

**ADVANCED EXTENSION AWARD
ENGLISH**

9910/RB

**READING BOOKLET
THURSDAY 28 JUNE 2007**

Morning
Time: 3 hours



*
C
U
P
/
T
3
6
8
6
0
*

Reading Booklet

This booklet contains material on which all the questions are based.

You are advised to spend up to 60 minutes reading and annotating this material before you begin to answer any of the questions.

This document consists of **30** printed pages and **2** blank pages.

Contents

page 3 Introduction

Passages relating to Section A of the Question Paper

4	Passage A	<i>Marketing Week</i> , Advertisement	2006
5	Passage B	Transcription	2006
6	Passage C	Almut Koester, from <i>The Language of Work</i>	2004
7	Passage D	Monica Ali, from <i>Brick Lane</i>	2003
8	Passage E	Caryl Churchill, from <i>Serious Money</i>	1987
10	Passage F	Studs Terkel, from <i>Working</i>	1974
12	Passage G	Carla Greene, from 'I Want to be a Policeman'	1967
14	Passage H	Sybil Marshall, from <i>Fenland Chronicle</i>	1963
15	Passage I	Alan Sillitoe, from <i>Saturday Night and Sunday Morning</i>	1958
16	Passage J	Merle Travis, 'Sixteen Tons'	1946
17	Passage K	George Orwell, from 'Down the Mine'	1937
18	Passage L	from <i>The Woman's Book</i>	1911
19	Passage M	Elizabeth Barrett Browning, from 'The Cry of the Children'	1844
20	Passage N	George Crabbe, from <i>The Village</i>	1783
21	Passage O	Jonathan Swift, from <i>Directions to Servants in General</i>	1731
22	Passage P	Matthew's Gospel Chapter 20 Verses 1–16	1611
23	Passage Q	Christopher Marlowe, 'The Passionate Shepherd to His Love'	1588

Other passages

24	Passage R	Melvyn Bragg, from <i>The Adventure of English</i>	2003
25	Passage S	Richard Jacobs, from <i>A Beginner's Guide to Critical Reading</i>	2001
26	Passage T	David Crystal, from <i>Cambridge Encyclopedia of the English Language</i>	1995
28	Passage U	Peet and Robinson, from <i>Leading Questions</i>	1992
30	Passage V	Terry Eagleton, from <i>Literary Theory: an Introduction</i>	1983
31	Passage W	Marx and Engels, from <i>The Communist Manifesto</i>	1848

Introduction

The passages in this booklet are taken from texts of various kinds. Passages A to Q relate to the experience of work. They have been chosen both for the range of styles and registers that they represent and for their contrasting perspectives on the work experience.

These passages provide material for you to consider in your answer to the compulsory Question 1 (Section A of the Question Paper), and for you to draw on in your answer to the question you select from Section B.

Passages R to W offer critical/theoretical material for you to draw on in both of your answers, as appropriate.

You should read all the material through rapidly first, and then concentrate on the passages that will be most helpful to you in discussing issues raised by the questions that you address.

Passage A

Marketing Week (2006)

This advertisement is taken from the appointments page of a magazine whose readers mainly work in advertising and media marketing.

Senior Marketing Executives required

£Excellent + Substantial Benefits London

**An extract of text has been removed
due to copyright restrictions.**

Details:
Marketing Week

Trader Marketing Executive

Digital Marketing Executive

**An extract of text has been removed
due to copyright restrictions.**

Details:
Marketing Week

Passage B

Transcription (2006)

Here three young businessmen are engaged in a lively conversation about investment and enterprise in the British economy of the early 21st century.

- A. well (.) to me the buzz is be entrepreneurial (.) small but with global potential lotsa risks n huge rewards (.) [yeah]
- B. [yeah] I agree over say (.) 10 years people make the moola faster n then exit jus cash n go
- A. i still think people say the average biz is make y (.) your 30 mill sell out say 35 or 40 then cycle around cambridge talkin about our place in the world 5
- C. but we re so down beat not just the earnest manager type but failure you know sod our place anywhere we should stay in it to win it who cares about talkers
- B. yeah give me more angels with oomph venture capital can c (.) come too tired if you lissen to the talkers (1) no risk no lifers we should be sayin lets admit we are in silicon valley not in the dreamin spires 10
- A. the average punter swallows the dragons den stuff from the beeb real amateur business pitchin almost like entre p is the dirty [word]
- C. [but] be fair (.) the oxford investment club (.) if you hear them pitch you d be really blown away by the expertise and they say go for the virtual companies don't worry about form or (errm) status 15
- A. can i go back who has the gut feelin that the entre p is thought about different now
- C. its easier for a dip into activity yes (.) but (errm) innovation is still iffy in terms of where the finances are comin from i think
- B. maybe thats the case with (.) the you know what are they called (1) baby boomers they aspired to the big company cars pensions (.) now they sit on their proverbial but i sense (.) no (.) i know bright young ones go for it take the risks put up for new business this is the global vision despite the shadow over the dotcom slide 20
- C. some of them certainly made the ton multi tons (.) but do these software kids really open up the future (.) yeah lets buy an helicopter and say we ve made it but where does that take us (.) [you know] 25
- B. [perhaps] they still see the mirage effect of the dotcom boom but some of their four team enterprises really knock the spots off the average kind of manufacturer
- A. is this the point to say what is the industrial future (.) where are we goin to are we goin to make anything tangible 30
- B. well (1) whats the chance of that I think not much just more empty factories dotted around its the risk market which counts and the entrepreneur or venture angel will push into that dizzy market sayin what else is there

Transcription Key

- A B C are the three young businessmen
 (.) indicates a micropause
 (1) indicates a pause in seconds
 [] indicates a speech overlap

Passage C

Almut Koester: *The Language of Work* (2004)

The following example of business communication is taken from a language study textbook.

A Proven Formula ...

