



Tuesday 3 June 2014 – 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.

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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 In passages (a) and (b) the respective authors are concerned with the recent revival of elocution lessons at a school.

Passage (a) is an online article from the Telegraph newspaper, published in 2012.

The Telegraph

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Essex school gives pupils elocution lessons to lose their accents

A primary school in Essex has become one of the first in the country to offer its pupils elocution lessons to help them lose their accents.



Cherry Tree Primary School, in Basildon, Essex has become one of the first in the country to offer its pupils elocution lessons

9.45AM GMT 27 Jan 2012

Pupils at Cherry Tree Primary School, in Basildon, are being taught to ditch their Essex accents during weekly lessons from a private tutor.

Teachers say they have seen a vast improvement in their pupils' spelling and writing since the lessons were introduced – with some parents even admitting they are now corrected on their pronunciation at home by their own children.

The Essex accent has been thrown under the spotlight around the country following the success of the reality TV show *The Only Way is Essex*. 5

However, Terri Chudleigh, English literacy coordinator, who first came up with the idea, said: "This is not about being ashamed of the Essex accent. I have an Essex accent and there's nothing wrong with it.

"It's about helping the children to speak properly so they can improve their reading and writing and obviously have a better education. 10

"I really wanted to get someone in because I noticed the children weren't saying words correctly and were therefore misspelling them. 10

"We had lots of youngsters writing 'sbort' instead of 'sport' and 'wellw' instead of 'well'.

"They now have half-hourly sessions where they get taken through exercises and learn to use the 'posh voices' in their heads. They really enjoy the sessions.

"The feedback we've had from parents has been very positive. We've had them tell us their children are going home and correcting them on their speech." 15

Lucy Stapleton, eight, has only been having elocution lessons since September but says she already notices the difference.

She said: "I like the lessons because I used to say 'computa' instead of 'computer'."

Elocution lessons have enjoyed a resurgence in popularity over the past year following the success of Oscar-winning film *The King's Speech*, in which King George VI overcomes his battle with a lifelong stammer thanks to help from a therapist.

During weekly sessions at the school, children run through fun speech exercises including "ho hum", "stifled smile" and "tongue boot camp" before being encouraged to use "posh voices". 20

Francesca Gordon-Smith, who runs the sessions through her business *Positive Voice*, says she has been pleasantly surprised with how far the children have come in such a short space of time.

"I've definitely noticed the difference since I started coming here and I really enjoy being with the pupils.

"I'd never heard of a primary school having elocution lessons before I started here. Some exclusive grammar schools have lessons but not many, so it's great to see a primary school like Cherry Tree wanting to do this." 25

Passage (b) is adapted from a longer article, published in a newspaper in 2012, where a mother expresses her reactions to children being taught elocution.

Why have these lessons in improving the speech of the children attracted such hostility? If helping the children to speak properly improves their reading and writing as well, it is surely educationally valuable.

When I was in secondary school, an inspiring English teacher helped me understand the sheer power of articulacy. We practised reading different styles of poems and drama to help us understand the great range of stress, rhythm and intonation, which are such vital elements of our speech. I remember when we were introduced to simple vowel forms and shown their crucial role in the enunciation of many words. It was at this time I first heard the word diphthong. By listening to a variety of speaking voices we realised the enormous range of accents that existed in the English language. This very basic appreciation of the dynamics of the spoken language left me with a life-long interest in the subject. I was shocked when my own children's introduction to a Spoken English Examination seemed so rudimentary and lacking in understanding of the basic technical elements of public oratory. It was geared only to dull, inexpressive, reading of set passages and unfocused and uncritically judged chatty vernacular style conversation.

In order to allay fears that I am just an aged reactionary, my own experiences occurred twenty five years ago. As a nation we seem to under-estimate spoken fluency, except to criticise those who possess it. Or we condemn spoken sounds by recourse to class-based generalised assumptions about the speaker. We should praise the initiative of the Essex primary school and note the fact that most parents seem to approve of its innovative and far-seeing policy.

