Raffles Institution
2024 Year 6 Preliminary Examination
General Certificate of Education Advanced Level
Higher 2

# English Language and Linguistics
## 9508/01

Paper 1   Analysing Language Use                                    3 hours
12 September 2024

Additional Materials:  Answer Booklet

**READ THESE INSTRUCTIONS FIRST**

·   Write your full name, CT class, subject code (9508/1), and the subject tutor's name on the
    answer booklet.

·   Answer Section A and Section B on <u>separate pages of the booklet</u>.

·   Use the back pages of the booklet for your planning.

·   Write in dark blue or black ink on both sides of the writing paper.

·   Do not use staples, paper clips, highlighters, glue, or correction fluid/tape.

Answer Question 1 (Section A) **and** Question 2 (Section B).

Both questions carry equal marks.

You are reminded of the need for Standard English and clear presentation in your answers.

A reference chart of IPA Phonemic Symbols is provided at the end of this Question Paper.

# Section A: Analysis

The following texts are about food and cooking.

Text A is a transcription from a British television talk show called 'This Morning'.

Text B is an excerpt from a hospitality website.

Read both texts, and then complete the following task:

**1   Compare the linguistic features of Text A and Text B, considering relevant contextual factors.**

In your analysis, you should make relevant reference to:

·   differences between spoken and written language
·   lexis, grammar and phonology
·   how the contexts affect the ways language is used.                          **[25]**

## Text A

UK talk-show hosts Holly (H) and Philip (P) have a conversation with Tilly Ramsay (T), the daughter of celebrity chef Gordon Ramsay. During this segment, they discuss her newly released cookbook while she cooks a dish from the cookbook.

| | |
|---|---|
| **H:** | all of this(.) has this all come from(.) sort of being inspired and watching him [everyone laughs] |
| **T:** | um(1) and mum as well(.) its not just him but he likes to think it is |
| | // |
| **H & P:** | [*laughs*] |
| **P:** | cos his(.) his is much more(.) i suppose(.) complex(.) a little bit(.) little bit posher but yours(.)   *5* youre very specific(.) its easy to make this(.) for your age group |
| **T:** | yeah its a lot easier than his(.) /kəz/(.) my recipes are kind of like(.) if you dont have one of the(.) ingredients(.) its not a big deal(.) but with(.) <u>dads</u>(.) if you dont have one of the ingredient(.) like(.) it doesnt work as well(.) so(.) his is a lot more fussy |
| **H:** | right(.) and this is(.) this is the book here(.) uh(.) tillys kitchen takeover(.) and i was having a   *10* look through it(.) and whats really nice(.) is that at the beginning(.) it shows you how to(.) like(.) simple things(.) and i guess youve gotta learn somewhere(.) it like(.) shows you how to chop an onion(.) |
| | // |
| **T:** | um(.)hm |
| **H:** | and it shows you how to cut (.) /s(.) um(.) uh(.) herbs and things like that so(.) it really is for(.)   *15* children to(.) to to start right at the beginning |
| **T:** | yeah definitely because(.) not everyone knows the basics and without them(.) you cant(.) do as well(.) so its easier so they can see as well |
| **P:** | whats your favourite thing to make(?) |

| | | |
|---|---|---|
| **T:** | i love to bake(.) and i love to make(1) loads of stuff really(.) anything | *20* |
| **P:** | what are you gonna cook for us today(?) | |
| **T:** | my all american chili(.) this is just(.) softened(.) onions and garlic | |
| **H:** | mhmm | |
| **T:** | in the pan(.) and(.) its really good(.) you dont wanna burn these(.) because if you burn them | |
| | itll taste really bitter | *25* |
| **H:** | yeah | |
| **T:** | so youve gotta take time on these like(.) everyone thinks its the easy bit(.) but its <u>rea</u>lly not | |
| **H:** | so this is the important foundation | |
| **T:** | yeah(.) definitely(.) and then(.) beef mince | *30* |
| **H:** | yeah | |
| **T:** | gonna add this in | |
| **H:** | get that all in there(.) and how long do you cook that for(.) like when you say sort of(.) when i | |
| | read it in books they say(.) brown the mince off(.) and so how brown does that have to go | |
| | | *35* |
| **T:** | so it has to get a nice(.) brown colour(.) youll definitely be able to tell when its ready but you | |
| | dont want it to burn(.) and you also want to make sure there are no lumps in it | |
| **H:** | okay | |
| **T:** | because if its lumpy then(.) its not all gonna cook evenly(.) so | |
| **H:** | okay(.) so you just keep(.) kind of(.) chopping it up with your(.) wooden spoon then | *40* |
| **T:** | yeah(.) just gotta keep going like this(.) and mixing it round(.) see its already going brown on | |
| | the top | |
| **H:** | yeah(.) it changes quite quickly doesnt it(?) | |
| **T:** | yeah | |

