

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

**Pearson Edexcel Level 3 GCE**

**Thursday 15 June 2023**

Morning (Time: 1 hour 45 minutes)

Paper  
reference

**9EN0/03**

**English Language**

**Advanced**

**PAPER 3: Investigating Language**

**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 **ONE** question from Section A and **ONE** question from Section B – *both questions should be on the topic you have chosen.*
- Answer the questions in the spaces provided – *there may be more space than you need.*

## Information

- The total mark for this paper is 45.
- 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.
- Check your answers if you have time at the end.

Turn over ►

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**SECTION A**

**Answer ONE question on your chosen topic.**

**You must answer on the same topic in both sections.**

**Begin your answer on page 4.**

**Topic: Global English**

**Subtopic: UGLISH**

- 1** Read the data provided on pages 4–5 of the source booklet.

To what extent are Texts A1 and A2 representative of UGLISH?

**(Total for Question 1 = 15 marks)**

**Topic: Language and Gender Identity**

**Subtopic: Representation of Gender in Crime Fiction**

- 2** Read the data provided on pages 6–7 of the source booklet.

To what extent does the language of Texts B1 and B2 represent gender identity in crime fiction?

**(Total for Question 2 = 15 marks)**

**Topic: Language and Journalism**

**Subtopic: Tabloid Journalism**

- 3** Read the data provided on pages 8–9 of the source booklet.

To what extent is Text C representative of tabloid journalism?

**(Total for Question 3 = 15 marks)**

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**Topic: Language and Power**

**Subtopic: The Language of Fitness Instruction**

- 4 Read the data provided on pages 10–11 of the source booklet.

To what extent is Text D representative of the language of fitness instruction?

**(Total for Question 4 = 15 marks)**

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**Topic: Regional Language Variation**

**Subtopic: The West Midlands**

- 5 Read the data provided on pages 12–13 of the source booklet.

To what extent are Texts E1 and E2 representative of the West Midlands variety of English?

**(Total for Question 5 = 15 marks)**

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Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 1

Question 2

Question 3

Question 4

Question 5

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**TOTAL FOR SECTION A = 15 MARKS**



**SECTION B**

**Answer ONE question on your chosen topic.**

**You must answer on the same topic in both sections.**

**Begin your answer on page 12.**

**Topic: Global English**

**Subtopic: UGLISH**

- 6** *'UGLISH is a rich and vibrant language that demonstrates the adaptability of global varieties of English.'*

**Discuss this statement with reference to your own research.**

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

**(Total for Question 6 = 30 marks)**

**Topic: Language and Gender Identity**

**Subtopic: Representation of Gender in Crime Fiction**

- 7** *'The language of crime fiction exploits gender stereotypes to reinforce the roles of the characters.'*

**Discuss this statement with reference to your own research.**

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

**(Total for Question 7 = 30 marks)**

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**Topic: Language and Journalism****Subtopic: Tabloid Journalism**

8 *'The language of tabloids must be sensational in order to attract an audience.'*

**Discuss this statement with reference to your own research.**

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

**(Total for Question 8 = 30 marks)**

**Topic: Language and Power****Subtopic: The Language of Fitness Instruction**

9 *'The language of fitness instruction has to strike a balance between authoritative and friendly in order to be effective.'*

**Discuss this statement with reference to your own research.**

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

**(Total for Question 9 = 30 marks)**

**Topic: Regional Language Variation****Subtopic: The West Midlands**

10 *'The West Midlands is an area where regional aspects of language are alive and well.'*

**Discuss this statement with reference to your own research.**

You should consider:

- relevant language frameworks and levels
- any relevant social, historical, technological and cultural factors.

**(Total for Question 10 = 30 marks)**



Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 6

Question 7

Question 8

Question 9

Question 10

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**TOTAL FOR SECTION B = 30 MARKS**  
**TOTAL FOR PAPER = 45 MARKS**



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# Pearson Edexcel Level 3 GCE

**Thursday 15 June 2023**

Morning (Time: 1 hour 45 minutes)

Paper  
reference

**9EN0/03**

## **English Language**

**Advanced**

**PAPER 3: Investigating Language**

### **Source Booklet**

**Do not return this Booklet with the question paper.**

*Turn over* ►

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Language and Power: Subtopic: The Language of Fitness Instruction	10
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## English Phonemic Reference Sheet

### Vowels

kit	dress	trap	lot	strut	foot
ɪ	e	æ	ɒ	ʌ	ʊ
letter	fleece	cart	thought	goose	nurse
ə	i:	a:	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		l̥		n̥	



## Topic: Global English

### Subtopic: Uglish

#### Text A1

Text A1 is a transcription of a song written by Naava Grey and Yese Oman Rafiki, performed by the artist Vinka in 2019. All three are from Uganda. Translations from languages including Lugandan, Chechewan and Somalian have been made using an online translator.

