

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Advanced GCE**

**ENGLISH LANGUAGE**

**2704**

Language Contexts – Structural and Social

Wednesday

**15 JUNE 2005**

Morning

2 hours

Additional materials:  
Answer booklet

**TIME** 2 hours

**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre number and Candidate number in the spaces provided on the answer booklet. If you use more than one booklet, fasten them together.
- Answer **two** questions, **one** question from Section A and **one** question from Section B.
- Read each question carefully and make sure you know what you have to do before starting your answer.

**INFORMATION FOR CANDIDATES**

- The number of marks for each question is 30. This is shown in brackets [ ] at the end of each question.
- The total number of marks for this paper is 60.
- You will be awarded marks for the quality of written communication in your answers.
- You may use the table of phonemic symbols on page 8 if you wish, but it is **not** compulsory to use these symbols in any of your answers.

---

**This question paper consists of 8 printed pages.**

## Section A: Structures

Answer **one** question from this Section.

### EITHER

#### 1 *Language and Speech Sounds*

In the following transcriptions Judy and Elizabeth are talking about how it feels to become a grandmother.

**Discuss and illustrate any further methods which could have been used to give a fuller indication of the speech sounds in the passage.** [30]

- J. but when i first had a grandchild it was /dʒ/urʃt(1)i dɒnt n/əʊ/ɪts /dʒ/urʃt fəntəstɪk i wəz ðeə evri deɪ si:ɪŋ em ɪt wəz li:k NOθɪŋ kʊd ki:p mi əweɪ frəm ðə haʊs i kɑnt θɪŋk ɒf ə bettə wɜ:d θən FAN TʌS Tɪk ðen wɛn Ńi:lɜ:n tu: seɪ ɛrɪm(.)NANA ənd GRʌNMʌ əh θʌts wɒndəfʊl(.)jes θʌt wəz ri:əli wɒndəfʊl tu: ɪt saʊndz sɪmple bʊt(.)əh ɪts /dʒ/urʃt ɪmˌpɒsəbəl tu: pʊt jʊə fi:lɪŋz ɪntu: ðə ri:ht ki:ndz ɒf wɜ:dz 5
- E. ɪt wəz ha:fweɪ θru: ðə mʌt/ʊə/t(.)ti:tʃɪŋ kɔ:rs ənd ɪn Wʌk(2) ɪ gɒt mi dɪstɪŋkʃən frəm mi ɛksəmi:neɪʃən BʊT mi ˈæktɪs da:ʊtə həd rʌʃəel(1)ɪ dʒʌst həd mɔ: pli:ʒə frəm θʌt(3)ɛrɪm ɪ felt ə di:pə ɪns əns ɒf maɪself θʌt ðeə wəz ðɪs smɔ:l pɑ:t ɒf mi: ɪt wəz ə fi:lɪŋ ə sɛnsʊəlɪzəm pərhʌps jes(.) ə fi:lɪŋ ɒf kɒmple:t θʌŋk(.)θʌŋkfʊlnəs ənd (h)d/ɑ:ntɪŋg(.) jes(.) vɛri vɛri d/ɑ:ntɪŋg ɪ felt sɔ:hwɜ: 10 dɪmɪnɪʃt wɪθ ə lɒvɪŋ f/ɛə/r frəm hɒw θɪŋgz mi:ht tʃʌŋdʒ ɪn mi: fju:tʃə

#### *Transcription Key*

The transcriptions use a few phonemic symbols.

J. Judy

E. Elizabeth

(.) Micropause

(2) pause in seconds

CAPITALISED LETTERS indicate extra strong stress on syllables

(h) noticeable deep intake of breath

/dʒ/ indicates phonetic spelling

OR

**2 Language and Grammar**

The two passages printed below are examples of business communications.

