



GCE A level

1154/01

ENGLISH LANGUAGE

LG4: Analysing and Evaluating Language

Modes and Contexts

P.M. WEDNESDAY, 25 January 2012

2 ½ 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 talk in families between children and adults.

Text A is a conversation between a five year old girl, Emma, and her grandparents (Grandad and Nana). They are wrapping up presents (mainly sweets) for the game of 'Pass the Parcel' and then playing the game.

Text B is a conversation between a six year old boy, Andrew, and his mother, Louise. Andrew has a large chest of Lego and is making a building with the pieces.

Drawing on your knowledge of the frameworks of language study, analyse, discuss and compare the spoken language of these texts as examples of talk in families between children and adults. Your main focus should be on the children's use of language and ability to converse, but you should consider the language of the adults as well. (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
enough	words in bold show emphatic stress
[zat]	indicating pronunciation
u.	incomplete word
(<i>omitted text</i>)	omitted text

Some question marks have been included to aid greater clarity

TEXT A

E: Emma G: Grandad N: Nana

- E: right wrap that one up (.) that's somebody else's though but you can have that one (.) wrap that up thank you (.) that's Nana's
- G: right
- 5 E: Grandad up (.)
- N: thank you
- E: that up for you (2.0)
- N: can we play now? (1.0)
- E: I've got (.) I've gotta wrap these up I don't know why there's so much but there's so much on (h) here **yep** wrap your (.) things up an (.) whoever wraps the things up (.)
- 10 N: I think we've got **enough** Emma (1.0)
- E: right well I've got put all the (.) these on I have (5.0) is that [zat] right? (.) no (.) and what was on there? (*omitted text*)
- E: three as well (h) has everyone got three? (2.0) um I can (.) sing (1.0) a rusty car (1.0)
- G: OK (2.0) how does that one go?
- 15 E: *{sings}* my dad dri. (.) twinkle twinkle (.) little star my dad drives the rusty car (.) off he goes (.) in a cloud of smoke (2.0) *{speaks}* right pass them **round** then (1.0) *{sings}* twinkle twinkle chocolate bar my dad drives the rusty car off he goes in a cloud of smoke (1.0) pull the engine (1.0) *{speaks}* can't remember the rest (1.0)
- G: very good (1.0) did you make that up?
- 20 E: no (.) my school singed it
- G: oh (*omitted text*)
- E: you choose whatever you want
- N: this one?
- E: yeah if you want (.)
- 25 N: right ready
- E: yeah thats can be my one (.) because (.) cos that's got two in (.) *{giggles}* an that's got a lollipop in *{all laugh}* (3.0)
- E: have you every got (.) something (.) have you every (.) sa. some thing got something to eat (.) for everybody? (.)
- 30 G and N: yeah
- N: we've got lots to eat
- G: right I'll start with this one (3.0)
- E: that's **you** that wrapped that one u. up isn't it?
- G: no it wasn't me
- 35 E: it wasn't **me**
- G: well who **did** it then?
- E: Nana?
- G: we must have a ghost in here
- E: **Grandad I know** it's you (.) Nana didn't wrap any up
- 40 G: I didn't wrap **that** up you saw me wrap them up
- E: didn't (.) I didn't saw you wrap (1.0h) a **lollipop** up (.) I didn't even you saw (1.0) pop any of them up (.) just (.) **some**
- G: just some of them

TEXT B

A: Andrew L: Louise

- L: change it into something else (2.0) *{A laughs}* what (A: **aha**) what do you find on top of roofs?
- A: (1.0) thatched house (.)
- L: 't isn't a thatched one (1.0)
- 5 A: **thatched** house (.) a bit of it's that
- L: what (.) what would you find on top of a roof?
- A: **bird's** nest (.) **brown** one (.)
- L: what do birds nest in? (.) on tops of on the top of (.) roofs?
- A: aha (3.0) chimney
- 10 L: aaah can you see anything that you could use for a chimney? (5.0) what have you done now?
- A: made a chimney
- L: how?
- A: with the little sq. cubes of ice
- 15 L: what have you done? (1.0)
- A: made them into a **chimney**
- L: how many have you got (.) there? (2.0) how many have you (.) used to make a chimney?
- A: *{counts under breath - one two three}* **four**
- L: mm (1.0) but it has a funny shaped top
- 20 A: yeah (.) like some do (.) I need another mm (.) ah (2.0)
- L: some do (.) Victorian ones do (2.0)
- A: 'tis a Victoran (3.0) **there** *{laughs}* (2.0)
- L: what a smart chimney *{laughs}*
- A: **funny** roof (.)
- 25 L: very good (.) lovely chimney s'very **high** (.)
- A: *{makes a noise - myoooooo - descriptive of chimney's height}*
- L: where were we when we saw very high chimneys? can you remember? (1.0) when we took gran out for tea 'n we went (1.0) into a **valley** (.) 'n all the houses had very high chimneys (2.0)
- 30 A: Sussex
- L: mm (.) s'right (3.0) what else does your house need? (2.0)
- A: door (.) small door (1.0) 'n now I'll make (.) yellow one
- L: mm (4.0) perhaps you could find (.) door shaped door
- A: aha (.) wait a minute (1.0) *{sifting through the Lego in the chest}* foun. someth. (1.0) I saw
- 35 something (3.0) I **saw** a door (4.0)
- L: no that won't come off (1.0) it won't come off
- A: doesn't it go up?
- L: it **does** but it won't actually come off
- A: I want it to come **up**
- 40 L: I see (.) there (.) **aah** (.) look what's in there (.) tell me what's in there (3.0)
- A: **Lego**
- L: whoops (.) yes but what's **special** about it?
- A: they've got **a b c** words (3.0)
- L: what is this one?
- 45 A: ai. aitch (4.0)
- L: Harry the hairy hatman (4.0) oh yes improvise (.) good idea (1.0) oh excellent (.) seasoned Lego player
- A: mm *{both laugh}*

