

Paper Reference(s)

**6373/02**

**Edexcel GCE**  
**English Language**  
**Advanced Subsidiary**

Unit 3b

The Language of the Media

Wednesday 14 May 2008 – Morning

Time: 1 hour 30 minutes

**Materials required for examination**

Answer book (AB04)

**Items included with question papers**

Nil

**Instructions to Candidates**

Answer EITHER Question 1 OR Question 2.

In the boxes on the answer book, write your centre number, candidate number, your surname and initial(s), the paper reference and your signature. The paper reference is shown above.

Write your answer in the answer book provided. Additional answer sheets may be used.

**Information for Candidates**

This unit assesses Assessment Objective AO3i and also assesses AO1 and AO4. They are listed at the end of this paper.

The total mark for this paper is 50. All questions carry equal marks.

Dictionaries may **not** be used in this examination.

**Advice to Candidates**

You are reminded of the importance of clear English and careful presentation in your answer.

Edexcel gratefully acknowledges the co-operation of the following in the preparation of this paper:

*Monica Sullivan; Stanley Wiater; Matalan; the Daily Star.*

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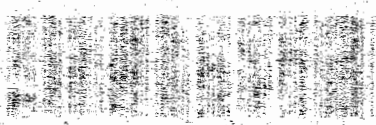
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03/18/02  
Eberhart GCE

Advanced Subunit

Unit 30  
The Language of the Mind  
Wednesday, 14 May 2002 - 4:00pm  
From 1 hour 30 minutes

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03/18/02

**This unit targets AO3i and also assesses AO1 and AO4.**

**Answer EITHER Question One OR Question Two.**

1. Text A is a review of the film *Interview With The Vampire* from *Movie Magazine International*.

Text B is an edited interview with Anne Rice, the cult novelist and author of *Interview With The Vampire*, taken from the website of *Altered Earth Arts Portfolio*.

**Explore the ways in which the writers of the texts have used language to establish a relationship with their target audiences.**

**You should discuss the effect of:**

- register and formality
- grammatical features
- lexical features
- spoken language features
- any other features of the texts you feel are effective in conveying the opinions of writers/speakers and in engaging the interest of the target audiences.

**(Total 50 marks)**

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## *Interview With The Vampire*

### “Movie Magazine International” Review

(Air Date: Week Of 11/9/94)

**By Monica Sullivan**

I screamed bloody murder when I went to see a revival screening of Larry Cohen’s “Q” a few years back. Brian De Palma’s “Sisters” had me in such hysterics that I never did work up the nerve to see it all the way through. So when I went to see “Interview With The Vampire”, with Mad Professor Mike Marano, I fully expected to claw his arm to shreds. I didn’t even claw my own arm to shreds. In fact, the two words that first come to mind when I think of “Interview With The Vampire” are “NOT SCARY!”

5

The film is Neil Jordan’s intelligently directed, elegantly mounted story of Louis De Pointe Du Lac, a vampire who doesn’t want to be a vampire. After he loses his wife and daughter he becomes the easy prey of the vampire Lestat. But unlike Lestat, Louis feels no pleasure in taking human life & mostly feeds on small animals to survive. His eternal life changes when he kills a little girl named Claudia and Lestat turns her into a vampire. The three become a kind of family until Claudia, like Louis before her, begins to question her vampire nature. Few directors are as effective at drawing audiences into the atmosphere of a film as director Jordan. But, “Interview”, even with a written endorsement from its original creator, Anne Rice, lacks the central force that would lure you into its spell.

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Tom Cruise, while not outright embarrassing as Lestat, is easily outacted by Brad Pitt, in a heartfelt performance as Louis & the eerily precocious Kirsten Dunst, who is nothing short of amazing as little Claudia. (How is anyone going to accept this crafty bloodsucking minx as Amy March in Louisa May Alcott’s “Little Women” later this year?) Christian Slater is his usual glib self in the interviewer role he inherited from the late River Phoenix and Stephen Rea has a nothing part as another vampire named Santiago. As the vampire Armand, Antonio Banderas is all style and very little substance. The same might be said of this first movie entry in “The Vampire Chronicles” saga. I mean, the drawing card in a vampire movie is not the magnificent sets or sumptuous costumes, the period detail or authentic locations, it’s the vampire, STUPID. Max Schreck, Bela Lugosi, Lon Chaney, Jr. and John Carradine can rest easily in their coffins. Anyone of them could eat the lightweight Mr. Cruise for a pre-dawn breakfast.

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“Movie Magazine International” **Movie Review Index**

