

General Certificate of Education  
June 2008  
Advanced Level Examination



**ENGLISH LANGUAGE (SPECIFICATION B)  
Unit 6 Language Development**

**ENB6**

Thursday 19 June 2008 1.30 pm to 3.30 pm

**For this paper you must have:**

- the data booklet (enclosed)
- a 12-page answer book.

Time allowed: 2 hours

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is ENB6.
- Answer **two** questions.
- There are **two** sections:  
**Section A:** Language Acquisition  
**Section B:** Language Change.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

**Information**

- The maximum mark for this paper is 70.
- There are 35 marks for each question.
- You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

---

**SECTION A LANGUAGE ACQUISITION**

Answer **one** question from this section.

There are 35 marks for each question.

---

**EITHER**

- 1** Texts **A** and **B** are transcripts of conversations between three children and their parents. The children are Charlotte (6 years), Molly (5 years) and James (2½ years). The family are in the playroom of their house.

Referring in detail to both transcripts, and to relevant ideas from language study, describe and comment on the language used in the interactions between the children and their parents.

You may wish to comment on **some** of the following:

- language used by the children to assert themselves;
- features of child directed speech;
- the effects of context.

**OR**

- 2** Text **C** is from the opening of *Where the Wild Things Are* by Maurice Sendak. Text **D** is an extract from a storybook written by William (5 years). He wrote it at home after reading Text **C** with his parents.

By reference to **both** the texts and to relevant ideas from language study, explore what the texts show about children's early literacy.

You may wish to comment on **some** of the following:

- sequencing and presentation of events;
- grammatical and lexical features;
- illustrations and layout.

---

**SECTION B LANGUAGE CHANGE**

Answer **one** question from this section.

There are 35 marks for each question.

---

**EITHER**

- 3 **Text E** is an article from *The Daily Telegraph* published in 2005. **Text F** is from the *Oxford English Dictionary* and gives definitions for new words that were added to the dictionary in 2005.

Referring to **both** texts, and to relevant ideas from language study, discuss what the texts show about language change.

You may wish to comment on the following:

- factors affecting language change;
- lexical and semantic change;
- prescriptive and descriptive attitudes to language.

**OR**

- 4 **Texts G** and **H** are both accounts of journeys written by English travellers.

**Text G** is from *Observations and Reflections Made in the Course of a Journey Through France, Italy and Germany*, compiled from Hester Thrale Piozzi's journals, published in 1789. **Text H** is an email from a student on a gap year in South-East Asia. She sent it to friends and family in 2005.

Referring to **both** texts, and to relevant ideas from language study, discuss how the writers convey their experiences and reveal their attitudes. You should take account of context in your answer.

You may wish to comment on **some** of the following:

- lexical and grammatical choices and their effects;
- changes in language and style over time.

**END OF QUESTIONS**

**There are no questions printed on this page**

General Certificate of Education  
June 2008  
Advanced Level Examination

**ENGLISH LANGUAGE (SPECIFICATION B)**  
**Unit 6 Language Development**

**ENB6**



## Data Booklet

---

**Texts for Question 1**


---

**Text A**

**Key:** (.) indicates a brief pause.

Numbers within brackets indicate length of pause in seconds.

Underlining indicates emphasis in speech.

Other contextual information is in italics in square brackets.

James, Molly and Charlotte are at home with their mother watching TV in their playroom.

James: I'm a beelbarrow mummy (1.0) mummy look at me I'm a beelbarrow  
 Mother: are you a wheelbarrow James  
 James: yeh beelbarrow  
 Mother: a wheelbarrow by yourself  
 James: yeh 5  
 Mother: Molly do you want to read your book to me (4.0) do you Molly (3.0) do you want me to go and get it  
 James: I get it for you mummy [*leaves room*]  
 Mother: thank you James (1.0) Molly (.) James is going to get your book (3.0) he loved the way you read it to him before (3.0) Molly what did you get for William's birthday 10  
 Molly: sweets  
 Mother: is he your friend  
 Molly: yes  
 Mother: how old was he  
 Molly: five 15

[*James returns to the room*]

James: want it (1.0) want it (1.0) [*offering mints to his sisters*]  
 Mother: good sharing James (.) good boy (.) now give me the packet (.) thank you (1.0) I thought you were going to get Mol's book James  
 James: can't find it  
 Mother: shall I go and get it 20

