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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**

Monday 23 May 2016 – 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.
- 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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(b) **Text B** is an edited extract from a **blog** about football and **Text C** is an edited extract from the *Daily Mail's You* **magazine**.

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)

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(Total for Question 1 = 50 marks)

**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: 'Wolf-Alice' **from** *Could this ragged girl with brindled lugs* (page 140) **to** *as without hope as it is without despair* (page 141).

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

- explore how Carter's use of voice develops a character that does not belong to the human kingdom or the wolf kingdom
- examine how human society reacts to those that are different in **both** stories.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

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

Extract **from** *He made his hand open and close* (page 125) **to** *I'd saved Sinbad* (page 126).

Using this extract as your starting point, you should:

- explore how Doyle uses the voice of Paddy to reveal Paddy's awareness of the growing tension in the Clarke household
- examine Paddy's attempts to relieve this tension as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)

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

Extract **from** *You told Harpo to beat me* (page 38) **to** *She never stand up for herself* (page 39).

Using this extract as your starting point, you should:

- explore how Walker crafts the voices of Celie and Sofia to develop their different attitudes to marriage and family
- examine how strong women enable Celie to question traditional gender roles in the novel as a whole.

(AO1 = 20, AO2 = 30)

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

**5** *Restoration*: Rose Tremain

Extract **from** *How shall I describe my wedding?* **to** *the black creases of his smile.*

If you are using the Sceptre edition the extract starts on page 34 and ends on page 35.

If you are using the Vintage edition the extract starts and ends on page 27.

Using this extract as your starting point, you should:

- explore how Tremain crafts Merivel's voice to reflect his changed perspective on his wedding day
- examine the significance of Merivel's marriage to Celia across the novel as a whole.

(AO1 =20, AO2=30)

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

**6** *Address Unknown*: Kressmann Taylor

Extract: Letter February 12, 1934, **from** *Max, My Old Friend* **to** the end of this letter.

Using this extract as your starting point, you should:

- explore how Taylor uses the voice of Martin to convey his panic as Max's incriminating letters begin to affect his life
- examine the similarities with Max's earlier appeals to Martin concerning Griselle.

(AO1 = 20, AO2 = 30)

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



**7** *Cloudstreet*: Tim Winton

Extract **from** *Fish's pain stops* (page 28) **to** *not all of Fish Lamb had come back* (page 29).

Using this extract as your starting point, you should:

- explore how Winton's narrator voices the differing reactions of the Lamb family to the 'saving' of Fish
- examine how these attitudes change as the novel progresses.

(AO1 = 20, AO2 = 30)

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

**8** *Dubliners*: James Joyce

Extract: 'Araby' **from** *Remembering with difficulty why I had come* (page 27) **to** *my eyes burned with anguish and anger* (page 28).

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

- explore how Joyce's narrator voices his experience at the bazaar and his realisation that he will not escape Dublin
- examine how longings for escape and adventure are never realised by characters in **both** stories.

(AO1 = 20, AO2 = 30)

**(Total for Question 8 = 50 marks)**



Indicate which question you are answering by marking the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

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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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Monday 23 May 2016 – 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 a teacher (T) and her sixth form student (S).

#### Key

(.) micropause

(2) timed pause

// latch on/overlapping

T: so // so (.) sit down (.) sit down Suzie (.) let me see (2)

S: // ok Miss

T: ok (.) well what do you think (.) how do you think you did

S: erm rubbish (.) rubbish Miss.

T: pretty accurate I'd say (.) so (.) if you knew it was rubbish why on earth did you give it in in the first place 5

S: so sorry //Miss

T: // I'm not interested in apologies (.) I'm asking you a question

S: but Miss //

T: // no Suzie (.) not good (.) not good enough (2) doesn't even scrape a erm an E 10

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

**The following is an edited extract from a blog posted to the History Press website by David Collins and Gareth Bennett, fans of Cardiff City Football Club and authors of the book *The Secret Premier League Diary of a Cardiff City Fan*.**

Why do football teams do this to you?

They seize our emotions, capture our hearts...and build up our hopes.

