

**Monday 3 June 2013 – Afternoon**

**A2 GCE ENGLISH LANGUAGE**

**F653/01/RBI** Culture, Language and Identity

**READING BOOKLET INSERT**

**Duration:** 2 hours  
(+15 minutes reading time)



- **The first fifteen minutes are for reading the passages in this Reading Booklet Insert.**
- During this time you may make any annotations you choose on the passages themselves.
- The questions for this examination are given in a separate Question Paper Insert.
- **You must not open the Question Paper Insert, or write anything in your Answer Booklet, until instructed to do so.**
- The Invigilator will tell you when the fifteen minutes begin and end.
- You will then be allowed to open the Question Paper Insert.
- You will be required to answer **the question from Section A** and **one other question** from Section B **or** Section C **or** Section D.
- You will have **two hours** to work on the tasks.
- This document consists of **12** pages. Any blank pages are indicated.

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The material in this Reading Booklet relates to the questions in the Question Paper.

You will be required to answer **the question from Section A** and **one other question** from Section B **or** Section C **or** Section D.

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Answer **the question from Section A** and **one other question** from Section B or Section C or Section D.

## SECTION A – Language and Speech

### Compulsory Section

- 1 In Passages (a), (b) and (c) the respective authors are writing about specific aspects of Estuary English.

**Passage (a) is from A History of the English Language, published in 2008.**

Estuary English is said by some to be spreading from London to other regions of the country. The weight and influence of London on areas of some distance away should not be underestimated. But care must be taken not to assume too much from slim evidence. We have seen that *th* fronting, /f/anks for example, itself held to be quite a modern London-influenced feature, was noted by a linguist in Yorkshire in 1876. Glottalisation is also by no means new in places far from the south east of England. 5

**Passage (b) comes from an educational publication of 2010. In the extract, the linguist D. Rosewarne is reflecting upon developments in Estuary English since he published his first article upon it 25 years ago. It was in his original publication that the phrase Estuary English was first introduced.**

Younger Estuary speakers have used upspeak intonation patterns for quite a while. Yod dropping continues. The /tj/ in *tube* is dropped and replaced with a /ʃh/ sound. A similar thing is occurring with *duty* where the yod is being replaced by a /dʒ/ sound. Other words have become virtual homophones in Estuary as a result of diphthongal differences from residual RP sounds. Examples are *say* approximating to s/aɪ/ and *lane* approximating to l/ɔɪ/ne. Estuary pronunciations of *boy* and *buy*, *point* and *pint* are also losing diphthongal discrimination...It needs to be noted that the portmanteau<sup>1</sup> noun *Mockney*, combining mock with cockney, is sometimes used inaccurately in the media as a synonym for Estuary English. But it is distinct from Estuary, perhaps adopted as a temporary speech affectation. There is no phonological description that has yet been traced. 10

**Passage (c) is adapted from a long web article published in 2010. It is for students and teachers/lecturers of English Language. It draws upon the work of two major sociolinguists, whose work is closely concerned with modern accents and dialects.**

The view that Estuary English is advancing everywhere has been challenged. The noun Estuary has been called inaccurate, implying sounds of English confined to areas close to the Thames; whereas it is commonly found in phonological features across the whole south east of England. Significant diphthongal shifts, like /l/ vocalisation and increased glottalisation, have been common in London and south east regional speech for a considerable time. The only major sound which is missing from this variation of speech is *th* fronting, where it maintains only residual echoes in limited working class speech. The fact that young people in Cardiff are using /t/ glottaling does not mean they are speaking a London English. The fact that young people in Sheffield are now using *th* fronting does not mean they are speaking cockney... The shift of /tj/ to /tʃ/ in words like student and tulip is not distinctive to Estuary. It can be found in many regions of the country. 10

<sup>1</sup> portmanteau: combining two or more meanings

Answer **one question** from Section B or Section C or Section D.

**EITHER**

**SECTION B – The Language of Popular Written Texts**

- 2 In Passages (d) and (e) both writers are concerned with the values they place on some of the environments in the British Isles.

**Passage (d) is adapted from a longer article about conservation, published in 2011. It appeared in a magazine devoted to protecting our heritage, in terms of both the built environment and the countryside.**

**Nothing very special?**

It was nothing very special. Bit of a farm track lined with hedges; bit of a hawthorn rising up from the verge, not terribly tall. It was May and a garden warbler was singing...

