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Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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

Monday 22 May 2017 – Morning
Time: 1 hour 30 minutes

Paper Reference

8EL0/01

You must have:

Source Booklet (enclosed)

Total Marks

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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 the question in 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 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

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Answer ALL questions.

SECTION A: Creation of Voice

Read Text A on pages 4–5 of the source booklet before answering Question 1 in the space below.

- 1** Using information provided in Text A, write an extract from the autobiography of David Seidler where he reflects on the challenges he faced when scripting the first conversation between Bertie (The King) and Lionel Logue.

You may develop details contained in Text A but you must draw only on the information provided in the extract.

You should:

- develop your autobiographical writing for a public audience
- craft your style according to the given context
- write to engage and entertain your audience.

(20)

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(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS



SECTION B: Comparing Voices

Read Text B on page 6 and Text C on page 7 of the source booklet before answering Question 2 in the space below.

2 Compare how the writers of Text B and Text C use language to convey their opinions in their reviews.

You must consider:

- the use of linguistic and literary features
- the influence of audience and purpose
- the contexts of the texts.

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(Total for Question 2 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 50 MARKS



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Pearson Edexcel Level 3 GCE

English Language and Literature

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Do not return this source booklet with the question paper.

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SECTION A: Creation of Voice

Text A

This is an extract from the screenplay *The King's Speech* written by David Seidler, the British playwright, film and television writer.

Lionel: Know any jokes?

Bertie: Timing isn't my strong suit.

Silence. They stare at each other.

Lionel: Cuppa tea?

Bertie: No thank you.

Lionel: I think I'll have one.

Turns on the hot plate.

Bertie: Aren't you going to start treating me Dr Logue?

Lionel: Only if you're interested in being treated.
Please, call me Lionel.

Bertie: I prefer Doctor.

Lionel: I prefer Lionel. What'll I call you?

Bertie: Your Royal Highness, then Sir after that.

Lionel: A bit formal for here. What about your name?

Bertie: Prince Albert Frederick Arthur George?

Lionel: How about Bertie?

Bertie: (flushes) Only my family uses that.

Lionel: Perfect. In here, it's better if we're equals.

Bertie: If we were equal I wouldn't be here. I'd be at home with my wife and no-one would give a damn.

Bertie starts to light a cigarette from a silver case.

Lionel: Don't do that.

Bertie gives him an astonished look.

Bertie: I'm sorry?

Lionel: Sucking smoke into your lungs will kill you.

Bertie: My physicians say it relaxes the throat.

Lionel: They're idiots.

Bertie: They've all been knighted.

Lionel: Makes it official then. My 'castle', my rules.

SECTION B: Comparing Voices

Text B

This text is an edited review from the TV and Showbiz section of the *Mail Online*. It was written in February 2016 by Christopher Stevens.

Hooray for drama you can follow...even if you do need subtitles: Christopher Stevens reviews this weekend's TV.

Either this nation needs its ears cleaned out, or its actors have to stop mumbling. The most common complaint about television dramas is that dialogue is so often inaudible.

The brilliant *War and Peace* was marred by muffled sound, not least the crucial scene when Pierre (Paul Dano) announced to a startled Natasha that he was going to 'mmfmf somethingmmfmf'.

Turned out he wanted to 'kill Napoleon'. But he might as well have been saying that he intended to 'cook ratatouille'.

The trouble is that, if you turn up the sound to hear the mutters and whispers, you get blown six feet off the sofa when a gun goes off in the next scene.

We don't have that problem with foreign dramas. It's nothing to do with the sound quality, just that they are subtitled. Slabs of type at the bottom of the screen might detract from the visuals, but at least we don't miss a word of the script. It's all spelled out, literally.

Trapped

Rating: ★★★★★

Fans of Euro-thrillers got a double treat this weekend, starting with *Trapped* (BBC4). If you like crime stories set in tightknit communities you won't want to miss this.

A fishing village on Iceland's remote east coast is thrown into panic when a headless torso is pulled from the harbour. Police suspect it was dumped from a Danish passenger ferry but, before the inquiry can progress, the weather closes in.

