

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**

Friday 13 January 2012 – Afternoon  
**Time: 2 hours 15 minutes**

Paper Reference  
**6EL01/01**

**You must have:**

Source Booklet (enclosed)  
Set text (clean copy 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.

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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 Lady of the House of Love' **from** *Now it is dark* (page 120) **to** 'Suivez-moi!' (page 121).

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

- explore how Carter manipulates the voice of the countess to incorporate the voices from the past that define her destiny
- examine how Carter's characters in **both stories** are influenced by the voices of others.

(AO1 = 20, AO2 = 30)

**(Total for Question 2 = 50 marks)**

### 3 *paddy clarke ha ha ha*: Roddy Doyle

Extract **from** *It was Thursday morning now* (page 178) **to** *I had to get him away* (page 179).

Using this extract as your starting point, you should:

- explore how the voice of Doyle's child narrator reflects his developing understanding of how his parents' arguments affect the routine of family life
- examine how Paddy's understanding shapes his relationship with Sinbad as the novel continues.

(AO1 = 20, AO2 = 30)

**(Total for Question 3 = 50 marks)**

### 4 *The Color Purple*: Alice Walker

Extract **from** *I told him you say they both wear long robes* (page 246) **to** *But everybody notice the first white man cause he was white* (page 247).

Using this extract as your starting point, you should:

- explore how Walker's use of Nettie's letters, and the stories they contain, has influenced the voice and the perspective of Celie
- examine how Celie's sense of racial and personal identity has developed since receiving these letters.

(AO1 = 20, AO2 = 30)

**(Total for Question 4 = 50 marks)**



**5** *Restoration*: Rose Tremain

Extract **from** *I had a diabolical dream* **to** "to yourself Merivel".

If you are using the Sceptre edition the extract starts on page 173 and ends on page 174.

If you are using the Vintage edition the extract starts on page 172 and ends on page 173.

Using this extract as your starting point, you should:

- explore how Tremain has presented the voice of Merivel to reflect his growing awareness of his love for Celie
- examine how Merivel's understanding of the nature of love changes as the novel progresses and how this brings about change in the narrative voice.

(AO1 = 20, AO2 = 30)

**(Total for Question 5 = 50 marks)**

**6** *Address Unknown*: Kressman Taylor

Extract: Letter 12<sup>th</sup> November 1932 **from** *Back in Germany!* **to** *Elsa too has missed the family in the long years and they will be glad to see you as well.*

Using this extract as your starting point, you should:

- explore how Taylor shapes Max's voice to express his optimism and affection for Germany in this opening letter to Martin
- examine how, from Martin's first response, the perspectives of the once-friends begin to separate.

(AO1 = 20, AO2 = 30)

**(Total for Question 6 = 50 marks)**

**7** *Cloudstreet*: Tim Winton

Extract **from** *Sam knows he's not the sort to go round and put the frighteners on Gerry Clay* (page 167) **to** *coming his way like a ray of light* (page 168).

Using this extract as your starting point, you should:

- explore how Winton uses the voice of Sam to reveal the effect of Dolly's affair on his perspective on marriage and on life in general
- examine the factors that impact on the relationship between husbands and wives across the novel as a whole.

(AO1 = 20, AO2 = 30)

**(Total for Question 7 = 50 marks)**



**8** *Dubliners*: James Joyce

Extract: 'A Boarding House' **from** *She was sure she would win* (page 59) **to** *some mothers she knew who could not get their daughters off their hands* (page 60).

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

- explore how Joyce manipulates the voice of Mrs Mooney to communicate the social and moral pressures that will trap Mr Doran into marriage
- examine how the voices of the characters in **BOTH** stories reflect their reactions to the pressures placed upon them.

(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:

<b>Assessment Objectives</b>	<b>AO%</b>
<b>AO1</b> Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression	30
<b>AO2</b> 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
<b>AO3</b> 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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**Do not return this Source Booklet with the question paper.**

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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 spontaneous conversation between a mother (M), her son (J) and a cafe owner (O).

M and J are on holiday and are in the cafe so that they can use its internet access facility.

