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Edexcel GCE	
English Language and Literature Advanced Subsidiary Unit 1: Exploring Voices in Speech and Writing	
Thursday 27 May 2010 – Afternoon Time: 2 hours 15 minutes	Paper Reference 6EL01/01
You must have: Set text (clean copies only) Source Booklet	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 **one** question from 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 100.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication will be taken into account in the marking of your answers. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

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Answer **TWO** questions, the question from Section A and **ONE** question on the text you have studied from Section B.

SECTION A: DIFFERENT VOICES

1 Read Texts A, B and C on pages 2 to 4 of the Source Booklet.

(a) **Text A** is a transcript of a **conversation at an airline booking agency**.

(i) Identify **three** spoken word features in Text A **and** provide an example from the text of each language feature identified.

(AO1 = 6)

Feature 1

Example

Feature 2

Example

Feature 3

Example

(ii) Comment on the function of any **two** of the identified features within Text A.

(AO1 = 4)

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TOTAL FOR SECTION A = 50 MARKS



SECTION B: VOICES IN LITERATURE

Answer ONE question on the text you have studied.

2 *The Bloody Chamber*: Angela Carter

Extract: 'The Tiger's Bride' from *My father lost me to The Beast at cards* (page 56) to *he is in such a passion to donate all to The Beast* (page 56).

Using this extract as your starting point and with reference to **one other** story of your choice, you should:

- explore Carter's use of language to convey the attitude of her female characters to their position in a male dominated society
- examine how Carter's use of different voices allows the reader to gauge levels of awareness and resistance to the position of women in society.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

3 *paddy clarke ha ha ha*: Roddy Doyle

Extract from *He terrified me* (page 251) to *I'd made it* (page 252).

Using this extract as your starting point, you should:

- explore Doyle's development of the voice of the child narrator here to convey changes in his attitude and perspective
- examine how Paddy's voice changes as the novel progresses to reveal his developing awareness and maturity and how this relates to his changing circumstances.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)



4 *The Color Purple*: Alice Walker

Extract from *Mr _____ daddy show up this evening* (page 52) to *This the closest us ever felt* (page 53).

Using this extract as your starting point, you should:

- explore how Walker's manipulation of Celie's voice conveys attitudes towards the relationship with Shug Avery
- examine how the novel as a whole shows how these attitudes are shaped by the society in which the characters live.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)

5 *Restoration*: Rose Tremain

Extract from *A month has passed* ('Robert' page 213) to *And so I remain, having no glimpse of any future* (page 214).

Using this extract as your starting point, you should:

- explore how the voice of the narrator conveys his attitude to his past, his present and his future
- examine how Tremain's manipulation of narrative perspective conveys Merivel's changing perspective on his life and on 17th Century England throughout the novel.

(AO1 = 20, AO2 = 30)

(Total for Question 5 = 50 marks)

6 *Address Unknown*: Kressmann Taylor

Extract: Letter December 8 1933 from *Heil Hitler!* to *I was helpless to aid her*

Using this extract as your starting point, you should:

- explore how Taylor uses the voice of Martin to convey his attitude towards the Jews through his response to the killing of Griselle
- examine the impact that this episode has on the perspective of Max to both his relationship with Martin and to the broader situation in Germany as the novella progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 6 = 50 marks)



7 *Cloudstreet*: Tim Winton

Extract from *With the cord of her dressing gown she ties you to the tree* (page 179) to *tingling himself at the black man passing overhead like an owl, the pig is singing* (page 179).

Using this extract as your starting point, you should:

- explore how Winton conveys Fish's mental state through his manipulation of narrative voice and perspective here
- examine how the use of the 'unknown'/internal narrator develops the reader's understanding of the broader circumstances that have shaped Fish's voice and perspective and which signal his fate as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 7 = 50 marks)

8 *Dubliners*: James Joyce

Extract: 'The Dead' from *O, Mr Conroy, will you come for an excursion to the Aran Isles* (page 189) to *I'm sick of my own country, sick of it!* (page 190).

Using this extract as your starting point you should:

- explore how the voices of Miss Ivors and Gabriel in this story convey their contrasting attitudes to Ireland
- examine how Joyce uses narrative voice in this story to convey his views on Dublin and how the city relates to other parts of Ireland.

(AO1 = 20, AO2 = 30)

(Total for Question 8 = 50 marks)



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TOTAL FOR SECTION B = 50 MARKS
TOTAL FOR PAPER = 100 MARKS



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Unit 6EL01/01 focuses on the Assessment Objectives AO1, AO2 and AO3 listed below:

Assessment Objectives	AO%
AO1 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression	30
AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts	50
AO3 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception	20



Edexcel GCE

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Advanced Subsidiary
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Source Booklet

Paper Reference
6EL01/01

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SECTION A: DIFFERENT VOICES

Materials for Question 1

Text A: Transcript of spontaneous conversation (for use with Question 1(a)).

