



General Certificate of Education
Advanced Level Examination
June 2011

English Language (Specification A)

ENGA3

Unit 3 Language Explorations

Friday 24 June 2011 9.00 am to 11.30 am

For this paper you must have:

- an AQA 12-page answer book.

Time allowed

- 2 hours 30 minutes

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 ENGA3.
- Answer **two** questions.
- There are **two** sections:
Section A: Language Variation and Change
Section B: Language Discourses.
- Answer **either** Question 1 **or** Question 2 from Section A. Answer Question 3 from Section B.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

Information

- The marks for questions are shown in brackets. There are 45 marks for either Question 1 or Question 2 and 45 marks for Question 3.
- The maximum mark for this paper is 90.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- It is recommended that you spend 30 minutes on the reading and preparation of the data to be analysed in answering the questions. It is recommended that you then spend 60 minutes writing your Section A answer and 60 minutes writing your Section B answer.

Section A – Language Variation and Change

Answer **either** Question 1 **or** Question 2.

Question 1

0 1 **Text A**, which you will find below, is an extract from an article published by *The Guardian* in which Stephen Fry reviews video cameras.

Text B, which you will find on page 3, is from an article published in *The Independent* about language and new technology.

- Analyse the ways **Text A** uses language to review the video cameras.
- Referring to **Text A**, **Text B** and your own studies, evaluate the idea that new words and meanings are only for labelling new inventions and discoveries.

(45 marks)

Text A

Video. Your mobile phone might be capable of it, your compact digital camera almost certainly is and there are dozens of dedicated camcorders available that can write moving picture information to all kinds of media at all kinds of qualities for all kinds of money. Why, then, a basic handheld video camera that can do nothing else? a) What is the point? and b) Where is the market? The answers, refreshingly, are a) Fun and b) The young. 5

I am looking at the Flip Ultra from Pure Digital (£94–£99), and the Vado Pocket Video Cam (£89.99) from Creative. Each is the size of a packet of Rothmans; a light, “barebones” camcorder with a small LCD screen; basic playback, zoom, record and bin-it buttons; a built-in speaker; tripod mount connections; 2GB of memory; and a cunningly recessed USB cable. The most striking distinction between the two is that the Flip takes standard AA batteries, while the Vado has a lithium-ion unit, charged through its USB connection to a PC or Mac. The Vado has a two-inch screen to the Flip’s 1.5. 10

The Flip has been in the world a little longer and offers all kinds of accessories: a tripod, an “action mount”, underwater housing, pouches, skins and adaptors. Most of those will work on the Vado, since they are so similar in size and specifications. There are five colourways to the Flip: silver, black, pink, tangerine and lime green, while the Vado is available only in silver and the inevitable girlie pink. 15

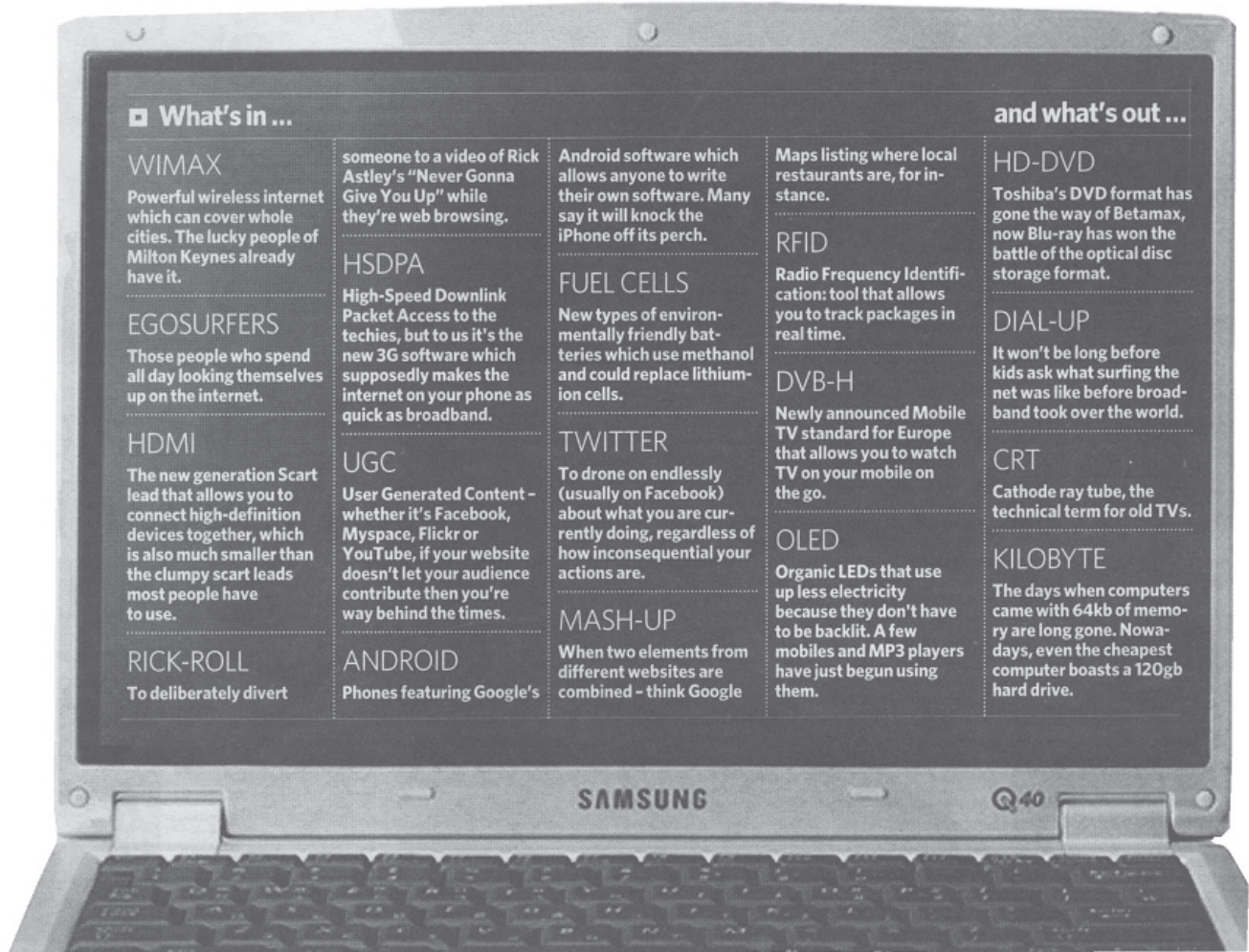
They are both light and quick in their responses; they are so cheap and so jolly that you don’t really worry about slamming them into your pocket or handbag, or dropping them on the beach. You point, you press a button and you record. You can review on the device itself, although the sound playback is horrendous. 20

