

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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Pearson Edexcel Level 3 GCE

Monday 13 May 2024

Morning (Time: 1 hour 30 minutes)

Paper
reference

8EN0/01



English Language

Advanced Subsidiary

PAPER 1: Language: Context and Identity

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 the question in **Section A** and the question in **Section B**.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- 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.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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P 7 2 9 1 4 A 0 1 1 6



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SECTION A: Language and Context

Read Texts A–C on pages 3–5 of the source booklet before answering Question 1 in the space provided.

1 Texts A–C all concern birds.

Analyse and compare how contextual factors affect language choices in these texts.

You should refer to any relevant language frameworks and levels to support your answer and consider:

- mode
- field
- function
- audience.

(25)

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(Total for Question 1 = 25 marks)

TOTAL FOR SECTION A = 25 MARKS



SECTION B: Language and Identity

**Read Text D on page 6 of the source booklet before answering Question 2
in the space provided.**

2 Analyse the way Lemn Sissay presents himself in Text D.

You should refer to any relevant language frameworks and levels to support your answer and consider:

- mode
- field
- function
- audience.

(25)



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(Total for Question 2 = 25 marks)

TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS



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Source Booklet

Do not return this Booklet with the question paper.

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SECTION A: Language and Context

Text A

Text A is from a website that sells products aimed at gardeners, including bird food and feeding equipment. It's from a section offering advice on 'Feeding and Caring for Birds in Winter.'

Robin

The quintessential winter bird of Britain simply has to be the robin. They feature on Christmas cards and their bright red chest even resembles the garb of the great Santa himself!

Robins are revered by gardeners as voracious pest eaters and often shadow the winter gardener in the hope of an unearthed worm or another tasty morsel.

Robins are very territorial and have an extremely beautiful song, but these characterful birds, like many other small garden birds, find winter quite a test; 70% of robins will die before they reach a year old. Their first winter is the hardest of all, but you can do your bit and help these creatures survive to raise their chicks.

You can make a real difference by supplementing their diet with some insect-rich food that mimics what they choose to eat in the wild. Choose a tailored robin food and you'll soon see much more of the red-chested puffed-up robins hopping between the shrubs in your garden.



Text B

Text B is a transcript of an extract from a video released by the Royal Society for the Protection of Birds. It features two experts, Luke Phillips and Ami Kirkbright, discussing a variety of swan called the whooper swan.

Key:

(.) = pause

LP = Luke Phillips

AK = Ami Kirkbright

LP: Now whooper swan is a bit of an unusual name I'd say so there must be some origin behind that so I asked Ami all about that as well

AK: It's because of their (.) hoopy hoopy call a kind of honky call er some people kind of liken it to (.) an old-fashioned car horn (.) which I think is quite accurate er it's actually quite a good (.) distinguishing feature as well for whoopers sometimes it's you know you've got a group of swans you can't quite see where you are you know (.) what kind of swan they are (.) whooper swans are super loud and quite vocal so if you hear that sort of honky (.) hoopery sound then (.) you're kind of sure it's going to be a whooper

LP: So whooper swans are not with us (.) a year round are they (.) so so where are they coming from

AK: The whoopers that we see in the UK and in Ireland will be (.) predominantly all from Iceland (.) it's (.) pretty much the whole Icelandic population (.) apart from a couple of thousand (.) one or two thousand that'll stay in Iceland over the er over the winter (.) the rest all come to the UK and Ireland to winter



Text C

In her memoir 'H is for Hawk', Helen MacDonald writes about how the experience of training a goshawk, a large variety of hawk, helped her to deal with her grief at the loss of her father. In this extract she describes hunting with the hawk on her gloved fist.

I slowly extended my gloved fist out from the screen of the brush.

The hawk left the fist with the recoil of a .303 rifle. I stepped out to watch. Saw a chain of events so fast they snapped into a comic strip: *frame, frame, frame*. Frame one: goshawk spluttering from the fist in bars and pinions and talons. Frame two: goshawk low to the ground, grass streaking along under her. Chocolate wings, beating strongly, hump-backed. Frame three: rabbits running. Frame four: the pheasant, too, crouching and running into the wood's safe margin.

But it wasn't safe. Split-second, ink-starred decisions in the hawk's tactical computer. She slewed round sling-shot style, soaking up g-force like a sponge. Closed her wings and was gone. Sucked into the black hole of the wood, beneath a low-hanging larch branch.

Glossary

Pinions – the outer part of a bird's wing including the flight feathers

Bars – pattern of brown and white stripes on the hawk's wings and body

SECTION B: Language and Identity

Text D

Lemn Sissay, author and broadcaster, was brought up in care. He was fostered as a baby by a white family who told him his Ethiopian mother did not want him. In the late 1970s at age 12 he went into a series of children's homes. As a teenager he was shown letters his mother had written to the local authority. In his memoir he describes his response.

They lied to me. Someone did love me. My mother.

How can I get Lemn back? He needs to be in his country, with his own colour, his own people. I don't want him to face discrimination.

Why would she say, 'I don't want him to face discrimination,' unless she had experienced it? Why would she say, 'How can I get Lemn back?' if she didn't want me? She explains that she got a telegram telling her that she had to come back to Ethiopia because of her father's illness.

It didn't take long for my joy at receiving the letters to turn to anger. A shadow crawled into me. Nobody spoke of depression then. I found myself walking to the front door of Gregory Avenue and then turning back to my bedroom. The Authority in charge was the same Authority who wouldn't give me back to her. They had everything to hide. All I knew at the time was that I felt unsafe because the staff who were looking after me had no idea about my story.

My birth mother did nothing wrong. She was not poor. She was not destitute. She did not abandon me. She did nothing other than find herself pregnant while in England and ask for help.

Norman Mills gave me my birth certificate. I looked at my name, my Ethiopian name, the name my mother gave me. Lemn Sissay. *I am Lemn Sissay*, I said to myself.

I didn't know how to pronounce Lemn. I thought the 'n' in Lemn must have been a spelling mistake by a lazy registrar so I pronounce it 'lem'. On my left hand are the initials NG and the nickname Chaulky from when I tattooed myself in Woodfields aged fourteen. I did it with a blunt pin and Indian ink. I stabbed my hand hundreds of times and forced the ink into my skin. Bulbous, crusty scabs grew over the raw flesh. That's how you tattoo yourself. Then the scabs fall and, hey presto, there's the tattoo. After a few days though, I tried to tear them off but it was too late, the ink wouldn't flow out. Now these 'handmade' tattoos are barely visible just beneath my skin, like ghosts.

But now I knew my name. My real name was Lemn Sissay. And I knew my country. Ethiopia. I decided there and then. I would call myself by my name and I would ask anyone who knew me to call me by my name. And when they asked, 'Why have you changed your name?' I would tell them, 'I didn't change my name. This is the name on my birth certificate. This is the name I was born with. This has always been my name.'

My name is Lemn Sissay.

Glossary

NG – stands for 'Norman Greenwood' the name he was given by his foster parents

Norman Mills – Lemn Sissay's social worker

Woodfields/Gregory Avenue – reference to children's homes



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Sources taken/adapted from:

Text A: <https://www.gardenhealth.com/advice/birds-and-wildlife/how-to-care-for-the-birds-in-winter>

Text B: <https://www.youtube.com/watch?v=x3dyBLvmvWU>

Text C: 'H is for Hawk', Helen Macdonald, Jonathan Cape 2014.

Text D: My Name Is Why, Lemn Sissay.

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