

**Paper Reference(s) 9EN0/03**

**Pearson Edexcel Level 3 GCE**

**English Language**

**Advanced**

**Paper 3: Investigating Language**

**Thursday 6 June 2019 – Afternoon**

**Time: 1 hour 45 minutes plus your additional  
time allowance**

**SOURCE BOOKLET**

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QUESTION PAPER**

**CONTENTS**

	<b>Page</b>
<b>English Phonemic Reference Sheet</b>	<b>3–5</b>
<b>TOPIC/SUBTOPIC</b>	
<b>Global English: Pacific Creoles Texts A1 and A2</b>	<b>6–9</b>
<b>Language and Gender Identity: Gender Identity in Superhero Comics Text B</b>	<b>10–18</b>
<b>Language and Journalism: Broadcast Interviews on Current Affairs Text C</b>	<b>19–24</b>
<b>Language and Power: Language of School Behaviour Management Text D</b>	<b>25–31</b>
<b>Regional Language Variation: Change Over Time in the Tyneside Dialect Texts E1 and E2</b>	<b>32–37</b>

(Turn over)

# ENGLISH PHONEMIC REFERENCE SHEET

<b>Vowels</b>					
<b>kit</b>	<b>dress</b>	<b>trap</b>	<b>lot</b>	<b>strut</b>	<b>foot</b>
ɪ	e	æ	ɒ	ʌ	ʊ
<b>letter</b>	<b>fleece</b>	<b>cart</b>	<b>thought</b>	<b>goose</b>	<b>nurse</b>
ə	i:	a:	ɔ:	u:	ɜ:
<b>Diacritics: /:/ = length mark. These vowels may be shorter in some accents and will be transcribed without the length mark /:/ in this case.</b>					

**(Continues on next page)**

**(Turn over)**

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

(Continues on next page)

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>	<b>treasure</b>	<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
<b>Glottal stop</b>		<b>Syllabic /l/ bottle</b>		<b>Syllabic /n/ fatten</b>	
ʔ		ɭ		ŋ̩	

**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.**

**(Continues on next page)**

**(Turn over)**

**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 begins on next page)**

**(Turn over)**

**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**

**(Continues on next page)**

**(Turn over)**



**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**

**(Text B begins on next page)**

**(Turn over)**

**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.**

**(Continues on next page)**

**(Turn over)**



(Continues on next page)



(Turn over)





(Continues on next page)

(Turn over)



(Continues on next page)

(Turn over)



"REMEMBER HOW SUE BRAVELY LEAPED INTO THE MIDDLE OF OUR FIGHT WITH THE SKRULLS, A YEAR AGO? WE'D PROBABLY NEVER HAVE DEFEATED THEM WITHOUT HER!"



(Continues on next page)

"AND WHO WAS IT WHO SAVED THE THREE OF US FROM DOCTOR DOOM A FEW MONTHS AGO, WHEN HE HAD US LOCKED IN AN AIRLESS CHAMBER? THE INVISIBLE GIRL, THAT'S WHO! WHEN IT COMES TO BRAVERY, AND COURAGE, SUE STORM TAKES A BACK SEAT TO NOBODY!"

I'VE GOT TO GET THEM OUT OF THERE-- SOMEHOW!



(Turn over)





