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Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

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

Monday 6 June 2011 – Afternoon
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.

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 Werewolf' **from** *Wreaths of garlic on the doors kept out the vampires* (page 126) **to** *slashed off its right forepaw* (page 127).

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

- explore how Carter uses voices drawn from childhood, myth and fairytale to influence her characters
- examine how these influences are challenged by the voices created by Carter in 'The Werewolf' and the second story you have chosen.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

3 *paddy clarke ha ha ha*: Roddy Doyle

Extract **from** *When I called Sinbad Sinbad he wouldn't answer* (page 188) **to** *I was trapped in the full dark* (page 189).

Using this extract as your starting point, you should:

- explore how Doyle develops the voice of his child narrator to reveal his changing relationship with his brother
- examine how this relationship develops as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)

4 *The Color Purple*: Alice Walker

Extract **from** *...You a lowdown dog is what's wrong* (page 180) **to** *you running off to Memphis like you don't have a house to look after?* (page 181).

Using this extract as your starting point, you should:

- explore the changes in the language used to convey Celie's voice and the reactions of others to this change
- examine how Celie's voice has been shaped by the events that brought about this change.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)



5 *Restoration*: Rose Tremain

Extract **from** *I felt very hot* **to** *I feel grateful*.

If you are using the Sceptre edition the extract starts on page 291 and ends on page 292.

If you are using the Vintage edition the extract starts on page 303 and ends on page 304.

Using this extract as your starting point, you should:

- explore Tremain's crafting of Merivel's voice in his 'funeral' speech to reveal what is, for him, the true meaning of love
- examine how Merivel communicates his changing understanding of love throughout the novel.

(AO1 = 20, AO2 = 30)

(Total for Question 5 = 50 marks)

6 *Address Unknown*: Kressmann Taylor

Extract: Letters January 3, 1934 and January 17, 1934 **from** *Our Dear Martin* **to** *Our hopes will follow your new efforts, Eisenstein*.

Using this extract as your starting point, you should:

- explore how Taylor manipulates the voice and the language of Max to incriminate Martin
- examine the changes in Martin's voice as he reacts to Max's later letters.

(AO1 = 20, AO2 = 30)

(Total for Question 6 = 50 marks)

7 *Cloudstreet*: Tim Winton

Extract **from** *It's a long way, Fish said* (page 112) **to** *it'd be dark by then anyway* (page 112).

Using this extract as your starting point, you should:

- explore how Winton captures the voices of the brothers and their differing attitudes to rowing the boat home
- examine how Fish's condition affects his relationship with Quick as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 7 = 50 marks)



8 *Dubliners*: James Joyce

Extract: 'Clay' **from** *The matron had given her leave to go* (page 95) **to** *Maria is my proper mother* (page 96).

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

- explore how the opening sections of the story establish the voice and perspective of Maria
- examine how the restrictions placed upon women are conveyed by the voices Joyce creates for them in 'Clay' and the second story you have chosen.

(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 |