GUARANTEED to Generate New Business

**An extract of text has been removed
due to copyright restrictions.**

Details:

A Koester, *The Language of Work*

5

10

15

20

25

this fax today.

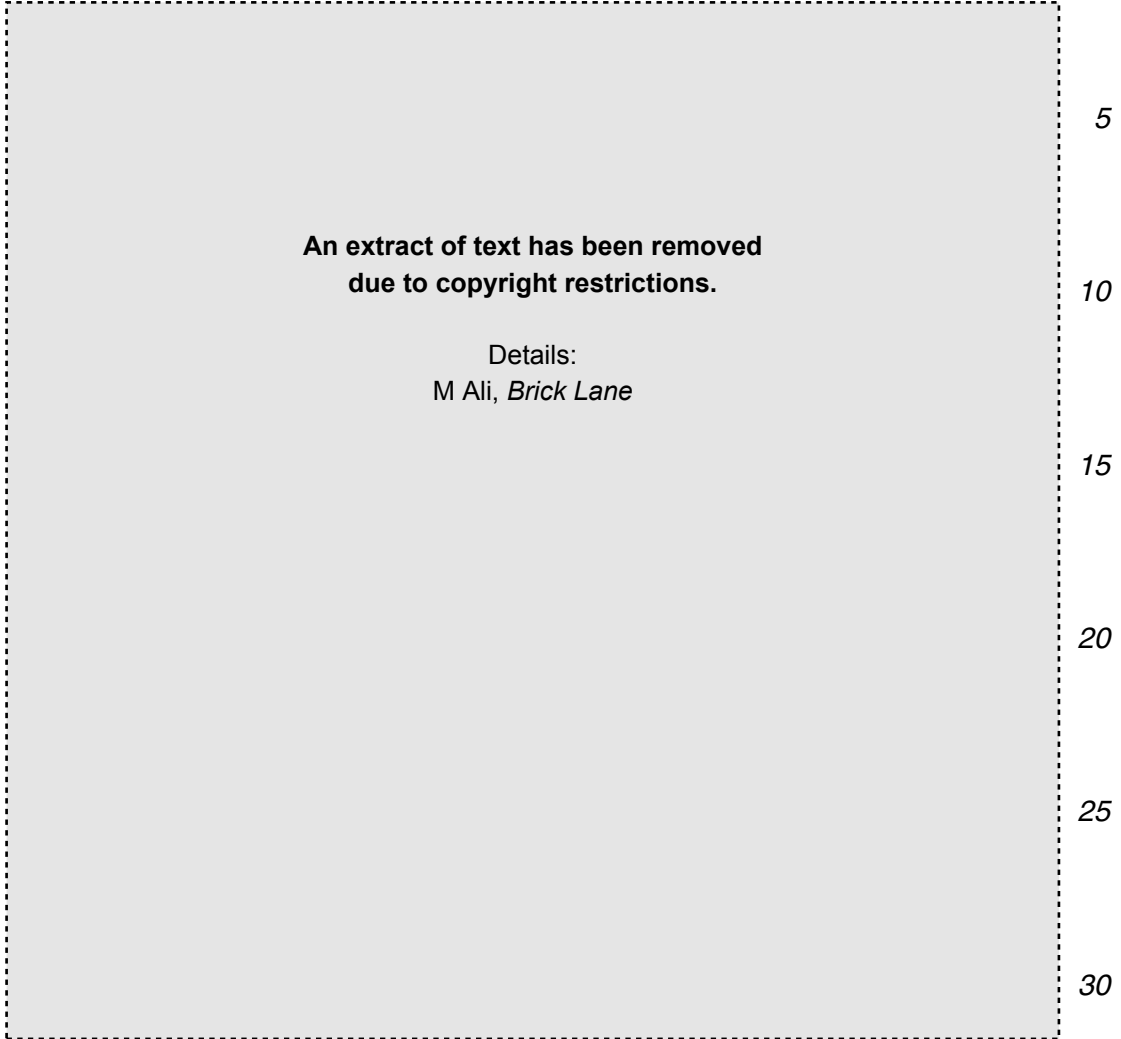
Sincerely,

Passage D

Monica Ali (b 1967): *Brick Lane* (2003)

Brick Lane, Ali's first novel, is about a Bangladeshi family living in the UK, and explores the British immigrant experience. This passage is taken from a letter to Nazneen, the novel's central character, from her sister Hasina in Bangladesh.

I tell you about



It make look cheap.

Passage E

Caryl Churchill (b 1938): *Serious Money* (1987)

When first produced, Churchill's play was described as "a ferocious new verse satire about the financial wheeler-dealers in the boom of the 80s".

JAKE.

So there's twenty-seven

**An extract of text has been removed
due to copyright restrictions.**

Details:

C Churchill, *Serious Money*

5

10

15

20

25

30

**An extract of text has been removed
due to copyright restrictions.**

Details:

C Churchill, *Serious Money*

35

40

45

50

home for the weekend.

