



GCE A LEVEL



A700U10-1

WEDNESDAY, 21 MAY 2025 – AFTERNOON

ENGLISH LANGUAGE – A level component 1

Language Concepts and Issues

2 hours plus your additional time allowance

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

Answer QUESTION 1 in Section A and ONE question in Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Each section carries 60 marks.

The number of marks is given in brackets at the end of each question. As a guide, you are advised to spend one hour on Section A and one hour on Section B.

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

(Turn over)

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

(Turn over)

VOWELS: PURE

/æ/	tap, cat
/ɑː/	star, heart, palm
/iː/	feet, sea, machine
/ɪ/	sit, busy, hymn
/e/	bet, instead, many
/ɒ/	pot, odd, want
/ɔː/	bought, saw, port, war
/ʊ/	book, good, put
/uː/	food, two, rude, group
/ʌ/	but, love, blood
/ɜː/	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

SECTION A: ANALYSIS OF SPOKEN LANGUAGE

Read the texts on pages 9–14 and then answer the following compulsory question.

The two texts printed on pages 9–14 are examples of arguments in reality television programmes.

TEXT A is taken from *I'm a Celebrity... Get Me Out of Here!* in which Kendra Wilkinson, an American model, has a disagreement with Edwina Currie, a retired Conservative MP. Kendra is speaking to the other celebrities including the television presenter Melanie Sykes while Edwina is lying down, apparently asleep on a hammock nearby.

TEXT B is taken from *Love Island* in which the competitors Jordan Hames and Anna Vakili, who have previously been a couple, argue after Jordan has shown a romantic interest in someone else.

1. In your response to the question that follows, you must:
 - draw on your knowledge of the different language levels
 - consider concepts and issues relevant to the study of spoken language
 - explore connections between the transcripts.

Analyse the spoken language of these texts as examples of arguments in reality television programmes. You should compare the attitudes of the speakers and their interactions. [60 marks]

KEY TO TRANSCRIPTION

(.)	micropause
(2)	timed pause (in seconds)
MY	emphatic stress
fo:::r	stretched or prolonged speech
{nods}	paralinguistic features
↗did	rising intonation
↘sorry	falling intonation
SHUT UP	increased volume
accel	speech that is getting faster (underlined)
rall	speech that is getting slower (underlined)
/betə/	phonemic transcription reflecting pronunciation
//	overlapping speech
=	latch-on
[speaking to...]	contextual information

NB Phonemic symbols are used to reflect non-standard pronunciations (see pages 3–5).

TEXT A: I'm a Celebrity... Get Me Out of Here!

K: Kendra Wilkinson

E: Edwina Currie

M: Melanie Sykes

K [speaking to a group of people] you live in your moment and you believe that you're doing what's right (.) what's healthiest (.) happiest (.) best for you and your life (.) you /betə/ own that you /betə/ stand up and say I'm proud of myself I have faith like /jənəʊ/ this is me this is MY decision this is MY life (.) you should never live your life for other people (.) EVER (.) /jənəʊ/ (.) like be like have // a

E // did
I hear you say that you should never live your life for other people (.) ever? {sits up in her hammock}

M live your life FO:::R other people

E ↗did I hear you say that you should never live your life for other people (.)

accel ever? {Kendra nods} count me out (.) I don't agree with you {lies down again}

M you mean don't let other people influence // and

K // /jeə/

M I'm sure Edwina would agree if she knew what you meant

K /jeə/ that's what I meant

E {sits up again} you can't sa:::y you can never

(Turn over)

- lead your life for other people ever
- M** no she meant just in terms of making decisions
for yourself you // can't
- E** // well no
sometimes you have to make decisions that
benefit other people (.) you're a MOTHER (.)
you're a MOTHER
- M** I think if the kids are excluded from // that really
- E** // I'm sorry
I'm \sorry sometimes you put other people first
(.) sometimes you put {pointing with her
finger} OTHER (.) PEOPLE (.) FIRST
- K** I mean like being here is the right decision and
I'm not going to let YOU {points at Edwina}
or you or anybody tell me that it's not the right
decision
- E** I'm going to tell you it's the wrong decision (.)
you can't stop me telling you what I think is
right (.) so there (.) that's the problem with that
philosophy
- K** {points at Edwina} but you're not seeing the
heart of // what we're saying
- E** // don't you wag your
finger at me young lady
- K** SHUT UP and get out of our conversation and
you're not seeing the heart of it so shut up take
your heartless ass out of our conversation and
go back to sleep where you belong
- E** /u:/ {adopts a surprised expression} the
- (Turn over)

hairdryer treatment

K you're a grown-up woman starting trouble with a young woman like this {points to herself} trying to be a heartful (.) trying to be heartful and put myself out here like this trying to help others and inspire people (.) and you come here with your devilish ass and try to damage ME

E ↗Kendra (.) you can't dominate me (.) so don't try:::

K are you Queen of England? are you Queen of England now? you're the Queen of the jungle now?

