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| Write your name here | |
| Surname | Other names |
| Centre Number | Candidate Number |
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| Edexcel GCE | |
| English Language and Literature | |
| Advanced | |
| Unit 3: Varieties in Language and Literature | |
| Tuesday 22 June 2010 – Afternoon Time: 2 hours 45 minutes | Paper Reference 6EL03/01 |
| You must have: Set texts (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 from Section B.

You must answer on the same topic in each section.

SECTION A: UNPREPARED PROSE

- 1** Read the text in the Source Booklet which accompanies your topic title.

Write a critical analysis of the text you have read.

You should analyse how effectively the writer's or speaker's choices of structure, form and language convey attitudes, values and ideas in the writing.

In your response, you should demonstrate your knowledge and understanding of literary and linguistic concepts.

(AO1 = 10, AO2 = 30)

(Total for Question 1 = 40 marks)



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TOTAL FOR SECTION A = 40 MARKS



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SECTION B: PREPARED DRAMA OR POETRY

Answer ONE question from this section.

In Section B, your answer must include detailed reference to one pair of texts.

2 A Sense of Place

Consider and evaluate the different ways in which the writers of your chosen texts present places in conflict with the rest of the world.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(AO1 = 10, AO2 = 10, AO3 = 40)

(Total for Question 2 = 60 marks)

3 The Individual in Society

Consider and evaluate the different ways in which the writers of your chosen texts present the individual's desire to challenge the established order of society.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(AO1 = 10, AO2 = 10, AO3 = 40)

(Total for Question 3 = 60 marks)



4 Love and Loss

Consider and evaluate the different ways in which the writers of your chosen texts present the influence of time on relationships.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(AO1 = 10, AO2 = 10, AO3 = 40)

(Total for Question 4 = 60 marks)

5 Family Relationships

Consider and evaluate the different ways in which the writers of your chosen texts present the conflict between appearance and reality in relationships.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(AO1 = 10, AO2 = 10, AO3 = 40)

(Total for Question 5 = 60 marks)



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TOTAL FOR SECTION B = 60 MARKS
TOTAL FOR PAPER = 100 MARKS



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Unit 6EL03/01 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 | 20 |
| 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 | 40 |
| AO3 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception | 40 |



Edexcel GCE

English Language and Literature

Advanced

Unit 3: Varieties in Language and Literature

Tuesday 22 June 2010 – Afternoon

Source Booklet

Paper Reference

6EL03/01

Do not return this Source Booklet with the question paper.

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SECTION A: UNPREPARED PROSE

Materials for Question 1

A SENSE OF PLACE

This is a French visitor's account of Derby Day in May 1861.

Races at Epsom: it is the Derby Day, a day of jollification; Parliament does not sit; for three days all the talk has been about horses and their trainers. [...]

Epsom course is a large, green plain, slightly undulating; on one side are reared three public stands and several other smaller ones. In front, tents, hundreds of shops, temporary stables under canvas, and an incredible confusion of carriages, of horses, of horsemen, of private omnibuses; there are perhaps 200,000 human heads here. Nothing beautiful or even elegant; the carriages are ordinary vehicles, and ¹toilettes are rare; one does not come here to exhibit them but to witness a spectacle: the spectacle is interesting only on account of its size. From the top of the Stand the enormous ant-heap swarms, and its din ascends. But beyond, on the right, a row of large trees, behind them the faint bluish undulations of the verdant country, make a magnificent frame to a mediocre picture. Some clouds as white as swans float in the sky, and their shadow sweeps over the grass; a light mist, charged with sunshine, flits in the distance, and the illuminated air, like a glory, envelops the plain, the heights, the vast area, and all the disorder of the human carnival. 5 10

It is a carnival in fact; they have come to amuse themselves in a noisy fashion. Everywhere are gypsies, comic singers and dancers disguised as negroes, shooting galleries where bows and arrows or guns are used, charlatans who by dint of eloquence palm off watch chains, games of skittles and sticks, musicians of all sorts, and the most astonishing row of cabs, ²barouches, ²droskies, ²four-in-hands, with pies, cold meats, melons, fruits, wines, especially champagne. They unpack; they proceed to drink and eat; that restores the creature and excites him; coarse joy and open laughter are the result of a full stomach. In presence of this ready-made feast the aspect of the poor is pitiable to behold; they endeavour to sell you penny dolls, remembrances of the Derby; to induce you to play at Aunt Sally, to black your boots. Nearly all of them resemble wretched, hungry, beaten, mangy dogs, waiting for a bone, without hope of finding much on it. They arrived on foot during the night, and count upon dining off crumbs from the great feast. Many are lying on the ground, among the feet of the passers-by, and sleep open-mouthed, face upwards. Their countenances have an expression of stupidity and of painful hardness. The majority of them have bare feet, all are terribly dirty, and most absurd-looking; the reason is that they wear gentlemen's old clothes, worn-out fashionable dresses, small bonnets, formerly worn by young ladies. The sight of these cast-off things, which have covered several bodies, becoming more shabby in passing from one to the other, always makes me uncomfortable. To wear these old clothes is degrading; in doing so the human being shows or avows that he is the off-scouring of society. Among us [the French] a peasant, a workman, a labourer, is a different man, not an inferior person; his blouse belongs to him, as my coat belongs to me – it has clothed no one but him. The employment of ragged clothes is more than a peculiarity; the poor resign themselves here to be the footstool of others. 15 20 25 30 35

