

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel International Advanced Level

Monday 13 May 2024

Morning (Time: 1 hour 45 minutes)

Paper
reference

WEN01/01

English Language
International Advanced Subsidiary
UNIT 1: Language: Context and Identity

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 both questions.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A

Read Texts A and B in the Source Booklet before answering Question 1.
Write your answer in the space provided.

1 Text A is an edited extract of an article published on the BBC India website in 2017. The article discusses the film, *Dangal*, a Hindi language biographical sports drama directed by Nitesh Tiwari.

Text B is the edited extract from a talk delivered by Kely Nascimento, founder of the Nascimento Foundation, an organisation committed to creating and sharing stories that achieve global unity and equality. The talk was delivered at the TEDxWaterStreet conference in New York.

Analyse and compare how the language of **both** texts conveys personal identity.

You should refer to:

- relevant language frameworks and levels
- concepts and issues such as social, cultural and gender factors
- contextual factors such as mode, field, function and audience.

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(Total for Question 1 = 35 marks)



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(Total for Question 2 = 15 marks)

TOTAL FOR PAPER = 50 MARKS



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Do not return this Booklet with the question paper.

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Text A

Text A is an edited extract of an article published on the BBC India website in 2017. The article discusses the film, *Dangal*, a 2016 Indian Hindi language biographical sports drama directed by Nitesh Tiwari. The film is set in Haryana in northern India. It is loosely based on the life of Manvir Singh Phogat, an Indian amateur wrestler and senior Olympics coach. He coached his daughters Geeta and Babita Phogat, female wrestlers who became famous for their successes at the World Wrestling Championships and the Commonwealth Games.

***Dangal*: How a wrestling drama became Bollywood's highest-grossing film**

Published 13 January 2017

A biographical sports drama, *Dangal*, about two female wrestlers led by superstar Aamir Khan has become the unlikely highest-grossing Bollywood film of all time.

Sudha G Tilak on what makes *Dangal* work.

After raking in more than \$50m (£41m) in box office collections in three weeks, *Dangal* (a Hindi word which means a wrestling competition), has been named the top grossing Bollywood movie of all time.

The film, directed by Nitesh Tiwari, is led by Bollywood star Aamir Khan, who plays a portly, ageing former wrestler. The two leading ladies are no sari-clad pretty lasses, but muscular athletes who get down and dirty in mud bowls.

Inspirational

For Aamir Khan it is a glorious return to another inspirational sports drama.

In *Dangal*, he plays Mahavir Singh Phogat, a state champion wrestler from Haryana, who has given up his small town job to be a full time coach for his four daughters, all wrestling champions.

His eldest daughter, Geeta Phogat won India's first ever gold medal in wrestling in the 2010 Commonwealth Games. She also qualified for the 2016 Olympic Summer Games, a first for an Indian female wrestler.

Phogat's second daughter, Babita Kumari, is a Commonwealth Games gold medallist too; his third daughter Ritu Phogat has won gold in the Commonwealth Wrestling Championship in 2016.

The first family of Indian wrestling makes for a remarkable story.

The racy fictional transformation on screen has the familiar Bollywood tropes: deep family bonds, surmounting hurdles to snag a blood and sweat win that melts the audiences' hearts, songs, and a high-pitched theatrical climax.

Critics have called it a crowd pleasing, hugely entertaining sports drama with well choreographed wrestling sequences that manage to hold audience interest for the entire 160-minute runtime of the film.

'Masculine sports'

"In India wrestling is seen primarily as a masculine sport. The Phogat sisters broke the deeply entrenched male bastion," says Rudraneil Sengupta, author of *Enter the*



Dangal: Travels Through India's Wrestling Landscape which has also recorded the Phogat family's story.

"The whole concept of an akhara (wrestling school) was about men. So that space itself was unavailable to women", says Shamyra Dasgupta, senior editor, *Wisden India* and author of *Bhiwani Junction*, a book on male boxers from Haryana.

The success of the Phogat sisters has encouraged more women in India to take up wrestling.

Whilst almost every village in northern and western India has an akhara, there are "unspoken rules" that prevent women from hanging out at them, points out Sengupta.

Women don't even join the audience at "dangals" or tournaments in villages or cities. Neither are they allowed to join akharas, leave alone train with men in a body contact sport like wrestling.

Of late though, akharas across northern India allow a small number of women to enter them and take up training. Those in villages and smaller towns remain closed to women even now.

'Freak show'

The idea that women wrestlers provide a "freak show" in public changed with the international success of the Phogat sisters.

"In many villages in Haryana women cover their faces in veils and you had the Phogat girls run down the villages in shorts and tees, which must have taken exceptional courage", says Sengupta.

The Phogat sisters and their father were shown the way by freestyle wrestler, Chandgi Ram, an Asian Games gold medallist from the 1970s. Ram, who is based out of Delhi, had introduced his two daughters to the game.

As Phogat's mentor, he encouraged him to train his daughters too.

Mahavir Phogat settled down in a dusty farming village of Balali in Haryana and turned his home into an akhara for his daughters and led them to success.

"*Dangal* is a big boost to wrestling in the public mind", says Sengupta.

The film has Khan metamorphose to play a middle-aged and obese Haryanvi speaking the dialect of the village.

He is shown in the film as a tough patriarch but one with an open mind. He chops off the hair of his little girls to boyish crops, and dresses them in shorts to get them into the dust bowls of the akhara to train.

'Meaner'

Geeta Phogat in an interview said her father was actually a tougher and meaner coach than Aamir Khan's character in the film who is shown to be ruthless with the training schedule of his little girls.

"In a community where little girls see no future beyond marriage, your father wants you to do something meaningful", says a child bride character in the film to the young Phogat sisters.

