

## Pearson Edexcel Level 3 GCE

# English Language

**Advanced**

**Paper 3: Investigating Language**

Sample assessment materials for first teaching  
September 2015  
**Source booklet**

Paper Reference

**9EN0/03**

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**PEARSON**

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### English Phonemic Reference Sheet

Vowels					
kit	dress	trap	lot	strut	foot
ɪ	e	æ	ɒ	ʌ	ʊ
letter	fleece	bath	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					
<b>pip</b>	<b>bid</b>	<b>tack</b>	<b>door</b>	<b>cake</b>	<b>good</b>
p	b	t	d	k	g
<b>chain</b>	<b>jam</b>	<b>fly</b>	<b>vase</b>	<b>thing</b>	<b>this</b>
tʃ	dʒ	f	v	θ	ð
<b>say</b>	<b>zoo</b>	<b>shoe</b>	treasure	<b>house</b>	<b>mark</b>
s	z	ʃ	ʒ	h	m
<b>not</b>	<b>sing</b>	<b>lot</b>	<b>rose</b>	<b>yet</b>	<b>witch</b>
n	ŋ	l	r	j	w
Glottal stop		Syllabic /l/ bottle		Syllabic /n/ fatten	
j		l̩		ŋ	

**Topic: Global English****Subtopic: South African English****Text A1**

*This speaker is a white English speaking South African man. He is 23 and is currently a post-graduate student in the UK. He was born and grew up in Johannesburg in a working-class family.*

**MARK KEY**

A = South African Man	I = Interviewer
[ ] paralinguistic features	/_/_ key phonemic transcription*
(3) longer pause (number of seconds indicated)	(.) micro pause

*\* The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.*

- A:** OK you can put on the table you know [indicates interviewer's recorder] did you have /hɛv/ some coffee
- I:** yeah thanks I'll just (0.5) OK so where were you born
- A:** OK I was born in in Joburg I live in Joburg all of my years it's a bit dilapidated not like a township we had big gardens and a pool and (.) my father used to be a you know surveyor but I think /fɪŋk/ he always wanted /wɔːntɪd/ to be a farmer he kept /kɪpt/ chickens in the garden I was scared of them man [laughs] when I was small and me and my brothers /bræpəz/ we used to chase them and my ma she used to you know you stop /stɔp/ that you you know
- I:** where did you go to school
- A:** oh I went to a community school we got a regular education sort of set /st/ for us and we participated in sports we did oh football swimming I was good at (.) won the junior championship you see the trophy there by the books and we all my brothers the same
- I:** so you had a good childhood
- A:** oh yea lots of friends /frɪndz/ lots of fun down by the lake lots of braai\* get a bit pie-eyed [laughs] catch a tan /ten/ it was a good time man I've got some pictures I'll show you just now
- I:** thanks (.) so why did you come to the UK
- A:** things were you know not so easy jobs and things I came here to study
- I:** to Nottingham
- A:** yeah
- I:** do you like it
- A:** no I'm fine fine but ag /æx/ the dark you never get see the sun I miss the light more than (.) but I get on OK it's lekker man [laughs] that's what we say

**I:** what's lekker

**A:** it means good you like it you know

\* braai = barbecue

### Text A2

*This speaker is a white woman in her 40s. She grew up in Vereeniging, in an area where Afrikaans is the predominant language, followed closely by English and Sesotho. She has lived in South Africa all her life.*

[ ] paralinguistic features	/_/_/ key phonemic transcription*	<b>Bold</b> emphatic stress
(3) longer pause (number of seconds indicated)	? rising intonation	(.) micro pause

