

General Certificate of Education  
January 2003  
Advanced Subsidiary Examination



**ENGLISH LANGUAGE**  
**Unit 2 (SPECIFICATION A)**

**EA2W**

Monday 13 January 2003 9.00 am to 11.30 am

**In addition to this paper you will require:**  
a 12-page answer book.

Time allowed: 2 hours 30 minutes

**Instructions**

- Use blue or black ink or 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 EA2W.
- There are **three** Sections.
  - Section A:** Language Analysis
  - Section B:** Language Production
  - Section C:** Commentary on Language Production
- You must answer all four questions.

**Information**

- The maximum mark for this paper is 120.
- Mark allocations are shown in brackets.

**Advice**

- It is recommended that you spend 30 minutes studying and preparing the source materials for the Language Analysis and Language Production tasks.
- You will be assessed according to your ability to:
  - select and use a form and style of writing appropriate to purpose and complex subject matter; organise relevant information clearly and coherently, using specialist vocabulary when appropriate; ensure text is legible, and spelling, grammar, and punctuation are accurate, so that meaning is clear.

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**SECTION A – Language Analysis**

Answer Question 1.

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**1 Text A**, *Dateline Nowhere*, which you will find on page 3 is a short story written by Deborah Ellis about a fictional Afghan teenager. It is aimed at secondary school children as part of the Children Helping Children campaign. The focus of this campaign is to get schools rebuilt, teachers trained and stationery and textbooks supplied for Afghan pupils.

- Comment linguistically on the distinctive features of the text.
- Explain how these language features contribute to the text's meanings.

In your answer you should consider:

- the structure of the story
- vocabulary and meanings
- grammatical features, including sentence functions, types and structures
- how the language is used to show the thoughts and feelings of the narrator
- how the language is used to inform and involve the audience.

(30 marks)

## Text A – For use in Section A – Language Analysis

# Dateline: Nowhere

Who, where, when, what, and why – the essential ingredients of a good news story.

Who is me, Maryam Habibi. Where is nowhere, a tent made of rags in a stinking refugee camp, somewhere in Afghanistan. When is a little tricky, as I have neither watch nor calendar. It's daytime. That's as accurate as I can be. What is a notebook, with a pen clipped to it. Why – what exactly is the question here? Why is there a notebook sitting on top of a holdall, just a few feet from my tent opening, or why am I interested in it? Maybe both questions need answering.

There is a foreign woman holding a microphone and talking in front of a television camera, not far from my tent. The notebook is hers. I saw her write in it, then put it down. It is a fairly new notebook. Most of the pages are empty.

She wears tan pants, like a man's, and a jacket with many pockets. She has a scarf over her head, but it is small and sheer. Her blonde hair shines in the sun. She's lucky to be here on a sunny day. In the rain, the mud is everywhere, and her trousers and jacket would not be as clean as they are today.

I want to take her notebook. I could do it, too, if I leant far enough out of the tent.

The foreign woman fluffs her lines and laughs as her cameraman rolls his eyes. They are probably friends. When they are finished here, they will get in their van and go someplace nice for dinner. They'll meet up with other journalists and eat huge amounts of food while they compare their assignments here with other places.

I know they will do this because I read a book once written by a foreign correspondent about her life. I only got halfway through the book, and left it in my desk at school. The next day, the Taliban took over the city, and that was the last I saw of my school, my desk, and my book.

That was years ago. How I got from there to here would have been an interesting story if it wasn't also everyone else's story. There are 10,000 people in this camp. That's 10,000 stories, all different, all the same. Who, where, when, and what – those I could answer. But why?

Maybe the foreign woman could tell me why. Why my house was bombed. Why my school was closed. Why I have to live in a tent, squished in with six others. Why she has a notebook and I don't.

Behind me, my mother raises the volume of her muttering. "The dining room floor isn't clean enough! What am I paying you for?"

My mother thinks she's talking to the servants we used to have. She thinks we're still living in our big house in Kabul, the one with the many rooms and lovely furniture and a beautiful flower garden.

My Aunt Magda, who lives here with us, says my mother doesn't even see this camp. All she sees, even when her eyes are open, is our old house. "It's a trick her mind is playing on her," Aunt Magda says. "She doesn't know where she is."

