

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 International Advanced Level**

**Thursday 18 January 2024**

Morning (Time: 1 hour 45 minutes)

Paper  
reference

**WEN02/01**

**English Language**  
**International Advanced Subsidiary**  
**UNIT 2: Language in Transition**

**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 **BOTH** questions.
- 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.

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(Total for Question 1 = 25 marks)

**TOTAL FOR SECTION A = 25 MARKS**





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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 Source Booklet with the question paper.

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## English Phonemic Reference Sheet

### Vowels

<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:	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

<b>face</b>	<b>goat</b>	<b>price</b>	<b>mouth</b>	<b>choice</b>	<b>near</b>	<b>square</b>	<b>cure</b>
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>	<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
Glottal stop		Syllabic /l/ bottle		Syllabic /n/ fatten	
ʔ		l̩		n̩	



**Text A is taken from a comedy performance. The comedian is a speaker of Trinidadian English, and he is presenting his views on the language to the audience. The audio was posted online in 2011.**

(.) micro pause	/_/_/ key phonemic transcription
<b>Bold</b> = stressed word or syllable	

oh is years people been arguing about /bɑʊt/ it (.) since Rock of Ages was a **pebble** {laughter} people been knocking our creole tongue (.) or dialect (.) but our language is something rich and is something we should be proud of you see (.) our colonial masters taught us that this language that you all speak this Trini talk it's **backward** (.) it's inferior it has no **syntax** it has no **structure** (.) **bad** English (.) bad grammar (.) they /deɪ/ **lie** (.) that is to fool us you see if you /yə/ ask a English child in a English school to conjugate the verb to go future tense (.) the English child will stand up (.) prim and proper and say I will go (.) you will go (.) he she or it will go (.) we will go (.) but if they taught our language (.) in our schools {laughter} and ask a Trinidadian child to conjugate the verb to go (.) future tense the child will stand up and say (.) I go go (.) you go go (.) he she or it go go (.) all of we go go {laughter and applause} so don't let nobody fool you /yə/ our language has syntax and grammar too (.) you see it's just that you have to understand the /di/ language if you don't understand the /di/ language you'll have problems (.) Trinidadians have a way of using the same word to mean a different thing /tɪŋ/ in a different context (.) so a Trinidadian will never tell you I beg your pardon (.) I didn't hear what you said (.) that too long (.) we will shorten it and say eh {laughter} but when we want to emphasise that you don't like what we saying and we say no we could say eh eh {laughter} same eh different meaning different context (.) and Trinidadians like to emphasise what they saying so a Trinidadian will never tell you that he reverse out of his garage (.) he will tell you that he reverse back {laughter} why (.) just to let you know that you can't reverse forward {laughter and applause} and how many Trinidadians will tell you (.) you know I was sitting down yesterday and I was thinking in my /mi:/ mind {laughter} I see them fighting (.) yes I see them with my /mi:/ own two eyes {laughter} yes I hear him bad talking you (.) I hear him /ɪm/ with my own two ears {laughter} now that is emphasis (.) you ever tried to think /tɪŋk/ with any other part of your body but your mind {laughter} you ever tried to see anything /enɪtɪŋ/ with /wɪt/ any other part of your body but your eyes (.) emphasis {laughter}

### **Glossary**

*Rock of Ages* – name of a stage musical



**Text B is taken from the website *All Good Tales*. The blog post *The Art of Calypso* is about a Trinidadian tradition of storytelling through song. It was posted in 2018.**

Within the diversity that exists in the Caribbean, oral traditions are a common element in cultures throughout the region. They have survived for hundreds of years, changing, adapting and evolving. Oral traditions persist because of their sensitivity to social change and their ability to express some of the most pressing concerns of each era. They are also examples of the survival techniques that developed under colonial rule and slavery to ensure the preservation of those cultures and their future existence.

There are many and varied oral storytelling traditions in the Caribbean. One of the most obvious, without doubt, is music. The stories told with the drums (from the *bata* drums to the steel drums) and the lyrics of the songs, are narrations of the past. This can be seen in *calypso*.

*Calypso* emerged on the island of Trinidad, possibly from 19th century slaves as a voice for the people. They used *calypso* to mock the slave masters and to communicate with each other. With African and European influences, *calypso* was sung in French Creole and later in English with touches of patois—a mix of English, Spanish and French. Between 1920 and 1930, this musical form broke down geographic borders and drew attention to Trinidadians.

The rhythms of *calypso* can be traced back to West African *kaiso* and the arrival of French planters and their slaves was characterised by highly rhythmic and harmonic vocals and was most often sung in a French creole and led by a *griot* (storyteller).

As *calypso* developed, the role of the *griot* became known as a *calypsonian*. As English became the dominant language, *calypso* migrated into English. The lyrics described local life and neighbourhood dramas. They were used as a tool to share news and shine a light on everything from the challenges of a banana farmer to local political corruption. As a political tool, *calypso* was often subject to censorship by the government.

### **Glossary**

*bata* — a double-headed drum

*kaiso* — a type of music popular in Trinidad and Tobago

**Text C is from an article posted on *The Trinidad and Tobago Guardian* news website in 2022 titled ‘Preserve our Creole dialect in schools, says language enthusiast’.**

If left unchecked, the pandemic could possibly harm the survival of some of T&T’s unique language expressions as many children under the age of five are no longer speaking the Trini English creole dialect. So said Dr Visham Bhimul, the director of Caribbean Hindustani, who has been attempting to preserve dying languages of the Caribbean including Trinidad Bhojpuri, a language brought by indentured immigrants.

Speaking to Guardian Media, Dr Bhimul said during the pandemic, social interaction was restricted so many children depended on mainstream media which has strong American and European influences. This, he said, has created changes to language among the youngest generation. “Many children especially those under the age of five are now speaking either British English from mimicking cartoons like Peppa Pig, or American English from exposure to Youtube videos,” he pointed out.

He also said the T&T education system needed to be revamped to bring about an appreciation for T&T’s English Creole dialect and culture. “Aspects of life in our communities that represent who we are should be part of our schools’ syllabus. We should be proud of who we are,” Dr Bhimul said. He added: “We are still within a colonial system of education where our own languages and cultures are made to seem inferior to other European cultures. We need to teach these aspects of our local culture to our children and in our school system.

For example, Dr Bhimul said Caribbean Bhojpuri, a language brought by indentured immigrants, was always regarded as inferior. “People regarded it as a broken form of Hindi when in fact it was not. It is a separate language.” He added, “In the same way, the validity of all our dialect expressions, should be given a space in our formal education system so these expressions can seem valid and authentic in their own right.”

Dr Bhimul said during Indian indentureship, Indians were brought mainly from western Bihar and eastern Uttar Pradesh, the heart of the Bhojpuri language belt and this evolved into a special Trinidad Bhojpuri language. However much of this language has been lost. Dr Bhimul has also avidly researched the impact of Dutch and French on Caribbean Hindustani as well as the Indian words and phrases loaned to the various Creole dialects in each Caribbean nation.

**Glossary**

*T&T* — Trinidad and Tobago



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**Sources taken/adapted from:**

Text A: <https://www.youtube.com/watch?v=zcaNmdre1tQ>

Text B: <https://allgoodtales.com/storytelling-traditions-across-world-trinidad/>

Text C: <https://guardian.co.tt/news/preserve-our-creole-dialect-in-schools-says-language-enthusiast-6.2.1494181.ddd6bdd291>

