

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

Monday 10 January 2011 – Morning
Time: 2 hours 15 minutes

Paper Reference

6EL01/01

You must have:

Source Booklet (enclosed)

Set text (clean copy 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.

Turn over ►

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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 Bloody Chamber' **from** *The train slowed, shuddered to a halt* (page 6) **to** *the distance it would take me* (page 7).

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 female narrative voice to reveal her awareness of the consequences of her marriage
- examine how, in *The Bloody Chamber* and the second story you have chosen, Carter's female characters are not always as innocent as they seem.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

3 *paddy clarke ha ha ha*: Roddy Doyle

Extract **from** *I rocked-Stop stop stop stop* (page 154) **to** *I knew and God knew* (page 155).

Using this extract as your starting point, you should:

- explore Doyle's manipulation of the voice of his child narrator to reveal Paddy's reaction to the arguments between his parents
- examine how Paddy's understanding of these conflicts changes as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)

4 *The Color Purple*: Alice Walker

Extract **from** *Harpo want to know what to do to make Sofia mind* (page 35) **to** *Keep talking* (page 35).

Using this extract as your starting point, you should:

- explore how Walker uses the conversation with Harpo to develop Celie's voice as she reflects on her own marriage
- examine how the relationship between Harpo and Sofia is used to challenge expectations of marriage as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)



5 *Restoration*: Rose Tremain

Extract **from** *Since my last glimpse of Pearce on the speckled mule to giving in to laughter*.

If you are using the Sceptre edition the extract starts on page 204 and ends on page 205.

If you are using the Vintage edition the extract starts on page 207 and ends on page 208.

Using this extract as your starting point, you should:

- explore the nature of the relationship between Merivel and Pearce as presented through first person narrative perspective
- examine the significance of Pearce's voice to Merivel throughout the novel.

(AO1 = 20, AO2 = 30)

(Total for Question 5 = 50 marks)

6 *Address Unknown*: Kressman Taylor

Extract: Letter 10th December 1932 **from** *You write of Griselle. So she wins her success, the lovely one!* **to** *My heartiest greetings to you.*

Using this extract as your starting point, you should:

- explore the ways in which Taylor manipulates the voice of Martin to communicate details of his affair with Griselle to the reader
- examine how Martin's voice here contrasts with his portrayal of Griselle later in the novella.

(AO1 = 20, AO2 = 30)

(Total for Question 6 = 50 marks)

7 *Cloudstreet*: Tim Winton

Extract **from** *You won't believe this, says the sergeant* (page 404) **to** *the rotting stink of blowfish blew past* (page 405).

Using this extract as your starting point, you should:

- explore Winton's manipulation of narrative perspective and voice to convey attitudes to the drowned boy and his family
- examine the recurrent theme of drowning and loss and how this shapes the voice of Quick throughout the novel.

(AO1 = 20, AO2 = 30)

(Total for Question 7 = 50 marks)



8 *Dubliners*: James Joyce

Extract: 'The Sisters' **from** *Old Cotter looked at me for a while* (page 2) **to** *absolve the simoniac of his sin* (page 3).

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

- explore how Joyce manipulates the voice of the narrator to reflect the character of the boy and his limited perspective
- examine how, in 'The Sisters' and the second story you have chosen, the voices of the characters are shaped by their experiences.

(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:

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	30
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	50
AO3 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception	20

