

A Level English Language: Year 12 Bridging Work Resource Booklet



Welcome to A Level English Language.

Our expectations of you:

Read for pleasure: This subject requires a great deal of reading. You need to be familiar with a wide range of texts, genres and theories. Be prepared to explore and read both non-fiction, fiction and multi-modal text forms.

Be willing to be challenged: Some of the texts and topics in this subject are difficult, complex and require a great deal of discussion and thought for you to understand them. We will constantly push you in our work in the class and in our assessment feedback.

Discuss/listen/debate: Much of the time spent in lessons will be based around discussion and debate of what we are reading and investigating. You will be expected to contribute fully to this, if you don't you will miss out on vital opportunities to express your ideas and have them challenged.

Intellectual Curiosity: You must be curious. You must be independent in your reading and research. You must be willing to have your preconceptions challenged and to challenge them yourselves.

EQUIPMENT: Please buy an A3 sketch pad (available from The Works for £5). This is where you will complete all your ilearn, and your bridging work.



Below is an overview of the course:

Paper 1: Language, the Individual and Society
What's assessed <ul style="list-style-type: none">• Textual variations and representations• Children's language development (0-11 years)• Methods of language analysis are integrated into the activities
Assessed <ul style="list-style-type: none">• written exam: 2 hours 30 minutes• 100 marks• 40% of A-level
Questions <p>Section A - Textual Variations and Representations</p> <p>Two texts (one contemporary and one older text) linked by topic or theme.</p> <ul style="list-style-type: none">• A question requiring analysis of one text (25 marks)• A question requiring analysis of a second text (25 marks)• A question requiring comparison of the two texts (20 marks) <p>Section B - Children's Language Development</p> <p>A discursive essay on children's language development, with a choice of two questions where the data provided will focus on spoken, written or multimodal language (30 marks)</p>

Paper 2: Language Diversity and Change

What's assessed

- Language diversity and change
- Language discourses
- Writing skills
- Methods of language analysis are integrated into the activities

Assessed

- written exam: 2 hours 30 minutes
- 100 marks
- 40% of A-level

Questions

Section A - Diversity and Change

One question from a choice of two:

Either: an evaluative essay on language diversity (30 marks)

Or: an evaluative essay on language change (30 marks)

Section B - Language Discourses

Two texts about a topic linked to the study of diversity and change.

- A question requiring analysis of how the texts use language to present ideas, attitudes and opinions (40 marks)
- A directed writing task linked to the same topic and the ideas in the texts (30 marks)

Non-exam assessment: Language in Action

What's assessed

- Language Investigation
- Original Writing
- Methods of language analysis are integrated into the activities

Assessed

- Word count: 3,500
- 100 marks
- 20% of A-level
- Assessed by teachers
- Moderated by AQA

Tasks

Students produce:

- a language investigation (2,000 words excluding data)
- a piece of original writing and commentary (1,500 words total)

Please complete the following tasks in this booklet ready for your first day at sixth form.

Jafaican it? No we're not

Rachel Braier

Comedians might play the patois of multicultural Britain for laughs, but spoken English has been drawing on influences from other languages and dialects for centuries

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Ali G (Sacha Baron Cohen): a British Muslim, with a Caribbean accent, played by a Jewish actor.

British comedy has always liked a foreign voice to poke fun at, particularly one that hails from one of the former colonies; from Peter Sellers' "Indian" accent to the characters from 70s sitcoms such as *Mind Your Language* and *Love Thy Neighbour*. Meanwhile, Jim Davidson forged a career on the back of *Chalky White*, a particularly offensive imitation of a black Jamaican.

It's unlikely that we'll see Davidson on the box any time soon and equally unlikely that we'll see a Bangladeshi man waggling his head and saying "oh blimey" to raucous canned laughter.

In a complete *volte face*, what we laugh at now is the white man who tries to adopt a Jamaican (or Jafaican) accent in an attempt to appear cool or "street". E4's sitcom *Phone Shop* is a particularly good example of this new comedy trend.

Working in a mobile phone shop in Sutton are a cast of characters, including Jerwayne (who has a black London accent) and a motley crew who try to copy his patter. Lance, the shop's manager, is too old and Christopher too posh, but both try with varying degrees of success to master multicultural London English. Only Ashley, who has grown up with Jerwayne, is able to nail it, to devastating comic effect.

We can probably trace this trend back to the late 90s, when Sacha Baron Cohen's character Ali G first graced our screens. Much of the humour derived from the fact that Mr G was a British Muslim, adopting a Caribbean accent and swagger, played by a Jewish public school boy. Or take a more recent comic creation, "chav" Lee Nelson, played by comedian Simon Brodtkin, who bowls around his council estate speaking perfect Jamaican-cockney.

If we see any kind of stereotype here, it is one not based on xenophobia but that stalwart of class distinction – the way we speak. Comedians and writers who attended exclusive private schools and top universities, and who speak perfect RP, taking the rise out of the lower ranks, mocking those who they see as lacking intelligence and self-awareness and blindly copying a Caribbean patois.

