



GCE AS/A LEVEL – NEW

2700U10-1



S17-2700U10-1

ENGLISH LANGUAGE – AS unit 1
Exploring Language

MONDAY, 22 MAY 2017 – MORNING

1 hour 45 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer both questions: one question in Section A and one question in Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets at the end of each question. You should divide your time accordingly. As a guide, you are advised to spend an hour on Section A and 45 minutes on Section B.

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

BLANK PAGE

Section A**Analysing Language**

1. The three texts on pages 4-6 are concerned with what the future may bring. Read Texts A, B and C and then answer the question below.

Analyse and evaluate the language used in each of the texts to explore the relationship between the present and the future.

In your answer, you should consider:

- how the writers portray the ways in which future events are shaped by present actions
- the purpose of each text and the ways in which the writers engage their audiences
- the similarities and/or differences between the texts.

[55]

Text A is an extract from the nineteenth-century story *A Christmas Carol* by Charles Dickens. The Ghost of Christmas Future is showing Ebenezer Scrooge, the central character, what his future life might be like if he continues to be miserly and mean-spirited.

Text B is an entry in the blog *Creative Ideas for Starving Artists*. The blog entry advises artists and dreamers to stop wondering where their lives and art will take them, and to start making that future for themselves.

Text C is an extract from a magazine article reviewing an event called 'The Future Is Here', organised by the Smithsonian Institution, a group of American museums and research centres.

Text A: an extract from the story *A Christmas Carol* by Charles Dickens

The Ghost of Christmas Yet To Come conveyed Scrooge to a dismal, wretched churchyard. The Spirit stood among the graves, and pointed down to One. He advanced towards it trembling. The Phantom was exactly as it had been, but he dreaded that he saw new meaning in its solemn shape.

5 “Before I draw nearer to that stone to which you point,” said Scrooge, “answer me one question. Are these the shadows of the things that Will be, or are they shadows of things that May be, only?”

Still the Ghost pointed downward to the grave by which it stood.

10 “Men’s actions will foreshadow certain ends, to which, if persevered with, they must lead,” said Scrooge. “But if the actions be departed from, the ends will change. Say it is thus with what you show me.”

The Spirit was immovable as ever.

Scrooge crept towards it, trembling as he went; and following the finger, read upon the stone of the neglected grave his own name, EBENEZER SCROOGE.

15 “Am I that man who lay upon the bed?” he cried, upon his knees.

The finger pointed from the grave to him, and back again.

“No, Spirit! Oh no, no!”

The finger still was there.

20 “Spirit!” he cried, tight clutching at its robe, “hear me. I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope?”

For the first time the hand appeared to shake.

“Good Spirit,” he pursued, as down upon the ground he fell before it: “Your nature intervenes for me, and pities me. Assure me that I yet may change these shadows you have shown me, by an altered life.”

25 The kind hand trembled.

“I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!”

30 In his agony, he caught the spectral hand. It sought to free itself, but he was strong in his plea, and detained it. The Spirit, stronger yet, repulsed¹ him.

Holding up his hands in a last prayer to have his fate reversed, he saw an alteration in the Phantom’s hood and dress. It shrunk, collapsed, and dwindled down into a bedpost.

¹repulsed: pushed away

Text B: a blog aimed at artists, called *Creative Ideas for Starving Artists***Living in the Subjunctive Mode**

Posted on April 17, 2014

5 I came across a phrase that I hadn't heard before. It was uttered by guitarist Joe Satriani, who was crediting a former guitar teacher of his with discouraging him from "living in the subjunctive mode." I had to look it up.

10 The subjunctive mode (or mood) is something that comes to us from the study of English grammar. It describes speech patterns of wishful thinking, in the sense of "wishing I were a famous artist," for example. It's that state of mind where you think things would be different, if only things had been different. The subjunctive mode is all about the expression of a hypothetical, wishful or imaginary thought.

In the modern dialect, subjunctive mode is often summarised by the phrase, "Shoulda, coulda, woulda." There is no point focusing on the past (which cannot be changed) while providing no solution to a present problem.

