchange is between the female expert, Hilary Kay, and a female owner. (Owners bring antique items to experts for information and a valuation.)

**Text B** is from the BBC2 series *Flog It!*, broadcast on 15 March 2010. Members of the public wishing to sell antique items bring them along to experts to be valued and, if they are happy with the valuation, the items are sold afterwards at auction. This exchange is between the expert, Will Axon, and the owner of the item, Sally.

Both texts include the opening and the conclusion of the exchange, but in both cases, some text is omitted from the middle.

**Drawing on your knowledge of the frameworks of language study, analyse, discuss and compare the spoken language of these texts as examples of exchanges concerned with antiques.**

(40 marks)

## KEY TO TRANSCRIPTIONS

(.)	micropause
(1.0)	pause for time shown in seconds
(.h)	pause with audible intake of breath
{ <i>laughs</i> }	paralinguistic features
<b>inner</b>	words in bold show emphatic stress
// //	overlaps in speech of participants
=	latch-on
( <i>omitted text</i> )	omitted text

Some question marks have been included to aid greater clarity

## TEXT A

H : Hilary Kay, the expert    O : female owner

- H: well this is a bit of a **thriller** for **me** (1.0) coz in this box is something that (.) isn't bad (1.0) it's something that's really really good (1.0) now (.) out it comes (.) I'm gonna give it to you to hold while I just get rid of the box (3.0) there we go (1.0) **tell** me about it (.)
- 5 O: um I won it in a competition in um (.) nineteen ninety one um (.) from a national newspaper (1.0)
- H: and **it** is (1.0) let's be honest about this {O: *laughs*} this is Michael Jackson's fedora<sup>1</sup> (O: yeah) (.) it was very much his trademark (.) **during** the **bad** tour which was nineteen eighty (.) **seven** (.) nineteen (.) eighty eight (.) and then (.) so **you** won it in (.) the competition that was held by a newspaper and what did you have to **do** for that?
- 10 O: um that was just a **phone** competition (.)  
H: right  
O: (.) and um (.) obviously I phoned up and um (.) they said that I'd **won** it (.) won first prize  
H: so you were a bit of a (.) well you must have been a // **huge** Michael // Jackson fan otherwise you  
O: // yes (.) yes //
- 15 H: wouldn't have bothered to go in for the competition are you **still**?  
O: yes still a fan (.) yes (.)  
H: um it's been terribly (.) terribly **sad** (.) (O: yes) the world has lost Michael Jackson (O: yeah) um (.) and as a result (.) I think that he is going through a renaissance in in popularity (.) um and **anything** associated with Michael Jackson (.) I think is going to (.) **just** at **this moment** (2.0) have
- 20 a a renaissance too (omitted text\*)  
H: have you ever worn it?  
O: yes (.) ha  
H: (1.0) so // it's //  
O: // only tried it on //
- 25 H: I was going to say I I was sort of hoping that the **last** (.) the **last** head of hair that it touched **was** Michael Jackson's but actually it's **yours** {*laughs* (2.0)} it feels **slightly** like the Holy Grail (1.0) {O: *laughs*} um (.) it's in **great** condition (.) it's got (.) Michael Jackson written on the inside (.) just in case I suppose he forgot who he was one day {*both laugh* (1.0)} he could take his hat off and be reminded (1.0) but it's a valuable thing (1.0) with Michael Jackson's recent
- 30 death (.) **his** name and anything associated **with** him (1.0) really is at an all time high (1.0) earlier on (1.0) um **one** of Michael Jackson's **gloves** (.) sold in Australia I don't know if you've heard about that (1.0)  
O: I I know that (.) they do (.) y'know I **have** heard (.) that  
H: you've heard rumours?
- 35 O: yeah {*laughs*} 2.0)  
H: the **glove** that was sold in Australia went for a lot of money (.) but I think that **this** will go for more (1.0) ah I would put (.) a figure (.) **starting** at the glove price (2.0) which was the equivalent of twenty five thousand pounds {(6.0) –*during which laughter*} and go up from there
- 40 O: really?  
H: the **moment** is **now** (1.0) I will say no more (.) I know you're a huge fan (1.0) but I think that (.) the (.) shares in Michael Jackson plc if you like (.) have never been higher (1.0) and **my** feeling is (1.0) perhaps (1.0) now's the time to put your (.) to put your fan (1.0) feelings to one side and (.) and think about (1.0) think about the money {*laughs*}

<sup>1</sup>fedora: a soft (in this case black) hat with a brim that curls slightly upwards

\*the omitted text concerns a letter of authenticity proving that the fedora was Michael Jackson's

## TEXT B

W : Will Axon, the expert    S : Sally

W: well Sally (.) thank you for coming along to Flog It today (.)

