

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 18 May 2012 – 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.

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**PEARSON**

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 2–5 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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(b) Text B is a **blog** posted on the official 2012 Olympic website and Text C is an extract from a **play script**.

Examine how the speakers and writers:

- shape or craft each text to meet the expectations of their respective audience/purpose/context
- employ aspects of spoken language in their texts.

In your response, you must refer to Texts B **and** C.

(AO2 = 20, AO3 = 20)

**(Total for Question 1 = 50 marks)**

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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: 'Puss in Boots' **from** *And she. A princess in a tower.* (page 79) **to** *with that smile he swears she stole his heart. Love* (page 80).

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

- explore Carter's manipulation of the voice of her narrator to establish, and comment upon, the conventions of fairytale romance
- examine how Carter reworks traditional tales in **both** stories to comment on 20<sup>th</sup> Century society and its attitudes and values.

(AO1 = 20, AO2 = 30)

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

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

Extract **from** *But that wasn't it* (page 244) **to** *I knew it, and I was going to be ready* (page 245).

Using this extract as your starting point, you should:

- explore how Doyle shapes the voice of his narrator as Paddy assesses the clues to the deterioration of his parents' relationship
- examine how experiences and observations enable Paddy to make sense of the world around him throughout the novel.

(AO1 = 20, AO2 = 30)

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

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

Extract **from** *What your God look like, Celie* (page 174) **to** *Yeah, It. God ain't a he or a she but a It* (page 176).

Using this extract as your starting point, you should:

- explore how Walker manipulates the voices of Shug and Celie to develop their differing images of God
- examine how the experiences of the characters in the novel have shaped their beliefs.

(AO1 = 20, AO2 = 30)

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



**5** *Restoration*: Rose Tremain

Extract **from** *For reasons which are not yet clear to me* **to** *they do not let you dream*.

If you are using the Sceptre edition the extract starts on page 225 and ends on page 226.

If you are using the Vintage edition the extract starts on page 231 and ends on page 232.

Using this extract as your starting point, you should:

- explore how Tremain manipulates the voice of Merivel to reflect on the change that Whittlesea has begun to bring about in him
- examine how Merivel's greater self-knowledge influences his voice in the rest of the novel.

(AO1 = 20, AO2 = 30)

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

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

Extract from Letter August 1, 1933 **from** *This censorship, the persecution of all men of liberal thought* **to** Letter August 18, 1933 *any change is the wrong one*.

Using this extract as your starting point, you should:

- explore how Taylor uses these consecutive letters to contrast the voices conveyed in Max's questions and Martin's responses
- examine how the voices of Max and Martin increasingly reflect their differing situations from this point in the novella.

(AO1 = 20, AO2 = 30)

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

**7** *Cloudstreet*: Tim Winton

Extract **from** *Didn't you love him more than all of us?* (page 272) **to** *She pursed her mouth with her teeth set behind them* (page 273).

Using this extract as your starting point, you should:

- explore how Winton uses the voices of mother and son to reflect their shared experience of family life
- examine how the relationships between parents and children in the novel as a whole are shaped by their common experiences and values.

(AO1 = 20, AO2 = 30)

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



**8** *Dubliners*: James Joyce

Extract: 'A Painful Case' **from** *It was after nine o'clock when he left the shop* (page 113) **to** *He felt that he was alone* (page 114).

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

- explore how Joyce alters the voice of Duffy after the death of Mrs Sinico as he reflects on his future
- examine how encounters with death in **both stories** affect the perspective of Joyce's characters.

(AO1 = 20, AO2 = 30)

**(Total for Question 8 = 50 marks)**

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Indicate which question you are answering by marking the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

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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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**Source Booklet**

Paper Reference

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**Do not return this Source Booklet with the question paper.**

*Turn over* ►

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**PEARSON**

## 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 customer (V) and her hairdresser (L).

Key:

(.) micropause

(1) timed pause

// latch-on/overlapping

V customer

L hairdresser

L: so how's it been

V: fine

L: did you manage with the straighteners

V: yeah well yeah not too bad

L: what are we having today then

5

V: well just a erm just a trim (.) no layers//

L: //you sure (.) it's really thick

V: I know but I can cope better without layers (.) I can straighten it better (.) easier

L: ok (.) what are we doing with the fringe

V: I kind of like it but not too erm too full

10

L: chipped in then

V: yeah chipped in

L: how much are we taking off

V: not much (.) a trim (.) just a trim erm the split ends

L: no problem

15

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

**The following is an extract from a blog posted on the 2012 London Olympics Website by sports columnist, Alan Hubbard. The blog discusses women's boxing as an Olympic sport. Its author is a boxing correspondent for a national newspaper.**

Frank Warren, Britain's leading fight promoter, is dead set against women's boxing, amateur or pro. And world champion Amir Khan, who I saw bury his head in the programme at ringside rather than watch an inaugural women's bout during the ABA championships last year, reckons girls should stick to swapping forehands on the tennis court.