[*Mother leaves room followed by James and both return with book*]

Mother: Molly are you going to read your book to me  
 Molly: no  
 Mother: James you read it to me (1.0) who's that [*pointing at people in the pictures*]  
 James: that boy  
 Mother: who's that 25  
 James: (2.0) who that mummy (1.0) who that  
 Mother: that's Kipper  
 Charlotte: no mummy that's Floppy  
 Mother: oh sorry you're right Charlotte (2.0) remember the big car we made  
 Charlotte: (4.0) what car 30  
 Mother: the car we made out of a cardboard box and it had big plates on the side for wheels (1.0) do you remember  
 Charlotte: oh yeah and Matty came round to play in it

**Text B**

**Key:** (.) indicates a brief pause.

Numbers within brackets indicate length of pause in seconds.

Underlining indicates emphasis in speech.

Words between vertical lines are spoken simultaneously.

Other contextual information is in italics in square brackets.

All children are in the playroom and the television is turned off.

- Mother: are you going to finish reading this story to me  
 James: yeh  
 Mother: they made the house out of a fridge box and then what happened  
 James: rain  
 Mother: that's right it rained 5  
 James: the house falled  
 Mother: does the house fall because it got wet  
 James: yeh cos it got wet  
 Mother: do they then make a tent (1.0) Charlotte you must tell daddy where you are going  
 tomorrow 10  
 Charlotte: Lyme Park I have already told him  
 Mother: and tell him what you are wearing (4.0) you're not wearing your uniform are you  
 Charlotte: I'm wearing my school polo shirt my cardigan and any trousers that I want  
 Mother: | well | your 15  
 jeans really (1.0) what do you have to wear on your feet  
 Charlotte: trainers or I mean (1.0) and you bring your wellies  
 Mother: Mol (1.0) James has read your book are you going to read it to me in the kitchen  
 James: I-I-I (.) Molly and I will read story to you  
 Mother: Charlotte do you remember that book that Molly has got  
 Charlotte: no 20  
 Mother: are you going to make some sentences Charlotte  
 Charlotte: yeah but I can't think of any to write  
 Mother: well look at the words you have got [*Molly's tower falls over*] that just happened  
 Mol [*Charlotte takes Molly's brick*]  
 Molly: [*cries*] I want that one 25  
 Mother: give Molly the brick with the picture on it [*Charlotte throws brick at Molly*] go and  
pick that brick up right now (4.0) oh look here's super girl you could make a  
 sentence with that
- [*Father enters room*]
- James: let build a dower daddy  
 Molly: James knocked my tower down 30  
 Father: so buster what you have you do (1.0) you have to help the Molster to build another  
 tower don't you  
 Charlotte: daddy look how far up I am  
 Father: princess be careful that's very dangerous [*Charlotte is trying to climb up the door*]  
 no one gave me any kisses when I came home (.) where are all my kisses (1.0) will 35  
 you give me a kiss Molster  
 Mother: what word is this  
 Father: that's butterfly (.) how was school today Molster (.) | did you cry |  
 James: | daddy daddy | can me make a 40  
 tower now daddy my tower fell  
 Father: wait a minute buster I am talking to the Molster  
 James: I will throw this at you  
 Father: buster that's enough (.) in the kitchen now

---

**Texts for Question 2**

---

**Text C**

**Text C** is not reproduced here due to third-party copyright constraints.



Text D



---

 Texts for Question 3
 

---

## Text E

# English suffers hyper-inflation

**By Neil Tweedie**

ONCE upon a time it was enough to be a hero, but now only a superhero will do. And if once you thought the people working in the post room were post room workers, you were wrong. They were, as we all now know, dispatch services facilitators.

English, according to a new book, is suffering from a form of inflation – the use of ugly, exaggerated or pretentious words or phrases to describe things that can be summed up in shorter, crisper ways. People, it seems, are talking up everything.

Thus, it is no longer adequate for the Government to employ an expert responsible

for a certain area of national life. Instead, that person must be a “tsar”, a man or woman with the stature of Peter the Great able to turn things around at the drop of a hat.

The restaurant trade has done its share of damage. Fish are no longer fried or grilled, they are crisped, seared, glazed, truffled and lacquered. Freshness in supermarkets is no longer good enough. Vegetables must be dew-fresh, market-fresh or seasonal.

