Please check the examination details below before entering your candidate information

Candidate surname	Other names

Pearson Edexcel Level 3 GCE

Centre Number | Candidate Number

Thursday 6 June 2019

Afternoon (Time: 1 hour 45 minutes) | Paper Reference **9EN0/03**

English Language

Advanced

Paper 3: Investigating Language

You must have:
Source Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer ONE question from **Section A** and ONE question from **Section B** – *both questions should be on the same topic*.
- Answer the questions in the spaces provided – *there may be more space than you need*.

Information

- The total mark for this paper is 45.
- The marks for **each** question are shown in brackets – *use this as a guide as to how much time to spend on each question*.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

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P 5 6 4 2 2 A 0 1 2 0

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SECTION A

Answer ONE question on your chosen topic.

You must answer on the same topic in both sections.

Begin your answer on page 4.

Topic: Global English

Subtopic: Pacific Creoles

1 Read the data provided on pages 4–5 of the source booklet.

To what extent do Texts A1 and A2 represent the language of Pacific creoles?

(Total for Question 1 = 15 marks)

Topic: Language and Gender Identity

Subtopic: Gender Identity in Superhero Comics

2 Read the data provided on pages 6–7 of the source booklet.

To what extent does the language of Text B represent gender identity in superhero comics?

(Total for Question 2 = 15 marks)

Topic: Language and Journalism

Subtopic: Broadcast Interviews on Current Affairs

3 Read the data provided on pages 8–9 of the source booklet.

To what extent does Text C represent the ways in which language is used in broadcast interviews?

(Total for Question 3 = 15 marks)

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Topic: Language and Power

Subtopic: Language of School Behaviour Management

4 Read the data provided on pages 10–12 of the source booklet.

To what extent does Text D represent the language of school behaviour management?

(Total for Question 4 = 15 marks)

Topic: Regional Language Variation

Subtopic: Change Over Time in the Tyneside Dialect

5 Read the data provided on pages 13–14 of the source booklet.

To what extent are texts E1 and E2 representative of similarities and differences in the Tyneside dialect of people of different ages at the time the recording was made?

(Total for Question 5 = 15 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☐ **Question 2** ☐ **Question 3** ☐

Question 4 ☐ **Question 5** ☐

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TOTAL FOR SECTION A = 15 MARKS

SECTION B

Answer ONE question on your chosen topic.

You must answer on the same topic in both sections.

Begin your answer on page 10.

Topic: Global English

Subtopic: Pacific Creoles

6 *'Creole languages are often described as simplified versions of other languages, with their users showing the same imperfect grasp of language as children in the early stages of their development.'*

Discuss this statement with reference to your own research.

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

(Total for Question 6 = 30 marks)

Topic: Language and Gender Identity

Subtopic: Gender Identity in Superhero Comics

7 *'The language of early superhero comics represented traditional gender stereotypes. Things are very different today.'*

Discuss this statement with reference to your own research.

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

(Total for Question 7 = 30 marks)

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Topic: Language and Journalism

Subtopic: Broadcast Interviews on Current Affairs

8 *'Broadcast interviews are about the interviewer and interviewee using language to persuade an external audience, rather than an exchange of information between the participants.'*

Discuss this statement with reference to your own research.

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

(Total for Question 8 = 30 marks)

Topic: Language and Power

Subtopic: Language of School Behaviour Management

9 *'In the language of school behaviour management, current strategies give too much power to the pupils.'*

Discuss this statement with reference to your own research.

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

(Total for Question 9 = 30 marks)

Topic: Regional Language Variation

Subtopic: Change Over Time in the Tyneside Dialect

10 *'Geordie today is more of a media creation than a dialect spoken by large numbers of people. It has lost its distinct identity in the past 50 years.'*

Discuss this statement with reference to your own research.

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

(Total for Question 10 = 30 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 6** ☐ **Question 7** ☐ **Question 8** ☐

Question 9 ☐ **Question 10** ☐

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 45 MARKS

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English Language

Advanced

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Source Booklet

Do not return this Source Booklet with the question paper.

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Regional Language Variation: Change Over Time in the Tyneside Dialect Texts E1 and E2	13–14

English Phonemic Reference Sheet

Vowels					
k**i**t	dr**e**ss	tr**a**p	l**o**t	str**u**t	f**oo**t
ɪ	e	æ	ɒ	ʌ	ʊ
lett**er**	fl**ee**ce	c**ar**t	th**ou**ght	g**oo**se	n**ur**se
ə	iː	ɑː	ɔː	uː	ɜː
Diacritics: /ː/ = length mark. These vowels may be shorter in some accents and will be transcribed without the length mark / : / in this case.					

