



GCE AS/A level

1151/01

ENGLISH LANGUAGE

LG1: Introduction to the Language of Texts

P.M. FRIDAY, 18 May 2012

2½ hours

ADDITIONAL MATERIALS

You will need a WJEC 20-page answer booklet (pink), which has been specifically designed for this examination paper. No other answer booklet should be used.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **both** questions: for Section A and for Section B.

Write your answers in the separate answer book provided, following the instructions on the front of the answer book.

INFORMATION FOR CANDIDATES

Question carries **40 marks**, and Question carries **20 marks**.

You should divide your time accordingly.

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**The Language of Texts**

This Section counts for 40 marks, and you should devote an appropriate proportion of your time to it.

Text A is a letter from the charity, RSPB (Royal Society for the Protection of Birds). This letter was sent to supporters of the charity and is asking for an additional donation to help with their latest project to plant a million trees in Harapan Rainforest, Sumatra.

Text B is an appeal leaflet produced by the charity, Hartpury Historic Land and Buildings Trust. The Trust was created to acquire, restore and put to good use historic buildings within the parish of Hartpury, Gloucestershire.

Question

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Analyse the use of language in these texts.

In your answer you should:

- consider carefully the audience and purpose of each text;
- explore how the writers use language to give information about their cause and to appeal for donations;
- include some consideration of similarities and/or differences between the texts.

(40 Marks)

TEXT A

HELP US PLANT A **MILLION TREES** AND MAKE HARAPAN RAINFOREST GREEN AGAIN
COULD YOU HELP WITH 8 OF THEM?

Dear Mrs & Mr X

There's something wonderful about trees. I like nothing more than getting out to walk in woodland. Whatever the season, they are sensory paradises. The sound of creaking branches and seeing snow dropping in the winter, that distinctive smell of a stinkhorn fungus in late summer, that delightful cacophony of a spring dawn chorus. It takes me to a very happy place! And if you've ever planted a tree yourself, you'll know that wonderful feeling of permanence, knowing that it will be there for years to come, lasting far beyond our own lifetimes and providing a much-needed home for future generations of wildlife.

So I hope you'll share my excitement at the prospect of seeing new rainforest gradually growing upwards, once again supporting wildlife that was once under threat from logging. We've just started the second phase of our Harapan Rainforest project in Sumatra and I'm writing to ask you for help.

The RSPB and our local partners took over the management of Harapan Rainforest about three years ago. Since then we have a trained team of forest wardens to protect this precious wildlife habitat from further illegal logging. We also began surveying its myriad species of birds, mammals, reptiles, insects and plants, identifying the best ways to help key species and determining the most effective methods for restoring logged areas to their former glory. I would like to emphasise that this would not have been possible without the additional help of RSPB supporters who helped fund the first stage of a project which is leading the way in rainforest restoration.

Harapan Rainforest is now more secure. Huge areas are already recovering naturally, growing back into wonderful rainforest, rich in wildlife. However, we must now begin the long process of restoring the degraded areas which remain.

Working with our partners Birdlife International and Burung Indonesia, we have come up with a recovery plan for the most degraded parts of the rainforest – and we need to start planting now.

TOGETHER WE CAN PLANT A MILLION TREES

This first phase of replanting is going to cost two million pounds. That's a lot of money, but it actually works out at just £2 to plant and nurture one of these trees, helping it grow into a true forest giant.

When you think that a tree like the bulian, which is illustrated in the enclosed appeal leaflet, can grow up to 50 metres high, live for a thousand years and help provide a home for hundreds of species of wildlife, then that £2 is spectacular value.

COULD YOU PAY FOR 8 OF THEM?

If you feel like I do about trees and wildlife, then I'm sure you'll want to support our Harapan Rainforest One Million Tree Appeal. If you could pay for 8 trees with a donation of £16.00 that would be fantastic, but we'll be grateful for whatever you can afford to give. The plan is to plant these trees in a giant corridor between two existing areas of high quality forest. This will encourage wildlife to move more freely within Harapan Rainforest, which will have far reaching benefits for the many thousands of species which live there.

YOUR SUPPORT IS URGENTLY NEEDED

I hope you'll agree that this second stage of our Harapan Rainforest project is exciting in so many ways – and that you will help us plant 8 trees as part of our Harapan Rainforest One Million Tree Appeal.

And in a few years' time, as you are walking in the woods where you live and spot an oak or hazel sapling reaching for the light, remember that thousands of miles away in Sumatra, there are trees growing which you have planted.