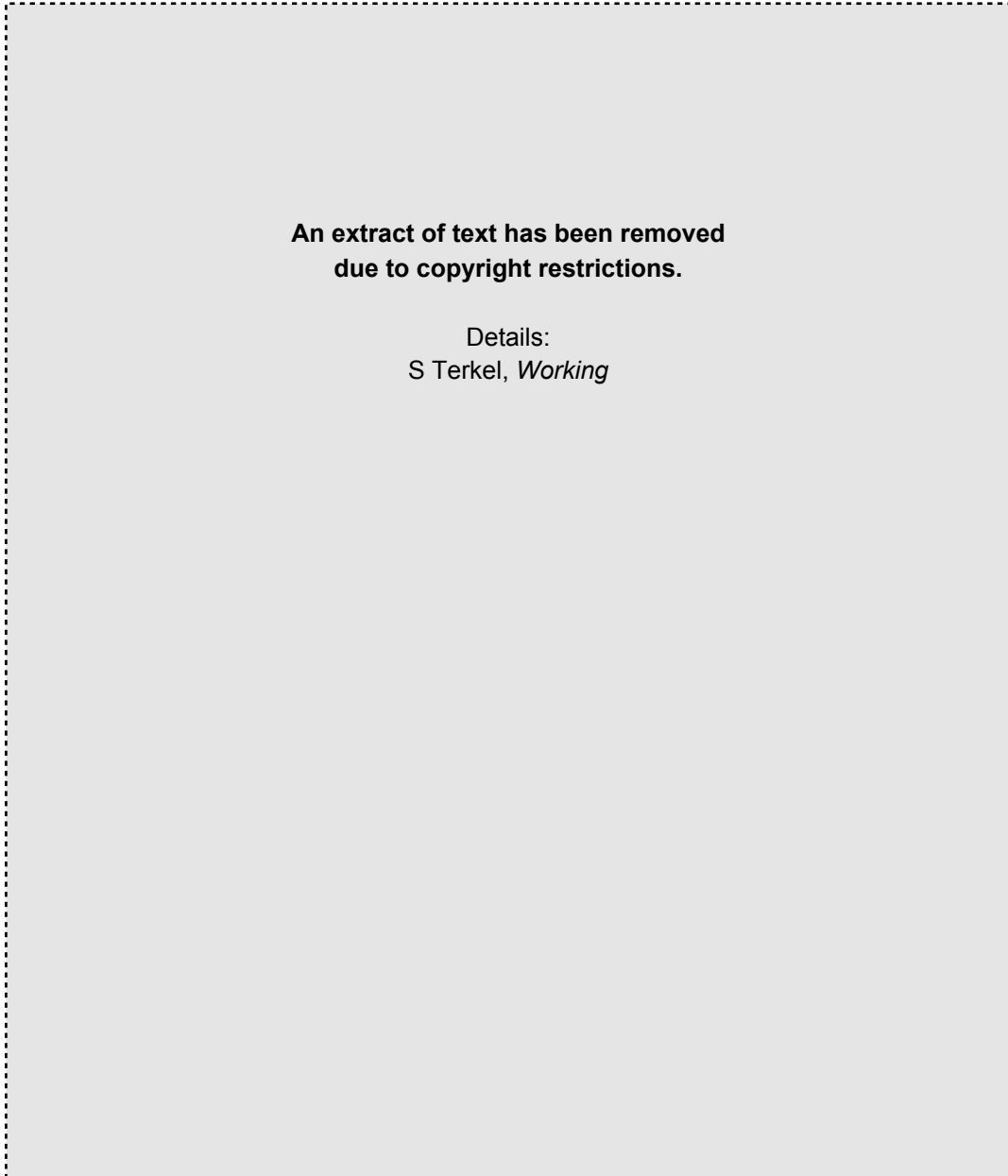
Passage F

Studs Terkel (b 1912): *Working* (1974)

Terkel has been described as a historian and a sociologist but he prefers to call himself a “guerrilla journalist with a tape recorder”. Working is an oral history of jobs in America, compiled from interviews with the people who do them.

SHARON ATKINS

A receptionist at a



5

10

15

20

25

30

35

this feeling of interruption.

BLANK PAGE

TURN OVER FOR PASSAGE G

Passage G

Carla Greene (b 1916): *'I Want to be a Policeman'* (1967)

Greene has written over sixty informational books for children aged 5–12.

“I want to be

**An extract of text has been removed
due to copyright restrictions.**

Details:

C Greene, *I Want to be a Policeman*

**old,” said a
policeman.**

An image has been removed due to copyright restrictions.

Details: image of a young boy sitting at a desk with a policeman.
A second policeman is standing in the background.

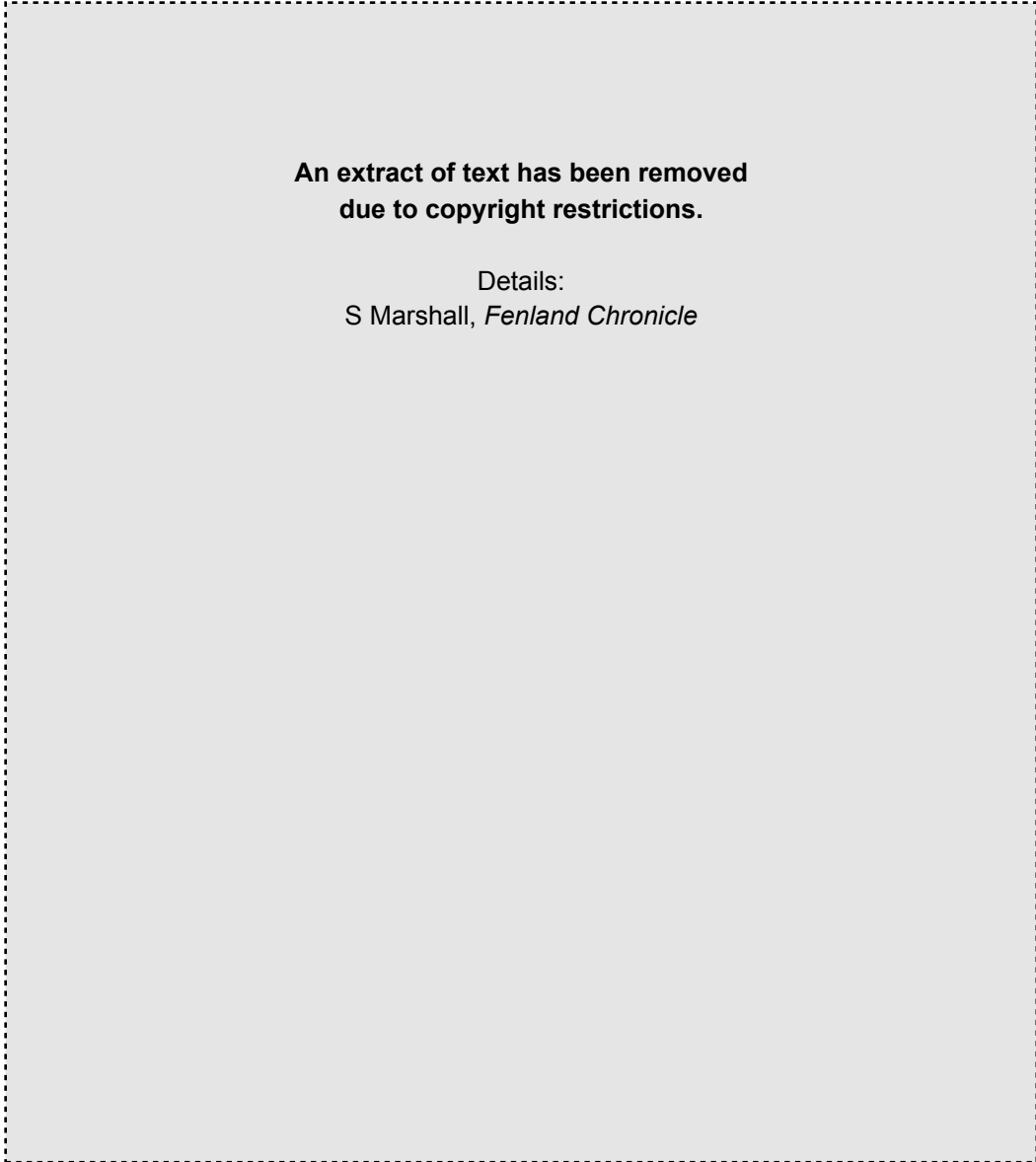
Image from C Greene, *I Want to be a Policeman*