Diphthongs							
f**a**ce	g**oa**t	pr**i**ce	m**ou**th	ch**oi**ce	n**ea**r	sq**ua**re	c**u**re
eɪ	əʊ	ɑɪ	ɑʊ	ɔɪ	ɪə	eə	ʊə

Consonants					
pip	**b**id	**t**ack	**d**oor	**c**ake	**g**ood
p	b	t	d	k	g
chain	**j**am	**f**ly	**v**ase	**th**ing	**th**is
tʃ	dʒ	f	v	θ	ð
say	**z**oo	**sh**oe	trea**s**ure	**h**ouse	**m**ark
s	z	ʃ	ʒ	h	m
not	si**ng**	**l**ot	**r**ose	**y**et	**w**itch
n	ŋ	l	r	j	w
Glottal stop		Syllabic /l/ bott**le**		Syllabic /n/ fatt**en**	
ʔ		l̩		n̩	

Topic: Global English

Subtopic: Pacific Creoles

Texts A1 and A2 are both examples of Tok Pisin, which is spoken throughout Papua New Guinea. It is an official language and the most widely used language in that country.

Text A1

Text A1 is taken from a subtitled video of a group of children establishing the rules of a game. One child sits with his/her eyes shut while the others pass an object between them. The child with his/her eyes shut has to guess which child has the object. The maker of the video provided subtitles in both Tok Pisin and English.

C1: nogat
(no)

C2: yu ken tok long wanem taim mi tok stap
(you can talk when I say stop)

C1: taim bilong em
(her turn)

C3: bai mi kaikai tupelo biskit nau
(I will eat two biscuits now)

C1: mi got o nogat
(I have it or not)

C1: yu ken kissum fipela guess
(you can guess five times)

[child points at who she thinks has the object]

C1: olgeta givin long im
(everyone give them to her)

Text A2

Text A2 is taken from a subtitled video of the song *O Papa God*. The singers are from Vanuatu and the Solomon Islands and are singing in the Papua New Guinea national language Tok Pisin. The maker of the video subtitled the song in both Tok Pisin and English.

You senisum yu karim mi
You change, you carry me

Yo karamapim mi long lav blong yu, Jisas
You cover me with your love, Jesus

Yu lidim mi na holim mi
You lead me and hold me

Klostu long lewa bilong yu
Close right next to your heart

Inogat narapela man olsem yu
There is no one like you

Marimari bilong yu bihainim mi
Your mercy followed me

Yu tingim mi taim yu dai
You thought of me when you died

Antap long diwai kros
Up on the cross

Blut bilong yu wasim mi, O Papa God
Your blood washed me, O Father God

Mi sin man, mi no stret long ai belong yu
I am a sinner, I am not worthy in your eyes

Ples yu stap e mi holi
Place you dwell in is holy

Mi man nogut, mi kam long yu
I am not a good person, I come to you

Bikos yu no save lusim mi
Because you never leave me

Yu stil lavim mi, O Papa God
You still love me, O Father God

Mi no gat narapela man olsem yu
I have no one else like you

Topic: Language and Gender Identity

Subtopic: Gender Identity in Superhero Comics

Text B

Text B is an extract from a strip published in 1962 about a group of four superheroes who still appear in comics and graphic novels today. The superheroes are looking at mail from their readers and reflecting on the role the female superhero plays in their adventures.

