

OCR

Oxford Cambridge and RSA

Friday 19 June 2015 – Morning

A2 GCE ENGLISH LANGUAGE

F653/01/RB Culture, Language and Identity

READING BOOKLET

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 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.

CONTENTS	Pages
Section A – Language and Speech Passages a, b, c and d	4
Section B – The Language of Popular Written Texts Passages e and f	6–7
Section C – Language and Cultural Production Passages g and h	8–9
Section D – Language, Power and Identity Passages i and j	10–11

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 In the following passages (a), (b), (c) and (d) each author comments upon aspects of speech, pronunciation and accents.

Passage (a) is written by a professional linguist.

English pronunciation is gradually changing, although it still reflects social differences among speakers. It is no longer true, if ever it was, to say that all educated people speak with Received Pronunciation (RP). RP is gradually changing. The following are examples of such changes heard in the speech of young people:

- The vowel sound at the end of such words as *happy* and *valley* is growing tenser; 5
- The OO sounds of *foot* and *loose* are losing their lip-rounding and backness;
- The glottal stop extends ever more phonetically;
- ch and j sounds are spreading to words such as *Tuesday* and *reduce*.

Passage (b) is from a newspaper article.

Regional accents are thriving. Researchers have found Geordie, Scouse, Mancunian and Brummie are ever more distinct and spreading beyond the cities of their origins. Some experts are suggesting that by 2050 between eight to ten super-accent are likely to dominate, including Estuary English and the burr of the South-West. The last point is interesting. The West Country has a slower rhythm of speech and intonation, partly caused by the lengthening of vowel sounds (the Cornish being exceptions, they actually speak quite fast). Initial letters in words can be replaced with closely related letters such as *s* pronounced as *z* and *f* as *v*. *R*'s are more heavily stressed than in the speech of most other regions. 5

Passage (c) is from a web-based response to a press article about changes in speech, as heard in a variety of modern media.

I noted the comments about Scouse and Geordie speech. I equate this with chav-talk and that dreadful hybrid glottalising semi-Cockney, fashionably called Estuary. Here you find *th* becomes *f* and vowels are mangled to extinction. Consonants are dropped and grunted inflections stand in for fluent speech. These accents, and others like them, are narrow, ineloquent and crude. The championing of this debased and mediocre speech is a further example of our cultural dumbing down. I dislike, also, the pomposity of some Royal-Speak, which takes one to another extreme. The mid-way characteristics of the BBC should remain the model. D'ya knowwadda mean, like? 5

Passage (d) is an extract from an interview with a thirty year old media professional.

I was brought up to use a 'posh' accent. I remember being told about the importance of vowel sounds being clearly produced. This clarity was contrasted with what were called the impure sounds produced in certain English regions. I can remember being told to ensure the sounding of the (*l*) consonant after words beginning with *p* and *c*. Never to articulate like *per.leeze* and *cer.lean* (please and clean). Never to pronounce *book* like *berk* and never ever to make this and that sound like *dis* and *dat*. Also to make sure that the *ou* diphthong never sounded as if the speaker had a nasal blockage. 5

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Turn over for the next section.

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 (e) and (f) are from the opening of a story about Sherlock Holmes, the world-famous fictional detective. Passage (e) is the original text. Passage (f) has been adapted for younger readers.

Passage (e) is the original text.

On glancing over my notes of the seventy-odd cases in which I have during the last eight years studied the methods of my friend Sherlock Holmes, I find many tragic, some comic, a large number merely strange, but none commonplace; for, working as he did rather for the love of his art than for the acquirement of wealth, he refused to associate himself with any investigation which did not tend towards the unusual, and even the fantastic. Of all these varied cases, however, I cannot recall any which presented more singular features than that which was associated with the well-known Surrey family of the Roylotts of Stoke Moran. The events in question occurred in the early days of my association with Holmes, when we were sharing rooms as bachelors in Baker Street. It is possible that I might have placed them upon record before, but a promise of secrecy was made at the time, from which I have only been freed during the last month by the untimely death of the lady to whom the pledge was given. It is perhaps as well that the facts should now come to light, for I have reasons to know that there are widespread rumours as to the death of Dr Grimesby Roylott which tend to make the matter even more terrible than the truth. 5 10

It was early in April in the year 1883 that I woke one morning to find Sherlock Holmes standing, fully dressed, by the side of my bed. He was a late riser, as a rule, and as the clock on the mantelpiece showed me that it was only a quarter past seven, I blinked up at him in some surprise, and perhaps just a little resentment, for I was myself regular in my habits. 15

‘Very sorry to knock you up, Watson,’ said he, ‘but it’s the common lot this morning. Mrs Hudson has been knocked up, she retorted upon me, and I on you.’ 20

‘What is it, then – a fire?’

