
ENGLISH LANGUAGE

9093/04

Paper 4 Language Topics

May/June 2014

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

Answer **two** questions.

You should spend about 15 minutes reading the passages and questions before you start writing your answers.

All questions in this paper carry equal marks.

You are reminded of the need for good English and clear presentation in your answers.

The number of marks is given in brackets [] at the end of each question or part question.

At the end of the examination, fasten all your work securely together.

This document consists of **7** printed pages and **1** blank page.

Answer **two** questions.

1 Spoken language and social groups

The following text is a transcription of part of a television interview broadcast in the UK. Andrew Marr (**AM**) is asking the actor Kenneth Branagh (**KB**) about his latest theatre project.

Discuss how the language used by the speakers here is affected by the context. You should refer to specific details from the transcription, relating your observations to ideas from your wider study.

- AM:** and youre doing (.) at the end of this season (.) youre doing Hamlet (.) youre directing it
//
- KB:** yes (.) indeed (.) yeah
- AM:** your great role when you were a little bit younger (.) only (.) this time (.) directing Jude Law 5
- KB:** yeah
- AM:** i'm just wondering what thats going to feel like (.) i mean (.) are you able (.) do you hope to be able to transmit some of the (.) the
//
- KB:** well i hope so
//
- AM:** some of the things that you learned 10
maybe (.) i dont know (.) maybe twenty years ago to to another generation of actors
//
- KB:** weve already actually
//
- AM:** you and Jude Law
//
- KB:** yeah (1) it sounds a bit odd (.) but weve 15
been working on it (.) he and i together (.) for about a year (.) actually partly here in the in the theatre
//
- AM:** in the bar
//
- KB:** [laughs] and in the bar (.) in fact (.) we have in fact used this bar to rehearse in (.) for about a year now (.) once every three weeks 20
//
- AM:** Kenneth Branagh and Jude Law
(.) rehearsing in the bar
- KB:** yes (1) he and i meet (.) and weve been just getting on with it and starting the the process of becoming very familiar with the play
- AM:** mm hmm 25
- KB:** in the past (.) you know (.) people like Richard Burton¹ were directed by John Gielgud¹ and so the chance to (.) whilst not putting myself in that kind of company (.) the chance to work with a another actor like this who is so (.) so keen and and passionate about doing it (1) you know we worked together on a film 30

- AM:** that was SLEUTH² wasn't it
- KB:** yeah (1) so that (.) that has been great
- AM:** so (2) Donmar Warehouse³ (1) known as a kind of very very respected theatre outside the West End⁴
- KB:** sure 35
- AM:** come into the West End⁴ and one of the things i think people would notice is a much younger audience than (.) than you would expect
- KB:** there are a hundred and thirty seats for every show at ten pounds
- AM:** CHEAP TICKETS (1) how does that work
- KB:** well (.) in a sense (.) a collaborative decision amongst actors (.) there's a company wide wage (.) which is probably much 40
//
- AM:** seven hundred and fifty quid⁵ a week
//
- KB:** seven
hundred and fifty quid a week
- AM:** not a lot for 45
//
- KB:** not a lot (1) but thank you very much (.) nevertheless it's (.) you know (1) and we all (1) were all on that money and that's that's tickety-boo⁶ (.) as far as i'm concerned
- AM:** and is it important to you that it's bringing classic (.) proper theatre (.) as it were (.) back into the West End at a time when there are so many musicals 50
- KB:** an evening of ideas (.) YES (.) an evening you know where classics can be spoken about and and discussed and valued in the way that we (.) i think (.) that we miss in various other parts of the culture (.) ANYTHING (.) i think (.) anything that gets people to go and see and and experience what the live event is of the theatre i think with this Donmar season is good for the rest of the theatre in the West End (.) musicals or not 55

Notes:

¹*Richard Burton / John Gielgud*] well-known actors of the 1960s

²*Sleuth*] a 2007 film directed by Kenneth Branagh and starring Jude Law and Michael Caine

³*Donmar Warehouse*] a small London theatre, known for its affordable tickets

⁴*West End*] district of Central London where many theatres are situated

⁵*seven hundred and fifty quid*] slang for seven hundred and fifty pounds (money)

⁶*tickety-boo*] old-fashioned slang for "absolutely fine"

TRANSCRIPTION KEY

(.) = micro-pause

(1) = pause in seconds

// = speech overlap

[*italics*] = paralinguistic features

[UPPER CASE] = words spoken with increased volume

2 English as a global language

The passage on the opposite page is from a humorous blog written by an Asian journalist based in Hong Kong. In this entry, he considers the idea of 'Englasian'.