#### Key

/_ / phonemic transcription	[ _ ] translation
-----------------------------	-------------------

Boy you're a movie in the /də/ making  
Boy you're my sun in the morning  
Omubiri gubulako massaging [*your body needs massaging*]  
Ng'onyigako nange wendi [*just click and I'll be there*]  
I know somebody just broke your heart /a:t/  
Maybe /meɪ/ I will mend your heart /hɑ:t/  
Ebigambo bye wawandiika [*the words you wrote*]  
Teyi alibisangulawo [*no-one will erase them*]  
And it could take /tek/ you some time to understand  
That /ðæt/ when we break up we reconcile /ri:kɒnseɪl/  
That is that is love to me

(chorus) By the way boy  
Don't run away (repeated x 4)

All night when I'm thinking about you  
It is be boring don't leave me lonely  
Could /kʊdæ/ you open this book of loving  
Let's keep on breathing  
And understanding  
Could you balance the boat /bɒt/  
This ship is sinking we're capsizing  
Batokota balinga water [*they will come in like water*]  
Love yaffe ejja bokya sigiri na water [*our love becomes burning cigarettes and water*]  
Them got /gɑ:t/ no answer  
Buli kimu gwe kyobuuza banonya answer [*everything you ask, they are looking for an answer*]  
I know somebody just broke your heart  
Maybe I will mend your heart

(chorus)

I love it when you holding me  
All night long when you touching me  
Sharing some wine with me yeah

Dak kyobuuza gulidan [*what do you ask*]  
Don't leave me lonely  
I'm so holy  
I know somebody just made you cry  
Maybe I will make you smile  
Ah let me put you in a closet /klɒzɪt/  
I make you drop in a closet



## Text A2

Text A2 is a transcript of a news report about the rise of Uglish and its popularity in Uganda, produced by CGTV Africa in 2016.

### Key

LS = Reporter – Leon Ssenyange	BS = Bernard Sabiti
I = Interviewee (male)	/_ / phonemic transcription

LS: a normal class /kla:s/ studying the English language but many of these /ðis/ pupils will grow to adopt another kind of language (.) Uglish (.) a variant /væɪɪŋt/ of the English language with hundreds of words that bear a unique meaning /mɪnɪŋ/

BS: if you are benching a girl /gɑ:rl/ it means that you are actually trying to win /wɪ:n/ her over if you are detoothing somebody it uses the /ðə/ uh an imagery of an {unclear} act which is to remove a tooth like you go to a dentist so when you are being detoothed it means part of your belongings of course are being taken /tekn/

LS: Bernard Sabiti the author of a book Uglish says local dialects and songs have influenced the trending use of Uglish

BS: tabloids and other yellow /jɛrəʊ/ journalism kind of outlets /aʊtrets/ if I might use that word have had a huge influence the internet the growth of blogs /brɒgz/ and social media it's actually changing very quickly I might have to write a new edition every other year /jɑ:/

LS: while English remains the official language in Uganda a growing number of people still prefer to unconventionally speak Uglish (.) Uglish has quickly developed that it is now more common to say one is a designer to simply mean somebody who is elegantly dressed and that is how it will be best understood here so why are more Ugandans using Uglish

I: straight English is not interesting to use we are not English men so it's better you make /mek/ your own English it's more fun because /kɒz/you can hide your words even like if I'm talking to you and we have a word together /təgedə/ someone does cannot know what we're talking about yet we're speaking English

### Glossary

yellow journalism – sensationalist journalism

## Topic: Language and Gender Identity

### Subtopic: Representation of Gender in Crime Fiction

#### Text B1

*Text B1 is an extract taken from the opening chapter of 'The Crime at Black Dudley' by Margery Allingham, published in 1929. In this extract, Dr George Abbershaw is attending a party at the Black Dudley mansion hosted by Wyatt Petrie. Guests include Margaret (Meggie) Oliphant and Colonel Gordon Coombe.*

Most of the party had already assembled when Abbershaw came in, and it struck him as incongruous to hear the babble of bright young conversation in this great tomb of a house with its faintly musty air and curiously archaic atmosphere.

