



General Certificate of Education
Advanced Subsidiary Examination
January 2013

English Language (Specification B)

ENGB1

Unit 1 Categorising Texts

Wednesday 16 January 2013 9.00 am to 11.00 am

For this paper you must have:

- an AQA 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 ENGB1.
- Answer **two** questions.
- There are **two** sections:
Section A: Text Varieties
Section B: Language and Social Contexts.
- Answer Question 1 from Section A.
- Answer **either** Question 2 **or** Question 3 **or** Question 4 from Section B.
- **At the very start of the examination**, tear along the perforations to detach the questions on page 2.
- 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.
- The maximum mark for this paper is 96.
- There are 48 marks for each question.
- 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 one hour on **each** section, with 15 minutes on the reading and preparation of the data and 45 minutes for writing **each** answer.

Section A – Text Varieties

Answer Question 1.

You are advised to spend **one** hour on this section.

You may detach this page by tearing along the perforations.

Question 1

0	1
---	---

Study the **Texts A–G** on the next seven pages. These texts illustrate different varieties of language use.

Discuss various ways in which these texts can be grouped, giving linguistic reasons for your choices. *(48 marks)*

Section B – Language and Social Contexts

Answer **either** Question 2, **or** Question 3, **or** Question 4.

The texts for Questions 2, 3 and 4 are on pages 12–15.

You are advised to spend **one** hour on this section.

EITHER**Question 2**

0	2
---	---

Language and Gender

With detailed reference to **Text H** and to relevant ideas from language study, explore how language is used to represent gender. *(48 marks)*

OR**Question 3**

0	3
---	---

Language and Power

With detailed reference to **Text I** and to relevant ideas from language study, explore how written language is used to assert power. *(48 marks)*

OR**Question 4**

0	4
---	---

Language and Technology

With detailed reference to **Text J** and to relevant ideas from language study, explore how technology affects language use. *(48 marks)*

END OF QUESTIONS

Text A

This was recorded at a market stall. The butcher is offering meat for sale.

Key: (.) indicates a normal pause.

Numbers within brackets indicate length of pause in seconds.

Butcher: loin medallion pork steaks there nobody else fancies twenty for a fiver nobody else
yeah sold on that one there for a fiver (.) if you fancy them as an evening meal like
a like a bacon choppy type thing (.) you know what I mean you can have those
ones as well (.) right nobody else on those gammon steaks are we (.) nobody else
on those bacon chop gammon steaks (.) nobody else missed out on one of those 5
right (.) has anybody shouted anythin (1.0) sausages I heard sausages definitely (.)
anyone else got just a quid pound there you go (.) anyone else fancy a bargain

Source: Private Data

Turn over ►

Text B

This is one side of a flyer advertising a play, *Bouncers the Remix*.

This extract cannot be reproduced here due to third-party copyright constraints.

Text C

This review appeared in *i*, a summary of news from *The Independent* newspaper published on 23 February 2012.

Shrek the Musical

THEATRE ROYAL, LONDON

This musical, based on the animated film, has a delightfully uncynical freshness of spirit. It's a glorious tease, too, fielding tap-dancing Pied Piper rats and prisoners hand-jiving through wooden stocks.

(0844 871 8810) to 21 Oct

Source: *The Independent*

Turn over ►

Text D

This conversation is between a Spanish guide, a party of British students and their teachers. They are visiting a cathedral in Barcelona.

Key: (.) indicates a normal pause.

Numbers within brackets indicate length of pause in seconds.

Other contextual information is in italics in square brackets.

