

General Certificate of Education
January 2005
Advanced Subsidiary Examination



ENGLISH LANGUAGE (SPECIFICATION A)
Unit 1 Discovering Language

ENA1

Tuesday 11 January 2005 Afternoon Session

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

Time allowed: 1 hour 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 ENA1.
- There are **two** Sections:
Section A: Language Analysis
Section B: Language Issues
- You **must** answer Question 1 from Section A and **either** Question 2 **or** Question 3 from Section B.

Information

- The maximum mark for this paper is 70.
- Mark allocations are shown in brackets.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

Advice

- It is recommended that you spend 10 minutes on the reading and preparation of the data to be analysed in answering Section A.

SECTION A – Language Analysis

Answer Question 1.

1 Read carefully **Text A**, which you will find on page 3. **Text A** is extracted from an obituary published in *The Guardian* about the musician Joe Strummer who had just died.

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

In your answer you should consider:

vocabulary and meanings

grammatical features and their effects

how the language conveys information and opinions about Joe Strummer's life and musical career

how the language is designed to shape the reader's response.

(45 marks)

Text A

Obituaries

The Clash's gifted and politically committed singer, he moved on from punk to embrace global tastes in music

Joe Strummer

It was the singer Joe Strummer's ranting, demented performances with the Clash in the mid-1970s that made him punk's most passionate and convincing frontman. Strummer, who has died of an apparent heart attack aged 50, relished bruising physical contact with his audience, while his lyrics articulated a shared sense of confusion, frustration and thwarted ambition.

The Clash were pitched into the frontline of punk in December 1976, when they joined the Sex Pistols on their controversial — and mostly cancelled — Anarchy In The UK tour, and early the following year they signed with CBS Records. Their debut album, *The Clash*, was a barrage of provocative sloganeering and social agitation, from *White Riot* to the crude reggae of *Police And Thieves*, but they couldn't quite conceal their knack for fiendishly catchy choruses.

While the Sex Pistols imploded and punk rock degenerated into farce, the Clash began to demonstrate hidden depths. Their second album, *Give 'Em Enough Rope*, veered dangerously close to American hard rock, and their next, *London Calling*, was a tour de force of styles, from rockabilly to hard rock, dub and ska, alchemised by plenty of finger-jabbing attitude; in 1989, it topped *Rolling Stone* magazine's top 100 albums of the 1980s.

The triple album, *Sandinista!* — the band waived some of their royalties to keep the retail price low — caught them experimenting with rap, funk, ambient music and folk. Their ability to cross racial and musical boundaries without sounding patronising or pretentious was one of their most precious attributes.

With 1982's *Combat Rock*, the Clash looked like becoming the next Rolling Stones, reaping huge sales and critical adulation in the United States, and appearing at the giant US '83 festival in California. But the band was never designed for the shopping malls and suburbs of heartland America, and though

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Strummer tried to keep them alive, the Clash fizzled out after a depressing string of musical and personnel changes.

Strummer himself was born John Mellor, in the Turkish capital Ankara, the son of Ronald Mellor, a second secretary in the British diplomatic service. He was reluctant to talk about his background and boarding-school education at the City of London Freeman's school in Surrey, scarcely the most plausible credentials for a punk rocker.

However, school holidays gave him the opportunity to visit his parents in such exotic postings as Cyprus, Cairo, Mexico and Tehran. This exposed him to cultures and musical styles which would emerge in the Clash, and in his solo work. He displayed considerable artistic talent, and went on to study at the Central School of Art and Design, in London, and Newport College of Art, in Wales.

But music was his primary obsession, and, after a shambolic stint with his first band, the Vultures, by 1974 he was beginning to create ripples across west London with his raucous R&B unit, the 101ers. Having spent a brief period under the name of Woody Mellor, in honour of Woody Guthrie, he now became Joe Strummer. ... (*material omitted*)

Joe Strummer, born August 21 1952; died December 22 2002.

Source: adapted from ADAM SWEETING, *The Guardian*, Tuesday December 24 2002
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Turn over ►

SECTION B – Language Issues

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

EITHER

- 2 How important is it to change the language that people use to describe different social groups?
(25 marks)

OR

- 3 Discuss competing theories about children's language acquisition by exploring the data below and examples of your own.
(25 marks)

Data for Question 3
Mother and Child (aged 2 years old)

- 1 Child: The daddy doll's more big than this one.
Mother: Yes, it's much bigger isn't it?
Child: It's more bigger.
- 2 Child: My want to hold your hand.
- 3 Child: Mummy's got a poorly ankle. She hurt it when she felled over.
- 4 The child uses the following terms:
Helicuck = helicopter
Little helicuck = seagull
Big helicuck = aeroplane

END OF QUESTIONS

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