



**HWA CHONG INSTITUTION**  
**JC2 Preliminary Examinations**  
**Higher 2**

**CANDIDATE  
NAME**

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**CT GROUP**

**16A/S**

**CENTRE  
NUMBER**

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**INDEX  
NUMBER**

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**ENGLISH LANGUAGE AND LINGUISTICS**

**9727/01**

Paper 1 Analysing Language Use

**13 September 2017**

**3 hours**

Additional Materials: Paper

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, index number, name and class on all the work you hand in.

Write your question number clearly.

Write in dark blue or black pen on both sides of the paper.

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

Answer Question 1 (Section A) **and** Question 2 (Section B).

Answer each question on a **FRESH SHEET** of paper.

At the end of the examination, fasten the answers to Question 1 and Question 2 **SEPARATELY**.

Both questions carry equal marks.

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

A reference chart of IPA Phonemic Symbols is provided at the end of this Question Paper.

## Answer Questions 1 and 2 (Section A and Section B).

A list of phonemic symbols and signs is supplied at the end of the question Paper for you to make use of as appropriate.

### Section A: Analysis

Text A is a transcription of a *Youtube* video featuring an interview between actor, Nikolaj Coster-Waldau (N) and actress, Gwendoline Christie (G), who play characters Jamie Lannister and Brienne of Tarth respectively in the television series "Game of Thrones". They had been tasked to ask each other a list of questions that had been set by the producer.

Text B is an adapted online article from *Britannica Encyclopedia* which examines acting as a career option.

Read both texts and then complete the following task:

1. Compare the linguistic features of Text A and Text B, considering relevant contextual factors.

In your analysis you should make relevant reference to:

- differences between spoken and written language
- lexis, grammar and phonology
- how the contexts affect the ways language is used.

[25]

### TEXT A

N: k i've a question for you (2) <what> [*laughs*] no i should stop stuttering [*laughs*] i i was about to make something up [*laughs*]

G: // [*laughs*]

N: if you could go back and change one decision that /brɪəɪn/ (2) /brɪæn/ made over the season what would it be

5

//

G: what's my name↗ what's my character's name (1) /brɪəɪn/↗

N: /brɪəɪn/ (1) /brɪəɪn/ if you could go back in time and change one decision that /brɪəɪn/ made over the season what would it be (1) and why↗

//

G: [*laughs*]

N: [*laughs*] /brɪəɪn/ of tarth↗

10

//

G: i think /brɪəɪn/ would have got together with tormund much earlier and cut out whole storyline that sort of started in season three=

N: =GREAT sooo=

G: =NEXT QUESTION who would you like to see on the iron throne↗

N: i like to see /brɪəɪn/ of tarth on the iron throne

15

//

G: mmm and why is that↗

N: she will be an honourable and just ruler=

- G: =that's SUCH a WONDERFUL answer thank you  
//
- N: yes thank you
- N: (5) [*laughs*] 20  
//
- G: [*laughs*]
- N: would you rather /brɪən/ have no what character or actor <she>  
//
- G: HELLO (3) HELLO↗
- N: you could shoot scenes with (2) <who>=
- G: =can you read↗ 25
- N: oh is there a character that you would like to work with but you haven't worked with so far
- G: [*laughs at length*]
- N: [*laughs*] AH see what i have to deal with
- G: i REALLY wanted to work with TYWIN LANNISTER i REALLY REALLY wanted to spend lots of time with the character 30  
//
- N: why
- G: because the actor charles dance is absolutely exemplary and he is brilliant and masterful (2) ah (2) he is absolutely accepting ah ah (1) exceptional actor and a legend 35  
//
- N: how how (2) thank you how (2) how important in your personal growth has working [*laughs*]=
- G: =can you read↗
- N: [*laughs*]
- G: are you ok ↗ do you want me to read out like we do with your lines so i read out and you repeat after me and you learn shall we do that↗ 40
- N: [*laughs*] i'm so proud of you [*laughs*]  
//
- G: [*laughs*] thank you
- N: you've done so well (2)  
//
- G: [*laughs at length*] 45
- N: when we first started out [*laughs*] it was a struggle for the fir [*laughs*] first few years but you really have grown=
- G: =and i appreciate it
- N: you are welcome

## TRANSCRIPTION KEY

(.)	micropause
(1)	pause in seconds
//	speech overlap
/tə/	phonetic representation of speech sounds
<u>underlining</u>	stressed sound/syllable(s)

↗	rising intonation
=	latch in speech
<>	speech slows
CAPITALS	to indicate a word/phrase/syllable is said loudly
[ <u>laughs</u> ]	paralinguistic feature

## TEXT B

**Acting: Theatrical arts**

Acting, the performing art in which movement, gesture, and intonation are used to realize a fictional character for the stage, for motion pictures, or for television.