Crushing defeats, embarrassing failures, relegations. They become almost bearable. Almost. But that Hope...

In the end, it's the Hope That Kills You.

5

Take our lot.

Cardiff City.

You must have heard of them.

As any schoolboy knows, Cardiff City are the only team to have taken the FA Cup out of England. Overlooking the fact that this occurred back in 1927, Cardiff fans, like many others, believe that we are set apart from ordinary clubs. The Greatest Team in Football...

10

The reality, of course, could scarcely be more different.

For more years than I care to remember, Cardiff City have struggled in the lower depths of League Football. A lifetime's wasted Saturdays watching half remembered teams do battle. Yet, sprinkled amongst these ashes, was always that flicker of hope. A promotion here, a cup run there. Was The Sleeping Giant about to awake...or merely turning in his sleep?

15

Finally though, after years of sleepless nights, we roared into the Premier League. The Promised Land. All our worries were over.

Yeah, right.

20

That 2013/14 season started well enough. A useful point against Everton, narrow defeat to Spurs and a tub-thumping victory over eventual champions Manchester City.

This simply could not last.

The price of fame was...our very soul & identity. Wild behind-the-scenes antics saw a manager sacked and crazy back-room shenanigans. Our Goalie became a Super Hero as Cardiff City plummeted into disarray. The Cardiff City Stadium became a Torture Chamber. But stirring end-of-season trips to West Bromwich and Southampton yielded unlikely success. Suddenly there was a chance. Suddenly there was Ho...well, y'know.

25

But, like a jilted wife sticking by an unfaithful husband, we know we can never leave our club. Unlike the players, managers, even the owner, we do not have that luxury of choice.

30

We are stuck with our lover and will cling to...the Hope.

Why do football teams do this to you, eh?

**TEXT C: Extract from a magazine article (for use with Question 1(b)).**

**Text C is an edited extract of an article written for the *Daily Mail's You* magazine by columnist Janet Street-Porter.**

Shock, horror! Today's teens are turning into puritans, says JANET STREET-PORTER

On Saturday, it was 29°C in Yorkshire. I drove to a friend's house for a barbecue lunch – a scene that I imagine was repeated all over the country.

Six adults sat slumped around a table drinking white wine (there was only one teetotaler). One had a terrible hangover and was badly sunburnt because he'd walked to the pub without applying sunscreen. Another had started smoking again the previous night and got through a whole pack. 5

We grown-ups waded through piles of lamb chops, sausages, chicken legs and salad, while a beautifully pale teenage girl daintily ate a plate of plain grilled fish and raw vegetables, and sipped tap water. On another table, two smartly dressed boys quietly consumed their lunch. 10

Has my generation — the kings and queens of excess, the party animals who'd try anything once — spawned our worst nightmare: teenage puritans? Young people who reject booze, shun recreational drugs and have good table manners? How very different to my own adolescence. 15

By the time I'd reached 16, war had been declared. I rarely spoke to Mum and Dad except to communicate where I was going (generally a sketchy version of the truth) and to tell them my estimated return time — always a fantasy, plucked out of thin air and never adhered to.

My clothing was subject to censorship. Dad would stand at the front door, blocking my exit, bellowing in block capitals: 'YOU ARE NOT GOING OUT DRESSED LIKE THAT, MY GIRL!' Consequently, I would carry a bag containing my party clothes and change in the toilet at the station. 20

Statistics seem to indicate today's young people are better behaved than previous generations. It's shocking but true: today's young people are far more sensible than my generation. Many of them would like to see the age at which you can legally gamble, drink, smoke and have sex raised. I can't believe it! What has brought about this change in attitudes? 25

Overall, though, we should be celebrating our young people, not demonising them. After all, my generation offered them lousy role models, didn't we? 30

**Sources taken/adapted from:**

Text B taken from <http://www.thehistorypress.co.uk/index.php/updates/its-the-hope-that-kills-you-cardiff-city-fc/> by David Collins and Gareth Bennett

Text C taken from <http://www.dailymail.co.uk/femail/article-2707720/Shock-horror-Todays-teens-turning-puritans-says-JANET-STREET-PORTER.html> by Janet Street-Porter

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