

**Advanced GCE  
GCE ENGLISH LANGUAGE**

Unit F653: Culture, Language and Identity

**Specimen Paper**

**F653 QP**

Morning/Afternoon

Time: 2 hours  
(+15 minutes reading time)

Additional Materials: Answer Booklet (...pages)



### INSTRUCTIONS TO CANDIDATES

- Answer **the** question from Section A and **one** question from either Section B or C or D.

### INFORMATION FOR CANDIDATES

- You have 15 minutes to read through this question paper before the examination begins.
- The number of marks for each question is given in brackets [ ] at the end of each question or part of question.
- The total number of marks for this paper is **60**.

### ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **15** printed pages and **1** blank page.

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SPECIMEN

**Section A – Language and Speech****Compulsory Section****1** Passages (a) and (b)

The following two passages raise a number of issues about good speech. By close reference to BOTH passages analyse in linguistic detail some of the arguments raised by the authors. You should also evaluate the contextual factors, like time and mode of production and, where appropriate, refer to your wider studies of the topic.

Passages (a) and (b) deal with the topic of correct speech. Passage (a) was published in 1947. Passage (b) was published in 2007. **[30]**

You should make use of the list of Phonemic Symbols which is printed on the back of this question paper.

SPECIMEN

### 1 Passage (a)

The way we speak is of paramount importance. Our manner of speech will betray us to an astonishing extent. There is a wealth of truth in the old saying that, "Language most shows a man; speak that I may see thee."

From the way a person pronounces his words and builds them into speech patterns we can usually estimate his education. Anyone who has anything worthwhile saying will, in the long run, if he is given any chance at all to practise, find an interesting way in which to speak it out. The style of our speech reflects the quality of our minds, our capacity for living, our general education.

It is not surprising, therefore, that employers are apt to judge candidates for a post by the way they speak. When a youth leaves school to seek employment, speech will play a big part in deciding his success or failure. A well-spoken boy or girl stands a far better chance than one who is careless or slovenly in speech. For practical reasons alone it is worth while to take the pains to learn to speak well.

This does not mean that we must put on airs and flaunt a lah-di-dah accent. Nothing can be much more ridiculous than the affected speech of the naive young lady who says: "As a metter of fect this is rahly a naice, refained het, moddom." She is affecting to be something she is not, and is making an awful mess of it. All the insincerity of an empty mind is exposed at one go by the way she speaks. She must either fill her mind with something useful or be content to remain the uneducated thing she is. It is not use pretending. "Language most shows a man" – and a woman!

Equally unpleasant is it to hear someone at the other extreme ask for "a slaice of kike plaise", in a rough, slovenly, tuneless voice. The ugliness of this kind of speech is recognized at once by anyone with a sound ear. Ugly, coarse speech is spoken by people leading coarse, ugly lives. If the work they have to do is coarse and ugly their speech is not entirely their fault. It is our duty to strive to improve the conditions of their lives, since no one can be expected to be a pleasantly-spoken human being if condemned to live always in ugly, degrading surroundings. But we, at any rate, in the pleasanter surrounding of school life can see to it that no such ugliness takes hold of our speech.

What we must do is to steer between these two extremes and develop a way of speaking that most effectively expresses what we want to say. We want a speech that will do its job well. Everything that does its job well has a beauty of its own. Hence we talk of a beautiful runner, a beautiful dancer, a beautiful engine. They all have functional beauty, the beauty of functioning perfectly, the beauty of being perfectly suited to the job they have to do. So with speech: we want an instrument that is beautiful, not because it puts on decorative airs, but because it does its work beautifully, perfectly.

Speech is doing its work badly when it is so mumbled as to be inaudible: when its sounds are so carelessly made as to be indistinct; when it lacks variety of pitch, pace, power and pause, so that it becomes monotonous; when it favours certain sounds at the expense of others, thus restricting the range of vowels and causing dullness; or when it is so fussy and affected that listener is distracted from the speech by the oddities of the speaker.

**1 Passage (b)**

Talking proper is a big issue. It simply will not disappear and if we do not conform to the 'proper', it will upset a great number of people. Do the sounds which emerge from our mouths really reflect the quality of our mind and our social status? At one time there was a battery of quite fearsome terms to help to tie down what was deemed correct speech. Received Pronunciation, The Queen's English, The BBC Accent, The Oxford Accent, were all used to a lesser or greater degree to make the self-conscious speaker even more so. RP always seems more difficult to define when you listen to its supposed sounds.

