

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
Pearson Edexcel Level 3 GCE									
Monday 11 May 2026									
Morning (Time: 2 hours 15 minutes)					Paper reference		9EN0/01		
English Language Advanced PAPER 1: Language Variation									
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 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 60.
- 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 ►

P79731A

©2026 Pearson Education Ltd.
P:1/1/1/1/1/1/1/




Pearson

Individual Variation

1 Analyse and compare how the writer in Text A and speaker in Text B use language to convey personal and social identity.

(30)

DONOT WRITE IN THIS AREA

DONOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DONOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 30 horizontal dotted lines.

TOTAL FOR SECTION A = 30 MARKS



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal lines.



DO NOT WRITE IN THIS AREA

DONOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DONOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of three horizontal lines (top solid, middle dashed, bottom solid).



DO NOT WRITE IN THIS AREA

DONOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DONOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 30 horizontal lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 30 horizontal dotted lines.

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Pearson Edexcel Level 3 GCE

Monday 11 May 2026

Morning (Time: 2 hours 15 minutes)

**Paper
reference**

9EN0/01

English Language

Advanced

PAPER 1: Language Variation

Source Booklet

Do not return this Booklet with the question paper.

Turn over ►

P79731A

©2026 Pearson Education Ltd.
P:1/1/1/1/1/1/




Pearson



CONTENTS

	Page
English Phonemic Reference Sheet	3
SECTION A: Individual Variation	
Text A – an extract from an article by writer Anne Valente published in 2019	4
Text B – an extract from a Radio 1 interview with singer/songwriter RAYE released in 2024	5
SECTION B: Variation over Time	
Text C – an extract from <i>The Illustrated Journeys of Celia Fiennes</i> , written in the early 18th century	6
Text D – an extract from <i>Betjeman’s England</i> , published in 2009	7



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		ɫ		ɳ	

SECTION A Individual Variation

Text A

Text A is an article written by American novelist, short story writer and essayist Anne Valente for the website Literary Hub. She explores the challenge of writing about music within creative fiction. The article was published on 13 May 2019.

Why Is It So Hard to Write About Music in Fiction?

Although I've heard again and again that including pop culture in fiction will only serve to date a novel or short story, I love time-stamping my creative work. Fictional worlds aren't meant to exist in vacuums, and for me, one of the greatest joys of working on a novel is figuring out the context of the world, and the particular pop culture each character might take in. But I didn't realize until I was asked during an interview regarding my first novel, which was set in October of 2003, why I included the films and television shows each character watched, but didn't include anything at all about each character's favorite musicians and songs.

This observation took me by surprise: music has always been my most essential form of popular culture ever since I was small, so I had no idea why it was the only kind that never appeared in my fiction. I grew up on my parents' record collection of Beach Boys and Sly & The Family Stone albums, sketching the LP interiors of *Led Zeppelin IV* and *Every Good Boy Deserves Favour* to hang on my bedroom walls. I'd learned the piano at eight, perfecting Bach Inventions and Scott Joplin ragtime by the time high school arrived. When I was five my parents took me to my first concert—The Who—which led to an entire adolescence of seeking out Radiohead and 10,000 Maniacs shows, bedroom walls papered with flyers from basement shows of Le Tigre, The White Stripes, Interpol, Built to Spill.

I adored music so much that before I became a fiction writer, I became a music journalist. I loved this job, but soon found that I was writing reviews that felt distanced from how much I loved music. I didn't know how to tell a reader how they might be moved by hearing a song, how to translate into pixelated text the experience of standing silent beneath stage lights among a spellbound crowd. I transitioned to food journalism where it felt much easier and far more accurate to mention that a restaurant's sandwich included cilantro and garlic aioli, two definitive flavors that required no simile. And just like that, I never wrote about music again.

Despite my own lack, I've admired the ways in which other authors have handled music in their writing. Aja Gabel's 2018 debut novel, *The Ensemble*, beautifully describes the competitive world of classical music through the perspective of the four musicians comprising the Van Ness Quartet. As these four friends navigate the successes and failures of their career together, the language of the novel richly integrates the *glissandos* and *staccatos* that two violinists, a violist and a cellist would inherently know. I appreciated the precision of Gabel's novel, while also not knowing how to incorporate that kind of language into my own work in the absence of protagonists who knew music terminology.