Yours sincerely,

Dr Mike Clarke, Chief Executive

TEXT B

<p>Rural England at its best <i>Please help us to keep it this way</i> Hartpury Historic Land and Buildings Trust</p>	<p>redundant once the wooden hive was developed in the mid 19th century.</p>	45
<p>Please help us to protect this tranquil corner of England</p>	<p>Built in Nailsworth, Gloucestershire by stone mason Paul Tuffley between 1824 and 1852, the shelter, when threatened with destruction in 1968, was rescued and moved to Hartpury Agricultural College. Largely unknown to the public, its condition deteriorated causing alarm to English Heritage. Hartpury Historic Buildings Trust undertook to restore the Bee Shelter and to relocate it to the village churchyard, where the public would find it far easier to visit and appreciate the exceptional structure.</p>	50
<p>The Dominican Chapel <i>the ravages of time demanded an expensive restoration</i> In 1794 an order of Dominican Nuns fled from the French Revolutionary armies in Brussels. Escaping to Hartpury Court, they lived there for 45 years. The Old Chapel was built onto the west wing in 1829 for them by the Lord of the Manor Robert Canning.</p>	<p>How you can help</p>	55
<p>In 1934 the Chapel was refurbished and the small Lady Chapel under the gallery was fitted. However in October 1953 it was sold for £150 and became a chicken deep-litter shed. By 1977 the Old Chapel was in very poor repair. The roof threatened total collapse. A pair of large metal agricultural sliding doors defaced the west front. The stained glass and internal plasterwork needed urgent attention.</p>	<p>Please be as generous as you can and use this leaflet to contact us. It will only take you a minute to play your part in helping to protect this tranquil English setting.</p>	60
<p>... a success story</p>	<p>... the timeless beauty of an English country churchyard</p>	65
<p>In August 1988 the Old Chapel was bought by Hartpury Historic Buildings Trust. Emergency roof repairs were completed by March 2000 and with help from the Heritage Lottery Fund the restoration of the Old Chapel was completed in 2002. A fine building with a fascinating history has been saved and the local community is benefiting – the chapel is now used as a community hall and is available to hire.</p>	<p>The table tomb of Thomas Sloper, who died in 1703, needs urgent repair before it deteriorates any more. Regarded as an important monumental work, with its early stone effigy, its conservation is a Trust priority, but many other old gravestones need expert care if they are to survive much longer. The Trust however is not limiting its work to the buildings surrounding the church, nor indeed solely to the protection of historic buildings. With the help of the local Ranger Guides, milestones in the area are being rediscovered, uncovered, repaired and mapped. The Trust has also extended both its name and objects, the better to enable it to protect the historic pastoral setting of the area. The cost of repairs and maintenance is escalating all the time; please help us to preserve this unspoilt corner of rural England for future generations.</p>	70
<p>... a major task</p>	<p>A fascinating history described</p>	80
<p>Another major task for the Trust is the rescue of a nationally important structure, the Hartpury Bee Shelter – regarded by The International Bee Research Association as unique. Standing 8ft (2.1m) high and almost 30ft (7.3m) in length, the Bee Shelter (listed Grade II) contains 33 boles built to house straw bee skeps. Bee boles became</p>	<p>We are committed to sharing our work with others by means of leaflets and guidebooks, information display panels and a website. Your contribution will help others to discover a wealth of fascinating detail about the Trust's projects.</p>	85

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SECTION B**Language Focus**

This Section counts for 20 marks, and you should devote an appropriate proportion of your time to it.

The following text is from a review of DVD releases published in *The Observer* on 23rd January 2011. In this text, Mark Kermode reviews two films, *The Town* and *Devil*.

Question

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Analyse and discuss the use of language in this text to convey the writer's opinions of the DVDs released.

You should consider in your answer:

- how the language choices reveal Kermode's views of both films;
- how the writer uses language to convey his attitudes towards the actors and the directors of these films.

(20 Marks)

Mark Kermode's DVD round-up

5 This year opened on a sad note indeed with the death of Pete Postlethwaite, star of *The Usual Suspects*, *The Lost World* and the underrated 90s British gem *Brassed Off*, whom Spielberg once called "the best actor in the world". A stalwart and often admirably brusque presence, Postlethwaite always brought something special to the screen, even when the films in which he appeared (such generic remakes as *Dark Water*, *The Omen* and *Clash of the Titans*) were unremarkable.

10 In the Boston-set thriller **The Town** (2010, Warner, 15), Postlethwaite plays a comparatively small role as sinister florist-cum-crime boss Fergie, whose malign influence seeps through the crime-breeding neighbourhood of Charlestown. Director Ben Affleck, who proved his mettle behind the camera with *Gone Baby Gone*, stars as disenchanted bank robber Doug MacRay, whose attempts to discover how much a witness (Rebecca Hall) knows about his gang's identity blossoms into intimacy with predictably allegiance-testing results.

15 It's increasingly overcooked stuff, with a screenplay (adapted from Chuck Hogan's novel *Prince of Thieves*) that tips too far into melodramatic contrivance, and boasting a couple of grand scale shootouts that aim for (but fail to hit) the high target of Michael Mann's *Heat*. Yet despite these flaws there's an earnest grittiness to the proceedings, boosted by some believably macho male-bonding between Affleck and a convincingly unbalanced Jeremy Renner, whose trigger-happy Jem provides the real dark heart of the piece.

20 As for Postlethwaite, he has rarely been more quietly unnerving than in the few scenes in which he appears, and during which the film's threat level moves from amber to red. A posthumous best supporting actor Bafta nomination last Tuesday may well provide *The Town* (which has already received a couple of prestigious ensemble cast awards) with another significant victory next month, a fitting tribute to Postlethwaite's powerful legacy.

25 Considering the horrifying dramatic potential of confinement within enclosed spaces (witness the claustrophobic audience anxieties provoked by both *Buried* and *127 Hours* in the past few months), it's amazing just how tension-free **Devil** (2010, Universal, 15) manages to be. Written by the talented Brian Nelson (who penned the leg-crossingly taut *Hard Candy*), from a story dredged "from the mind of M Night Shyamalan", this sub-*Twilight Zone* hokum traps a disparate group of people in a lift and then proceeds to kill them off one by one during curiously orchestrated blackouts. You'd have to be trying pretty hard not to guess the inevitable "twist" regarding the killer's identity, but there's still plenty of potential for camp creepiness which *Quarantine* director John Erick Dowdle signally fails to exploit. As for Shyamalan, surely after this and *The Last Airbender* things can only get better?

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