

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

--	--	--	--	--

--	--	--	--

## Pearson Edexcel Level 3 GCE

Time 1 hour 30 minutes

Paper  
reference

**8EL0/01**

# English Language and Literature

Advanced Subsidiary

**PAPER 1: Voices in Speech and Writing**

**You must have:**

Source Booklet (enclosed)

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 the question in 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 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

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

Turn over ►

P66346RA

©2022 Pearson Education Ltd.

Q:1/1/1/1/1/1/1/1/1/1



P 6 6 3 4 6 R A 0 1 1 6



Pearson

Answer BOTH questions.

**SECTION A**

**Creation of Voice**

**Read Text A on pages 3–4 of the source booklet before answering Question 1 in the space below.**

- 1** Using the information provided in Text A, write an extract from Jay Leno’s autobiography, where he reflects on his interview with Barack Obama, President of the United States, and considers the insights he gained into the President’s life.

You may develop the details in Text A but you must draw only on the factual information.

You should:

- develop the content of your writing in a way that is appropriate for an autobiography
- craft your autobiography appropriately to the given context
- write to engage and entertain your audience.

(20)

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 6 6 3 4 6 R A 0 3 1 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 6 6 3 4 6 R A 0 5 1 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total For Question 1 = 20 marks)

**TOTAL FOR SECTION A = 20 MARKS**



P 6 6 3 4 6 R A 0 7 1 6

**SECTION B**

**Comparing Voices**

**Read Text B on pages 5–6 and Text C on pages 7–8 of the source booklet before answering Question 2 in the space below.**

**2** Compare how the writers in Text B and in Text C shape their language to create a sense of voice.

You must consider:

- the use of linguistic and literary features
- the influence of audience and purpose
- the contexts of the texts.

**(30)**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 6 6 3 4 6 R A 0 9 1 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



P 6 6 3 4 6 R A 0 1 3 1 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large area with horizontal dotted lines for writing.

**(Total For Question 2 = 30 marks)**

**TOTAL FOR SECTION B = 30 MARKS**

**TOTAL FOR PAPER = 50 MARKS**



P 6 6 3 4 6 R A 0 1 5 1 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**BLANK PAGE**





# Pearson Edexcel Level 3 GCE

Time 1 hour 30 minutes

Paper  
reference

**8EL0/01**

## English Language and Literature

Advanced Subsidiary

**PAPER 1: Voices in Speech and Writing**

### Source Booklet

Do not return this booklet with the question paper.

Turn over ►

P66346RA

©2022 Pearson Education Ltd.

Q:1/1/1/1/1/1/1/1/1/1



P 6 6 3 4 6 R A

  
Pearson

## CONTENTS

	Page
<b>Section A: Creation of Voice</b>	
Text A – NBC <i>The Tonight Show with Jay Leno</i> interview with Barack Obama (Voices Anthology)	3–4
<b>Section B: Comparing Voices</b>	
Text B – Ellen Scott: Signs you’re suffering from digital drain (and it’s time for a social media detox)	5–6
Text C – Charlie Brooker: ‘Too much talk for one planet: why I’m reducing my word emissions’ (Voices Anthology)	7–8



## SECTION A

### Creation of Voice

#### Text A

*This is an extract from the television interview broadcast in 2013 between Jay Leno, host of NBC's The Tonight Show with Jay Leno, and Barack Obama, President of the United States of America.*

Q: Welcome the President of the United States — Barack Obama. (Applause.)

Welcome back, sir.

THE PRESIDENT: Thank you. It's good to be back. (Applause.)

Q: Well, we're thrilled to have you.

THE PRESIDENT: It is good to be back.

Q: And a happy birthday.

THE PRESIDENT: Thank you very much.

Q: Happy birthday to you.

THE PRESIDENT: Thank you. (Applause.)

Q: So how did you celebrate Sunday? What did you do?

THE PRESIDENT: I had a bunch of friends come over who I don't see that often from high school and college. And we played a little golf, and then we tried to play a little basketball. And it was a sad state of affairs. (Laughter.)

Q: Really?

THE PRESIDENT: A bunch of old guys. Where's the Ibuprofen and all that stuff. (Laughter.)

Q: But you're pretty competitive.

THE PRESIDENT: I am pretty competitive. But the day of my birthday — we do departure photos of people who are transitioning out of the White House. And we let them bring their families and they take a picture in the Oval Office. And this wonderful staff person came in and had a really cute, young son. He looked like Harry Potter, a six-year-old guy. (Laughter.) He came in, he had an economic report for me. He had graphs and everything. (Laughter.) And, he says, "My birthday is in August, too." I said, "Well, how old are you going to be?" He said, "Seven." He said, "How old are you?" I said, "Fifty-two." He said, "Whoa." (Laughter.) Whoa. Whoa. (Laughter.) He looked off in the distance. He was trying to project. (Laughter.)