They are often/orfen quite different. The BBC was, perhaps, once a secure arbiter. Now it seems dominated by the Estuarine vowels and South London glottalisation. To which could be added that peculiar hybrid pseudo mid Atlantic, imagining it is the real USA. This is beloved by the purveyors of popular music. If there ever was a distinctive Oxford Accent, it is not evident in current generation of undergraduates, who sound indistinguishable from contestants on Reality TV shows. The Queen's speech has demonstrably shifted. Royal vowels now sounding very similar to the Essex diphthong ou.

A modern Professor Higgins would be rather confused in trying to identify the model of correctness. What would he say about speech on the ubiquitous mobile telephone? Would the over-stressed rising tones be indicative of new tonic shifts in our language? Clarity, modulation and intonational pauses are dropped in favour of endless 'yeahs, or other poorly articulated fillers. Indeed, this aural cacophony is probably an indicator that to seek good speech is already a completely lost cause

From *Who was Mr RP?* © Laurence Sharpe, unpublished conference paper April 1994, pp 2-3

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

**EITHER**

**Section B – The Language of Popular Written Texts**

**2** Passages (a) and (b)

The following two passages are examples of fictional writing for a teenage audience. By close reference to BOTH passages make a detailed critical analysis of the linguistic approaches used by the authors. You should also analyse and evaluate the influence of contextual factors, like time and mode of production and, where appropriate, refer to your wider knowledge and study of this topic.

In your answer, you should make close reference to both passages.

In passage (a) Peter, a fifteen year old schoolgirl, is preparing for term's end. In passage (b) Janis, who is seventeen, is reflecting upon her career as a pop singer.

Passage (a) is from a book for younger teenagers, published in 1944.

Passage (b) is from a book for teenagers published in 1999.

**[30]**

SPECIMEN

**2 Passage (a)**

For as long as she had been a boarder at the Castle School Peter felt peculiar on the last day of term. It had always been the same, and now that she was fifteen and would be taking School Certificate in the summer, she felt just as excited and sick as she had at the end of that long first term when she was only ten and had cried into her pillow.

*"To-morrow I shall really go home. To-morrow I shall see Daddy. To-morrow I shall go up the valley again to lovely Hatchholt."*

Now, at breakfast-time on breaking-up morning before the Easter Holidays, she looked round the crowded tables and wondered how it was that all the other laughing, chattering girls were able to produce normal appetites on such an exciting day. She turned to the girl on her left.

*"You can have my fish cake, Margaret. I'm not hungry and I suppose you are – as usual!"*

*"I should just think I am! What's the matter, Peter?"*

*"Nothing. I only want my tea, that's all."*

*"Well you look a bit green..... But you'd better not report to Matron in case you've got something catching, and they keep us all from going home."*

Peter sat back and crumbled her bread. Her throat felt a little tight, and she was conscious of the thumping of her heart as she wondered whether all these girls with whom she spent most of her life loved their homes as much as she did. And Peter was well aware that she had an unusual home. There were only three other girls at the Castle who, like herself, had no mother, and that made a difference of course. But nobody else lived in a tiny, isolated cottage at the top of a lonely valley in the Shropshire hills, with a dear old Daddy who was in charge of one of the reservoirs which supplied the Midland cities with water. Only Joanna, at the end of the next table, had a pony, and although Peter had never seen it, she was sure that it was a most expensive, thoroughbred animal, and not at all like her precious, sure-footed mountain pony Sally.

Peter had never found anyone who knew as much about the country as she did; nobody who loved birds and wild things in the same way; nobody who had climbed the hills and picked bilberries higher than the streams began, and nobody who would steal out with her at night to watch the stars swing across the blue-black sky.

All this did not mean that Peter was not happy at school – she was. She had many friends but no one special, and not until the Mortons had come to Witchend last summer had she ever preferred anyone else's company to her own. Now, of course, after their amazing adventure together, they would always be very special friends, and she was longing to meet them all again to-morrow. She was just wondering whether there would be a letter from David this morning when the Head-mistress rose from her place and reduced one hundred and sixty girls and a large staff, to silence. She gave out a few notices, and then, after the Grace, the girls filed out of Hall to go to their own Houses.

## 2 Passage (b)

Oh sure, you know exactly what happened in the very beginning. You know and I know and the vicar and the postman and the window cleaner and the whole world know the story. You must have heard the record, even if you didn't buy it, and you probably read some of the interviews as well. And saw the video.

Remember it?

That grey, grainy opening sequence with me drooping over my cup in the motorway café, suitcase at my feet and a tatty school scarf draped round my neck. Stirring my coffee with no sound except the clink of the spoon against the cup. Then my voice starts up, very high and clear and slow, with Dave's harmonica as the only backing.