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

EITHER

SECTION B – The Language of Popular Written Texts

2 Passages (c) and (d) are both concerned with Science Fiction writing.

Passage (c) is from the opening chapter of a Science Fiction novel published in 1997. The setting is 2061; the year in which scientists await the arrival back in Earth's solar system of a famous comet.

...It was just as he had first seen it, seventy six years ago, inconspicuous but unmistakable. To his naked eye it was merely a tiny, perfectly circular blob of mist. But the small flotilla of probes that had been following the comet for months had already recorded the first outbursts of dust and gas that would soon create a plume across the stars, pointing directly away from its creator, the sun.... This almost black nucleus had entered the inner Solar System after seventy years of deep freeze. The complex mixture of water, ammonia and other ices was beginning to thaw and bubble. A flying mountain, roughly the shape and the size of the island of Manhattan, was turning on a cosmic spit every fifty three hours, as the heat of the sun seeped through the insulating crust. The vaporising gases were making Halley's comet behave like a leaking steam boiler. Jets of water vapour mixed with dust and a witch's brew of organic chemicals burst from half a dozen small craters. It looked exactly like a terrestrial geyser. He had fantasies of standing on the rim of one of these craters, waiting for the sun to arise above the dark, contorted landscape, which he knew well through the images from space. Though he knew he was not contracted, unlike the crew and scientific personnel, to go outside the space ship when it landed on Halley...

5

10

15

Passage (d) was published in 2005. It is from an illustrated book about the television series *Dr Who*.