We treasure special things that are rare and unusual, not the sort of things we bump into every day. The sort of places and creatures, the 'Not Very Special' ones, well, we take them for granted because we have got them by the million. Well, maybe by the thousand. That's the thinking behind the HS2.<sup>1</sup> This is a proposed railway line that will take us from London to Birmingham frightfully fast, saving a good twenty minutes of our lives. It won't damage anything special or unique; only four Wildlife Trust reserves, ten sites of Special Scientific Interest and more than 50 chunks of ancient woodland. Nothing very special in short.

I think it is time to start campaigning for the Society for the Preservation of Nothing Very Special (SPNVS). It will seek to protect living things and living spaces before they get very special. While we still have the privilege of having them about on a routine take-'em-for-granted basis; while they are still part of the daily life of this country, rather than something you need to make a pilgrimage for. The countryside is full of nothing very special places – just right for a frightfully quick train, or a few more housing estates. Why worry about these places? Plenty more where they come from. Except there aren't. When we turn to the natural world, we don't think with our 21<sup>st</sup> century emailing, facebooking, twittering, worldwide heads on. We think with our ancient atavistic<sup>2</sup> selves; as if we were still at war with hostile nature and had to fight to keep civilisation on track... We are continuing, without notice, a frightfully fast programme of destruction and extinction.

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<sup>1</sup> HS2: High Speed Rail Link Line 2

<sup>2</sup> atavistic: relating to ancestors

Passage (e) is a web page published in 2010. The Woodland Trust is dedicated to the preservation of threatened ancient woodlands, to the planting of new ones and to the protection of all forms of wildlife found therein.

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Why woods matter > People and woods > Our history

## Our history

### How humans are linked to trees and woods

People have always valued woods and the wide range of food and materials they can supply. It is well known that woods in medieval times were often intensively managed to produce coppice wood and timber, as well as for grazing (eg feed for pigs). 5

However, human influence on woods goes back much further than this. Even in Mesolithic times (8000 to 4000 BC) sporadic clearance of woodland with fire and axes to create glades for hunting animals seems to have been taking place. By the time Neolithic people (4000 to 2500 BC) were clearing woodlands for farming; techniques of woodland management such as coppicing were well established, as the remains of the [Sweet Track](#) and other timber trackways on the Summerset Levels demonstrates. 10

Consequently, nothing of the true wildwood now remains in Britain and it is our ancient semi-natural woods (those that have been in continuous existence since at least 1600AD in England and Wales and 1700AD in Scotland) that bear witness to this long association between woods and people. Evidence of this can often be seen in the trees themselves, through the survival of ancient coppice stools, pollards or a row of stubbed trees marking an old boundary. Such features show the woods were exploited for materials, as do the remains of charcoal platforms and sawpits. 15

However, woods often contain many more signs of how humans used the landscape. Regenerated or planted woods on the old field systems of ridge and furrow or even the settlements themselves can show how land uses have changed over time, whilst some banks and ditches had administrative functions (some still do) and tell us how the land was divided into parishes, estates or even pre-Norman kingdoms (eg Offa's Dyke). Many Scheduled Ancient Monuments (SAM) like hillforts, burial mounds and stone circles are to be found in woodland settings. 20

Archaeological sites and features are often preserved in woodland because their location has protected them from destruction suffered by similar monuments in agricultural settings or through industrial or residential development. Because of their great antiquity and rarity, Scheduled Ancient Monuments enjoy legal protection from damage and interference but many unscheduled and even recent remains such as quarries, tracks, mill leats and remains from two World Wars have great value in understanding the story of people and woods. 25

Answer **one question** from Section B **or** Section C **or** Section D.

OR

**SECTION C – Language and Cultural Production**

- 3 The authors of passages (f), (g) and (h) write about different aspects of the music industry in the UK.

