

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	
New Template Exemplar Time: 2 hour 15 minutes	Paper Reference 6EL01/01
You must have: Set text (clean copies only) Source Booklet	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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Answer TWO questions, the question from Section A and ONE question on the text you studied from Section B.

SECTION A: DIFFERENT VOICES

1 Read Extracts A, B and C on pages 2 and 3 of the Source Booklet.

(a) **Extract A** is a transcript of a **spontaneous conversation**.

(i) Identify **three** spoken word features in Extract A **and** provide an example from the Extract of each language feature identified.

(6)

Feature 1

Example

Feature 2

Example

Feature 3

Example

(ii) Comment on the function of **two** of your chosen features within Extract A.

(4)

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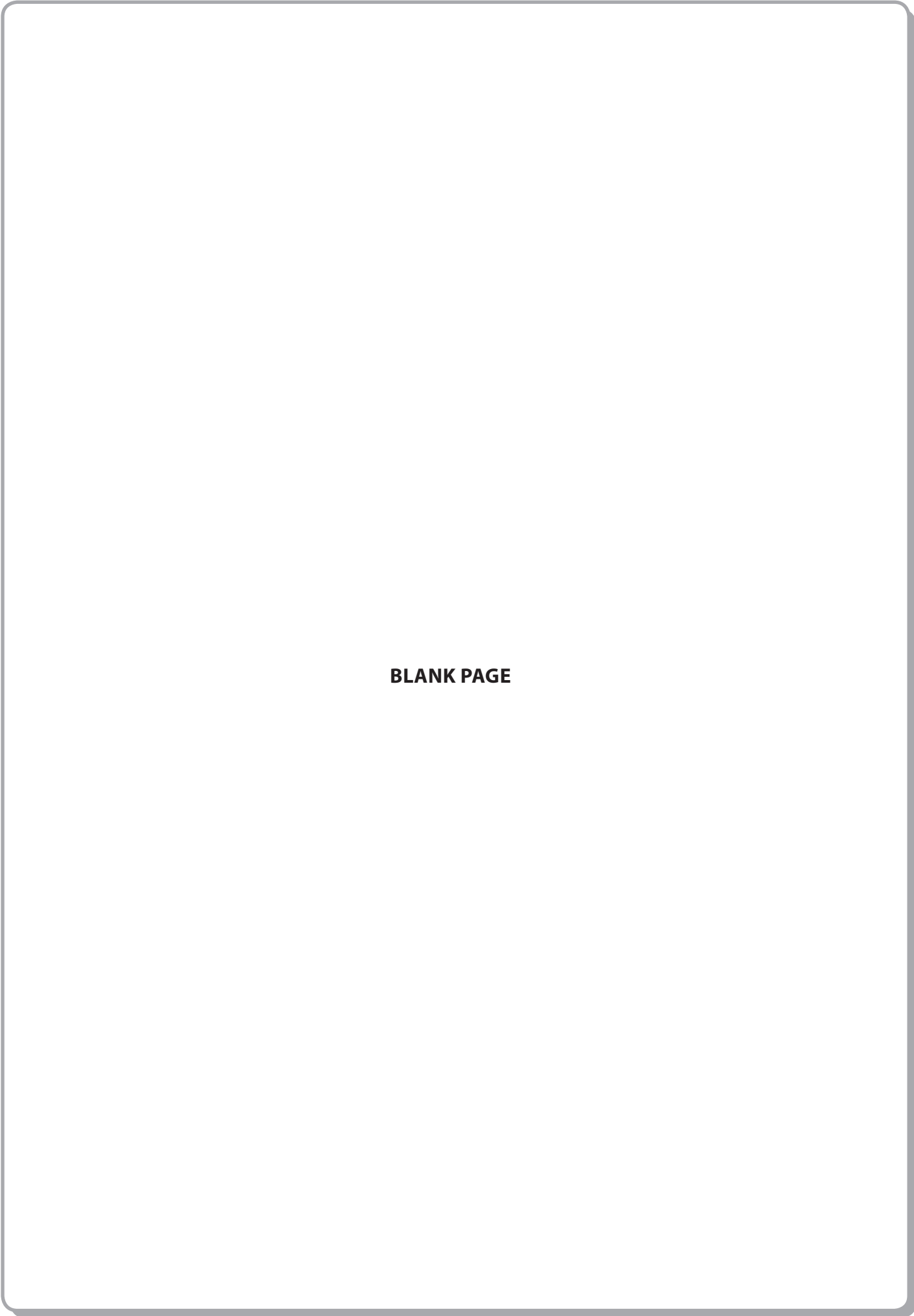
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TOTAL FOR SECTION A = 50 MARKS