The following is a transcript of part of a conversation between a booking agent for an airline (A) and two customers (J and T). J is attempting to book a flight to Amsterdam for himself and his brother (T).

Key:

A: booking agent for airline

J: customer

T: customer

(.) micropause

(1) timed pause

// latch-on/overlapping

J: hi (.) hello (.) are you free

A: good afternoon (1) yes (.) take a seat (.) how can I help you

J: yes (1) erm (.) I'd like to book flights from erm international (.) to (.) Amsterdam

A: is that Birmingham International

J: yes

A: flying when

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J: 24th erm or 25th//

T: //24th

A: of August

J: yes (.) August

A: ok (2) [turns to computer] bear with me (2) ok (.) how many travelling

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J: two

A: would those be one way or return

J: one (.) one one-way (1) the other (.) return

A: would you like to book a return flight

J: only one

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A: yes one outbound only (.) would you like to book a return flight

J: shall we book (1) do you want to book (.) pay for your flight home

T: of course (.) of course I do (1) div

J: yes (.) yes please

A: returning when

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J: hang on again (.) sorry (.) when are you flying back

T: erm 28th (.) yeah 28th (.) mum'd throw a complete (.) wobbler//

J: //28th

A: so (2) two outbound flights Birmingham International (1) Schipol (.) 24th August (1) one return flight (.) Schipol (.) Birmingham (.) 28th

25

T: what's (.) where's (.) Schipol

J: it's the airport stupid//

A: // the name of the airport in Amsterdam

Text B: Travel blog (for use with Question 1(b)).

The following is an extract from the first entry of a weekly blog published by Max Gogarty as he prepares to travel to India and Thailand.

Hello. I'm Max Gogarty. I'm 19 and live on top of a hill in north London.

At the minute, I'm working in a restaurant with a bunch of lovely, funny people; writing a play; writing bits for *Skins*; spending any sort of money I earn on food and skinny jeans, and drinking my way to a financially blighted two-month trip to India and Thailand. Clichéd I know, but clichés are there for a reason.

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[...]

I'm doing India on my own. I've options to meet up with people there, but for the most part, it'll be me and my backpack. I fly into Mumbai today, but will move down to Goa pretty sharpish and chill there for a few days – a nice, slow introduction hopefully laced with lots of swimming, sunbathing and partying. And then South India's pretty much my oyster – Kerala, Madurai, Bangalore, Cochin, Mysore . . . Wherever. I'm free to roam. That's the beauty of doing it by myself.

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Practically all of my friends are dotted around the globe scouring every nook and cranny for a bit of culture and enlightenment (but secretly hoping to run into as many full-moon parties as possible). But it seems all gappers I know – wherever they are – will be going to Thailand in March or April, and every one I've spoken to is making no secret of the fact that Thailand should be pretty damn decadent.

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I'm not entirely sure what appeals to me about travelling. Maybe the lack of work or study? The mayhem? The imagined company of beautiful girls . . . all very good reasons to travel. And whether I'm right or not, I'm pretty sure it'll be a world away from cowering under an umbrella at the 134 bus stop.

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Anyway, you could come with me every step of the way – well, not every step. Just a few minutes once a week, via this blog. Even so, I'll do my best to tell of the debauched beach parties, the dodgy days with "washing machine" tummy, the messy late-night stumblings into bars and, of course, all that bull about finding myself.

www.guardian.co.uk, 14th February 2008

Text C: Extract from an autobiography (for use with Question 1(b)).

The following extract is taken from an autobiography written by the actor, playwright and director Steven Berkoff. The extract recalls his childhood in London in the 1950s.

After the war, when I was ten years old, my family – my parents, sister Beryl and I – were reduced by an American adventure that didn't work out to sharing two rooms and an outside loo in Anthony Street (off Commercial Road, E1), but fresh eggs were guaranteed by the chickens in the backyard. I didn't mind it so much, since the street had a varied social life and there was the Troxy Cinema a mile up the road in Poplar for my Saturday morning treat and the Palaseum at the end of the road for my Sunday afternoon film. I'd take a bottle of Tizer and a basket of sandwiches, since I seemed to be perpetually hungry, and we'd sit through the double feature well satisfied and hang out on the doorstep in the evening for the ritual natter. I'd do my homework in the kitchen to be ready for school at Raine's Foundation, which was then considered a first-class grammar school; for exercise I would take a solitary swim in the giant lido in Victoria Park, which kept me healthy and out of trouble in those years, but I notice that the local authorities with their traditional myopia have since seen fit to shut it down. That pool was my salvation. In winter I would swim at the indoor Betts Street Baths off Cable Street, where I was so determined and indomitable that the pool attendant, a grizzly old bloke, gave me half a crown after I swam a mile one afternoon. I got a certificate for doing seventy-three lengths and was terribly proud.

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Steven Berkoff, pp. 6–7, *Free Association: An Autobiography*, Faber and Faber Ltd., (1996)