



GCE AS

B700U10-1



S19-B700U10-1



ENGLISH LANGUAGE – AS component 1
Analysis of Texts in Context

MONDAY, 13 MAY 2019 – MORNING

2 hours

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer Section A and Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Each question carries 50 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

List of phonemic symbols for English

Consonants

/p/	pot, hop, hope
/b/	bat, tub, ruby
/t/	ten, bit, stun
/d/	dog, bad, spade
/k/	cat, lock, school
/g/	gap, big, struggle
/s/	city, loss, master
/z/	zero, roses, buzz
/f/	fit, phone, cough, coffee
/v/	van, love, gravy
/θ/	thin, bath, ethos
/ð/	this, either, smooth
/ʃ/	ship, sure, rush, sensational
/ʒ/	treasure, vision, beige
/tʃ/	cheek, latch, creature
/dʒ/	jet, smudge, wage, soldier
/m/	map, ham, summer
/n/	not, son, snow, sunny
/ŋ/	sing, anger, planks
/h/	hat, whole, behind
/w/	wit, one, where, quick
/j/	yet, useful, cure, few
/r/	rat, wrote, borrow
/l/	lot, steel, solid

Vowels: pure

/æ/	tap, cat
/ɑ:/	star, heart, palm
/i:/	feet, sea, machine
/ɪ/	sit, busy, hymn
/e/	bet, instead, many
/ɒ/	pot, odd, want
/ɔ:/	bought, saw, port, war
/ʊ/	book, good, put
/u:/	food, two, rude, group
/ʌ/	but, love, blood
/ɜ:/	fur, bird, word, learn
/ə/	about, driver

Vowels: diphthongs

/eɪ/	date, day, break
/aɪ/	fine, buy, try, lie
/ɔɪ/	noise, boy
/aʊ/	sound, cow
/əʊ/	coat, know, dome
/ɪə/	near, here, steer
/eə/	dare, fair, pear
/ʊə/	jury, cure

Glottal stop

/ʔ/	bottle, football
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Section A: Spoken Language of the Media

Answer the following question.

The two texts on pages 4 and 5 are examples of conversations with experts, which featured on popular Sunday television programmes.

1. **Analyse how the conversations in Text A and Text B show experts using language to inform and interact with their audiences.** [50]

In your response you should:

- consider how the experts use specialist language to describe the products
- explore the spoken language features which engage the audiences
- include some discussion of similarities and/or differences between the texts.

KEY TO TRANSCRIPTION

(.)	micropause
(2)	timed pause
↗from	rising intonation
↑don't taste yet↑	raised pitch
Cza:::r	stretched or prolonged speech sound
be.	incomplete word
box	emphatic stress
/gʌnnə/	phonetic spelling
//	overlap
=	latch-on

N.B. Phonemic symbols are used to reflect non-standard pronunciations. A list of phonemic symbols is printed on page 2 for reference.

TEXT A: Antiques Roadshow conversation about a cigarette box

This extract is taken from the popular BBC1 Sunday evening programme *Antiques Roadshow*, where members of the public bring their family heirlooms to be valued by antiques experts. In this clip, expert John Benjamin talks about an antique cigarette box designed by the famous and highly collectable Russian jeweller Fabergé.

JB: John Benjamin **FG: Female Guest**

- JB:** now for those of us (/ɜ:m/ who think what sort of thing is this it is a cigarette **box**
FG: that's right
JB: made at a time when people still **smoked** (2) but this is made in around about 1900 (/ɜ:m/
 5 now I know a little bit about it but I'd like you to tell me (.) a little (.) more that I can add to so
 first of all where's it come ↗from
FG: comes (.) through my family my grandfather received it (.) we were told in the family from the
 Cza:::r¹ but of course not directly I'm sure
JB: well let's have a look (.) it's (.) made of ↗silver (.) there is a little circular disc in the middle and
 10 it is **blu:::e** enamel (.) decoration (.) and what enamel that ↗is because (.) it's (.) ↗covered in
 this very smooth almost wet (.) **polished** (.) **covering** of royal blue
FG: yeah
JB: and (.) of course when you look carefully you see that the background to the blue are **all**
 these little individual wavy lines (1) it's quite a simple piece really // as far as the construction's
FG: // yes (.) yes it is
 15 **JB:** concerned the middle (.) and you mentioned Russia (.) well that's quite right (.) it's the rare
 Catherine the Great rouble²
FG: that's right (.) // I was always told it was a rouble
JB: // **gold** rouble (.) you were **told** that
FG: yeah
 20 **JB:** let's look inside it **shall** we (2) first of all (1) **diamonds** in this little **lip** (1) when I lift up the
 little **lip** (3) inside we have (.) which I'm **really** delighted to more than anything else it is the
 original **cigarette** that's been left there
FG: yes (.) might need it one day
JB: /ɜ:m/ (.) now looking at the marks inside the box /ɜ:m/ (.) just down **here** we see (.) that there
 25 is a /ɜ:m/ little stamp of a woman's head in profile called in Russian a // **kokoshnik**
FG: // ↗oh (.) oh right
JB: the mark on the right of that has got a little tiny monogram³ which is the (.) work of a man
 called Herming who was a craftsman working for **Fabergé** =
FG: = **Fabergé**
 30 **JB:** and sure enough on the right hand side of that (.) the Fabergé stamp there (.) **very nice**
indeed

¹Cza:::r: an emperor of Russia before 1917

²rouble: unit of Russian currency

³monogram: a motif of two or more interwoven letters, typically a person's initials, used either to identify a personal possession or as a logo

TEXT B: Sunday Brunch conversation about cocktail making

This extract is taken from the Channel Four Sunday morning magazine programme *Sunday Brunch*. Drinks expert Gareth Evans makes a cocktail for host Tim Lovejoy and guest Una Healy from the pop band The Saturdays.