55 I wish my mind would play such tricks on me. I know exactly where I am. I can smell the sewage. I can see the children with vacant eyes and empty bellies, and the grown-ups who wander around, lost, looking for the life that has been taken from them. I am 17, and I know exactly what my life is.

60 I lean out of the tent opening, trying to put my mother's ranting behind me so that I can better hear the foreign woman as she talks into the camera.

Back when we had a television, I would carefully watch the women on the news shows. I was going to be one of them. I practised, using a rolled-up piece of paper as my microphone.

"This is Maryam Habibi, reporting live from the battlefields of Iraq." Or an orphanage in Somalia. Or the scene of an IRA bombing in London.

I was going to go to all the hot spots of the world, and report the truth about what was going on. When my story was filed, I'd go out to dinner with the other reporters. We'd talk about the world situation, and make jokes about world leaders, many of whom I would have interviewed.

I am suddenly filled with anger at this woman, who has everything and can laugh and have friends and buy a new notebook whenever she feels like it.

I am angry because she is filing a story about me and my life, about the lives of everyone here, and she doesn't know the first thing about what it's like to lose everything, even your dreams, and still have to go on living, day after day.

I am angry because she has become what I have always wanted to become, and never will. She can't see that there's nothing particularly special about her. It could just as easily have been her sitting in this tent with a mother gone mad, and me standing in front of the camera.

I know it is wrong to steal. There are people in this camp who have had their arms chopped off because the Taliban said they were stealing. But what good are my arms if I cannot use them to rebuild my life? What good are my hands if I do not have a pen to write with?

She is talking again, intent on her words, concentrating on the image she is presenting to the world. I lean further out of the tent, then a little further still. I snatch the notebook, like a frog snatching a fly I saw on a nature programme, back when we had a TV.

I am sure the whole camp can hear my heart beating. I am sure the Taliban are coming here to chop off my arms. I keep the notebook close to me, and peer out through a tiny space in the tent flap.

The foreign woman has finished her story, and the cameraman is packing up his equipment. They do not look back as they get into their van and drive away.

They leave me here.

This place is nowhere to them, and we are all nobodies. It's just another story. I watch the dust rise up around their jeep as they hurry away from this place of stench and despair.

I open the notebook. Only the first page has been ruined by the foreign woman's scribbles. I rip it out and scrunch it into a ball, tossing it out of the tent for the wind to carry away.

The pen fits properly into my hand. My fingers remember. I start at the top of the bright, clean page.

Who is me, Maryam Habibi. Where is somewhere, no matter how nowhere this seems. When is right now. What is the truth about what it is really like to live here. Why – because the world needs to know the truth, my truth, and I can tell it better than anybody can.

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**SECTION B – Language Production**

Answer Questions 2 and 3.

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- 2 You have been commissioned by Kidscape to write a short story for secondary school pupils on the theme ‘No-one deserves to be bullied’. Kidscape is a charity committed to keeping children safe from harm or abuse.

Your brief is to write a realistic story from the point of view of a *victim* of bullying. Your story should be about 500 words long.

In your answer you should draw on the ideas contained in **Texts B** and **C** which you will find on pages 5, 6 and 7. You will need to select appropriate ideas and adapt the way they are expressed to suit the needs of your audience.

(30 marks)

- 3 Write a set of suggestions for teachers to accompany your short story, outlining some of the key issues to address about bullying before and after reading the story with a class. You should draw on ideas from **Texts B** and **C**. Your text should be about 150 words long.

(30 marks)

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**SECTION C – Commentary on Language Production**

Answer Question 4.

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- 4 Explain the linguistic devices you have used to make your short story and set of suggestions suitable for your two different audiences. Use examples from your texts to illustrate your points and provide reasons for your linguistic choices.

(30 marks)

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**Texts B and C for use in Section B – Language Production**


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- 1 **Text B** is from a series of Kidscape web pages on *What can I do if I am being bullied?*
- 2 **Text C** is a problem page from a website called Bullying Online.

**Text B**
**What can I do if I am being bullied?**

Your school may already have a way of dealing with bullying.

5 For example, some schools

- have anti-bullying guidelines and procedures for dealing with incidents
- 10 • encourage anyone who is being bullied, or has witnessed bullying to tell someone about it
- 15 • have ‘bully boxes’ where people can leave notes about what is happening
- 20 • have student meetings or even ‘courts’ where problems like bullying are discussed and dealt with
- 25 • have specially assigned students or teachers who are there to help

If your school has an anti-bullying system, use it to get help. If you’re not sure how it works then talk to a teacher.

