

NYJC J2 Prelim Exam 2017

Suggested Answer Scheme

1. In paragraph 1, explain how the endorsement by Murray and Winehouse helps to remove the political association with the Fred Perry clothing line. **Use your own words as far as possible.**

From the text	Suggested Answer
As they did, it became apparent that the British clothing line was at the centre of this terrible tragedy by becoming affiliated with the movements on both ends of the political spectrum. It is for this reason Fred Perry sought to broaden its appeal by signing the tennis champion , Andy Murray, and the late singer-songwriter , Amy Winehouse, to model its products, in the hope of removing the political association. (lines 5-10)	It is because Andy Murray and the late Amy Winehouse, are a) two popular celebrities/ two public figures b) who are in areas not associated with politics/not politicians.

2. What is the author implying about the death of Meric by her use of the word “tragedy” in line 4?

From the text	Suggested Answer
<p>In 2013, Clément Méric, a leftwing activist, and his friends had gone shopping for Fred Perry tops on offer in a summer sale. After leaving the store, they found themselves confronted by far-right skinheads. Méric was punched in the face, fell, and suffered a fatal blow to the head. The French media immediately began to consider whether the tragedy signalled a huge escalation of far-right extremism. As they did, it became apparent that the British clothing line was at the centre of this terrible tragedy by becoming affiliated with the movements on both ends of the political spectrum. (lines 1-7)</p>	<p>a) The author is implying that Meric’s death was <u>needless</u> when all he did was to shop for a Fred Perry top. [1]</p> <p>OR</p> <p>a) The author is implying that Meric died for a very <u>trivial</u> reason by choosing to shop for an item of clothing at Fred Perry.[1]</p>

3. Why does the author place inverted commas around the words “normal” and “natural” in line 27? **Use your own words as far as possible.**

From the text	Suggested Answer
Not all of these identities are consciously present at any given moment; power relations influence one's awareness of one identity or another. Privileged identities (such as whiteness, masculinity, heterosexuality) are often taken for granted as being "normal" or "natural." (lines 24-27)	<p>a. The author disagrees with the assumption that privileged identities are innate and right (1)</p> <p>b. because these advantaged characteristics are/ entitled status in society is actually dictated/determined/artificial/externally imposed by those who have influence in society (1)</p> <p>Note: 1m for (a) and 1m for (b) Do not allow lift of 'normal' or 'natural'</p>

4. Explain what the author means by calling the personal preferences “coded” (line 45). **Use your own words as far as possible.**

From the text	Suggested Answer
<p>Although for centuries clothing had been a principal means for identifying oneself ... The “teenage phenomenon” of the 1950s and 1960s made this very apparent by fostering an awareness of age identity as it intersected with a variety of musical and personal preferences - all coded through appearance styles. The social movements (civil rights, feminist, gay and lesbian rights) of the late 1960s and early 1970s further accentuated stylistic means for constructing and transgressing racialised, ethnic, gender, and sexual identities. (lines 39-48)</p>	<p>a) He means that the personal preferences of teenagers in terms of fashion choices are symbolic/cryptic/have a hidden agenda /are oblique indicators (1)</p> <p>b) of their personality /to indicate a person’s personality/to indicate what they hope others will perceive them as/to indicate their individual likes and dislikes (1)</p>

5. In paragraph 5, what difference does the author see between clothing as a principal means of identifying oneself in the past and in the present? **Use your own words as far as possible.**

From the text	Suggested Answer
<p>Although for centuries clothing had been a principal means for identifying oneself (for example, by occupation, regional identity, religion, social class) in public spaces, the twentieth century witnessed a wider array of subcultural groupings that visually marked their difference from the dominant culture and their peers by utilising the props of material and commercial culture. The "teenage phenomenon" of the 1950s and 1960s made this very apparent by fostering an awareness of age identity as it intersected with a variety of musical and personal preferences - all coded through appearance styles. The social movements (civil rights, feminist, gay and lesbian rights) of the late 1960s and early 1970s further accentuated stylistic means for constructing and transgressing racialised, ethnic, gender, and sexual identities. (lines 39-48)</p>	<p>a) In the past, clothing was used to show they belonged to a group,</p> <p>b) but in the present/the twentieth century, people use clothing to distinguish themselves from the mainstream culture and their contemporaries.</p>