They are probably in the majority in the ultra-chauvinistic fight game, but, like it or not, women boxers will be doing their best to belt bits off each other when the bell rings for the London Olympics in 2012....

5

I suppose I should be in the anti-camp but actually I am pleased it has got on to the Olympic agenda, not least because sportswomen these days surely are as much entitled as men to utilise their strength, skill and, yes, aggression, in an activity that demands the ultimate in fitness and dexterity.

10

I became converted to women's boxing some five years ago when I interviewed Amanda Coulson, then rated Britain's best female amateur boxer, having first got the gumshield between her teeth as a 13-year-old. Apologies for sounding sexist but she was a real head-turner like Laila Ali, who inherited her old man Muhammad's looks and a semblance of his skill but, seemingly more suited to the catwalk than the canvas. But watching her sparring prowess convinced me – and also Britain's then national coach Terry Edwards – that there was more to it than just handbags at ten paces, though you soon realise that women's boxing is as different to men's as women's tennis is different to men's tennis. It's fencing with gloves on.

15

And those who say they are shocked by the sight of women biffing each other obviously haven't been out and about in Newcastle or Cardiff on a Saturday night.

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**Text C: Extract from a play script (for use with question 1(b)).**

**The following is an extract from *Abigail's Party* written by English playwright Mike Leigh in 1977. The play is set in the home of Beverly and Laurence who have guests for the evening. In the extract, the characters are discussing a party which is being held by Susan's teenage daughter, Abigail, at Susan's house on the same evening.**

BEVERLY: Yeah, we were just saying, actually, Laurence, it might be a good idea if a little bit later on, if you and Tony would pop down there.

LAURENCE: What for?

BEVERLY: Just to check that everything's all right, for Sue – put Sue's mind at rest. Because I know she's a little bit worried. 5

SUSAN: I think it'll be all right.

LAURENCE: Yes, Sue, I don't think there'll be any problems.

SUSAN: No.

BEVERLY: Laurence, I'm not saying there'll be any problems – all I'm saying is, would you please pop down for Sue? 10

ANGELA: You don't mind, do you, Tony?

BEVERLY: No, of course he doesn't mind.

TONY: No, I don't mind.

LAURENCE: Well, I've just been past, and everything seems to be all right.

ANGELA: Didn't you see what was happening in the garden? 15

LAURENCE: Well – yes. . .

ANGELA: The couple, snogging through the window?

LAURENCE: Through the window?

ANGELA: With the dirty vest?

LAURENCE: No. No, I saw a couple down the side of the house, and there were a few in the porch. But I didn't see anybody in the window. 20

TONY: Would you like to sit down here, Laurence?

LAURENCE: No; no – you stay where you are.

ANGELA: No, sit here – there's plenty of room.

LAURENCE: Thank you. 25

*[Laurence sits on the sofa between Angela and Susan.]*

LAURENCE: Anyway, Sue: these sort of things, they happen at parties.

SUSAN: Yes, of course.

LAURENCE: I'm sure it's nothing to worry about.

SUSAN: No. 30

BEVERLY: Actually, Laurence, I think you're being very unfair to Sue.

SUSAN: Oh, not at all.

BEVERLY: Now, Sue, don't make excuses for him. And apart from anything else, Tony has already agreed to go actually.

LAURENCE: Oh, have you? 35

TONY: Yeah.

LAURENCE: Yes, well, I didn't say I wouldn't go. If she wants us to go down there, surely, of course we'll go.

SUSAN: Well, I don't know that I do, really. 40

LAURENCE: Fine.

ANGELA: Tony doesn't mind going on his own, do you?

TONY: No, I don't.

LAURENCE: I didn't say I wouldn't go.

BEVERLY: Fine, then, Laurence, are you going, please?

LAURENCE: Yes. 45

BEVERLY: Thank you.

LAURENCE: That's quite all right.

[*Pause.*]

BEVERLY: I'm not saying there'll be any trouble, but, with teenagers, they have a drink, and they get over-excited –

ANGELA: Yes, well, it starts with one kiss . . .

BEVERLY: – then they find their way to the bedrooms.

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