*'Came out of Birmingham with nothing  
Junked the name and face I used to wear  
    (a long swoop on the harmonica and  
    then two little notes)  
When your flesh and blood don't give a damn  
    (voice and harmonica climbing together,  
    long-drawn out and very faintly flat)  
Your luggage doesn't hold much from before'*

And, as I sing, my head on the screen looks up and there's a blank where my face ought to be. But down in my coffee cup the black and white reflection of my face stares up, shifting and changing all the time. Sad, happy, tough, leering, bored....changing clothes and wigs and make-up. Pentathlete, lion tamer, karate sensei, headmistress....clown, mafia boss, geisha, prime minister.....That bit of the video took about a week to shoot – I think we produced five different versions in the end – and I got to try all my fantasies on for size.

Then the drums take over from the harmonica as I go into the second verse. A very strong, steady beat.

*'My last coins went to pay for coffee (and Christine's voice begins on the rap, spiky and sarcastic underneath my melody)  
Strange reflections by the motorway  
Then the place exploded with the band (and the sharp words of the rap soft but very clear under my long climbing notes) And there was music in the sad café'*

Three harsh descending notes from Christine, dragged out almost unbearably, until you could scream, until, suddenly,

**SPLASH!**

In slow motion, the reflection in the coffee shatters, the surface breaks, spraying up against the light in a shower of coloured drops and I stand up and flex my arms, bursting out of my school uniform like the Incredible Hulk bursting out of his clothes, scattering strips of navy blue and white over the table and wrenching off my tie to throw it out of the window. And sound matches vision as the music breaks and expands, with Rollo's drumbeat subtly altering rhythm. Dave moves from harmonica to guitar, Job brings in the melody of the chorus on the electric piano. The three of them singing it, very hard and steady.

From *Chartbreak* by Gillian Cross (OUP 2001), copyright © Gillian Cross 1986, reprinted by permission of Oxford University Press

OR

**Section C – Language and Cultural Production**

**3** Passages (a) and (b)

The following two passages deal with issues linked to the culture of digital communications.

To what extent do the writers raise important issues about language use in modern society?

By close reference to BOTH passages make a detailed critical analysis of the linguistic approaches used by the authors. You should also analyse and evaluate the influence of contextual factors, like time and mode of production and, where appropriate, refer to your wider knowledge and study of this topic.

Passage (a) is from a cultural magazine. Passage (b) is a web page.

**[30]**

**Section C Total [30]**

SPECIMEN

### 3 Passage (a)

Emily Feld is a native of a new planet. While the 20-year-old university student may appear to live in London, she actually spends much of her time in another galaxy – out there, in the digital universe of websites, e-mails, text messages and mobile phone calls. The behaviour of Feld and her generation, say experts, is being shaped by digital technology as never before, taking her bodily where no generation had gone before. It may even be the next step in evolution, transforming brains and the way we think.

“First thing every morning I wake up, check my mobile for messages, have a cup of tea and then check my e-mails,” says Feld. “I may have a look at Facebook.com, a website connecting university students, to see if someone has written anything on my ‘wall’. I’m connected to about 80 people on that. It’s really addictive. I’ll then browse around the internet, and if a news article on Yahoo catches my eye, I’ll read it. And I may upload my iTunes page to see if any of my subscribed podcasts have come in.

“The other day, I went to meet a friend in town, and was two minutes away when I realised I’d left my mobile at home. I travelled the five miles back to collect it. I felt so completely lost without it, I panicked I need to have it on me at all times. I sound really sad, but everyone I know is the same. Everyone talks to each other through internet or with mobile. Technology is an essential part of my everyday social and academic life. I don’t know where I’d be without it. In fact, I’ve never really been without it.”

That’s what makes Emily a “digital native”, one who has never known a world without instant communication. Her mother, Christine, on the other hand, is a “digital immigrant”, still coming to terms with a culture ruled by the ring of a mobile and the zip of e-mails. Though 55 year-old Christine happily shops online and e-mails friends, at heart she’s still in the old world. “Children today are multitasking left, right and centre- downloading tracks, uploading photos, sending e-mail, It’s non-stop,” she says with bemusement.

“They find sitting down and reading, even watching TV, too slow and boring. I can’t imagine many kids indulging in one particular hobby, such as bird watching, like they used to.”

