



GCE AS

B700U10-1



MONDAY, 5 OCTOBER 2020 – MORNING

ENGLISH LANGUAGE – AS component 1
Analysis of Texts in Context

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 extracts from televised travel programmes.

1. Analyse the ways in which language is used to engage audiences in Text A and Text B.

[50]

In your response you should:

- consider how the presenters create interest
- explore the spoken language features which engage the audience
- include some discussion of similarities and/or differences between the two texts.

KEY TO TRANSCRIPTION

=

//

(.)

(1)

↗dance

↑wow↑

beau:::tiful

i.

rolling

DOWNHILL

/gɒnə/

{laughter}

[old photograph of Larry Lamb and his wife displayed]

latch-on

overlap

micropause

timed pause

rising intonation

raised pitch

stretched speech sound

incomplete word

emphatic stress

increased volume

phonetic spelling

paralinguistic features

contextual information

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

Question marks have been added for clarity.

TEXT A: Extract from *Britain by Bike*

In this extract from the TV travel programme, retired actor Larry Lamb and his television presenter son George arrive by train in the Yorkshire Dales National Park. They are getting ready to go on a bike ride through the countryside.

L: Larry **G: George**

- L: they call it God's own country (.) and it's home (.) to the second largest national park in the UK with eight hundred square miles of **rolling** dales (.) and George and I are getting right into the heart of it (.) by train
- 5 G: beau::tiful countryside /'ini?/ (.) I don't think I've spent any time in Yorkshire
L: funnily enough (.) the one time I ever did a real television job in Yorkshire (.) led (.) to **you** (.) being here (.) **today** (1) I went to a party and I looked across and I saw this unbelievably beautiful woman (.) and I said (.) would you like to /dance (.) she took my hand and we got up and that was your mum (.) and a year later you were // born
- 10 G: // wow (.) how about that
- [old photograph of Larry Lamb and his wife displayed]
- L: your Yorkshire roots =
G: = my Yorkshire roots right (.) that's nuts
L: /jeə/
15 G: look at /this dad
L: /jep/
G: ↑wow↑
L: the **highest** mainline station in England we are
G: is that what it is? (.) this is /gɒnə/ be a lot of hills
20 L: it's /ɜ:/ looking a bit fearsome just from here (.) and we're on top of it all
G: **Dent** Dale (.) it's around ten miles (.) one of the shorter of the Yorkshire Dales (.) also one of the most beautiful
L: you can see so **far** // that's amazing
G: // amazing /ini?/ (.) so this is just farming country /then
25 L: /jeə/ (.) i. it's (.) prime (.) sheep country
G: where do you /wɒnə/ go?
L: DOWNHILL {laughter} right (.) ready for Yorkshire (3) from /Dent we are making our way down to the park's western edge (.) before crossing over to Malham (.) and then on to the southern tip of the park in Skipton (.) then it's up to Kilnsey and **Hawes** (.) before heading back down to finish up on the eastern side (.) at Appletreewick (1) great name (1) **struggling** there George?
30 G: [to camera] I've been doing (.) all the things you should definitely do before going on a cycling holiday (.) which is spend as little time as possible on a bike and just go to spinning classes with all the (.) yummy mummies (.) jokes aside I am quite
35 fit and I should be able to do it

TEXT B: Extract from *Travel Man*

In this extract from the TV travel programme, comedians Richard Ayoade and Frank Skinner visit a mountainous area outside the city of Zurich in Switzerland.

