

**ADVANCED GCE UNIT  
ENGLISH LANGUAGE**

Language Contexts – Structural and Social

**MONDAY 11 JUNE 2007**

**2704**

Morning

Time: 2 hours

Additional materials: Answer Booklet (16 pages)



\*  
C  
O  
P  
/  
T  
2  
4  
6  
4  
9  
\*

**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre number and Candidate number in the spaces 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.
- A table of phonemic symbols is included on page 8. You may use this if you wish, but it is **not** compulsory to use these symbols in your answer.

This document consists of **8** printed pages.

## SECTION A: Structures

Answer **one** question from this Section.

## EITHER

1 *Language and Speech Sounds*

In the following transcription a female speaker is talking about her studies on a beauticians' course at a local college. The transcriber has noted that the speaker has a strong London or South Eastern accent.

**Comment upon the effectiveness of the transcription. Suggest any further technical methods the transcriber might have used in order to clarify the speaker's accent and delivery.**

[30]

im like well (.) lots of it is very good real professional stuff but well (.) i wish the lecturer wouldnt split us up so much (.) right like we as opposites (.) right (.) well like we was two rows in juniors (laughs) well when we are all togevver like then its real fun as a group you know how it is (.) and some of us laugh a l(.)lot of the time and i fink she gets a bit mad wiv us them times right (.) yeah (.) yeah a bit mad but in the end she seems to take it like it was meant no harm to her right..... 5

it is real interesting when we does the facials and fings like that you know the facial pack is real important like (.) yeah and its kinda real fun when we do the work on each other and she comes round and ermm well kinda takes it all to bits and we learn like what clients might not like yeah (.) jus some of the time she is real hard like (2) yeah you know them times when youve fink youve done well good and i mean well good and she comes up n she says somefink real cutting yeah (.) n you fink to yerself why am I goin through dis like i was still in school (3) but ermm well then i suppose we gotta learn it proper if we are ever going to be right good at it one day (1) yeah im really well inter it n enjoyin bein a good student (laughs) 10

## TRANSCRIPTION KEY

..... Indicates break in transcription

(.) indicates micropause

(2) indicates pause in seconds

(laughs not timed)

OR

2 Language and Grammar

The following passage is taken from a modern novel. The spelling and punctuation are given exactly as published.

By close reference to the passage comment upon the grammar and syntax used by the author.

[30]

Typing. Feeling blue. Samba.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'Ulverton' by Adam Thorpe. ISBN: 978-0374523947

.....radio. Must keep abreast.

OR

### 3 *Language and Meaning*

The following words are all of recent origin. They have no current attribution of meaning in a dictionary.

Referring closely to each word suggest an appropriate dictionary entry. What problems does this exercise raise concerning meaning in language? [30]

*EXAMPLE*

*Base Compound : PETROL-HEAD [Noun]*

*DEFINITION: Derogatory(?) A person obsessed with the motor-car. Unable to live or think without constant reference to it. A psychological disorder related to the above. Implicit disrespect for anyone not interested in above.*

5

**ARTSPEAK**

**CYBERWIDOW**

**MIDDLE-YOUTH**

**PORTFOLIO-CAREER**

**POST-MILLENNIAL MALAISE**

10

**ROCKTABULOUS**

**STYLEPHILE**

**MEZZOBROW**

**GLITTERATI**

## SECTION B: Social Contexts

Answer one question from this Section.

EITHER

4 Language Change

Passage (a) is from a 17th century guide-book. Passage (b) is adapted from a review of a book, published in 2005, about the famous London bus called the Routemaster.

By referring closely to the passages, comment upon some of the similarities and differences between 18th and 21st century English, as illustrated here. [30]

- (a) The City of London is built upon a sweet and most agreeable Eminency of Ground at the North-side of a goodly River. Adde to this, that the Soil is universally Gravell, not onely where the City itself is placed, but for severall Miles about the Countreys which environ it. Her Waters Christalize her Fountains in every Street and may be conducted to them in such plenty, as Rome herself might not more abound in this liquid ornament, for her pleasure and divertissement. I forbear to enlarge upon the rest of the conveniences which this August and Opulent City enjoies. Since she needs to be relieved from that which renders her less healthy, really offends her, and which darekenes and eclipsis all her other Attributes. And what is all this, but that Hellish and dismall Cloud of SEA-COALE? which is not onely perpetual over her head making her inhabitants breathe nothing but an impure and thick Mist, but renders them obnoxious to a thousand corrupting inconveniences. 5

- (b) THE BUS WE LOVED..... 10

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'No more room up top', an article by Iain Sinclair in The Guardian  
24th September 2005

.....burger bar, a fetish.

Extract from Iain Sinclair, 'No more room up top', The Guardian, 24 September 2005

OR

5 Language and Gender

The following passage is from a newspaper article discussing changing attitudes to women drivers.

By close reference to the passage and, where relevant, your own wider studies in language and gender, comment upon the writer's use of language.

[30]

For years the preserve.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from an article 'It's farewell to petrol heads as the girls find top gear'  
from Emma Smith and Simon Brooke

.....about all things female.'

Extract from Emma Smith and Simon Brooke, 'It's farewell to petrolheads as the girls find top gear; High Flyers' © The Sunday Times, London, 11 September 2005

OR

## 6 Language and Society

The following passage is adapted from an article discussing the importance of The Dictionary of Contemporary Slang .

By detailed reference to the passage and, where relevant, to your own wider studies of contemporary English usage, discuss the issues raised concerning the 'creative, complex language' of slang.

[30]

Teenagers in some UK.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from Education: If you want to talk slang, you'll need this phat guide', an article from The Sunday Times by Ronald White

## 3. ....misfits (nerds, geeks, anoraks).

Extract from Roland White, Education: If you want to talk slang, you'll need this phat guide © Roland White / The Sunday Times, London, 17 July 2005

## Copyright Acknowledgements:

Q.2 text Ulverton by Adam Thorpe (Copyright © Adam Thorpe, 1996). Reproduced by permission of A M Heath & Co Ltd.  
 Q.4b text © Iain Sinclair, No more room up top, The Guardian, 24 September 2005  
 Q.5 text Extract from Emma Smith and Simon Brooke, It's farewell to petrolheads as the girls find top gear; High Flyers © The Sunday Times, London, 11 September 2005, [www.sunday-times.co.uk](http://www.sunday-times.co.uk)  
 Q.6 text Extract from Roland White, Education: If you want to talk slang, you'll need this phat guide © The Sunday Times, London, 17 July 2005, [www.sunday-times.co.uk](http://www.sunday-times.co.uk)

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.

## 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
/ə/	—	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
/əʊ/	—	boat, home, know
/ɪə/	—	ear, here
/eə/	—	air, care, chair
/ʊə/	—	jury, cure