Q: Yes, you can't even —

THE PRESIDENT: You can't go out that far.

Q: You can't grasp that number, no. (Laughter.) Now, I've seen Michelle tease you about your gray hair. You have a bit of silver in your hair. Do you tease back?

THE PRESIDENT: No. (Laughter and applause.) That's why we're celebrating our 21st anniversary. (Laughter.)

Q: As I'm married 33 years, I know exactly what you're saying. (Laughter.) I've got to ask you about this. Everyone is concerned about these embassy closings. How significant is this threat?

THE PRESIDENT: Well, it's significant enough that we're taking every precaution. We had already done a lot to bolster embassy security around the world, but especially in the Middle East and North Africa, where the threats tend to be highest. And whenever we see a threat stream that we think is specific enough that we can take some specific precautions within a certain timeframe, then we do so.

Now, it's a reminder that for all the progress we've made — getting bin Laden, putting al Qaeda between Afghanistan and Pakistan back on its heels — that this radical, violent extremism is still out there. And we've got to stay on top of it. It's also a reminder of how courageous our embassy personnel tend to be, because you can never have 100 percent security in some of these places. The countries themselves sometimes are ill-equipped to provide the kind of security that you want. Even if we reinforce it, there are still vulnerabilities.

And these diplomats, they go out there and they serve every day. Oftentimes, they have their families with them. They do an incredible job and sometimes don't get enough credit. So we're grateful to them and we've got to do everything we can to protect them. (Applause.)



## SECTION B

### Comparing Voices

#### Text B

*This is an edited article from the online version of Metro, a free national daily newspaper from the UK, written by the paper's Lifestyle Editor, Ellen Scott.*

#### **Signs you're suffering from digital drain (and it's time for a social media detox)**

When social media goes from a fun distraction to a source of stress, something has to change.

Loads of us are concerned about just how much time we're spending online, from sitting at a computer all day to scrolling our timeline at night.

But few of us can ditch tech entirely. So how do we maintain a balance?

The key is spotting when we're feeling overwhelmed, knowing what's causing it, and taking a break when we need to.

We chatted to psychotherapist Emmy Brunner about the signs of digital drain to watch out for.

Heads up: if you're nodding along to multiple signs on this list, it might be worth taking some time offline.

#### **Signs you need to break from social media:**

- You feel anxious every time you look at your phone
- You find yourself compulsively checking social media multiple times a day
- You spend the majority of your day on social media platforms to the point it impacts your daily life
- You find yourself constantly comparing yourself to others on your feed and feeling inadequate
- You notice your mood dips during or after your time online
- It's adversely affecting your social life
- You find yourself obsessing over likes and interactions
- You feel pressure to be perfect for social media
- You feel emotionally triggered by social media

Emmy tells Metro.co.uk: 'Social media has taken over and plays an integral part in our daily lives, adults, young people and children are consuming social media at increasing rates.

'From the moment we rise in the morning until we lay our heads to rest at night we spend our days constantly swiping from platform to platform, whether it's Instagram, Facebook, Snapchat, Twitter or any other popular social platform.

'We are sharing our day to day activities, thoughts and feelings with the world. Social media has changed the way we live and interact with each other like no other.

'We live in a society that profits from our insecurities and these platforms have exacerbated this.'

So you've realised there's an issue... what next?

As we said, it's not always easy to give up social media entirely. But you can take a more curated and conscious approach.

### **Habits to improve your relationship with social media:**

Emmy recommends taking these steps if social media is making you feel rubbish:

- Unfollow or remove anybody who doesn't make you feel good about yourself
- Use the mute or block function whenever you fancy
- Report abuse to social networks
- Turn off notifications or remove apps entirely from your device
- Delete anything from your 'to read' or 'to watch' list, or those open tabs you plan to get to later. Clearing these out will help reduce overwhelm
- Join groups and threads that make you feel understood
- Schedule in time to do something mindful, fulfilling, and entirely separate from social media, like walking, painting, baking, or playing with a dog

And always remember two important things: the internet is not everything and you can always walk away.

'It's important to remember that not everything we see online (social media especially) is an accurate reflection of what is really going on in the world and/or an individual's life,' says Emmy.

'It is so easy to believe what we see and be influenced by the highlights of another's existence.