I grew up in Vereeniging? we moved to Richards Bay /bɑɪ/ for about six /səks/ months /mæntz/ when /wɪn/ I was four years /jɜs/ old /əʊlt/ and then /ðɪn/ came back and I lived my whole life in Vereeniging and then /ðɪn/ I moved /mʊvt/ to Alberton about two years ago (.) weekend it was more going out into the /dɪ/ sun [laughs] because South Africa is a land of sun (.) so go out go swimming go hiking /aɪkɪŋ/ just do anything /ɪnɪθɪŋ/ as long as you're **outside** /aʊtsaɪt/ (.) so (.) that's about it (.) my parents also lived their whole lives in the Vaal Triangle that is vanderbiylpark they lived there and then /ðɪn/ they moved to Vereeniging when they were married and they live still there still living there I've been married I'm divorced at the moment? so I'm single with my two black cats [laughs] I'm very happy /æpɪ/ I started um studying at Potchefstroom University? and after I studied there I started working at Vereeniging Public Library for seven and a half /ɑf/ years? and after that I studied further I did my psychology honours and after that I did a little bit of urm psychiatric testing /tɪstɪŋ/ urm personality testing /tɪstɪŋ/ that kind of stuff (.) then at Athlone I worked for about a year and a half /ɑf/ and then /ðɪn/ I came to the school do librarian work as well I feel very /vɪrɪ/ important [laughs] even if it's part time and I have to work in library

## Topic: Language and Gender Identity

### Subtopic: Constructing 'Ideal' Women

#### Text B

This text is a transcript from the Channel 4 television programme 'How to Look Good Naked' (episode broadcast in May 2007). This programme was presented by Gok Wan who would give the participant a makeover to boost confidence in their appearance. The discussion is between Gok Wan and programme participant, Michelle.

#### MARK KEY

GV = Gok Wan voiceover	G = Gok Wan	M =Michelle
[ ] paralinguistic features	/_/_ key phonemic transcription*	(.) micro pause
(3) longer pause (number of seconds indicated)	? rising intonation	// overlapping/simultaneous speech

\* The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.

#### Underwear scene

Gok and 'Gok's mirrors' are in a large, white room. Voiceover as Gok paces, waiting for Michelle to arrive

**GV:** facing up to your body is the first step to looking and feeling good naked it's been years since Michelle has got her clothes off for anyone let alone me or you lot out there this will be one hell of a challenge

**G:** (5) he//ya

**M:** // [walks into the room – smiles] hello//

**G:** //how are you nice to meet you  
[they shake hands – Gok smiles]

**M:** and you [they kiss each other on the cheek]

**G:** what we need to do is get you down to your underwear [Michelle undresses] (5.5) just take a minute now just take a moment to look at yourself

Scene changes. Shows footage of Michelle, who is sitting facing the camera

**M:** hate the tops of my arms they're all wobbly they feel like dinner-lady arms (1) I really dislike my belly cos it sort of sticks out like a little beer belly really if I wore certain types of knickers I sort of bend over and feel my knickers rolling [makes rolling movement with hands] down where my belly's hanging over (4)

Scene changes. Back to room with the mirrors

**M:** [stands in front of mirrors looking at reflection] I I just feel awful very vulnerable (2) very vulnerable (4) erm I haven't sort of (1) had these feelings in such a long time [sniffs] (6)

- G:** who's looking back at you in the mirror now? do you recognise that per//son?
- M:** // [no ] I  
feel the person I was years ago I can't seem to identify myself with I feel I've lost  
(1) I've lost me along the way to be honest (4) I just see this long body and short  
legs and (2) lots of fat and (2) [sniffs] not nice at all//
- G:** //you have an hourglass figure  
with a small waist (1) I don't think (2) you need to change a single thing (2.5)  
something stopped (1) and we just need to kick start it a//gain [smiles]
- M:** //yeah
- G:** and I wanna d//o it
- M:** //thank you thank you//
- G:** //I will do it I promise you//
- M:** //thank you
- G:** do you want a cuddle?//
- M:** //[laughs] yes thank// you
- G:** //well done [they hug]
- M:** [sniffs]

### The makeover: shopping interaction

*Michelle and Gok walk into a large department store, into the women's clothing section*