Glossary

glissandos – smooth, continuous slides between two or more notes

staccatos – playing notes in a short, detached, and disconnected manner, with a small silence or rest between each note

Text B

Text B is an extract from a Radio 1 podcast interview with RAYE, a 27-year-old singer and songwriter from London. In this interview she talks about the process of writing her new song 'Genesis', released in June 2024.

KEY

(.) = micro pause	/_/_/ = phonemic transcription
(1) = timed pause	BOLD = emphasis

I: er (.) where do we start with this RAYE (.) give us the context (.) what was the vision for this

R: erm (2) so (.) goodness me like I started /sta:ʔɪd/ working /wɔ:kɪn/ on this song in about twenty twenty-two /tweni tu:/ so it's been a while (.) erm with Darkchild Rodney Jerkins who is like (.) the **guy** (.) he done (.) Say My Name (.) The Boy Is Mine (.) Rock My World Michael Jackson and this guy's a **go**-to one of the greatest /greɪʔɪst/ (.) and we originally started the song as a pitch record so it was never actually meant to be for me (.) and then as time went by I just kept getting /geʔɪn/ pulled back to the song so I started working at and chipped away there's like a hundred (.) thousand different versions (.) but I'm really proud of it (.) there's a quote that's really important to me (.) it's a Nina Simone quote it's an artist's duty to reflect the times (.) and so I've really tried to do that as best as I can (.) inside this song (.) I've over-thought it to death I'm really proud of it and that's what matters yeah

I: how did you turn the corner in the end

R: I think we're still turning corners (.) you **know** (1) but I think /fɪŋk/ (1) you know there is something so refreshing and just (.) why I don't know what the right word is but you know when you're able to be so transparently honest it feels like you got a load off you know I think /θɪŋk/ a lot of us walk around holding a lot of stuff that we're feeling (.) close to our chests cos you don't want to /wɒnə/ burden anyone or be annoying and that is where music is just (1) therapy (.) so I kind of wrote that as if no one was going to /gɒnə/ hear it do you know what I mean (.) and then just put it out /aʊʔ/

I: how are you feeling in those moments (.) when you're writing those words

R: erm (.) I think /fɪŋk/ it was kind of in the middle of tour but it was like at the point (.) maybe last year (.) early mid last year where it had gotten really really intense for that opening section and I was feeling (.) I was just going through the motions as you do (.) you know (.) and I wanted it to be (.) really kind of raw moment of like you know when you're like wake up in the morning (.) or it's the evening you're just staring in the mirror and you're just like your belly's hanging out and you're naked and you just feel like (.) what is going on like who am I like you know them times I'm very dramatic but you know (.) it's just life right (.) so I wanted it to be like that but in sounds so take this into the song so that's part one

SECTION B

Variation over Time

Text C

Text C is an extract from a manuscript written by Celia Fiennes, who travelled around England on horseback with only a servant or guide for company. She describes her visit to a North Yorkshire coastal town in 1697.