Passage H

Sybil Marshall (1913-2005): *Fenland Chronicle* (1963)

Marshall was a teacher and educationalist; her memoir Fenland Chronicle is based on memories of her parents, written in their own Fenland dialect. Fenland is the marshy country in the east of England, particularly East Anglia.

It were nothing for



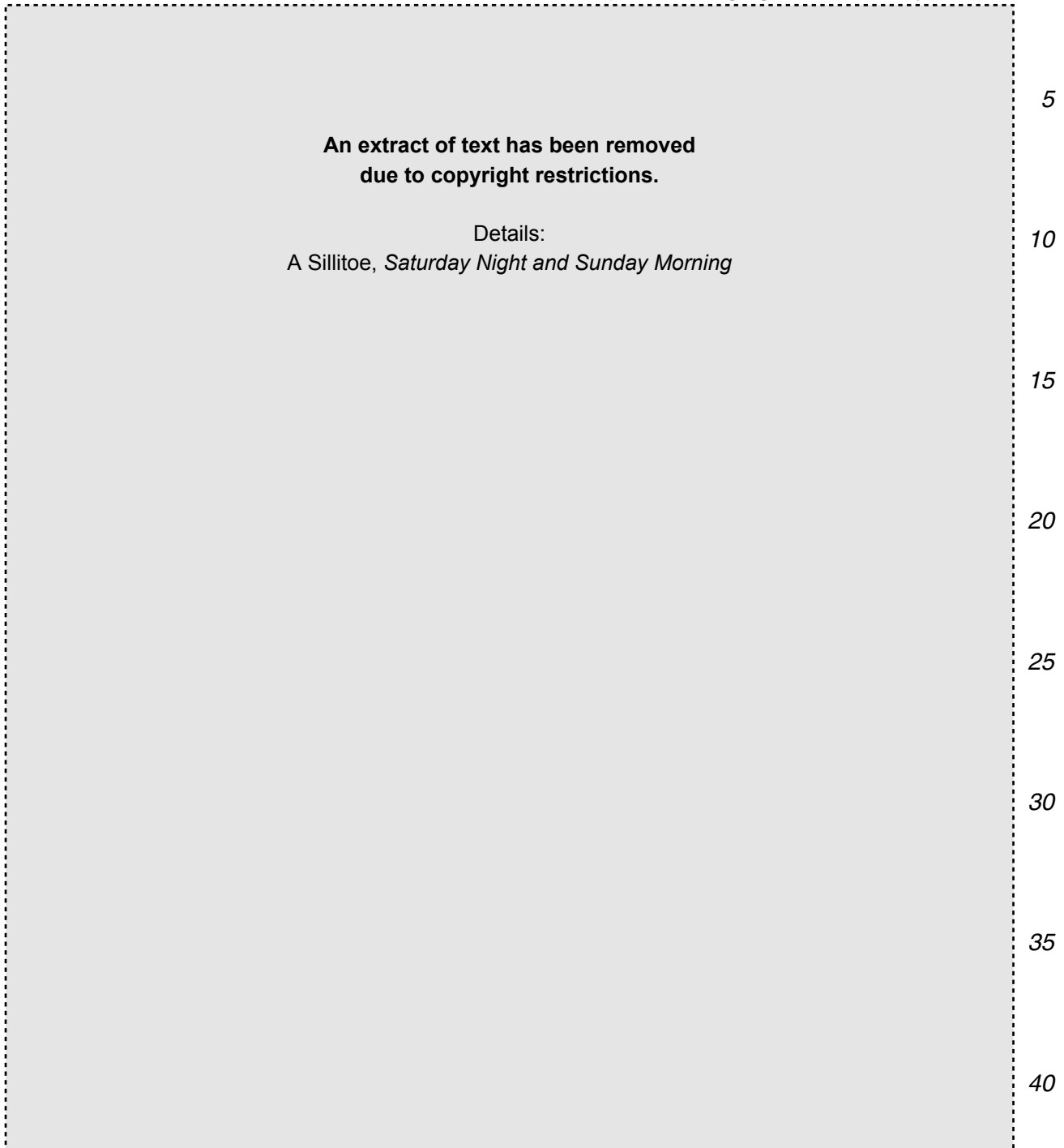
keep warm an' all.

