

**ADVANCED SUBSIDIARY GCE UNIT
ENGLISH LANGUAGE**

2702

Variation in the Usage of English

TUESDAY 22 MAY 2007

Morning

Time: 1 hour 45 minutes

Additional materials: Answer Booklet (8 pages)



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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.
- Answer the question in Section A and **one** question in Section B.
- Read the 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 **7** printed pages and **1** blank page.

Section A

Answer Question 1.

1 *Written Language*

The following passage is taken from an advertisement for mobile telephones, published in a magazine. The passage shows some variations from standard written English.

Ok, so we're pretty biased here but it's true isn't it? We overlook the things they give us. Like the freedom to move about. And organize things on-the-go. And then be really flakey and change our minds at the last minute. Or how they have helped us get better at communicating. We're all yabbering on more. And texting. And exchanging jokes, and pictures of that dog with the stupid face. Not bad eh? More mobile. More sociable. More secure ...

By close reference to your own studies of English, comment upon and illustrate influences which can lead to lexical and syntactical variations in written texts. You may, if you wish, refer to the passage as part of your answer.

You should ensure that you include detailed references to lexis, syntax and grammar in your responses. [30]

Section B

Choose **one** question from this section.

EITHER

2 *Register and Levels of Formality*

Passage (a) is from a review of the film *Constantine*. Passage (b) is from a review of the stage play *Lark Rise to Candleford*.

By careful analysis of the language of each passage, compare and contrast the levels of formality and register. [30]

- (a) How's this for a story premise: God made a pact with the Devil that none of their minions – angels and demons – would ever cross over from the ethereal planes of Heaven and Hell into the human plane. But occasionally, the minions break the rules, and it's up to supernatural hero John Constantine (Keanu Reeves) to 'deport' them to Hell as punishment.

Pretty badass, right? Definitely. Deep and meaningful? Hardly. This is a violent and apocalyptic story, based loosely on the *Hellblazer* graphic novels by comic book legend Alan Moore. And, much to the relief of comic book fanboys everywhere, this adaptation adheres to the heavy, religious-war foundational spirit of Moore's work. 5

But, thankfully for the rest of us, we're treated to a heady mix of pulpy dialogue, eerie atmosphere, biblical mythology, and an engrossing story. It's definitely more than I was expecting from a first-time film director who's better known for music videos, as well as from a non-*Matrix* Keanu Reeves project. 10

So, why is Constantine busy busting otherworldly visitors? As he puts it, he's been to Hell once (after attempting suicide and succeeding), and he doesn't want to go back – for eternity anyway. He has a gift that allows him to see these unwanted guests, as well as half-breeds (part angel or demon and human), and he uses it to serve as God's exorcist cleaning crew, hoping to bribe his way to heaven. But, as he first crosses paths with cop Angela Dodson (Rachel Weisz) whose twin just committed suicide herself, he knows something's afoot; demons are coming out of the psychic woodwork. Is the end of the world nigh? 15

- (b) There's a dreamy, delicate quality to the work that Terry, Bartlett and their splendid company of actors capture beautifully. The first play, *Lark Rise*, introduces us to the quiet rhythms of life in a small Oxfordshire community, governed by the seasons and the success or failure of the harvest. Our guide is 10-year-old Laura, played with an unforced charm by the dark-eyed, diminutive Sophie Trott, who springs and skips among a cast of colourful characters in this lively promenade production. In *Candleford*, four years have passed and a more mature Laura is working at the post office, and gradually growing aware of how gender and class can govern the choices available to individuals. 5

Alex Marker's set, whose rough-hewn wooden blocks, platforms and stairways are wittily transformed by simple props and the conviction of the performances into lively taverns, ploughed fields, homely hearthsides and narrow cobbled streets, almost looks like a sepia-tinted photograph. And the staging is full of inspired moments: poignant folk music performed by the actors, who not only sing superbly but play an impressive range of stringed and brass instruments; a wonderfully witty portrayal of a hunt, in which the pink-coated local gentry trot about on horse-hoof feet noisily shod with saucepans sans handles; and winter snowfall represented by torn paper that flutters prettily from above, symbolising Laura/Flora's later writing career. There are also some subtly but acutely delineated relationships, in particular that between Laura's mother and her depressive father, a bricklayer with more intellect and ambition than his job can satisfy, who drowns his frustrations in drink. 10 15 20

OR

3 Child Language Acquisition

Claire is five-years-old. Nadia, her sister, is four. They are having a lively conversation with Sarah, a teaching assistant.

By close reference to the transcription comment in detail upon the language skills of both Claire and Nadia, as shown during the course of their conversation. [30]

- N. i like wearin blue shoes bestest
- C. ive got new ones newer ones than you n they are (ermm) well really black n shiny
- N. ive got blue uns as well well (.) b no navy ones]
- C. an ive got lotsa diamonds too]
- S. what real ones 5
- N. no those ones on her shoes thats what shes got ive got some on some of mine
- C. but mine are diff (.) different theyre like mummy got when she had the party n they were all over her dress as well (1) thats what mine are like (ermm) so mine is better
- S. i expect they are both lovely tell me do you like watching television after school
- C. hmmm well (.) not much too much ermm] 10
- N. she does she does in her room watchin music n singin so ermm well i like neighbours n]
- C. n you do watch music n you said you like that girl (.) that girl what sang on popworld n i cant remember what she was ermm what was her name
- N. i dont know (1) but i like neighbours the best n i think that]
- C. then i like the cartoons some best of the ones is bugs bunny but i only see them on saturday when mummy is here n sometimes then i went with jessica at her house n then (ermm) we do rock school copy] 15
- N. thats borin (.) thats really borin that is yeah
- S. do you like animal stories on the television
- N. if it horses then i watch them but we (err) then ive to go to bed earlier so (.)] 20
- C. yes the horses are really nice we like them cos mummy goes ridin n she says] that i can go ridin wiv her soon as well but it is quite a long way (1) so i would only go in the holiday time because of school n things
- S. what about you nadia do you want to go as well
- N. well (.) hmm not if well my friend louise she wants to go but her mum wont let her until shes got older so ermm 25

- C. n i am going to do ballet n tap next year with miss lacey
- N. yeah n so can i mummy says
- C. but you cant join the older class like mine is going to be (.) well i hope not
- N. i dont care cos lou n sammi will go wiv me to mine n they are good 30
- C. yeah but miss lacey wont take yours (.) shes only goin to take the older ones like those whove done the be(.)beginning no (.) the basic steps bit an you will not do that until (.) well until its the time you have in the summer after the morning break that is right isnt it miss she cant go an join miss lacey straight off can she

TRANSCRIPTION KEY

- S. Sarah
- N. Nadia
- C. Claire
- (.) micropause
- (1) pause in seconds
-]
- Speech overlaps

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Q.2a Annette Cardwell, *Constantine a film review*, 2005, www.filmcritic.com. Reproduced by kind permission of FilmCritic.com.
Q.2b From Sam Marlowe, *Lark Rise to Candleford*, © The Times, London, 21 October 2005, www.timesonline.co.uk

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List of Phonemic Symbols and Signs (RP)

1. CONSONANTS OF ENGLISH

/f/	—	fat, rough
/v/	—	very, village, love
/ə/	—	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
/ʊ/	—	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