The generational divide has been evident for a while, but only now is its impact becoming clear. Last month, Lord Saatchi, doyen of the advertising world, virtually declared the death of traditional advertising – because digital technology is changing the way people absorb information. The digital native’s brain is physically different as a result of the digital input it has received growing up, he claims. “It has rewired itself. It responds faster. It sifts out. It recalls less.” Recall rates for traditional television advertisements have plummeted. Instead, says Saatchi, companies must be able to sum up their brands in a single word if they are to grab the attention of restless digital natives.

To some, a world flooded with endless info bits and constant stimuli is scary; to others, it is full of possibility and fascinating questions. Are digital natives, charting a new course for human intelligence? And if so, is it better, faster, smarter? You don’t have to take Saatchi’s word for it: this phenomenon is acquiring scientific legs. And it isn’t necessarily a trend from a dystopian sci-fi scenario. Many parents still fear that children who spend hours glued to computer screens will end up nerdy zombies with the attention span of a gnat. Cyberspace is full of junk, they worry, and computer games are packed with mindless violence.

**3 Passage (b)****What users hate most about Web sites**

Too many sites are low on usability and high on annoyance

By Sandra Rossi, *Computerworld Today* (Australia)  
June 14, 2006

Too many organizations unwittingly give their competitors a free kick by having Web sites that are low on usability and high on annoyance.

Users have a short fuse when they are browsing the Web, according to Theresa Cunningham, senior usability consultant with services firm iFocus.

"It doesn't matter how cool a Web site looks, if users find it impractical they will head to your competitor's site, which is only a click away," Cunningham said.

"Flash animations are an obvious, yet stellar, example of what users hate in a Web site; the skip intro button is the most used button on the Internet.

"Users hate flash because it's a barrier to the site."

Cunningham describes Flash as a classic example of "Jurassic Park Design," that is, designing what you 'can,' rather than what you 'should.'

She said Web sites are constantly torn between form and function and as technology changes, new variants on old issues stand out, and new problems emerge.

Head of ComUNET's Web site design, Damien Coyle believes design is crucial for an effective Web site.

"You need to represent your corporate image, which should reflect company ideals," Coyle said.

"Not everyone is going to access your site so you need only address the target audience."

The top five Web site quirks that users hate the most, according to iFocus are:

1. Invasive advertising: Cunningham says users widely despise ads that cover content, ads that flash wildly and ads that chew broadband.
2. Re-inventing the wheel: people do not want to have to learn how to use a site before they can browse it, Cunningham said.
3. 'Leap of faith' links: that means disclosing information on content and file size.
4. Attention-deficit Web sites: "Users have a special hatred of flashing icons and banners, because they draw the eye away from what is important and hinder their progress," Cunningham said.
5. War and Peace length: "A common mistake in Web design is to just [convert] a brochure to the Web. But the Web is its own medium, and communication has to change to reach users. Users are known to read 25 percent slower on the screen than on paper, read fewer words and don't like long pages which require scrolling down," she said.

Another problem is site blindness. "We are now seeing right-column blindness, where users do not see information and links down the right hand side of the screen. This occurs because the right hand column has become known for advertising," Cunnington said.

From *What users hate most about Web sites*, © Sandra Rossi, 14/06/06, Infoworld, <http://www.infoworld.com>

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OR

**Section D – Language, Power and Identity****4** Passages (a) and (b)

The following two passages are concerned with the links between healthy living and women's personal identity and status. By close reference to BOTH passages, make a detailed critical analysis of the linguistic approaches used by the authors. You should also analyse and evaluate the influence of contextual factors, like time and mode of production and, where appropriate, refer to your wider knowledge and study of this topic.

Both passages were published in 2006.

**[30]****Section D Total [30]****Paper Total [60]**

SPECIMEN

**[Turn over**

## 4 Passage (a)

**FAT IS JUST A STATE OF MIND**

**When we say we 'feel fat', what do we really mean? According to body-image expert Jessica Weiner it's shorthand for a number of negative emotions that we'd rather not express. Here she reveals how to break away from the destructive Language of Fat**

My new and very loving boyfriend had no idea about the tornado that had just blown through my self-esteem. I was getting ready to attend his cousin's wedding, and as I was zipping up my dress the zip broke, leaving me to come to the only rational conclusion possible: I was too fat to go to a wedding, have a good time, or be remotely worthy of love.

Those thoughts had been floating through my head on a regular basis, looking for a reason to spill out of my mouth. The broken zip merely added to my insecurity. I would be meeting most of his extended family for the first time that evening; I had no other appropriate clothing. I was a wreck.