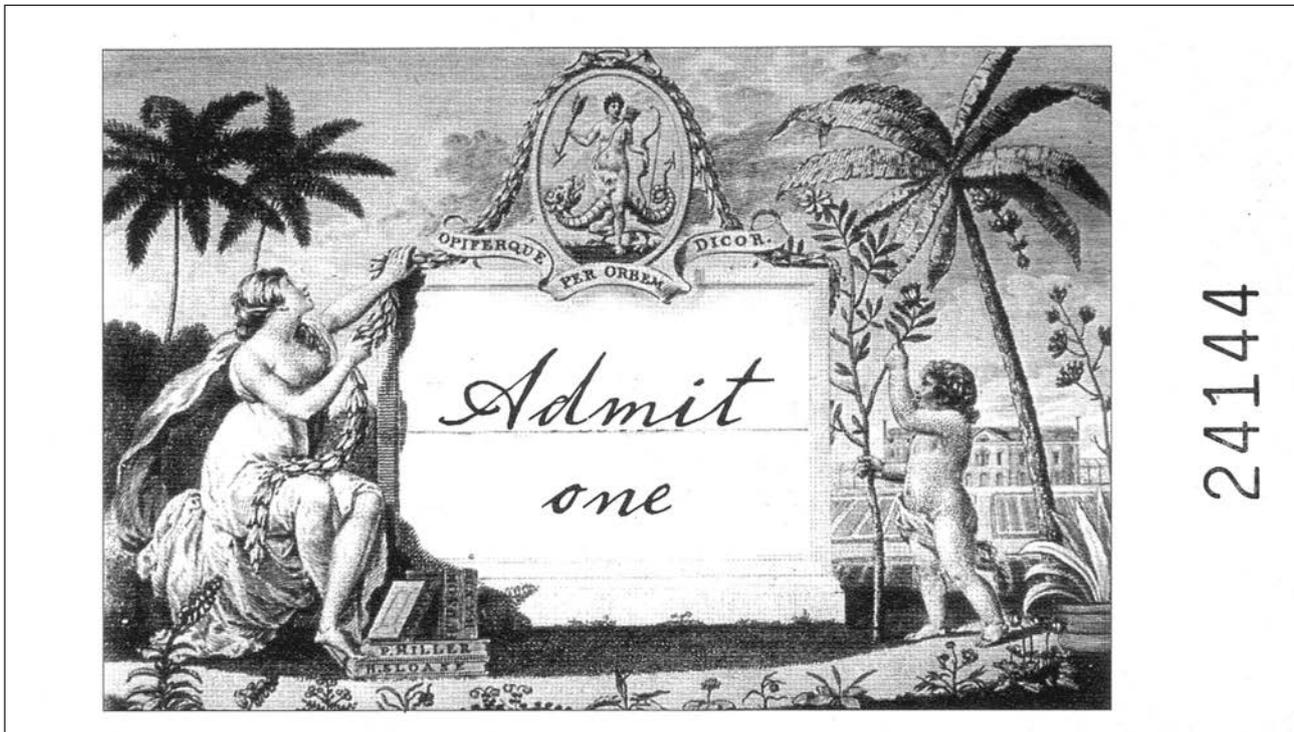
Guide:	how many days have you been already in Barcelona	
Student 1:	one	
Student 2:	one	
Guide:	just one (.) ok and how many will you stay more or less	
Student 2:	er till Friday	5
Guide:	ok that's not bad and you will visit something more about er Gaudi (.) no	
Student 3:	yeah um	
Teacher 1:	Park Guell and what's the other name	
Teacher 2:	Casa Mila	
Guide:	that's fantastic (1.0) do you know something about his architect or the kind of style that he was using	10
Student 4:	not really	
Teacher 2:	were you not listening to anything on the coach	
Student 4:	not really	
	[<i>general laughter</i>]	15
Teacher 1:	we'd like to know more	

Source: Private Data

Text E

This is the front and back of an entrance ticket.

Front



Back

Welcome to Chelsea Physic Garden, London's oldest botanic garden, founded in 1673. To gain privileged access throughout the year, join as a member at the entry kiosk or shop.

Notice to visitors - Chelsea Physic Garden has two deep ponds, bee hives and many poisonous plants, which if eaten can cause death. KEEP BACK FROM THE POND EDGES and DO NOT EAT ANY PLANTS. Children must be kept under CLOSE supervision at ALL times, must keep their shoes on and must not go near the ponds. Wheeled toys, skateboards, scooters, bicycles and ball games are not permitted.

No tree climbing, fishing or seed collecting. All plants and seeds are the property of Chelsea Physic Garden and thieves will be prosecuted. The Trustees of Chelsea Physic Garden reserve the right to close the Garden without prior notice.