IF YOU READERS WANNA SEE WOMEN FIGHTIN' ALL THE TIME, THEN GO SEE LADY WRESTLERS!
BEN! TAKE IT EASY, FELLA!
AW, FOR CRYIN' OUT LOUD! I'M THE THING AGAIN! OF ALL THE CRUMMY LUCK!
BUT YOU WERE BEN GRIMM FOR A LONGER TIME THAN EVER BEFORE
BIG DEAL! WHAT DIFFERENCE DOES ANOTHER FEW MINUTES MAKE?? I'M STILL NOTHIN' MORE THAN A GRUESOME GORILLA!
NO, BEN-- NO! DON'T SAY IT! YOU MUSTN'T!
10
I REALIZE WHAT A FOOL I'VE BEEN, INDULGING IN SELF-PITY WHEN I SHOULD BE TRYING TO COMFORT YOU! YOU'RE NO MONSTER, BEN--YOU'RE ONE OF THE MOST WONDERFUL PEOPLE IN THE WORLD!
SURE, KID, SURE! AND MAYBE SOME DAY YOU'LL BE ABLE TO LOOK AT ME WHEN YA SAY IT--WITHOUT FLINCHIN' AT THE SIGHT!
BEN, I'LL KEEP WORKING ON A FORMULA TO MAKE YOU NORMAL AGAIN--PERMANENTLY! NO MATTER HOW LONG IT TAKES, I'LL NEVER GIVE UP! WE'LL DO IT YET, OLD FRIEND!
SUDDENLY...
LISTEN! THE ALARM BELL!
THE TORCH! HE'S NOT HERE! PERHAPS HE'S IN DANGER!
CLANNG
IT'S COMING FROM THE SAUCER WE KEPT AS A MEMENTO OF OUR ADVENTURE ON PLANET X!
WHAT COULD POSSIBLY HAVE HAPPENED IN HERE?
GOOD WORK, HOT-HEAD! SUE NEVER SUSPECTED YOU WERE RIGGIN' THAT CAKE UP FOR HER!
A BIRTHDAY CAKE--FOR ME! OH--YOU REMEMBERED!
SURPRISE, HONEY!
OF COURSE WE REMEMBERED, SIS! WE'VE BEEN PLANNIN' THIS PARTY FOR DAYS!
HAPPY BIRTHDAY TO SUE
I-I'M SO CHOKED UP I DON'T KNOW WHAT TO SAY!
FIRST TIME I EVER HEARD A FEMALE ADMIT A THING LIKE THAT!
MANY HAPPY RETURNS, SUE--TO OUR FAVORITE PARTNER!
SUSAN
WHAT A GREAT PARTY! LOOKS LIKE NOTHIN'LL HAPPEN TO SPOIL IT, UNLESS--
UH OH! I GUESS I SPOKE TOO SOON! LOOK DOWN THERE!
IT'S MR. LUMPKIN AGAIN!
WITH A BIGGER SACK OF MAIL FOR US THAN EVER!
BLANKETTY BLANK FANS AND COMIC MAGAZINE HEROES, AND LETTERS TO THE EDITOR PAGES! OHHH, MY ACHIN' BACK!
EDITOR'S NOTE: THE PRECEDING STORY IS OUR WAY OF ANSWERING MANY OF THE INTERESTING QUESTIONS WHICH OUR READERS HAVE WRITTEN! FROM TIME TO TIME IN FUTURE ISSUES WE SHALL ATTEMPT TO PICTORIALLY COMMENT ON OTHER LETTERS FROM YOU... OUR VALUED FANS!
The END

Topic: Language and Journalism

Subtopic: Broadcast Interviews on Current Affairs

Text C

Text C is a transcript from a segment of the weekday ITV breakfast television magazine programme Good Morning Britain. *Susannah Reid and Piers Morgan interview Paul Nuttall, leader of the political party UKIP.*

KEY

(.) micro pause	(1) longer pause (number of seconds indicated)
= latch-on (no noticeable pause between speaker turns)	// overlapping/simultaneous speech

Reid: UKIP leader Paul Nuttall joins us now (.) very good morning to you

Nuttall: morning

Reid: er (.) you said (.) yesterday in your interview that you can't participate fully (.) in society (.) er if you can't see (.) people's (.) faces

Nuttall: yeah

Reid: er (.) this is it's it's not the case though is it that you're worried about face coverings you (.) this is a Muslim issue you have

Nuttall: er (.) no (.) it's not (.) and er the the bottom line is I don't believe you can fully participate in British society (.) if you're not prepared to show your face (.) it precludes you from (1) a good good number of jobs I mean you couldn't be a teacher you couldn't be a nurse for example (.) I think it's one of the reasons why you have the fifty-eight per cent of Muslim women at the moment who are (.) not economically er er er wor (.) they're not working (.) they're not in the the they're unemployed (.) you know (.) and therefore that's bad for the economy and that's bad for the state //as a whole//

Reid: //but lots of// people of course (.) cover their faces I mean//

Nuttall: //yep//

Reid: //you might cover your face because (.) you have a health issue=

Morgan: =or a beard

Reid: you might wear a scarf=

Morgan: =or a beard=

Reid: =you might have a beard

Nuttall: [laughs]

Morgan: well you've got a beard (.) I mean (.) a beard is a face covering isn't it?