S: my pleasure

W: **you've** brought me a piece of **furniture** (.) for which I thank you now (.) it's obviously (.) a chest of drawers (.) but it's not full size (.) what can you **tell** me about it?

5 S: it was (.) given to me by an elderly gentleman that I was companion to (.) (W: yes?) many years ago (.) he's passed away now (.) **he** was in a gas attack (.) during the war (W: yes?) and he could have registered blind but didn't (.) and I used to read to him (.) and I used to accompany him to operas or wherever he wanted to go (.)

W: **amazing** but // he never registered? //

10 S: // and I did that // no (.) and I did that until he died (.) (W: really?) (.) yes

W: // he passed on **this** to you // (.) // as a sign of his gratitude // (.) // so you've had it

S: // he // he passed // on that // yes //

W: how long? so (.) // six // forty years and he had it // a few years //

S: // I've had it forty years // (1.0) at least // I don't know//

15 W: you don't know?

S: no (.) he already had it when I met him

W: have you any ideas how old it is?

S: none whatsoever

20 W: I mean looking at the style of the chest of drawers (.) the way this corner is panelled (.) and the way this plinth at the base is integrated with the bottom drawer (.) it's a typical Victorian model of chest of drawers so (.) we're probably thinking (.) eighteen (.) seventeen that sort of period// eighteen // eighteen yes so it's got a // **good** age //

S: // really? // // it's quite old (.) yes //

25 W: older than you and me put together I'm sure {S: *laughs*} (1.0) I mean looking at the front of it I'll just tip it back (.) you've got a few little areas here these are probably gonna be water stains I would imagine (.) and I see here there are **slight** variations in the handle I'm sure through the years some have got broken (.) you don't have the key for them do you=

S: =no unfortunately I've **never** had a key for it

W: but I think generally (.)

30 S: with **age** // it's not bad I suppose//

W: // **with** age (.) exactly // (.) it's in reasonable condition (.) and value-wise (.) I mean (1.0) have you had a thought (.) of what it could be worth? (.)

S: **never** (.) I haven't got a clue (1.0)

35 W: to be honest with you I'm gonna be a little bit frank and say this is actually probably a little bit **big** (.) for the collectors of miniature furniture (*omitted text*)

W: so what I'm gonna say to you is (.) estimate-wise (.) **fifty** to a hundred pounds how do you feel about that?

S: wonderful

W: yes? (S: yes) you're happy with that? (.)

40 S: what about a reserve?

W: you don't want it **back** do you?

S: not really but I don't want it to go for nothing (.)

W: shall we put a thirty pound reserve on it? (S: OK) yeah? (S: yes) it's gotta be worth thirty // pounds of someone's money // coz it's a nice genuine piece

45 S: // at least yes (.) yes // (*omitted text*)

W: well fingers crossed on the day (.) **fifty** to a hundred pounds and we've agreed // a (.) // thirty pounds // fixed reserve //

S: // that's wonderful // // thirty pounds fixed reserve //

W: (.) and see you on the day

50 S: lovely (.) I look forward to it

[Note: the chest of drawers made £80 at the subsequent auction.]

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

The three texts which follow are all concerned with servants.

**Text A** is from *The Servant's Duty; or, the Calling and Condition of Servants*, by Thomas Fosset, published in 1613.

The writer argues that those who serve have a duty to obey their masters, unless ordered to do something sinful, that is contrary to the will of God. In such cases their duty is then to obey God first.

**Text B** is from *HOUSEHOLD REGULATIONS FOR HATFIELD HOUSE, 1896*.

Hatfield House is a large country-house in Hertfordshire. In 1896 it employed 40-50 servants.

**Text C** is from *Butlers: A Jeeves of my very own*, an article by Jasper Gerard, published on the 'Telegraph' website on 15 November 2007. On that day, the magazine 'Country Life' introduced a "situations vacant" column to answer the booming demand for domestic staff and butlers, along with tips on how to pick the best. To get a taste of what it is like to have such domestic help, Jasper Gerard's family had been 'lent' Robert McDermott, described by the paper as 'butler to the plutocracy'.