15 The subjunctive mode is wistful as well as wishful, but also dismissive of possibilities that might actually be realisable. If you say you wish you were a famous artist, you are implicitly saying that you are not now a famous artist and probably never will be one. Well why not? Are you using the subjunctive mode as a reason to never strive to become one?

20 The subjunctive mode is essentially a linguistic method of offering barriers and excuses. It's a way of saying that the ideal imagined has not been met, because the conditions casually asserted as being necessary for that ideal to come into being have not been met either. No responsibility is taken for the outcome or the starting conditions. It's all in the lap of the Gods, as it were, or subject to the hand of Fate.

25 Living your life in the subjunctive mode refers to the habit of wishing things were different, but doing nothing about making them so. The time and energy spent imagining a better future could be better used actually creating a future you imagine. Why live in virtual reality, when you can participate in actual reality? Phrases cast in the subjunctive mode refer to action that has not occurred yet. An alternative to living in the subjunctive mode, then, is to take that action, immediately and consistently.

30 As a musician, avoid the suburban disease of worrying about what you should, could or would have played, while never playing the music you want to play. Your job is to play your music, not to decide whether or not people should or will like what you play. So play your bloody music. The same applies to all forms of art. The doing is much more important than musing about how good it would be, if only it had been done.

35 So, discouraging yourself and others from living in a permanent subjunctive mode seems to be pretty good advice, to me. Get on with it instead.

Text C: an extract from a magazine article reviewing an event called 'The Future Is Here'

Culminating with a demonstration of a real-life hoverboard, the Smithsonian Institution's 'Future Is Here' event featured a series of visionary talks on what's on the horizon in an array of fields before an avid crowd of researchers, industry experts and tech and science enthusiasts.

Speakers at the event included Walter Isaacson, Oliver Sacks, Celine Cousteau, Craig Venter and scientists from the Smithsonian Institution. They discussed the latest findings on the human mind, the 'Internet of Things', genomics and geoengineering, among dozens of other topics. Many of the presentations seemed to be the stuff of science fiction, complete with references to super-bots and the power of human minds to control objects, illustrating the incredible advances that have been made in recent years.

Section B

Contemporary English

2. The following set of data is taken from an online thread of comments. These express a variety of attitudes and opinions towards a video clip from BBC Stargazing Live, posted on YouTube. Stargazing Live covered the launch of a rocket carrying British astronaut Tim Peake and his Russian colleagues to the International Space Station in December 2015.

Read the data then answer the question below. You should use appropriate terminology and provide relevant supporting examples.

Using your knowledge of contemporary English, analyse and evaluate the ways in which writers use language in the YouTube comments. [25]

TEXT 1 (conspiracy theorist)
astrobollox

“You can see how hard the acceleration is....” yeah that hard that the guy on the right can scribble away on a notepad

TEXT 2 (conspiracy theorist)
GeoShifter

they are deceiving the masses with these fake space missions. ESA¹ is a fraud

TEXT 3 (a Russian observer)
михаил смальков²

I am pleased that the achievement of our engineers and scientists has brought so much joy to these children³. From Russia

TEXT 4 (student)
lct7192000

Woooooohoooooo! We're so busy fighting and hating on this earth and THIS is what we should be focusing on!

TEXT 5 (parent)
christi simpson

Moments like this i love to see, moments like this wee should be working harder to see more often and its moments like this wee should be leaving for our children, thats our childrens future out there, i'd say it was time to knuckle down an help them grab it

TEXT 6 (U.S. citizen)
Power Howard

Yes Tim.. Get in there!! You the Man.. Thumbs up!!

TEXT 7 (political activist)
Lord Fwah Fnah Singeon Smythe Dash Foretescue

Nice rocket bro, now how about feeding the children down on earth?

TEXT 8 (academic)
Ruben Martin

Seeing things like this makes me realise how insignificant we all are, and how our lives are meaningless

¹ESA: European Space Agency

²михаил смальков: Russian spelling of the name Mikhail Smalikov

³these children: a group of children present at the launch of the rocket in Russia