‘No; a client. It seems that a young lady has arrived in a considerable state of excitement, who insists upon seeing me. She is waiting now in the sitting-room. Now, when young ladies wander about the metropolis at this hour of the morning, and knock sleepy people up out of their beds, I presume that it is something very pressing which they have to communicate. Should it prove to be an interesting case, you would, I am sure, wish to follow it from the outset. I thought, at any rate, that I should call you and give you the chance.’ 25

‘My dear fellow, I would not miss it for anything.’

Passage (f) has been adapted for younger readers.

At the time of this story, I was still living at my friend Sherlock Holmes's flat in Baker Street in London. Very early one morning, a young woman, dressed in black, came to see us. She looked tired and unhappy, and her face was very white. 'I'm afraid! Afraid of death, Mr Holmes!' she cried. 'Please help me! I'm not thirty yet and look at my grey hair! I'm so afraid!'



Very early one morning, a young woman, dressed in black, came to see us.

'Just sit down and tell us your story,' said Holmes kindly.

5

'My name is Helen Stoner,' she began, 'and I live with my stepfather, Dr Grimesby Roylott, near a village in the country. His family was once very rich, but they had no money when my stepfather was born. So he studied to be a doctor, and went out to India. He met and married my mother there, when my sister Julia and I were very young. Our father was dead, you see.'

'Your mother had some money, perhaps?' asked Sherlock Holmes.

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'Oh yes, mother had a lot of money, so my stepfather wasn't poor any more.'

'Tell me more about him, Miss Stoner,' said Holmes.

'Well, he's a violent man. In India he once got angry with his Indian servant and killed him! He had to go to prison because of that, and then we all came back to England. Mother died in an accident eight years ago. So my stepfather got all her money, but if Julia or I marry, he must pay us £250 every year.'

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'And now you live with him in the country,' said Holmes.

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

OR

SECTION C – Language and Cultural Production

- 3** The following two extracts of journalism (g) and (h) are taken from a Broadsheet and a Tabloid newspaper. Both were published in 2013. They are concerned with technological spying on the population of the UK.

Passage (g) is taken from *The Guardian*, a broadsheet newspaper.

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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 (i) and (j) are about the relationship between physical appearance and age. One passage reflects upon the topic from the position of maturity. The other is concerned with the pressures on youth to meet an ideal image of beauty.

Passage (i) is adapted from an article in a magazine aimed at a mature adult readership. It was published in 2012. The author is challenging the views that ageing means a lack of interest in one's appearance.

Looking good: the older you get, the harder you should try.

A declaration from an older friend that it's wonderful to be old because 'you don't have to bother any more' was met with my stern disapproval. It's not the old but the *young* who needn't bother. As someone wisely said: 'Beautiful young people are accidents of nature; beautiful old people are works of art.' Rather than give up, the older we get the harder we should try to look good.

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I am the daughter of a real fashion icon. I was brought up to believe that always looking good was a moral precept. As we get older we should aspire to looking like, say, Tintern Abbey.¹ If you do take just the tiniest bit of care when you're ancient it's not very difficult to shine out like a beacon of elderly beauty. The other day a man, somewhat younger than myself, wearing those dreary nondescript clothes, which failed to flatter his shape in any way, commented how odd it was that after a certain age women paid no attention to fashion. I agreed internally that it is too easy for women of a certain age to look like a vandalised, graffiti-stained hulk – not a good look. However, at the time of his comment, I was wearing a Vivienne Westwood² jacket. I felt it complemented the great pains I had taken to look suitably fashionable and had done the best to make the most of myself. I was offended by his comment. I suggested he could well visit Paul Smith² and look at a range of suitably elegant menswear. No one should let themselves go. No, not even men.

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¹ *Tintern Abbey – a ruined building in Wales, admired for its beauty.*

² *Vivienne Westwood and Paul Smith – fashion designers.*

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