
ENGLISH LANGUAGE

9093/41

Paper 4 Language Topics

May/June 2019

2 hours 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

Answer **two** questions.

You should spend about 15 minutes reading the passages and questions before you start writing your answers. You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.

This document consists of **6** printed pages, **2** blank pages and **1** Insert.

Answer **two** questions.

1 Spoken language and social groups

The following text is a transcription of part of an interview with two members of the British music band *The 1975*, at the Mercury Music Prize ceremony in 2016. The two members of *The 1975* are Matty Healy and George Daniel, and the interviewer is from the *New Musical Express* magazine (NME).

Discuss ways in which the participants are using language here to communicate. You should refer to specific details from the transcription, relating your observations to ideas from your wider study.

- NME:** what have you guys been up to since your Reading¹ and leeds¹ triumph↗
- Matty:** umm
//
- George:** triumph↗ (.) everyones talking about it like it was a competition (.) its not like that
//
- Matty:** we (.) we (.) we love (.) we did have a lot of fun at Reading actually 5
//
- NME:** yeah↗
//
- Matty:** it was
a bit of a celebration (.) what have we been doing↗ (.) same kind of thing (.) just just
//
- NME:** just headlining festivals 10
//
- Matty:** just headlining festivals (.) exactly (.) just sitting around (.) no weve been (.) weve been at home and weve got you know (.) this is (.) this is a big deal for us (.) weve been kind of getting ready for this and mm (.) this has kind of been a month of getting prepared for the next set of touring
- NME:** ok and umm (.) apparently youve been rehearsing with the philharmonic↗ 15
the bbc philharmonic↗
- Matty:** yes we have (.) yeah yeah
//
- NME:** tell me more about that (.) i mean why (.) why are you getting together with them↗ (.) whats it going like
//
- Matty:** well weve got (.) a bbc gig on the 20
thirtieth of september
//
- NME:** ok
- Matty:** we're doing a show with the royal (.) the bbc philharmonic orchestra
//
- NME:** mm mm
- Matty:** itll be about an hour and fifteen minutes of all of (.) our recent album 25
//
- NME:** ok

- Matty:** with an orchestra
//
- NME:** with that kind of grandiose backing
//
- Matty:** exactly [*nodding his head*]
- NME:** have you done much rehearsal so far ↗ 30
- Matty:** yeah weve (.) weve worked it all out and orchestrated it
//
- NME:** yeah
//
- Matty:** but trying to get a
whole orchestra anywhere (.) i mean
//
- NME:** yeah 35
//
- Matty:** its hard to get us in a room
sometimes
//
- NME:** right
//
- Matty:** so trying to get us all in a room is a nightmare
//
- NME:** are they quite difficult (.) orchestras ↗ 40
- Matty:** yeah (.) no theyre totally fine (.) i mean theyre proper musicians
- George:** we're all divas² [*laughs*]
- Matty:** yeah yeah [*laughs*]
- NME:** i can imagine
- Matty:** yeah the triangle player is a nightmare [*smiling*] 45
- George:** [*laughs*]

Notes:

¹ *Reading and leeds*: big, annual music festivals in England

² *divas*: people who behave as if they are very special or important

TRANSCRIPTION KEY

(.) = micropause

underlined = stressed sound/syllable(s)

// = speech overlap

[*italics*] = paralinguistic features

↗ = upward intonation

2 English as a global language

The passage below is taken from the *Oxford Dictionaries* blog, and discusses how the English and Norwegian languages are evolving together.

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

The fusion of Norwegian English

English, we often hear, is the world's first truly global language, spoken in more places by more people than any other language in history. Partly this is so, simply, because there are more people today than at any previous time. And partly English is global because of modern technology.

But another part of the reason that English is global is that the language itself is malleable, shaped by the experiences of those who use it. So it's not the case that one kind of English or one kind of pronunciation is spreading the world over. Many kinds are, and as they spread they reflect less the circumstances of speakers from English's traditional homelands and more those of speakers from places where English is learned as a second or third language. Norway is such a place.

But that doesn't mean that Norwegians speak and write the same English that's heard in any of these other places. Indeed, not only do a lot of Norwegians speak English, and speak it well, they do so in an often distinctively Norwegian way. Occasionally, the English stands discreetly beside the Norwegian, joined to it but kept separate at the same time. A brochure to attract students to study abroad embodies linguistically the cosmopolitan outlook it fosters: 'Go Places – studer I utlandet!'¹

Then there's an advert for Litago (meaning 'brief journey', more-or-less), a brand of flavored milk. The Litago logo is a rather jaunty cow, sometimes depicted on downhill skis and wearing a jumper made from the Norwegian flag. At the top of the advert is the text:

Lita Ready!
Lita Steady!
Lita Go!

This is language as imaginative as an alpine cow wrapped in a Nordic insignia. The leftmost column of words is all Norwegian, the rightmost all English, and the two together something that might be Norwegian but also might be English.

Purists can be aghast at the way English is developing as its speakers, increasingly, are second- and third-language learners from around the world. Of course, purists once were aghast at the way English took shape in regional British dialects or in the United States. Perhaps some still are. But Norwegian English is a creative, expressive, and often witty way to use language. And it reflects the kind of adaptation that is necessary for any language to remain alive. Is it English? As a Norwegian once responded to my question in another context, 'Ja²-ish'.

Notes:

¹ *studer I utlandet*: study abroad

² *Ja*: yes

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3 Language acquisition by children and teenagers

The following text is a transcription of part of a conversation between Kamal, aged 2 years 1 month, and his mother and father.

Discuss ways in which Kamal and his parents are using language here. You should refer to specific details from the transcription, relating your observations to ideas from your studies of language acquisition.

Kamal: where your dink

Father: theres my drink

Kamal: oh (.) where mummy dink (5) where daddys dink (1) where mummys dink (1)
where mummys dink

Mother: here

//

Father: over there (1) its time for you to go to bed isnt it↗

Kamal: dont go bed (.) i dont

Father: its late (1) youre tired

Kamal: no i late

Father: it is late

Kamal: i dont (.) late

Father: youre tired though

Kamal: no

Father: you are tired

Kamal: i dont tired (2) i dont tired

Father: arent you↗

Kamal: no

[Kamal looks at his father's empty mug, which is on the table]

Kamal: this up please [reaches up to try to get mug]

Father: why↗

Kamal: its (.) daddys

Father: its daddys yeah

Kamal: its daddys

Mother: is it mummys↗

5

10

15

20

- Kamal:** no (.) its daddys 25
- Mother:** why↗
- Kamal:** its daddys (.) its daddys
- Father:** i thought it was mummys
- Kamal:** its daddys
- Father:** is it (1) what about jai¹ ↗ (.) is it jais↗ 30
- Kamal:** no (.) its mummys
- Father:** i thought you said it wasnt mummys
- Kamal:** its (.) its jais
- Father:** is it↗
- Kamal:** yeah 35
- Father:** what about tara¹ ↗
- Kamal:** no (.) tara have it [*reaches up and gets mug*]
- Mother:** bring it here please
- Kamal:** why
- Mother:** youll break it 40
- Kamal:** why (1) turn it round
- Father:** yeah but you might break it
- Kamal:** why (1) why

Notes:

¹ *jai, tara*: Kamal's older sisters

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micropause

underlined = stressed sound/syllable(s)

[*italics*] = paralinguistic features

↗ = upward intonation

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