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Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Language

Advanced Subsidiary

Paper 1: Language: Context and Identity

Monday 22 May 2017 – Morning
Time: 1 hour 30 minutes

Paper Reference

8EN0/01

You must have:

Source Booklet (enclosed)

Total Marks

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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 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.

Turn over ►

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SECTION A: Language and Context

Read Texts A–C on pages 3–5 of the source booklet before answering Question 1 in the space provided.

1 Texts A–C are all communications that concern museums or galleries.

Analyse and compare how contextual factors affect language choices in these texts.

You should refer to **any relevant language frameworks and levels** to support your answer and consider:

- mode
- field
- function
- audience.

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(Total for Question 1 = 25 marks)

TOTAL FOR SECTION A = 25 MARKS



SECTION B: Language and Identity

Read Text D on page 6 of the source booklet before answering Question 2 in the space provided.

2 Analyse how the singer, Charlotte Church, presents herself in Text D.

You should refer to **any relevant language frameworks and levels** to support your answer and consider:

- mode
- field
- function
- audience.

(25)

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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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Do not return this Source Booklet with the question paper.

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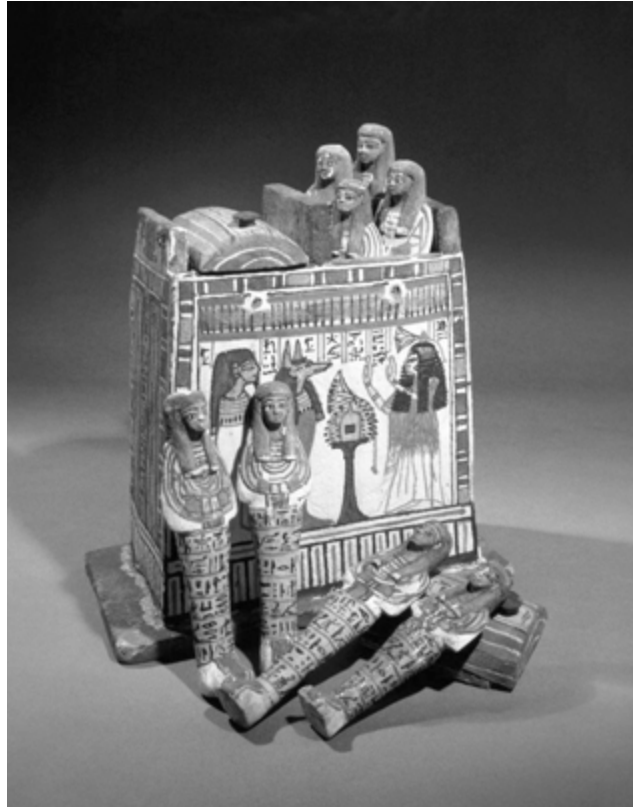
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SECTION A: Language and Context

Text A

Text A is from museums-sheffield.org.uk. It concerns an exhibition about ancient Egypt.

Secret Egypt: Unravelling Truth from Myth



Saturday 17 October 2015 – Sunday 10 April 2016

Should we beware the mummy's curse? Were the Egyptians obsessed with death? Did aliens build the pyramids? Opening at Weston Park in October, *Secret Egypt* will challenge some of the enduring myths about ancient Egypt perpetuated through films, books and other popular media.

Bringing together 150 objects from animal and human mummies to ceramics and jewellery, the exhibition will invite visitors to explore a range of fascinating archaeological evidence to reevaluate what they understand about this remarkable civilisation.

A touring exhibition from the Herbert Art Gallery & Museum, Coventry, loaned by Birmingham Museums Trust on behalf of Birmingham City Council.

Read Our Favourite Places' review of our *Secret Egypt* exhibition [here](#).

Text B

Text B is adapted from a script for an audio-guide to an art exhibition called 'Modern Masters from Picasso to Warhol'. It is intended for children (5 to 13 years old). The script would be recorded by presenters and played back on a listening device while viewing the exhibition.

NARRATOR: Welcome to the High Museum, and the Modern Masters! A "master" is somebody who does something really, really well, and Pablo Picasso is first on the list.

