

**ADVANCED GCE
ENGLISH LANGUAGE**

Language Contexts – Structural and Social

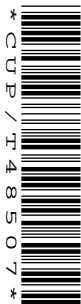
WEDNESDAY 11 JUNE 2008

2704

Afternoon
Time: 2 hours

Additional materials (enclosed): None

Additional materials (required):
Answer Booklet (16 pages)



INSTRUCTIONS TO CANDIDATES

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

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question.
- The total number of marks for this paper is **60 (30 for each question)**.
- You will be awarded marks for the quality of the 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*

The following is a transcription of a lively conversation between a young woman and her brother. They are discussing a recent holiday.

In the passage the transcriber has used a few signs to record the phonological features of the speakers. What more detailed methods could have been used to give the transcription greater technical accuracy? [30]

- A (laughing) then there was that frenchy family in a what was it (1) a Citroen no a Renault was it (.) yeah
- M you were well uncool (laughs) you did your funny voice silly stuff its my Franglish innit ha ha
- A yeah n you fancied the son rotten go on stop pretends jus cos you thought e was like who is that bloke erm well anyway he like right poncing about on his surf board 5
- M come on you how about you all gooey cooey n tryin to soun right posh with that bird at the camp disco (1) GO ON YEAH spare the blushin
- A erm well (.) not that bad was i
- M RIGHT BAD all over the floor yer karyokey cokey (hums a tune) thats what its all ABOUT 10
- A shut up well (.) bettern sittn around an I AM BORED routine n wantin to go in town doin yer clubbin act (laughs) cept you had forgot yer face slap on
- M well (1) yeah i did get stuffed wiv the weather (.) t (.) too hot (laughs) hey (.) did yer remember all that upset about hair gels (.) YES YOU DO (.) YOU DO in that kinda posh french place (1) posh french name was it n you tryin to make out you knew what they was sayin to us when mum n i was tryin to get hair gel n you went on 15
- A well yeah at least i was trying more than you playin madam muck (1) oh yersh i gets my hair done in bond street don't i n on and on you went (.) n then you have the cheek to say i did a funny voice HA HA to you as well 20

TRANSCRIPTION KEY

A Andrew

M Michelle

(.) Micropause

(1) Pause in seconds

CAPITALISED WORDS. Heavy stress in pronunciation

Both speakers have London accents.

OR

2 Language and Grammar

The following passage comes from a short story published in a national newspaper.

By detailed analysis of the whole passage comment upon the grammatical and syntactical variations in the writing. [30]

Snail-Arses like you, Rover
45, are the type who phone
Up drive-time radio.
*Ninety years, I've been
Driving, without a single
Accident!* 5

Out I veer – dot-to-dot of cats' eyes winds into pre-dawn murk.
Refrigerated hedgerows, some bent trees, possible ice.
Oncoming headlights: caution warns me to drop back behind Snail-Arse.
So I floor it. 10

My new Alfa Romeo Spider goes "Oh".
Like a woman – specifically, like Prudence – being pleased.
Oncoming headlights flash: a Ford Focus.
Gravel chips flying like bullets in Iraq.
Road maintenance on the cheap. 15

Ten seconds to impact.
Drive into the hedge, the Ford Focus goes pale, or we all die
All sac, no bullock, the Ford Focus.
Five seconds to impact. 20

My Spider goes *Aaaaaaaaaahhh*.
At the final moment I am round the Rover.
The Ford passes at the speed of a meteor, inches away.
Behind me, Snail-Arse indignantly beeps his froggy horn.
I slam mine harder, and keep it slammed. 25

Bobsleighting through the
Kentish countryside.
Gag on my emissions.

© David Mitchell, *Preface*

OR

3 *Language and Meaning*

The following passage is part of a longer review of a film. It was published in a magazine aimed at a readership interested in modern cinema.

Comment in detail upon the italicised words and phrases. You should comment upon what they mean both in terms of the passage and in a wider context. What issues relating to meaning in language have been raised by your analysis? [30]

The young couple's meeting is *oppositional*. She is clearly *cerebral*, whilst he is quite *geeky*. This seems a clear signal for a *saccharine production*, with its *pristine sets* and *wholesome songs*. One suspects its aim is to catch the psyche of the *tween* generation. That is a difficult age group to please. Since they are *besotted by celebrity culture*, fed endless *reality tv* on a daily basis. They live their lives in a *digitalised ether* and frequent exposure to *abrasive sexuality*. Perhaps the *sanitised sopiness* of this film might just catch a few minutes of their screen attention. Though I doubt it.

5

SECTION B: Social Contexts

Answer **one** question from this Section.

EITHER

4 Language Change

Passage (a) is taken from the Town Records of Southampton, dated late 16th century. Passage (b) is from a newspaper report dated September 2006.

