

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

Wednesday 16 January 2013 – Morning
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.

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PEARSON

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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(b) Text B is a **series of posts** to the Message Board of a website dedicated to the work of author J R R Tolkien and Text C is an extract from the **autobiography** of a soldier.

Examine how the writers:

- shape or craft each text to meet the expectations of their respective audience/purpose/context
- employ aspects of spoken language in their texts.

In your response, you must refer to Texts B **and** C.

(AO2 = 20, AO3 = 20)

(Total for Question 1 = 50 marks)

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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 Tiger's Bride' **from** *The valet coughed* (page 64) **to** 'Desnuda -' (page 65).

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

- explore how Carter uses the voice and non-verbal elements of her secondary characters to communicate for their masters and mistresses
- examine how this communication links the worlds of magic and realism in her stories.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

3 *paddy clarke ha ha ha*: Roddy Doyle

Extract **from** *He frightened me* (page 240) **to** *I thought my arms would soften him. They'd have to* (page 241).

Using this extract as your starting point, you should:

- explore how Doyle develops the voice of his child narrator to comment on Sinbad's strategy for coping with the family crisis
- examine how this strategy affects Paddy across the novel as a whole.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)

4 *The Color Purple*: Alice Walker

Extract **from** *I start to make pants for Jack* (page 192) **to** *Memphis, Tennessee* (page 193).

Using this extract as your starting point, you should:

- explore how Walker crafts Celie's voice to show her growing confidence as she realises the potential of her creative energy
- examine how Celie's skills as a seamstress have contributed to her development across the novel.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)



5 *Restoration*: Rose Tremain

Extract **from** *Plague was coming* **to** *taking me from myself*.

If you are using the Sceptre edition the extract starts on page 194 and ends on page 194.

If you are using the Vintage edition the extract starts on page 195 and ends on page 196.

Using this extract as your starting point, you should:

- explore how Tremain crafts the voices of her characters here to convey the significance of Merivel's enforced departure from Bidnold
- examine the importance of Bidnold across the novel.

(AO1 = 20, AO2 = 30)

(Total for Question 5 = 50 marks)

6 *Address Unknown*: Kressman Taylor

Extract: Letter January 21, 1933 **from** *You speak of the poverty there* **to** *We are at home*.

Using this extract as your starting point, you should:

- explore how Taylor crafts Max's voice to convey his discomfort at displays of affluence
- examine how this discomfort marks a significant change in the relationship of the two men.

(AO1 = 20, AO2 = 30)

(Total for Question 6 = 50 marks)

7 *Cloudstreet*: Tim Winton

Extract **from** *Come ten minutes later* (page 406) **to** *the truck is packed in no time* (page 407).

Using this extract as your starting point, you should:

- explore how Winton crafts Oriel's voice to convey her views on family and parenting
- examine the role of mothers across the novel as a whole.

(AO1 = 20, AO2 = 30)

(Total for Question 7 = 50 marks)



8 *Dubliners*: James Joyce

Extract: 'The Dead' **from** *Poor fellow* (page 222) **to** *walked quietly to the window* (page 223).

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

- explore how Joyce crafts the voices of Gretta and Gabriel to show the impact of the story of her first love
- examine how Joyce's characters are affected by the epiphanies they experience.

(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



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PEARSON

SECTION A: DIFFERENT VOICES

Materials for Question 1

Text A: Transcript of a spontaneous conversation (for use with question 1(a)).

The following is a transcript of a conversation between a mother (**M**) and her sons (**J**) and (**T**) regarding T's entry tickets and travel arrangements to a Music Festival.

Key

// latch-on/overlapping

M: so (.) so have you printed off your ticket

T: Mum (.) like I said (.) don't (.) don't stress me about it

M: but you need to see it (.) read it

T: Mum (.) its ok (.) it'll be ok

M: have you got your erm ID//

T: // Mum just leave it

M: where's your passport

J: he's lost it

T: butt out Jack//

M: // what do you mean (.) he's lost it (.) Tom

T: I told you Mum erm ages ago (.) I lost it ages ago

J: at a club//

M: // but you got (.) I paid for another (.) honestly Tom//

T: // thanks Jack (.)

5

10

Text B: Extract from a message board (for use with question 1(b)).

The thread discusses the classification of J R R Tolkien’s novel, ‘The Hobbit’, as a book for children.

Swampfaye

I frankly don’t think you should call the style of the Hobbit “Childlike.” LOTR is extremely hard to get through even for most adults. As a writer, I can tell you that clear and concise writing like in “the HObbit” is a gift. Tolkien lost many readers when he graduated to a more difficult style of writing. Just like Sam, the simple gardener, was invaluable to the quest of the ring, simplicity is often invaluable to writing. I still enjoy the HObbit, which is not written in the vein of “Harry Potter” which is specifically targeted to children. Tolkien never intended it to be a “childrens book”.

5

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10

Ungoliant

Er..but he did. He wrote it for his children. Hence the simple style of writing. A bit like the ‘Wind in the Willows’, written by K. Graeme for his kids when they were down with measles or chicken pox or whatever.

But does it matter if they classify it as a children’s book? It’s still fun – they could define it as a book for fetuses if they like, but I’d still like it.

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Eryan

Oh I love this remark about a “book for foetuses”!

☺☺☺(Is this the right icon for loud hearty laugh??? If no – sorry for being stupid!!)

20

Actually, Hobbit holes such as Bag End are so very similar to homes of animals from “Wind in the Willows” – I love that book, too. It is also a “child book” but some of its passages are pure poetry...

Do you remember Mole and Water Rat having a walk on a winter evening and looking through a window at a sleepy bird in cage?

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Text C: Edited excerpt from an autobiography (for use with question 1(b)).

The following is an edited excerpt from an autobiography, *Watching Men Burn*, written by British soldier Tony McNally after the Falklands War in the 1980s.

The noise was unbelievably quick and almost paralytically loud, and the terror it brought – fleeting though it was – was mind-numbing. Until you’ve been attacked by a fast jet bomber, you can’t imagine what it’s like. Forget the movies, they’re a joke – even standing at the end of an airport runway and listening to the big 747s come and go doesn’t come anywhere near.

The plane passed over us at a height of around 30 feet – he’d have knocked the chimney pots off my house back home – and doing well over 600 miles an hour. 5

At low level and at that speed, the sound of its howling turbofan engine was here and gone in a matter of seconds, like a deafening, horrifying thunderclap that turned my insides to mush.

The almost overwhelming urge, if you have time, is to hide – to dive into a trench, to get behind rocks, to find some sort of cover – but that’s not an option for professional soldiers. 10

I could see the word ‘Armada’ stencilled on the side of the white-bellied plane, and the bombs on his underside and the helmeted head of the pilot turned downwards to look at us.

Then he was gone, leaving nothing but his downdraft, the hot smell of kerosene exhaust and a loud ringing in my ears. 15