**Transcription Key**

(.) = micropause

(1) = pause in seconds

<u>underlining</u> = stressed sound(s)/syllable(s)

// = speech overlap

(?) = questioning intonation

[laughs] = paralinguistic feature

/jə/ = phonemic representation of speech sounds

**Text B**

## The 10 principles of food plating

There are 10 main principles to follow for arranging your plate in a way that reflects your establishment's aesthetics and appeals to the diner, holds the structural integrity of the food, and sets them up for the perfect mix of flavours and textures in each bite.

1. **The rule of thirds -** Often found in nature and in art to refer to a visually appealing layout which when *5* applied to cooking, means placing the main component of your dish on the left or right side of the plate, instead of the center.

2. **The clock technique -** Imagine arranging your ingredients like the hands of a clock. For the perfect visual balance, position your protein between 3 and 9, your starch/carbohydrate from 9 to 12, and your vegetable from 12 to 3, all from the diner's perspective. *10*

3. **Select the right plate -** Your plates don't have to be white and round, think about matching your tableware to the theme of the restaurant and also an appropriate shape for the dish. Think rectangular plates for a line of freshly rolled sushi, but a plate with a small well in the bottom for a dish with more liquid.

4. **Give height to the plate -** Top chefs will usually play with height on a dish, showing off their delicate *15* plating skills like stacking Jenga. This style allows you to get more on the plate in a visually appealing way so that all the elements are connected. Try perching a neat quenelle of thick cream or ice cream on top of your dessert!

5. **Begin with moist ingredients -** Start by plating the moist ingredients to ensure they stay in place, then layer them with complementary foods to prevent any unwanted spillage. For instance, consider *20* artistically arranging sliced meat against a bed of creamy mashed vegetables.

6. **Slide meat horizontally -** Cut your meat on a 45-degree bias and against the grain of the meat. This is both practical as it makes for a more tender cut and it also shows off the "cuisson" of the meat. This angle also works well for fish and vegetables too!

7. **Create flavor combinations -** Arrange the plate in such a way that blends all the elements of your dish *25* in each mouthful. These flavor-packed bites are crucial for exceptional plating, delighting both the senses and the palate.

8. **Use bold color -** Food, especially veggies, come in all kinds of vibrant shades. Selecting ingredients that both taste amazing together and gorgeous color transforms your dish into a work of art. Think bright beetroot against black squid ink pasta, or rich berry compote contrasted with a creamy white *30* pannacotta.

9. **Vary textures -** Pairing a velvety vegetable puree with a crispy parmesan tuile creates a delightful interplay of textures that is a hallmark of upscale culinary artistry.

10. **Less is more -** Ever noticed that the best restaurants give modest portions? Simplify your presentation by spotlighting a single ingredient, typically the protein. Creating a focal point allows for a harmonious *35* arrangement of complementary elements that enhance your star component.

Examiner's note:
- A **quenelle** (line 17) is a mixture of creamed fish or meat, sometimes combined with breadcrumbs, with a light egg binding, formed into an egg-like shape, and then cooked.
- A **tuile** (line 33) is a thin curved biscuit, typically made with almonds.

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*Please turn to page 6 for Section B.*

# Section B: Adaptive Writing and Commentary

*Note: Begin Section B on a **new page** and start 2(b) on a <u>separate</u> page from 2(a).*

Texts C, D and E relate to tourism.

**Text C** is an excerpt from the speech by Singapore's Prime Minister Lawrence Wong at the Singapore Tourism Awards on 28 June 2024.

**Text D** is an excerpt from a National Geographic webpage.

**Text E** is part of a response in Letters to the Editor in the Irish newspaper, The Irish Examiner.

Read all three texts, and then complete the following tasks:

2    (a)    Aware of growing competition in the regional tourism industry, Singapore wants to boost local tourism by harnessing its strengths. However, it is also aware of the threat of 'overtourism' in various countries in Asia and Europe.

