GradeMax

Write your name here

Surname	Other names

Pearson Edexcel
International Advanced Level

Centre Number | | | | | |

Candidate Number | | | | |

English Language

International Advanced Subsidiary
Unit 2: Language in Transition

Thursday 12 January 2017 – Morning
Time: 1 hour 45 minutes

Paper Reference
WEN02/01

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 **all** 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.

Turn over ▶

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SECTION A

Read Text A in the Source Booklet before answering Question 1.

Write your answer in the space provided.

1 Text A contains examples of language used by Meera, a Bollywood actor from Pakistan, South Asia.

Explore the connections between this dialect and standard forms of English.

You should refer to the following language frameworks and levels as appropriate:

- phonology
- morphology
- lexis
- syntax
- discourse.

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(Total for Question 1 = 25 marks)

TOTAL FOR SECTION A = 25 MARKS

SECTION B

Read Texts A, B and C in the Source Booklet before answering Question 2.

Write your answer in the space provided.

2 Discuss how English in South Asia reflects the changes to, and development of, English across the world.

You should consider:

- the context in which the language may be used
- the influence of other languages on 21st century English
- the role of English as an international language.

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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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English Phonemic Reference Sheet

Vowels

k**i**t	dr**e**ss	tr**a**p	l**o**t	str**u**t	f**oo**t
ɪ	e	æ	ɒ	ʌ	ʊ
lett**er**	fl**ee**ce	b**a**th	th**ou**ght	g**oo**se	n**ur**se
ə	iː	ɑː	ɔː	uː	ɜː

Diacritics: = length mark. These vowels may be shorter in some accents and will be transcribed without the length mark / : / in this case.

Diphthongs

f**a**ce	g**oa**t	pr**i**ce	m**ou**th	ch**oi**ce	n**ea**r	sq**ua**re	c**u**re
eɪ	əʊ	ɑɪ	ɑʊ	ɔɪ	ɪə	eə	ʊə

Consonants

pip	**b**id	**t**ack	**d**oor	**c**ake	**g**ood
p	b	t	d	k	g
chain	**j**am	**f**ly	**v**ase	**th**ing	**th**is
tʃ	dʒ	f	v	θ	ð
say	**z**oo	**sh**oe	trea**s**ure	**h**ouse	**m**ark
s	z	ʃ	ʒ	h	m
not	si**ng**	**l**ot	**r**ose	**y**et	**w**itch
n	ŋ	l	r	j	w

Glottal stop	Syllabic /l/ bott**le**	Syllabic /n/ fatt**en**
ʔ	l̩	n̩

Mark Key

/_ /	key phonemic transcription	?	rising intonation
		(.)	micro pause

Text A – extract from a television interview with Bollywood actor Meera, broadcast in the United Arab Emirates in 2013. Meera is from Pakistan, South Asia. Waim Dahmani is an Arabian TV presenter and actor.

W – Waim
M – Meera

W: you've done lots of films in Bollywood with (.) and also in Pakistan so tell us more about your films you have done in Bollywood
M: um er I done um a couple of projects in in Bollywood and er so I did lot of films in Pakistan as well and s (.) so I'm looking er more projects in Bollywood and er internationally
W: you have done I think with Mahesh (.) Mahesh Batt
M: yeah (jɑ:) ah tha that was my first (fɑ:st) project erm erm tha that
W: name of the movie?
M: er tha (.) that was my debut film erm Nazar
W: Nazar?
M: Nazar with Ashmit Patel and er Mah Mahesh Batt was the producer and er Soni Razdan was directed (.) director and er my co-star yeah (jɑ:) was um yeah (.) Ashmit Patel
W: hmm and I think recently you are er (.) there is a new film in Bollywood that is releasing and you are the lead //what's the name of//
M: //er yeah it's er (.) //Paanch Ghantey Mien Paanch Crore ah it'll be release we (wi:) have a film ah ah directed [inaudible] Faisal Saif er er abhi Bollywood may release we hear
W: inshallah inshallah
M: and er so for my other project me and er you {points to interviewer} and er we are to go {laughs} we are together and so that films name is er // Ishq Khuda //
W: // Ishq Khuda //
M: and er th th that film is really close to my heart and er so she you acted so ve (.) so beautifully er in that film and er she's er {points to interviewer} looking great and erm you acted so well (vel) Waim I'm really proud of you you're such a great actress
W: inshallah hopefully it's gonna be released by er [inaudible] worldwide so inshallah(.) so wh what do you wanna say to to all the the Arabic viewers here and er (.) that (.) will love inshallah (.) may maybe they they don't know you an an and the films here but inshallah will love you after inshallah watching Ishq Khuda what do you wanna say
M: um um er so all the best and er love you very much and er please keep er er keep watching my er please keep watch (vɑ:tʃ) my films and er so (.) I love all of you (.) God bless you