Sanya Malhotra and Fatima Sana Sheikh play the older champions, Geeta and Babita.

The filmmaker and producer went through long auditions to sign up fresh faces to play the Phogat sisters.

Zaira Wasim, a Kashmiri, and Suhani Bhatnagar from Delhi play the childhood Phogat sisters.

Fatima Sana Shaikh and Sanya Malhotra play the older champions, Geeta and Babita, in the film and have very quickly become social media darlings.

Four states across north India have offered tax concessions to *Dangal* to play in cinemas as part of their campaign to educate girls.

The story of the Phogat sisters is an “incredible one, made more interesting because of their tremendous success” says Dasgupta.

“One hopes that the film would encourage more and more parents - from rural and urban India - to give their daughters a chance to have a career in sports”.

Glossary

Bollywood: the film industry based in Mumbai, India, that produces films in the Hindi language.



Text B

Text B is an edited extract from a talk delivered by Kely Nascimento at the TEDxWaterStreet conference in New York. TEDx delivers independent events linked to the TEDtalk programme that share ideas in communities around the world. Nascimento is a public speaker, documentary producer, and eldest daughter of Brazilian football legend and world football icon, Pelé, who died in 2022. She is President and founder of the Nascimento Foundation, an organisation committed to creating and sharing stories that achieve global unity and equality.

Sports Diplomacy and the Untapped Power of Women's Stories | Kely Nascimento | TEDxWaterStreet

For the last four years I've been making a documentary about a young Brazilian girl. Laisa's dream is to become a football player here and to help her family out of poverty. My brother-in-law Wilson, he's Brazilian but he lives in New York and he's a soccer coach for a youth team. Every summer he takes some of his players to Brazil. He takes them to a professional team and he takes them to a team in a favela. Favelas are our shanty towns. This year he got back from his trip and he called me and he said, 'Kely I met this girl she was playing with all the boys. She was the only girl. She had no shoes on. She was so skinny. She was better than every boy there. I really want to try to get her to the United States or somewhere for a couple of years because if she stays in Brazil she's never going to make it as a player.'

This took me back a little. I get sexism in a patriarchal country like Brazil. But Brazil is the country of football, right? It is woven into the story of the nation, right? I guess I imagined that an amazing talent for football could break some of these barriers. And then I reached out to Laisa and she started telling me her story. And I learned things that blew my mind. Did you know that from 1941 to 1979 it was illegal for a girl to play soccer in Brazil? Now I'm a storyteller and I love telling stories about things that don't get enough light, right? A story that needed to be told because I could see the bigger picture and I could see that it was more than just about football.

So let me tell you a little bit more about me. My dad is Pelé. He is a Brazilian football player. He is arguably Brazil's greatest representative to the rest of the world. He's Brazil's greatest ambassador and his story is woven into the story of football and the story of Brazil. My dad played for Santos football club and in 1975 when he was about to retire he was invited to come and play in the United States for the Cosmos and to popularize the game of soccer in the United States. So we moved here.

I understood my father was an amazing ambassador for Brazil. I began to understand sports diplomacy, national storytelling through sport on a global scale. He was amazing at telling the story that Brazil wanted the world to see about itself. Because he played the world's most popular sport, he had a reach and influence across borders and ethnicities and cultures.

I realized that football was a perfect mirror to issues that women are facing in society. So what am I going to do about it? I'm going to do what I do. I'm going to tell a story. I decide to tell Laisa's story and then I'm going to go around the world talking to other girls from different cultures who, like Laisa, are trying to play a game that everyone tells them is not for them.

So I'm starting off on my first trip. I'm in a hotel room and I wake up crippled with fear and insecurity and anxiety. And I can't figure out why. And then it dawned on me that I have spent most of my life dodging questions because of who my father was. I'm about

to embark on this journey where I go round the world asking girls to talk to me about things that I would never talk about. And I'm like, oh my God, I'm a fraud. They're going to think I'm a fraud. They're going to think who is this girl with a famous dad who wants to ask us questions about a struggle we've been going through for, like, decades? I was so wrong. Women just shared. It was almost like they had been waiting for anyone to come and ask them to tell their story. And when they shared it opened up space for me to share and they told me difficult stories and beautiful stories and sad stories and we laughed together and cried together.

Our last stop was Zanzibar, a small island off the coast of Africa. I was nervous because I knew that in this particular place it was actually dangerous for these girls to talk to me but they were so determined that they put me at ease. So, we spent three days with a team that practised behind a mosque on a dirt road. It was amazing. On the last day the interpreter turns to me and she said, 'The girls want to let you know that they saw on the internet about the U.S. women's national team fighting for respect and for equal money and it made them really excited. And they want you, when you go home, to tell the team that the girls in Zanzibar are rooting for them and that they're really proud.'

I'm going to tell you another story about my dad. In the 60s his team, Santos, would do exhibition games all around the world. In 1969 they were going to play a friendly in Lagos, Nigeria, and Nigeria was in the second year of a very bloody civil war. The day the team landed both sides called a ceasefire so that everybody could watch the game.

Imagine if we could harness that power and use it to tell stories to empower young girls and women around the world to take up space and spaces that are not meant for them.

So, Liasa, the last interview we had with her she said to me, 'I know people are going to say I'm crazy. I'm a girl, I want to play football and I want to help my family out of poverty.' And she goes, 'but you know what? I can dream because dreaming costs me nothing.'

Thank you.



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Source information:

Text A taken from <https://www.bbc.com/news/world-asia-india-38570227>

Text B taken from <https://www.youtube.com/watch?v=9B1d7AvZ1CI>

