

Paper Reference(s) 9EL0/01

Pearson Edexcel Level 3 GCE

English Language and Literature

Advanced

Paper 1: Voices in Speech and Writing

Wednesday 14 June 2017 – Morning

Time: 2 hours 30 minutes plus your additional time allowance

INSTRUCTIONS TO CANDIDATES

Write your centre number, candidate number, surname, other names and your signature in the boxes below. Check that you have the correct question paper.

Centre No.					
Candidate No.					
Surname					
Other names					
Signature					
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- Use **BLACK** ink or ball-point pen.
- Answer the question in **SECTION A** and **ONE** question in **SECTION B**.
- Answer the questions in the spaces provided – there may be more space than you need.
- In your answers, you must not use texts that you have studied for coursework.

MATERIALS REQUIRED FOR EXAMINATION

Prescribed text (clean copy)

ITEMS INCLUDED WITH QUESTION PAPERS

Source Booklet

INFORMATION FOR CANDIDATES

- 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 TO CANDIDATES

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

(Turn over)

SECTION A: VOICES IN 20th- AND 21st CENTURY TEXTS

Read Text A on pages 3–5 and Text B on pages 6–7 of the source booklet before answering Question 1 in the space provided.

- 1 Compare the ways in which the writers create a sense of voice as they reflect upon Paris and its influence on the author Samuel Beckett, who lived there.**

In your answer you must consider linguistic and literary features, drawing upon your knowledge of genre conventions and context. (25 marks)

(Continue your answer on next page)

(Turn over)

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(Section B begins on next page)

(Turn over)

SECTION B: DRAMA TEXTS

Answer ONE question on your chosen text.

**Questions relate to the play you have studied and to the relevant extract from that play in the source booklet.
Begin your answer on page 28.**

EITHER

ALL MY SONS, ARTHUR MILLER

Read the extract on pages 8–10 of the source booklet.

- 2 Using this extract as a starting point, and with reference to other parts of the play, discuss how Miller presents the developing tension caused by Kate's search for signs that Larry is still alive.**

In your answer, you must consider Miller's use of linguistic and literary features and relevant contextual factors.

(TOTAL FOR QUESTION 2 = 25 MARKS)

(Turn over)

OR

A STREETCAR NAMED DESIRE, TENNESSEE WILLIAMS

Read the extract on pages 11–13 of the source booklet.

- 3 Using this extract as a starting point, and with reference to other parts of the play, discuss how Blanche's construction of a fantasy escape with Shep reflects the dependency of the female characters on men.**

In your answer, you must consider Williams' use of linguistic and literary features and relevant contextual factors.

(TOTAL FOR QUESTION 3 = 25 MARKS)

OR

ELMINA'S KITCHEN, KWAME KWEI-ARMAH

Read the extract on pages 14–16 of the source booklet.

- 4 Using this extract as a starting point, and with reference to other parts of the play, discuss how Kwei-Armah uses this argument between Deli and Ashley to comment on attitudes towards education in Black British society.**

In your answer, you must consider Kwei-Armah's use of linguistic and literary features and relevant contextual factors.

(TOTAL FOR QUESTION 4 = 25 MARKS)

(Turn over)

OR

EQUUS, PETER SHAFFER

Read the extract on pages 17–19 of the source booklet.

- 5 Using this extract as a starting point, and with reference to other parts of the play, discuss how Shaffer uses the conflicting perspectives of Dora and Frank Strang to influence the voice and behaviour of their son.**

In your answer, you must consider Shaffer's use of linguistic and literary features and relevant contextual factors.

(TOTAL FOR QUESTION 5 = 25 MARKS)

OR

THE HISTORY BOYS, ALAN BENNETT

Read the extract on pages 20–22 of the source booklet.

- 6 Using this extract as a starting point, and with reference to other parts of the play, discuss how Bennett uses Mrs Lintott to comment on the role of women in 1980s Britain.**

In your answer, you must consider Bennett's use of linguistic and literary features and relevant contextual factors.

(TOTAL FOR QUESTION 6 = 25 MARKS)

(Turn over)

OR

TOP GIRLS, CARYL CHURCHILL

Read the extract on pages 23–25 of the source booklet.

- 7 Using this extract as a starting point, and with reference to other parts of the play, discuss how Churchill develops the differing perspectives of Marlene and Joyce to comment on gender and politics in the 1980s.**

In your answer, you must consider Churchill's use of linguistic and literary features and relevant contextual factors.

(TOTAL FOR QUESTION 7 = 25 MARKS)

OR

TRANSLATIONS, BRIAN FRIEL

Read the extract on pages 26–28 of the source booklet.

- 8 Using this extract as a starting point, and with reference to other parts of the play, discuss how Friel presents different perspectives on the link between language and change.**

In your answer, you must consider Friel's use of linguistic and literary features and relevant contextual factors.

(TOTAL FOR QUESTION 8 = 25 MARKS)

(Indicate your question choice and begin your answer on next page)

(Turn over)

Indicate which question you are answering by marking a cross in 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	<input type="checkbox"/>	Question 3	<input type="checkbox"/>	Question 4	<input type="checkbox"/>
Question 5	<input type="checkbox"/>	Question 6	<input type="checkbox"/>	Question 7	<input type="checkbox"/>
Question 8	<input type="checkbox"/>				

(Continue your answer on next page)

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