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SECTION B: VOICES IN LITERATURE

Answer ONE question on the set text you have studied.

2 *The Bloody Chamber*: Angela Carter

Extract: 'The Courtship of Mr Lyon' - from *Outside her kitchen window to I hope he'll be safe* (page 41)

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

- explore Carter's manipulation of language to shift narrative perspective
- examine how the manipulation of perspective links to Carter's reworking of fairytale convention.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

3 *Paddy Clarke ha ha ha*: Roddy Doyle

Extract: *we didn't do the barn* (page 11) to *They didn't know* (page 12)

Using this extract as your starting point, you should:

- explore Doyle's manipulation of language to capture the voice of a 10-year-old boy
- examine how the manipulation of language contributes to the effectiveness of the novel as a whole.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)

4 *The Color Purple*: Alice Walker

Extract: *Harpo want to know what to do* (page 35) to *But he keep on trying* (page 36)

Using this extract as your starting point, you should:

- explore Walker's use of language to capture the voice of Harpo and one other character of your choice
- examine how the voices of these characters have been shaped by the society around them.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)



5 *Restoration*: Rose Tremain

Extract: *I am, I discover, a very untidy man* (page 13) to *so to me again- whither my thoughts are extremely fond of returning* (page 14)

Using this extract as your starting point, you should:

- explore Tremain's use of language to establish the voice and character of her narrator and his relationship with the reader
- examine how the development of narrative voice and perspective contribute to the effectiveness of the novel as a whole.

(AO1 = 20, AO2 = 30)

(Total for Question 5 = 50 marks)

6 *Address Unknown*: Kressman Taylor

Extract: *start of 1st letter November 12th, 1932... to that too will give you a quiet in the triumph*

Using this extract from Max's first letter as your starting point, you should:

- explore Taylor's use of language to manipulate the voices of her characters through their letters to provide essential background information
- examine how Taylor's manipulation of the conventions of letter writing contribute to the effectiveness of the novella as a whole.

(AO1 = 20, AO2 = 30)

(Total for Question 6 = 50 marks)

7 *Cloudstreet*: Tim Winton (Picador)

Extract: *from Men were stirring and cursing now* (page 10) to *danced like half a pound of live prawns* (page 11).

Using this extract as your starting point, you should:

- explore Winton's use of language to develop the voice of his narrator to reflect the language and experiences of Sam Pickles
- examine how Winton integrates the language of Sam into the narrative of the novel as a whole.

(AO1 = 20, AO2 = 30)

(Total for Question 7 = 50 marks)



8 *Dubliners*: James Joyce (Penguin)

Extract: *Eveline* from *She had consented to go away, to leave her home* (page 30) to *she did not find it a wholly undesirable life* (page 31).

Using this extract as your starting point, you should:

- explore Joyce's use of language to develop the voice and perspective of Eveline and her attitude to her life in Dublin
- examine how Joyce's development of voice and perspective combine to reflect life in Dublin in *Eveline* and one other story of your choice.

