

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Language and Literature
Advanced Subsidiary
Unit 1: Exploring Voices in Speech and Writing

Monday 6 June 2011 – Afternoon

Time: 2 hours 15 minutes

Paper Reference

6EL01/01

You must have:

Source Booklet (enclosed)

Set text (clean copies only)



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.

Turn over ►

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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 2–4 of the Source Booklet.

(a) **Text A** is a transcript of a **spontaneous conversation**.

(i) Identify **three different** 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 Werewolf' **from** *Wreaths of garlic on the doors kept out the vampires* (page 126) **to** *slashed off its right forepaw* (page 127).

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

- explore how Carter uses voices drawn from childhood, myth and fairytale to influence her characters
- examine how these influences are challenged by the voices created by Carter in 'The Werewolf' and the second story you have chosen.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

3 *paddy clarke ha ha ha*: Roddy Doyle

Extract **from** *When I called Sinbad Sinbad he wouldn't answer* (page 188) **to** *I was trapped in the full dark* (page 189).

Using this extract as your starting point, you should:

- explore how Doyle develops the voice of his child narrator to reveal his changing relationship with his brother
- examine how this relationship develops as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)

4 *The Color Purple*: Alice Walker

Extract **from** ...*You a lowdown dog is what's wrong* (page 180) **to** *you running off to Memphis like you don't have a house to look after?* (page 181).

Using this extract as your starting point, you should:

- explore the changes in the language used to convey Celie's voice and the reactions of others to this change
- examine how Celie's voice has been shaped by the events that brought about this change.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)



5 *Restoration*: Rose Tremain

Extract **from** *I felt very hot* **to** *I feel grateful*.

If you are using the Sceptre edition the extract starts on page 291 and ends on page 292.

If you are using the Vintage edition the extract starts on page 303 and ends on page 304.

Using this extract as your starting point, you should:

- explore Tremain's crafting of Merivel's voice in his 'funeral' speech to reveal what is, for him, the true meaning of love
- examine how Merivel communicates his changing understanding of love throughout the novel.

(AO1 = 20, AO2 = 30)

(Total for Question 5 = 50 marks)

6 *Address Unknown*: Kressmann Taylor

Extract: Letters January 3, 1934 and January 17, 1934 **from** *Our Dear Martin* **to** *Our hopes will follow your new efforts, Eisenstein*.

Using this extract as your starting point, you should:

- explore how Taylor manipulates the voice and the language of Max to incriminate Martin
- examine the changes in Martin's voice as he reacts to Max's later letters.

(AO1 = 20, AO2 = 30)

(Total for Question 6 = 50 marks)

7 *Cloudstreet*: Tim Winton

Extract **from** *It's a long way, Fish said* (page 112) **to** *it'd be dark by then anyway* (page 112).

Using this extract as your starting point, you should:

- explore how Winton captures the voices of the brothers and their differing attitudes to rowing the boat home
- examine how Fish's condition affects his relationship with Quick as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 7 = 50 marks)



8 *Dubliners*: James Joyce

Extract: 'Clay' **from** *The matron had given her leave to go* (page 95) **to** *Maria is my proper mother* (page 96).

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

- explore how the opening sections of the story establish the voice and perspective of Maria
- examine how the restrictions placed upon women are conveyed by the voices Joyce creates for them in 'Clay' and the second story you have chosen.

(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



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SECTION A: DIFFERENT VOICES

Materials for Question 1

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

The following is a transcript of a conversation between a son (**S**) and a receptionist (**R**) at an Accident and Emergency Department of a hospital regarding the admission of his mother to the hospital.