I kept asking him the same question: 'Do I look fat in this?' I don't know what I was waiting for him to say, 'Yes, honey, and I can't believe I am introducing you to my family'? No matter what his response, it would never match the self-loathing thoughts in my head. I watched his face contort as he tried to compute an answer. And then he scooped up my crushed ego from the floor and suggested we go to the nearest department store to try to find a substitute outfit. Exhale. Yes, that could work. I found a suitable dress, one that I loved more than the original. I put the finishing touches to my hair, fixed the mascara that had been washed away by my tears, and went to meet the family.

That query - 'Do I look fat in this?' - is perhaps the most dreaded question in modern relationships. We are most likely unaware of how many times we assault our loved ones with this insane and unanswerable question.

The episode in the hotel room was neither the first nor the last time I uttered those six words to someone who loved me. And I would continue to use them against myself and toward others until I realised that they convey so much more than we initially understand. They are part of a secret language: the Language of Fat. It's a language most women speak. We whisper it to our girlfriends, shriek it to our boyfriends, and say it to just about anyone who will listen.

We use the phrase 'Do I look fat in this?' as a greeting, a question, a salutation, and a cry to other women when we are looking for bonding and support.

My freak-out over the dress was not about the zip breaking (which happens when you buy vintage); it was really about my fear that his family wouldn't approve of me. It was my old belief system kicking into gear, the voices that told me that in order for me to be appreciated, I should look like I just popped off a magazine cover.... .perfect!

Not an imperfect, flawed, nervous, crazy-in-love woman who wants to do the right thing and have people love her. No. Just being myself wasn't good enough.

Today, if I listen closely, I can identify you by the language you speak. I know if you are part of the tribe of body-haters, speaking the Language of Fat. Out of my own recovery from anorexia and bulimia, a career was born. For the past 14 years I have given talks and held workshops discussing this pervasive and distracting language. 'Do I look fat in this?' is actually code for, 'Help! Something is terribly wrong in my life. I feel worthless.' Or, 'Pay attention to me. I want to be loved and need approval.' Or, 'I am trying to fit in. I want to be your friend, confide in me!' This language leaves in its wake millions of women who feel unfulfilled in all areas of their lives, and it impacts on men and best friends, who are forced to attempt to answer the unanswerable.

**4 Passage (b)**Healthnotes

*Health Editor Sarah Stacey asks the experts for answers to your health queries*

**Q:** I'm a longtime smoker – ten to 20 a day – and am desperate to give up. I've stopped several times but never for good. Cigarettes are my comfort, but I know that they are damaging my body. Can you help?

**A:** You're right about smoking damaging your body: tobacco smoke contains more than 4,000 chemicals, many of which are highly toxic, including carbon monoxide. It's the main gas present in cigarette smoke, where it's found in quantities 500 times greater than the 'safe' amount in industrial plants. Nicotine is as addictive as cocaine and makes smokers psychologically and physically dependent, often giving insecure people the illusion of confidence: 'I've always been shy, and smoking gives me confidence to speak directly to people,' one young woman told us.

The NHS website, [givingupsmoking.co.uk](http://givingupsmoking.co.uk), lists a range of ways to stop, from acupuncture and hypnotherapy to new prescription drug Zyban and nicotine replacement therapy (patches, gum, nasal spray, lozenges and inhalers). One colleague reports that NiQuitin CQ Lozenges helped her kick the habit (£8.99 for 36, in mint and original flavours, tel 0800 092 9392).

The key to stopping for good, say experts, is to understand that while your conscious mind knows that smoking is bad, the preconscious mind (the one targeted by tobacco ads) can override your best intentions, reassuring you that you need/deserve smoking to relax, keep thin, be social. Gloria Thomas, a practitioner in contemporary psychotherapy, uses a range of holistic therapies to treat wannabe nonsmokers, including hypnotherapy, neurolinguistic programming, exercise and diet (see below). She has also developed a self-help Smoker's Toolbox CD (£ 19.99, available at £ 12.99 plus p&p for YOU readers from [gloriatomas.com](http://gloriatomas.com)). 'Smokers have an attachment to their cigarettes, which is almost like a relationship with a person,' she says. 'The most crucial thing they can understand is that no outside source can make them stop smoking; the most important resource is inside themselves. They really have to want to stop.'