- G:** at the moment you're dressing like a fourteen-year-old boy// is what
- M:** //yeah
- G:** I would say so we need to get you out of all that right?
- GV:** (2.5) Michelle's at a loss where it comes to glamming up and always resorts to  
casual clobber (2) I'm going to show her and you how to sex it up without going  
over the top
- G:** OK this suit will work for you because one it's young it's// also
- M:** //yeah
- G:** casual (1.5) OK but it's also got all the elements you need in it it's going to nip you  
in at the waist (1.5) yeah? it's going to showcase all of your upper // torso
- M:** //yeah
- G:** also this skirt this panelling's going to elongate you all right? we're going to make  
you look like a sophisticated mature elegant sexy woman that knows her body  
shape// all right?
- M:** //OK

**Topic: Language and Journalism****Subtopic: Opinion Articles****Text C**

*This text is written by the writer and broadcaster, Charlie Brooker, and was published on The Guardian newspaper website. He is writing about concerns over processed food in England.*

## **A big lump of horse ran into your burger? Don't wave it around or everyone'll want one**



The Guardian, Sunday 20 January 2013 20.00 GMT

We worry too much about food in this country. That's probably why we throw so much away. This wasn't always the case. Take a stroll back in time to the 1920s: look around this jerky black-and-white world. No one cares what they eat, so long as they are eating something. They scratch in the mud all day so they can gnaw their blackened fingernails for sustenance in the evening. Peas are exotic. Battered potatoes a lah-di-dah delicacy. These people dream of a horsemeat value burger. Dream of it.

Today, a cheery splash of errant horse DNA in our mechanically recovered meat product and we indignantly vomit in protest. But then cheap food disgusts us in general. In 2013 a range of unofficial food laws requires every British citizen to pretend to be a distinguished gourmet 24 hours a day. As recently as the late 1990s it was still A-OK to walk down the street binging Salt 'n' Vinegar Chipsticks down your shouthole. Now it's illegal. Chipsticks are illegal. Even thinking about Chipsticks is illegal. You're breaking the law right now. Also, you really want some Chipsticks.

There are loopholes. Contemporary snack food often disguises itself as something hoity-toity and respectable. Bye-bye Chipsticks, hello thrice-cooked chippalettoes in sober packaging adorned with tasteful font choices and words like "artisan" and "finest": the hand-picked organic figleaf of respectability. You still shovel them down your neck like you're conducting a suicide-bombing campaign against your own arteries, but you do so while watching Borgen instead of Take Me Out, you sophisticate, you.

The great minced horse scandal of 2013 has been focused on "value" burgers, which means while many are disgusted, few can be entirely surprised. As a consumer, you implicitly understand that each time you buy a "value" meat product you are entering into a gentleman's agreement with the producer. Your end of the deal: you won't ask awkward questions and you'll swallow as fast as you can. Their end: they'll program their slaughtering robots to pick out any visible toenails and mince the eyelids so finely you won't feel the lashes tickling your throat on the way down. You paid 10p and ate something vaguely carcass-flavoured: you're fully aware you're eating meat regurgitated through a sieve in the Twilight Zone. You know damn well the tuppenny beef disc you're chewing consists of sinewy globules and bloody tumours sluiced off a malformed skeleton by a high-pressure hose in a flyblown abattoir, smashed into patties by an automated fist-pounding machine, bulked out with sawdust and fishfood



and papier-mâché, packed into boxes and piled high for economy of scale. You're either trying not to think about it, or you genuinely don't care, in which case good for you. Eat what you want.

Unexpected surprises aren't confined to the bargain basement. Lest we forget, supermarket burgers are available in fancy Downton Abbey formats too. Veal. Venison. Monocled beef. The high-class callgirls of the burger world. Yet even in this gentrified sector of the chilled cabinet it's not always entirely obvious what you're getting. Waitrose, for example, offers a top-of-the-range Heston Blumenthal Lamb & Cucumber burger: £3.50 for two, so you might want to consider applying for an interest-only mortgage first. They look pretty good and I'm sure they taste magnificent – like a recently slaughtered ovine angel softly bleeding to death on to your tongue – but if you squint at the list of ingredients on the back of the packet you'll see the words "pork shoulder". Because that's what you look for in a lamb burger – lashings and lashings of pig.