Hippolyte Taine

Faber Book of Reportage

Glossary

¹ toilettes - fashionable style of dress or costume

² barouches, droskies, four-in-hands - open horse-drawn carriages with four wheels

THE INDIVIDUAL IN SOCIETY

Emmeline Pankhurst led the movement to win the right for British women to vote. This is an extract from a speech she delivered in the USA to an audience of Connecticut women in 1913.

Your forefathers decided that they must have representation for taxation, many, many years ago. When they felt they couldn't wait any longer, when they laid all the arguments before an obstinate British government that they could think of, and when their arguments were absolutely disregarded, when every other means had failed, they began by the tea party at Boston, and they went on until they had won the independence of the United States of America. 5

It is about eight years since the word militant was first used to describe what we are doing. It was not militant at all, except that it provoked militancy on the part of those who were opposed to it. When women asked questions in political meetings and failed to get answers, they were not doing anything militant. In Great Britain it is a custom, a time-honoured one, to ask questions of candidates for parliament and ask questions of members of the government. No man was ever put out of a public meeting for asking a question. The first people who were put out of a political meeting for asking questions, were women; they were brutally ill-used; they found themselves in jail before 24 hours had expired. 10

We were called militant, and we were quite willing to accept the name. We were determined to press the question of the enfranchisement of women to the point where we were no longer to be ignored by the politicians. 15

You have two babies very hungry and wanting to be fed. One baby is a patient baby, and waits indefinitely until its mother is ready to feed it. The other baby is an impatient baby and cries lustily, screams and kicks and makes everybody unpleasant until it is fed. Well, we know perfectly well which baby is attended to first. That is the whole history of politics. You have to make more noise than anybody else, you have to make yourself more obtrusive than anybody else, you have to fill all the papers more than anybody else, in fact you have to be there all the time and see that they do not snow you under. 20

When you have warfare things happen; people suffer; the noncombatants suffer as well as the combatants. And so it happens in civil war. When your forefathers threw the tea into Boston Harbour, a good many women had to go without their tea. It has always seemed to me an extraordinary thing that you did not follow it up by throwing the whiskey overboard; you sacrificed the women; and there is a good deal of warfare for which men take a great deal of glorification which has involved more practical sacrifice on women than it has on any man. It has always been so. The grievances of those who have got power, the influence of those who have got power commands a great deal of attention; but the wrongs and the grievances of those people who have no power at all are apt to be absolutely ignored. That is the history of humanity right from the beginning. 25 30

Well, in our civil war people have suffered, but you cannot make omelettes without breaking eggs; you cannot have civil war without damage to something. The great thing is to see that no more damage is done than is absolutely necessary, that you do just as much as will arouse enough feeling to bring about peace, to bring about an honorable peace for the combatants; and that is what we have been doing. 35

The Guardian, Famous Speeches series

LOVE AND LOSS

This is a diary entry written by an eighteen-year-old in London during the Second World War and discovered by her daughter after her death at the age of eighty.

By this morning I had worked myself up into such a state of passion over the absent Rupert – I hadn't seen him for a week – that I didn't know what to do with myself. All morning at the post I was thinking about him and wondering how much longer I could bear life without him.

On the way home I saw seventeen German planes in arrow formation cutting through the blue sky, with hundreds of shells bursting around them. The guns were so loud I took shelter in the door of the Servite church. As I was cowering there I heard a yell – 'Woo hoo! Joanie!' – and there was old R. lurching down the street with a cheery smile on his face, completely ignoring the guns. 5

'Lunch?' he said happily, pushing me ahead of him just as if nothing was happening. He was all brown and glowing, his thin cheeks flushed like pomegranates, talking about *Heloïse and Abelard*, which he had been reading at his ma's – that is, he read all the sexy bits and skipped the rest. We brewed coffee on the oil stove, while I sat on the edge of his chair with my arms round his neck. He looked around the studio appreciatively. 'Gosh, you have cleaned the place up – you know this studio's quite classy now. It used to be a howling wilderness where Jo and his cronies painted – now he'd damn well have to take his boots off before coming in! Would you say your artistic career has come to a grinding halt? I don't seem to see the usual dreadful paintings around.' 10 15

I explained that what with the bombs and working at the first-aid post I really didn't have time for art any more.