This is Picasso, himself, painting a model. Can you find him? Look on the right for two eyes, one on top of the other. Picasso's model is on the left side. She's got a long thin neck. In the middle is the painting he's working on. Can you see where he's painted the black line of her profile? It doesn't *quite* look like the model. *She's* got three eyes. And Picasso, I think *he's* got two noses. And his mouth? *It* runs down the middle of his head instead of side to side. I thought he was good at this? Why didn't he paint people to look like *people*? Isn't that what artists are supposed to do?

SFX: Chime sounds

SECOND VOICE: An artist's job is to make a perfect copy of the real world.

NARRATOR: For hundreds of years, artists had to obey a *lot* of strict rules like this one, and Picasso already knew how to paint by the rules. But he decided to *break* the rules.

Text C

Text C is an email received by a member of the public from a campaigning group called 38 DEGREES, which allows activists to circulate petitions on issues of concern. In this case the petition is against the transferring of a photography collection from a museum in Yorkshire to one in London.

Dear Nick,

The National Media Museum in Bradford is having its world-renowned photography collection packed up and shipped off to London. Neville, a local 38 Degrees member, believes that the people of Bradford should have the same rights as Londoners to see great art. **So Neville's started a campaign to keep the collection in Bradford.**

In less than 24 hours, Neville's petition has gathered over 8000 signatures, and it's attracted the attention of the national press. The owners of the Media Museum – the Science Museum Group – aren't used to public pressure. **So if thousands of us sign Neville's campaign while the issue is hot in the news, it could be enough to tip the museum bosses to backtrack.** Together we can show they're making a bad mistake.

If you think people outside London deserve to experience the nation's cultural treasures as well, please sign the petition here:

SECTION B: Language and Identity

Text D

Text D is an edited extract from a witness statement by singer, Charlotte Church, to the Leveson Inquiry into the behaviour of the press. This was a public inquiry set up in 2011 after a number of arrests of journalists for phone-hacking. The witness statement was distributed to members of the Inquiry panel before her appearance.

Witness statement of Charlotte Maria Church

I, Charlotte Church, c/o Collyer Bristow LLP, 4 Bedford Row, London, WC1R 4DF will say as follows:

I make this statement in connection with my role as a Core Participant in the Leveson Inquiry.

Background

My name is Charlotte Maria Church. For the majority of my life I have featured in the tabloid industry in the UK. I started my professional life as a singer when I was an 11 year old girl. Through numerous TV and radio appearances, I became an internationally recognised musical success, going from a typical schoolgirl to a bankable commodity in less than a year. Marketed by an aggressive record company campaign I was branded "The Voice of an Angel" before my 12th birthday. Little did I know as a 12 year old that this description would be used and distorted repeatedly to mock me in catchy tabloid headlines.

Since then, I have been under the media's scrutiny. Through my success as a singer, I grew up in front of cameras and reporters, and I was not allowed the time to learn and make mistakes in private as most children and teenagers do. Whilst I have been determined to not let the media change me, the coverage has been utterly horrifying at times and devastating to those around me.

It will be easy to portray the fact that I am giving evidence to this Inquiry as me being a whingeing celebrity. I hope I can show that this is not the case and that the severity of the misconduct speaks for itself. I am well aware that there are many journalists who do not participate in unethical practices. I don't wish to sully their names. It should also be noted that I have always been extremely reluctant to engage media lawyers to take action. There are countless times I could have sued, but I did not. However, my position has changed since I have become a mother and I have been faced with the prospect that my children will grow up to read some of the false coverage of me. Their mother is portrayed as someone who is not me but a caricature of me: the girl with the "voice of an angel" that turned into a "fallen angel". Perhaps I am a little cynical, but since the age of 13 I have thought that the media were trying to apply the stereotypical narrative of "the child star who goes off the rails" to me, willing me to fulfil that narrative in the worst way.

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Sources taken/adapted from:

Text A: <http://www.museums-sheffield.org.uk>

Text B: <https://www.high.org>

Text C: Private email – permission obtained for use

Text D: <http://webarchive.nationalarchives.gov.uk>

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