There are some references to characters from novels by P.G. Wodehouse: Jeeves, the manservant of Bertie Wooster. The suave Jeeves is much cleverer than his master.

**Analyse and compare the use of language in these three texts as examples of texts concerned with servants. In your answer you should consider the contexts, the tenor, the social attitudes, and the attitudes to servants and employers.**

**(40 marks)**

TEXT A (from *The Servant's Duty; or, the Calling and Condition of Servants, 1613*)

[NB: the spelling in this text has been modernised, so do not attempt to comment on the spelling in your analysis.]

Every creature is called to some one thing wherein his calling doth consist, as the bird to fly, the fish to swim; and man (saith Job) is called to travail and labour, as the sparks fly upwards. Yea, men being all of one and the same nature, have divers callings: the king  
 5 to rule, the master to teach and command, and the servant to obey. Yea, the servant is called to three things: to labour, to suffer<sup>1</sup>, and to serve.

\* \* \* (*omitted text*)

10 The third thing whereunto a servant is called is to serve, that is, to obey and to be in subjection, to have no will of his own or power over himself, but wholly to resign himself to the will of his Master, and this is to obey. For what is obedience, but as it is defined by the learned as a voluntary and reasonable sacrificing of man's own will: voluntarily, freely, and without any constraint, and  
 15 reasonably, that is, according to reason and religion, in the obedience and fear of God, to deny his own will, his own affections, and to submit himself altogether to the will of God, and his superiors in God. Here then servants may see and learn how they must serve and obey. They must be obedient at a word,  
 20 at a call, and at a beck. All obedience must be subordinate unto the divine obedience due unto God. If thy master bid thee do evil, hurt thy neighbour's cattle, or steal his goods; if he command thee, or give thee example to cog<sup>2</sup> and lie, to steal or use any fraud or deceit in buying or selling, to sell that which is evil for good, to  
 25 exact more than a thing is worth, to do anything which you should not be content would be done to you, then say, as Christ the Master of us all said, when one told him that his mother and his brethren stood without to speak with him: "Who," saith he, "is my mother, and who are my brethren, et cetera?"

<sup>1</sup>to suffer: to bear patiently

<sup>2</sup>to cog: to cheat

TEXT B (from *HOUSEHOLD REGULATIONS FOR HATFIELD HOUSE*, 1896.)

NOTICE

SUMMARY OF LIVERY<sup>1</sup> MEN'S DUTIES, ETC., ETC.

The **Under Butler** to have entire charge of all plate and keep it in good order. To have full power in Servants' Hall, and conduct it in a strict, civil, and punctual manner; to attend  
5 on all Shooting Luncheons; to dust and arrange dining room sideboard before breakfast, and put on what show plate, cigar or cigarette boxes required; to check all  
10 undue and rough usage of plate in any part of the house; to clean Gilt or Silver Inkstands; to clean dining-room mirrors, etc.; and to be held responsible for dinner cloth.

The **Third Footman**<sup>2</sup> will attend on Servants' Hall, and always wait at Luncheon  
15 and Dinner. When there are eighteen in the house, he will go upstairs and another man take his place in the Hall. When upstairs he will take equal turns of house duty (except carriage work) with the first and second  
20 footmen; he will be Lady Gwendolen's footman. He will clean the boots of all lady visitors without personal attendants. He will take his orders in everything pertaining to the Servants' Hall, from the Under Butler, and  
25 when exempt from Hall duties will clean the footmen's knives.

Footmen off duty must be dressed three-quarters of an hour before dinner, and take the place of the man on duty while he  
30 dresses. For 14 to dinner (Double Entrees); when others than family are present show plate will be placed on side-board, and white waistcoats worn. For nine or under he will be exempt from waiting dinner, but will have to  
35 relieve the man on duty to dress.

The **Odd Man** will attend to all Nursery meals, and to luggage on its arrival or departure from the House. He will have

entire charge of the Beer Cellar, and will be  
40 held responsible that proper supplies are given out in the different departments, and exercise due care that no extravagance is indulged in throughout the house. He will assist in unpacking wines, etc., and return all  
45 empty cases. He will take orders from the Under Butler respecting the supply of Beer for the Servants' Hall, and will attend in turn with the Under Butler at Shooting luncheons.