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

The three texts which follow are all extracts from biographies.

Text A is from a biography of Colonel John Hutchinson (1615-1664), written after his death by his wife, Lucy Hutchinson. John Hutchinson became a parliamentary colonel in the English Civil War, and held Nottingham Castle and town for Parliament against the Royalist forces. Later he was one of the judges at the trial of King Charles I, and was one of those who signed the king's death warrant. This extract is taken from an introductory section, entitled 'To My Children', which offers an overview of the Colonel's personality.

Text B is from *The Life of Charlotte Brontë*, first published in 1857, by Elizabeth Gaskell (1810-1865). Elizabeth (usually referred to as simply 'Mrs.')

Gaskell met Charlotte Brontë (born 1816) in 1850, and they became firm friends. Mrs. Gaskell visited Charlotte's home, Haworth, in 1853. When Charlotte died in 1855, aged 39, her father asked Mrs. Gaskell to write her biography. Both women were major novelists of the 19th Century.

Text C is from *Marie Antoinette*, first published in 2001, by Antonia Fraser. Born in 1755, the ill-fated Marie Antoinette was the fifteenth child of the Empress Maria Teresa of Austria, wife of the Holy Roman Emperor, Francis I. An Archduchess, she was sent to France at the age of 14 to marry the future King Louis XVI. The king was deposed and executed during the French Revolution. Nine months later, in 1793, Marie Antoinette was tried, convicted of treason, and executed by guillotine.

Analyse and compare the use of language in these three texts as examples of biographical writing. In your answer you should consider the contexts, the tenor, and the approaches and attitudes of the writers. (40 marks)

TEXT A: from *The Life of Colonel Hutchinson*, by Lucy Hutchinson (after 1664)

HIS DESCRIPTION

He was of a middle stature, of a slender and exactly well-proportion'd shape in all parts, his complexion fair, his hayre of a light browne, very thick sett in his youth, softer than the finest silke, curling into loose greate rings att the ends, his eies of a lively grey, well-shaped and full of life and vigour, graced with many becoming motions; his visage thinne, his mouth well made, and his lipps very ruddy and gracefull, although the nether chap shut over the upper, yet it was in such a manner as was not unbecoming; his teeth were even and white as the purest ivory, his chin was something long, and the mold of his face, his forehead was not very high, his nose was rays'd and sharpe, but withall he had a most amiable countenance, which carried in it something of magnanimity and majesty mixt with sweetnesse, that at the same time bespoke love and awe in all that saw him. *[omitted text]* In his youth and childhood he was sickly, much troubled with weaknesse and toothakes, but then his spirits carried him thorough them; he was very patient under sicknesse or payne or any common accidents, but yet upon occasions, though never without just ones, he would be very angrie, and had even in that such a grace as made him to be fear'd, yet he was never outrageous in passion.

[omitted text] He was of a very spare diett and temperate both in meates and drinkes, not much given to sleepe; an early riser when he was in health, he lov'd not to goe very soone to bed; he never was at any time idle, and hated to see any one elce soe. In all his naturall and ordinary inclinations and composure¹ there was somthing extraordinary and tending to vertue, beyond what I can describe or can be gather'd from a bare dead description; there was a life of spirit and power in him that is not to be found in any copie drawne from him. To summe up therefore all that can be sayd of his outward frame and disposition, wee must truly conclude that it was a very handsome and well furnisht lodging prepar'd for the reception of that prince who in the administration of all excellent vertues reign'd there a while, till he was called back to the pallace of the universall emperor.