Scarborough is a very pretty Sea-port town built on the Side of a high hill. The Church Stands in the most Eminent place above all y^e town and at Least 20 Steps you ascend up into y^e Churchyard. The ruines of a Large Castle remaines, the Walls in Compass severall acres of ground y^t feeds many beasts and milch Cows. Y^e hill on which the Castle Stands is very Steep and Severall trenches over one another, round the walls all one Side of the Castle Stands out to the sea shore a good Length. Its open to the Main ocean and to secure the harbour there is a mole or halfe moone, two, one within y^e other something resembling the Cobb at Lime in Sommersetshire. The sea when the tide is in is Close up to the town and the bottom of a Ridge of hills that runns from the town 5 or 6 mile in a Compass. When its Ebb water it Leaves y^e shore 400 yards all a flatt, and such good sand, as you presently walke on it without Sinking, y^e Sand is so smooth and firme, and so you may walke 5 or 6 mile on the Sand round by y^e ffoote of this Ridge of hills, which is the poynt by which all the Shippes pass that go to Newcastle or that way. I see 70 saile of shippes pass the point and so Come onward at some Distance off from the Castle, Supposed to be Colliers and their Convoys. On this Sand by the Sea shore is y^e Spaw well which people frequent, and all the diversion is y^e walking on this sand twice a day at y^e Ebb of the tide and till its high tide and then they drink. Its something from an Iron or Steele minerall but by means of the tide flowing on it Every tyme. Especially spring tydes it Covers y^e well quite-and allwayes flowes up just to it, which Leaves a brackish and saltness which makes it purge pretty much, but they say y^e Spring is so quick that it soone Casts off y^e Sea water; but in my opinion is y^t the whole spring and all the Springs that Bubble up all over the sands must be agreable and of the sort of water the sea is, being so just on the sea side and so neare must be Influenc'd by y^e salt water. It seems to be a pretty turbulent Sea, I was on it in a little boate but found it very rough even just in y^e harbour, I suppose the Cause may be from standing so open to y^e Maine. The town has abundance of Quakers in it, most of their best Lodgings were In quakers hands, they Entertain all people, soe in Private houses in the town by way of ordinary, so much a Meale and their Ale. Every one finds themselves-there are a few Inns for horses only.

Glossary

Colliers – a ship carrying coal

Convoys – a group of ships travelling together

brackish – slightly salty water

Quakers – Christian religious group formed in the mid-17th century

Text D

Text D is from Betjeman's England published in 2009, based on scripts from the 1956 television series. John Betjeman, poet, author and broadcaster, describes several villages as he travels around East Yorkshire.

The Humber widens to meet the cold North Sea. Here in the village of Paull we are east of Hull, on its long nose called Holderness – a flat land of wide skies where ships ride down the rippling Humber and church towers sail over the vast flat landscape. Some of the grandest churches in Britain – great silvery stone galleons like this at Hedon – are to be found in Holderness. Hedon's the smallest borough in England but its church is big enough to be a cathedral. And if Hedon is a galleon, then the smaller village churches, like this at Ottringham, are fishing smacks to sail across the open plough.

But the far-off village of Patrington has the finest church of all, 'the Queen of Holderness'. Most old English churches show the gradual growth of centuries – bits added here and there as people had the money to build them. But Patrington is all of a piece, the product of a genius who designed this lovely spire nearly two hundred feet high, with its graceful coronal of arches, its sculptured waterspouts and mouldings, all made of a silvery stone. Weathered now by six centuries of wind and rain.

This great church wasn't the work of a village builder. It was probably built by Robert of Patrington, who was master mason of York Minster about six hundred years ago. The Archbishops of York were lords of the manor here and they often visited the place to breathe the fresh sea breeze. And the church isn't so very different from what it was in their day. You must imagine it then with six glittering altars, coloured wooden screens between them, no pews and probably umber-coloured paintings on the walls done by people with faces rather like those the master mason caused to be carved on different parts of the church.

A few years ago a living architect, Harold Gibbons, designed this gold and coloured reredos above the high altar.

Patrington! The Queen of Holderness: built to the glory of God, still used to the glory of God, the richest village flower in the garden of the Middle Ages.

It is sixteen miles east of Hull, and Hull is ninety-three miles from Manchester.

Glossary

galleon – a sailing ship in the 15th to 18th centuries, used initially as warships and latterly for trade purposes

smacks – traditional fishing boats

coronal – high structures forming the ceilings of churches

reredos – an ornamental screen covering the wall at the back of a church altar

umber – a warm, earthy, brown colour



BLANK PAGE

Sources taken/adapted from:

Text A: <https://lithub.com/why-is-it-so-hard-to-write-about-music-in-fiction/>

Text B: <https://www.bbc.co.uk/sounds/play/m001zs74>

Text C: <https://www.visionofbritain.org.uk/travellers/Fiennes/14>

Text D: 'Betjeman's England', John Betjeman, John Murray publisher, Hachette Group 2010