As he caught sight of a gleam of copper-coloured hair on the other side of the table, however, he instantly forgot any sinister dampness or anything at all mysterious or unpleasant about the house.

Meggie Oliphant was one of those modern young women who manage to be fashionable without being ordinary in any way. She was a tall, slender youngster with a clean-cut white face, which was more interesting than pretty, and dark-brown eyes, slightly almond-shaped, which turned into slits of brilliance when she laughed. Her hair was her chief beauty, copper-coloured and very sleek; she wore it cut in a severe 'John' bob, a straight thick fringe across her forehead.

George Abbershaw's prosaic mind quivered on the verge of poetry when he looked at her. To him she was exquisite. He found they were seated next to each other at table, and he blessed Wyatt for his thoughtfulness.

He glanced up the table at him now and thought what a good fellow he was.

The candle-light caught his clever, thoughtful face for an instant, and immediately the young scientist was struck by the resemblance to the portraits on the wall. There was the same straight nose, the same wide thin-lipped mouth.

Wyatt Petrie looked what he was, a scholar of the new type. There was a little careful disarrangement in his dress, his brown hair was not quite so sleek as his guests', but he was obviously a cultured, fastidious man: every shadow on his face, every line and crease of his clothes indicated as much in a subtle and elusive way.



## Text B2

*Text B2 is an extract taken from the same novel and occurs after one of the guests, Colonel Coombe, has died. Abbershaw and Meggie are talking about what happened.*

Abbershaw felt her trembling by his side, and once again the curious fear which had been lurking at the back of his mind all the evening showed itself to him.

'Tell me,' he said, with a sudden intuition that made his voice gentle and comforting in the darkness. 'What is it?'

She started, and her voice sounded high and out of control.

'Not – not here. Can't we get outside? I'm frightened of this house.' The admission in her voice made his heart leap painfully.

Something had happened, then.

He drew her arm through his.

'Why, yes, of course we can,' he said. 'It's a fine starlit night; we'll go on to the grass.'

He led her out on to the roughly cut turf that had once been smooth lawns, and they walked together out of the shadows of the house into a little shrubbery where they were completely hidden from the windows.

'Now,' he said, and his voice had unconsciously assumed a protective tone; 'what is it?'

The girl looked up at him, and he could see her keen, clever face and narrow brown eyes in the faint light.

'It was horrible in there,' she whispered. 'When Colonel Coombe had his attack, I mean. I think Dr Whitby found him. He and Mr Gideon carried him up while the other man – the man with no expression on his face – rang the gong. No one knew what had happened, and there were no lights. Then Mr Gideon came down and said that the Colonel had had a heart attack...' She stopped and looked steadily at him, and he was horrified to see that she was livid with terror.

## Topic: Language and Journalism

### Subtopic: Tabloid Journalism

#### Text C

*Text C is an article taken from [www.thesun.co.uk](http://www.thesun.co.uk) and published in March, 2021. The article is about the upcoming publication of books that include aspects of the personal life of golfer Tiger Woods.*

#### **THE TIGER FLINGS**

**Tiger Woods' mistresses reveal details of his affairs with tell-all books as he nurses car crash injuries**

**BY GRAEME CULLIFORD**

**AS he lies at home nursing a shattered ankle and fractured leg, Tiger Woods will have been hoping all his bad luck had finally run out.**

But we can reveal that just a month after the golf legend was almost killed in yet another car crash, TWO of his former mistresses are writing tell-all books on the multi-millionaire.

Jamie Jungers will allege that Tiger's marriage was a sham, he was hooked on sleeping pills and high-stakes gambling but was tight with cash — and his life went off the rails after the death of his father, Earl.

Another ex-lover, glamorous Rachel Uchitel, also plans to open up like never before about their affair.

Jamie, 38, started dating Tiger soon after he married Swedish model Elin Nordegren in October 2004.