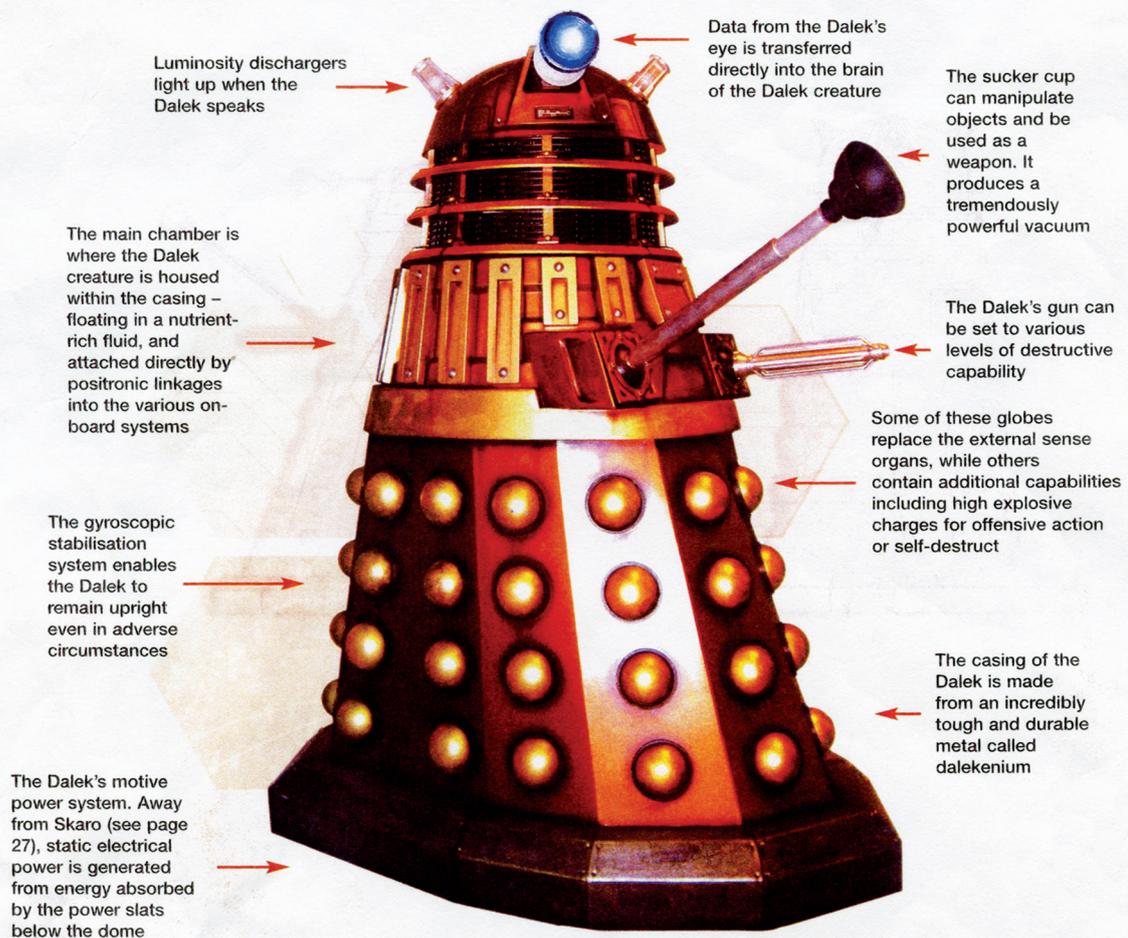
THE DALEKS

The Daleks are the most hated and feared life form in the universe. Originally from the planet Skaro, their empire now covers much of known space. While they appear to be armoured robots, the casing is really the survival chamber for the hideous creature inside.

The mutated Dalek creatures are the end result of a thousand-year war between the Kaleds and the

Thals. A Kaled scientist, Davros, experimented to discover the ultimate mutated form of his race, and designed the Dalek travel machine to enable the resultant creatures to survive. Now dependent on radiation, and powered by static electricity, the Daleks' only ambition is the conquest of all other life forms and the total extermination of their enemies.

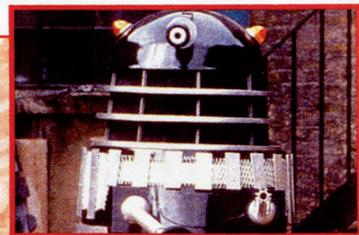
10



HIERARCHY OF THE DALEKS

While the colour schemes of ordinary Daleks vary, there is a distinct hierarchy to their ranks, and Daleks instinctively recognise their superiors and subordinates. A supreme council commands the Daleks, headed by the Supreme Dalek and answerable to the Emperor.

One faction of Daleks, in later times, answers to their creator, Davros, and is opposed to the Daleks loyal to the Supreme Dalek. Davros, at some point, takes over as Emperor, as we discover in *Remembrance of the Daleks*.