'All the more time for looking after Rooples,' he chortled with satisfaction. I choked down my happiness and got lunch ready. Rupert had bought minute steak – it took the whole of his meat ration. I hadn't had any for weeks. He set about frying the onions and I sat watching him, marvelling more and more at his extraordinary physical charm. Why the handsomest man in Chelsea and Fulham should want to sit around my dump frying onions is more than I can fathom. 20 25

Old Madame Arcana has got her eye on him too; every time I go to the lavatory she comes up in her yellow-striped Arabian coat with the dove on her shoulder, and makes passes at him until I pull the chain – then she shoots into the centre of the room and pretends she came up to borrow a smoke.

Boy, what a steak! And what onions! 30

After we had eaten he wanted to lie down with me but I resisted, and we crashed down together onto the sofa, most undignified.

'Now this here Heloïse,' Rupert said reprovingly, sitting on my stomach, 'she used to *glide* down to Abelard's couch – in fact she spent most of her time doing it, clad only in a loose-bodied gown and carrying a lamp. Now let's see *you* glide down to me, Joanie, ten stone or no ten stone.' Looking v. intense, I glided. 'You know I think I almost missed you,' R. said. 35

After that we quit being funny and made love very seriously, and I was filled with peace and delight. You can't write about sensuality mingled with tenderness and pity, it just becomes maudlin or goes bad on you in some way – so call it love and leave it at that, one of the few transcendent and satisfying things left in this bloody awful life. 40

Joan Wyndham

Faber Book of Diaries

FAMILY RELATIONSHIPS

This is an extract from a letter written by Nellie Weeton to her friend, describing her first evening as a governess at the home of Mr and Mrs Pedder.

Mr and Mrs Pedder were seated at their wine after dinner, Mrs P. dressed in a pink muslin, with a very becoming head dress of the same. At supper we had two servants in livery attending, and some display of plate, silver nutcrackers, &c., and some things of which poor ignorant I knew not the use. I felt a little awkward, but as you may suppose, strove not to let it appear. I now feel much more at home, and quite comfortable. For more than a week I was far otherwise, not knowing exactly what was expected of me. I am now better acquainted with the task I have undertaken, and find it both an easy and agreeable one. Mr and Mrs Pedder treat me in a most pleasing, flattering manner. So far from making me feel any dependance, I am treated with so much deference, that I must endeavour to be cautious lest I thoughtlessly assume too much. Mr P. is very good tempered in general, a little passionate sometimes. Mrs P. is a most sweet tempered woman, and of a disposition upright and amiable in the extreme. I have had some instances of it that have delighted and astonished me. I am fortunate to have such a one under my care, for she is my pupil as well as Miss Pedder. The latter is not a pleasing child; far otherwise. Her fits, I think, have an effect upon her disposition. She has them very frequently, sometimes five in a day; seldom a whole day without. I don't feel so much alarmed with them as I expected. I have frequently to hold her in them. They seldom last five minutes. 5

I have to attend to the direction of the House, the table, &c., as well as literary studies; to assist in entertaining company in the parlour; and give directions to the servants. I am studying the art of carving, and learning, as far as books will teach me, as well as giving instructions. Mr P. has a most excellent library. 10

Mrs Pedder was a dairy maid at Darwen-Bank, Mr P's house near Preston, when he fell in love with her. Her father heard of the connexion and fearing his daughter might be seduced, sent for her home. He lives nearby here. Mr P. followed her, took her off to Gretna Green and married her. They lived some time at Darwen-Bank, and then took this house, where he intends to live retired until his wife (every way worthy her present rank, in my opinion), is fit to appear in the presence of his relations; and her improvement is so rapid, her application so close, and her disposition and understanding so superior, that a little time will make her all he wishes. He is a lucky fellow to have hit upon such a one. She is not eighteen yet. She expresses herself as much pleased with me, and satisfied with my attentions; and Mr Barton told me, Mr Pedder did the same. – How gratifying! 15

Nellie Weeton
28th December 1809

800 Years of Women's Letters

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Edexcel Limited gratefully acknowledges the following sources used in the preparation of this paper:

Tom Clark(ed.), *Great Speeches of the 20th Century*, Quebecor World, 2007 (Guardian News & Media)

Simon Brett(ed.), *The Faber Book of Diaries*, Faber and Faber Ltd., 1987

John Carey(ed.), *The Faber Book of Reportage*, Faber and Faber Ltd., 1987

Olga Kenyon, *800 Years of Women's Letters*, Alan Sutton Publishing Limited, 1992

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