



General Certificate of Education
Advanced Level Examination
June 2015

English Language (Specification A)

ENGA3

Unit 3 Language Explorations

Friday 19 June 2015 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 **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 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.

Either

Question 1

0	1
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Enid Blyton began writing stories for children in 1922. In 2012 plans were announced to update her Secret Seven books to reflect changes in society and language.

In **Text A**, below, journalist John Walsh has written a humorous story to explore how a modern children’s story might reflect changes in society and language. **Text B**, on page 3, is a newspaper report about the planned update to Enid Blyton’s Secret Seven stories.

- Analyse how **Text A** uses language to present the ways changes in English reflect modern society.
- Evaluate ways in which the English language and its use have changed since the mid-twentieth century.

[45 marks]

Text A

“Oh my days,” said Araminta. “Six weeks of school hols and no sign of an adventure. What shall we do?” “I thought I’d be surfing in Polzeath,” said Finn disconsolately, “until my parents changed their minds.”

“So are they, like, on a staycation this yah?” asked Josh.

“No,” said Finn. “Eco-lodge in Bhutan. Without me.”

5

The others murmured in sympathy. All their parents had gone on holiday without them, certain that each of them had fixed up a holiday with other little boys’ and girls’ families. What a beastly swizz!

“My mummy,” said Xerxes, “has left me a week’s worth of Daylesford Junior Sustainable Organic Wraps in the fridge. With,” he added tearfully, “banana milkshakes.”

10

How could his mummy have forgotten he was lactose-intolerant?

The Secret Seven – Josh, Minty, Silas, Xerxes, Squish, Finn and Binkie the labradoodle – were holding a secret meeting in the old tree house. It used to be a tree-house, until Josh’s Daddy converted it into a Prefabricated Garden LoftCube with wi-fi and mini-fridge. The children loved its cosy, old-fashioned atmosphere, its solar panels and 60-inch plasma TV, on which Squish and Silas were playing Call of Duty 5.

15

“Don’t be boring, you two,” said Araminta crossly. “We’re planning a ripping adventure and you just sit there shooting people in the head with your Xtra-Weapon Sniper Facility. I’m surprised at you, Squish. Girls should have more sense.”

“I hate you, Minty,” said Squish. She’d been christened Sybil but affected a gender-neutral name because she hated being a girl. At nine, she was a closet separatist lesbian with a passion for Araminta which she sublimated into gunfire.

20

“Silas,” said Finn. “What would you like to do today?”

“I’m a tell you, blud,” said Silas, from inside his cavernous hoodie, “I don’t wan’ no smuggla/secret plans/PC Plod avencha, shee-it. Too much hass-oo. Just wanna cotch in da shed an’ talk mad shiz wid ma homies, you get me?”

25

“Why,” asked Josh, “do you talk like that? This is not Brixton. This is Haselmere.”

Source: John Walsh, *Any ginger beer? I tried Tesco, but they said it was age inappropriate.*
<http://www.independent.co.uk/opinion/columnists/john-walsh/john-walsh-any-ginger-beer-i-tried-tesco-but-they-said-it-was-age-inappropriate-7593597.html> [accessed 21.08.2012]

Text B

Seven go on a 21st-century adventure: Enid Blyton classics to be rewritten

Cripes! The Secret Seven are off on a new adventure. They are shelving the jolly japes and following the Famous Five into the digital age, taking modern dialogue with them on their travels.

Having modernised the Famous Five ahead of the quintet's 70th birthday this year, publisher Hachette UK has snapped up the rights to Enid Blyton's entire estate, excluding Noddy, and plans to bring more of her most famous characters into the 21st Century. 5

Marlene Johnson, the managing director of Hachette's children's books division, said that following the deal they had "great plans for the future".

These include new illustrations and updated language, as well as making many more Blyton works available for digital download. In all, it will "catapult Enid Blyton into contemporary society," she said. 10

Despite an outcry, the company believes that a revamp could boost sales of the books – in which the stories are unchanged – attracting kids who may have been put off by language they could not relate to.

Yet some of Blyton's books have been criticised for racism and elitism, perhaps another reason why the language is being updated. 15

Source: adapted from Nick Clark, *Seven go on a 21st-century adventure: Enid Blyton classics to be rewritten*.
<http://www.independent.co.uk/arts-entertainment/books/news/seven-go-on-a-21stcentury-adventure-enid-blyton-classics-to-be-rewritten-7593596.html> [accessed 21.08.2012]

Turn over for the next question

Turn over ►

or

Question 2

0 2

Text C, below, is a written version of a story told by the Romany Gypsy, Prince Nathaniel Petulengro Lee, in a spoken interview.