Glossary
Bollywood – centre of the Indian film industry in Mumbai (Bombay), India.
Paanch Ghantey Mien Paanch Crore – Five Hours, Fifty Million (Hindi)
abhi – just now (Hindi)
inshallah – God willing/if God is willing (Arabic)

Text B – consists of three extracts from literature about India published in the 19th, 20th and 21st centuries.

Extract 1 – a conversation between a tourist and an Indian guide edited from the 2003 novel, 'Shantaram,' by Australian writer Gregory David Roberts.

'My name is Prabaker', he stated, in his musically accented English. 'What is your good name?'

'My good name is Lindsay', I lied, using the name from my false passport…

'Do I *need* you Prabaker?' I asked him, my expression mock serious.

'Oh yes!' he cried in reply. 'You are so very needing me, I am almost *crying* with your situation. Only God knows what terrible things are happening to you without my good self to guide your body in Bombay'.

Extract 2 – from the novel, 'Midnight's Children,' by Indian writer Salman Rushdie published in 1981.

Two men in business suits, one in pajamas, ran through the narrow gullies of the Muslim muhalla to the taxi waiting on Chandni Chowk. They attracted curious glances; not only because of their varied attire, but because they were trying not to run. "Don't show panic," Mr. Kemal said, "Look calm." But their feet kept getting out of control and rushing on. Jerkily, in little rushes of speed followed by a few badly-disciplined steps at walking pace, they left the muhalla; and passed, on their way, a young man with a black metal peepshow box on wheels, a man holding a dugdugee drum.

Extract 3 – a poem written in Hindi by Indian Poet Ayodhya Prasad Khatri, in the late 19th century, while India was under British rule (1858–1947).

Rent Law ka gham karen ya Bill of Income Tax ka?
Kya karen apna nahiin hai sense right now-a-days.
Darkness chhaaya hua hai Hind men chaaro taraf
Naam ki bhi hai nahiin baaqi na light now-a-days

Glossary
pajamas – leg garment (Hindi)
gullies – small lane (Hindi)
muhalla – locality (Urdu)
dugdugee – small hand drum (Bengali)

Text C – an edited newspaper article from *The Telegraph* about recent developments in English in India, published in 2007.

Entry From Backside Only
By Amrit Dhillon in Delhi

12:01AM BST 16 Sep 2007

It has taken decades of struggle, but more than half a century after the British departed from India, standard English has finally followed.

Young and educated Indians regard the desire to speak English as it is spoken in England as a silly hang-up from a bygone era. Homegrown idiosyncrasies have worked their way into the mainstream to such an extent that only fanatical purists question their usage.

Now Penguin, the quintessentially British publishing house, has put the nearest thing to an official imprimatur on the result by producing a collection of some of the most colourful phrases in use – in effect a dictionary of what might be called "Indlish".

Its title, Entry From Backside Only, refers to a phrase commonly used on signposts to indicate the rear entrance of a building. Binoo John, the author, said young Indians had embraced the variant of the language as a charming offspring of the mingling of English and Hindi, rather than an embarrassing mongrel.

"Economic prosperity has changed attitudes towards Indian English," said Mr John. "Having jobs and incomes, and being noticed by the rest of the world, have made Indians confident – and the same confidence has attached itself to their English."

Housemaids on their way to buy vegetables tell their employers they are going "marketing". Receptionists ask callers, "What is your good name?" before informing them that the boss has gone "out of station" (out of town) with his "cousin-brother" (male cousin). A government official urged farmers in Rajasthan to grow "herbs in their backsides" (backyards).

"Everyone is breaking the rules and being creative about how to use English," said Rukmini Bhaya Nair, a professor of English at the Indian Institute of Technology in Delhi. "It is finally being claimed by Indians as their own, instead of a relic of the Raj."

The columnist Anjali Puri said pride in Indian English also stemmed from the success of writers such as Arundhati Roy, Vikram Seth and Salman Rushdie: "These writers have used English to portray Indian reality and it has given people the confidence to try out new words and play around with the language without being scared about whether they are correct."

Glossary
imprimatur – official approval
the Raj – the rule. Hindi reference to the period of British rule in India 1858–1947

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