Key:

(.) micropause

(1) timed pause

// latch-on/overlapping

S son

R receptionist

R: next (.)next please

S: hi (.) hello

R: can I help you

S: well (.) my mum (.) my mother was admitted last night and I //

R: // what's your mum's name 5

S: Ford (.) Rosina Ford (.) I don't know (.) can't remember the ward //

R: // what time was she brought in [types]

S: erm that'd be eleven (.) eleven thirty (.) about half eleven 10

R: [types] got her (.) and the address

S: ninety two Springfield Close (.) what ward

R: Assessment

S: assess (.) what (.) where's that

R: through the double doors to reception (.) follow corridor round to the left (.) follow signs to Assessment Ward 15

S: to the left (.) ok (.) ok (.) thanks (.) thank you

R: thank you (.) next please

Text B: Extract from a blog (for use with question 1 (b)).

The following is an extract from a blog posted on a local radio website by one of its DJs, (Tim Lichfield).

Friday 26th June – 5.23pm

Hello there! It's been a busy week...

On the Sunday, I went to Drayton Manor. It's been a few years since I last went, so I was really looking forward to it. Me and my friends had a great time and I loved the new rides (well, new to me!) such as G-Force, Maelstrom & Pandemonium. Also, still love the classic rides like The Pirate Adventure, Shockwave, etc. They also have a new 4D Cinema, which is an experience in itself. I made a deal with one of my friends - if she went on the G-Force, then I'll go on Stormforce 10. I'm not a fan of water rides, cause I don't like walking around soaking! She went on G-Force, so I had to fulfil my part of the deal... But I wore a poncho, so I didn't get wet. Result! If you're stuck for something to do with the kids over the summer, definitely go to Drayton Manor.

5

10

On Thursday night, a few of us from work went to the Glee Club. That was a good night, until a rumour started spreading about Michael Jackson dying. It turned out to be true. This put a dampner on the evening. I personally am a MASSIVE fan of MJ and was looking forward to seeing him in the summer on my birthday. It's like losing the Elvis of our day. His legacy will live on. You can **leave your messages and check out the tributes to his life by clicking here**

15

x

(03/07/2009 22:35:59)

please play give it to me one of the best Micheal Jacksons songs ever

20

- Susan

(30/06/2009 13:46:56)

hiya tim, yes its been a gd and sad week, saw the pics on fb of monarch beach havent been down myself been busy, same as d manor havent been for ages, sounds like got some cool rides i wouldnt walk round soaking either lol, yes its very sad to hear about mj his music was cool, i cant believe it still.

25

- Sharon

Text C: Excerpt from a TV script (for use with question 1(b)).

The following is an excerpt from the script for the first episode of the American TV drama series *Lost* which is based on the stories of the survivors of the fictional crash of Oceanic Airline Flight 815.

Key

v.o. - Voice Over

Ext. - Exterior

[...] - camera direction

FADE OUT TO:

[EXT. BEACH - CRASH SITE - DAY]

(Jack makes his way across the beach and through the crash site. He looks around the area at the survivors.)

MAN: (v.o.) Stay there!

5

[SHANNON]

(Shannon stands in the middle of the wreckage screaming at the top of her lungs.)

[CLAIRE]

(A very pregnant Claire talks with Jack as he checks her.)

10

CLAIRE: I'm having contractions.

JACK: You're gonna be okay.

(Cut to: The engine behind Jack and Claire explodes.)

(Cut to: Jack, Claire and Hurley run from the exploding engine.)

FADE TO:

15

[JACK]

(Jack stands in the center of the wreckage and looks around.)

JACK: (v.o.) Do you have a second?

(Cut to: [AWAY FROM THE WRECKAGE -- DAY] Jack is trying to look at the injury on his own back. Jack asks Kate for help.)

20

JACK: I could use a little help here.

(Kate closes her eyes at the sight of the injury.)

JACK: Look, I'd do it myself. I'm a doctor, but I just can't reach --

KATE: (interrupts) You want me to sew that up?

FADE OUT.

25

[JACK]

(On Jack as the others gather behind him to discuss the noises from the night before.)

KATE: (v.o.) You don't seem afraid at all.

(Dissolve to: Kate works on sewing up the gash on Jack's back.)

30

KATE: I don't understand that.