

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 24 May 2013 – Morning  
**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 2–4 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 Courtship of Mr Lyon* **from** *His eyelids flickered* (page 54) **to** *in a drift of fallen petals* (page 55).

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

- explore how the voices of Carter's characters convey their transformation
- examine how these transformations draw upon the conventions of fairytale and myth.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

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

Extract **from** *Pitch black dark* (page 277) **to** *when the dark made no more difference to you than the day* (page 278).

Using this extract as your starting point, you should:

- explore how Doyle manipulates the voice of Paddy to reveal his awareness of the significance of this final 'test'
- examine how Paddy's attitude to the dark changes as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)

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

Extract **from** *Mr\_\_\_\_\_ ast me the other day* (page 244) **to** *she'll tell you about it* (page 244).

Using this extract as your starting point, you should:

- explore how Walker develops the voices of Celie and Albert to reveal their greater understanding of the roles of men and women
- examine how Walker's characters challenge traditional gender roles in the novel as a whole.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)



**5** *Restoration*: Rose Tremain

Extract **from** *The baby was taken away* **to** *Hush, Margaret, all is well*.

If you are using the Sceptre edition the extract starts on page 330 and ends on page 330.

If you are using the Vintage edition the extract starts on page 344 and ends on page 345.

Using this extract as your starting point, you should:

- explore the changes in Merivel's voice brought about by the birth of his child
- examine how the responsibility of fatherhood influences Merivel in the novel.

(AO1 = 20, AO2 = 30)

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

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

Extract: Letters August 18, 1933 and September 5, 1933 17, **from** *You say we persecute men of liberal thought* **to** *Goodbye, my friend*.

Using this extract as your starting point, you should:

- explore how Max and Martin voice their reasons for ending communication at this point in the novella
- examine the developing friction between the two that led to this.

(AO1 = 20, AO2 = 30)

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

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**7** *Cloudstreet*: Tim Winton

Extract **from** *But what was she like? Your mother* (page 361) **to** *the two women wept together on the sagging bed* (page 362).

Using this extract as your starting point, you should:

- explore how the voices of Rose and Dolly reveal the significance of Dolly's revelation to their relationship
- examine how Dolly's attitude to men and women has been shaped by her childhood experiences.

(AO1 = 20, AO2 = 30)

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

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**8** *Dubliners*: James Joyce

Extract: 'Counterparts' **from** *The man sat heavily on one of the chairs* (page 94) **to** *I'll say a Hail Mary...* (page 94).

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

- explore how the abuse inflicted on the child here is a result of the anger and frustration Farrington experiences in his daily life
- examine how Joyce explores the reasons for and reactions to abuse across the collection.

(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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**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 conversation between Gary (**G**), his wife (**W**) and daughter Emma (**E**) regarding her gap year visit to Thailand.

#### Key

- (.) micropause
- (1) timed pause
- // latch-on/overlapping

E: so (.) I can skype you every week

W: great (.) that'll be great Gary (.) won't it //

G: //I don't have (.) can't use erm skype

E: well (.) I'll show (.) I'll set it up

W: I made your appointment (.) for your erm jabs Ems

5

E: thanks Mum (.) when//

G: //what jabs

W: you know (.) the usual (.) typhoid erm hep A (.) yellow fever plus erm they are recommending one (.) one called (.) for Japanese erm encephalitis

G: encephalitis (.) god Emma (.) why can't you go to Europe like a (.) like a normal student

10

E: Dad//

W: //not helping (.) Gary

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

**The following is an extract from a blog posted on *The Guardian's* website by Leo Tong who travelled from London to the Suffolk coast on a hired bicycle designed for public use around London.**

On Saturday night, I convinced myself to cycle 120 miles, in the dark, on a so-called Boris bike – those 23kg cycle hire beasts provided for public use around London – and I made it.

If you haven't heard of it, the Dunwich Dynamo is a free, turn-up-and-go bicycle ride from Hackney in London, to Dunwich beach on the Suffolk coast. It takes place at night with at least 1,000 participants each year.

5

What on earth made me want to attempt this on something as unsexy, heavy, and slow as a Boris bike?

This was my second year doing the Dynamo (or Dun Run) and I thought I might try something completely different, other than a normal road bike. Initially, I just thought it just would be a fun thing to do.

10

It sounded both ridiculous and hard enough, that it might just work. So that's what I did. I took the opportunity also to try and raise money for Shelter From The Storm, a London-based homeless charity.

Soon after, I asked myself what I would do if I had a breakdown or puncture. How hard would it be to repair? Could it even be repaired? Could I physically endure this? These bikes aren't designed to be ridden for more than a couple of hours in one session and painful saddle sore is what I've experienced in the past.

15

Also, would I make it in time for the return coach? Could I afford Transport for London's £300 non-return charge if I had it for more than 24 hours? What about bad weather?

20

I did think about the potential disasters that were awaiting and, although concerned, I received some great support and motivation from other riders on the London fixed-gear & single-speed forum.

I prepared as best I could with some tips from a former Boris bike engineer and went ahead.

So, how was it?

25

Glossary:

Boris Bike – A cycle hire scheme, set up by Boris Johnson, Mayor of London 2010.

Underlined text indicates a hyper-link

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

**The following is an excerpt from a novel *The Road* by American author Cormac McCarthy. The world has been devastated by nuclear war and a father and son travel in search of food, shelter and safety. Here they have discovered what may be an underground store.**

Slow going. God he was tired. He leaned on the spade. He raised his head and looked at the boy. The boy sat as before. He bent to his work again. Before long he was resting between each shovelful. What he finally unburied was a piece of plywood covered with roofing felt. He shoveled out along the edges. It was a door perhaps three feet by six. At one end was a hasp with a padlock taped up in a plastic bag. He rested, holding on to the handle of the spade, his forehead in the crook of his arm. When he looked up again the boy was standing in the yard just a few feet from him. He was very scared. Dont open it, Papa, he whispered.

5

It's okay.

Please, Papa. Please.

It's okay.

10

No it's not.

He had his fists clutched at his chest and he was bobbing up and down with fear. The man dropped the shovel and put his arms around him. Come on, he said. Let's just go sit on the porch and rest a while.

Then can we go?

15

Let's just sit for a while.

Okay.

They sat wrapped in the blankets and looked out at the yard. They sat for a long time. He tried to explain to the boy that there was no one buried in the yard but the boy just started crying. After a while he even thought that maybe the child was right.

20

Let's just sit, he said. We wont even talk.

Okay.