Passage I

Alan Sillitoe (b 1928): *Saturday Night and Sunday Morning* (1958)

Sillitoe was regarded as one of the “Angry Young Men” writing in the 1950s and 60s, who were breaking new ground writing realistic novels and plays about working class experience. Here Arthur Seaton is manufacturing bicycle parts in the local factory; he is paid on “piecework rate” – that is, according to how fast he works.

Arthur reached his capstan



than those

round about.

¹sixpence or a bob = pre-decimal currency; a bob is a shilling (12 old pence)

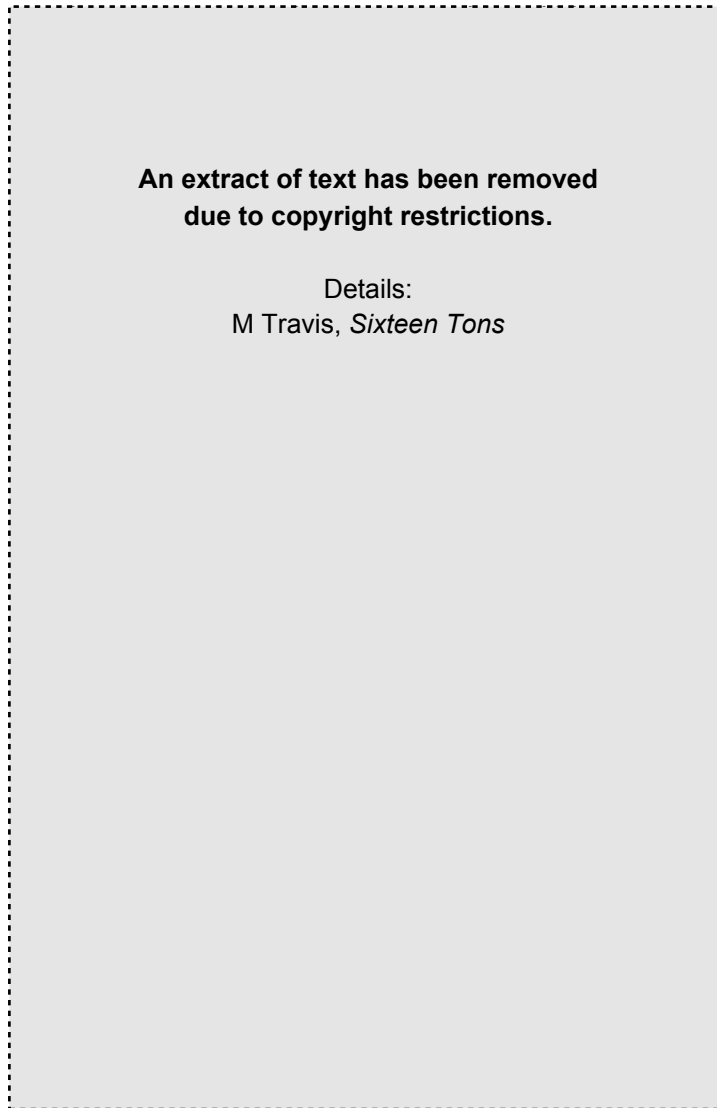
Passage J

Merle Travis (1917–83): 'Sixteen Tons' (1946)

These are the lyrics of an American work song, a version of which, made by Tennessee Ernie Ford, topped the UK singles chart in 1956.

SIXTEEN TONS

Some people say a



5

10

15

20

25

to the company store.