Text D, on page 5, is a list of Romany Gypsy words and their English equivalents.

- Analyse the distinctive dialect features in **Text C** and how Lee uses language to convey his memories and views.
- Referring to **Text C**, **Text D** and your own studies, evaluate the ways in which a person's identity is linked with their language use.

[45 marks]

Text C

I was about seven years of age when our family was broken up. My Daddy had taken some grais to a horse sale. He didn't come back that night. Next day a muskra came up to the varda.

He was climbing up the steps and a dog went for him, tearing his trousers. My Mammy called the dog off of him and then the muskra said that my Daddy was in starry. He'd been given twelve months because they said one of the horses had been stolen. 5

Them times was hard. My mother had to support us with only her basket of clothes pegs for sale, and her lace to sell to the Gorjios. Times were hard because we were twelve chavvies to feed.

As for me, I used to help out too. I used to go with my brother and me father's pony and trap, and collect watercress, mushrooms, and other things to sell to the Gorjios. 10

My sister, she sold violets, snowdrops, and primroses, and other wild flowers. I used to sell the watercress. And many a time we was chased by the muskras.

But things still were hard and one night, as we was sitting round the camp-fire waiting for our bit of grub, up come two gavvers and some other Gorjios and they took us into what they call care; my brothers was sent to a home for boys and my sisters to a home for girls, on the grounds that my Mum couldn't support us. 15

I was about nine years aged at that time, I'd never lived in anything else but a varda, never been with Gorjios or lived in a house. So I found this children's home irksome. Because I'd always been like a bird before, free like a bird. 20

It was a Catholic place, very religious. And I found it hard, 'cos I was nine years of age and never been away from the family before. So me and me brother we planned to run away, but we never did it. But we often planned it.

In this place there was about forty of us sleeping in one room, and in the morning we had to get up at six of the day. Then we would have to stand by the beds while someone inspected the beds to make sure we hadn't wet the beds. And at this time also, there was prayers. 25

And my young brother, he was uneasy there. He longed to be free, so he felt uneasy, so he wet the bed. And he was made to stand in the corner of the room while we others had our breakfast. He was made to stand there with the wet sheet over his head. 30

And all this praying which there had already been was before the main bit of praying which was morning Mass. That was at seven-thirty of the day and it was one hour.

There was much marching about and much exercise in the course of the days. And much lessons. We didn't feel free as birds no more, my son.

And then one day as we was playing in the grounds I saw me father and mother. And when there was no one looking they come up to me and they told me they was come to kidnap me, to take me for always. 35

That was a change to be back living the Romany way of life. Daddy had a chavvies' roundabout of twelve little wooden horses, and he put me in charge of it. But it took me a while to get used to being in the outside world again. 40

Source: Jeremy Sandford, *Rokkering to the Gorjios*, University of Hertfordshire Press, 2000

Text D**Glossary of Romany words**

Atchin tan	Camping place
Chal	Man
Chavvies	Children
Cushti	Good, nice
Gavver	Policeman
Gorjio	Non Gypsy
Grai	Horse
Jukel	Dog
Mush	Man, friend
Muskra	Policeman
Poove	Field
Rackley	Woman or girl
Rokker	Speak
Starry	Prison
Varda	Wagon
Vass	Hand

Source: Private Data

Turn over for Section B**Turn over ►**

Section B – Language Discourses

Answer Question 3.

Question 3

0	3
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Text E, below, and **Text F**, on page 7, are from journalist Simon Heffer's book *Strictly English*. The book is subtitled 'The correct way to write ... and why it matters'.

Text E is an extract from the introduction to *Strictly English*.

Text F is an extract from a chapter later in *Strictly English*.

- Analyse and evaluate how Simon Heffer uses language to present his ideas about the ways writers should refer to women and men.
- Evaluate these ideas about the language used to represent gender, drawing on your knowledge and study of language change.