However, the chances are that this Jafaican accent, which is like catnip to modern satirists, is not just an affectation, to try to make white boys sound cooler. Linguistic experts agree that this speech pattern is fast becoming the genuine sound of modern urban Britain, the native tongue of black, white and brown youth.

Let's face it, middle-class kids are less likely to grow up cheek by jowl with their immigrant neighbours and therefore less likely to adopt the cant of the Somali boy over the road or the Lithuanian kid they sit next to in maths.

This influence from other languages and dialects is not a new thing: it's been going on since at least the 18th century in the East End of London, when the first wave of economic migrants moved into the area.

So influential was the speech of French weavers on the indigenous dialect that these idiosyncrasies persist in 21st-century cockney. Dropping aitches and replacing "th" with "v" are hangovers from the French invasion. Who knows, maybe these Franco-cockney wideboys were satirised wildly by the ruling classes of the time. The question is "were they bovered"?

The next impact on the cockney accent was from Ashkenazi Jews who brought a tradition of salt beef bagels and Yiddish to this part of London. Listen to an old East Ender, or even some of the older Essex diaspora, and not only might you hear a few Yiddish words peppering their speech but you'll also hear the nasal inflections and speech patterns of this ethnic group.

So is it any surprise that we now hear smatterings of Bengali and black Caribbean in the voice of east Londoners? Isn't it just a natural and fascinating development in the evolving story of the capital, rather than a wholesale pastiche from a group of white wannabes?

It's not just London that has picked up these patterns. Listen to a modern Leeds or Bradford accent and you can hear the influence of Pakistani English as clearly as the Yorkshire dialect of Heathcliff and Cathy. Meanwhile, the scouse accent owes as much to its Irish immigrant population as it does to traditional northern English.

Even parts of the West Country burr have picked up a Caribbean twang. This hybrid was brilliantly depicted by the Little Britain character Vicky Pollard – the Bristol teenager who left school with six asbos – played by Matt Lucas (who attended the same public school as Baron Cohen).

So if you're likely to say "D'ya get me", rather than "OK yah", or you prefer "ain't it tho?" to "don't you agree?" then you are rich pickings for modern comedy. The writers at the BBC are probably sizing you up for a sitcom right now – Are You Being Served 2013, a gentle comedy about teenage drug dealers on a Dagenham sink estate.

Tasks:

1. Read and annotate the article, with a focus on representation.
2. How does the writer use language to express her point of view? Can you identify any interesting language techniques?
3. Summarise the writer's opinion on 'Jafaican', using quotations from the text.
4. Explore the writer's representation of language and ethnicity.
5. What is your opinion of this article? What does it tell you about the English language?

Your Language Profile

IDIOLECT: the speech habits peculiar to a particular person.

Create a 'language profile' of yourself by answering the following questions, highlighting what you think are the most interesting and important aspects of the language you use:

- o What's your earliest language memory? Can you remember a nursery rhyme, song or picture book from when you were very little?
- o Have your family or extended family kept any records – video, audio, family memories – of any of your earliest words?
- o Have you kept any old school books from when you were learning to read and write?
- o Where were you born and where in the UK, or the wider world, are your family from? Go back a few generations if you like and think about any other languages that your family members might speak, or other places your family members might have lived.
- o Are there any words or expressions only you or your family use, which others don't really understand?
- o Do you or your friends at school use language in any ways that you notice as being different from other people around you? These could be other people in your year, your teachers, your family, whoever.
- o Do you listen to or watch anyone on TV, online or in films or music videos who uses language in a way that interests or annoys you?
- o Do you ever look at or hear someone else using language in a way that you find is totally new or strange to you?
- o Have your teachers or family ever talked to you about the way you speak?



TASK 3 - Language and Gender: Advertising

- Annotate the features of the adverts below
- Answer the following question:
 - **How is advertising used to create representations of gender?**

In your response you could include the following:

- Compare the advertising strategies
- Explain and analyse the features of the advertisement (images and lexical choices)
- Explore how effective you think these adverts are
- Consider context



TASK 4 – Wider Reading

Select ONE of the following tasks to complete:

TED Talks	Get inspired by listening to some language themed Ted talks. <ul style="list-style-type: none">• https://www.ted.com/search?q=english+language• http://blog.ed.ted.com/2014/05/29/be-a-better-writer-in-15-minutes-4-ted-ed-lessons-on-grammar-and-word-choice/
BBC History of English Language documentaries	Choose a documentary to watch on the history and development of the English language. <ul style="list-style-type: none">• https://www.youtube.com/playlist?list=PLV50II2XzmY9GLZWAuieOp27mZUQfKni
David Crystal books	Read any book written by eminent Linguist, David Crystal. <ul style="list-style-type: none">• https://www.davidcrystal.com/GBR/Buy-Books