            Write an online news article in *'SG Times'* reporting on how Singapore can boost tourism in the post-pandemic era and how the possible threat of overtourism needs to be averted or mitigated.

            **Write a text for this news report, consisting of approximately 300-400 words.** Base your writing on the ideas and references which are contained in Texts C, D and E, adapting them in a way which will be suitable for your purpose and audience.

and

     (b)    **Write an evaluation of approximately 300-400 words of your adaptation for (a).** Your evaluation should illustrate significant linguistic differences between your adaptation and Texts C, D and E, by considering

- mode of address to the reader
- lexical choices
- grammatical and syntactical cohesion
- morphology

            and any other relevant linguistic issues.        **[25]**

**Text C**

**Enhancing our Tourism Experience**

We have come a long way in developing tourism in Singapore. But we cannot be complacent. Other countries are stepping up their game. Travellers these days have many options.

It's not easy for Singapore to compete. In our immediate region alone, there are so many interesting places to visit. If you want nice beaches, there are many options to explore, in Indonesia, Thailand and Philippines. If you are interested in history, there are also many well-known heritage places to visit around the region. So, what can we do in Singapore? How do we compete? *5*

First, we should build on our strengths. We can't be all things to all people. We should focus on our Singapore Story – how people from diverse backgrounds have come together as one, and how we have worked together to transform this place from mudflats to metropolis. Interestingly, I found out that one of the most popular tourist destinations is at URA – the Singapore City Gallery. URA didn't set up the Gallery for tourism purposes. But the fact that it is such a tourist draw shows there is interest in how we have developed as a nation. We should develop better ways to tell our Singapore Story. This is not about hardware and infrastructure. It is about better storytelling. How can we do that through our museums, our arts and cultural performances – so that visitors can experience Singapore in an appealing and authentic way. *10*

*15*

Another strength is our position as a business hub. We attract many business travellers. We are amongst the most popular destinations in the world for business meetings and for MICE events. We should build on this and do more to encourage business travellers to come, and then to stay on and do some sightseeing after their work is done – visit our attractions or enjoy dining experiences across our wide range of F&B options, from Michelin-starred restaurants to hawker centres. *20*

Our connectivity is yet another key asset. Visitors who travel from afar to our region will want to visit more than just one country. So Singapore can be a launchpad from which they can do short visits to other countries, either by plane, or even by taking a cruise from our cruise centre.

Second, we can develop more imaginative projects. We have a few new attractions in the pipeline – new entertainment arena at Marina Bay, new attractions at Mandai nature reserve, etc. We are looking at major sports events. We are bringing more concerts and festivals. Key is to be able to synergise and pull it all together. That was what made our F1 so successful. It was not just a car race, but an entire weekend with many supporting activities around it – international conferences, concerts, etc. We should adapt this same approach in staging other new events, so that they are not just done in isolation, but are curated as part of a vibrant year-round calendar of unforgettable experiences in Singapore. That means STB cannot just operate on its own. It has to work closely with other government agencies as well as industry partners to maximise our overall efforts. *25*

*30*

Finally, tourism, at its core, is a people business. All the best attractions, hotels and events will count for nothing without the human touch – in imagination, service and connection. We will continue to invest in our people to maintain our competitive advantage. MTI and STB have plans to better equip our tour guides, and also to nurture leaders in the tourism sector. They will share more about this in due course. *35*

At the end of the day, the most important attraction is all of us.

Examiner's note:
MICE (line 18) stands for meetings, incentives, conferences, and exhibitions.

**Text D**

**What is overtourism?**

In essence, overtourism is too many people in one place at any given time. While there isn't a definitive figure stipulating the number of visitors allowed, an accumulation of economic, social and environmental factors determine if and how numbers are creeping up.