6. What is the author's purpose in describing fashion as a "sponge" (line 53)? **Use your own words as far as possible.**

From the text	Suggested Answer
<p>Modernity, with the attendant fragmentation and dislocation, is then said to have caused the modern fashion consumers to move away from a concern with elaborate artifice toward one of individual expression. Fashion designers then used the runway as a means to feed this newfound desire to be heard. They speak out about the political climate, addressing issues from diversity to women's rights through their design concepts. Fashion is a sponge in terms of what is happening in culture. Fashion takes it in and it comes out in certain ways, and the climate will produce a lot of creativity. (lines 49-55)</p>	<p>a) The author's purpose is to use an analogy readers can relate to. (1)</p> <p>b1) Just as a sponge soaks up the liquid it is immersed in, b2) fashion, likewise, encapsulates/absorbs the socio-political climate of the day to represent what it means to the individual. (1)</p> <p>OR</p> <p>b1) Just as a sponge soaks up the liquid it is immersed in, b2) fashion, likewise, encapsulates/ absorbs the socio-political climate of the day to generate/produce/construct/craft /come up with new/innovative designs/ideas. (1)</p> <p>Note: (b1) and (b2) = 1m</p>

7. In paragraph 6, what contrast does the author make between the ways Nicholas K and Desigual reflected communal diversity? **Use your own words as far as possible.**

From the text	Suggested Answer
<p>Several models at Nicholas K had their looks topped off with black or gold berets. The caps clearly mirrored those worn by the Black Panthers, a militant group that defended minorities during the civil rights movement. The brand's</p>	<p>a) Nicholas K shows the cohesion amongst the different groups/races/ cultural groups in a direct/obvious manner.</p> <p>b) On the other hand, Desigual, adopted a more</p>

designers said that the '90s was a decade promising communal diversity and unity, and attributed the first step in that change to Nelson Mandela's release from prison. However, Desigual, a Spanish label, made a more subtle statement . Its collection pulled together different colours and materials to communicate diversity. (lines 55-61)	<p>indirect/less obvious approach.</p> <p>Note: 0 OR 2m [Answer must show contrast].</p>
--	--

8. Explain the author's use of the word "spawned" in line 65. **Use your own words as far as possible.**

From the text	Suggested Answer
This year marks the 40th anniversary of the punk movement. In a 2016 January show, fashion icon Vivienne Westwood dedicated the collection to David Bowie, who was punk before there was a word for it , and spawned a generation of pop stars who would manipulate the codes of tailoring in their own subversive way . (lines 63-66)	The author uses the word to highlight that David Bowie was the individual who gave rise to the brood/group of pop stars who used fashion to undermine/rebel against the mainstream culture/ the establishment .

9. Explain what the author means by military uniforms have been given "the fairy-tale treatment" (line 73) and how this is a reactionary measure to the "war-mongering era". **Use your own words as far as possible.**

From the text	Suggested Answer
Reactionary times call for reactionary measures , and that military uniforms have been given the fairy-tale treatment in a war-mongering era of Trump and Putin, is not a coincidence. (lines 73-74)	<p>a) By fairy tale treatment, the author means that military uniforms have been romanticised/glamourised. [1]</p> <p>b) This is to soften the violent/ aggressive atmosphere of the period.</p>

	<p>OR</p> <p>b)</p> <p>This is to contrast/contradict the violent/aggressive reality/period. [1]</p>
--	---

10. Which aspect of the author's argument in the last paragraph is reinforced by the quotation from Mussolini? **Use your own words as far as possible.**

From the text	Suggested Answer
In fashion you can be certain of one thing: uniforms are never not political. (line 75)	<p>Fashion trends can influence the political climate/opinions of society. Therefore, politicians should not ignore the political influence of fashion/fashion designers.</p> <p><i>Note: Accept if students refer to uniforms rather than fashion.</i></p>

11. Using material from paragraphs 2-4 only (lines 11-38), summarise what the author has to say about the close link between fashion and the identity of individuals.

Write your summary **in no more than 120 words**, not counting the opening words which are printed below. **Use your own words as far as possible.**

Fashion and the identity of individuals are closely linked
.....