30 Some schools ignore bullying but *don’t become resigned to being a victim*. You can still help yourself and ask others to help you.

**35 Tell a friend what is happening.**

Ask him or her to help you. It will be harder for the bully to pick on you if you have a  
40 friend with you for support.

**Try to ignore the bullying or say ‘No’ really firmly, then turn and walk away.**

Don’t worry if people think  
45 you are running away. Remember, it is very hard for the bully to go on bullying someone who won’t stand still to listen.

**50 Try not to show that you are upset or angry.**

Bullies love to get a reaction – it’s ‘fun’. If you can keep calm and hide your emotions,  
55 they might get bored and leave you alone. As one teengaer said to us, ‘they can’t bully you if you don’t care’.

**Don't fight back if you can help it.**  
 60 Most bullies are bigger or stronger than you. If you fight back you could make the situation worse, get hurt or be  
 65 blamed for starting the trouble.

**It's not worth getting hurt to keep possessions or money.**  
 If you feel threatened, give the bullies what they want.  
 70 Property can be replaced, you can't.

**Try to think up funny or clever replies in advance.**  
 Make a joke of it. Replies  
 75 don't have to be wonderfully brilliant or clever but it helps to have an answer ready. Practise saying them in the mirror at home. Using  
 80 prepared replies works best if the bully is not too threatening and just needs to be put off. The bully might just decide that you are too clever to pick  
 85 on.

**Try to avoid being alone in the places where you know the bully is likely to pick on you.**  
 90 This might mean changing your route to school, avoiding parts of the playground, or only using common rooms or lavatories when other people  
 95 are there. It's not fair that you have to do this, but it might put the bully off.

**Sometimes asking the bully to repeat what they said can put them off.**  
 100 Often bullies are not brave enough to repeat the remark exactly so they tone it down. If they repeat it, you will have  
 105 made them do something they hadn't planned on and this gives you some control of the situation.

**Keep a diary of what is happening.**  
 110 Write down details of the incidents and your feelings. When you do decide to tell someone, a written record of  
 115 the bullying makes it easier to prove what has been going on.

*Source: M. ELLIOTT, What can I do if I am being bullied?, (Kidscope – www.kidscope.org.uk)*

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**Text C**

**Dear Liz,**

**I've been told that I'm over-reacting and that my son aged 13 isn't being bullied, it's mostly horseplay and he's too sensitive and needs to recognise the difference. I'm quite fed up and thinking about moving him to another school.**

5 **Sarah**

*Dear Sarah*

*I regard horseplay as fun between children which gets out of hand and someone gets hurt. I don't think it should be one sided where one child is having fun at the expense of another and the victim is upset. I'm not sure that your son being sensitive should be a negative issue for the school. They should realise this may make him more*

10 *upset.*

*Transferring to another school is always a very difficult issue and one which needs very careful thought. Does your son still have friends he would miss at school? It certainly can give a child a fresh start but I would say that it is better to try to work the problem out with the school for the time being, unless he is suffering such distress that his health is suffering and he no longer wants to return to school.*

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15 **Dear Liz,**

**My daughter is 11 and has been bullied mentally by the same girl for three years. I have mentioned it to the school many times, it stops for a while then starts again. The teacher asked my daughter this morning if she was sure this was happening or if she was imagining it. I was very upset.**

**The bullying is very subtle and her confidence is being chipped away. She has this girl shouting in her face and not letting her join in games as well as pinching her books. She doesn't eat, sleep or smile anymore**

20 **and wants to leave school and never go back. We have a doctor's visit soon as I am so worried about her.**

**I'm afraid of making things worse by complaining again.**

**Julie**

*Dear Julie*

25 *This seems to be a classic case of bullying and the school not doing enough to effectively sort it out. I'm astonished that the teacher didn't believe your daughter after so many complaints.*

*Take your daughter to the doctor so that her distress can be recorded and so that she can have medication if necessary.*

30 *You don't need to go into school again and get upset. It's time to deal with this in writing so that there is a record of what has been going on.*

*Source: Parents Problem Page, (www.bullying.co.uk)*

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**