GE: Gareth Evans**TL: Tim Lovejoy****UH: Una Healy**

- TL:** right ok (.) we're /gʌnnə/ make some (.) we're /gʌnnə/ drink some cocktails what's the first one we're going to drink
- GE:** right the first one is /ɜ:/ it's (.) it's called the Robin Hood Quince¹ of Thieves and we're /gʌnnə/ start off with some /ɜ:/ with some some nice British ingredients (.) so this is /ɜ:/ apple cider ʌbrandy (.) /ɜ:/ so this is from Somerset (.) this is protected by the EU so it's =
- 5 **TL:** = only be. you're making this one **here** =
- GE:** = yeah I'm making this one (.) **only** be making this one in the UK (.) we've got /ɜ:/ **quince** (.) quince liqueur it's a nice seasonal product at the moment (.) also made in the UK //and
- 10 **TL:** // ↑don't taste yet↑ (.) ↑don't taste yet↑
- UH:** oh I'm just smelling (.) just // smelling
- GE:** // lemon juice (.) which is most certainly not made in the UK (.) but /ɜ:/ gives it a nice **sourness** be. because there's a lot of sweet things in there (.) and we have honey **mead** which is something that we make ourselves (.) it's essentially fermented (.) honey it's /ɜ:/ a really kind of old /ɜ:/ old sort of drink which was around /ɜ:/ you know hundreds and hundreds of years ago and we're /traɪn/ to sort of // bring it back // flagons of
- 15 **TL:** mead or something =
- GE:** = yeah exactly (.) trying to sort of bring it back (1) and the idea of it is that it's (.) you know (.) it would be something that Robin Hood and his Merry Men would have been drinking in the you know in the forest when they (.) when they were (2) robbing from the rich
- TL:** but giving to the **poor** // so it was ok
- GE:** // that's the important bit
- 25 **TL:** it was ok /kɔz/ they were just giving it **back** to the poor
- GE:** so we'll give that a good **shake**
- TL:** ok (.) whilst you're shaking cheers

¹Quince: a fruit, popular in the Middle Ages, often used in preserves or jams

Section B: Written language

Answer the following question.

The text on page 7 is an extract from the opening chapter of a 2014 book of travel writing, *Berlin Now: The Rise of the City and the Fall of the Wall*, in which the author Peter Schneider introduces the city to the reader.

2. Analyse and evaluate the use of language in the text as an example of travel writing. [50]

In your response you should explore:

- the features that are typical of travel writing
- how language is used to describe Berlin and its history.

TEXT: Berlin travel writing

Cinderella Berlin

It isn't all that easy to answer the question of why, for some time now, Berlin has been one of the most popular cities in the world. It's not on account of its beauty, for Berlin is not beautiful; Berlin is the Cinderella of European capitals.

5 Gazing out from a roof deck here, you won't see anything like the domes of Rome, the zinc roofs of Paris, or the architectural canyons of New York. There is nothing spectacular, in any way exciting – or even atrocious – about the view. No pool on the seventy second floor, no palm garden at a dizzying height, no penthouse casino high above the rooftops promising an exhilarating plunge from the terrace to the gambler who has just suffered an unbearable
10 loss. What unfolds before the viewer is a homogenous cityscape of four-to-six-storey buildings whose red pitched roofs didn't originally come equipped with penthouses or sumptuous roof decks. It was only thirty years ago, not long before the fall of the Wall¹, that West Berliners discovered that life above the city's chestnut and linden trees was significantly better than life in their shadow. Tentatively, they began to carve windows and terraces into the roofs. This is
15 where they now dwell, at a modest height, between the occasional hotel and office high-rise, whose architecture on the whole seems to have been inspired by a shoe box stood on its end. To the west, the Eiffel Tower's little brother, known as the Funkturm (Radio Tower), rises above the sea of buildings; to the east, the 1,207-foot-tall Fernsehturm (TV Tower) glimmers on the horizon, the afternoon sunlight etching a gleaming cross into its steel sphere.

20 Those living in the new city centre, Mitte, had to wait for Berlin's two halves to be reunited before converting their attics. Admittedly, they have the better view. They look out on to several metropolitan icons: the gilded dome of the reconstructed synagogue Hackescher Markt and, beyond that, the Reichstag², its historical weight lightened by Sir Norman Foster's addition of a glass dome, and the restored horse-drawn chariot of the Brandenburg Gate, swept clean of
25 the dust of the East German era.

Compared to the skylines of Manhattan, Chicago, or even Frankfurt, Berlin's newly populated horizon still comes across as the silhouette of a provincial capital. In every other way as well, seen from above, Berlin lacks everything that makes a big city. It has no financial district like
30 Manhattan or London, no venerable, centuries-old cathedral like Cologne or Paris, no notorious nightlife district like Hamburg. Even Berlin's 'Eiffel Tower' – the afore-mentioned Radio Tower – is merely a modest copy of the Paris original.

35 If beauty isn't the point, then what is? Part of Berlin's appeal seems to be its history – both the good and the atrocious: Berlin, 'the world metropolis of the 1920s,' home to an international bohemian crowd; Berlin, the 'capital of the Third Reich,' where the most egregious crimes of the last century were hatched; Berlin, 'the Wall city,' divided for twenty-eight years before finally being reunified. Hardly any other city has experienced such extreme transformation in the last hundred years.

¹Wall: the Berlin Wall, a ten feet high wall erected in 1961 to divide the east and west of Berlin

²Reichstag: German parliament building

END OF PAPER