Acting is generally agreed to be a matter less of mimicry, exhibitionism, or imitation than of the ability to react to imaginary stimuli. Its essential elements remain the twin requisites enunciated by the French actor François-Joseph Talma in his tribute to the actor Lekain (1825): “an extreme sensibility and a profound intelligence.” For Talma it is sensibility that allows an actor to mark his face with the emotions of the character he is playing and to convey the intentions of the playwright, the implications of the text, and the movements of the “soul” of the character. Intelligence—the understanding of the workings of the human personality—is the faculty that orders these impressions for an audience. 5 10

The essential problems in acting—those of whether the actor actually “feels” or merely imitates, of whether he should speak naturally or rhetorically, and of what actually constitutes being natural—are as old as theatre itself. They are concerned not merely with “realistic” acting, which arose in the theatre of the 19th century, but with the nature of the acting process itself. 15

The ephemeral nature of acting has left it without many practical foundations and only a few theoretical traditions. In the middle of the 18th century the German critic and dramatist Gotthold Ephraim Lessing drew attention to this difficulty: “We have actors but no art of acting.” In an artistic field where the measures of greatness are traditionally the subjective reports of witnesses or critics, the understanding of the art has naturally remained in dispute. It remains as true today as when stated by George Henry Lewes in his *On Actors and the Art of Acting* (1875): 20

*I have heard those for whose opinions in other directions my respect is great, utter judgments on this subject which proved that they had not even a suspicion of what the art of acting really is.* 25

Efforts to define the nature of an art or craft usually are based upon the masterpieces of that field. Without that necessary reference point, vague speculations and generalizations—without proof of validity—are likely. In the visual, musical, and literary arts, this foundation exists; the work of the great masters of the past and the present serves not only to elucidate the art but also to create standards to emulate. It is difficult to imagine what the present state of comprehension of music would be if only the music of today were available, and the achievements of Monteverdi, Bach, Beethoven, and Mozart had to be known only by hearsay. Yet, this is precisely the situation that exists in acting. The actor, in the words of the 19th-century American actor Lawrence Barrett, “is forever carving a statue of snow.” That is why the understanding of acting has not equalled the appreciation of it and why the actor’s creative process has defied comprehension. 30 35

## Section B: Adaptive writing and commentary

Texts C, D and E relate to personal hygiene.

Text C is a review of a story book for children aged 5 to 8 years old.

Text D is an extract from a non-fiction book, *Building Healthier Kids*, designed to aid parents in achieving the best foundation for their child's health and wellbeing 'from infancy into the school-age years and beyond'.

Text E is extracted from the *Encyclopedia of Children and Childhood in History and Society*.

Read all three texts, and then complete the following tasks:

- 2 (a)** As part of their Corporate Social Responsibility efforts, a company selling antibacterial products is partnering primary schools in Singapore to teach school children aged 9 to 10 years old healthy habits on personal hygiene. An information brochure on this topic is to be distributed at the end of the teaching session, to reiterate to these children the importance of personal hygiene and the details on how to maintain good personal hygiene in their daily lives.

**Write the text for this information brochure in approximately 300-400 words.** Base your writing on the ideas and references which are contained in Texts C, D and E, adapting them in a way that is suitable for your purpose and audience.

and

- (b)** **Write an evaluation of approximately 300-400 words of your adaptation for (a).** Your evaluation should illustrate significant linguistic differences between your adaptation and Texts C, D and E, by considering:
- mode of address to the reader
  - lexical choices
  - grammatical and syntactical cohesion
  - morphology

and any other relevant linguistic issues.