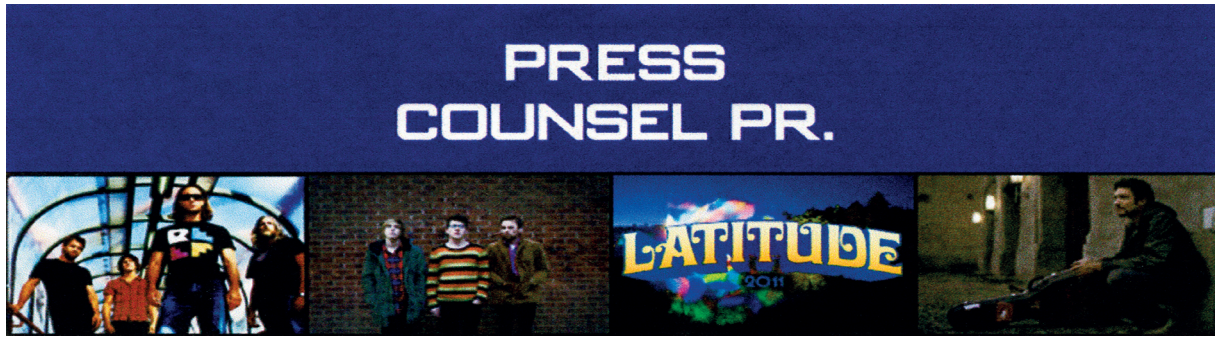
**Passage (f) is adapted from a longer article, published in a leading broadsheet newspaper review section in 2011. The author is challenging the recycled nostalgia which seems to have become very significant in recent popular music production.**

We live in a pop age gone loco for retro and crazy for commemoration....Reunion tours, tribute albums, boxed sets are everywhere. Could it be that the greatest danger to the future of our musical culture is...*its past*? Once upon a time pop's metabolism buzzed with dynamic energy, creating the surging-into-the-future feel of periods like the psychedelic Sixties, the post-punk Seventies, the hip-hop Eighties and the rave Nineties. The 2000s feel different; because the present is crowded out by archive memories of yesteryear, or retro-rock, leeching off ancient styles....The word 'retro' has increasingly come to mean the relatively recent past of popular culture. This has been filtered through back catalogues to YouTube's gigantic collective archive. Retro consciousness has become prevalent in music. This rummaging in yesterday's wardrobe is obvious in the vintage-soul of Duffy and other young white singers. It is very apparent in the Eighties synth-pop-inspired *femmes* like La Roux and Lady Gaga. It seems that instead of being pioneers and innovators, they have switched roles to become curators and archivists.

**Passage (g) is taken from a longer review published in the Arts page of a broadsheet newspaper in 2011. The article traces the career of Linder, a Liverpudlian, who has enjoyed careers both as a musician and an artist. The passage recalls some aspects of her musical career at the peak of its success.**

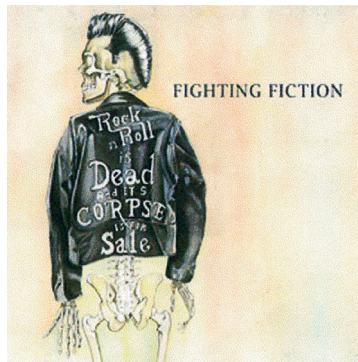
Linder formed a band, Ludus. It played a fretful and subsequently jazz-inflected post-punk; their singer's playfully stentorian vocals (admired and mimicked by Morrissey a few years later) describing vignettes charged with sexual politics. Her songs also possessed a pop sensibility that might have seen her thrive in the later periods of boy and girl bands; but her personality was too restive. Among her last gestures, before the band split, was an astonishing performance at the Hacienda in Manchester. Video footage shows the vegetarian singer wearing a dress of discarded chicken parts from a nearby restaurant and, at the show's climax, ripping it off to reveal a shiny black latex costume of extreme sexual proclivity.

Passage (h) was published in 2011. It is a press release to be circulated within the music and media industries.



TUESDAY, 7 JUNE 2011

## Fighting Fiction new single 'Rock 'n' Roll is Dead and its Corpse is for Sale'



**Jacob Glew – Vocal/Acoustic Guitar**  
**Matt Roffe – Guitars/Bass/Backing Vocals**  
**Andy Cooke – Guitars/Bass/Backing Vocals**  
**Nate Davenport – Drums/Percussion**

After a slew of singles and an EP **FIGHTING FICTION** are ready to reveal the first single from their **Mark Williams** (*Biffy Clyro, Bloc Party, Million Dead, Oceansize*) produced debut album. New single **'Rock 'n' Roll is Dead and its Corpse is for Sale'** will be released on **4th July 2011** (Independence Day) through **Xtra Mile Recordings** (*Frank Turner, Crazy Arm, Far...*).

