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Surname

Other names

**Pearson**  
**Edexcel GCE**

Centre Number

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Candidate Number

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

Wednesday 14 May 2014 – Morning  
**Time: 2 hours 15 minutes**

Paper Reference

**6EL01/01**

**You must have:**

Source Booklet (enclosed)  
Set text (clean copies only)

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 **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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**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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**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 bowed me inside The Beast's room* (page 74) **to** *I shrugged the drops off my beautiful fur* (page 75).

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 voice of her girl narrator to reveal the transformation that has taken place in both herself and the tiger as the story concludes
- examine how Carter uses the idea of transformation in **both** stories to comment on 20<sup>th</sup> Century society and its attitudes and values.

(AO1 = 20, AO2 = 30)

**(Total for Question 2 = 50 marks)**

### 3 *paddy clarke ha ha ha*: Roddy Doyle

Extract **from** *They were outside the gate* (page 238) **to** *I wanted to be with Sinbad* (page 239).

Using this extract as your starting point, you should:

- explore how Doyle has crafted the voice of his child narrator to reflect how the deterioration in his parents' marriage has changed his attitude towards his friends and Sinbad
- examine how Paddy's friends influence his attitude and behaviour across the novel as a whole.

(AO1 = 20, AO2 = 30)

**(Total for Question 3 = 50 marks)**

### 4 *The Color Purple*: Alice Walker

Extract **from** *Come on now, he say. Ain't I seen you before?* (page 90) **to** *then she begin to make up songs for her own self* (page 91).

Using this extract as your starting point, you should:

- explore how the incident with Bubber Hodges strengthens the voice of Squeak
- examine how the women in the novel find strength in each other.

(AO1 = 20, AO2 = 30)

**(Total for Question 4 = 50 marks)**



**5** *Restoration*: Rose Tremain

Extract **from** *I had gone on, undiscovered in the Time of Madness* **to** "Why do you call me 'Merivel'?"

If you are using the Sceptre edition the extract starts on page 283 and ends on page 284.

If you are using the Vintage edition the extract starts on page 294 and ends on page 295.

Using this extract as your starting point, you should:

- explore how Tremain manipulates the voice of Merivel to reflect upon the significance of the name applied to him by Pearce
- examine how the way in which Merivel refers to himself changes as the novel progresses.

(AO1 = 20, AO2 = 30)

**(Total for Question 5 = 50 marks)**

**6** *Address Unknown*: Kressman Taylor

Extract: Letter December 10, 1932 **from** *The house, as you know, I had long in mind to a fine liberal whom I much admire.*

Using this extract as your starting point, you should:

- explore how Taylor manipulates the voice of Martin to give clues to his shifting moral standpoint
- examine the similarities in the voices of Max and Martin in their opening letters.

(AO1 = 20, AO2 = 30)

**(Total for Question 6 = 50 marks)**

**7** *Cloudstreet*: Tim Winton

Extract **from** *In the end, after six weeks* (page 322) **to** *such is its cargo of Brylcreem* (page 323).

Using this extract as your starting point, you should:

- explore how Winton crafts the voices of Quick and Fish to comment on the two families and how they are affected by the marriage
- examine the significance of marriage across the novel as a whole.

(AO1 = 20, AO2 = 30)

**(Total for Question 7 = 50 marks)**



**8** *Dubliners*: James Joyce

Extract: 'Eveline' **from** *The evening deepened in the avenue* (page 32) **to** *He would save her* (page 33).

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

- explore how remembered voices and experiences influence Eveline as she contemplates leaving Dublin
- examine how the past in **BOTH** stories impacts on the perspective of Joyce's characters.

(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:

<b>Assessment Objectives</b>	<b>AO%</b>
<b>AO1</b> Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression	30
<b>AO2</b> 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
<b>AO3</b> Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception	20





**Pearson Edexcel GCE**

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Wednesday 14 May 2014 – Morning  
**Source Booklet**

Paper Reference  
**6EL01/01**

**Do not return this Source Booklet with the question paper.**

*Turn over* ►

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## SECTION A: DIFFERENT VOICES

### Materials for Question 1

#### TEXT A : A transcript of a spontaneous conversation (for use with question 1(a)).

The following is a transcript of a spontaneous conversation between (J) and his sister (A).