**Afternoon Duties** to be taken in turns. Two  
50 men must be always on duty when the family are at home; one plain clothes man (if possible); or two livery men. When visitors are in the house, or when they are arriving or departing, the Footmen must be in  
55 attendance as the Steward or Groom of the Chambers may direct. In future valeting<sup>3</sup> must be no excuse for the non-performance of footmen's daily work, it must be done in the early morning, or at off times. If it be  
60 necessary that a footman absent himself while in the midst of his work, to wait upon a lady or gentleman, he must, at all times, apprise the Groom of the Chambers, who will act accordingly.

**Table Linen** must not be used for any other  
65 purpose than that for which it is intended; soiled linen to be taken regularly to the Housekeeper's room each morning.

**Breakages**, a list of, from each one to be  
70 handed in at the Steward's Office on the last Saturday of each month, with account for Board Wages, travelling expenses, etc.

<sup>1</sup>Livery: the identifying uniform worn by the male servants of an important household

<sup>2</sup>The Duties of the First and Second Footmen have been omitted from this extract.

<sup>3</sup>Valeting: a valet is a man's personal servant who takes care of clothes, etc.

TEXT C (from *Butlers: A Jeeves of my very own*, 2007)

**Demand for butlers is booming – from today, you can even hire one through ‘Country Life’. But, as Jasper Gerard discovers, bringing one into your home can make you feel like the servant**

5 It’s fair to say that the Gerards are unused to being waited on – in fact, you are more likely to catch a pair of Eskimos sunbathing in our pantry than a chap in tails enquiring if Sir requires warm milk in his coffee.

10 Iron newspapers? We barely iron shirts. Sure, we boast a cook, housekeeper, nanny, secretary, office manager, gardener, chauffeur and general factotum – or “wife”, for short. But paid help? Who can afford that? An experienced butler, such as our new employee, could set you back £40,000 a year (rising to nearly six figures for the crème de la crème).

The moment his ramrod frame passes through the door, I feel like Bertie Wooster: humbled.

15 Like Jeeves, Robert (first names are now the norm, apparently) does not enter a room so much as shimmer into it. He takes in our messy hall and the filthy spaniel jumping on his striped trousers and pretends not to notice. He oozes politeness, but we instantly see the children’s scribbles on the cabinets and the half-chewed Weetabix under the table through the eyes of a man who has tended the Queen at Royal Ascot.

A law graduate back from a stint “doing” for a wealthy art dealer in Shanghai, Robert does not even call himself a butler; he favours “lifestyle manager”.

20 I want to say: “Look matey, you’ve come to the wrong house – what style is there to manage here?” But I don’t dare. Even Diana is struggling to issue commands. We find ourselves opening doors; if anyone’s being obsequious, it’s us.

After making Robert some coffee, Diana dares to ask if there are any tasks he would care to undertake.

25 “How about I polish some silver?” he suggests, before taking in the swamp of chipped mugs swilling in a grimy sink.

“Ah yes, the silver,” I sigh: top priority in a house full of child-induced chaos. Diana produces a silver tray, but stutters something about being “fresh out” of polish.

30 So Robert offers to valet the car instead, but as it was last hosed down around the time of the Crimean war, even Diana baulks at sending him off in his waistcoat with a bucket. “Give me your decanter,” he offers, “and I’ll show you how it’s best to dry it with a hairdryer.” Er...

35 We finally settle on cleaning the family’s shoes. Even this is fraught. Diana offers a roll-on polish called Kid’s Stuff and, though he tries to disguise it, Robert’s expression could scarcely be more pained if Lucien Freud were handed a roller and asked to paint the lounge in white with a hint of peach.

Some proper stuff – “and brushes, please” – is eventually retrieved from under the dog basket, and he sets to. “It’s all about preparation,” he explains. “You must get rid of the dust first.”

40 Dust? Those are industrial layers of mud. But the result is impressive: the toe caps shine like a policeman off to an interview in the cells. When he presses a suit, I’m filled with a glow of nostalgia for when it was new. And by the time he brings me coffee in my armchair, I have to restrain myself from barking: “I say, Jeeves, how about a snifter before luncheon, what?”

*“Butlers: A Jeeves of my very own” by Jasper Gerard, 15th November 2007*