TEXT B: Love Island

J: Jordan Hames (male competitor)

A: Anna Vakili (female competitor)

J can I grab you please? [they walk to a private place with Jordan leading] (8) you alright? (.) / 3:m/ (3) so (.) first I want to apologise for what happened last night in terms of when I look back at it I should have pulled you for a conversation first before I pulled India

A you shouldn't have pulled me first (.) you shouldn't have asked me to be your girlfriend (.) you shouldn't have lied to // me for the past three

J // I've not lied to you

A weeks (.) yes you have (.) so you really liked me yeah (.) you look in my eyes and say I feel

rall like I've already won (.) my head can't be turned by anyone // I can't

J // /jeə/

A {raises hand and looks directly at him} let me finish (.) {mimicking his voice}

I'm so::: happy I found you here (.) I'll take you to all romantic spots in this villa and tell you that I want you to be my girlfriend (.) that's you /jeə/?

[section omitted]

A to take a girl in front of my eyes (.) you think

(Turn over)

that's not disrespectful (.) why are you saying
sorry if you didn't disrespect // me?

J // I'm saying sorry
for not saying in the // first place

A // so you know it's
disrespectful

J I'm saying I'm not sorry // for

A // wait no (.) we'll get on
to that (.) we'll get on to the way you feel in a
minute (.) you don't think that's disrespectful?

J I hold my hands up to the fact that I should have
come and pulled you first =

A accel = no no no no no you calling me first =

J = can I JUST finish? (.) I feel that the way you
blew off on one last night wasn't (1) was just rash
(.) I feel like I'd rather just squash things to be
honest with you and end it

A you're ending it now {laughs} (2) did you think
we were together then?

J no

A then why's it over then?

J so I'm just closing the book =

A = babes (.) did you think the book was open?

J what?

A did you think the book was open? {laughs} did
you think the book was open?

J I feel the way you // handled the situation was

A // did you think the book was

open? did you think the book was open?

J no but it's good to just vocalise it we haven't spoken about it =

A = you're hilarious babe it was ended when you called India for a chat (.) that was when it was ended babe (.) apology ↘NOT accepted

J OK

A [walks away] you're a joke (.) you're actually a joke

SECTION B: LANGUAGE ISSUES

Answer ONE question.

In your response to this section, you must:

- **apply appropriate methods of language analysis, using associated terminology and coherent expression**
- **demonstrate understanding of relevant language concepts and issues**
- **consider contextual factors and language features associated with the construction of meaning**
- **provide supporting examples.**

EITHER,

2. Read the following extract.

The grammar of speech differs very much from the grammar of written language.

Compare the following pairs of sentences:

1(a) These cats – they’re hungry.

1(b) These cats are hungry.

2(a) In the morning will suit me better.

2(b) It will suit me better in the morning.

3(a) I looked up and saw this man.

3(b) I looked up and saw a man.

The first item in each pair is commonly found in informal spoken English but is not associated with any particular regional syntax. Nevertheless, some people believe that spoken language of this form to be “ungrammatical”. The truth is that the grammar of spoken English simply has not been fully described.

Using this extract as a starting point, analyse and evaluate the ways in which non-standard English is used by speakers and how its use is viewed.

[60 marks]

(Turn over)

OR,

3. Read the following extract.

The following is an extract from Winston Churchill's speech in 1938, arguing against signing a treaty with Nazi Germany:

Many people, no doubt, honestly believe that they are only giving away the interests of Czechoslovakia, whereas I fear we shall find that we have deeply compromised, and perhaps fatally endangered, the safety and even the independence of Great Britain and France. Our loyal, brave people should know the truth. They should know that there has been gross neglect and deficiency in our defences; they should know that we have sustained a defeat without a war, the consequences of which will travel far with us along our road; they should know that we have passed an awful milestone in our history, when the whole equilibrium of Europe has been deranged. And do not suppose that this is the end. This is only the beginning of the reckoning.

Using this extract as a starting point, analyse and evaluate the ways in which language is used by speakers to convince others of their point of view.

[60 marks]

(Turn over)

OR,

4. Read the following data.

Mother: now (.) there's mister Box gone by in his car
(.) Wendy's daddy

Child: Wendy's daddy

Mother: now love (.) come on (.) are you going to
come and play with your cars?

Child: no (1)

Mother: who's that going up through there (2) who is
it? (3) eh? (4)

Child: Wendy

Mother: it's not Wendy (3) look (.) who is it? eh?

Child: Brenda

Mother: that's right (laughs) come on (.) now are you
going to come and play with your cars?

Child: no

Mother: wouldn't you like to build a garage?

Child: NO (3) (noise of a helicopter) an
aeroplane

Mother: yes (.) can you see it anywhere James?

Child: there there =

Mother: = where? show me

Child: = there there

Mother: oh yes (.) it's not an aeroplane is it? (.) you
look (.) what is it? (2) it's a helicopter
(1) can you see?

Child: yes

(Turn over)

Using this data as a starting point, analyse and evaluate the ways in which interaction with adults affects children's capacity to acquire language. [60 marks]

END OF PAPER