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Wednesday 14 June 2017 – Morning

A2 GCE ENGLISH LANGUAGE

F653/01/RBI Culture, Language and Identity

READING BOOKLET INSERT

Duration: 2 hours
(+15 minutes reading time)



- **The first fifteen minutes are for reading the passages in this Reading Booklet.**
- During this time you may make any annotations you choose on the passages themselves.
- The questions for this examination are given in a separate Question Paper.
- **You must not open the Question Paper, or write anything in your Answer Booklet, until instructed to do so.**
- The Invigilator will tell you when the fifteen minutes begin and end.
- You will then be allowed to open the Question Paper.
- You will be required to answer **the question from Section A** and **one other question** from Section B **or** Section C **or** Section D.
- You will have **two hours** to work on the tasks.
- This document consists of **12** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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The material in this Reading Booklet Insert relates to the questions in the Question Paper.

You will be required to answer **the question from Section A** and **one other question** from Section B **or** Section C **or** Section D.

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Answer the question from Section A and one other question
from Section B or Section C or Section D.

SECTION A – Language and Speech

Compulsory Section

- 1 Passages (a) and (b) are adapted from an ongoing language blog published in 2015. The author in passage (a) is discussing issues concerning younger speakers of modern RP. In passage (b) the author is discussing some of the features of Estuary English.

Passage (a)

It seems unlikely that RP among the younger generation is disappearing entirely. However, it is changing considerably and, amongst other features, losing aspects of its diphthongal stability. It has developed, quite significantly, yod coalescence and happy tensing. I do not hear younger speakers making clear open vowels in words like *cross* and *loss*. Whereas *cold* and *old* have lost diphthongal clarity. There seems to be a loss of triphthongal discrimination in *tyre* and *fire*. In words like *better* and *letter* there is evidence of the schwa vowel, with occasions of the intrusive *r* ending. This *r* is also intrusive in words such as *grammar* and *former*. Words like *tune* and *suit* show strong yod coalescence. The sound of glottalisation has increased in many words. It seems a shame that there is not a more concerted attempt in education to encourage a more discriminating use of the spoken word. Should *issue* be pronounced *ishew*? *Fissure* pronounced *fishour*? Is it correct to say *constable* or *cunstable*? Should the silent (*h*) remain in words like *hotel*, *honest* and *honour*? Should the sibilants in words like *disgrace* and *design* be pronounced as a *z*? Should *ba?el* and *wha?* be glottalised? *Th* fronting is also becoming less securely enunciated by younger speakers. It does seem that the acrolect, once associated with RP, has lost out to a more middle-of-the-road sound. Perhaps it should be borne in mind the recent rise in elocution classes, for both school children and job-seeking adults. It might be that some degree of stabilisation in terms of the RP sounds made by younger trend-setters could prove itself to be a secure modified form of modern pronunciation...

Passage (b)

In response to previous blog, What's happening to Estuary?, it would appear that the description 'Standard English spoken with a non RP London-influenced accent' still seems quite accurate. Though the more witty 'Estuary is just Mockney* with the middle classes trying to come down market', still seems relevant. As the debate about its origins and influence has widened, attempts to categorise the speech sounds of Estuary have grown also. It seems reasonable to assume that extensive glottalisation has become a very common feature, especially with younger speakers. Hence *cu?* and *bu??er* for *cut* and *butter*. Yod dropping appears to be very widespread and has penetrated younger middle class speech. Words like *reduce*, *suit* and *astute* appear to have lost the original RP inflected (*j*) before the *u* vowel. *Th* fronting has become quite widespread in *bave*, *free* and *farver* for *bathe*, *three* and *father*. Triphthongs appear to have been smoothed away in words like *dear* and *fear* and appear to sound like monophthongs, as do words like *knowing* and *doing*. The vowels in *mouth* and *south* appear to be more open. In words like *craft*, *chance* and *aunt* an increasing nasalisation is becoming more widespread. There seem to be further alternative pronunciations, which have been noted in use by younger speakers in the broadcast media in London and surrounding Home Counties. Some of these appear to be quite well established. *Raid* for *road*, *gid* for *good*, *oresome* for *awesome*, *hyoom* for *home* and *stoodent* for *student*. Some of these pronunciations appear to indicate current phonological uncertainty. It is interesting to note that *h* dropping does not appear to be a significant feature of Estuary sounds. Nor

do some more traditional London pronunciations, like *relytions* for *relations*, *gorn* for *gone*, 20 or *arst* for *asked*, appear to have been adopted by younger speakers. It seems clear that Estuary English is still open to much further investigation. Its social implications, as noted by an earlier blog, would appear to provoke strong reactions. As the author stated in that blog: 'would one want one's children to adopt this accent?'