Today she reveals that she still has feelings for the 45-year-old father of two and hopes her new book, *Captured By Grace*, could lead to a reunion with the star.

In an exclusive interview, she said: "I was deeply in love with Tiger.

"We were so close and used to have intimate conversations about everything.

"He used to fly out to Las Vegas a lot, where I lived at the time, because his trainer was there.

"And every other week he would fly me to LA to visit him at his place by the ocean.

"I was there when his father died and I remember how quiet and sad he was. He didn't cry but it was clear he was in a lot of pain.

"We have been through so much together so I would like to see him and see that he is getting past all the bad stuff we both experienced.

"I am not in love with him anymore, my feelings are more of care and concern, but I do feel like we will cross paths eventually.

"We have both been in similar situations and have been portrayed as bad people doing bad things.





"Now we are both back on track and with this book coming out you never know what is going to happen.

"I have a ghost-writer and the book is finished, so I hope it will be out in the next month or two at the latest.

"There is a bit about Tiger, obviously, about how we met.

"I'm sure he will be curious about what's in there and he might want to know how I'm doing, because the last time anyone heard from me I was in a really bad place."

Tiger's own memoir, *Back*, is due in shops later this year, and while he was never going to be short of material, his most recent accident will add yet another dramatic chapter.

It happened when he was rushing to a TV job in California on the morning of February 23 and he lost control of his car.

It hit a kerb and a tree before flipping over several times.

Tiger is considered lucky to be alive, having been pulled unconscious from the driver's seat with blood all over his face.

Experts believe the incident has the hallmarks of someone falling asleep at the wheel, as there were no brake marks on the road, but Los Angeles police say there is no evidence the star was impaired by drugs or alcohol.

Fellow golf aces have been wearing red — which Tiger wears in the final round of every tournament — to pay tribute following what is feared to be a career-ending injury.

## Topic: Language and Power

### Subtopic: The Language of Fitness Instruction

#### Text D

Text D is an edited transcript of an instructor leading a spin class, an exercise class on static bikes. The class was held outside in April 2021. Chrissy, the instructor, is on a bike at the front of the class and doing the same actions as the participants.

#### Key

[ _ ] = additional information	(.) = micropause
(2) = timed pause to the nearest second	? = rising intonation
<b>Bold</b> = stressed word	

#### [Warm up – 19s into class]

take a deep breath in (.) another quarter turn from that gear (.) base resistance we want to add a little bit more then we're going to come up out of that saddle so hands start in three (.) right at the top (.) it's right left (2) in four (.) three (.) take it up let's ride to the beat right left (2) so a little bounce (2) tiny little bounce (.) good (.) it's right left right left (2) reach down quarter turn (2) tap it back for four we go back two three four we hold(.) good (.) hover back (3) take it up (2) hips back (2) and up good (2) back (2) and up ride it out to the beat reach down add a gear (4) so you can have a little bounce (3) do not worry we're going into isolations later on (2) shoulders down and back (2) right (.) right (.) right left right (3) deep breath in (5) are we ready? (2) tap it back for four we go back two three four take it up two three four looking good (2) nice and steady (4) yes team (4) tap it back for two go back two (2) back two (4) you've got four (2) we're going to bring a press in (2) narrow press one count

#### [Climb track – 18m 11s into class]

alright breathe in one two on two (.) oooo I need to take this jumper off now [laughs] team breathe (4.0) we're going to be climbing (.) these next two tracks nice and easy we're just going to be adding on first one up and down elevation right? second one we're just going to climb straight up then you got weights (2.0) add a gear (4.0) nice and steady (2.0) hands in three set it up (1.0) shoulders away from the ears (1.0) breathe (3.0) four (.) three (.) two (.) take it up for sixteen let's go (4.0) hold it there halfway (6.0) take a seat and **hold** stay with that beat (1.0) add a gear if you can (2.0) four (2.0) three (2.0) two (2.0) up for eight (.) we go up hold it (2.0) seven eight (.) down (.) keep breathing and again up (2.0) seven eight down (2.0) two more (4.0) take it down breathe (2.0) take it up (3.0) take it down (3.0) take it up stay there (.) go on push through