**Topic: Language and Power****Subtopic: Legal Language****Text D**

*This text is an interview between a male Detective Constable and a male suspected of resisting arrest and causing injury to another Police Officer.*

**MARK KEY**

DC = Detective Constable	S = Suspect	XXX represents information removed for sensitivity reasons
[ ] paralinguistic features	/_/ key phonemic transcription*	(.) micro pause
(3) longer pause (number of seconds indicated)	? rising intonation	// overlapping/simultaneous speech

\* *The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.*

**DC:** James I have to inform you that this interview is being tape recorded all right mate

**S:** yep

**DC:** now I called you James e do you p are you happy being called James or do you (.)

**S:** any i//t// it don't really matter

**DC:** //no// yeah OK so (.) you're happy with //James// not Tommo

**S:** //yeah // yep

**DC:** OK mate [clears throat] right (.) let me introduce myself my name's XXX Detective Constable 123 and I'm stationed at XXX in the CID department can you give me your name

**S:** it's James XXX

**DC:** and date of birth

**S:** XXX of the XXXth ninet//een [indistinct]

**DC:** //and where do you live

**S:** er [gives address]

**DC:** right sorry give us your date of birth again

**S:** XXX of the XXXth nineteen eighty

**DC:** right (.) James can I just ask you y you're putting your hand //over your mouth// and it muffles it up

**S:** //oh sorry// heh [laughs]

**DC:** and //people have got to listen to this after//

**S:** //er (.) nineteen// eighty

**DC:** right

*...Later in interview*

**DC:** OK (.) would [clears throat] so (.) the next question is would you agree that apart from meself and (.) y yers yourself (.) there is no-one else (.) present in this //room

**S:** //mm yep

*...Later in interview*

**DC:** [clears throat] (.) now (.) first thing I need to (.) get out of you (.) or (.) ask yer

**S:** yeah

**DC:** is (.) do you accept (.) that you assaulted (.) the police officer

**S:** no (.) cos I didn't assault him (er) I pushed him at the end of the day and I know that's counts as an assault but I didn't hit him

**DC:** do you accept that th the officer (.) was arresting you (.) at the time

**S:** I didn't know he was arresting me at the time

*...Later in interview*

**DC:** the officer's received injuries that amount to (.) what we call ABH and that's bruising (.) which we accept could have happened during the struggle (.) but they still happened during the struggle with yourself (.) and OK (.) the injuries w you might not regard as serious (.) in terms of (.) the fact (.) that it's gonnu (.) put him in extreme pain (.) but they still amount (.) to an ABH and I'll tell you what they are (.) graze to the left right elbow (.) graze to the lar left right knees (.) graze to the left right rear shoulder (.) soreness (.) at bruising below right breast and to (.) the nip of his er nobe on his- node on his er (.) on his chest (.) OK

**S:** (there) look there I've got some

**DC:** yeah //(unclear) s-//

**S:** //from falling on// the floor [unclear]

**DC:** //I hear// what you're saying (.) but the officer's saying (.) that those (.) those (.) number of bruising occurred (.) whilst he was effectively arresting you (.) and during the struggle that ensued

*...Later in interview*

**DC:** [clears throat] OK (.) he also (.) goes on to say (.) that err (.) he actually (.) grabbed hold of your hand (.) e-sorry your (.) grabbed hold of your arm (.) and told you (.) that you were under arrest

**S:** they didn't at all

**DC:** and at that (.) and //at that you started to struggle//

**S:** //no I'll right I'll stand up// in court against him on that one cos  
he's properly I hate that! (.) all officers lie to get out of it (.) and no-one even takes  
a word of what [unclear]