“Movie Magazine International” **Home Page**

TEXT B

Anne Rice: Interview with Stanley Wiater

Key

W = Wiater

R = Rice

- W: To begin at the beginning, how did **Interview with the Vampire** originate?
- R: It was very spontaneous. There was no plan at all. I was sitting at the typewriter and just thought I wanted to try it. I wrote very spontaneously in those days – with no plan as to even what word was going to come next. At first, Interview was a short story. I put it away, took it out; re-wrote it. Again and again. It was during one of these re-writes that I got ferociously involved with it, and it grew into this very weird novel. There were a number of false turns – at one point I threw out half of it and started over. But in general it was a great deal of experimenting and throwing stuff into the pot as if you were making soup. 5
- W: How did you come to make all of the main characters vampires?
- R: You know, I was not a person who was obsessed with vampires, or who had pictures of them around the house. I hadn't seen any vampire movies in recent years so it didn't grow out of any active obsession with them. It just happened that when I started to write through that image, everything came together for me. I was suddenly able to talk about reality by using fantasy. So, it opened a door. In some ways, that's what it all is for me – just the opening of one door after another. 10 15
- W: So you've never claimed to be an expert on vampire movies or literature?
- R: I wrote the vampire novel I wanted to read. That's what I did – I wrote the book I had never been able to find. That really told me what the vampire did in his 'off hours'. What he really felt. That's all I was doing. But obviously, if I wanted that, somebody else is going to be drawn into his living room at four o'clock in the morning and learn what he has to say in argument to his fellow vampires. And that's what the reader got, that kind of intimacy. And with all due modesty, the reader also got somebody who could write . . . . *total* 20
- W: You make it sound so simple. Yet what do you say to those who would aspire to reach your phenomenal success?
- R: What can I say? The only thing that's ever worked for me was to go where the passion was, to go where the pleasure is, to go where the pain is; to be very intense. Write like mad. Produce. Get the stuff out. I would be lying if I said I wasn't conscious of wanting to write an exciting story, a gripping story. And I'm very aware of the fact that it is a commercial element. 25
- W: One aspect of your work which has practically become a trademark is your deft intertwining of the erotic with the horrific. How do you set about creating the proper mood and tone to successfully evoke this complex set of emotions?
- R: With me, there's no method. Writing to me is sensuality. It is talking about the assault on the senses, and the effect on the individual. You either do that naturally, or you don't do it. You can't school yourself necessarily in doing that. The most you can do as a writer is stand back from your material and say, 'What have I left out? What was I feeling physically? What textual details are missing?' 30 35
- W: But your first novel wasn't accepted immediately. What kept you going until it was?
- R: Some of the rejections I received for **Interview with the Vampire** were ludicrous. Fortunately, I was confident enough to know that they were ludicrous. Somebody else might have been hurt and quit. But I kept writing, and kept mailing out. My attitude was 'I'm going to become a writer'. I was a writer. 40

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The first time I saw him was in the hospital. I was sitting in a chair and he was sitting in a chair next to me. He was looking at me and I was looking at him. We were both looking at each other. I was looking at his face and he was looking at my face. We were both looking at each other. I was looking at his face and he was looking at my face. We were both looking at each other.

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2. Text A is an advertisement for the high street store Matalan which appeared in *The Observer* newspaper's Sunday magazine supplement.

Text B is an article about recording the eating habits of school pupils, taken from the Channel 4 website and originally printed in the *Daily Star* newspaper.

**Investigate the language used by the writers/speakers of the texts to capture the interest of their target audiences.**




**You should discuss:**

- **audience and purpose**
- **grammatical and structural features**
- **lexical features**
- **phonological features**
- **the links between graphology and language.**

**(Total 50 marks)**

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**TEXT B**

Attendance	Cashless Catering	Access Control	
<b>What is Live Register™</b>			
<b>Attendance?</b>			
<b>Key Benefits</b>			
<b>Main Features</b>			
<b>Reports Screenshots</b>			
<b>More Info</b>			
			
<b>Attendance</b>			
<b><u>Dabs the way to healthy school kids</u></b>			
<b>A school is backing Jamie Oliver's drive for healthier meals by fingerprinting pupils to monitor their eating habits.</b>			
<p>Pupils will have their thumb prints scanned instead of paying cash - and the bill will be sent to their parents with a list of what the kids have scoffed.</p>		5	
<p>Tom Edwards, catering manager at Humphrey Perkins High, in Barrow-on-Soar, Leics, decided to install the hi-tech health system after being inspired by telly chef Jamie, 29, who forced the Government into increasing school meal subsidies. Tom said: "We think it will encourage the kids to go, for the healthier options on the menu if they know that mum and dad will find out exactly what they buy."</p>		10	
<p>Maxine Henman, whose 12-year-old daughter Martine attends the school, admitted: "I'll be interested to see what Martine eats every day. I bet we find it's pizza and chips every time."</p>		15	
<p>Pupil George Tebbutt, 12, said: "It's a good idea, but I'm not fussed about my parents knowing what I eat." The canteen scheme will start in June for the comprehensive's 987 pupils, who are aged from 11 to 14.</p>			
	<p>And around 200 schools across the UK are considering bringing in the £50,000 biometric scanning system.</p>	20	
	<p>The technology called Live Register - was designed by Mark McMorran from Cyclone Industries in Loughborough, Leics, as a way of marking pupils present each day. Mark revealed: "It speeds up registration times because pupils do it themselves."</p>		
	<p>Three violent 14-year-old tearaways have been tamed in just four weeks after being put on a healthy diet.</p>	25	
	<p>The lads were wolfing down the equivalent of 100 teaspoons of sugar a day until food expert Patrick Hafford got them eating gluten-free cereals, tuna and low-fat snacks.</p>		
	<p>- Jerry Lawton, Daily Star</p>		
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**TOTAL FOR PAPER: 50 MARKS**

**END**



**Assessment Objectives for Unit 3b (6373/02): The Language of the Media:**

- AO3i** know and use key features of frameworks for the systematic study of spoken and written English
- AO1** communicate clearly the knowledge, understanding and insight appropriate to the study of language, using appropriate terminology and accurate and coherent written expression
- AO4** understand, discuss and explore concepts and issues relating to language in use.

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