



GCE A level

1154/01

ENGLISH LANGUAGE – LG4
Analysing and Evaluating Language
Modes and Contexts

A.M. TUESDAY, 22 January 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 examples of conversations about acting or films.

Text A is an extract from a radio broadcast on January 8th 2012, from BBC Radio 4 Extra, where Mark Lawson is in conversation with (or interviewing) Rowan Atkinson, the comic actor, well known for his portrayal of comic film characters, with often grotesque mannerisms and facial expressions, such as Mr. Bean and Johnny English.

Text B is a series of extracts from a television broadcast on January 11th 2012, from BBC 1's 'Film 2012 with Claudia Winkleman'. The programme is concerned with recent film releases. Here Claudia Winkleman and Danny Leigh are discussing and reviewing Steven Spielberg's film 'War Horse'.

Drawing on your knowledge of the frameworks of language study, analyse, discuss and compare the spoken language of these conversations about acting or films.

(40 marks)

KEY TO TRANSCRIPTIONS

(.)	micropause
(1.0)	pause for time shown in seconds
(.h)	pause with audible intake of breath
{ <i>noise</i> }	paralinguistic features
down	words in bold show emphatic stress
s.	incomplete word
(<i>omitted text</i>)	omitted text

Some question marks have been included to aid greater clarity

TEXT A: (Mark Lawson and Rowan Atkinson from BBC Radio 4 Extra)

ML: Mark Lawson

RA: Rowan Atkinson

ML: um do you have a strong sense of what your face (.) is **doing** (.) in a scene?

RA: I just trust it to be doing what I **think** it's doing (.) I remember when I was twenty or twenty one when I (.) when I first went up to Oxford (.) to do my engineering research (.h) which was shortly before I met (.) my friend Richard Curtis at Oxford and I remember that I had to **prepare** (.) a sort of comedy sketch for a show which was going to be in the Oxford Playhouse the following Sunday (.h) and I thought I dunno what to do coz I'm not really much of a verbal writer per se and I just started literally (.) pulling faces in front of a bathroom mirror (.) and I (.) I liked what I saw (.) and I thought you know there seems to be something **funny** going on there and then you know you start to generate an attitude of (.) of reluctance or (.h) or truculence or (.) happiness or something and then you see these expressions come before you and I thought well this (.) you know these look funny to me (.) and so sure enough in the sketch the following Sunday I just (.) you know went through a whole lot of (.) facial expressions I think I'm not sure whether there was any (.) you know (.) particular (.h) narrative (.) logic to it but I did my best and and it certainly solicited laughter so (.) but since then (.) I've hardly ever looked at my face I just you know believe that I hope it's (.) doing what I think it's doing

ML: and would a director ever say give us **that** look or a particular look or do that with your (.) eyes or (1.0)

RA: not really I (.) I hope it's never (.) done (.) you know (.) quite as much by numbers (.) you know (.) do face 17B (.h) no I've never been asked (.) to provide (.) to (.) you know to order

ML: there were knowing laughs at the screening I attended in (.) ah (.) in a very funny scene where (.) Johnny English is in a motorised wheelchair going at great speed (.) um (.) in a car chase (.) and I **guess** people were making connections with your own (.) experiences with um (.) cars there may be an external context (.) there (.) sometimes (1.0)

RA: now dear me yes I hadn't thought about that yes I mean undoubtedly (.) you know (.) you know cars are my thing (.) as you probably know (.) you know motor cars and motor racing are my (.) **hobbies** and whenever I do anything on screen it always seems to y'know (.) a **car** always seems to end up (.) centre stage (.) you know whether it's Mr Bean or Johnny English and (.) and that's I'm afraid that's just me and I (.) you know (.) I put my hand up (.h) and admit that (.) you know the Rolls Royce in our films and the motorised wheelchair were I **think** all my ideas (.) because the car can be a very useful comic tool

TEXT B: (Claudia Winkleman and Danny Leigh from BBC 1's 'Film 2012 with Claudia Winkleman')

CW: Claudia Winkleman

DL: Danny Leigh

CW: hello (.)

DL: hello to you (.)

CW: Mr Leigh what do you think of it?