Key:

(.) micropause

(1) timed pause

// latch-on/overlapping

M: hiya (.) it says on the (.) it says on your board that you have internet//  
J: // WiFi  
M: WiFi access  
O: that's right  
M: great (.) what'll you have Jack 5  
J: tea (.) no (.) coffee  
M: fancy sharing a cream tea (.) those scones look (.) they look lovely  
O: yeah home made (1.0) would that be two coffees then  
M: please  
O: cappuccino 10  
M: no (.) I'll have an expresso double expresso (.) Jack (.) cappuccino  
J: great  
O: ok (.) coming up  
M: so (.) can we use the erm WiFi then  
O: sure (.) you need the erm code// 15  
M: // thanks  
O: ah here it is  
M: sad really (.) can't go a couple of days without emails (.) there's no (.) absolutely no  
signal in the creek  
O: what Helford 20  
M: no Gillan

**TEXT B: Excerpts from a series of e-mails (for use with Question 1(b)).**

The following are excerpts from a series of e-mails between middle aged friends (**D, M**) who are planning a reunion with a third friend (**V**).

**D to M:**

found foto of the 3 of us in switzerland, so will get copies done for you & V - god we were so young with figs to die for & we ate like horses!!!! but beautiful foto. hope you had grt mother's day. lots of luv. Bfn d xx

**M to D:**

Hi D,

I will dig out any photos I have and bring them along. If you and V are bringing partners then I will ask V; but I will need to get baby sitting arranged. I don't mind what we do and will fit in with whatever (What's bfn??)

5

See you soon

Love

M

10

**D to M:**

-grt news re fotos from our eurotrip, bfn? well its not the letters after my name – big fat Nellie!!

doesn't look like R will be coming this time, so will let v know - G will be ok about it

**M to D:**

Hi D,

No. Sadly I am not jesting. I have no idea what "bfn" means!

15

Who is G? He is obviously not the bloke V was going out with last time I saw her. If R (Raoul??) isn't coming and G doesn't mind being the only male then it's definitely easier for me if V stays in Liverpool and looks after the girls. Just let me know where I need to arrive.

I won't forget about the photos.

Love

20

M

**TEXT C: Excerpt from an interview (for use with Question 1(b)).**

*The following is an excerpt from an interview with James Cameron, posted to the on-line site for film lovers linked to Empire magazine. Cameron directed 'Avatar', a film famous for its use of 3D technology. The film was released in 2010.*

**It must be a relief to see all these ideas finally realised on screen?**

Yeah, it's been a bit of a journey. We finished the live action photography down in Wellington in March of last year, but then we did another three weeks of planned pick-ups. There was a discontinuity while we sort of figured out how to do the last bit of it; there's a whole bunch of stuff toward the end of the film that's so complicated we literally didn't know how to do it. It's not a joke. It took us a while to figure it out 'cause we were mixing scales between characters. We had humans and Na'vi and amp suits and all three of those were performed by human beings but they had to be captured in different scales and integrated. So we went back and did a bit of that. It's an ongoing thing: you're sort of in preproduction, production and post-production all simultaneously on different parts of the movie. 5 10

**It's been a very long journey hasn't it?**

It's been four years. The first year and a half of which was just figuring out the technology for the facial performance capture 'cause we weren't satisfied with the state of the art at the time. 15

**The performance capture is extraordinary, in the way it captures the minutiae of the facial tones.**

That feeling of human reality comes from the fact that it's so closely observing what the actors did. And the actors are working really quite unfettered. They have to wear this head rig, which takes them a few hours to get used to, but once they've done that they're just oblivious to it. And so they're working very freely. They're not concerned about how their hair looks or any of that; they just walk in and act. 20

It's acting in its purest form in the sense that they're not as constrained by waiting around for technical things like dollies and lighting and the sun getting to the right spot. But it's also more challenging for them. They have to create what's in front of their eyes: it's not there for them, other than the other actors. But the trick to it is that actors mostly act to other actors. They don't play to an environment. So it really turns out to be more on the plus side than the minus side for them, at least based on the feedback that I get from the actors. They're out there selling the movie because they wanna make another one. They had a pretty good time I'm guessing. 25 30

Glossary – Na'vi and amp suits are devices used in the production of 3D computer images