(AO1 = 20, AO2 = 30)

(Total for Question 8 = 50 marks)



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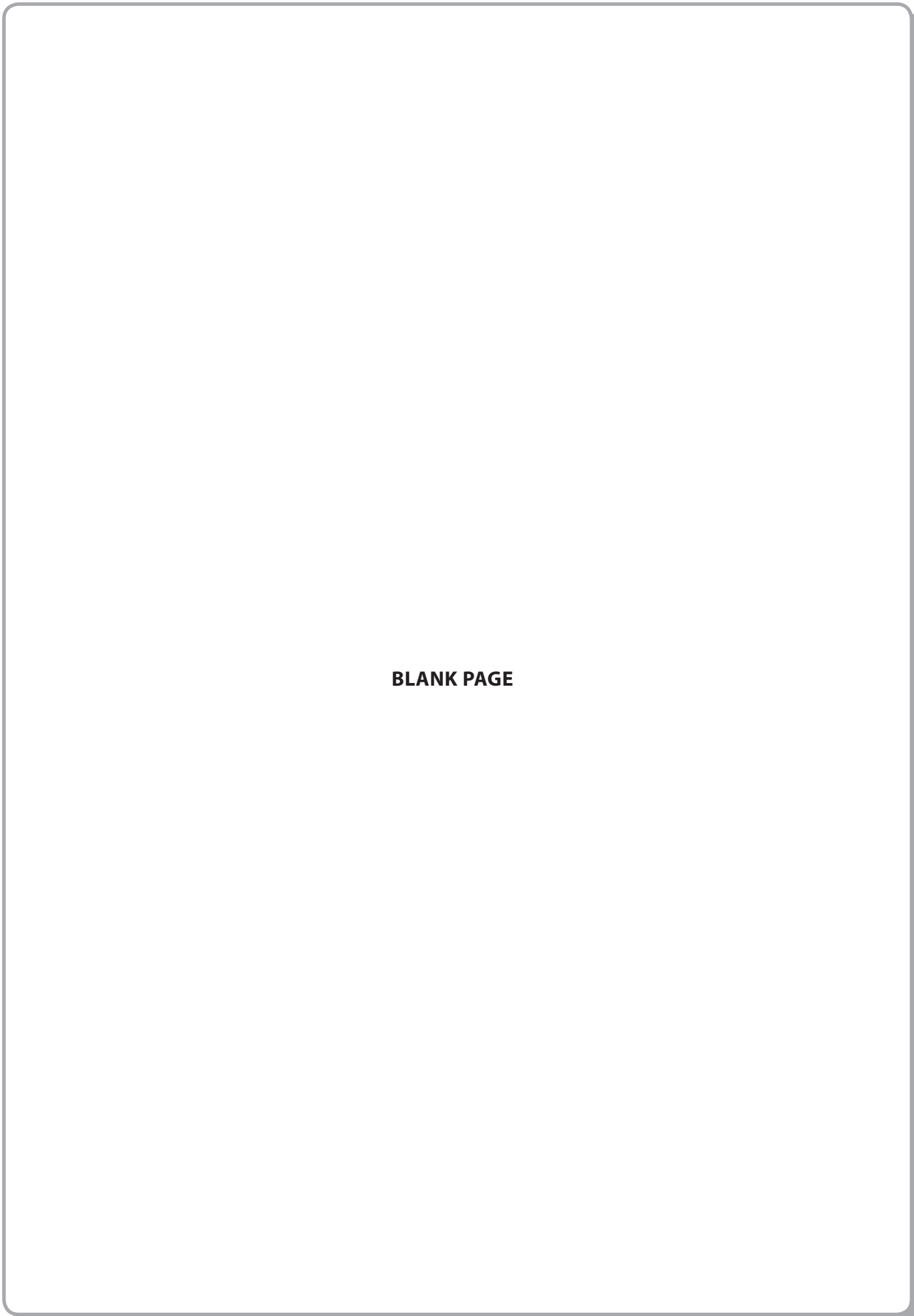
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TOTAL FOR SECTION B = 50 MARKS
TOTAL FOR PAPER = 100 MARKS





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