¹straw boss = overseer, whose job is to watch others work

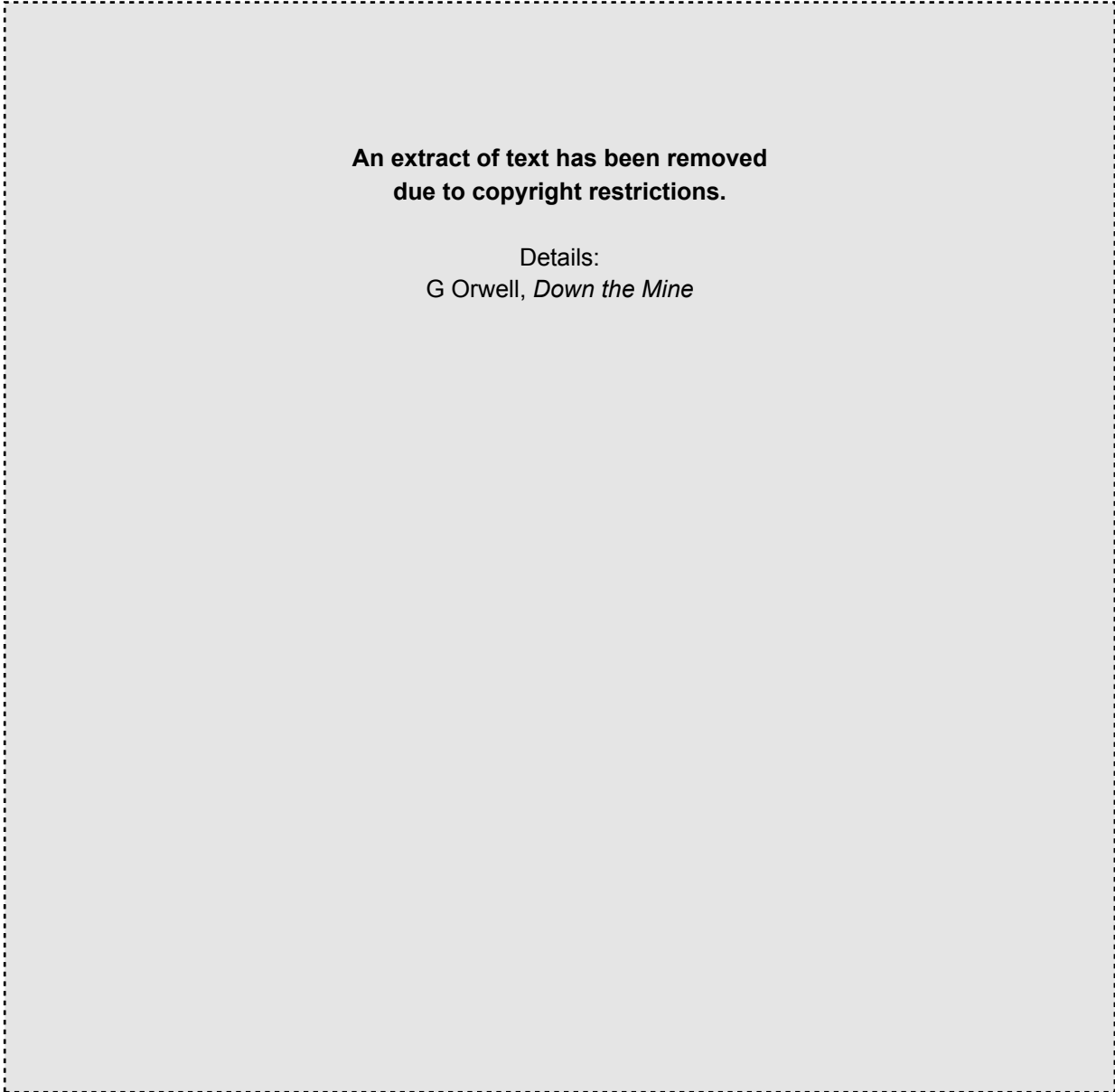
²canebrake = thicket of bamboo canes

Passage K

George Orwell (1903–50): from 'Down the Mine' (1937)

Orwell was a political satirist and novelist, essayist and journalist. This extract is from one of his best known essays.

When you go down



is to the flower.

¹manna (Biblical reference) = food provided miraculously by God

Passage L

from *The Woman's Book: contains everything a woman ought to know* (1911)

The passage is taken from a practical advice book on domestic issues.

THE BATHROOM AND LAVATORY

TO Clean Baths. – All

5
10
15
20
25
30
35
40
45

50
55
60
65
70
75
80
85

**An extract of text has been removed
due to copyright restrictions.**

Details:
The Woman's Book: contains everything a woman ought to know

them bright and shining.

Passage M

Elizabeth Barrett Browning (1806–61): from 'The Cry of the Children' (1844)

This poem, by a famous nineteenth century poet, is based upon parliamentary reports into conditions in early Victorian factories.

Alas, alas, the children!

**An extract of text has been removed
due to copyright restrictions.**

Details:

E Barrett Browning, *The Cry of the Children*

5

10

15

20

25

30

35

blindly in the dark.

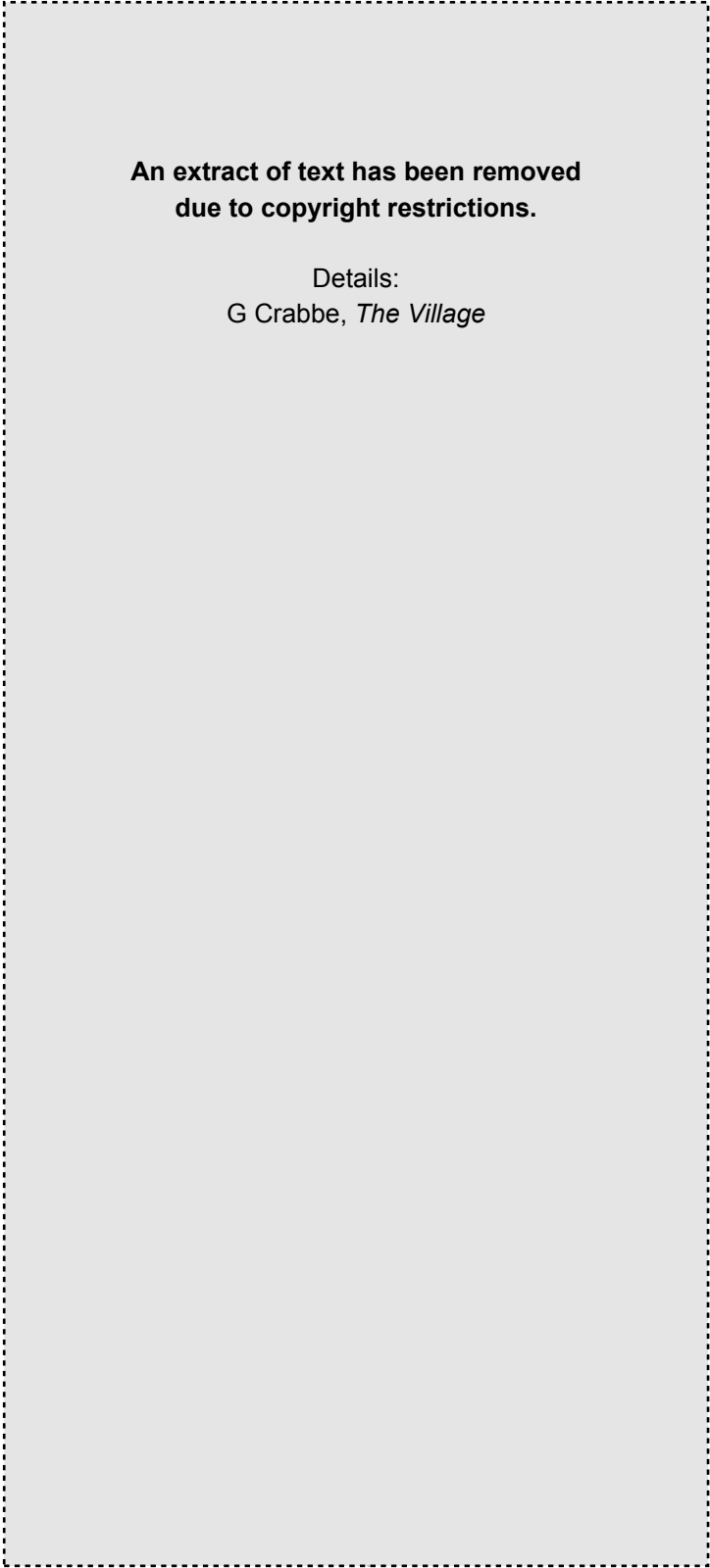
¹cerement = shroud, winding-sheet

Passage N

George Crabbe (1754–1832): from *The Village* (1783)

Byron described Crabbe as “Nature’s sternest painter, yet her best”. *The Village* challenges idealised, pastoral versions of rural life by presenting “the real picture of the poor”.