By close attention to the passages, comment upon some of the similarities and differences between 16th and 21st century English as illustrated here. [30]

- (a) It was agreed by Mr Mayor and his brethren that Anys Borman the wife of Henry Borman who divers and sundry times for her most abominable and detestable living contrary to the laws of God and human orders hath received divers punishments for her said offences manifestly approved and taken also in the manner, which punishments hath been by the advice of the said Mr Mayor and his brethren upon the hope of amendment and reconciliation of her said former abominable life and the same hath nothing prevailed nor helped but that she hath returned to her said abomination to the great shame of the town and disworship of the same: Wherefore it is agreed by the said advise that the said Anys shall immediately avoid the said town and suburbs and never to resort to the same again, upon pain that if she be taken within the liberties of the said town at any time after then she be apprehended and to be burnt in the cheek with a hot iron and also to be banishd the said town at a carts tail as a common harlot. 5
10
- (b) We live in an age when victimhood has become a cult and self-pity is the response of the afflicted. How refreshing it has been to witness the way that the young woman held captive for eight years in Austria has refused to conform to expectations. This truly extraordinary girl has touched us all because of those qualities we see so rarely these days – courage, compassion, resilience and resourcefulness. Instead of dwelling on her suffering, she says that at least her captivity meant she had not ended up like many girls of her age, living a dissolute life, drinking and taking drugs. At first such calm seems delusional – creepy even. But isn't there a degree of truth in what she says? Even her refusal to discuss whether she was physically abused by her kidnapper seems possessed of its own mature dignity. My only fear is that she has entrusted her immediate future to a team of psychiatrists, lawyers, media agents and social workers, who have already turned her ordeal into a million pound enterprise. How sad if this heroic young woman survived a psychopath only to fall victim to these greedy professional vultures. 5
10

Extract from *A woman who refused to become a victim*, 09 September 2006 © The Daily Mail

OR

5 *Language and Gender*

The following two passages (a) and (b) come from magazine articles discussing differences between men and women.

By close references to the passages and the issues they raise comment in detail upon the links between language and gender. [30]

(a) Women are ravenous and manage to consume great swathes of stuff. We are all many people. I love to go for a treat to J. Sheekey's or Moro, but my life also includes going to Pizza Express with my children and eating office sandwiches. Our lives can be upmarket, middle-market and mass-market – frequently they are all three within the same hour. I believe that the reason our lives are so packed is that women don't give things up: our different tastes comprise many of the ages we have been. Are we different to men? They don't seem to me to accumulate interests the way we do: they are more single-minded (that well-known male nerdiness). Women don't discard. I still feel inside as though I am the ingénue student I was at 20, the cool girl. I am still interested in most of the things I was when younger. Even if I don't wear blood-red lipstick any more and won't be squeezing into a tulip skirt, I still want to keep up with those things. I loved all kinds of pop music in my teens and twenties, and I still do – and not just the old stuff. And I swear most women are like this. 5
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Extract from Juliet Annan, *I'm every woman* © The Times, London, 26 February 2006

(b) Men's interests have always been an all-or-nothing affair. It's part of the same programming that makes us genetically incapable of emptying the dish-washer and reading the paper. Whereas women can cover environmentalism and lipstick in the same sentence, we find it impossible to enthuse about more than one thing at a time. Our interests are an outlet for the autistic streak that is an intrinsic part of the male psyche. In childhood we become obsessed with dinosaurs. Then we switch to PlayStation, then football, then cars and so on until we die. Each time, past interests are wiped clean to give a tabula rasa ready for the next passion. But there are some interests that bring out the nerd in a man to a dangerous degree. If he starts showing enthusiasm for any of the following, you've got serious trouble: Trainspotting, Breadmaking, Record Collecting, Reading Fiction. 5
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Extract from Lucas Hollweg, *Men? We're just a bunch of obsessive nerds* © The Times, London, 26 February 2006

OR

6 Language and Society

The following passage comes from a newspaper article. It concerns a website launched by the British Library in London to preserve the dialects of the North of England.

By detailed reference to the passage and, where relevant, your own wider studies of language and society, comment upon the linguistic issues which are raised by the article.

[30]

The British Library seems to believe that our regional dialects are under threat from the remorseless march of Estuary English. Are they *eckers*. Like any mode of communication, the way we speak is constantly evolving. Get in a *Joe Baxi* in Liverpool and tell the driver he talks like someone from Essex and he will probably call you a *queg*. And quite right too. Try it in Bolton and, if you are lucky, you will be told to get *bent*. No offence to our southern readers, but you know what cockneys are like. The way they go on is enough to give anybody the screaming *abdabs*. As they always used to say about England, it is one nation divided by the same language. The *gimmers* at the British Library might think that northern dialects are *legging it*, but *haddaway*. They have been in the ascendant for donkey's years. Rhyming slang might have been invented by the monkeys, but we have taken it to the next stage. In the same way that blue eyes are a recessive gene, so is southern culture. Perhaps it would be fair to suggest that *the big girls' blouses* at the British Library would be better advised preserving the shagged-out vernacular at the wrong end of the country.

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Extract from Bill Borrows, *Perhaps I'm being mardy...but I think Northern dialects are worth saving*, The Mirror, 12 February 2004

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List of Phonemic Symbols and Signs (RP)

1. CONSONANTS OF ENGLISH

/f/	—	fat, rough
/v/	—	very, village, love
/e/	—	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