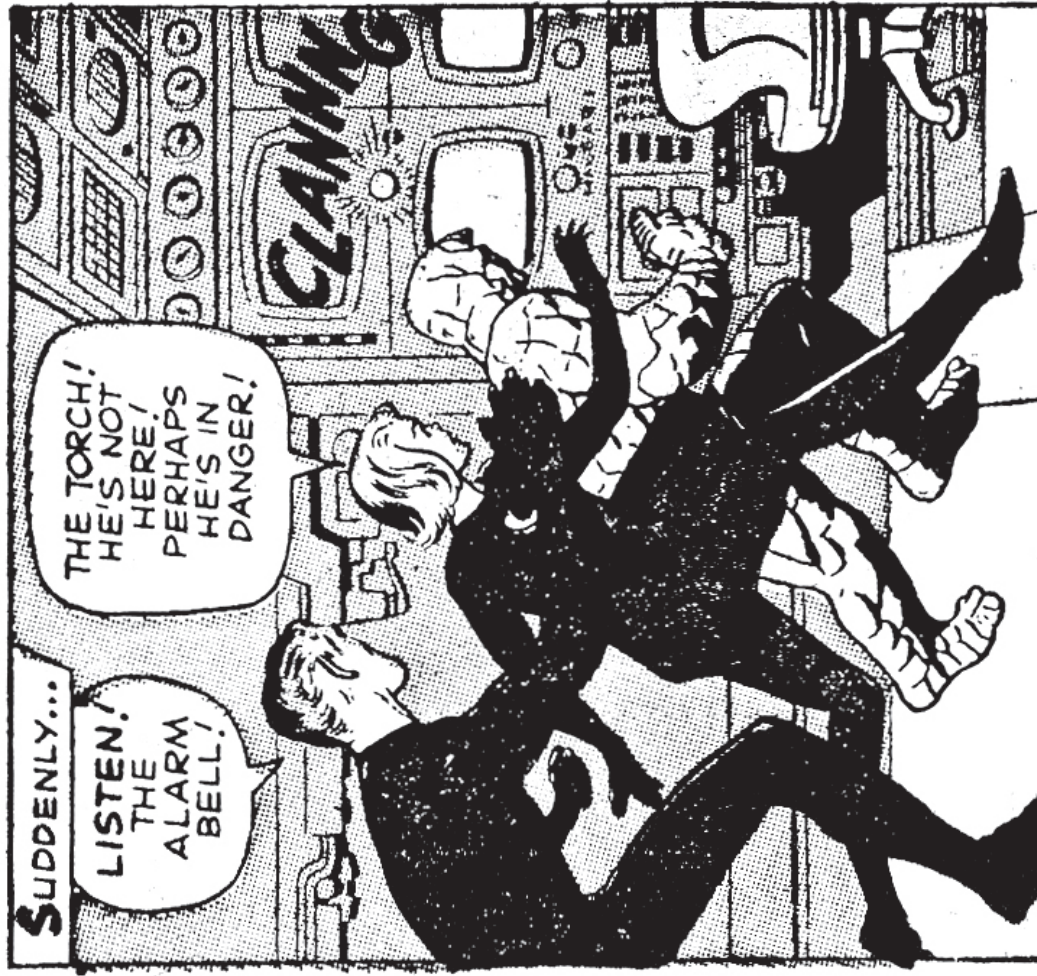
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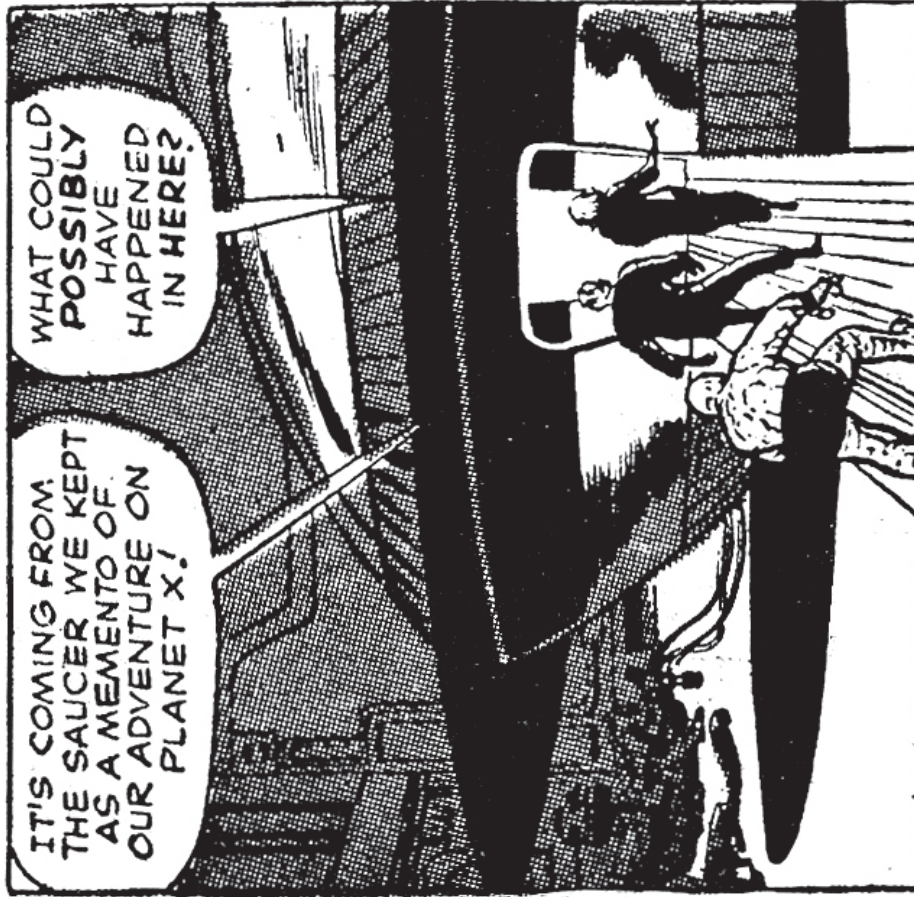