I grant indeed that



5

10

15

20

25

30

35

40

45

thine excess to thee.

Passage O

Jonathan Swift (1667-1745): *Directions to Servants in General* (begun 1731; published after Swift's death)

Swift, the great Irish satirist, said he wrote *Directions to Servants* "to expose the Villainies and Frauds of Servants to their Masters and Mistresses".

When your Master or

**An extract of text has been removed
due to copyright restrictions.**

Details:
J Swift, *Directions to Servants in General*

5

10

15

20

25

30

you observe their Directions.

¹turned off = dismissed

Passage P

Matthew's Gospel Chapter 20 Verses 1–16: from the Authorised Version of the Bible (1611)

This is St Matthew's account of one of Jesus's parables.

1 For the kingdom of

**An extract of text has been removed
due to copyright restrictions.**

Details:
Matthew's Gospel Chapter 20 Verses 1–16

16

called, but few chosen.

Passage Q

Christopher Marlowe (1564–93): 'The Passionate Shepherd to His Love' (c1588)

A romantic and pastoral poem by the Elizabethan poet and dramatist.

The Passionate Shepherd to His Love

Come live with mee,

**An extract of text has been removed
due to copyright restrictions.**

Details:

C Marlowe, *The Passionate Shepherd to His Love*

5

10

15

20

and be my love.

Passage R

Melvyn Bragg (b 1939): *The Adventure of English* (2003)

This passage comes from a book written to accompany a television series about the history of the English language.

It has been estimated

**An extract of text has been removed
due to copyright restrictions.**

Details:
M Bragg, *The Adventure of English*

5
10
15
20
25
30
35
40

as industry

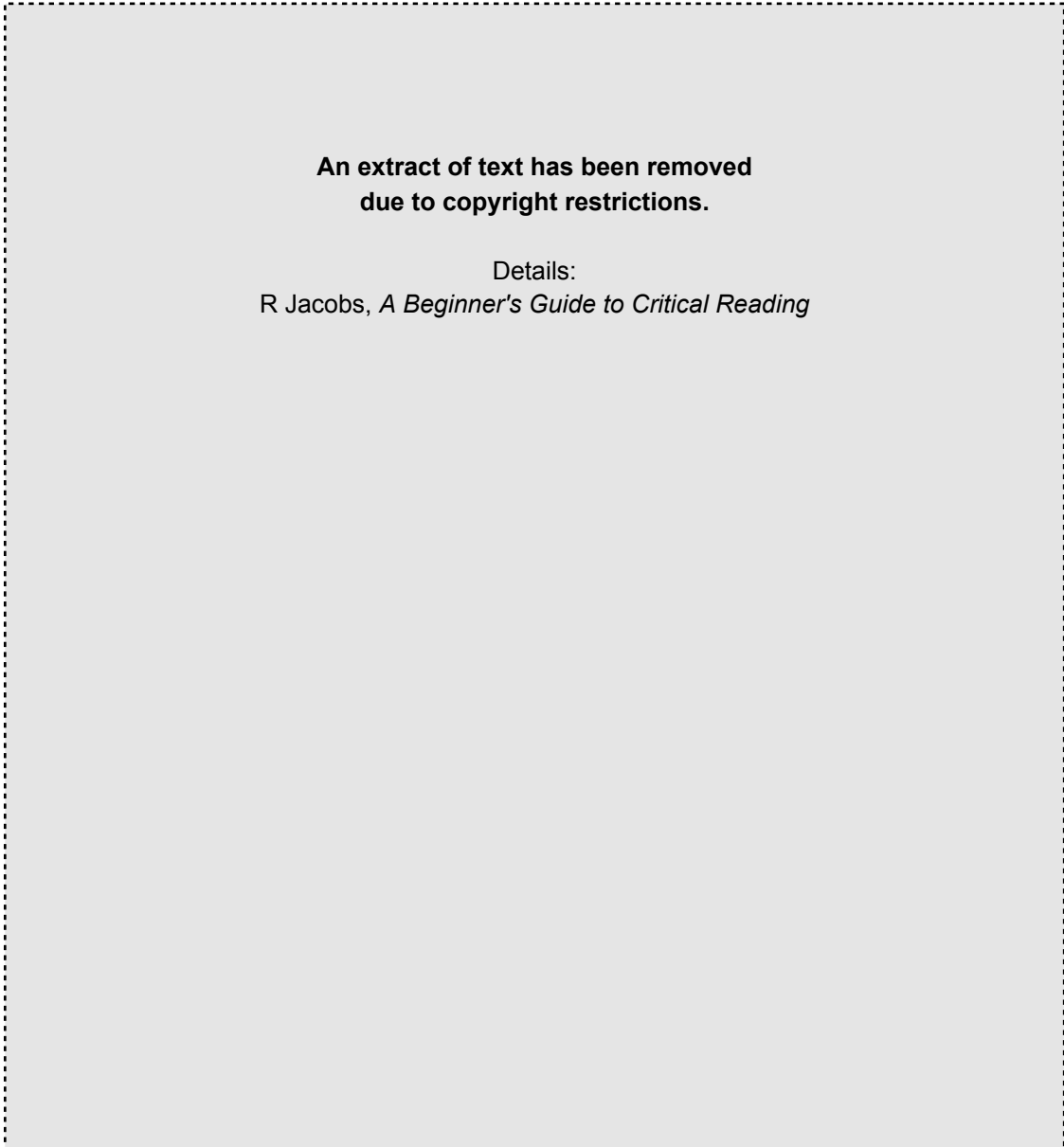
itself flourished.