5 DL: well it's funny War Horse it it's a film from another **time** really I think we're gonna see (.h) lots of comparisons in the next few days (*omitted text*) there's this **big** (.) if not **gargantuan** (.) you know (.) **broad** (.) epic (.) family entertainment (*omitted text*) it's shot on film (.) **nothing's** shot on film any more but Spielberg's wheeled out the film cameras and the result is (.) it looks **lustrous** (.) and I mean it just looks astonishing (.) and (.) it's funny Steven Spielberg doesn't often get (.) quite the credit he deserves I think as a director (*omitted text*)

11 CW: **you** saw me after the screening (.) do my **face** (1.0) {*DL makes face at camera*} and I was shell shocked (.) I was s. **crying** {*laughs*} I could not stop crying (*omitted text*) I thought it was (.) **magnificent** (.) and you mentioned the fact that (.) er it's (.) had to be **kid** friendly or **older** kid friendly coz it's **not** R-rated* so he uses (.) **really** clever ways (.)
15 **not** to show (.) of course he shows the horrors of war but not the **details** (.) in the horrors so there's this amazing **windmill** scene (.) I don't want to give it away (.) **go** (1.0) {*direct to camera mimes 'call me', holding imaginary phone to ear*} ah (.) where you **don't** see (.) the horror but you (.) but you **know** what's happening (.) and also I think the **cast** (.) are brilliant and the **horse** (.) you just (.) **emote** with the horse (.) I (.h) **highly** recommend this film=
20

DL: = I mean I have to mention the the S- word you know (.) which is which is sentiment it's not schmaltz it's it's sentiment // I mean

CW: // not a bad thing?

25 DL: no absolutely not I mean if this is Spielberg making a film about World War One of **course** it's gonna be sentimental (.) I almost feel like to complain about the fact that it's sentimental it's like going to see a ghost story and complaining about the fact that (.) there's kind of strange **noises** going on (.) and you know (.h) you go and see the film (.) and you (.) and you go **with** it (.) I mean that's my advice really I mean (.) if I had (.h) if I had a **small** bone to pick (.)

30 CW: yes

DL: it's that I think the movie's got this episodic structure (*omitted text*) **some** of those episodes I think are stronger than others (.) um (.) and I think that (.) yeah (.) I mean (.h) I'll just **leave** it there I mean I think it's (.) it **works** (.) it's a fantastic piece of cinema (.)
um

35 CW: I **loved** it (*omitted text*)

DL: I mean the thing is you can be cynical about War Horse but

CW: // yes

DL: // you have to work **really** hard you have to pay your money (.)

CW: yes

40 DL: sit in the cinema with your arms folded and you know **I'm** not that cynical (.)

CW: yeah (.) good

*R-rated: a very restricted film classification

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

The three texts which follow are all newspaper reports of fires.

Text A is an extract from a report in *The London Gazette* of September 8th, 1666, describing the Great Fire of London.

Text B is an extract from a report in *The Caledonian Mercury* newspaper (from Edinburgh, Scotland) of March 31st, 1800, describing a fire in Edinburgh.

Text C is a report from *The Times Online* website of July 10th, 2006, of a fire in the Manhattan area of New York, USA.

Analyse and compare the use of language in these three texts, which are all newspaper reports of fires. In your answer you should consider the contexts, including differences of language over time, the tenor, and the differing styles of reporting.

(40 marks)

TEXT A: from a report in *The London Gazette* of September 8th, 1666

THE LONDON GAZETTE

Published by Authority.

From Monday Septemb 3, To Monday, Septemp 10, 1666.

Whitehall, Sept.8

5 The ordinary course of this paper having been interrupted by a sad and lamentable accident of Fire lately hapned in the City of *London*: it hath been thought fit for satisfying the minds of so many of His Majesties¹ good Subjects who must needs be concerned for the Issue of so great an accident, to give this short, but true Accompt of it.

10 On the second instant, at one of the clock in the Morning, there hapned to break out, a sad and deplorable Fire in *Pudding-lane*, neer *New Fish-street*, which falling out at that hour of the night, and in a quarter of the Town so close built with wooden pitched houses spread itself so far before day, and with such distraction to the inhabitants and Neighbours, that care was not taken for the timely preventing the further diffusion of it, by pulling down houses, as ought to have been; so that this lamentable Fire in a short time became too big to be mastered
15 by any Engines or working neer it. It fell out most unhappily, too, That a violent Easterly wind fomented it, and kept it burning all that day, and the night following spreading itself up to *Grace-church-street* and downwards from *Cannon-street* to the Water-side, as far as the *Three Cranes in the Vintrey*.