Here are Gloria's tips

- Create a mental image of yourself as a nonsmoker: healthy and full of energy and vitality. See your glowing skin, white teeth and smell your fresh hair. Remember: smoking is a thing you've learnt, not who you are.
- Believe that you can stop: write down three limiting beliefs about stopping, eg, 'Smoking relaxes me', 'I can't cope without it'. Think what your life will be like in five, ten or 20 years if you stick to this thinking. Challenge it with other possibilities, eg, 'I can stop smoking', 'Quitting could be easy', 'I'll enjoy being a nonsmoker'.
- Set a date: pick mid-cycle (PMS seems to exacerbate withdrawal symptoms), but be aware that if you feel reluctant it won't work.
- Don't worry that you have to stop smoking for good straight away: take things one day at a time.
- Aim to lead a healthier life: follow a detox programme (see opposite) to help quell the munchies and get you fitter quicker. Nutritionist Aleksandra Rehlinger, tel: 020 7439 7332, specialises in helping smokers.
- Start an exercise programme doing something you enjoy (walking, swimming, yoga, etc). Exercise relieves stress, eliminates toxins, boosts energy levels and distracts you from smoking. Aim for 30 to 60 minutes daily.
- See your doctor first if you are a heavy smoker.

From *Healthnotes*, Sarah Stacey, © Sunday Mail Magazine, 31.12.07, p 67

## 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

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*Copyright Acknowledgements:*

- Q.1a From *English Today*, Ronald Ridout, © Ginn & Company, 1947, pp 111-112  
Q.1b From *Who was Mr RP?* © Laurence Sharpe, unpublished conference paper April 1994, pp 2-3  
Q.2a © the Estate of Malcolm Saville. Reproduced by permission of Girls Gone By Publishers'.  
Q.2b From *Chartbreak* by Gillian Cross (OUP 2001), copyright © Gillian Cross 1986, reprinted by permission of Oxford University Press  
Q.3a © The Sunday Times, 09 July, 2006  
Q.3b From *What users hate most about Web sites*, © Sandra Rossi, 14/06/06, Infoworld, <http://www.infoworld.com>  
Q.4a *Fat is just a state of mind*, © Sunday Mail Magazine, 31.12.06, p 34  
Q.4b From *Healthnotes*, Sarah Stacey, © Sunday Mail Magazine, 31.12.07, p 67

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The maximum mark for this paper is 60.

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## Awarding Marks

(i) Each question is worth 30 marks.

(ii) For each answer, award a single overall mark out of 30, following this procedure:

- refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
- using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
- to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
- bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30

Mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script;

## Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

Section A – Language and Speech		
Question Number	Answer	Max Mark
1	<p>The following two passages raise a number of issues about good speech. By close reference to <b>BOTH</b> passages analyse in linguistic detail some of the arguments raised by the authors. You should also evaluate the contextual factors, like time and mode of production and, where appropriate, refer to your wider studies of the topic.</p> <p>The issues which surround correctness in speech are legion. Candidates should find no difficulties in picking up a range of ideas in the passages.</p> <p><b>AO1</b> candidates will organise the answer into a coherent and sustained response with relevant exemplification and appropriate use of critical terminology.</p> <p><b>AO2</b> comments should focus on close investigation of some of the cited examples. Candidates could demonstrate further engagement by illustrating particular problems over accents and by recourse to the phonemic symbols. RP offers an interesting model for investigation, since sounds now vary considerably. Regional identities will also be recognised as appropriate examples from a purely linguistic point of view. Passage (b) may be treated with something akin to social contempt but candidates who explore more deeply into the implications of the passage will be showing detailed analytical engagement. It needs to be remembered that the underpinning ideological position of the author would still meet with considerable approval from the general population.</p> <p><b>AO3</b> comments should focus on the social and cultural issues, rather than linguistic issues.</p>	[30]
<b>Section A Total</b>		<b>[30]</b>

Section B – The Language of Popular Written Texts		
Question Number	Answer	Max Mark
2	<p>The following two passages are examples of fictional writing for a teenage audience. By close reference to BOTH passages make a detailed critical analysis of the linguistic approaches used by the authors. You should also analyse and evaluate the influence of contextual factors, like time and mode of production and, where appropriate, refer to your wider knowledge and study of this topic</p> <p><b>In your answer, you should make close reference to both passages.</b></p> <p><b>AO1</b> candidates will organise the answer into a coherent and sustained response with relevant exemplification and appropriate use of critical terminology.</p> <p><b>AO2</b> it is likely that in addressing lexis, discourse and syntactic organisation, candidates will be dealing with the issue of differences in time (although these could be dealt with under AO3 as issues of the social context). Candidates should note some of the conventions of genre in Passage (a), the discourse markers of school and home setting up boundaries. In Passage (b), the internalised reflective voice may be identified through the markers of video, singing and musical indices.</p> <p>Candidates should note the clear differences in both lexical and grammatical constructions. Passage (a) – the grammar is largely conventional declaratives, with a number of clauses. Passage (b) - simple internal monologue and limited dialogue but more challenging syntax, i.e. -speaker to imagined reader, complex sentences, recall of shooting video, a kind of text within text. Front sentence conjunctions. Lexical lists in cleft formats.</p> <p><b>AO3</b> Contexts are largely set by the subject matter, candidates might comment on the seeming social dimensions implicit and explicit in Passage (a). Context in Passage (b) is more to do with today's 'real' or imagined' real' world of the teenager. There are cultural issues raised in both, which link to social and possibly regional contexts.</p>	[30]
<b>Section B Total</b>		<b>[30]</b>