	Lifted	Paraphrased
1	Fashion becomes inextricably implicated in constructions and reconstructions of identity [lines 13-14]	because fashion is the means by which people create/build/present and re-create their sense of self/personality/individuality/uniqueness
2	how we represent the contradictions and ourselves in our everyday lives [lines 14-15] OR and contradictory [line 29]	and the inconsistencies/clashes/incongruities in our daily lives.
3	Through appearance style (personal interpretations of, [line 15])	The way individuals see/perceive/ fashion
4	and resistances to , fashion), [lines 15-16]	and their opposition to fashion//reluctance to follow fashion/the latest trends/ struggles with the current trends <i>[Note: Allow lift of 'fashion']</i>
5	individuals announce who they are [line 16]	are the means by which people assert their identity/proclaim their sense of self/ personality/uniqueness
6	and who they hope to become. [line 16] OR and they enable us to express who we might become. [lines 29-30]	and the personality they wish to develop/who they aspire to be
7	Moreover, they express who they do not want to be [lines 16-17]	or who they do not want to be associated with
8	or become. [line 17]	or grow/develop into/evolve to.
9	Appearance style is a complex metaphor for identity [lines 17-18]	Appearance style/fashion is a complicated manifestation/representation/

	<p>OR But because identities intersect, their representation is seldom simple. [lines 27-28]</p> <p>OR They come from somewhere, they are complex [line 29]</p>	<p>symbol of a person's identity</p>
10	<p>that includes physical features (for example, skin, bodily shape, hair texture) [line 18]</p>	<p>that includes the appearance/physiological/physical traits/characteristics <i>[Note: Allow lift of 'physical']</i></p>
11	<p>as well as clothing and grooming practices. [lines 18-19]</p>	<p>as well as the attire and /ways of sprucing themselves up/caring for their appearance /paying attention to their appearance.</p>
12	<p>Because the latter are especially susceptible to change, [line 19]</p>	<p>Fashion is vulnerable/subject to variation/modification <i>[Note: Allow lift of 'change']</i></p>
13	<p>individuals are prone to fluctuating and fluid ways of understanding themselves in relation to others within the larger context of fashion change. [lines 20-21]</p>	<p>and thus constantly alters the way a person sees himself/comprehends himself in connection with others.</p> <p>OR</p> <p>and thus the way people see themselves and their connection with others varies.</p>
14	<p>An individual's clothing visually articulates multiple [line 22]</p>	<p>Through fashion, a person expresses varied/various/many/a myriad of</p>
15	<p>and overlapping identities such as gender, race, ethnicity, social class, sexuality, age, national identity, and personal interests, aesthetic, and politics. [lines 22-24]</p>	<p>merging personalities.</p>
16	<p>Not all of these identities are consciously present at any given moment; power relations influence one's awareness of one identity or another. [lines 24-25]</p>	<p>Their status in the social hierarchy affects their knowledge of their different/various identities and thus, influences how they dress.</p>
17	<p>From a cultural studies perspective, identities have not only histories [line 28]</p>	<p>Fashion reflects our cultural identities in the past</p>
18	<p>but also futures [lines 28-29]</p>	<p>and in subsequent years /upcoming years/time to come/ensuing years.</p>

19	Expressing who we are and are becoming in words can be a challenge; appearance style seems to offer a way of articulating a statement that is difficult to put into words - that is, emerging and intersecting identities. [lines 31-33]	Fashion is a means to express our interconnecting and evolving/developing personality that is problematic/hard to verbalise/communicate.
20	In fact, it is easier to put into words who we want to avoid being or looking like (that is, not feminine, not too sleazy, no longer a child) than it is to articulate who we are. [lines 33-35]	Fashion facilitates/enables us to show/reveal our identity, and with whom we do not want to be associated, better than verbal means. OR It is less difficult to verbalise the personality we do not want to be associated with than to verbalise our true personality.
21	The interaction between various identities , which include the interplay between youth versus age, masculinity versus femininity, or high versus low status, among many other possibilities within and across identities, creates ambivalences. [lines 35-37]	The interconnection between the different identities gives rise to two opposing feelings/Our expression of our personalities conveys two opposing feelings.
22	Sociologists identify ambivalences as the "fuel" or ongoing inspiration for fashion change. [lines 37-38]	This encourages/stimulates/allows for/enables/engenders/acts as a catalyst for the modifications/variations in fashion.