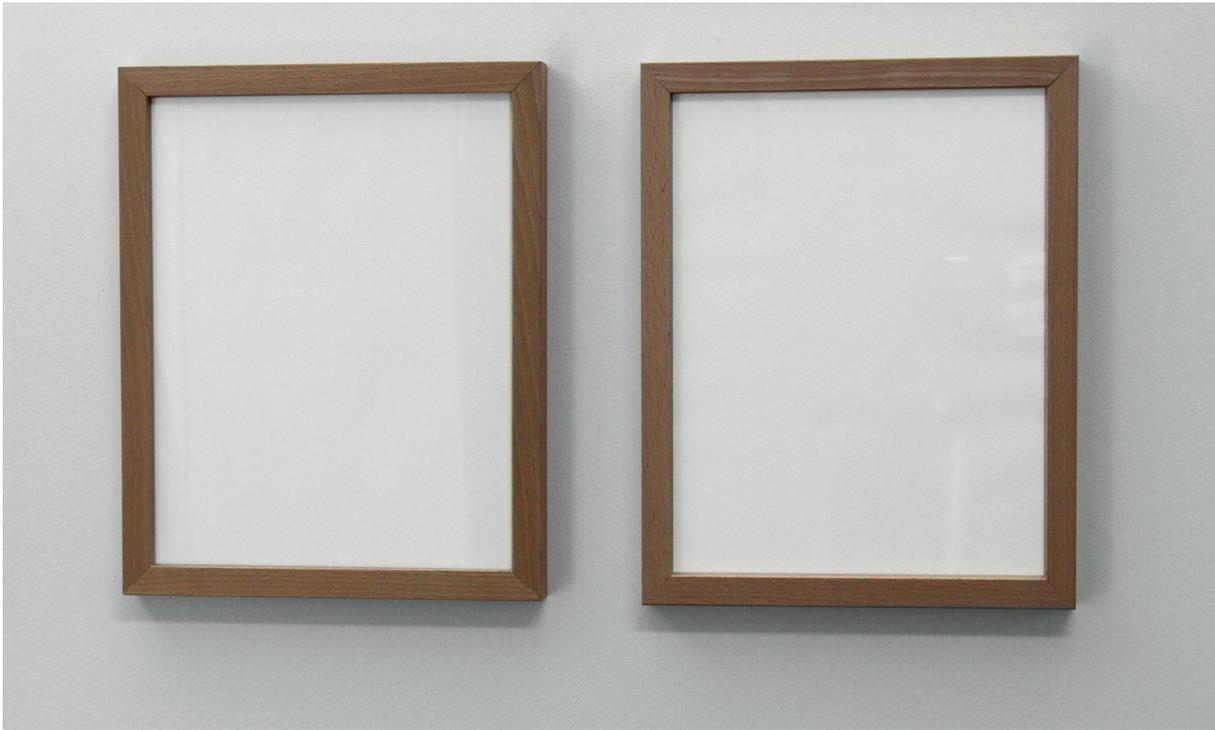
Answer **one question** from Section B or Section C or Section D.

OR

SECTION C – Language and Cultural Production

3 Passages (e) and (f) are concerned with the exhibition of some types of modern art.

Passage (e) is adapted from a longer review of an Exhibition at The Hayward Art Gallery in London in 2012. The show was dedicated to ‘Invisible Art’.



Vanishing: ‘Magic Ink’ (1989) by Gianni Motti, with drawings made in invisible ink.

Nothing much to look at

The Hayward Gallery’s latest show is dedicated to invisible art. Laura McLean-Ferris takes a tour and lets her imagination wander

A lone in an art gallery, looking at a small empty space – a patch of air above a plinth – I am daring myself to wave my hand through it. A little voice in my head hectors me, in the peer-pressuring tones of the teenage bully to “go on, just do it”. But I won’t, because I am too frightened. And that’s the honest truth. The reason is that there is a text near the plinth which states that the artist, Tom Friedman, has asked a practising witch to curse a spherical area of air above it, and in the showdown between me and that supposedly accursed air, I’m ashamed to admit that the air wins. I just don’t want to be cursed; I would rather not take the risk. And so, rather pathetically, I walk away and leave those creepy molecules undisturbed....Although such an exhibition might appear

radical for a public art gallery – think of Britain’s tabloids (£8 to stare at nothing!!). Yet I suspect no one is really so bothered anymore. A large swathe of the public seems inured to these elements of art that used to shock. What might really make jaws drop is the fact that, even in the midst of recession, prices for modern art reach ionospheric heights. Art fairs become circuses and pleasure-grounds and multi-million pound museums and galleries take the form of architectural extravaganzas.... Perhaps it is true, as one commentator has written, that under these conditions, art disappears and becomes a mere backdrop for flamboyant displays of social capital....

Passage (f) is taken from a magazine review about the organisation called Artangel, written in 2012.