20 The people in all parts about it, distracted by the vastness of it, and their particular care to carry away their Goods, many attempts were made to prevent the spreading of it by pulling down Houses, and making great Intervals, but all in vain, the Fire seizing upon the Timber and Rubbish, and so continuing it set even through those spaces, and raging in a bright flame all Monday and Tuesday, notwithstanding His Majesties own, and His Royal Highness's² indefatigable and personal pains to apply all possible remedies to prevent it, calling upon and
25 helping the people with their Guards; and a great number of Nobility and Gentry unwearidly assisting therein, for which they were requited with a thousand blessings from the poor distressed people. By the favour of God the Wind slackened a little on Teusday night & the flames meeting with brick buildings at the *Temple*, by little and little it was observed to lose its force on that side, so that on Wednesday morning we began to hope well, and his Royal
30 Highness never despairing or slackening his personal care wrought so well that day, assisted in some parts by the Lords of the Council before and behind in that a stop was put to it at the *Temple Church*.

On Thursday by the blessing of God it was wholly beat down and extinguished.

¹ His Majestie: King Charles II

² His Royal Highness: The Duke of York, the King's brother

TEXT B: from a report in *The Caledonian Mercury* of March 31st, 1800

FIRE

5 Yesterday morning, about two o'clock, a fire broke out in a house near the foot of Brown's Close, Luckenbooths. Before it was discovered the flames had made most extensive and destructive progress, and some of the inhabitants of the tenement appear to have been the first persons who gave the alarm, having fortunately awoke from sleep just in time to save their lives by a precipitate flight, with nothing on them but their shifts.

10 Fire-drums were immediately sent through the city, and a number of the inhabitants, the city guard and the firemen soon attended, and brought the engines, but the tenement being situated at the bottom of a very narrow lane, surrounded by other buildings, every attempt to play the engines with effect was for some time defeated, so that the flames continued to increase and rage with irresistible fury. One of the engines being however brought round to the bottom of the lane, the people with great exertion and alacrity broke down a high wall, and lifted the engine into a garden plot, where it was wrought with astonishing effect, and some of the pipes from the other engines having by this time been conducted from the High Street through several of the front houses, were also brought to bear upon the fire, and their joint efforts were very powerful, but their utmost exertions could not prevent the tenement from soon being reduced to a shell. The adjacent property, however, was prevented from receiving any injury.

15 When the fire was at its greatest height, a most distressing scene was discovered. Two men in a floor four storeys high, were observed at the back windows screaming for help. Their retreat by the stair case was entirely cut off by the fire, which gained upon them rapidly. No help could be afforded, and the most painful anxiety filled the breast of every spectator. –From one window they were forced to fly to another as the flames advanced, and at last they were obliged to take shelter on the outside of a window, to which they clung for some time in all the agonies of despair. Their situation now was distressing beyond description; a few minutes however had only elapsed when the flames burst through the window, and forced them to quit their hold. The people below were fortunately enabled to save them from the full force of the fall, only one of them had an arm broken, and the other did not receive any material injury.

35 The fire was got under about six o'clock in the morning, but broke out again in the forenoon. The people attending however soon got it extinguished.

The exertions of all present were made to the utmost, and deserve every commendation. We have not yet learned how the fire was occasioned.

TEXT C: a report from *The Times Online* website of July 10th, 2006

‘Explosion’ destroys New York building

By Times Online and AP in New York July 10 2006 12.00AM

5 A three-storey building on Manhattan’s East Side went up in flames and collapsed today after what witnesses said was a thunderous explosion. The cause was not immediately known.

Television reports said people were trapped inside, but fire officials did not immediately confirm that. At least two people were taken to hospital.

White House spokesman Tony Snow told reporters the incident did not appear to be terror-related. “As far as we know at this point, there is no terrorism nexus,” he said.

10 Heavy black smoke rose high above the building, wedged between taller structures on 62nd Street between Park and Madison Avenues just a few blocks from Central Park. Damage, including shattered windows, could be seen at one of the adjoining buildings.

The building reportedly housed a doctor’s office and a beauty salon.

15 TV host Larry King, who had been in his hotel room nearby, described the explosion to CNN as sounding like a bomb and feeling like an earthquake. “I’ve never heard a sound like that,” King said.

Yaakov Kermaier, 36, a resident in a building next door, whose newborn baby escaped unharmed, said he was outside when he heard “a deafening boom. I saw the whole building explode in front of me. Everybody started running, nobody knew what was coming next.”

20 Thad Milonas, 57, was operating a coffee cart across from the building when he said the ground shook and the building came down. “In a few seconds, finished,” Mr Milonas said. “The whole building collapsed.” He said he saw at least four injured people, including two bleeding women he helped from the scene.

25 Streets around the areas were closed off to traffic as ambulances and rescue units responded just before 9 am local time.

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