

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

English Language

Advanced

Paper 1: Language Variation

Wednesday 14 June 2017 – Morning

Time: 2 hours 15 minutes

Paper Reference

9EN0/01

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 every question.
- Check your answers if you have time at the end.

Turn over ►

P48598A

©2017 Pearson Education Ltd.

1/1/1/1/1/1



Pearson

SECTION A: Individual Variation

Read Texts A and B on pages 4–5 of the source booklet before answering Question 1 in the space provided.

- 1** Analyse and compare how the speaker in Text A and the writer in Text B use language to convey personal and social identity.

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

(30)

Dotted lines for writing the answer.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Lined writing area with horizontal dashed lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Lined writing area with horizontal dashed lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.

(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 are accounts of witchcraft.

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)

Area containing horizontal dotted lines for writing the response.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with horizontal dotted lines.

(Total for Question 2 = 30 marks)

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





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 1: Language Variation

Wednesday 14 June 2017 – Morning

Source Booklet

Paper Reference

9EN0/01

Do not return this Source Booklet with the question paper.

Turn over ►

P48598A

©2017 Pearson Education Ltd.

1/1/1/1/1/1



Pearson

CONTENTS

	Page
SECTION A: Individual Variation	
Text A – A transcription of a video post from the YouTube channel, <i>'My Generation'</i>	4
Text B – An edited letter from musician James Blunt published in the Guardian newspaper	5
SECTION B: Variation over Time	
Text C – Extract from <i>'Discourse of the subtile Practises of Deuilles by VVitches and Sorcerers'</i>	6
Text D – Newspaper article from the Daily Mail	7

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

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 video post from the YouTube channel, 'My Generation', uploaded in 2013. The speaker is Tom, a young transperson, attending an event organised by Sparkle, a national transgender charity. Questions asked of Tom were not included in the video.

KEY

T = Tom	/_ / phonemic transcription
(.) micro pause	(3) longer pause (number of seconds indicated)

T: my name's Tom I'm sixteen and I'm from Rotherham /rɒvərəm/ (1) I've always noticed I was different to everyone else (.) when I was like eight my friends they wanted to skip and things and I always went and /ŋ/ played football with the guys (1) and in sport I never felt comfortable /kʌmfətəbəl/ being in a girls' class (.) and I just remember (.) feeling completely different to all my other friends I just never wanted to join in with stuff they wanted to do (2) it is my first Sparkle I've never been before erm I came with my youth /ju:f/ group which is an LGBT youth group based in Rotherham we just (.) came along supporting people thought it'd be a fun day out (.) it makes me feel a lot com more comfortable being around people that understand what you're going through and have been through the same journeys and things like that (1) in five years' time I hope to have top surgery be on testosterone (.) and erm I hope /əʊp/ to be an accomplished musician (.) writing /raɪʔɪn/ my own songs or recording music or anything /enɪfɪn/ like that (.) I'd say like two years ago I was really down (.) erm (.) about a year and a half ago now I came out to my mum and at first she wasn't on board with it but now she's really supportive /səpɔʔɪv/ and she has been through a lot and she makes me feel a lot better (1) I am out at school (.) first it were a bit rocky people said stuff to me (.) erm I got a lot of bullying and hate but things have improved and hopefully when I start back in sixth form I'll be down as Tom in the school system so things will be a lot better then (2) I'd tell em to keep hope (.) cos it will get better and no matter how bad things may seem there's always new journeys you can be on and things that can happen /æpŋ/ to you that will make you feel a lot better and one day things will be better

Glossary

LGBT – Lesbian, Gay, Bisexual and Transgender

Transperson – a person who has a gender identity that differs from their assigned sex

Text B

Text B is an edited letter from musician James Blunt to MP Chris Bryant published in the Guardian newspaper in 2015. The letter was a response to Chris Bryant's comments regarding performers with privileged backgrounds.

Dear Chris Bryant MP,

I happened to go to a boarding school. No one helped me at boarding school to get into the music business. I bought my first guitar with money I saved from holiday jobs (sandwich packing!). I was taught the only four chords I know by a friend. No one at school had ANY knowledge or contacts in the music business, and I was expected to become a soldier or a lawyer or perhaps a stockbroker. So alien was it, that people laughed at the idea of me going into the music business, and certainly no one was of any use.

In the army, again, people thought it was a mad idea. None of them knew anyone in the business either.

And when I left the army, going against everyone's advice, EVERYONE I met in the British music industry told me there was no way it would work for me because I was too posh. One record company even asked if I could speak in a different accent. (I told them I could try Russian).

Every step of the way, my background has been AGAINST me succeeding in the music business. And when I have managed to break through, I was STILL scoffed at for being too posh for the industry.

And then you come along, looking for votes, telling working class people that posh people like me don't deserve it, and that we must redress the balance. But it is your populist, envy-based, vote-hunting ideas which make our country crap, far more than me and my shit songs, and my plummy accent.

I got signed in America, where they don't give a stuff about, or even understand what you mean by me and "my ilk", you prejudiced wazzock, and I worked my arse off. What you teach is the politics of jealousy. Rather than celebrating success and figuring out how we can all exploit it further as the Americans do, you instead talk about how we can hobble that success and "level the playing field". Perhaps what you've failed to realise is that the only head-start my school gave me in the music business, where the VAST majority of people are NOT from boarding school, is to tell me that I should aim high. Perhaps it protected me from your kind of narrow-minded, self-defeating, lead-us-to-a-dead-end, remove-the-'G'-from-'GB' thinking, which is to look at others' success and say, "it's not fair."