Shielding creative minds from bureaucracy is only one of Artangel's functions. The organisation's aims are 'showing what is possible' if you give artists the freedom to imagine on a different and ambitious scale. Projects range from sculpture and film to installation and performance. Highlights include Rachel Whiteread's concrete cast of the interior of a terrace house in east London; Michael Landy's anti-consumerist *Break Down*, in which he catalogued and destroyed every one of his possessions; and Living Architecture's *A Room for London*, a boat-like structure on top of Queen Elizabeth Hall at the Southbank Centre, a unique one-bedroom holiday let. In 2001 the artist Jeremy Deller collaborated with Artangel on *The Battle of Orgreave*, a full-scale re-enactment of the confrontation between the miners and the police in South Yorkshire during the 1984 strike....

Artangel has never used a space more than once. Most of its projects exist fleetingly; the work and the setting are intertwined....The cultural landscape in Britain has changed from the days when Tate Britain was just a redundant Thames-side power station. Art has become part of the national conversation. It is more in the news, people do not feel threatened by art, and audience expectations have changed massively. They are not freaked out by the challenges in a way that a lot of museums and art galleries are....

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

OR

SECTION D – Language, Power and Identity

4 Passages (g) and (h) are concerned with the influence of some modern technologies.

Passage (g) comes from an academic book about the changing forms of written English. It was first published in 2000.

What did the linguistic profile of email look like at the end of the 1990s?
Something like this:

- *Social dynamics*: Predominantly like writing
 - interlocutors are physically separated
 - physical separation fosters personal disclosure and helps level the conversational playing field
- *Format*: (Mixed) writing and speech
 - like writing, email is durable
 - like speech, email is typically unedited
- *Grammar*:
 - LEXICON: predominantly like speech
 - heavy use of first- and second-person pronouns
 - SYNTAX: (mixed) writing and speech
 - like writing, email has high type/token ratio, high use of adverbial subordinate clauses, high use of disjunctions
 - like speech, email commonly uses present tense, contractions
- *Style*: Predominantly like speech
 - low level of formality
 - expression of emotion not always self-monitored (flaming)

Like beauty, the linguistic nature of email might appear to reside mainly in the eye of the beholder. A number of users insist that since email is durable language, it must be a form of writing. For many others (from retirees seeking an alternative to calling long-distance, to computer-saturated organizations where “the phone never rings”), email is largely seen as speech by other means.

The importance of user presupposition comes into sharp relief when we consider peripheral email users. When I was first drafting this chapter, I asked my computer-savvy son (then aged 11) whether email was more like speech or writing. Beholding me as if I had taken leave of my senses, he replied that obviously it was writing. When I began explaining some of the speech-like qualities that others had noted, he respectfully interrupted: “But you still have to *write* it.”

Passage (h) is adapted from an article about our addiction to smart phones. It was published in a broadsheet newspaper in 2012.

The makers of smart phones know far more about our mental reward circuits than is good for us. They divided information into bite-sized chunks that may damage children’s ability to study complex issues. Games apps, in particular, are ruthless brain-jackers. Take the example of Angry Birds, a computer game app that has been downloaded over 200 million times. The premise is simple: players launch birds across the screen with a slingshot, judging the trajectory of flight and altering the force and initial direction accordingly. It sounds harmless enough. But type “Angry Birds addiction” into Google and you are presented with 3.34 million results. Some ask whether Angry Birds addictions are changing people’s brains in ways associated with alcoholism and drug abuse...Perhaps a degree of scepticism is necessary. The Angry Birds craze will fade. But it may leave a residue, in the form of a compulsive instinct to perform repetitive actions. It is not a conspiracy theory to suggest that the primary task of iPhone game developers is learning how to manipulate our brains’ reward circuits. They cheerfully admit as much....

To quote a leading technology journalist: “What you have in your back pocket is now as powerful as the thing you had on your desktop three years ago. There’s almost nothing you can’t do on your phone”... The crucial point is that owning one is a pleasure in itself, it becomes part of our identity. This was the great insight of its originator Steve Jobs. It is now an elegant and vital accessory that you want to be seen using in public. It has invaded and taken over our lives....

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