#### Key

- (.) micropause
- (1) timed pause
- // latch-on/overlapping

A: so what time (.) what time are we meeting Tom  
J: I don't know Amy (.) I haven't spoken to him yet//  
A: // ring him  
J: he won't even be up yet//  
A: // well ring him then// 5  
J: // you ring him  
A: you (.) pass the (.) give me your phone  
J: use your own  
A: no (.) no credit (.) I've got no credit (.) give me your phone  
J: typical (.) I'll call him (.) but I'm telling (.) I'm telling you he won't be awake 10  
A: give me the phone (.) I want to speak to him  
J: no//  
A: // give me the phone//  
J: //no

**TEXT B: Extract from a blog (for use with question 1 (b)).**

**The following is an extract from a blog posted to a thread on the GeekNation website dedicated to reviews of the final film in the Batman Trilogy, directed by Christopher Nolan. The film, *The Dark Knight Rises*, was released in 2012.**

The superhero movie is obviously here to stay, and while most of the releases are content to be simple, shiny, (hopefully) well-made pieces of cinematic diversion, a small handful of these flicks shoot for something more. Nolan's Bat-movies certainly qualify, and it's the series' reliance on grey-area morality, dark themes, a melancholy approach, and the way it presents how people might actually react to having a superhero in their city that makes them so consistently popular. The three films also fit together in some smooth and subtle ways, but I'll leave all that stuff for the hardcore fans to discover. It's just cool to see filmmakers calling back to their previous chapters with some sense of logic and restraint. 5

You've probably already bought your ticket for the flick, so let's just wrap it up like this: big-time spectacle will always be popular, but when you combine spectacle with some challenging ideas, actual intelligence, and a palpable sense of respect for your audience, that's when you have something special. As it now stands, Nolan's Batman trilogy has absolutely become something special: a trilogy that respects movie fans and comic book nuts in equal measure, and insists on giving everyone some fascinating food for thought amidst all its crazy costumes and fist fights. 10 15

Oh, and make no mistake: this flick has three or four action scenes that will simply kick your butt.

GeekNation: Weinberg 19/7/12

**TEXT C: Extract from an autobiographical book (for use with question 1 (b)).**

**The following is an extract from the first autobiographical book, *Boy: Tales of Childhood*, written by children’s author Roald Dahl which was first published in 1984. This book describes Dahl’s life from birth until leaving school, focusing on living conditions in Britain in the 1920s and 1930s.**

My four friends and I had come across a loose floor-board at the back of the classroom, and when we prised it up with the blade of a pocket-knife, we discovered a big hollow space underneath. This we decided, would be our secret hiding place for sweets and other small treasures such as conkers and monkey-nuts and birds’ eggs. Every afternoon when the last lesson was over, the five of us would wait until the classroom had emptied, then we would lift up the floor-board and examine our secret hoard, perhaps adding to it or taking something away.

5

One day when we lifted it up, we found a dead mouse lying among our treasures. It was an exciting discovery. Thwaites took it out by its tail and waved it in front of our faces, “What shall we do with it?” he cried.

10

“It stinks!” someone shouted. “Throw it out of the window quick!”

“Hold on a tick,” I said, “Don’t throw it away”.

Thwaites hesitated. They all looked at me.

When writing about oneself, one must strive to be truthful. Truth is more important than modesty. I must tell you therefore, that it was I and I alone who had the idea for the great and daring Mouse Plot. We all have our moments of brilliance and glory and this was mine.

15

“Why don’t we,” I said, “slip it into one of Mrs Pratchett’s jar of sweets? Then when she puts her dirty hand in to grab a handful, she’ll grab a stinky dead mouse instead.”

20

The other four stared at me in wonder. Then, as the sheer genius of the plot began to sink in, they all started grinning. They slapped me on the back. They cheered me and danced around the classroom. “We’ll do it today!” they cried. “We’ll do it on the way home. You had the idea,” they said to me, “so you can be the one to put the mouse in the jar!”

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