The single, which has already seen strong support on **Mike Davies Radio 1 Punk Show**, sees the Bristolian's steady evolution reach new heights and proves the perfect stepping stone before the release of their debut album which can be expected in September 2011. 'Rock 'n' Roll is Dead...' offers thought provoking lyrics that challenge what musicians stand for in this modern age, selling their souls to large brands that want to try and buy a piece of credibility.

Speaking of the single and forthcoming album frontman **Jacob Glew** says *"This is an album conceived over weekends and late nights in living rooms and start up studios, we've spent every hour we have spare pouring ourselves into these ten songs to make them the best they can possibly be, they're personal and political, recorded by our friend and fantastic producer Mark Williams and played by us to the best of our ability we want every note and word to sound like we meant them, because we did"*.

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Answer **one question** from Section B **or** Section C **or** Section D.

**OR**

**SECTION D – Language, Power and Identity**

- 4 Passages (i) and (j) are about the powerful influences of new technologies upon the written word.

**Passage (i) is taken from a Television and Radio listings magazine, published in 2011.**

Until about 15 years ago, everyone was saying the word was dead. The future belonged to the image. The only thing that mattered was the “sign” and the “icon”. Modernity would be post-literate. Nothing written would count any longer. The Dead White Males who had dominated western culture for far too long would be replaced. How could the written word, such a fixed and formal thing, so inert, so yesterday, possibly compete with the dazzling flow of endless images? But there’s been a word revolution since then. In all the electronic ways, we now swim in a thicker word soup than at any time in our history. It’s as if we are all frantically graffitiing on the electronic walls of our lives. There is nowhere in the country the written word can’t reach you. The key element of the new world of electronic text-closeness is that it is written. It allows you to manipulate the written language in a way that most of life has forgotten. 5 10

The text is the new academy of precision. It may mean we are entering a new golden age of literateness, in which the power of the written word reclaims its place in our lives, but with the marvellous new lyric compression. When the translators of the King James Bible 400 years ago set about their task, they were interested in what the words of the Bible would sound like when read out in churches. They were the first DJs of the word, mixing their divine compilation albums. But we may now have reached the end of that long aural<sup>1</sup> swing and the written word, excitedly, looks as if it has the future written all over it. 15

<sup>1</sup> aural: related to hearing



Passage (j) was published in 2011 on the website of a broadsheet newspaper. It concerns the effects of differing technologies upon the publishing industry.

theguardian | TheObserver



The Guardian and Observer books season

## The future of reading: iPad, Kindle ... and hardback

It's not a surprise that ebooks are booming, nor that mass-market paperbacks are suffering. What's fascinating is how well hardback books are still selling



**Peter Preston**

The Observer, Sunday 2 October 2011

**A** [larger](#) | [smaller](#)



The hardback novel: surprisingly resilient. Photograph: Sarah Lee for the Guardian

Can it be good news or bad news that the six Booker prize contenders have already sold a record 37,500 copies, some 127% more than 2010's chosen sextet managed last year? Bad news, sniff some, because high-minded quality ought to come first. Good news, say bookstore owners, beaming all the way to the bank and getting ready for a Jamie Oliver Christmas bonanza. But maybe the crispest conclusion is simply that this is fascinating news. Because the last time I looked, traditional books, involving words printed on paper, were supposed to be dying as the tornado of digital destruction swept on. 5

Monstrous gloom is still easy to find, sure enough. Take the latest book sales revenue statistics – for June – from the Association of American Publishers. They show adult paperback cash sliding by an eye-watering 63.8% in 12 months, nearly \$85m gone missing. And hardcover sales are down 25.4%, too, while ebooks, via [Kindle](#), [iPad](#) and Nook, boom away, up 167% for the month, a \$50m rise. 10

Yet even America, in the teeth of the economic storm, can find some comfort in the relative resilience of many hardback categories, as well as books for children. And while the tablet surge may not quite be covering the losses on printed pages yet, it's still buoyant enough to allow cannier differential pricing. Factor in the happy thought that ebooks don't sit around in warehouses waiting for pulping, that demand and supply are cost-effectively matched, and there are some new reasons for a cautious grin. 15

And Britain? Here too, the Kindle is surging forward: sales up 20% last year, and this year Amazon.co.uk says it is selling 242 ebooks for every 100 hardcovers. Enter last week, on the US horizon, the new all-singing and dancing [Kindle Fire](#) plus two updated ebook versions, priced ever more competitively. The worldwide rate of change is fast, fast, fast. 20





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