* Mockney. Mock Cockney

Answer **one question** from Section B or Section C or Section D.

EITHER

SECTION B – The Language of Popular Written Texts

- 2 The following two passages (c) and (d) are extracts from modern fantasy fiction novels. Passage (c) is from the first book of *Game of Thrones*, published in 2011. Passage (d) is an extract from *The Light Fantastic*, the second novel in the *Discworld* series, published in 2012. Passage (c) is set in an undated historical period. Passage (d) is set in the present.

Passage (c)

Catelyn

Catelyn had never liked this godswood. She had been born a Tully, far to the south. The godswood there was a garden, bright and sunny, and the air was spicy with the scent of flowers. The gods of Winterfell kept a different sort of wood. It was a dark, primal place, three acres of forest untouched for ten thousand years. It was a place of deep silence and brooding shadows, and the gods who lived there had no names. Tonight she would find her husband, Ned, here. Catelyn had been anointed with the seven oils. She was of the faith like her father and grandfather and his father before him. Her gods had names, and their faces were as familiar as the faces of her parents. Worship was a septon with a censer, the smell of incense, voices raised in song. For her sake her husband had built her a small sept, where she might sing to the seven faces of god. But the blood of the First Men still flowed in the veins of her husband, and his own gods were the old ones, the nameless faceless gods of the greenwood. In the centre of the grove an ancient weirwood brooded over a small pool, where the waters were black and cold. A face had been carved in the trunk of this great tree, its features long and melancholy, the deep-cut eyes red with dried sap and strangely watchful. They had seen the Builder set the first stone. They had watched the castle's granite walls rise. It was said that the children of the forest had carved faces in the tree during the dawn, centuries before the coming of the First Men across the narrow sea. In the south the last weirwoods had been cut down or burned out a thousand years ago, except on the Isle of Faces, where the green men kept their silent watch. Up here it was different. Here every castle had its godswood, and every godswood had its heart tree, and every heart tree its face. Catelyn found her husband beneath the weirwood, seated on a moss-covered stone. The greatsword Ice was across his lap and he was cleaning the blade in those waters black as night...

Passage (d)

Galder

The Disc, being flat, had no real horizon. But there was still a limit even to Galder's vision in the mist-swirled, dust-filled air. He looked up. Looming high over the University was the grim and ancient Tower of Art, said to be the oldest building on the disc, with its famous spiral staircase of eight thousand, eight hundred and eighty steps. From its crenellated roof, the haunt of ravens and disconcertingly alert gargoyles, a wizard might see to the very edge of the disc. After spending ten minutes or so, coughing horribly of course, he muttered, 'sod that. What's the good of being a wizard, after all? Avyento thessalous! I would fly! To me, spirits of air and darkness!' He spread a gnarled hand and pointed to a piece of crumbling parapet. Octarine fire sprouted from under his nicotine-stained nails and burst upon the rotting stone far above. Galder rose, like an elderly but powerful wizard, propelled upward by the scales of the universe. He landed, caught his balance, then stared down at the vertiginous view of a Disc dawn. There was a noise behind him. There was Ymper Trymon, second in command of the wizard order. There was something disquieting about young Trymon. He didn't smoke, only drank boiled water, and Galder had the nasty suspicion that he was clever. He liked

figures and the sort of organisation charts that show lots of squares with arrows pointing to other squares. In short, he was the sort of man who could use the word 'personnel' and mean it. The whole of the visible Disc was now covered with a shimmering white skin that fitted it perfectly. Then the first sounds of the waking city began to filter up to the two wizards. Galder patted his night shirt pockets distractedly and finding what he was looking for put a soggy dog-end in his mouth, called up mystical fire from between his fingers, and dragged hard on the wretched roll-up until little blue lights flashed in front of his eyes. He coughed once or twice. He was thinking very hard indeed. He was trying to remember if any gods owed him any favours... 20

Answer **one question** from Section B or Section C or Section D.