The Icelanders are an understated lot: when it's minus 30C and their beards have frostbite, they might concede 'there's a nip in the air today'. So when they say the weather is closing in, they mean howling blizzards are shovelling tsunamis of snow up the High Street.

Reinforcements from Reykjavik can't get through. The local police chief's ex-wife and her gormless boyfriend can't leave.

Neither can the ferry passengers, including a Lithuanian mafia weasel who was trafficking immigrants in a camper van. They're all trapped.

For a ten-part series, the first two episodes – shown back to back – were a little pell-mell. Scandinavian mysteries usually unfold gradually, but within an hour we'd had a fatal arson, political corruption, marital misery and, from a fatherless little boy who insisted he was receiving messages from his dad, a hint of the supernatural.

The show seemed determined to prove it could match everything other Scandi-noirs could do, so when the camper van was involved in a police chase that ended in a

snowdrift, it was almost predictable. After the full-tilt opener, you can expect it to settle down into an ominous and complex tale.

Olafur Darri Olafson is especially good, as the bear-like detective with an awkward streak. When he examined the torso by sniffing the stab-wounds, it was clear we were in the presence of a genuine Nordic oddball.

The language is a pleasure to hear, too. Little changed in a thousand years from its Viking origins, Icelandic sounds like a mixture of Danish and someone blowing bubbles underwater. Thank goodness for subtitles.

In another double episode, the most successful foreign language drama ever shown on British TV, with audiences well above two million, stormed to its finale.

Deutschland 83

Rating: ★★★★★

Deutschland 83 (C4) has been simultaneously gripping and daft, as the fate of the world on both sides of the Iron Curtain was thrust into the hands of novice spy Martin, played by Jonas Nay.

East German spymasters must have trained their agents according to the works of Ian Fleming, because Martin was like a junior James Bond – stealing military secrets, seducing secretaries and generals' daughters, and even fighting to the death with a terrorist in an underground railway tunnel.

Thanks to meticulous costumes and props, and a glorious Eighties pop soundtrack – and despite occasional silliness – Deutschland 83 never felt improbable.

If you can't get enough foreign drama, take a look at C4's website, where online boxsets under their new 'Walter Presents' logo include a dark vampire romance from Denmark, and a Czech police thriller called Lens. All with subtitles.

Text C

This is a review published in the *FT Weekend* magazine of the television drama *The Bridge* by the TV, radio and film critic Martin Hoyle.

Pick of the Weekend: The Bridge

By Martin Hoyle

Saturday is complete again: Scandinavian noir is back. After the civilised machinations of Danish politics in Borgen, we plunge into the dark world of terrorism, mass killing and poisonous grudges underlying humane, orderly Nordic society.

The second season of *The Bridge* (BBC4 9pm) resumes thirteen months after the story of the first ended, with an opening less gruesome but just as eerie when an apparently unmanned coaster crashes into the Øresund Bridge. The five drugged youngsters found chained on board trigger more joint Danish-Swedish police cooperation. Hoorah for the chalk and cheese combination of frowsy, easy-going Martin (Kim Bodnia) and the unsmiling, briskly robotic Aspergerish Saga (Sofia Helin).

Things have changed, of course. Martin is still recovering from the murder of his son by the last season's mass killer who, though safely imprisoned, haunts him to the point of obsession.

Saga's antiseptic, angular, pre-eminently logical psyche is disturbed by her efforts at normal relationships. She has learnt to detect when people are making jokes and laughs heartily if unconvincingly, hurt when Martin gently points out that this is unnecessary. 'I acknowledge their attempts to be amusing,' she explains earnestly...

Saturday's brace of episodes is rich with subplots, vivid subsidiary characters and a reminder that even mass terrorism can be rooted in the skewed world picture of one unbalanced human. There emerges a common theme: connection, the failure to connect, the fear of abandonment and isolation, and the Nordic thriller's paradoxical juxtaposition of high principles and violent action, efficiency and murderousness. The dark is all-pervasive.

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Source information

Text A: taken from *Voices in Speech and Writing: An Anthology*, Pearson Education Ltd 2014

Text B: taken from www.dailymail.co.uk/tvshowbiz February 2016

Text C: taken from *Voices in Speech and Writing: An Anthology*, Pearson Education Ltd 2014

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