Passage S

Richard Jacobs: *A Beginner's Guide to Critical Reading* (2001)

This book is a collection of texts and extracts with critical commentaries.

If there is one



5

10

15

20

25

30

35

political and literary culture.

Passage T

David Crystal (b 1941): *Cambridge Encyclopedia of the English Language* (1995)

This passage comes from a substantial reference work, intended for both an academic and a general interest readership.

OCCUPATIONAL VARIETIES

The term 'occupational dialect'



5

10

15

20

25

items 30

of specialized vocabulary.

BLANK PAGE

TURN OVER FOR PASSAGE U

Passage U

Malcolm Peet and David Robinson: *Leading Questions* (1992)

This text book is aimed at “students who will have to sit an A-level exam in literature, whatever form that exam might take”.

From the way we

**An extract of text has been removed
due to copyright restrictions.**

Details:

Text and cartoons from M Peet & D Robinson, *Leading Questions*

5

10

15

**An extract of text has been removed
due to copyright restrictions.**

Details:

Text and cartoons from M Peet & D Robinson, *Leading Questions*

20

25

30

of a musical score.)

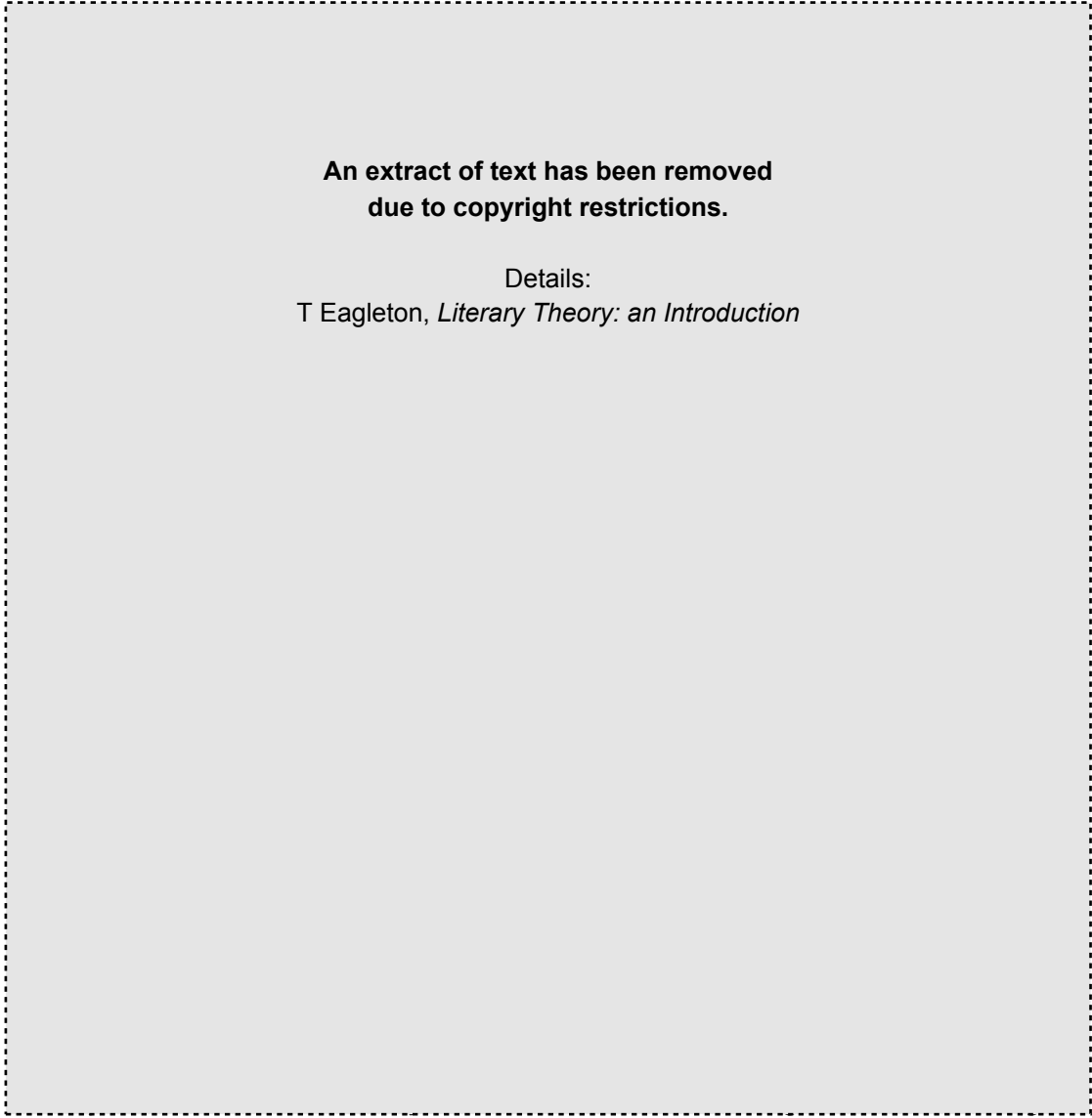
35

Passage V

Terry Eagleton (b 1943): *Literary Theory: an Introduction* (1983)

This was an influential text in the progressive introduction of theory into the study of literature. At this point Eagleton is discussing Formalist approaches.

Perhaps one needs a



5

10

15

20

25

30

devices are 35

'laid bare'.

Passage W

Karl Marx (1818–83) and Friedrich Engels (1820–95): *The Communist Manifesto* (1848)

Written in London during the European revolutions of 1848, The Communist Manifesto summarises the basic ideas of communism, and remains one of the key socialist texts.

Owing to the extensive

**An extract of text has been removed
due to copyright restrictions.**

Details:
K Marx & F Engels, *The Communist Manifesto*

5

10

15

20

25

30

35

classes of the population.

¹ proletarians = members of the working class

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.