¹*composure*: temperament

TEXT B: from *The Life of Charlotte Brontë*, by Elizabeth Gaskell, 1857

Chapter 6

This is perhaps a fitting time to give some personal description of Miss Brontë. In 1831, she was a quiet, thoughtful girl, of nearly fifteen years of age, very small in figure – “stunted” was the word she applied to herself, – but as her limbs and head were in just proportion to the slight, fragile body, no word in ever so slight a degree suggestive of deformity could properly be applied to her; with soft, thick, brown hair, and peculiar eyes, of which I find it difficult to give a description, as they appeared to me in her later life. They were large, and well shaped; their colour a reddish brown; but if the iris was closely examined, it appeared to be composed of a great variety of tints. The usual expression was of quiet, listening intelligence; but now and then, on some just occasion for vivid interest or wholesome indignation, a light would shine out, as if some spiritual lamp had been kindled, which glowed behind those expressive orbs. I never saw the like in any other human creature. As for the rest of her features, they were plain, large, and ill set; but, unless you began to catalogue them, you were hardly aware of the fact, for the eyes and power of the countenance overbalanced every physical defect; the crooked mouth and the large nose were forgotten, and the whole face arrested the attention, and presently attracted all those whom she herself would have cared to attract. Her hands and feet were the smallest I ever saw; when one of the former was placed in mine, it was like the soft touch of a bird in the middle of my palm. The delicate long fingers had a peculiar fineness of sensation, which was one reason why all her handiwork, of whatever kind – writing, sewing, knitting – was so clear in its minuteness. She was remarkably neat in her whole personal attire; but she was dainty as to the fit of her shoes and gloves.

I can well imagine that the grave serious composure, which, when I knew her, gave her face the dignity of an old Venetian portrait, was no acquisition of later years, but dated from that early age when she found herself in the position of an elder sister to motherless children. But in a girl only just entered on her teens, such an expression would be called (to use a country phrase) “old-fashioned;” and in 1831, the period of which I now write, we must think of her as a little, set, antiquated girl, very quiet in manners, and very quaint in dress; for, besides the influence exerted by her father’s Ideas concerning the simplicity of attire befitting the wife and daughters of a country clergyman (as evinced in his destruction of the coloured boots and the silk gown), her aunt, on whom the duty of dressing her nieces principally devolved, had never been in society since she left Penzance, eight or nine years before, and the Penzance fashions of that day were still dear to her heart.

TEXT C: from *Marie Antoinette*, by Antonia Fraser, 2001

[*The Empress Maria Teresa wishes to provide one of her daughters as a bride for the French royal family, but there are not many possibilities left.*]

By 2 November 1767 – Antoine’s¹ twelfth birthday – death and disease had robbed Maria Teresa of all the other available Archduchesses. It was thus the rapid fall of a series of dominoes that made Antoine the focus of her mother’s attention. For the first time the Empress properly contemplated the material she had to hand in the shape of her fifteenth child. It had to be said that in many respects, she found it distinctly unpromising.

To the Empress’s critical eye, the girl’s appearance was satisfactory enough, and where it was not, it could easily be fixed. Her teeth, for example, were noticed to be in a bad state, and crooked, but wires were beginning to be used to straighten unsightly teeth, in a system invented by a Frenchman who was later the royal dentist. Three months of this treatment gave Antoine the required, well-spaced teeth. Her large, well-spaced eyes, a subtle blue-grey, were slightly short-sighted. But the consequent misty look was not unattractive, and for the rest, lorgnettes could be brought into play; fans often elegantly included them.

Of her advantages, her hair was fair: a light ash colour that would probably deepen with the years, but that now set off her pink and white complexion to good effect. It was also as thick as Maria Teresa’s had once been. On the other hand Antoine had an uneven hairline. Together with a high forehead, which was unfashionable by the standards of the time, this made for difficulties. The long neck was a definite asset but the nose was slightly aquiline; fortunately this was not a period when short noses were admired to the exclusion of all others. Antoine’s nose could be described as a distinguished one, suited to an archduchess – or a queen.

There was, however, nothing to be done about the notorious Habsburg lip, a projecting lower lip visible in Habsburg portraits down the centuries. The effect given was that of a slight pout in a girl, a rather more disdainful attitude in a woman. It was something that Marie Antoinette came to sigh over; that haughty *hochnäsiger* (literally high-nosed) look, which she felt, as it were, did not correspond to the character of the inner woman. At this time, it was simply a matter of getting artists to avoid portraying her in profile. Sculptors obviously had more of a problem, which is why it is much easier to comprehend the reality of Marie Antoinette’s appearance – if not her allure – from the busts.

Where Antoine’s figure was concerned, one shoulder was higher than the other but that could be corrected by the proper use of corsetry or concealed by padding. The Archduchess was skinny and flat-chested in an age when a proper feminine bosom was considered an essential attraction; she was also not very tall. But since she had not yet reached puberty, it was hoped that both bosom and height would follow.

For all these minor faults, the general effect was very beguiling. Madame Antoine had a ‘smile sufficient to win the heart’ and that smile indicated her general wish to please.

¹*Antoine*: Marie Antoinette’s name in her family circle