**[Weights track – 25m 51s into class]**

alright grab those weights team (.) sit up tall (4.0) oooh god all my wires (.) are we ready?  
(.) arms up chest up breathe in for two here we go in two out breathe squeeze your  
core (4.0) yes (4.0) in for one out for one we go in (.) in (.) you're looking so good (.) right  
angles (2.0) squeeze (2.0) I've got a challenge no this is where it's really going to really  
burn are we ready? (.) four pulses in four pulses out we go four three two one and out  
(.) yes (4.0) yes you look so good (4.0) oooh (2.0) in for one out for one in and out (.) in  
(.) this is where it's going to really burn you're going to get recovery in just a second  
(.) you've got four (2.0) three (2.0) you get like a second put your weights down take a  
moment roll the shoulders (3.0) arms up now breathe (.) shoulder press



## Topic: Regional Language Variation

### Subtopic: The West Midlands

#### Text E1

Text E1 is a transcript of a voice note left by Neil, aged 31, to his friend Douglas, aged 28. The text was recorded in 2022. Although born in the West Midlands, Neil has lived away from the area for some years.

#### Key

(.) = micropause	(2) = timed pause to the nearest second
------------------	-----------------------------------------

alright /ɔːrɔːt/mate yeah let me know (.) I'm just going to er (2) I don't know /dʌnaʊ/  
what time you're back from work but I'm going to cinema to watch Batman on my own  
like a lonely person because Marcus was meant to come /kʊm/ with me Satur- Sunday /  
sʌndaɪ/ (.) he done his usual let down thing /fɪŋg/and Kelly said she'd come but er she's  
got a bad belly /beɪle/ so (.) and I can't wait any longer do you know what I mean Doug  
I'm in love with Batman I got to go see it because apparently there's been bad reviews as  
well so I'll be out of there about (.) six and then I'll give you a bell and see where you are  
and what you're doing (.) Oscar drove a Lamborghini the other /ʊvæ/day I don't know if I  
sent you the video I took him to one of them race track things /fɪŋz/ it was a Lamborghini  
something Spyder (.) he absolutely loved /lʊvd/ it (.) we should all go one day man it's  
like seventy nine pound for three /fri:/ different cars you get three miles round the track  
in each car and then at the end of it you get er a um you get a fast /fæst/ lap with a semi-  
professional rally driver /drɔːvə/ in a BMW three series (.) it's sick man (.) let me know and  
I'll and we'll all get it booked for the summer but yeah I'll give you a bell when I come out  
the cinema alright bruv see you later



## Text E2

*Text E2 is a poem written by award-winning poet Liz Berry, who defines herself as a Black Country poet and uses dialect in her writing. The poem was published in 2010. A Birmingham Roller is a type of pigeon famous for tumbling through the air.*

### **Birmingham Roller**

by Liz Berry

*We spent our lives down in the blackness... those birds brought us up to the light.* – Jim Showell, *Tumbling Pigeons and the Black Country*

Wench, yowm the colour of ower town:  
concrete, steel, oily rainbow of the cut.

Ower streets am in yer wings,  
ower factory chimdeys plumes on yer chest,

yer heart's the china ower owd girls dust  
in their tranklement cabinets.

Bred to dazzlin in backyards by men  
whose onds grew soft as feathers

just to touch you, cradle you from egg  
through each jeth-defying tumble.

Little acrobat of the terraces,  
we'm winged when we gaze at you

jimmucking the breeze, somersaulting through  
the white breathed prayer of January

and rolling back up like a babby's yo-yo  
caught by the open donny of the clouds.

### **Glossary**

wench – affectionate name for a female

cut – canal

tranklement – ornaments

jimmucking – shaking

donny – a child's hand

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### Source taken/adapted from:

Text A1: <https://www.youtube.com/watch?v=sL2dTnWvUsg> and <https://www.musixmatch.com/lyrics/Vinka/By-the-Way>

Text A2: <https://www.youtube.com/watch?v=Jd4PvInk1yo> from 0:04s to 1:51s

Text B1 and B2: Taken from Margery Allingham, 'The Crime at Black Dudley', Vintage 1929.

Text C: <https://www.thesun.co.uk/sport/14403106/tiger-woods-affairs-mistresses/>

Text D: Personal data

Text E1: Personal data

Text E2: taken from <https://poetrysociety.org.uk/poems/birmingham-roller/>

