

**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)



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**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 Orchestra on radio. Gets my toes tapping. Close my eyes.. Can see the Astoria. Typing and collating all day. Headache.. H is re-doing adolescence. This technology irksome. Poundsworth of the latest and needs to be chucked because you're too damned fool to learn it. At least a nice postcard of Florence today. Shirley gets about too. Ms Walwyn after school upstairs loads of giggling and stamping shook plaster. Room is chill and damp. The devil to warm. Bit off colour? Queer higgledy piggledy house this is.. All these bits of stairs.. My bathroom warmer cos that bit higher. Pity tinted window cos nice view of garden otherwise. Mind you, who might peer in if it wasn't? Brisk walk after tea.. Getting dark, big clouds on scarp, shooting over, me feeling giddy. looking up, like about to go with them, bright and dark at the same time. Nice fresh breeze straight off the sea all those miles away. Last light now showing in big puddles all silvery. Wish I could paint. Kodak not catch it. Must get on. Late shopping. Get Brooke Bond. Back again. Hip stiff. Noises on road outside. Busier and busier. Still more cars roll off. Lorries are worse. Cross referencing book. Tired. Late news on radio. Must keep abreast.

5

10

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 10
- (b) *THE BUS WE LOVED* is an honourable book. Here is a jaunty but thorough history of the much-loved (and very dead) Routemaster bus. The author understands the pitch: just enough technical detail, anecdote and cultural reference (Cliff Richard and *On the Buses*). His prose trots at a brisk pace (Bite-sized chapters fit the stations of your morning commute). The book is an attractive object. On the front cover computer-generated colour emphasises the Routemaster's friendly nursery shape, the anthropomorphic grin of its Grecian logo. All the book needs is a set of detachable wheels. There is something seductive in top-deck travel in London. Riding the new single-decker bendy bus is like surfing an avalanche; everybody stands, everybody trembles. So we sentimentalise the Routemaster, varnished into Kodak colour, as a scarlet memory from the grey postwar decade. Its future is the museum for the tourist's gaze; or it will live on, fitted with bright new teeth for the dubious benefit of provincials and obsessive private collectors. The bus becomes a museum of itself; a mobile home, a burger bar, a fetish. 5 10

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 of old-style male chauvinism, motoring is finally shedding its sexist past. You know the scene: a feisty young woman is in the driving seat, careering through narrow city streets. Beside her slumps the pathetic figure of a man, snoring loudly. The driver lets her eyes wander to the rippling torso of a topless Italian workman and at this point the useless lump in the passenger seat wakes up. But it's clear the woman, grinning cheekily behind the wheel, has already moved on, leaving male viewers lamenting that car ads just aren't what they used to be. For men who grew up with the belief that cars were driven as much by testosterone as by petrol and that the greasy business of motoring would be free of feminising charms, the changing face of British driving has come as something of a shock. 5

Sports cars driven by men used to be written off as phallic symbols clearly hinting at male insecurity. Today they are almost equally likely to be driven by a young woman. Aston Martin, until recently defiantly male, has incorporated females into its focus groups and is launching a model aimed at women. Bentley has attempted to give its cars a new feminine allure. 'We've focused on performance, luxury and comfort, whereas male buyers have sometimes been willing to sacrifice some comforts for the sake of performance.' The company is increasing events for women and uses its glossy lifestyle magazine to sell its feminine image. A limited-edition handbag created in partnership with an up-market leather manufacturer sold out almost immediately. BMW, another of the once unassailable masculine brands, has significantly increased its proportion of female buyers. A representative for the company said, 'No company would dare say a car was specifically for a male driver now, even if it was largely marketed for men. It's much more common to see a woman driving in car ads and it's becoming increasingly acceptable to be very irreverent to the image of the chauvinistic male driver carrying his baggage of ill-conceived prejudices about all things female.' 10 15 20

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 schools have been warned not to use slang words in formal work and exams. But to the director of the language centre at King’s College London, it’s a form of poetry. ‘Slang is worthy of study but it’s a very creative, complex language,’ he says. The latest edition of his Dictionary of Contemporary Slang will include such words as *begigidy* (excited), *bo selecta* (excellent DJ) and the distinctly metaphorical *a few fries short of a happy meal* (dozy/eccentric). The influence of street-wise slang is seen in the examples like *bench* (well-built), *yatty* (a girl) and *buss-up* (to attack). If you are under twenty, then you may turn up your nose at some of the examples, since they are *rank*, or *cheesy*, or whatever word currently indicates the latest slang for out-of-touch. What seems to be certain is that young people see slang as part of the way they build their identity. At one time the evidence suggests that it was adults who created slang. Now it has become a firm part of youth culture. Academics have created a league table of slang, showing which areas of life inspire the most words and phrases. The top three are:

1. Iconic areas of the group’s culture: drugs, drink, sex, criminality;
2. Terms of approval (brill, phat);
3. Terms for outsiders and 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

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## 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