'Drawing comparisons between our own lives and what we see on social media can leave us feeling inadequate and less than.'

You are more than your tweets and your Insta feed. Never forget that – and if you do, take a break and get back to real life.



## Text C

*This is an article from the Guardian newspaper by Charlie Brooker, the English satirist and broadcaster. He has worked in television, radio, print and online media.*

### **Too much talk for one planet: why I'm reducing my word emissions**

#### **I've been overwhelmed by the amount of jabber in the world – it's a vast cloud of blah**

Eagle-eyed readers may have spotted I haven't been writing this column for a while. Roughly two people noticed its absence, until the other day when a paragraph in Private Eye claimed I'd asked Alan Rusbridger, editor of the Guardian, to switch off the reader comments underneath my articles (not true), and that he'd refused to do so (also not true), so I'd quit (not entirely true). This led to an intense flurry of activity, by which I mean four people asked me about it.

Although the Private Eye story wasn't completely wrong – I have stopped doing this particular column for a while, for reasons I'll explain in a moment – I was all set to write to their letters page to whine in the most pompous manner imaginable, something I've always secretly wanted to do, when I figured I might as well respond here instead, for money.

Incidentally, I'm aware this is Olympic-level navel gazing, but you're a human being with free will who can stop reading any time. Here, have a full stop. And another. And another. There are exits all over this building.

Anyway, I haven't quit the newspaper, but I have, for the meantime, stopped writing weekly, partly because my overall workload was making that kind of timetable impossible, and partly because I've recently been overwhelmed by the sheer amount of jabber in the world: a vast cloud of blah I felt I was contributing to every seven days.

If a weatherman misreads the national mood and cheerfully siegheils on BBC Breakfast at 8.45am, there'll be 86 outraged columns, 95 despairing blogs, half a million wry tweets and a rib-tickling pass-the-parcel Photoshop meme about it circulating by lunchtime. It happens every day. Every day, a billion instantly conjured words on any contemporaneous subject you can think of. Events and noise, events and noise; everything was starting to resemble nothing but events and noise. Firing more words into the middle of all that began to strike me as futile and unnecessary. I started to view myself as yet another factory mindlessly pumping carbon dioxide into a toxic sky.

This is perhaps not the ideal state of mind for someone writing a weekly column in a newspaper. Clearly it was time for a short break.

Reader comments form part of the overall wordstorm described above, and it's true I'm not a huge fan of them, but that's chiefly because I'm an elderly man from the age of steam who clings irrationally to the outmoded belief that articles and letters pages should be kept separate, just like church and state. I guess conceptually I still think I'm writing in a "newspaper", even though the reality of what that means has changed beyond measure since I started doing it. So now I'm sitting grumpily in a spaceship with my arms folded, wearing a stovepipe hat. Ridiculous.

These days most newspaper sites are geared towards encouraging interaction with the minuscule fraction of readers who bother to interact back, which is a pity because I'm selfishly uninterested in conducting any kind of meaningful dialogue with humankind

in general. I'd say Twitter's better for back-and-forth discussion anyway, if you could be arsed with it. Yelling out the window at passersby is another option.

When it comes to comments, despite not being as funny as I never was in the first place, I get an incredibly easy ride from passing wellwishers compared with any woman who dares write anything on the internet anywhere about anything at all, the ugly bitch, boo, go home bitch go home. Getting slagged off online is par for the course, and absorbing the odd bit of constructive criticism is character-building. The positive comments are more unsettling. Who needs to see typed applause accompanying an article? It's just weird. I don't get it.

But then right now I don't "get" most forms of communication. There's just so much of it. Everybody talking at once and all over each other; everyone on the planet typing words into their computers, for ever, like I'm doing now. I fail to see the point of roughly 98% of human communication at the moment, which indicates I need to stroll around somewhere quiet for a bit.

After my break, and a rethink, I'll quietly return later in the year, to write something slightly different, slightly less regularly (probably fortnightly). In other words, I'm reducing my carbon emissions. And whatever the new thing I'm writing turns out to be, it'll appear both online, still accompanied by the requisite string of comments, and in the newspaper, which is a foldable thing made of paper, containing words and pictures, which catches fire easily and is sometimes left on trains.

Now get out.

#### Source information

Text A: Source: <http://www.whitehouse.gov/the-press-office/2013/08/07/interview-president-jay-leno-tonightshow>

Text B: Source: <https://metro.co.uk/2020/02/26/signs-suffering-digital-drain-time-social-media-detox-12304291>

Text C: Source: *Voices in Speech and Writing: An Anthology*, Pearson Education Limited 2004