So, which should you choose? The Vado has a larger screen and is slimmer, lighter and cheaper: the Flip Ultra has a wider choice of colours, the advantage (or disadvantage) of standard batteries and better pre-installed software. I think I prefer the Flip. It is bulkier, however. You may think the Vado’s sound recording is superior, on the other hand are the colours on the Flip a little richer? And which one responds better to changes in light? Oh dear ... so hard to decide. Frankly, I wouldn’t throw either of them out of bed. Have fun and stay young. 25

Source: STEPHEN FRY, ‘Dork Talk’, *The Guardian*, 2 August 2008

Text B

'Nerdic' language is fastest-growing in Europe



Source: JEROME TAYLOR, "'Nerdic' language is fastest-growing in Europe', © *The Independent*, 18 April 2008

Question 2

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Text C, which you will find below and on page 5, is an extract from a novel about gang warfare in London.

Text D, which you will find on page 5, is a series of comments by young Black people about the use of Black English by their friends and relatives.

- Analyse how the writer of **Text C** uses language to create his characters, their speech and their relationships.
- Referring to **Text C**, **Text D** and your own studies, evaluate the factors affecting people's use of Black English.

(45 marks)

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Section B – Language Discourses

Answer Question 3.

Question 3

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Read **Text E** and **Text F**, which you will find below and on page 7. **Text E** is an article published in *The Independent* in 1999. **Text F** is from the website of a company called Simply Speaking which offers communication skills training.

- Analyse and evaluate how these two texts use language to present their ideas about accents.
- Evaluate these ideas about accents, drawing on your study of language variation.

(45 marks)

Text E

Dilemmas: I hate my son's working-class accent with Virginia Ironside

Chloe sent her son to a private school to get the best education. Now he and his friends are going to university, but they have very different accents to Chloe and her husband. Will a working-class accent help or hinder him in the future?

VIRGINIA'S ADVICE

The truth about the working-class accents of private schoolchildren, is that they fool only some. Listen carefully, and you can usually tell that here is a person from a family that speaks in upper-class accents, who has assumed a working-class accent for his or her own reasons. The peculiarly new accent is luckily one that can be spotted only by those of us poor souls who are riddled with class, whose wincing at the word "toilet" is something over which we have no control. 5
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But I'm all for these new accents and only wish I had one myself. Because they are like Eurocheques. They give you access almost anywhere.

There are still some pockets of English society in which old, posh accents matter. Among the very old and grand, for instance; and among a certain kind of bone-headed, landed young. But Chloe's son will be able to assume their accents as easily as he'll be able to put on a dinner jacket. He'll quickly drop the "like" and "if ya know wha' I mean" if he thinks it's to his advantage. At the same time, with more classless people he can assume this odd, hybrid accent. It's not transatlantic, but it's transclass, far more useful. When talking to builders (and I don't mean posh builders called Hugo), Chloe's son can be matey with them without appearing snobby. 15
20

But Chloe's son has developed this accent not just to appear classless. It's difficult, these days, for children to rebel against their parents, who have lived through sex, drugs and rock'n'roll. Accent, however, is something else. It's one way they can really get their parents' backs up. There are no end of rich young trustafarians who speak as if they have a vocabulary of 10 words, with ghastly grammar such as "We was walking ..." purposely designed to drive their parents bonkers. 25

But Chloe shouldn't worry. If her son is thoughtful, intelligent and well-educated, who cares what his accent is? Just because he speaks like a lager lout, it doesn't follow that he head-butts people in pubs and keeps 10 Alsatians in horrible conditions in his backyard. Far better to have a universal accent, than have an impeccable accent and spout total bilge from morning to night. 30

I myself am constantly aware of class differences; since it was hammered into me since I was born, I find it fantastically hard to shed, however much I loathe it. When I try to treat people of a different class equally I sound like Lady Muck, full of a kind of snobbish graciousness. I see it as a horrible barrier to affectionate relationships. Chloe should be glad her son has escaped this self-destructive trap. His language makes people more at ease with him, and also makes him more at ease with other people. It is not a hindrance; it's a gift. 35

Source: VIRGINIA IRONSIDE © *The Independent*, 1999

Text F

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END OF QUESTIONS

There are no questions printed on this page

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