

Meridian Junior College
JC2 General Paper Preliminary Examinations 2013
Paper 2 Answers

- 1 In what way is 'competitive class emulation' (line 6) the 'engine of fashion' (line 7)? **Use your own words as far as possible.** [2]

Lifted	Paraphrased
...with fashions <u>diffusing down the social hierarchy</u> as they are adopted and abandoned by elites, and as lower <u>groups take up the style</u> (L5 - 6).	Part A The lower <u>classes</u> <u>imitate</u> the fashion sense/trends/fads of the upper classes. [1]
	Part B (Inferred) This (constant) imitation is the <u>driving force</u> behind fashion/fashion movements/basis for fashion <u>change</u> . [1]

- 2 According to the author in paragraph 2, why were feminists critical of the fashion system? **Use your own words as far as possible.** [3]

Lifted	Paraphrased
Feminists tended to be critical of this system and its malignant impact on women's lives as it was seen as <u>imposing oppressive</u> forms of gender identity (L11)	The fashion system back then often <u>limited/constrained women</u> by perpetuating <u>conventional/narrow</u> concepts/ideals of gender
embodying practices designed to <u>objectify</u> women (L11-12),	that either <u>depicts/casts/devalues/dehumanises</u> women as objects/commodities,
locking them into <u>inauthentic</u> forms of presentation (L12),	forcing them to be <u>untrue to their personalities/selves</u> / inaccurate or unnatural representation/false image
and reinforcing their cultural association <u>with triviality</u> (L13).	bolsters the societal idea that women are <u>unimportant/inconsequential</u> in society.
	<i>1-2 points=1m, 3=2m, 4=3m</i>

- 3 a) Why does the author describe clothing as a 'linguistic code' (line 18)? [1]

Lifted	Paraphrased
...clothing is presented as a <u>linguistic code</u> (L18)	Clothes are <u>an indirect/symbolic way</u> for people to <u>tell others who they are</u> . [1]

- b) Suggest one reason why 'such meanings are not always fixed or shared' (line 19). [1]

Lifted	Inferred
...such meanings are <u>not always fixed or shared</u> (L19)	<u>Different cultures/individuals</u> view clothing choices/preferences <u>differently</u> . [1] OR Such preferences/meanings/ideas of clothing or fashion change over time. [1] <i>*Context concerning 'clothing' or 'fashion' must be present in order to score the 1m.</i>

- 4 What do the phrases 'fitting in rather than standing out' (line 27) and 'dominant concerns' (line 27) tell you about human behaviour in societies? [1]

Lifted	Inferred
Wearing the right or appropriate clothes, <u>fitting in rather than standing out</u> - these are the <u>dominant concerns</u> of most people. (L26 - 28)	<p>✓ Human beings find it <u>crucial/more important</u> to <u>conform/belong</u> to a group</p> <p>✓ <u>than</u> to be <u>unique</u>.</p> <p>OR</p> <p>✓ Human beings rather <u>conform</u> than be <u>unique</u></p> <p>✓ and that is an <u>important issue to them</u> / care very much about it.</p> <p>*Must have both parts for 1m</p>

- 5 Explain how postmodern 'fluidity and optionality' (line 29) produce anxiety. **Use your own words as far as possible.** [2]

Lifted	Paraphrased
In fact, postmodern <u>fluidity</u> and <u>optionality</u>	<p>Part A (Partially inferred)</p> <p>Because of the <u>constant change</u> in fashion</p> <p>OR</p> <p>Because of the <u>flexibility/freedom</u> of the individual to <u>choose</u> what to wear,</p> <p>OR</p> <p>Because of the <u>wide array</u> of choices,</p>
produce anxiety, with <u>the wish to choose the right clothes</u> and <u>fear of choosing the wrong</u> dominating many of our shopping choices. (L29 - 30)	<p>Part B</p> <p>people <u>are afraid about choosing incorrectly</u>.</p> <p><i>Parts A & B = 2m</i> <i>Only Part A OR B = 0m</i></p>

- 6 Explain how fashion styles for older people 'draw on the meanings of being at play' (lines 38-39). **Use your own words as far as possible.** [2]

Lifted	Paraphrased
These leisure styles draw on the meanings of being at play, of being <u>no longer constrained by the norms of business dress</u> , with its emphasis on the <u>sober</u> , dark and structured. (L38-40)	Current fashion styles denote fun because they are <u>bright and colourful</u> therefore <u>not formal/serious/need not worry</u> . [1]
They are about <u>comfort</u> , with easy cut and integral spandex to allow for expanding figures. (L40-41)	feel <u>comfortable</u> and therefore allows for <u>mobility/movement</u> . [NOT related to expanding waistlines or putting on weight] [1]
<u>easy clean</u> fabrics (L41)	<u>easy to wash</u> because children <u>often soil their clothes during play</u> . [1]
	*Any 2 for 2m