Section C – Language and Cultural Production		
Question Number	Answer	Max Mark
3	<p>The following two passages deal with issues linked to the culture of digital communications.</p> <p>To what extent do the writers raise important issues about language use in modern society?</p> <p>By close reference to BOTH passages make a detailed critical analysis of the linguistic approaches used by the authors. You should also analyse and evaluate the influence of contextual factors, like time and mode of production and, where appropriate, refer to your wider knowledge and study of this topic.</p> <p><b>AO1</b>Candidates will organise the response into a coherent and sustained response with relevant exemplification and appropriate use of critical terminology.</p> <p><b>AO2</b>Comments should focus on how the syntactical and visual design of the web page makes an effective lexical and grammatical contrast to the journalistic conventions of an article. The information in the lexis of the web leads to numerous minor sentences and further indexing. Some of the grammar lacks accepted collocations/invents new ones (Info World). The cohesion of the writing is less easy to follow than that of the article, which, whilst dealing with a supposed revolution treats this in more traditional lexical and grammatical expositions. Candidates may note how Emily's day has synoptic brevity and how her mother offers an interesting syntactic parallel, with appositional sentence at the end raising ironic metaphor.</p> <p><b>AO3</b>Comments on the contexts should focus on the cultural habits of the digital mixed generations, living in a world seemingly driven by e technologies (Passage a) and should be clearly contrasted to the actual limitless frustrations raised by increased dependence upon the same in Passage (b).</p>	[30]
<b>Section C Total</b>		<b>[30]</b>

Section D – Language, Power and Identity		
Question Number	Answer	Max Mark
4	<p>The following two passages are concerned with the links between healthy living and women’s personal identity and status. By close reference to BOTH passages, make a detailed critical analysis of the linguistic approaches used by the authors. You should also analyse and evaluate the influence of contextual factors, like time and mode of production and, where appropriate, refer to your wider knowledge and study of this topic.</p> <p>There is considerable material here for discussing the construction of gender/body/health/identity.</p> <p><b>AO1</b>Candidates will organise the answer into a coherent and sustained response with relevant exemplification and appropriate use of critical terminology.</p> <p><b>AO2</b>Comments should focus on how both passages use a number of trusted linguistic techniques about body/health identity. The lexis is very rich and embraces the ideology of being a better person. Tips are set out as important imperatives as well as 'selling' nutritionist.</p> <p>Passage (a) - collocation of body/fat/relations. Grammatical features show in minor sentence head and also concord between fat/emotions in large print strap. There are linkages syntactically between narrator and implied audience.</p> <p>Margin paragraphs in (a) and (b) give syntactic warnings.</p> <p>Passage (b) - clear semiosis of the female in sunray circle should evoke comment. This article is full of very important-sounding Latinisms. The price of such therapy is neatly disguised in minor footnote. Website listed in current grammatical idiom.</p> <p><b>AO3</b>Comments on the contexts should note that both passages raise issues of a gender nature, address women and that the 'scare' factor is a sustained part of the discourse. Passage (a) is at the level of relationships and Passage (b) is saturated with 'scientific' generalities. Comments may also note the magazine conventions of both passages - the minor heads-'Reality Check' in (a) and 'On your behalf' in (b).</p>	[30]
<b>Section D Total</b>		[30]
<b>Paper Total</b>		[60]

**Assessment Objectives Grid (includes QWC)**

Question	AO1	AO2	AO3	AO4	Total
<b>1</b>	5	15	10	0	<b>30</b>
<b>2</b>	5	10	15	0	<b>30</b>
<b>3</b>	5	10	15	0	<b>30</b>
<b>4</b>	5	10	15	0	<b>30</b>
<b>Totals</b>	<b>10</b>	<b>25</b>	<b>25</b>	<b>0</b>	<b>60</b>

These are the Assessment Objectives for the English Language specification as a whole.