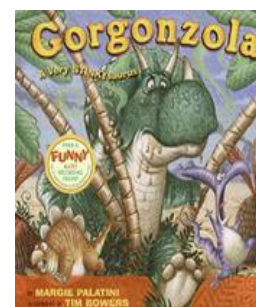
[25]

### TEXT C

#### GORGONZOLA A Very Stinkysaurus

by Margie Palatini & illustrated by Tim Bowers

**Age Range:** 5 - 8



5

A huge dinosaur with equally huge dental odor gets a personal hygiene makeover, thanks to coaching from an irritated avian victim. Cast as a massive blue-green triceratops with ropy strands of slime dripping from mouth and nose, Gorgonzola looks more puppylike than fearsome, but all flee at his approach nonetheless. A bird mom finally tells him why ("You're a Primo Stinko!"), then takes him step by step through a vigorous brushing of teeth, a gargle with mouthwash, a soapy bath ("Woah! WOAHH! 10 Don't just splash. You gotta scrub, boy! Scrub!") and an exuberant powdering. "I feel like a real human being," he crows. "How often do I have to do this?" Bowers hangs a whistle around Birdie's neck and tucks other visual jokes into his scratchy prehistoric scenes. Redolent with high-spirited humor and capped by a magnificent pun, this should make persuasive reading for any young monster who heads the other way when bath 15 time rolls around.

**TEXT D**

When your child is having fun with their friends, they are sharing their germs. When they put their hands in their mouth, play with toys and touch one another or crawl or play on the floor, they may be collecting and spreading germs. You can't pack your child away in a protective bubble; the best way to keep them well is to build better immune systems.

Infections can spread to another child. These droplets can scatter and become inhaled, or may land on a surface which is then touched by your child. If your child touches their nose, mouth or eyes, then they are also at high risk of being infected. Common respiratory droplet illnesses include cold and flu, chickenpox, whooping cough and other viral illnesses. 5

Encourage them to look after their own hygiene needs by having a tissue with them to wipe and blow their nose, or sneeze into their elbow. Sneezing into their elbow greatly reduces the spread of infection as they don't touch everything with their elbow as they do with their hands. Teach them to use their own belongings including a drink bottle as this will lessen their exposure to germs. 10

It is not a pleasant thought but one way infections are easily spread is by faecal oral transmission. This occurs when your child comes into contact with faeces that is infected. Your child's hands or other surfaces and objects such as toys can become infected by traces of faeces, especially from nappy changes and after using the toilet. These infectious particles may be then transferred to your child's mouth and cause problems such as diarrhoea, pinworms or hepatitis A. 15

Teach your child how to wash their hands properly. Most of us don't even know how to do this. The fronts and backs of hands need to be washed with warm soapy water as well as under fingernails (keep these as short as possible) and between fingers. Make hand washing fun, e.g. teach your child to sing their favourite nursery rhyme and this will give them an idea of the length of time (ideally 20 seconds) they should be washing their hands. Hands must be dried properly. 20 25

**TEXT E****A Focus on Children**

Children were at the heart of a growing public obsession with hygiene. Major health and hygiene campaigns in the United Kingdom in the late nineteenth and early twentieth centuries had as their central focus the reduction of infant mortality, first through the Poor Laws and then through the National Health Insurance Act of 1911. Children also increasingly became the focus of much of the hygiene literature. Hygiene proponents used schools to spread the word about regulation of the body. The 1882 French primary school curriculum included instruction on proper toilet routine and washing. In the United States the Cleanliness Institute published and distributed materials for schoolteachers and schoolchildren on maintaining health through personal cleanliness. Instruction for teachers and mothers focused on the necessity of getting children to adhere to strict disciplining of the body so they might live healthy lives and fulfil their obligation to avoid offending others. This instruction was couched in medical, social, and political terms: children were taught to exercise, bathe, and eat in particular ways because it was good for their bodies, created social order, and because medical, educational, and social authority said so. This association between schooling and cleaning was so well established that the Kohler Corporation, one of the largest manufacturers of plumbing equipment in the United States, declared in a 1927 advertisement that the bathroom itself was the schoolroom of health. 5 10 15