R: Richard **F: Frank**

- R:** I could try to summon a rationale for our next stop (.) but I honour truth too highly for that (.) I simply **want** (.) to head forty minutes out of Zurich (.) to check the steepest railway in the **world**
- 5 **F:** at what level of steepness does a funicular¹ become a lift?
- R:** I think at ninety degrees (1) this (.) is a hundred and ten degrees (.)
- F:** twenty degrees off vertical
- R:** marvel at the way the cylindrical cars stay level as the steepness of the track changes (.) starting **now** (2) and ending **now**
- 10 **F:** look at that though (.) I mean (.) we're looking down on mountains
- R:** /jeə/
- F:** do we have **potential** to join (.) the mile high club? (.) what do you say? (3)
- R:** [to camera] after a negotiation reminiscent of the 1993 film *Indecent Proposal* (.) the funicular car stops three hundred metres short of a mile (.) disgorging us into an alpine idyll
- 15 **F:** it is beautiful though (.) isn't it? (.) it's completely car-free
- R:** it's like any abandoned area
- F:** I'm feeling a sense of /ɜ:/ the sublime
- [camera cuts away to images of cows on the alpine hillsides]
- 20 **R:** do you **think** they get annoyed by their own bells?
- F:** I wonder how many of those cows **think** they've got tinnitus² (.) and have never worked it out =
- R:** = /jeə/
- R:** [voiceover shot of landscape] we realise that there is only so much cow gazing two middle-aged comedians can do (.) so we descend with alacrity³ to the town of Brummen
- 25 on nearby Lake Lucerne

¹ funicular: a type of railway commonly found in mountainous landscapes

² tinnitus: ringing or buzzing in the ears

³ alacrity: with speed and eagerness

Section B: Written language

Answer the following question.

The text on page 7 is an extract from a restaurant review by critic Pete Wells published in the *New York Times*, an American newspaper. Wells has visited and eaten at a recently-opened restaurant run by the popular celebrity television chef Guy Fieri.

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

In your response you should explore:

- the features that are typical of review writing
- how language is used to judge the restaurant.

As Not Seen on TV: Guy's American Kitchen & Bar in Times Square

Guy, have you eaten at your new restaurant in Times Square? Have you pulled up one of the 500 seats at Guy's American Kitchen & Bar and ordered a meal? Did you eat the food? Did it live up to your expectations?

Did panic grip your soul as you stared into the whirling hypno-wheel of the menu, where adjectives and nouns spin in a crazy vortex? When you saw the burger described as "Guy's Pat LaFrieda custom blend, all-natural Creekstone Farm Black Angus beef patty, LTOP (lettuce, tomato, onion + pickle), SMC (super-melty-cheese) and a slathering of Donkey Sauce on garlic-buttered brioche", did your mind touch the void for a minute?

Did you notice that the menu was an unreliable predictor of what actually came to the table? Were the "bourbon butter crunch chips" missing from your Almond Joy cocktail, too? Was your deep-fried "boulder" of ice cream the size of a standard scoop?

What exactly about a small salad with four or five miniature croutons makes Guy's Famous Big Bite Caesar (a) big (b) famous or (c) Guy's, in any meaningful sense?

Why is one of the few things on your menu that can be eaten without fear or regret — a lunch-only sandwich of chopped soy-glazed pork with coleslaw and cucumbers — called a Roasted Pork Bahn Mi, when it resembles that item about as much as you resemble Emily Dickinson?

When you have a second, Mr. Fieri, would you see what happened to the black bean and roasted squash soup we ordered?

Hey, did you try that blue drink, the one that glows like nuclear waste? The watermelon margarita? Any idea why it tastes like some combination of radiator fluid and formaldehyde?

What is going on at this new restaurant of yours, really?

How, for example, did Rhode Island's supremely unhealthy and awesomely good fried calamari — dressed with garlic butter and pickled hot peppers — end up in your restaurant as a plate of pale, unsalted squid rings next to a dish of sweet mayonnaise with a distant rumour of spice?

When you hung that sign by the entrance that says, WELCOME TO FLAVOR TOWN!, were you just messing with our heads?

Does this make it sound as if everything at Guy's American Kitchen & Bar is inedible? I didn't say that, did I?

Is this how you roll in Flavor Town?

Somewhere within the yawning, three-level interior of Guy's American Kitchen & Bar, is there a long refrigerated tunnel that servers have to pass through to make sure that the French fries, already limp and oil-sogged, are also served cold?

Is the entire restaurant a very expensive piece of conceptual art? Is the shapeless, structureless Baked Alaska that droops and slumps and collapses while you eat it, or don't eat it, supposed to be a representation in sugar and eggs of the experience of going insane?

Why did the toasted marshmallow taste like fish?

Oh, and we never got our Vegas fries; would you mind telling the kitchen that we don't need them?

END OF PAPER