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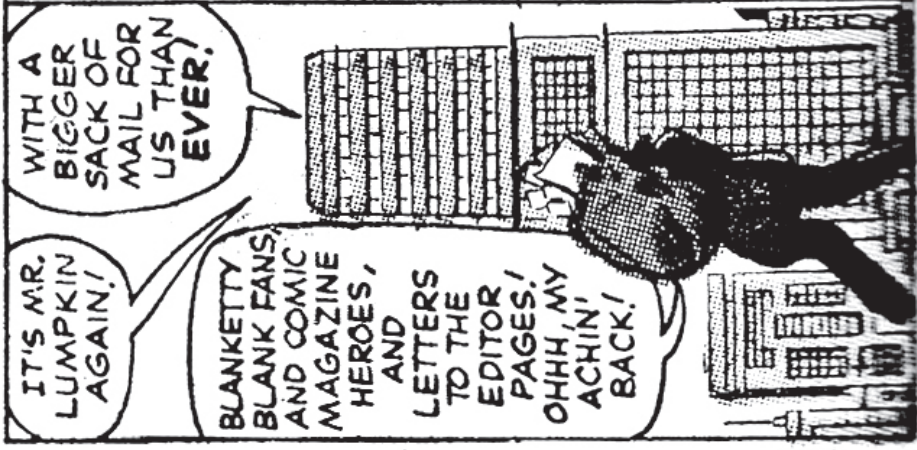
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(Turn over)



**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*

(Text C begins on next page)

(Turn over)



**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**

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

**(Continues on next page)**

**(Turn over)**

**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 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

(Continues on next page)

(Turn over)

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 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

(Continues on next page)

(Turn over)

**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

(Continues on next page)

(Turn over)

**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

(Continues on next page)

(Turn over)

**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

**(Text D begins on next page)**

**(Turn over)**



**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**

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

**(Continues on next page)**

**(Turn over)**

**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

**(Continues on next page)**

**(Turn over)**

**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

**(Continues on next page)**

**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

(Continues on next page)

(Turn over)

**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)

(Continues on next page)

(Turn over)

**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**

**(Continues on next page)**

**(Turn over)**

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

(Text E1 begins on next page)

## Topic: Regional Language Variation

### Subtopic: Change Over Time in the Tyneside Dialect

#### KEY for texts E1 and E2

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

#### 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.

(Continues on next page)

(Turn over)



**Speaker 1** well there wasn't a racist  
/reəsɪst/ problem you can forget  
that because /kɒs/ there's a  
lot of people /pɪp?l/ was upset  
about /əbaʊ?/ 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 /sta?/ it  
/ɪ?/ all off

**(Continues on next page)**

**(Turn over)**

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

**(Text E2 begins on next page)**

**(Turn over)**

## 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 /mi/ life since I was about two I've been in homes in and out of /ɑʊʔæ/ 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

(Continues on next page)

(Turn over)

like no one down here /hijæ/  
 for us to talk to /tɔkʔu:/ if I stay  
 in all day I'm just stuck way  
 whereas /wiəz/ 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  
 /sɪkʔɪz/ 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 /mʌtʃ/  
 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 /lɪʔl/ things like that  
man
- Speaker 4**    all it looked like was a big lump  
of tinder /tɪndæ/ to some people  
/pɪpʔl/ 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