There are the wide-reaching effects, such as climate change. Coral reefs, like the Great Barrier Reef *5* and Maya Bay, Thailand, made famous by the Leonardo DiCaprio film, *The Beach*, are being degraded from visitors snorkelling, diving and touching the corals, as well as tour boats anchoring in the waters. And 2030 transport-related carbon emissions from tourism are expected to grow 25% from 2016 levels, representing an increase from 5% to 5.3% of all man-made emissions, according to the United Nations World Tourism Organisation (UNWTO). More localised issues are affecting locals, too. Renters *10* are being evicted by landlords in favour of turning properties into holiday lets, and house prices are escalating as a result. As visitors and rental properties outnumber local residents, communities are being lost. And, skyrocketing prices, excessive queues, crowded beaches, exorbitant noise levels, damage at historical sites and the ramifications to nature as people overwhelm or stray from official paths are also reasons the positives of tourism can have a negative impact. *15*

Conversely, 'undertourism' is a term applied to less-frequented destinations, particularly in the aftermath of the pandemic. The economic, social and environmental benefits of tourism aren't always passed on to those with plenty of capacity and, while tourist boards are always keen for visitors to visit their lesser-known attractions, it's a more sustainable and rewarding experience for both residents and visitors. *20*

**Text E**

**Letters to the Editor: The Volume of Tourists Arriving at Popular Destinations Must Be Managed**

*A reader with expertise in the area responds to Eoghan Corry's article in the 'Irish Examiner' about the growing global push back against 'overtourism'.*



Stewards checking tourists' tickets to enter Venice during the city's controversial pilot programme to charge day-trippers per visit. Picture: Luca Bruno/AP

THU, 18 JUL, 2024 - 01:01

I was delighted to see <u>Eoghan Corry's article regarding overtourism</u> in the Irish Examiner where he identified a growing trend across Europe from locations, towns, cities, etc protesting against overtourism. My recent visit to Rome included four- to six-hour queues for the Vatican, Colosseum, Pantheon, etc and a barrage of tourists packing the streets — and I was one of them! Not a great experience.     *5*

Eoghan was also making the case that many of these destinations' economic development was built on tourism, and stopping tourism would be bad for them.     *10*

This is where I disagree with Eoghan — the destinations are not saying stop all tourism, they are saying stop overtourism — manage it, regulate it, allow locals to live and enjoy their destinations at the same time and protect what is fabulous for future generations to enjoy also, in moderation. This is real sustainability — the environment, local residents and visitors in harmony; the opposite of excessive tourism.     *15*

With international tourism forecast to increase to 2bn trips by 2030 compared to 1.4bn in 2018, overtourism in popular destinations will get even worse, and other destinations will become unmanageable.

*Note: Underlining denotes hyperlinks.*

~~~~~~~~ *End of Paper* ~~~~~~~

**REFERENCE TABLE OF IPA PHONEMIC SYMBOLS (RECEIVED PRONUNCIATION)**

| 1 Consonants of English | | 2 Pure vowels of English | |
|---|---|---|---|
| /f/ | fat, rough | /iː/ | beat, keep |
| /v/ | very, village, love | /ɪ/ | bit, tip, busy |
| /θ/ | theatre, thank, athlete | /e/ | bet, many |
| /ð/ | this, them, with, either | /æ/ | bat |
| /s/ | sing, thinks, losses | /ʌ/ | cup, son, blood |
| /z/ | zoo, beds, easy | /aː/ | car, heart, calm, aunt |
| /ʃ/ | sugar, bush | /ɒ/ | pot, want |
| /ʒ/ | pleasure, beige | /ɔː/ | port, saw, walk |
| /h/ | high, hit, behind | /ə/ | about |
| /p/ | pit, top, spit | /ɜː/ | word, bird |
| /t/ | tip, pot, steep | /ʊ/ | book, wood, put |
| /k/ | keep, tick, scare | /uː/ | food, soup, rude |
| /b/ | bad, rub | | |
| /d/ | bad, dim | 3 Diphthongs of English | |
| /g/ | gun, big | /eɪ/ | late, day, great |
| /tʃ/ | church, lunch | /aɪ/ | time, high, die |
| /dʒ/ | judge, gin, jury | /ɔɪ/ | boy, noise |
| /m/ | mad, jam, small | /aʊ/ | cow, house, town |
| /n/ | man, no snow | /əʊ/ | boat, home, know |
| /ŋ/ | ssinger, long | /ɪə/ | ear, hear |
| /l/ | loud, kill, play | /eə/ | air, care, chair |
| /j/ | you, pure | /ʊə/ | jury, cure |
| /w/ | one, when, sweet | | |
| /r/ | rim, bread | | |