**By close reference to both passages comment upon and illustrate the grammatical and syntactical forms used by the writers.** [30]

- (A) All persons reading this advertisement (including, without limitation, custodians, trustees and nominees) who are overseas persons or who would, or otherwise intend to, forward this advertisement, the Offer Document, the Form of Acceptance or any related document to any jurisdiction outside the United Kingdom or to an overseas person should seek appropriate advice before taking action and should not send or distribute this advertisement, the Offer Document, the Form of Acceptance or any related document in, into or from the United States (and doing so may render invalid any related purported acceptance of the offer). 5
- (B) We regret to say that it is out of our power at present to execute your order, received per your favour this day, in the way we would wish. For this class of goods there is just now such a demand that we are unable to procure them fast enough, and indeed, we have been compelled to disappoint others of our correspondents besides yourself. Regretting our inability to comply with your request in this instance, and assuring you of our utmost efforts to occasion you as little disappointment as possible. On receipt of your further instructions we will make every effort to expedite as soon as the situation becomes more favourable. 5

OR

3 *Language and Meaning*

The following passage is taken from a university job advertisement. The words highlighted in bold italics relate to the work of different departments in the university.

**Comment upon semantic problems posed by the highlighted words in the passage. In what further ways does the passage as a whole raise issues about meaning in language?** [30]

The University is seeking a Director to develop and manage a unique research-performance-gallery-**digital media-telematic** laboratory for the arts, **humanities**, engineering, **technology** and sciences, based within the Faculty of Humanities and **Social Sciences**. With the working title '**Culture-lab**', this innovative development will be both an advanced research **infrastructure** and the dynamic hub of new **networks** of creativity that engage artists researchers and scientists in a wide range of regional, national and international **contexts**. The aim is a true **arts-science interface** with an **ethos** of **transdisciplinary research**.

5

## Section B: Social Contexts

Answer **one** question from this Section.

### EITHER

#### 4 *Language Change*

Both of the following passages are concerned with the effects of changes in science and technology.

- Passage (A) was written in the 18th century.
- Passage (B) was written in the 21st century.

**By close attention to the passages, comment upon some of the similarities and differences between 18<sup>th</sup> and 21<sup>st</sup> century English as illustrated here.** [30]

(A) In the book there are some microscopical Observations, that seem'd curious to me, on those Animacula<sup>1</sup> to Wch we are supposed to owe our Origin; and Wch he has discover'd of like Figure in Female not pregnant, & in almost every Thing we use for Nourishment, even Vegetables, particularly in their Fruit & Seeds. not that he allows them to be animated Bodies but molecules organized. if you ask me what that is, I can not tell; no more than I can understand a new System of Generation Wch he builds upon it. but what I was going to commend is a general View he gives of the face of the Earth, follow'd by a particular one of all the known Nations, their peculiar Figure and Manners, Wch is the best epitome of Geography I have ever met with, & wrote with Sense & Elegance: in short a Book well worth turning over. 5  
10

(B) Cn U txt 2B or 2B(not)? It would be possible, just, to text the whole of *Hamlet*. Unpoetic it may be, but texting is quick. There are, it is estimated, 1m messages transmitted every hour in the UK. And rising. Why then has txtng taken off so explosively? Educationists will point out it is a forgiving system: it masks dyslexia, poor spelling and mental laziness. Texting is penmanship for the illiterates. Smarter gizmos are in the pipeline. In a couple of years voice recognition systems will kick in. What is most striking is the fact that writing (traditionally the "R" most thought to be under threat) is taking over from speech. Big time. Now more than three quarters of the population (including children) have their personal writing system – and a delivery system to go with it. We have redefined writing. Let's call it txtng. 5  
10

<sup>1</sup>Animacula: small species invisible to the naked eye.

OR

5 *Language and Gender*

Passage (A) is part of a review of a new fragrance for men. Passage (B) is advice for women who want to use make-up to create a 'more exciting identity'.

**By close reference to the passages and, where relevant, your own wider studies in language and gender, comment upon the writers' use of language.** [30]

(A) The fragrance and the bottle are bursting with colour. The scent was designed with young aspirational men in mind. And you can almost smell the personality in it: masculine, sensual and sophisticated, with undertones of the exotic. Its creator describes it as an "exciting fragrance that captures a sense of masculine energy and reflects their interpretation of paradise." Beyond Paradise is an adventurous scent... The bottle is vibrant and sleek, and if strategically situated can be used as a prismatic light refractor. Well, not really, but it's damn pretty (in a masculine-but-I-like-rainbows kind of way). 5

(B) "This season's look is a modern take on vintage," says Terry Barber, the head of make-up artistry at Mac. "There is a huge trend for dainty lips, taken from the silent movie era." Coco Chanel maintained that lipstick was a woman's prime weapon in seduction. She had her lipstick specially made, but in 1974 "her shade" was reproduced under the name Rouge de Chanel (£14) – an intense vermilion red. 5

Killer nails finish the look. When Renée Zellweger struggled to find a black-cherry polish, she enlisted the help of the manicurist Deborah Lippmann, who created Just Walk Away Renée (£12.50).