[45 marks]

Text E**A word about sex**

I have no desire to complicate what follows any more than may be necessary. One inevitable complication, however, is gender. I am an equal opportunity writer. This book is for everyone: women, men, girls and boys. As I discuss later, though, one of the glaring deficiencies of the English tongue is that we have no single pronoun to cover the phrases *he-or-she*, *him-or-her* and *his-or-her*. An attempt has been made in the last century or so to fill this void with *they*, *them* and *their*. I regard that as abominable and want no part of it. I know why it happens: we live in an age of equality and it is natural for writers not to wish to cause offence to one gender or the other by using a specific pronoun that excludes one half of the human race. So one reads sentences such as "every writer likes to ensure that their command of the language is of the highest order". One will not, however, read them in this book. I adopt the old rule that "the masculine will be taken to include feminine wherever necessary". This implies no offence to my women readers. It implies my desire to avoid the tedious verbosity of sentences such as "every writer likes to ensure that his or her command of the language...", and also to avoid the solecism already outlined. So when you read "every writer likes to ensure that his command of the language..." please be assured that I am thinking of Jane Austen, George Eliot, Virginia Woolf and Barbara Pym as much as I am of anyone else.

Source: Simon Heffer, *Strictly English*, Random House Group Limited, 2010

Text F
PC plodding

Much of what has been done to the language by political correctness is, however, absurd. Gender is a particular problem. It is right that writers should be aware that for the most part they are addressing an audience comprising women as well as men. The old rule that the male is to be taken to include the female at all times, and which, as I have already remarked, I have reluctantly adopted in writing this book, may begin to grate. What, however, is the alternative? 5
 Writing a sentence such as “anyone may swim if he or she has a costume” is long-winded, but is probably the best option if those hearing or reading such a thing are likely to be offended. “Anyone may swim if they have a costume” is simply illiterate, and “anyone may swim if he has a costume” seems to suggest that women may swim under no circumstances at all. In 10
 popular usage the non-gender-specific *they* is greatly favoured, but that is no reason to use it. Rules in language are made by logic, not by a democratic vote. In the sentence just quoted, the best option would be to recast the sentence: “anyone wearing a costume may swim”. My own reasons for taking the course I have, in the absence of third person pronouns common to both genders, have worked very well for generations. That course may have to serve a little longer in circumstances where the highest standards of grammatical accuracy are required. 15

The apostles of political correctness have gone to lengths to try to ensure that gender discrimination is eliminated from the English tongue. It is up to the educated user of the language to decide whether he (or she) wishes to award them an easy victory, or to stand and fight. The most egregious example of the absurdities brought by such a victory is that a word used for centuries to describe a piece of furniture – *chair* – is now routinely used, except in 20
 some reactionary institutions like the Conservative party, to describe the person who leads a board, committee or some similar body or institution. This word has been arrived at because of the impossibility (in the eyes of the politically correct or, rather, politically correct people) of the perpetuation of the word *chairman*, an understandable dislike of the word *chairwoman* and the sheer preposterousness of the term *chairperson*. Yet it has never been satisfactorily 25
 explained why, given the nature of the label (and label is all it is), a woman cannot be a *chairman*.

The dictionary is helpful on this vexatious point. Its first definition of the noun *man* is “a human being, irrespective of sex or age”. As a gloss for our politically correct times, it adds a note saying that “Man was considered until the 20th century to include women by 30
 implication, though referring primarily to males. It is now frequently understood to exclude women, and is therefore avoided by many people.” Just as beauty is in the eye of the beholder, perhaps it is so that understanding is in the mind of the understander. It is now the fashion (and this started in America, the home of political correctness) to refer to actresses as *actors*, a word no less masculine than *chairman*. Like most prescriptive grammarians of the past, 35
 I would argue that in all these circumstances, common sense should apply. Unfortunately, there is precious little of that in the cult of political correctness, where the main concern appears to be peer pressure, grandstanding and a different sort of prejudice to the ones that are occasionally being countered.

Source: Simon Heffer, *Strictly English*, Random House Group Limited, 2010

END OF QUESTIONS

There are no questions printed on this page

Acknowledgement of copyright-holders and publishers

Text A: <http://www.independent.co.uk/opinion/columnists/john-walsh/john-walsh-any-ginger-beer-i-tried-tesco-but-they-said-it-was-ageinappropriate-7593597.html>, 2012

Text B: Adapted from Nick Clark, www.independent.co.uk, <http://www.independent.co.uk/arts-entertainment/books/news/seven-go-on-a-21stcentury-adventure-enid-blyton-classics-to-be-rewritten-7593596.html>, 2012

Text C: Reproduced with permission from *Rokkering to the Gorjios* by Jeremy Sandford (University of Hertfordshire Press), 2000

Text D: Private Data

Text E and Text F:

From *Strictly English* by Simon Heffer, published by Cornerstone. Reprinted by permission of the Random House Group Limited, 2010.

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