Admission ticket to Chelsea Physic Garden, first issued in 1785. Reproduced by permission of the Worshipful Society of Apothecaries of London. Printed on 100% recycled paper.

www.chelseaphysicgarden.co.uk

Registered charity no 286513 Limited Company registered in England no 1690871



Source: Chelsea Physic Garden

Turn over ►

Text F

This flyer was circulated in a town centre.

From the Cambridge Forum of Disabled People

Save the Lion Yard Toilets

*The only easy accessible toilets in the city centre
1 million visits every year**



Tell the Council to keep the busiest **ground floor**
loos in Cambridge open!

We need your support to fight this closure - it will hurt our disabled members and the general public, and we think the Council is breaching the Disability Discrimination Act.

Their cheaper, half-sized alternative is a first floor toilet above Millie's in Lion Yard

but this is inadequate...

- no space for wheelchairs
- WCs upstairs are totally unsuitable for people with disabilities
- fewer cubicles of all types
- removal of dedicated baby changing facilities
- access by stairs useless for many, and lifts are unreliable and too far away
- service will be worse as both attendant posts to go
- the Council admits that there has been absolutely NO CONSULTATION
- what about non-shoppers needing a city centre loo – where will they go?

Liberal Democrat Executive Councillor Neil McGovern said 'he regretted' making this decision. So why do it?

Change your plan now !

*Do Lion Yard and Grand Arcade care about disabled shoppers?
They have already removed the seating!*

**Survey results showed 111,387 visits in a six week period*

Text G

This is an extract from a card on a restaurant table.

This extract cannot be reproduced here due to third-party copyright constraints.

Turn over ►

There are no questions printed on this page

There are no questions printed on this page

The Texts for Questions 2, 3 and 4 are on pages 12, 13, 14 and 15.

Turn over ►

Language and Gender

Text H

Text for Question 2

This is an extract from a script for 'Waterloo Road', a BBC drama series set in a school. Grantly Budgen is an experienced Head of Department. Jasmine Koreshi is a teacher in his department, and Jem is a female supply teacher new to the school.

Scene: Main corridor of school. Jasmine is telling Jem about Grantly.

JASMINE I can't stand the sight of him. Miserable git.
 JEM It's rotten, that, one miserable so-and-so spoiling it for everyone else. That's one of the benefits of supply teaching. I can just walk away, but you're stuck with him. 5
 JASMINE Not if I have my way, I'm not.
 JEM What are you up to, you little minx?

Jasmine plays along putting on an air of mock-innocence.

JASMINE Nothing. It's just, if a teacher is under-performing, someone should keep an eye on him, and that's what I've been doing for our Mr Budgen. It's all in here. 10

She indicates her Grantly dossier. Jem's impressed.

JEM Wow, you don't mess around, do you? Go, girl!
 JASMINE And it's not like I'm short on evidence – he is so unprofessional it's insane.
 JEM He's a bully, basically. A sneering bully. If I was fulltime here, I wouldn't let him get away with it. 15
 JASMINE So, you don't think I'm being a bit nuts?
 JEM If you don't like something, change it. You can't be afraid to shake things up. Life's too short.

Scene: Grantly's classroom. Grantly is cautious when he sees Jasmine approaching.

JASMINE Mr Budgen, glad I caught you. As you're probably aware, I have several issues with you as a teacher, a head of department and a colleague... 20
 GRANTLY "Issues", Ms Koreshi?
 JASMINE Until now, I've kept them to myself...
 GRANTLY If only that were true.
 JASMINE ...but seeing your totally unprofessional behaviour in the staff room earlier has convinced me to take steps. I shall be presenting my dossier to Ms Mason today. 25
 GRANTLY Your dossier?
 JASMINE I've been keeping a record of every single unprofessional thing you've done this term. And now I'm going to hand it in – for the good of the school, you understand? I just thought it fair to warn you. 30

With that she leaves, leaving Grantly gaping like a fish.

GRANTLY (feebly) You can't do that. I'm your head of department.