Dr Adam Campbell, a consultant psychologist, gives a psychological perspective: "With the vamp look, women are alluding to a raw sexuality. Darkened eyes and lips allow women to take a more sexually active stance. It is also emphatically adult." 10

OR

6 *Language and Society*

In the following passage, published in a magazine, the writer is exemplifying some recent slang.

**Referring in detail to the passage and, where relevant, your own studies of contemporary English, illustrate and comment upon the impact of slang upon spoken and/or written English.** [30]

New words or phrases may annoy us at first, perhaps because they are supposed to. However, despite some obvious built-in redundancy, many seem set to stay the course. Are you irritated by any of these? 'TRUST ME' (put your life in my ignorant hands), 'NO WAY' (token incredulity), 'HAVE A NICE DAY' (means exactly the reverse and is token AMERICANISM), 'YOU'RE WELCOME' (means exactly the reverse). What about these 5 examples of perceived bad manners? 'MANNERS ARE PANTS', 'GO ON THEN', rather than yes please, 'CHEERS' rather than thank you, 'GIVE ME A' rather than can I have?, 'HEY' rather than hello, 'YOU KNOW' as a sentence filler, probably meaning you do not. Then there is the remarkable impact of what has been recently termed the 'Creolization'<sup>1</sup> of London' – a development of Caribbean patois<sup>2</sup> with a little cockney thrown in. This is hyper trendy. 10 'WIGGERS' meaning white boys pretending black culture. 'WHA'GAN' for what is it? 'RESPECT' for aggressive confrontation. 'KNOW WHAT I'M SAYING' as a hostile rhetorical question. Then there is the minefield of 'DARK', 'ROUGH', 'HOT', and 'RAVE'. All seem interchangeable for good or bad. 'SKANKED' seems now to mean robbed. A 'SCRUB' means a layabout. 'SPRANCTIOUS' means lively. 'DIDGY' means anxious. 15

<sup>1</sup>Creolization: influence of patois

<sup>2</sup>Patois: provincial dialect form

## List of Phonemic Symbols and Signs (RP)

### 1. CONSONANTS OF ENGLISH

/f/	—	fat, rough
/v/	—	very, village, love
/θ/	—	theatre, thank, athlete
/ð/	—	this, them, with, either
/s/	—	sing, thinks, losses
/z/	—	zoo, beds, easy
/ʃ/	—	sugar, bush
/ʒ/	—	pleasure, beige
/h/	—	high, hit, behind
/p/	—	pit, top, spit
/t/	—	tip, pot, steep
/k/	—	keep, tick, scare
/b/	—	bad, rub
/d/	—	bad, dim
/g/	—	gun, big
/tʃ/	—	church, lunch
/dʒ/	—	judge, gin, jury
/m/	—	mad, jam, small
/n/	—	man, no, snow
/ŋ/	—	singer, long
/l/	—	loud, kill, play
/j/	—	you, pure
/w/	—	one, when, sweet
/r/	—	rim, bread

### 2. PURE VOWELS OF ENGLISH

/i:/	—	beat, keep
/ɪ/	—	bit, tip, busy
/e/	—	bet, many
/æ/	—	bat
/ʌ/	—	cup, son, blood
/ɑ:/	—	car, heart, calm, aunt
/ɒ/	—	pot, want
/ɔ:/	—	port, saw, talk
/ɔ:/	—	about
/ɜ:/	—	word, bird
/ʊ/	—	book, wood, put
/u:/	—	food, soup, rude

### 3. DIPHTHONGS OF ENGLISH

/eɪ/	—	late, day, great
/aɪ/	—	time, high, die
/ɔɪ/	—	boy, noise
/aʊ/	—	cow, house, town
/oʊ/	—	boat, home, know
/ɪə/	—	ear, here
/eə/	—	air, care, chair
/jʊə/	—	jury, cure

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.