



**GCE A level**

1154/01

**ENGLISH LANGUAGE – LG4**

**Analysing and Evaluating Language Modes  
and Contexts**

P.M. MONDAY, 3 June 2013

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 texts printed on pages 3 and 4 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 2<sup>nd</sup>, 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 29<sup>th</sup>, 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**

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

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 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 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 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 (.) 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 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:**

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*) 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 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 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 **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 (.) **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** 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) 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 (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 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 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 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 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** 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 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 *English Flag*, are to be seen the most Famous *Rope-Dancers* in *Europe*, being *Six Companies* join'd in *One*.

- 5 THAT Mr Barnes and Finley, by their Choice of the best Performers, have arrived to that Perfection in *Rope-Dancing* and *Tumbling*, as infinitely exceeds all the publick Performance ever seen before, the whole World can testify. For some express Particulars of their Entertainment, the whole Variety being too tedious to recite, *First*, A little Girl about 3: Years old, dances on the Rope with that extraordinary Agility and Sweetness, as may justly challenge an universal
- 10 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 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 with, and without a Pole, to a Wonder. 5. Mrs. *Finley*, commonly
- 15 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 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 her whole Sex: And
- 20 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* Vaulter, already so Famous, having, through further Practice, 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
- 25 Tumbling to that height 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 *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 **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 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 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 14<sup>th</sup>, And every Evening 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 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 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 investigation, and laughs to scorn all attempts at detection.

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

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 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 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 Daguerriatype and Electrography.

**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 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 likely end up everywhere, except in your mouth.

- 5 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 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  
10 sets, imaginative 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 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  
15 *Plank*, a traditional circus act performed with a non-traditional twist by the *Mystère* 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 skillfully honed abilities look effortless as they use arm and leg power to spring up  
20 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 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  
25 expect them to fly.

- 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, tries to bring order and structure to the chaos, with no help from the intermittently reappearing popcorn-tossing  
30 clown, portrayed by Brian Dewhurst.

Accompanying the action is a haunting soundtrack mixing rock, Celtic, African, funk and other soulful 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  
35 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.