

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel Level 3 GCE

Time 2 hours 15 minutes

Paper reference **9EN0/01**

English Language

Advanced

PAPER 1: Language Variation

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 60.
- 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 both questions.
- Check your answers if you have time at the end.

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P65521RA

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Q:1/1/1/1/1/1/1/1



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(Total for Question 1 = 30 marks)

TOTAL FOR SECTION A = 30 MARKS



SECTION B: Variation over Time

Read Texts C and D on pages 6–7 of the source booklet before answering Question 2 in the space provided.

- 2 Texts C and D describe experiences of living abroad. Analyse and compare the ways that both texts demonstrate how this type of language has changed over time.

You should refer to any relevant language frameworks and levels, as well as social, cultural and other contextual factors.

(30)

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(Total for Question 2 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS



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Do not return this Booklet with the question paper.

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English Phonemic Reference Sheet

Vowels

kit	dress	trap	lot	strut	foot
ɪ	e	æ	ɒ	ʌ	ʊ
letter	fleece	cart	thought	goose	nurse
ə	i:	ɑ:	ɔ:	u:	ɜ:

Diacritics: /:/ = length mark. These vowels may be shorter in some accents and will be transcribed without the length mark /:/ in this case.

Diphthongs

face	goat	price	mouth	choice	near	square	cure
eɪ	əʊ	aɪ	aʊ	ɔɪ	ɪə	eə	ʊə

Consonants

pip	bid	tack	door	cake	good
p	b	t	d	k	g
chain	jam	fly	vase	thing	this
tʃ	dʒ	f	v	θ	ð
say	zoo	shoe	treasure	house	mark
s	z	ʃ	ʒ	h	m
not	sing	lot	rose	yet	witch
n	ŋ	l	r	j	w
Glottal stop		Syllabic /l/ bottle		Syllabic /n/ fatten	
ʔ		l̩		n̩	

SECTION A: Individual Variation

Text A

Text A is a transcription of a conversation with DJ Vixon discussing her experience of becoming a DJ. She discusses how she set up her business and the reactions of family and friends to her new venture.

KEY

DJ = DJ Vixon	/_ / phonemic transcription	{ } paralinguistic feature
(.) micro pause	(1) timed pause	

DJ: I /æ/ was approaching (1) I guess my /mæ/ fortieth a significant birthday (.) my fortieth and (.) all my life there was three things I wanted to do (.) be a teacher an entrepreneur and a DJ and (.) one day I just decided that I could wait another ten years /jeəz/ to do (.) to start DJ-ing and I decided today was the day so I went out and spent five thousand dollars on equipment (.) with a view that I would practise and I would do it as a hobby at first and within 2 weeks of (.) playing on my decks DJ decks and (.) I decided that I loved it and I wanted to do it professionally so within a month I set up a business set the website up and I got my first gig

it's almost like I reinvented myself and you know I had my DJ website and I go by a different name and it was (.) I think people were surprised that they didn't see me as a DJ because I'd been teaching for (.) twenty years no sorry for ten years I'd been teaching and but then I figured you know if I can stand in front of a class and teach then you know performing comes easy to me I've I've been doing it all my life so (.) but I had to learn the technical skills

my family thought I was nuts {laughs} they thought (.) she she's having a mid-life crisis what the hell is she doing {laughs} but then once they saw me like putting myself out there and you know (.) once they saw me doing gigs and stuff they were like ah ok so she's actually a DJ now so yeah

I did get some negative comments like don't you have to go to study to be a DJ and I said my comment back was I've studied music my whole life and I know what gets people on the dance floor because I've been on the receiving end so I kind of just let people think what they like and I didn't care what people thought I thought I'm fulfilling a childhood dream here so no one's going to /gʊnæ/ get in my way and I'm going to have fun



Text B

Text B is a collection of posts from a private account on the photo sharing app Instagram. The text was written underneath photographs uploaded by Daria, the account holder. A description of the photograph that accompanied each post is provided above the text.

A photograph of a baby

Happy World Breast Feeding Week! Apologies in advance this is going to be a long post and possibly TMI! I've had such a mixed and emotional experience with bf-ing, as have many people! I managed to bf with Leila up until she was 19 months, something that I'm glad I did as I think it was a comfort to her when she was in hospital with pneumonia for a week. It was a struggle at times though especially in the early days as she was struggling to latch and I felt like I had no choice but to plod on with it rather than try some formula. With John it's been a bit of a different experience, we started bf-ing but it was agony and I tense up and cry anytime he tried to feed, so we introduced some formula. I felt a lot of shame about using formula at first not because there's anything wrong with it (there's absolutely not), just because I felt like I wasn't able to give John the same as I gave to Leila. As my amazing midwife said, it's better to have a happy mum than a sad mum who is hating every minute of being in pain. So glad we persevered to get to this point and so glad my little babies are happy and healthy, big hugs♥ and kudos to all the parents, you're doing an amazing job and this is a tough gig at times! 🥰

A photograph of Amal, a giant puppet of a child refugee that is travelling to various countries to raise awareness of the refugee crisis.