Nuttall: yep but the difference is=

Morgan: =are you gonna ban beards=

Nuttall: =you can see my whole face I mean (.) when you're talking about the niqab er you can only see the eyes (.) with the burka you can't even see that (.) you can't fully integrate into society

Reid: but for instance blind people can't see other people's faces (.) //are you saying that they can't integrate into society//

Nuttall: //h-hang on (.) hang on (.) hang on (.) hang on// look (.) look look we have a problem with integration (.) in society at the moment I remember you had Dame Casey sitting here a couple of months ago you know integration is getting worse and not better you can't integrate fully into British society unless you're prepared (.) to show your face and then beyond that there's the security issue er whether we like it // or not we are the most

Reid: //but there's also=

Nuttall: =hang on hang on=

Reid: =but the point is there's all sorts of reasons why you might not be able to see someone's face or someone may choose to disguise their face what I'm trying to establish is your point is specifically about Muslim women isn't it it's not act- it's about religion// rather than face covering//

Nuttall: //hang on listen (.) no it's not about religion// it's about people showing their face for two reasons one integration and secondly for security because as I said whether we like it or not we are the most watched people in the world (.) there's more CCTV in this country than anywhere else on (.) the planet and for CCTV to be effective you need to see people's faces

Topic: Language and Power

Subtopic: Language of School Behaviour Management

Text D

Text D consists of transcribed extracts from an episode of the Channel 4 television documentary Educating Essex. *The documentary shows the interactions between staff and pupils at Passmores Academy, a secondary school in Essex.*

KEY

(.) micro pause	(3) longer pause (number of seconds indicated)
? rising intonation	// overlapping/simultaneous speech

Mr Drew: Vinni come here please?

Vinni: why?

Mr Drew: I'd like you to enter the school (.) in exactly the same way as the other 890 students who attend this school (1) until I see something telling me that there's a special new Vinni Hunter law (.) exempting you from the school's rules (.) you need to dress properly

Vinni: okay

Voiceover: *Vinni is 15 and has been at the school for four years*

Cut to staff office

Miss Conway: Vin come in

Voiceover: *like most days Vinni's morning starts with a chat from his favourite teacher Miss Conway*

Miss Conway: you reckon you're gonna have a positive day today?

Vinni: probably

Miss Conway: no let's try again (1) do you reckon you're gonna have a positive day today

Another teacher enters the office and picks up some papers

Vinni: d'you wanna sit down sir?

Teacher: no mate I'm not staying in here

Miss Conway: you're not stupid are you?

Vinni: no

Music sounds from Vinni's mobile phone

Vinni: meant to be on silent

Miss Conway: can you (.) turn it off please (Vinni turns off mobile phone) because if

	it's on in the lesson (.) what's gonna happen?
Vinni:	gonna get confiscated
Miss Conway:	yeah and then what's gonna happen then
Vinni:	gonna get in more trouble
Miss Conway:	then we're back to square one aren't we
Vinni:	I need to get my bag (leaves office)
Miss Conway:	woah woah woah woah woah (.) woah woah
Vinni:	(talks on his mobile phone in the corridor) but I'm in school
Miss Conway:	(shouts from the office) Vinni
Vinni:	(on mobile phone) what d'you mean
Miss Conway:	(shouts from the office) Vincent
Vinni:	(on mobile phone) all right I gotta go 'cause I was speaking to one of my teachers okay (.) alright safe bye (puts phone down and returns to office)
Miss Conway:	okay give me your phone
Vinni:	why?
Miss Conway:	okay I'm gonna lock it away (1) to avoid you getting in any trouble
Vinni:	ohhhh miss
Miss Conway:	and then (.) okay Vinni Vinni Vinni Vinni Vinni (1) are you gonna be okay today?
	(Vinni nods)
Vinni:	okay
Miss Conway:	lovely (.) calm?
Vinni:	mm hmm
Miss Conway:	yes
Vinni:	mm
Miss Conway:	lovely
	Cut to corridor where Mr Drew is sitting at a desk

Mr Drew: so far (1) since the bell went you have walked this way and that way around about six times now I am aware that you think that you're allowed to do these things (.) and that you think that the rules don't apply to you and nobody will say anything to you okay? I am sat here in the corridor (.) and I will (.) so I would like you to provide me with a note from your teacher which gives you permission to be walking the corridor

Vinni: I'm actually going to the toilet to get a wet roll=

Mr Drew: =where is your note (.) from your teacher allowing you to do this=

Vinni: =I am my note

Mr Drew: go to your lesson (1) you are not walking the corridor

(Vinni starts walking away)

Mr Drew: Vinni

Vinni: I'm going to my lesson

Topic: Regional Language Variation

Subtopic: Change Over Time in the Tyneside Dialect

KEY FOR TEXTS E1 AND E2

Speaker 1 – Male, 40s	Speaker 2 – Female, 40s	Speaker 3 – Female, 20s
Speaker 4 – Male, 20s	Speaker 5 – Male, 20s	/_ / phonemic transcription
? rising intonation		

Text E1

Texts E1 contains extracts from interviews contained in a news bulletin about serious riots on the Meadow Well Estate in North Shields in 1991. The interviews are with long-term residents in their forties.