## REFERENCE TABLE OF IPA PHONEMIC SYMBOLS (RP)

1. Consonants of English		2. Pure vowels of English	
/f/	<u>f</u> at, rou <u>gh</u>	/ɪ:/	be <u>a</u> t, kee <u>p</u>
/v/	<u>v</u> ery, <u>v</u> illage, lo <u>v</u> e	/ɪ/	bi <u>t</u> , ti <u>p</u> , bu <u>s</u> y
/θ/	<u>th</u> eatre, <u>th</u> ank, ath <u>l</u> ete	/e/	be <u>t</u> , ma <u>n</u> y
/ð/	<u>th</u> is, <u>th</u> em, wi <u>th</u> , ei <u>th</u> er	/æ/	ba <u>t</u>
/s/	<u>s</u> ing, thi <u>nk</u> s, lo <u>ss</u> es	/ʌ/	cu <u>p</u> , so <u>n</u> , bloo <u>d</u>
/z/	<u>z</u> oo, be <u>d</u> s, ea <u>s</u> y	/ɑ:/	ca <u>r</u> , hea <u>r</u> t, ca <u>l</u> m, a <u>n</u> t
/ʃ/	<u>s</u> ugar, bu <u>sh</u>	/e/	po <u>t</u> , wa <u>n</u> t
/ʒ/	plea <u>s</u> ure, be <u>i</u> ge	/ɔ:/	po <u>r</u> t, sa <u>w</u> , ta <u>l</u> k
/h/	<u>h</u> igh, <u>h</u> it, be <u>h</u> ind	/ə/	a <u>b</u> out
/p/	<u>p</u> it, to <u>p</u> , sp <u>i</u> t	/ɜ:/	wo <u>r</u> d, bi <u>r</u> d
/t/	<u>t</u> ip, po <u>t</u> , ste <u>p</u>	/ʊ/	bo <u>o</u> k, wo <u>o</u> d, pu <u>t</u>
/k/	<u>k</u> ee <u>p</u> , ti <u>ck</u> , sca <u>r</u> e	/u:/	fo <u>o</u> d, so <u>u</u> p, ru <u>d</u> e
/b/	<u>b</u> ad, ru <u>b</u>		
/d/	ba <u>d</u> , <u>d</u> im	<b>3. Diphthongs of English</b>	
/g/	<u>g</u> un, bi <u>g</u>	/eɪ/	la <u>t</u> e, da <u>y</u> , grea <u>t</u>
/tʃ/	<u>ch</u> urch, lun <u>ch</u>	/aɪ/	ti <u>m</u> e, hi <u>gh</u> , di <u>e</u>
/dʒ/	<u>j</u> udge, <u>g</u> in, <u>j</u> ury	/ɔɪ/	bo <u>y</u> , noi <u>s</u> e
/m/	<u>m</u> ad, ja <u>m</u> , s <u>m</u> all	/aʊ/	co <u>w</u> , ho <u>u</u> se, to <u>w</u> n
/n/	ma <u>n</u> , <u>n</u> o, s <u>n</u> ow	/əʊ/	bo <u>a</u> t, ho <u>m</u> e, kno <u>w</u>
/ŋ/	si <u>ng</u> er, lo <u>ng</u>	/ɪə/	ea <u>r</u> , he <u>r</u> e
/l/	<u>l</u> oud, ki <u>ll</u> , pla <u>y</u>	/eə/	a <u>ir</u> , ca <u>r</u> e, cha <u>ir</u>
/j/	<u>y</u> ou, pu <u>r</u> e	/ʊə /	<u>j</u> ury, cu <u>r</u> e
/w/	<u>o</u> ne, <u>w</u> hen, swee <u>t</u>		
/r/	<u>r</u> im, b <u>r</u> ead		

*Copyright Acknowledgements:*Question 1 Text A: Adapted from <https://www.youtube.com/watch?v=hgvT1JWZuLs>Text B: Adapted from <https://www.britannica.com/art/acting>Question 2 Text C: Adapted from <https://www.kirkusreviews.com/book-reviews/margie-palatini/gorgonzola/>Text D: Adapted from <http://www.buildinghealthierkids.com/book.html>Text E: Adapted from <http://www.encyclopedia.com/medicine/divisions-diagnostics-and-procedures/medicine/hygiene>