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## Topic: Regional Language Variation

### Subtopic: English of Yorkshire and the North East

#### Text E

*This text is an interview with Sandy, 50, from Goldthorpe, South Yorkshire who has lived in Sheffield for 20 years. She is a teacher and is university educated. The interviewer uses Southern British Standard pronunciation.*

#### MARK KEY

S = Sandy	I = interviewer	W = waitress	C = customer
[ ] paralinguistic features	/_/_ key phonemic transcription*	(.) micro pause	
(3) longer pause (number of seconds indicated)	? rising intonation	// overlapping/simultaneous speech	

*\* The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.*

- I:** so what's been happening
- S:** me /mɪ/ mum /mʊm/ come /kʊm/ yesterday you know /no:/
- I:** mm how is she
- S:** she's fine her eyes /ʔəraɪz/ you know
- I:** not so good
- S:** not so good I took her /ə/ to doctor's but /bʊt/ (.) mind you she doesn't /dʊmp/ miss much /mʊtʃ/ our Maggie were there with that new feller and me mum were onto that at once don't like look of him /ənɪm/ she says
- I:** [laughs] Pete what's wrong with Pete
- S:** [laughs] what's right with him /wɫɪɪm/ more like
- I:** [laughs] me (.) well I'm not going against what Maureen says
- S:** I'll tell her /ə/ you said that [laughs] our Karen you know Karen right our Karen I call her /ɜ/ that cos she's like me sister I've know her /ɜ/ from knee high /aɪ/ you wouldn't think she come /kʊm/ from Goldthorpe would you
- I:** [laughs] no
- S:** our Karen says same about me mum but /bʊʔ/ she me mum that is she says you've got to come across to visit (.) you and Jan she says you haven't /æmp/ been /bɪn/ in a while (.) me and Harry's /ʔærtz/ going /gɔʊwɪn/ over next weekend so
- I:** this weekend coming
- S:** no one after /æftə/
- I:** yeah I'll have to see what Jan's doing

**S:** (to waitress) yeah can I get er can I get two (to I) did you /dɪdʒə/ want coffee (I indicates cappuccino. To waitress again) er cappuccino er cappuccino

**W:** two cappuccino anything else

**S:** did you want a scone /skɔʊn/

**I:** not for me

**S:** can you pass /pæs/ me bag ta (to waitress) can we have /æv/ some /sʊm/ water

**W:** course you can

**C:** is there anyone sitting here

**S:** no you're fine (0.5) have /æv/ you /yʒ/ got room /ru:m/ here /ɪə/ I'll move us /ʊz/ coats

*(Later in the conversation)*

**S:** so he /l/ says he don't /dʊnt/ have /æv/ none have none (.) but I /bʊrɑɪ/ know he does because I've seen it in house /aʊs/ where he put it he says he give it to his mum but he never

**I:** so what happened to it

**S:** that's for him /fəɪm/ to know and rest on us to find out (.)

**I:** [laughs]

**S:** I'll tell you what though their Janet were there and she says he never had /nevərəd/ it so I don't know what to make of it /əɪt/ (1) did you want another one of them scones

**I:** oh go on then

**S:** when she comes back I'll get us some they're not bad these mind they're not like me mum makes

**I:** [laughs] no one makes scones like Maureen

**S:** everyone in Goldthorpe come round for me mum's scones she takes /teks/ them up to church as well she give some to man who does her garden other day and she says he's sitting there on wall with his cup of tea in one hand and one of her scones in other Lord Muck [laughs]

**I:** [laughs]

**Source information**

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Text B: © Harrison, C. (2008 – 2009) 'Does my bum look big in this?' Language, Gender and Sexuality in Channel 4's How to Look Good Naked', in *Innervate: Leading Undergraduate Work in English Studies* 1: 84–108.

Text C: © The Guardian

Text D: © Haworth, Kate (2009) An analysis of police interview discourse and its role(s) in the judicial process. PhD thesis, University of Nottingham.

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