- 7 How does the example of the colour scarlet in line 56 illustrate the cultural attitudes towards older women? [2]

Lifted	Inferred
Colours such as <u>scarlet</u> are commonly described as unsuitable for older women, and their condemnation clearly draws in wider ideas of the meaning of scarlet as showy, blatant, sexual. (L56-57)	Part A The colour scarlet is seen as <u>bold / having sexual undertones</u> [1]
	Part B However, the common cultural perception of older women is that they <u>should not be seeking sexual attention</u> [1]
	<i>*Part B must be phrased as a cultural attitude or societal perception/opinion rather than a fact.</i>

- 8 Why does the author include the phrase 'it is asserted' in line 66? [1]

Lifted	Inferred
The development of consumer culture means extending to older people the same access to self-expression and identity formation that is <u>solely</u> enjoyed – <u>it is asserted</u> - by the young (L65-67)	Part A: Author's Intent She is <u>challenging/casting doubt/does not agree</u> with
	Part B: Context the <u>common perception</u> that <u>only/usually young people</u> use consumer culture to find self-expression and form their identities. [Context]
	<i>*Must have both parts for 1m</i>

- 9 Why does the author use the word 'only' in line 80? [2]

Lifted	Inferred
We now have an extended plateau of late middle years, broken <u>only</u> by the onset of serious disability or illness, in which there is continuity with earlier stages. (L79-80)	Part A To show <u>how strong/avid</u> the older people are in terms of their consumption patterns / To the extent that they <u>will not stop consuming</u> [1]
	Part B <u>unless</u> they are struck by serious sickness/diseases. [1]
	<i>* Context in part A must be correct before part B can be awarded.</i>

- 10 Using material from paragraphs 7 to 8 only, summarise what the author has to say about how ageing relates to the consumption culture. Write your summary in no more than 120 words, not counting the opening words which are printed below. **UYOWAFAP.** [8]

Consumption culture relates to ageing in two ways. The first is a positive development because...

N	Lifted	Paraphrased
1	By this account, consumption forms a basis for building a <u>cohesive society</u> . (L59)	it fosters social integration.
2	and is a source of <u>pleasure</u> (L60)	fosters happiness.
3	and <u>identity fashioning</u> (L60) OR The development of consumer culture means extending to older people the same access to <u>self-expression</u> and <u>identity formation</u> (L65-66)	and aids in construction of the self/ self-definition.
4	so its extension to later years acts to <u>integrate older people into the mainstream</u> . (L60 - 61)	Through fashion, old people can now be part of the conventional society/norm
5	It means the <u>end of the old culture of age ordering</u> , of drab and frumpy dress. (L61)	old people are no longer restricted to clothes that are unfashionable
6	there is no reason why older people should not wear the same clothes, <u>shop at the same fashion conscious shops as younger people</u> . (L62 - 63)	They can now purchase from stores selling chic clothes and dress stylishly as young people OR They can now follow fashion trends like young people
7	For women in particular it offers <u>liberation</u> from what is a <u>very negative set of messages around appearance</u> . (L63-64)	Frees elderly women from narrow concepts of beauty [Context of <u>women</u> is important]
8	The <u>democratisation of fashion</u> has produced a shift toward greater freedom in the self-construction in age (L66-68)	The liberalisation of fashion is what makes such self-construction possible. (cause)
9	<u>Fluidity, playfulness, optionality</u> are thus extended to older people also. (L68)	old people are now afforded more flexibility, experiment with, and choose their fashion styles
10	For <u>women</u> , in particular, consumption culture offers the possibility of <u>continuity with an earlier self</u> in the form of the women's culture of pleasure in dress. (L68-70)	It allows women to rediscover their love of fashion/taking delight in dressing up. [Context of <u>women</u> is important]
11	Yet, exposure to consumption culture with its heavy emphasis on appearance and presentation (L71)	Consumerism places excessive importance/weight on one's looks,
12	sets up a set of demands in terms of which older people can only fail. (L72)	which is something the elderly cannot keep up with / becomes more difficult to follow
13	Consumption culture is profoundly youth oriented. (L73)	Unfortunately, consumerism celebrates the beauty ideals of youth and
14	<u>undermining their confidence</u> (L73)	This may weaken the elderly's self-belief and
15	and <u>well-being</u> . (L73)	general wellness/welfare/health
16	The spread of consumption values and expectations may thus be <u>oppressive rather than life-enhancing</u> . (L74-75)	Constraining/restricting instead of improving their quality of life.
17	This is particularly so for women on the account of the <u>double standard in ageing</u> (L75)	given the discrimination against older women, / differing standards applied to older women
18	whereby women suffer disproportionately from the <u>valuation of them in terms of their appearance</u> . (L75-76)	whose societal worth is closely tied to the possession of youthful looks.
19	in contrast to men who are able to draw on <u>more continuing sources of esteem</u> . (L77)	unlike men who can derive their value from other forms of self-worth.