Then there is the ocean of drivel produced by the world of business. “Uptitling” is a particularly common offence in which employees are given elevated titles to keep them happy. Thus, managers

become executive managers, associate managers or managers at large.

The analysis is contained in *Fanboys and Overdogs*, a snapshot of the English language written by Susie Dent and compiled with the help of the Oxford English Dictionary monitoring programme.

As part of the “bigging-up” or “supersizing” trend, she identifies the use of “ova”, “uber” or “mega” prefixes to beef up words.

Miss Dent said: “Linguistic supersizing is on the increase, and it may show the influence of advertising-speak and corporate jargon on language, in which everything needs to be hyped to get noticed. It means that some of our greatest

words are losing their power. To be called a hero used to be the highest honour. Now you have to be a superhero to make an impact.”

The fanboys of the book’s title are people, mostly of the male variety, too taken up with their passion for comics or computer games to consider their appearance, whilst overdogs are successful or dominant in their field – the opposite of underdogs.

And who now does not know the meaning of sudoku? The word has, in Miss Dent’s words, “burst on to the scene” due to the rapid growth in the number of commuters with pencils and newspapers suddenly exclaiming: “Aaagh! I’ve got two twos.”

Text F

## crunk, *adj.* and *n.*<sup>2</sup>

A hoarse harsh cry; a croak.

**1868** ATKINSON *Cleveland Gloss.*, *Crunk*, the hoarse cry or croak of the raven or carrion crow.

**1995** *Totally Unofficial Rap-Dictionary* (*Bi-weekly Posting, part 1/2*) in *rec.music.hip-hop* (Usenet newsgroup) 1 Dec., *Crunk*,...Hype, phat. 'Tonight is going to be crunk.' **1996** J. DUPRI et al. *Tonite's tha Night* (song, perf. 'Kris Kross') in *Hip-hop & Rap* (2003) 422 We came here to party. Gitty crunk, get drunk, and leave your house with somebody. **2000** *Atlanta Jrnl. & Constit.* (Nexis) 24 Feb. 9JD, We were just too krunk (too fired up) for that..game. **2002** *Vibe* July 26/2 They were urban-music feminists: sexy, beautiful, strong women who..stood up for their rights, got it crunk on the dance floor, and educated people about safe sex. **2004** *Philadelphia* Feb. 64/2 Get crunk with some raw hip-hop.

**B. n.**<sup>2</sup> A style of hip-hop or rap music originating in the American South, characterized by repeatedly shouted catch phrases and elements usually found in electronic dance music, such as prominent bass, handclaps, and beeping or buzzing synthesizer noises. Freq. *attrib.*

**2005** *New Statesman* 7 Mar. 43/3 Crunk (combining 'crazy' and 'drunk') is a supposedly new hip-hop sub-genre that prizes hedonism, bling and no-brainer party rhythms over all else.

## chav, *n.*

*Brit. slang (derogatory).*

*Brit.* /tʃav/, *U.S.* /tʃæv/ [Prob. either < Romani *čhavo* unmarried Romani male, male Romani child (see CHAVVY n.), or shortened < either CHAVVY n. or its etymon Angloromani *chavvy*.

In the United Kingdom (originally the south of England): a young person of a type characterized by brash and loutish behaviour and the wearing of designer-style clothes (esp. sportswear); usually with connotations of a low social status.

**1998** *Re: Commuter blues!* in *uk.local.kent* (Usenet newsgroup) 8 May, Travelling from Maidstone to Chatham every day was bad enough. I was born in Brompton so am I a Chav or what? **2002** *Observer* 26 May 1. 5/5 Meet the Chatham Girls, known as 'Chavs', whose fashion sense and reputation for easy virtue have earned them a global following as worthy successors to their northern neighbours [*sc.* Essex Girls]. **2004** *Sunday Times* (Nexis) 15 Aug. (News Rev. section) 4 Older children desire nothing more than to dress, talk and behave like chavs, that is, a youth tribe that prides itself on council-estate chic man-made fabrics, fake labels and lots of eight-carat gold: think Vicky Pollard in Little Britain.



## Texts for Question 4

## Text G

## 60 OBSERVATIONS IN A

Birds, however, here certainly are by the million, and we have eaten fish since we came every day; but I am informed they are neither cheap nor plentiful, nor considered as excellent in their kinds. Here is macaroni enough however!—the people bring in such a vast dish of it at a time, it disgusts one.