<b>AO1</b>	<p><b>Knowledge, Application and Communication</b></p> <p>select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression</p>
<b>AO2</b>	<p><b>Understanding and Meaning</b></p> <p>demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches</p>
<b>AO3</b>	<p><b>Contexts, Analysis and Evaluation</b></p> <p>analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language</p>
<b>AO4</b>	<p><b>Expertise and Creativity</b></p> <p>demonstrate expertise and creativity in the use of English in a range of different contexts, informed by linguistic study</p>

### Band descriptors all sections

<p><b>Band 6</b> 26-30 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• excellent and coherent argument consistently developed with relevant and detailed exemplification;</li> <li>• critical terminology, appropriate to the subject matter, accurately and consistently used;</li> <li>• excellent use of a range of linguistic methods;</li> <li>• consistently accurate written expression, meaning is consistently clear.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• excellent, well developed and consistently detailed discussion of concepts and issues relating to the construction and analysis of meanings in spoken and written language;</li> <li>• excellent and consistently effective use of relevant linguistic approaches .</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• well developed and consistently effective analysis and evaluation of the influence of the contextual factors on the production and reception of spoken and written language, as appropriate to the question;</li> <li>• shows thoroughly detailed and accurate knowledge of the key constituents of language.</li> </ul>

<p><b>Band 5</b> 21-25 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• well structured argument, clearly developed with relevant and clear exemplification;</li> <li>• critical terminology, appropriate to the subject matter, used accurately ;</li> <li>• good use of a range of linguistic methods ;</li> <li>• good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• developed and coherently detailed discussion of concepts and issues relating to the construction and analysis of meanings in spoken and written language;</li> <li>• Clear and good use of relevant linguistic approaches.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• Developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of spoken and written language, as appropriate to the question;</li> <li>• shows good knowledge of the key constituents of language.</li> </ul>

<p>Band 4</p> <p>16-20 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• straightforward argument, competently structured and supported by generally relevant exemplification;</li> <li>• critical terminology appropriate to the subject matter used competently;</li> <li>• competent use of a range of linguistic methods;</li> <li>• generally accurate written expression, there are errors that occasionally inhibit communication.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• some developed discussion of concepts and issues relating to the construction and analysis of meanings in spoken and written language with some relevant details;</li> <li>• competent use of some relevant linguistic approaches with some relevant details.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• competent analysis and evaluation of the influence of the contextual factors on the production and reception of spoken and written language, as appropriate to the question;</li> <li>• shows some competent knowledge of the key constituents of language.</li> </ul>

<p>Band 3</p> <p>11-15 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• some structured argument evident with some relevant exemplification;</li> <li>• some competent use of critical terminology appropriate to the subject matter;</li> <li>• some use of a range of linguistic methods;</li> <li>• some clear written expression but there are inconsistencies that inhibit communication of meaning.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• some attempt to develop a discussion of concepts and issues relating to the construction and analysis of meanings in spoken and written language with some basic relevant details;</li> <li>• some attempt to use some relevant linguistic approaches.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• some attempt to structure the analysis and evaluation of the influence of the contextual factors on the production and reception of spoken and written language, as appropriate to the question;</li> <li>• shows some basic knowledge of the key constituents of language.</li> </ul>

<p>Band 2</p> <p>6-10 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• Limited attempt to structure argument with limited or irrelevant exemplification;</li> <li>• Limited use of critical terminology appropriate to the subject matter;</li> <li>• Limited use of linguistic methods (evidence of only one or two);</li> <li>• Mostly inconsistent written expression and errors inhibit communication of meaning.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• limited discussion of concepts and issues relating to the construction and analysis of meanings in spoken and written language with limited use of relevant details;</li> <li>• limited or inconsistent use of relevant linguistic approaches.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• limited attempt to structure the analysis and evaluation of the influence of the contextual factors on the production and reception of spoken and written language, as appropriate to the question;</li> <li>• limited knowledge of the key constituents of language.</li> </ul>

Band 1 0-5 marks	AO 1	<ul style="list-style-type: none"> <li>• Little or no attempt to structure argument with little or irrelevant exemplification;</li> <li>• Little or no use of critical terminology appropriate to the subject matter;</li> <li>• Little or no use of linguistic methods (partial use of one or two);</li> <li>• Persistent writing errors that inhibit communication of meaning.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• Little or no discussion of concepts and issues relating to the construction and analysis of meanings in spoken and written language; few or no relevant details;</li> <li>• Little or no use of relevant linguistic approaches.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• Little or no attempt to analyse and evaluate the influence of the contextual factors on the production and reception of spoken and written language, as appropriate to the question;</li> <li>• Little or no knowledge of the key constituents of language.</li> </ul>

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