14+ = 8m, 12-13 = 7m, 10-11 = 6m, 9 = 5m, 7-8 = 4m, 5-6 = 3m, 3-4 = 2m, 1-2 = 1m

11 In the article, Julia Twigg writes about the links between clothing and identity. How applicable do you find her observations to yourself and your society? [10]

QUOTE	APPLICABLE	NOT APPLICABLE
<p>“fashions diffusing down the social hierarchy as they are adopted and abandoned by the elites, and as lower classes take up the style.” (L5 - 7)</p>	<p>This top-down model persists where it comes to consumption patterns. The desire for the lower classes in SG to consume luxury brands as a means to display social status and wealth prevails. For eg., Asia’s first luxury fashion portal was founded and is based in SG / how in recent years Singaporean shoppers are found to be increasingly high-fashion conscious (Euromonitor finding).</p>	<p>This top-down model is outdated where it comes to fashion movements. Rather, a mutually-interdependent relationship exists. Fashion styles often bubble up from the street, and fashion magazines (international and SG-versions of Vogue, Elle, Marie Claire frequently report on the influence of street bloggers on established haute couture designers.</p>
<p>“seen as imposing oppressive forms of gender identity, embodying practices designed to objectify women, locking them into inauthentic forms of presentation, and reinforcing their cultural association with triviality.” (L11 – 13)</p>	<p>The Fashion system is widely seen as oppressing women by casting them primarily as objects of beauty, defined by the thin ideal. Eg., Abercrombie & Fitch was recently under fire for refusing to make clothes for large women, Chanel designer Karl Lagerfeld is known for lashing out at fat people who he deems ugly. Closer to home, concern over the negative consequences of such oppression is also present (eg. documented in 2012 report “Seeking Thinspiration” / SGH reported a 3-fold increase in fashion-related eating disorders in 2012 / Many SG hospitals report a rising trend of such patients).</p>	<p>Apart from the role of consumption culture that Twigg mentions, the Fashion system is evolving, away from the oppressive beauty association with thinness. Major fashion capitals are hailing plus-sized models in recent times. (eg. New York, Paris). Many fashion magazines also talk of this shift in the Fashion industry (eg. international and SG-versions of V Mag, Velvet D’Amour, FFFWeek, Beth Ditto, Melissa McCarthy, Evans, Plus North, Frazier, Big Love, Curvy Girls, Elle Quebec, Vogue Italia).</p>
<p>“But if clothing is a code, like other cultural goods, such meanings are not always fixed or shared.” (L18 – 19)</p>	<p>Dress sense is indeed culture-specific, especially when it intersects with race and religion (eg. Muslim ladies who dress more conservatively do so for religious/cultural reasons but this not may be seen by some other cultures as justified. Eg. The ban on headscarf in France. Also, Africans who dress in multi-coloured fabrics are sometimes seen as lacking in sophistication).</p>	<p>Due to globalisation, the demographic in many countries is changing and over time, there is increasing awareness and acceptance of the meanings behind culture specific fashion preferences. In multi-racial SG, these meanings may not be always fixed but are certainly shared esp. due to the education system which infuses cross-cultural understanding.</p>

