



GCE A LEVEL

1700U40-1



S25-1700U40-1

WEDNESDAY, 4 JUNE 2025 – AFTERNOON

ENGLISH LANGUAGE – A2 unit 4
Spoken Texts and Creative Re-casting

2 hours

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01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

There are **two** sections. You are reminded that Section B requires you to produce a creative piece of writing using the transcripts in Section A as a stimulus.

Answer **both** questions.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Each section carries equal marks.

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

You are reminded that this paper is synoptic and so will test understanding of the connections between the different elements of the subject.

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: Analysing Spoken Language

Answer the following question.

- The three texts printed on pages 4–6 are examples of spoken language in which people are talking about their professions.

Text A is taken from an interview recorded in a bookshop in front of an audience. Travel broadcaster Simon Reeve is promoting his autobiography.

Text B is taken from a live radio interview. Presenter Laura Whitmore and the musician and songwriter Arlo Parks are discussing music.

Text C is taken from a pre-recorded radio interview. Presenter Lauren Laverne is chatting to astronaut Tim Peake about his experiences in space.

In your response to the question that follows, you must:

- draw on your knowledge of the levels of language
- consider concepts and issues relevant to the study of spoken language
- explore contextual factors.

Analyse the different ways speakers use language in interviews to explore professional experiences. [40]

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KEY TO TRANSCRIPTIONS

(.)	micropause
(1)	timed pause (in seconds)
(.h)	pause with an intake of breath
//	overlapping speech
y.	incomplete word
=	latch on
{laughs}	paralinguistic features
definitely	emphatic stress
BACKWARDS	increased volume
mi:::nd	stretched or prolonged speech
\although	falling intonation
/my gran's	rising intonation
↑a fire↑	raised pitch
accel	speech that is getting faster (underlined)
rall	speech that is getting slower (underlined)
/jeə/	phonemic transcription reflecting pronunciation
[audience laughs]	contextual information

Question marks have been added for clarity.

N.B. Phonemic symbols are used to reflect non-standard pronunciations (see page 2).

Text A: an extract from an interview recorded in a bookshop

I: Interviewer

S: Simon Reeve

- I actually in the book you say that for anybody who who doesn't travel much (.) just take a map of where you live and pop a glass on it and draw a circle and make sure you explore everything within that circle first (.) then can you start to (.) widen out?
- S accel /jeə/ **definitely** (.) it's a bit of a state of mi::nd (.) I mean you can take what you want from exploring (.) travelling (.) some people do it so they can say I'm the first person (.) er (.) to summit these twelve mountains BACKWARDS (.) or something y. you know they'll come up with something quite personal to them (.) fair enough (.) I like travelling because I like the experiences and meeting people (1) er (.) /jeə/ but it doesn't have to be round the planet (.) I think we all **need** to stay interested in our world and ourselves and (.) us collectively and (.) /jeə/ it it doesn't have to be to somewhere that's a long-haul flight away (.) it it can be local and there's a beauty in that as well and accel it can be (.) yeah **igniting** that passion (.) can (.) in particularly in the young i. in kids (.) it can be a way of (.) er (.) **leading** them really into a much more an a. a. adventurous life so **definitely** it's a recommendation (.) get out (.) explore your own area (.) take a (.) **delight** in knowing what's round the corner (.) that's how I started (1) with ↗my gran's magical mystery tours in the back of her car (.) but that's another story [audience laughs] she helped to light a little bit of ↑a fire↑ in me ↘although we weren't travelling abroad
- I you'll have to read the book if you want to find out more about that [audience laughs]

Text B: an extract from a live radio interview

L: Laura Whitmore A: Arlo Parks

- L: I want to talk about your sound because you blend indie lo-fi hip-hop confessional poetry (.) so how did you find your sound (.) how did you (.) your sound (.) how **did** you find the sound of Arlo Parks?
- A: for me it was a question of just like cherry-picking different elements of like each of these references (.) from soul I would be like (.) ok I love the warmth of the drums (.) I love (.) /jənəʊ/ the wurlitzers (.) those early electronic keyboards (.) and then I would say ok (.) in like singer-songwriting I love the poetry of the lyrics (.) I love how like introspective and reflective they are (.) and then (.) from all these different genres I /kaɪndə/ found an element that I liked to create some /kaɪndə/ collage that felt unique
- L: I love that (.) um also it's a really exciting time for you (.) you're an artist in residence at
rall BBC Radio 6 Music (.) how did that come about because that's such a **cool** opportunity
- A: /jeə/ I mean I still don't quite know how I got chosen but I got sent an email (.) /jənəʊ/ saying that I had (.) an opportunity to /kaɪndə/ curate six episodes and curation is something that I've always really // enjoyed
- L: // mm
- A: and especially because I could pick the themes and moods that I wanted to create playlists around (.) and /jənəʊ/ even in my day-to-day life I'm always making playlists for my friends (.) I'm like the playlist maker in residence so it felt {*laughs*} the right thing to do =
- L: = you're a **good** friend {*laughs*}

Text C: an extract from a pre-recorded radio interview

L: Lauren Laverne T: Tim Peake

- L so of course the **spacewalk** that you did was your highlight of your time in space
(.) I mean I'm struggling to imagine the impact of an experience like that (.) can you describe it?
- T it's **incredible** (.) I mean there there's a lot of apprehension and nervousness
beforehand clearly (.) I was going to the window and I was looking out and I was trying
to visualise my route and think where I'd be going and (h.) handholds and how to get
around this incredible structure (h.) you've got to have so much concentration
rall not to make a mistake (.) the thing about a spacewalk is that lots of things can go wrong
in space and many times they're not your fault (.) on a spacewalk if something goes
wrong (.) it probably **is** // your fault
- L // {laughs}
- T because the scope for human error is **incredible** (.) so you're worried about
/jənəʊ/ am I going to mess up but when you get out there into that environment
rall it's just so exhilarating (.) I mean there are moments of adrenalin and clearly
/jənəʊ/ when you're dropping out of that airlock hatch and looking down below four
hundred kilometres and there's planet Earth passing below beneath you (.) and you
look the other way and you just see the universe stretching out to infinity (.) it's quite
overwhelming
- L I know that while you were on board the International Space Station you started
cleaning your teeth while looking out of the observatory windows and that became a
little kind of ritual for you (.) what was your view then?
- T so I'd just float to the window brush my teeth and look at the Earth passing by (.) and
it doesn't matter if y. /jənəʊ/ you're passing over something you've seen before **every**
time you look out there's something new and something different to see different
rall lighting conditions (.) different weather (.) Earth is just such a beautiful planet to look at
from space so it was never boring to look down.

Section B: Creative Re-casting

Using the transcripts presented in Section A as stimulus, answer the following question.

2. The Government is launching a website for young people called *New Horizons*. Its aim is to present the range of career possibilities open to them and to encourage them to be imaginative and ambitious as they plan their futures.

Write the text for the Introduction section of the website.

Aim to write approximately 400 words.

[40]

END OF PAPER

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