OR

SECTION C – Language and Cultural Production

- 3 The two passages (e) and (f) are from a tabloid newspaper. Passage (e) was published in 2014. Passage (f) was published in 2015. The respective journalists' articles are about modern technologies. Passage (e) is an attempt to market a specific product. Passage (f) is concerned with major cultural effects generated by digital technologies.

Passage (e)

It's cheap, there's no desktop and all your stuff's in the online 'cloud'

Google's wacky offices always seemed like a smokescreen. All those smiling Oxbridge maths brainiacs. Thankfully Google's Vulcans still take breaks from playing monopoly with our Earth money and casually toss out good ideas such as Chromebooks. Not yet a household name, but they are the only laptops on Earth whose sales' figures are actually going up, as iPad gently ushers off Windows and Mac machines to the technology graveyard. Chromebook is a touchscreen, (so you can hand it over with a wry smile to that youngster who's been pestering you for an Ipad), with a keyboard. It does anything from word processing to games to Skype to web-browsing, and it's cheap. As a no nonsense machine 'for the internet', as aged relatives always say so sweetly, it's a killer choice. It's simpler to use than Windows or Mac, doesn't tend to get viruses and you will not get ripped off for a full version of Microsoft Office. In fact it is just a web browser. Googlephobes will have to grit their teeth – you *have* to use a Google account, for email, buying apps and writing documents. Also there will be a problem if taken out of wireless range. Without wireless, it's like a salmon flopping helplessly on a riverbank. But much like Dettol does with germs, it covers 99.9 per cent of what you need to do on a laptop. Sadly, that last 0.1 per cent is actually a kind of important one. Here Chromebook could push you to career suicide. Google Documents mangles spreadsheets with the insane glee of a cybercriminal. Any time you think 'I'll resize a picture' or 'I'll sign a PDF', you have to dive into a maze-like Google app store filled with weird programmes. But for a laptop to hand to a youngster who's begging for a Mac, this is truly an excellent choice. Aged relatives will also find this a very easy way to 'to get online'. And unlike with kids you may even get a 'thanks' – just before they call you and ask where the 'On' button is.

Passage (f)

Social media is, in fact, anti-social

The internet, its many evangelists tell us, is the answer to all our problems. It gives power to the people. But today, as the internet heads towards putting more than half the world's population online, its promises appear to be evaporating. Its broader cultural implications are chilling. Rather than creating transparency, it secretly gathers information and keeps watch on each and every one of us. The explosion in social media is empowering mob rule. This month, after years of social networks scarred by appalling personal abuse and bullying, Twitter, which has 288 million users a month, finally admitted there was 'no excuse' for its failure to stop its users sending vile messages to the targets of their hatred. Here the internet has unleashed such a distasteful war on women that many no longer feel welcome online. Recently Britain's most senior judge warned that online pornography is a serious danger. Where will it stop? It is so ubiquitous on the internet and the controls on its access entirely inadequate. It appears that when many people are not online being abusive, they are busy online looking at themselves. Rather than fostering an intellectual renaissance, the internet has created a selfie-centred culture of voyeurism and narcissism. Far from making us happy, it is provoking an outpouring of anger at the world around us. Yes, the internet can, if used

critically, be a source of great enlightenment. But the hidden negatives far outweigh the positives. Under our noses, one of the biggest ever shifts in power between people and big institutions is taking place, disguised in the language of inclusion and transparency. As the internet transforms every electronic object into a connected device, we are drifting into a world where everything can be profitably quantified by companies such as Google. Faceless data-gatherers wearing all-seeing electronic glasses watch our every move. Our networked society is like a claustrophobic village pub, a frighteningly transparent community in which there are no longer any secrets or anonymity. We are observed by every unloving institution of the new digital surveillance state. Google and Facebook boast that they know what we will do tomorrow. And it is frankly our fault for choosing to live in a crystal republic where cars, mobile phones and televisions – hooked up to the internet – watch *us*.

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Answer **one question** from Section B **or** Section C **or** Section D.

OR

SECTION D – Language, Power and Identity

- 4 Passages (g) and (h) were published on websites in 2016. Their purpose was to publicise the identities of ambitious young people entering the world of business.

Passage (g)

The Young Female Entrepreneur behind Savile Row's* First Women's-Only Tailor
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*Savile Row. A street in the West End of London

Passage (h)

Young entrepreneurs to watch in 2015. Startup's pick of the hottest business owners under 25

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