<p>“(Consumption culture)...means the end of the old culture of age ordering.” (L61)</p>	<p>According to ST findings, the elderly in Singapore are becoming increasingly fashionable as retailers give them access to the fashionable clothes bought by the young. Eg. Assoc. Prof. Paulin Straughan affirms this / Retail distributor Wing Tai which oversees trendy brands such as Miss Selfridge/Top Shop admits the presence of such a trend and states that there is no defined age demographic for those who buy their clothes.</p>	<p>This argument no longer holds in the 21st century. The young who often use consumer culture to find self-expression and form their identities frequently seek to differentiate themselves from the middle aged and the elderly. As such, mainstream fashion staples that could once trade across the age range now find it difficult to do so. (eg. PWC study on how SG young do not like purchasing from department stores viewed as “aunty-ish” / only 1 online SG blogshop catering to fashionable elderly wear VS. the many blogshops catered to teens which steer clear of elderly wear / how many fashionable clothes are not catered to the needs of the elderly, eg. small buttons). The middle-aged in S’pore are also rather conservative, and many do not seek to dress like the young, but are comfortable with more conservative, aged-related clothing as a means of expressing their age/identity.</p>
<p>“This is particularly so for women on the account of the double standard in ageing whereby women suffer disproportionately from the valuation of them in terms of their appearance, in contrast to men who are able to draw on more continuing sources of esteem.” (L75 -77)</p>	<p>2011 ST report affirms the presence of this traditional stereotype/trend in SG. SG women are found to be valued especially for their looks/dressing, SG men for their social status which can be exchanged in many ways to maintain their self-esteem well into old age.</p>	<p>This is perhaps more applicable to younger women, who may need to rely on such sources to climb the social/corporate ladder. For the older women, such sources of esteem (looks/dressing) are less applicable, given that S’pore society does value talent/experience over such sources. Eg. Ms Jennie Chua, Ms Olivia Lum.</p>

Paper 2 Marking Rubrics
Application Question (10 marks)

Marks	Descriptors
Band 1 8 – 10	1 REQUIREMENTS: Systematic reference to the requirements of the question with evidence of a balanced treatment. 2 EXPLANATION: Shows a good or very good understanding of terms and issues. 3 EVALUATION: Makes very convincing evaluation by making judgements and decisions and by developing arguments to logical conclusions, and includes elaboration and support through personal insight and apt illustration. 4 COHERENCE: Very clear shape and paragraph organisation and cogent argument.
Band 2 4 – 7	1 REQUIREMENTS: Covers requirements of the question adequately but not necessarily a balanced treatment. 2 EXPLANATION: Shows an adequate level of understanding of terms and issues (which may include minor distortion). 3 EVALUATION: Evaluation is attempted but is not always convincing, and tends to be superficial with limited development of ideas, and is not as thorough in support. 4 COHERENCE: Paragraphing is sometimes helpful and there is a recognisable over-all shape to the answer; arguments are generally cogent.
Band 3 1 – 3	1 REQUIREMENTS: An incomplete and/or unbalanced treatment of the requirements. 2 EXPLANATION: Shows very limited degree of understanding and a higher incidence of misinterpretation. 3 EVALUATION: Tends to be a mere summary of restatement of the text with a few simple and undeveloped judgements, with very thin support. 4 COHERENCE: Paragraphing and organisation are haphazard; arguments inconsistent or illogical.
0	Nothing in the answer meets any of the criteria.

Use of English (15 marks)

- Assessment must be based on the individual candidate's performance across the whole paper.
- Generally, look for sentence length, the range and variety of vocabulary, and the incidence, range and severity of the following types of error: spelling, vocabulary, tense, number, sentence construction.
- Apply the 'best fit' principle when not all the descriptors of a single band are found within a script.

Marks	Descriptors
Band 1 12 – 15	<ul style="list-style-type: none"> • Very good to excellent linguistic ability: very few serious errors; only a few slips or minor errors. • Assured command of language: it is clear, fluent, effective and appropriate throughout. • Answers are cogent, concise and well organised. A wide variety of apt vocabulary is used and sentence structure is inventive, developed and appropriate. • There is a sustained attempt to rephrase the text language for all the answers.
Band 2 8 – 11	<ul style="list-style-type: none"> • Good to very good linguistic ability: a number of errors of various kinds but they do not seriously impede the flow of the writing. • Competent command of language: the Candidate usually writes in convincing and idiomatic English, with some positive merits. • Vocabulary and sentence structures are varied and appropriate but not necessarily outstanding. • There is a noticeable attempt to avoid the text language for all the answers.
Band 3 4 – 7	<ul style="list-style-type: none"> • Satisfactory / mediocre linguistic ability: errors of various kinds are frequent but the English is for the most part intelligible. • Moderate command of language: the English is at times halting, repetitive and generally insecure. • Misuse of vocabulary and/or breakdown of syntax or grammar. Only simple statements attempted successfully. • There are recognisable but limited attempts to rephrase the text language in the answers.
Band 4 1 – 3	<ul style="list-style-type: none"> • Weak linguistic ability: frequent and serious errors of various kinds, rendering the English muddled or unintelligible at times. • Very poor command of language. • Widespread misuse of vocabulary; sentence linking is inappropriate or haphazard. • Answers mostly comprise wholesale copying of the text language. Any attempts to use own language are limited to single word expressions.