

**ADVANCED GCE****ENGLISH LANGUAGE**

Language Contexts – Structural and Social

2704

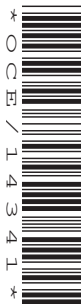
Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

Thursday 27 May 2010**Afternoon****Duration: 2 hours****INSTRUCTIONS TO CANDIDATES**

- Write your name clearly 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.
- Use black ink.
- Read each question carefully and make sure that 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.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- You will be awarded marks for the quality of written communication in your answers.
- The total number of marks for each question is **30**.
- The total number of marks for this paper is **60**.
- 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** pages. Any blank pages are indicated.

SECTION A: Structures

Answer **one** question from this Section.

EITHER

1 *Language and Speech Sounds*

The following passage is a transcription of a travelling market salesman addressing his audience in a country market.

In the passage the transcriber has used some transcription conventions in recording the salesman's speech. What more detailed methods could have been used to give the transcription greater technical accuracy?

In your answer you should make reference to the following:

- **phonemic symbols and signs**
- **simple prosodic features.**

[30]

these earrings are nice (.) but WAIT FOR IT the only one trouble wiv em is you puts em in n a weeks toime yer bloomin ed drops orf (1) right (.) yeah (*laughter from crowd*) ere we goes putem down ere (2) tell you what to go wiv earrings n i mean it (.) this noice travel clock luvly old tick tock (.) go on then you can tell the toime (*laughter from crowd*) tell you what forget a foiver even a four spot what about three fer the lot go on its early n its bound ter rain soon (*laughter from crowd*) all roight just to clear it outa way ere goes this lighter in wiv the lot n forgit four even three who GIVES IT AWAY i asks yer tell yer what take a poun fer the lot (.) go on guv have a go as they says ere e comes n roight up fer it (4) tell yer what we can do roight now if you lot will lissen for a mo has anybody woke up now come on love (.) that's roight you there missis yeer not woke up yet were you on the booze last night then (.) go on you lucky bleeder you (*crowd laughter*) n ere was i settin up ere n waiting fer you lovely lot to come along (*speaks aside to assistant on the stall*) ERE WE GO AGAIN (1) worra about theres this pair of hand towels who like a pair forgit the cost yeah (.) cos they are fer free (.) come on now yer hands is up now strewth they are (*crowd laughter*)

5

10

15

TRANSCRIPTION KEY

(.) micropause

(1) pause in seconds

CAPITALISED WORDS Heavy stress in pronunciation

(*crowd laughter*) suprasegmental features

The salesman has some features of speech used in south west England.

OR

2 Language and Grammar

The following passage comes from a novel set in a distant future. The population of England is living with an Iron Age level of technology. Standard English has disappeared.

By detailed analysis of the passage, comment upon the grammatical and syntactical variations in the writing.

In your answer you should make reference to the following:

- **grammar**
- **syntax**
- **discourse.**

[30]

Walker is my name and I am the same. Riddley Walker. Walking my riddels where ever theyve took me and walking them now on this paper the same.

I dont think it makes no diffrents where you start the telling of a thing. You never know where it begun realy. No moren you know where you begun your oan self. You myt know the place and day and time of day when you ben beartht. You myt even know the place and day and time when you ben got. That dont mean nothing tho. You stil dont know where you begun.

5

Ive all ready wrote down about my naming day. It wernt no moren 3 days after that my dad got kilt in the digging at Widders Dump and I wer the loan of my name.

Dad and me we jus come off forage rota and back on jobbing that day. The hoal we ben working we ben on it 24 days. Which Ive never liket 12 its a judgd men number innit and this ben 2 of them. Wed pernear cleart out down to the chalk and hevvy mucking it ben. Nothing lef in the hoal only sortit thru muck and the smel of it and some girt big rottin iron thing some kynd of machine it wer you cudnt tel what it wer.

10

Til then any thing big we all ways bustit up in the hoal. Winch a girt big buster rock up on the crane and drop it down on what ever we wer busting. Finish up with han hammers then theywd drag the peaces to the reddy for the melting. This time tho the 1stman tol us word come down they dint want this thing bustit up we wer to get it out in tack. So we ben sturgling with the girt big thing nor the woal 20 of us cudnt shif it we cudnt even lif it.

15

OR

3 *Language and Meaning*

The following passage is taken from a film review, published in a magazine aimed at a teenage readership.

Comment in detail upon ALL the italicised words and phrases. In your answer ensure you comment upon their meaning BOTH in the passage AND in a wider context. [30]

This is a superb and *delicately calibrated* comic performance. He never allows the character to swerve into excessive *cuddliness*. He is not the kind of *underdog* you root for out of pity. He is just *guileless* and has no *sizzle*. The female lead has the *rough task* of playing the *straight woman*. Many of the lines are spoken as *non sequiturs*, since he is often *half a beat off* and it's that *dangling half* that makes the difference. A good example is when he meets an *exploitable cutie* at a bar and calls her a *giddy Buddha* ...

5

SECTION B: Social Contexts

Answer **one** question from this Section.

EITHER

4 *Language Change*

Passage (a) is taken from an 18th century letter and is concerned with the effects of the Classics upon the English language. Passage (b) is from a recent article about slang.