Marks scheme

1-2 pts = 1m
3-4 pts = 2m
5-6 pts = 3m
7-8 pts = 4m
9-10 pts = 5m
11-12 pts = 6m
13-14 pts = 7m
15 pts and above = 8m

Application Question:

12. Susan B. Kaiser discusses the role that fashion plays in the expression of identities. How far would you agree with her observations, relating your arguments to your own society?

[10]

Possible Ideas from Text	Agree to a large extent	Disagree to a large extent
1. Through appearance style (personal interpretations of, and resistances to, fashion), individuals announce who they are and who they hope to become.(Para 2: lines 15-16)	<p>EV:</p> <p>While Singaporeans do not claim to be fashionistas, they do exhibit a distinctively Singaporean fashion sense – flip flops and bermudas with casual cotton tops on weekends and generally dark coloured smart clothes for work. This is due to the hot humid weather which makes dressing comfortably sensible. However, offices are air-conditioned and more formal dress is expected. For some professions, such as lawyers and bankers, ladies are expected to wear discreet dresses or suits while long sleeved shirts and dress pants. Sometimes ties are de rigueur for men. In other more laid back professions, dress codes are more relaxed.</p> <p>EG #1:</p> <p>Job Street, a major Singapore online job website, advises candidates to pay as much attention to their dress as they do to their resumes. They should dress according to the</p>	<p>EV:</p> <p>There are, however, some who really do not much care what they wear. Their concerns are not about projecting their personalities or affiliations. It is not a case of personal style, as they may not even be aware of it, but because of the exigencies of their circumstances. The very young, schoolgoing children, the elderly or the disabled, and the poor, wear what they are given, what is prescribed, possible or available respectively.</p> <p>EG:</p> <p>According to a Straits Times report, suitable clothes, much less fashionable clothes, for the elderly or the disabled are in short supply in Singapore. Buttons and zips which are taken for granted are challenges for them. School going children are required to wear uniforms. The possibilities for personal interpretation are limited, especially by the presence of the disciplinary committees in schools. For</p>

	culture of their prospective companies so as to project the right image.	the poor, beggars cannot be choosers. (<i>Straits Times</i> , 11 December 2012,)
2. Although for centuries clothing had been a principal means for identifying oneself (for example, by occupation, regional identity, religion, social class) in public spaces, the twentieth century witnessed a wider array of subcultural groupings that visually marked their difference from the dominant culture and their peers by utilising the props of material and commercial culture. (Para 5: lines 39 -43)	<p>EV:</p> <p>In recent years, Singaporeans have judiciously lapped up many foreign cultural exports and icons as a result of media exposure and also increased frequency of travelling for work and leisure. One key area the ideas and thinking from abroad has greatly influenced Singaporeans is none other than fashion sense from these parts. The sartorial influence exerted by singers and actors and other celebrities from these countries is so strong that there are throngs of Singaporeans who look different from the average Singaporeans. A glance at the daytime office crowds in Shenton Way and party goers at Orchard Road in the evening will reveal many Singaporeans with a fashion sense and outlook that seemed to have been inspired by the latest Western, Japanese and very prominently these days, Korean stars, and these trends cut across gender and age groups and even include fashion statements like piercing and tattoos, that formerly just did not get the kind of mainstream acceptance that they have now.</p> <p>EG:</p> <p>Korean fashion, or K-fashion, characterised to be “edgier”</p>	