Amal has reached the UK. Leila told me a while ago that they had been learning about Amal and her journey at school. She said she had felt sad about Amal's story and the reasons why she had to leave her country and home. We chatted about our family leaving Iran during the war and how important it is to welcome people who have had to flee their homes and old lives. So proud of our kind little human and hopeful that by learning about these issues at home and at school we'll have a kinder and more tolerant society in future ♥

A photograph of floor tiles in a hallway

Finally had some positive house news today, as we accepted an offer on the house which means our plans are back on track! And I can legit start daydreaming about living by the sea and dreamy hall tiles fingers crossed it all goes smoothly this time.

A photograph of a cup of tea and a scone

Today, on the eve of turning 42, I mastered the important life skill of holding a baby with one arm and accessorising a scone in the other (jam first and then the cream, obviously!) Also Bake Off starts again tonight, whowhoo 🍰🥧🥞

Glossary

TMI – too much information

bf – breastfeed

latch – how a baby fastens onto the nipple to receive milk

formula – powdered milk for feeding babies

SECTION B: Variation over Time

Text C

Text C is from a letter written to the British Government in 1685 from founders of a settlement in West Sumatra, Indonesia. The settlement was one of the first British ventures into colonial rule in South East Asia and was not a success because of rain affecting building work and the spread of disease.

Notwithstanding our owne People yt have workt dayly thereon, ye work is very backward, for ever Since we have been here wee can Scarce Say yt wee have had eight dayes together without raine, wch hath fallen in Soe Violent a Manner that it hath soe Much hindred our designe that in four months time no more than one bastion or bulworke to the Seaward is in any forwardnesse, wch long e'r this might have been finished, but ye raines are soe great here yt in one night they have layed even to the ground yt wch hath cost a fortnights building. Soe finding we have all this, have Resolved to pallassade our Selves in, for ye greater Security, taking in halfe ye ground Mr Fowles hath Lined out for a ffort and all ye meanes hee could invent was not enough to Make his worke with stand ye raines, for Turffeing, wch was thought to stand against all raines, hath Severall times been washed away, & now at this instant ye whole bulworke, wch hath been all this tyme adoeing, will be ye first Raine be certainly all washed away, for it is wholly crackt soe yt nothing can be done without bricks which our people hath endeavoured to make, but ye Earth is not good, for when they come to burne them they will not abid ye fire, soe that Bricks and all other Materialls for ye raiseing of a building of that Nature must be Sent hither, if your Honr &c Shall think convenient yt wee here remaine and fortifie . . .

October 2. Ao.1685. Mr Fowles this day died, to whome wee have Paid noe wages Since he came here, Soe humbly desire yor Honor &c will Please to pay his widdow what will be due to him.

Glossary

bastion and *bulworke* – types of defensive wall

pallassade – to protect with a fence



Text D

Text D is taken from the website of the travel publication, Nowhere Magazine. This article is from a regular feature, 'Letter from . . .', where a writer documents their experience visiting a unique place.

The Flaneur: Letter from Jogibara Village

A storm blew through these mountains a few hours ago, freshly icing the peaks and knocking the power out again. It was a big storm. Unseasonably violent winds, heavens full of thunder, trees tossing around like raptured spirits. And now like so many times before since moving to the Himalayas, I'm writing in candlelight again.

Beyond my candle-limned reflection in the window the mountains illuminate with silent lightning.

At this late hour I'm thinking about the building being slowly, more slowly than erosion almost, erected less than 50 meters away from my house. I'm thinking about how all that removed dirt and foundational rock and cement – and every brick and every hammer and steel rod that has gone into the structure so far – was carried down from the road in a bucket atop the head of a woman.

And how the entire nation of India is carried atop the head of a woman.

And the men, out there all day, every day, crouched down in the dust, clanking at the stones, clank clank clanking as I read, as I work, clanking with their skinny arms and giant hammers, hammering heavy chunks of formless mountain into smooth white rectangles, one after the other, all day, every day, for less than two dollars a day.

Such a building, carried down on the heads of women, chipped into being by thin men with hammers, colonized by ethereal monks, is not at all out-of-place around here... so much so that I begin to wonder what this place looked like when I first laid eyes on it two years ago, or what it may look like to the newly-arrived refugees from Tibet, or the weekend Punjabis, or the foreign tourists who pass through so effervescently.

They see the monks, but do they see the monks playing basketball and texting on iphones? And what do they think of someone like me, so alien, so seemingly useless, climbing the steep roads on my motorcycle, honking through town like an Indian, spending all day on the balconies overlooking the streets just above their heads, watching them, observing them, thinking about what it is they may be seeing?

From the mood of this letter it seems I've been marooned in one place too long again. Perhaps it's the butter candles and the chiaroscuro mood they throw upon these mud walls, or the longing my neglected motorcycle whispers to me from the darkness up the hill.

Whatever it is, it's time to hit the road again. Tomorrow I leave for Kashmir.

Glossary

candle-limned – highlighted by the glow of the candle

flaneur – an observer of modern urban life

chiaroscuro – the treatment of light and shade in drawing and painting

Sources taken/adapted from:

Text A: Transcript of conversation with DJ Vixon

Text B: private source

Text C: 'The Faber Book of Exploration: An Anthology of words by explorers through the ages', Editor – Benedict Allen

Text D: <https://nowheremag.com/?s=The+Flaneur%3A+Letter+from+Jogibara+Village>