Speaker 1 well there wasn't a racist /reəsɪst/ problem you can forget that because /kɒs/ there's a lot of people /pipʔl̩/ was upset about /əbaʊʔ/ the young Asians /eəʒənz/ that er was pulled out the houses from what I heard

Speaker 2 they're trying /traɪn/ to say it was because of these two bairns that got killed you know but I think it's it's been boiling /bɔɪlən/ up for a long time I think this has just been an excuse for them to start /staʔ/ it /ɪʔ/ all off

Speaker 1 this is today been like this now about fifteen years you know? maybes /mebɪz/ more? but there's a lot of /lɒʔə/ hard working decent /disɪnʔt/ people living here /hijə/? yous just got to go on North Shields fish quay to see that? get up at four o'clock in the morning /mɔnən/ some of the people lives on this estate to make a living but there's a lot of people if you live on the Meadow Well you cannot /kænə/ get the HPI if you go into shops in Newcastle oh I live on Meadow Well you cannot get nothing /nɒɵɪn/

Text E2

Text E2 contains extracts from interviews contained in a documentary about the Meadow Well riots, filmed a few months after the riots had taken place. All the speakers are long-term residents in their early twenties.

Speaker 3 I'm /æm/ twenty /twenʔi/ years old got a bairn two and a half Victoria er I've lived in The Ridges all me /mɪ/ life since I was about two I've been in homes in and out of /aʊʔæ/ trouble and everything /evrɪfɪŋk/ never got on with me mam she used to kick us out all the time er I had a flat when I was fifteen er went to {indistinct} High School I only went for the first two year that was boring you didn't learn nothing /nɒfɪŋk/ I've had slugs and mice and there's like no one down here /hijæ/ for us to talk to /tɔkʔuː/ if I stay in all day I'm just stuck way whereas /wɪəz/ If I go to /gɔʔ/ me mam's everybody I know /nɔ/ lives up there

[Filming of streets, other speakers]

Speaker 4 the thing that like /leɪʔ/ sickens /sɪkʔn̩z/everybody is like why did they do it why did they burn their own youth club down why did they burn their own shops down because they were /wɔ/ left with /wɪ/ so /sɔ/ much /mʊtʃ/ anger pitted up

Speaker 5 the thing about the youth club you know saying they burnt /bɜnt/ their own youth club the only thing they had on the estate /esteət/ which is of any use to them? it had been shut down for ten month you know? and you can verify that

Speaker 4 yeah I used to work there

Speaker 5 government spending closed down that youth club man why why isn't the grass been cut silly little /lɪʔl̩/ things like that man

Speaker 4 all it looked like was a big lump of tinder /tɪndæ/ to some people /pipʔl̩/ excellent stuff for like wanting to set set a beacon off I'm sure /ʃʊwæ/

Speaker 5 great /greɪʔ/attention seeker

Speaker 2 be seen for miles innit /ɪnɪʔ/ you know

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Source taken/adapted from:

Text A1: 'Tok Pisin Game' taken from YouTube https://www.youtube.com/watch?v=L1pMNOlt58Q'
Text A2: "O PAPA GOD" by He-Speaks Ministries taken from YouTube https://www.youtube.com/watch?v=WVgJ-sxopLI'
Text B: Comix, A History of Comic Books in America, Les Daniels, Wildwood House, 1971, pp 157-158
Text C: extract transcribed from Good Morning Britain, ITV, 2017 https://www.itv.com/goodmorningbritain/news/paul-nuttall-on-ukips-pledge-to-ban-the-burka
Text D: extract transcribed from Educating Essex, Channel 4, 2011
http://www.channel4.com/programmes/educating-essex/on-demand/49967-003
Texts E1: extract transcribed from ITV Tyne Tees news, 10th September 1991 published on YouTube under licence https://www.youtube.com/watch?v=1htsoEyWBE8
Text E2: extract transcribed from An English Estate, part 1, Channel 4 1992, published on YouTube under licence https://www.youtube.com/watch?v=Lr-iZi6FEWo

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