	<p>and consisting of what is described as streetwear, is definitely taking root in Singapore, with industry watchers predicting the trend as more than a flash in the pan. Retailers - from big-name department stores to online shops - have started to offer more South Korean brands, with local businesses springing up to meet the demand. Mr Samuel Tan, course manager of retail management in Temasek Polytechnic's School of Business, says: "The popularity is largely due to Korean celebrities who command much influence on fashion trends, such as musician G-Dragon and actor Kim Soo Hyun from the Korean drama, My Love From The Star." Independent streetwear brands and contemporary designers such as avant-garde menswear label Juun.J have been gaining popularity in Singapore as well, thanks to recent advertisement campaigns fronted by Korean rapper and singer G-Dragon (whose real name is Kwon Ji Yong) and Taeyang (whose real name is Dong Young Bae). Both are members of the music group, Big Bang. French luxury brand, Chanel, launched its cruise collection in Seoul and appointed G-Dragon as one of its brand ambassadors in May last year.</p> <p>(http://www.straitstimes.com/lifestyle/fashion/korean-fashion-taking-root-in-singapore)</p> <p>Another fashion statement that has indeed become more and more readily seen in Singapore is tattoos. While most Singaporeans have no inclination of getting tattoos any time soon, a minority of Singaporeans is getting them in a</p>	
--	---	--

	<p>bid to look different, and more importantly, to look “cool”. This is despite tattoos and piercing still being looked upon as seedy or having a less than savoury character. (http://www.herworldplus.com/lifestyle/tattoo-singapore-body-ink-bernice-chua-victoria-woon-jen-tan)</p>	
<p>3. Modernity, with the attendant fragmentation and dislocation, is then said to have caused the modern fashion consumers to move away from a concern with elaborate artifice toward one of individual expression. Fashion designers then used the runway as a means to feed this newfound desire to be heard. They speak out about the political climate, addressing issues from diversity to women's rights through their design concepts.</p> <p>(Para 6: lines 49-53)</p>	<p>Ev:</p> <p>Singaporeans use fashion as a tool to express their views about social issues. Fashion is used not so much by fashion designers to express their views about the social and political climate, but by members of the community to reflect the values and norms of the society.</p> <p>EG:</p> <p>In response to the Pink Dot rally which supports the LGBT, the Wear White campaign was launched to protest against homosexuality and defend traditional family values. As Hong Lim Park turned pink for the annual Pink Dot gathering that champions gay rights, Muslims were urged by the Islamic religious teacher, Noor Deros, to defend the sanctity of the family and wear white to the mosque during Ramadan. The LoveSingapore network also called on its 100 churches to encourage their members to turn up for services over the weekend dressed in white. Network chairman and Faith Community Baptist Church senior pastor Lawrence Khong said that the Wear White</p>	

	<p>campaign hopes to show that the church's stance on heterosexual marriage and the "natural family" is in keeping with the social norms of Singapore's conservative majority. (<i>Today</i>, 23 May 2016)</p>	
<p>4. In fashion you can be certain of one thing: uniforms are never not political. (Para 8: line 75)</p>	<p>EV: In Singapore, individuals are not allowed to don attire or uniforms to make a political statement as fashion is believed to be political. This is to prevent individuals or political parties from influencing the members of the public to their advantage.</p> <p>EG #1:</p> <p>During the Singapore General Election, clothing symbols of political parties are not allowed on Cooling-off Day. Cooling-off Day, the traditional day of campaign silence introduced in 2011, is meant to give voters a chance to reflect rationally on various issues raised before going to the polls. The wearing, of any political propaganda, which include badges, symbols or flags by people, is banned. The public is also to refrain from wearing any apparel affiliated to a candidate. [<i>AsiaOne</i>, 6 May 2016]</p> <p>EG #2:</p>	

	<p>In 2008, three Singaporeans were jailed after being charged with contempt of court for showing up at Singapore's Supreme Court wearing T-shirts depicting kangaroos in judges' robes.</p> <p>Isrizal Bin Mohamed Isa and Muhammad Shafi'ie Syahmi Bin Sariman were sentenced to seven days' jail, while Tan Liang Joo John received 15 days imprisonment. They were each ordered to pay S\$5,000 (2,147 pounds) in costs.</p> <p>Tan is the Assistant Secretary-General of the opposition Singapore Democratic Party, led by Chee Soon Juan.</p> <p>The three had worn the T-shirts at a court hearing to determine the damages that Chee Soon Juan and his sister Chee Siok Chin were to pay after being found guilty of defaming Singapore Prime Minister Lee Hsien Loong and former leader Lee Kuan Yew.</p> <p>Singapore's attorney-general said in bringing the case to court the trio had "scandalised the Singapore judiciary."</p> <p><i>(Reuters 27 Nov 2008)</i></p>	
--	---	--