The streets of the town are much too narrow for beauty or convenience—impracticable to coaches, and so beset with beggars that it is dreadful. A chair is therefore, above all things, necessary to be carried in, even a dozen steps, if you are likely to feel shocked at having your knees suddenly clasped by a figure hardly human; who perhaps holding you forcibly for a minute, conjures you loudly, by the sacred wounds of our Lord Jesus Christ, to have compassion upon *his*; shewing you at the same time such undeniable and horrid proofs of the anguish he is suffering, that one must be a monster to quit him unrelieved. Such pathetic misery, such disgusting distress, did I never see before, as I have been witness to in this gaudy city—  
and

## JOURNEY THROUGH ITALY. 61

and that not occasionally or by accident, but all day long, and in such numbers that humanity shrinks from the description. Sure, charity is not the virtue that they pray for, when begging a blessing at the church-door.

One should not however speak unkindly of a people whose affectionate regard for our country shewed itself so clearly during the late war: a few days residence with the English consul here at his country seat gave me an opportunity of hearing many instances of the Republic's generous attachment to Great Britain, whose triumphs at Gibraltar over the united forces of France and Spain were honestly enjoyed by the friendly Genoese, who gave many proofs of their sincerity, more solid than those clamorous ones of huzzaing our minister about wherever he went, and crying *Viva il General ELLIOTT*; while many young gentlemen of high fashion offered themselves to go volunteers aboard our fleet, and were with difficulty restrained.

## Text H

**From:** Amelia [amelia37@btinternet.com] **Sent:** Sat 17/09/2005 12:37  
**To:** Mum; Hannah; Baz; Vicki; Steve P; Lucy at work  
**Cc:**  
**Subject:** Hello!!!

hello!

well as you all know i'm doing my stint in thailand, am having the best time of my life... hahaha! after staying in bangkok for a couple of days, taking in the delights of ladyboy shows and dining with the thai police, we decided to venture out into the great unknown of cambodia. the bus journey was supposed to take 12 hours so we thought we could arrive at 7 in the evening and have a few beers after a nice relaxing journey across cambodia. but that was not to be, their preferred mode of transport being a pick-up truck that they tried to cram a coach load of people into after the coach broke down halfway. the roads are terrible because the government dont want to fix them up because if people fly in instead they get loads more money, so we were literally nearly falling off the back of this truck (actually i tell a lie, mike and beta were falling off, but becauser i'm a lady i got to sit in the front and listen to the most god awful music i had ever heard which i thought was going to be the soundtrack to my death). anyway, this all took 22 hours (of being in constant pain), serves us right for only paying 3 pounds to get taken across a 3rd world country...

anyway now that we're here it's amazing, there's loads of kids running about who all try to sell you shit just to get a couple of dollars out of you, and when they dont have anything to sell they try to talk to you for a little bit, telling you useless facts about the area and then expect to get paid for it... mike and beta have been called cheap on several occasions. but the kids are really sweet and friendly really and crack me up.

went to the temples yesterday, bit boring really coz think we took a bit too long at each one, and didnt get to see half of them. BUT we got to get there on the back of a motorbike, which i found thoroughly thrilling as you can imagine! dont worry when i get back i've got photos of every single event so i can bore you all with them. going to a crocodile farm today, then for a ride in a hot air balloon and then to an old market. then the day after next it's on to vietnam.

hope you're all ok, let me know if anything ultra exciting has happened back in the ol' UK.'

see you soon, love amelia xxx

END OF TEXTS

**There are no texts printed on this page**

**There are no texts printed on this page**

**There are no texts printed on this page**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Text A Source: private source

Text B Source: private source

Text C Source: MAURICE SENDAK, *Where the Wild Things Are*, published by The Bodley Head. Reprinted by permission of The Random House Group Ltd.

Text D Source: private source

Text E Source: *The Daily Telegraph* 2005/Telegraph Media Group

Text F Source: *Oxford English Dictionary*, edited by Simpson, J & Weiner, E (1989). By permission of Oxford University Press.

Text G Source: HESTER THRALE PIOZZI, *Observations in a journey through Italy* (1789)

Text H Source: private source

Copyright © 2008 AQA and its licensors. All rights reserved.