This just makes Jasmine smile as she walks away. The fury starts to rise in Grantly.

Scene: Grantly comes into the staffroom warily. Jem is showing photographs of her house.

35

JEM And that's the drawing room...

GRANTLY Oh, for God's sake! (*in a little girl voice*) "I'm a princess. I live in a palace"
Just grow up!

Jasmine and Jem exchange looks. This is exactly what they have been talking about. Jem hides her annoyance, smiles and turns to Grantly.

40

JEM Mr Budgen. Is there a problem?

GRANTLY I'm sorry?

JEM It's just, you seem upset, and as a supply teacher, it's important to get on with your colleagues, and well, a little bird told me that you were a bit unhappy about me... or something?

45

GRANTLY No, no, er... Whoever told you that must've misunderstood.

JEM Yeah? Really? You sure?

Grantly wants to explode, but knows he can't, not with Jasmine's dossier hanging over him.

GRANTLY Yes. I'm sorry. Just... having a bad day. It's fine. Really.

JEM Oh, good. Glad to have cleared the air. I'd hate for us to get off on the wrong foot.

50

Source: Shed Productions for BBC Scotland

Language and Power

Text I

Text for Question 3

This is an extract from an advice document produced by a law firm. These guidelines were updated after volcanic ash clouds disrupted air travel.

Update



Eruption and Disruption: Employment Law Implications of Volcanic Ash.

This update considers the impact of the volcanic ash cloud, the disruption to airline travel and the subsequent impact on employees who are stranded and cannot get into work. We advise taking a flexible approach to staff stuck in far flung corners of the globe.

Do you have to pay staff who are unable to get into work due to the impact of the volcanic ash and difficult transport conditions?

The basic proposition is that:

- employees are obliged to come to work;
- if they do not do so they are not entitled to be paid;
- unless the reason for absence is a good, preferably contractual one – e.g. holiday, maternity leave, sickness; or
- the employer agrees that they can be away from work and still be paid.

This situation applies even in circumstances of extreme weather conditions – like snow or in the current situation of the volcanic ash cloud disrupting air travel.

However, there is a wide range of circumstances to consider and there are arguable reasons why employees might be entitled to be paid, particularly if they do all that they can to get back to work and the failure to do so is not their fault (but bearing in mind that it is not the employer's fault, either). There is a balance to strike.

Possible alternatives – depending on the business / employees

- encourage employees to try to get back to work, including using alternative modes of transport but

not putting themselves at a significant risk – personal or financial; a reasonable degree of “quizzing” about possibilities of travel is acceptable; perhaps the employer should consider assisting with the cost;

- if appropriate, work remotely – so that employees are, in effect, “at work”, regardless of where, so that they continue to be paid (this applies to both continuing work assignments abroad and being unable to get back from holiday);
- make the time up later – if the business is of the type where this is viable;
- offer the option of taking the time either as paid holiday (so using any remaining holiday for the year) or as unpaid leave (an option available only if it has been established, already, that the basic principle applies and the employees are not entitled to be paid);
- pay the employees – either in full or an agreed amount, depending on the circumstances.

Holidays

- an employer cannot insist that employees take the time as holiday;
- the “offer” to take paid or unpaid leave depends upon it being clear that there is no right to be paid for the time, in the first place.

Source: Pinsent Masons LLP 2011

Language and Technology

Text J

Text for Question 4

This text is a blog, providing updates on the progress of a solo journey around Africa.

This extract cannot be reproduced here due to third-party copyright constraints.

END OF TEXTS

There are no questions 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 Data

Text B: Source: Alcock Players

Text C: Source: *The Independent*

Text D: Source: Private Data

Text E: Source: © Chelsea Physic Garden. Not to be reproduced without permission

Text F: Source: Cambridge Forum of Disabled People

Text G: Source: Tortilla Mexican Grill

Text H: Source: Shed Productions for BBC Scotland

Text I: Source: Pinsent Masons LLP 2011

Text J: Source: <http://encircleafrica.blogspot.co.uk/>

Copyright © 2013 AQA and its licensors. All rights reserved.