By close reference to both passages, comment upon some of the similarities and differences between 18th century English and 21st century English as illustrated here.

In your answer you should make reference to:

- **lexis**
- **grammar**
- **syntax**
- **discourse.**

[30]

- (a) A knowledge of the Latin and Greek languages does not prevent men from writing bad English. Those languages are, by imposters and their dupes, called “the *learned languages*”; and those who have paid for studying them are said to have received “a *liberal education*.” These appellations are false, and of course they lead to false conclusions. *Learning*, as a noun, means knowledge, and *learned* means knowing or possessed of knowledge. Learning is, then, to be acquired by *conception*; and, it is shown in judgment, in reasoning, and in the various modes of employing it. What, then, can *learning* have to do with any particular tongue! Good Grammar, for instance written in Welsh, or in the language of savages, is more *learned* than bad Grammar written in Greek. The *learning* is in the mind and not in the tongue: *learning* consists of ideas and not of the noise that is made by the mouth ... Shall we say that a falsehood written in English would have been a truth if written in Latin; and as well may we say that a certain handwriting is a learned handwriting, or that certain sorts of ink and paper are *learned* ink and paper. 5 10
- (b) Slang is the counter language. A jackanapes lexicon of the dispossessed. The language of the rebel, the marginal, the young. Above all it is the language of the city – urgent, pointed, witty, cruel ... Slang is both literally and figuratively a slung or thrown language. Tossed cunningly as it were into the hearer’s face and ears. At its worst it can be no more than vulgar for vulgarity’s sake, the stuff of insult and obscenity. At its best it can be apposite, delightfully and even subtly humorous, a vibrant subset of the English language. Reviled and proscribed by pedants and purists, it is endlessly resilient, inventive and untameable. Its age is that of speech itself. If there has always been a standard, inevitably, there has always been an alternative, to provoke and expand our ways of communication. It is hugely enriching, the spice in the great linguistic dish, enhancing ingredients with brash new flavours. 5 10

OR

5 Language and Gender

The following passage comes from a newspaper article. It is arguing the case that, in modern society, boys are no longer allowed to be boys.

By close reference to the passage and, where relevant, to your own wider studies, comment in details upon the links between language and gender. [30]

... At home the cosh of political correctness has ensured that boys are not allowed to be boys or play boys' games any more either. Guns are out on the grounds of their encouraging violence, as are swords, pirates' cutlasses, daggers and so on. Rampaging loudly around the kitchen is out. Boxing and wrestling are out. Yelling is out and so it goes on.

5

Boys do have an aggressive streak; but it does not stop existing just because mummy and daddy wish their son to play with ethnic rag dolls in wheelchairs instead. So, they can't play the games they want to play, they can't be boyish in the way they choose to express themselves ("girls suck") because that's woman-unfriendly and divisive – and, to cap it all, they can't even read proper books. Britain has become so feminised and touchy-feely that rattling yarns and adventures for boys have all but disappeared.

10

"We need more books demonstrating what I would call masculine principle and masculine emotions," said the publisher David Elliott. "Because of feminism and political correctness, what young men are being given to read these days is crap. It's all this new dads stuff, all namby-pamby ... where are the great buccaneering, derring-do, true-life adventures and cowboy stories?"

15

Boys are not allowed to grow up. They're trapped with Bob the Builder on one side and loving their mummy (who never lets them out of the house) on the other. I know a vast number of boys through my sons, and I am amazed at how sissyish they are, by which I don't mean effeminate, but rather feminised. If you have sons, then for God's sake let them be all the things they are supposed to be.

20

OR

6 Language and Society

The following passage is a web site article concerned with teenage idiolects and sociolects.

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

In your answer you may, if you wish, refer to alternative forms of ‘teenglish’ which might be specific to your own geographical region or peer group [30]

Help is at hand for parents who struggle to understand their teenage children’s slang, in the form of a new online dictionary designed to bust youth jargon.

“Rents” (parents) who think their children sound “whack” (crazy) can decipher the meaning of both those words and others at the gotateenager.org.uk website created by the charity Parentline Plus.

5

The new Government-funded site, seen as a Facebook for adults, will also enable parents of teens to communicate online by sharing experiences, swapping ideas and supporting one another through their offsprings’ “terrible teens”.

But if parents can derive some comfort from being able to break down the language barrier and understand “teenglish”, they may find less peace of mind in the type of adolescent lifestyle some of the jargon words would seem to suggest.

10

Beside the usual array of slang words to describe fancying members of the opposite sex, drinking and hanging out with friends – or “cotching with their bedrin” – many also hint at a teen world where crime is an accepted part of life.

Words for being robbed are plentiful – gaged, jacked, murked – while “I’m going to pull my gatt out in a minute” is presented as an example of youth speak for pulling a gun on someone. And with their various words for police – feds, or five o – adolescents seem wise to where “gatts” and “shanking” (stabbing) could get them.

15

A spokesman for Parentline Plus said: “The site allows parents to discuss any worries they might have about their children being involved in gangs or violence and it’s an area we’re developing as the Government has identified it as a priority.”

20

The website includes advice on getting on with teenagers and dealing with drug and alcohol use, as well as blogs, message boards, web TV shows and articles, tips and stories from other parents of teenagers.

Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations, is given to all schools that receive assessment material and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

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