SECTION B: Variation over Time

Text C

Text C is an extract from George Gyfford's, 'Discourse of the subtile Practises of Deuilles by Witches and Sorcerers' published in 1587. The writer is describing how suspicions of witchcraft develop in a community.

He is a bloody murderer and delighteth to draw men into periury and cruelty. Hee seeketh therefore to bring many such vnto their death for witchcraft as are no witches. Some woman doth fal out bitterly with her neighbour: there followeth some great hurt, either that God hath permitted the deuill to vex him: or otherwise. There is a suspicion conceiued. Within fewe yeares after shee is in some iarre with an other. Hee is also plagued. This is noted of all. Great fame is spread of the matter. Mother *W*. is a witch. She hath bewitched goodman *B*. Two hogges which died strangely: or else hee is taken lame. Wel, mother *W* doth begin to bee very odious & terrible vnto many. her neighbours, dare say nothing but yet in their heartes they wish shee were hanged. Shortly after an other falleth sicke and doth pine, hee can haue no stomacke vnto his mea...e, nor hee can not sleepe. The neighbours come to visit him. Well neighbour, sayth one, do ye not suspect some naughty dealing? did yee neuer anger mother *W*? truly neighbour (sayth he) I haue not liked the woman a long tyme. I can not tell how I should displease her, vnlesse it were this other day, my wife prayed her, and so did I, that shee would keepe her hennes out of my garden. Wee spake her as fayre as wee could for our liues. I thinke verely shee hath bewitched me. Euery body sayth now that mother *W* is a witch in deede, and hath bewitched the good man *B*. Hee can not eate his meate. It is out of all doubt: for there were which saw a weasil runne from her housward into his yard euen a little before hee fell sicke. The sicke man dieth, and taketh it vpon his death that he is bewitched: then is mother *W* apprehended, and sent to prison, shee is arrayned and condemned, and being at the gallows, taketh it vppon her death, that shee is not gyilty: and doubtles some are put to death not beyng gyilty. Now let vs see what the deuill hath gayned by this practise. For though at sometymes the coniectures fall out right, yet many times there is innocent blood shed: which is a greuous sin. The iury commit periury and cruel murder, which vppon blinde surmises of ignorant persons, do giue their v...tduit: for they should see what knowledge of God, the accusers haue.

Glossary

He – the devil

mea...e – meat

arrayned – prosecuted

v...tduit – verdict

Text D

Text D is an edited extract from a newspaper article about the practising of witchcraft in the 21st century. It was published on the Daily Mail website in 2015.

Rise of the modern witch: They're educated, have good jobs—and think they can get whatever they want...by casting spells

When civil servant Louise felt a bit short of cash, she didn't just tighten her purse strings. Instead, under the light of the full moon three months ago, when her two young children were tucked up in bed, she padded barefoot to the end of the garden with a green candle, a bunch of herbs and a glass of wine.

Carefully placing the wine on a tree stump she used as a make-shift altar, Louise offered it as a gift to the Moon Goddess. Then, as she sprinkled the bundle of sage and heather into the flame of the candle, she repeated the short incantation: 'Every day, in every way, prosperity come to me.'

'A few weeks later, Jonathan's work share/save scheme matured and we got nearly £1,000 more than we were expecting. An antique toy we found in the attic made £40 on eBay—double what we'd hoped—then our insurers sent Jonathan £1,900 to replace his broken laptop, instead of the £500 we anticipated.'

Proof of the magical powers of spells? Or a series of lucky coincidences that Louise has seized on as evidence that she can harness the power of the universe to bring her money?

Either way, Louise is one of a growing number of professional, university-educated women who believe they can use 'white' witchcraft to attract everything from weight loss to career success.

Certainly, the huge range of spell books and websites now available offer help for modern problems, ranging from how to get the person in front of you on a plane to pull their seat forward (imagine waves of light surrounding them, then silently ask them to do it) to finding a lost mobile phone (visualise a ball of pure, white light surrounding your phone and say: 'My phone is safe and sound, it is returned to me now.').

Although the wording of many spells is free on the web, there is a growing industry of 'witches' offering online consultations for up to £50 on how to choose the most powerful incantations. There is also a roaring trade in spell kits, containing tools like coloured candles, herbs and crystals to help spells work better.

Kirsten Riddle is a former university administrator who became interested in witchcraft 20 years ago when a friend taught her to read tarot cards. Since then, Kirsten, 43, from Nottingham, has written six books on the subject, and gets up to 50 letters a month asking for advice on spell casting.

Most are from women who usually want help with their love lives or careers or even to get more confident.

Demand is rising as witchcraft starts to lose its negative black magic image, she adds. 'There are still those who are wary and believe witches consort with the Devil. That's far from the truth. A witch believes that what she sends out will return to her three-fold, so she will never perform a spell that could harm anyone or change another person's will.'

BLANK PAGE

Sources taken/adapted from:

Text A: taken from <http://www.youtube.com>

Text B: taken from <http://www.theguardian.com>

Text C: taken from Gyfford, G. *Discourse of the subtil Practises of Deuilles by Witches and Sorcerers*

Text D: taken from <http://www.dailymail.co.uk>

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.