



GCE A LEVEL

1700U40-1



S19-1700U40-1

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

TUESDAY, 4 JUNE 2019 – MORNING

2 hours

1700U401
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

There are **two** sections. You are reminded that Section B requires you to produce a creative piece of writing linked to one or both of the transcripts in Section A.

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.

1. The two texts printed on pages 4 and 5 are examples of conversations in difficult situations taken from television documentaries.

Text A is taken from *Educating Greater Manchester*, a Channel 4 documentary about a secondary school in Salford. It focuses on interactions between misbehaving Year 7 students Billy and Tiger, and the Head of Year 7 Miss Bland.

Text B is taken from *Valley Cops*, a BBC Wales documentary following the South Wales Police Force. There has been a robbery at the post office in the quiet village of Rhydyfelin. Police officers Rhino and Johnny are investigating the incident.

In your response to the following question, 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 participants in these documentaries use spoken language to interact when dealing with difficult situations.

[40]

KEY TO TRANSCRIPTIONS

(.)	micropause
(2)	pause (in seconds)
(.h)	pause with an intake of breath
//	overlapping speech
{ <i>presses the wall</i> }	paralinguistic features
ball	emphatic stress
NEVER	increased volume
lo:::ng	stretched or prolonged speech
=	latch on
/gʌnə/	phonemic transcription reflecting pronunciation
↑boom↑	raised pitch
rall	speech that is getting slower (underlined)
accel	speech that is getting faster (underlined)

Some question marks have been added for clarity.

Text A An extract from *Educating Greater Manchester*

MB – Miss Bland

VO – Voice over

B – Billy

T – Tiger

VO: news of Billy and Tiger's bad behaviour has reached Miss Bland (2)

MB: [to camera] I never ever think (.) bad behaviour is just bad behaviour (.) there's a reason (.) and it's about getting behind it (2) they're on a negative spiral otherwise and that's not what you want

5 **B:** most of the teachers say I'm clever and all that (.) it's just like when I get bored that's when I'm most likely to play up because I start (.) /fɪdʒɪtɪn/ and all that and get in trouble off teacher

MB: so (.) there is a bit of you (2) it's like a button like this self-destruct (.) {presses the wall} you know what self destruct means? (1) when you press a button and the whole thing blows up and it's gone ↑boom↑ (.) and you keep /pressɪn/ it like that (1) I /bɪn/ here **sixteen** years Billy (1) I know where this is /gʌnə/ go (2) I can like that (.) like a crystal ball (.) I can look in the **ball** (.) I can see where things are /gəʊɪn/ (2) I /bɪn/ here a lo::ng time (3) you are absolutely one hundred percent /gʌnə/ have to cha::nge Billy (3) you've just /gɒtə/ // suck it up

15 **B:** // they're /gəʊɪn/
over people /du:ɪn/ worse things than me though /ɪnɪt/ and they NEVER get in trouble =

MB: = I couldn't give a fiddler's about anyone else at this moment in time (1) come with me boys

20 **VO:** *accel* with Tiger and Billy's behaviour deteriorating (1) Miss Bland has come up with a new strategy (2)

MB: *accel* right in we go (3) let's sit /jɜ:sels/ down (2) so ba::sically (.) its /jɜ:/ beha::viour (.) and then (.) /jə/ know (.) and /jɜ:/ attitude (1) you've got a bit of a thing Billy haven't /jə/ (.) you've got one of these buttons that gets (.) and you've got an ↑it's unfair↑ button (1) you got a massive one of them (1) /æv/ **you** got /wɒnə/ them buttons?

T: I got like a **funny** button

30 **MB:** we **can't** have this boys (1) so (.) I'm /gʌnə/ put you on report (.) so it's in /jɜ:/ interests to work /a:d/ (.) to get good comments (2) so /waɪdʒə/ think (1) I'm /bɒθɪn/ (.) with these reports at this stage =

B: = so we don't get worse

MB: exactly (.) we **don't** want that (.) where'll we be when /jɜ:/ in year eight (.) or even in another six months by the end of /jɜ:/ in year seven? (1) we don't want things to **escalate** (.) it's not /sʌmθɪn/ we can ignore because what's it ↑əfektɪn/↑? =

35 **T/B:** = our edu // ca::tion
MB: // mmm and (.) another thing that's likely to /æpən/ (.) you'll get dropped down (1) you'll get dropped down sets because (.) there'll be people in the set below you (.) who were /wɜ:kɪn/ really really /a:d/ who might not be as bright as you on paper with their levels and things (.) but because they're /wɜ:kɪn/ really really /a:d/ (1) they'll get moved up (2) because they **deserve** it

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Text B An extract from *Valley Cops*

P – Post Office Worker

R – Rhino

VO – Voice over

J – Johnny

- R: [to camera] we don't have many people who'd come **to** the Valleys (.) to commit a crime (1)
 accel so the people who commit a crime (.) nine times out of ten are from the area (2)
 and (.) it would take a certain individual (1) to (.) /av/ the mineral so to speak (.)
 5 to do such a job so (.) you've probably got a few suspects (.) in the back of /juə/
 mind
VO: at the Post Office Rhino and Johnny speak to the Post Office worker (2)
R: it appears (.) a a a **large** amount of cash has been taken from the safe
P: at the moment (.) yes (1) it was quite substantial (1) if I'm **liable** for that (2) I'm
finished (.) but the main // thing is
 10 **R:** // let's not worry about that for now ↑/eɪ/↑ (.) it's all on all
 // on there {points to CCTV camera}
P: // that we're all // safe and I'm not
R: // /jeə/ /jeə/
P: /bi:ɪn/ funny when I say the dog is safe (1) but (.) yes (.) because **if** the dog had
 15 accel been in here as I say (.) they wouldn't have hesitated
R: /jeə/ /jeə/
P: seventeen thousand six hundred and twenty
R: not bad /fərə/ minutes work was it?
J: could be Rhydyfelin's biggest **ever** (2)
 20 **VO:** back at the police station (.) Rhino and Johnny review the CCTV footage (2)
J: two blokes have (.) come running round (1) hooded up (.) /traɪn/ to cover they
 (.) you just see that much {indicates eyes} of their face (1) gone in (.) one's gone
straight in (.) grabbed the money from the safe (.) like this =
R: = the other boy's kind of bit (.) nervous (.) and /fɪtɪn/ himself =
 25 **J:** = /kaɪndə/ in the in the main shop (2) the woman comes round the back (.) to
 come out (1) she has a go // at him he doesn't (.) he just
R: // mmm
J: /kaɪndə/ pushed her out the way (.) he runs off (.) drops all the money in the shop
 (1) goes out through the door (.) there's a woman /kʌmɪn/ in (.) tries to // grab him
 30 **R:** // mmm
J: by the hood (1) he drops a /ləʊdə/ money in the street (.) he gets round the
 corner (.) drops a load more money in the street again (1) and then (2) two or
 three seconds later // this
R: // the Golf comes spee::ding round the corner (2) I think
 35 they were in there less than twenty seconds I think

Section B: Creative Re-casting

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

2. Teenagers can see authority as a source of conflict.

Write a lively and entertaining online guide for teenagers about the best ways to deal with difficult situations involving authority figures.

Write the guide.

Aim to write approximately 400 words.

[40]

END OF PAPER

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