Discuss what you feel are the most important issues raised here relating to the use of English as a global language. You should refer to ideas and examples from your wider study as well as to specific details from the passage.

Englasian

A unique brand of pan-Asian English really exists, readers reckon. Its vocabulary comes from English, but grammar and word-order comes from Chinese, according to an academic. Singapore already has lots of works in Asian English, but examples can also be found in Malaysia and Indonesia.

This discussion reminded me of a one-act play called *Don't Stupid-Lah, Brudder*, which was written entirely in Englasian by a group of contributors to the *Far Eastern Economic Review*. In it, you can “hear” three variations of Englasian: East Asian, South Asian and Australian.

5

Plot: Mal, a Malaysian investor, is having *kopi* (coffee) with an Indian accountant named Indra. They are in a hotel in Jakarta waiting for Oz, an Australian entrepreneur, with whom they are setting up a business.

10

Mal: Plan latest where got?

Indra: Not having. Maybe Oz has?

Mal: He here already, is it?

Indra: Yesterday already he checked in.

15

Mal: [*Pointing to Indra's bag*] Inside is what?

Indra: Contact list and other sundry items.

Mal: Contack how many? Hundred-over?

Indra: Two hundred-over.

Mal: Waah. Damn good. Oz is where? Mat salleh sleep too much always. Make me frus only.

20

[*Enter Oz.*]

Oz: Greetings! Hi, chooks. Bit late—apologies.

Mal: No nid-lah. Sit-sit, don't shy.

Oz: You Indra? Pleaseta meetcha.

25

Indra: We met before one time, no? At the party to felicitate my cousin-brother, a revered Sydneysider?

Oz: Yeah, right.

Mal: Waah, stylo-milo only-lah today you.

Oz: Huh? Oh. My clothes were a bit daggy after the flight so I got a new shirt and some daks.

30

Mal: Nice, man. Now start already.

Indra: You are bringing business plan?

Oz: Godit right here in me bag.

Indra: Put the papers out. Projections, case studies, like that, also need.

35

Mal: Bank account have?

Indra: Have.

Mal: Cover letters ready, is it?

Oz: No worries. Needs number crunching but.

3 Language acquisition by children and teenagers

This is a transcription of an interaction involving a group of girls aged eleven and twelve, at a secondary school in the UK. As part of a lesson, they are discussing pictures of female fashion models and pop stars.

How do the speakers use language here to share and develop their ideas? Support your answer by referring to specific examples from the transcription.

- Jessica:** and all of them are skinny (.) theres none of them that are particularly fat
//
- Francesca:** not even (.) like
- Jessica:** not even fat (.) not (.) like CURVES or something
//
- Francesca:** [laughs] NO CURVES
- Laura:** they hardly cover up their bodies [laughs] 5
- Jasmine:** um (.) i dont really like that one [*points to picture of red top*] cos its too revealing
- Laura:** that one [*points to red top*]
- Jasmine:** yeah (1) and and i dont like the PINK dress (.) i dont like the middle one with the
// 10
- Francesca:** the one with the the blonde hair
//
- Jasmine:** yeah
- Jessica:** [laughs]
- Laura:** and that one [*points to another picture*]
- Jasmine:** yeah 15
- Francesca:** its like wearing a bikini
- Jessica:** i dont like that one
//
- Laura:** its like summink youd wear on the beach
- Jessica:** like a nightie [laughs]
- Francesca:** the nicest one [*pointing to picture*] 20
- Jessica:** the brown top (.) and the like the white skirt
//
- Francesca:** yeah
- Laura:** yeah like that one
- Jessica:** someone might actually WEAR what shes wearing (.) compared to (.) like (.) some of the others 25

- Jasmine:** ALL the others (.) all the others we CANT wear
- Laura:** cos if you think (.) theyre like your role models (.) you think
//
- Jessica:** well you could
//
- Laura:** you think you could
actually dress like them (.) but sometimes (.) it just looks wrong 30
//
- Francesca:** i dont mind a
bit of that (1) but not like not like them [*points to picture*]
- Laura:** and never at school (1) maybe on weekends (.) but never at school

TRANSCRIPTION KEY

(.) = micro-pause

(1) = pause in seconds

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[*italics*] = paralinguistic features

[UPPER CASE] = words spoken with increased volume

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Question 2 © Nury Sam Jam Vittachi; *A one-act play in Englasian*; The Curious Diary of Mr Jam; <http://www.mrjam.org/2008/03/a-one-act-play.html>.

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