

Write your name here	
Surname	Other names
Centre Number	Candidate Number
<b>Edexcel GCE</b>	
<b>English Language and Literature</b> <b>Advanced Subsidiary</b> <b>Unit 1: Exploring Voices in Speech and Writing</b>	
Tuesday 13 January 2009 – Afternoon <b>Time: 2 hours 15 minutes</b>	Paper Reference <b>6EL01/01</b>
<b>You must have:</b> <b>Set text (clean copies only)</b> <b>Source Booklet</b>	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 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** spoken word features in Text A **and** provide an example from the Text of each language feature identified.

(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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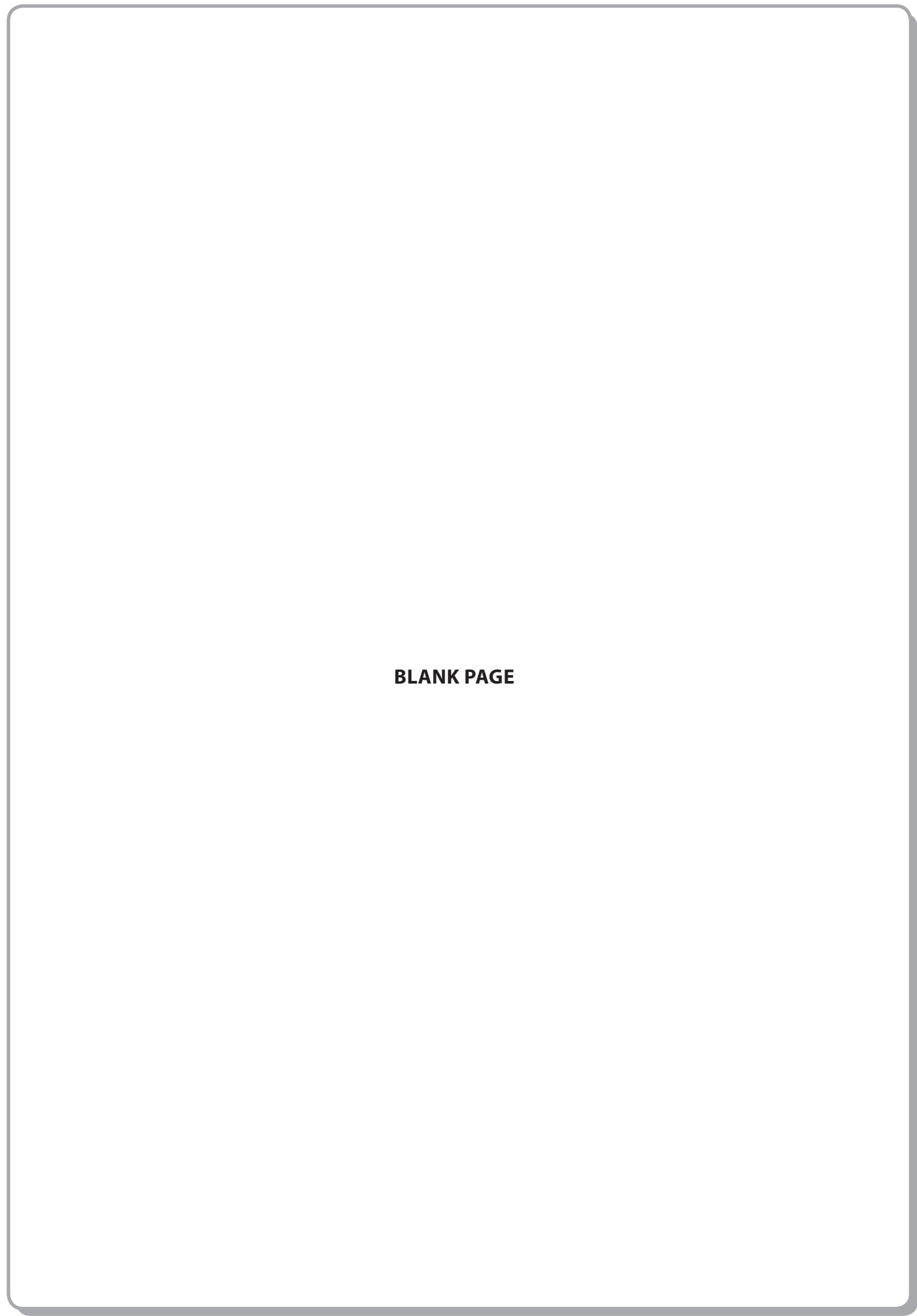
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**SECTION B: VOICES IN LITERATURE**

**Answer ONE question on the text you have studied.**

**2** *The Bloody Chamber*: Angela Carter

Extract: 'The Bloody Chamber' from "Your thin white face, chérie" (page 17) to "savour the rare pleasure of imagining myself wifeless." (page 19).

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

- explore Carter's use of first person perspective to capture the voice of the Marquis and his attitude to his new wife
- examine how the use of first person perspective, in **both stories**, allows the reader to gauge the reactions of the narrators to the voices and actions of others.

(AO1 = 20, AO2 = 30)

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

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

Extract from "I was thinking of getting pork for a change" (page 208) to "He'd look up." (page 209).

Using this extract as your starting point, you should:

- explore Doyle's use of language to develop the voice and perspective of his child narrator on issues of family conflict
- examine how this use 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 from "Mr \_\_\_\_\_ come finally one day looking all drug out." (page 12) to "he say, Her cow." (page 13).

Using this extract as your starting point, you should:

- explore how Walker's manipulation of Celie's voice conveys the attitudes of the men involved in this transaction
- examine the methods used by Walker throughout the novel to show how these male attitudes are shaped by the society in which the characters live.

(AO1 = 20, AO2 = 30)

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



**5** *Restoration*: Rose Tremain

Extract from "I entered London at seven o'clock 9" (page 95) to "there is much to discuss" (page 96).

Using this extract as your starting point, you should:

- explore how the voice of Merivel captures this encounter with the King and conveys the attitude of the narrator
- examine how Merivel's attitude towards the King changes as the novel progresses, and how this change is conveyed through the narrative perspective.

(AO1 = 20, AO2 = 30)

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

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

Extract from Letter March 25, 1933 from "Publicly, as is natural, I express no doubt" to "To you alone, Max, I say I do not know. I do not know. Yet I hope."

Using this extract as your starting point, you should:

- explore how Taylor uses the voice of Martin to convey his private thoughts to Max on the rise of Hitler
- examine how Martin's perspective on Hitler changes and how this is reflected in the voice employed in his letters as the novella progresses.

(AO1 = 20, AO2 = 30)

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

**7** *Cloudstreet*: Tim Winton

Extract from "Dolly Pickles was a damned goodlooking woman." (page 12) to "Don't drown from cryin, Rose said, from the bedside." (page 13).

Using this extract as your starting point, you should:

- explore how Winton's use of language captures the individual voices of the Pickles family and their reactions to Sam's accident
- examine how these voices are shaped by the broader circumstances in which they live, both here and in the novel as a whole.

(AO1 = 20, AO2 = 30)

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



**8** *Dubliners*: James Joyce

Extract from 'An Encounter' from "After an interval the man spoke to me." (page 19) to "seemed to plead with me that I should understand him." (page 20).

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

- explore how the voice of the narrator shows his growing awareness as he reflects on the words of the old man
- examine how Joyce uses narrative perspective in **both stories** to trace development or change in the consciousness of his characters.

(AO1 = 20, AO2 = 30)

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

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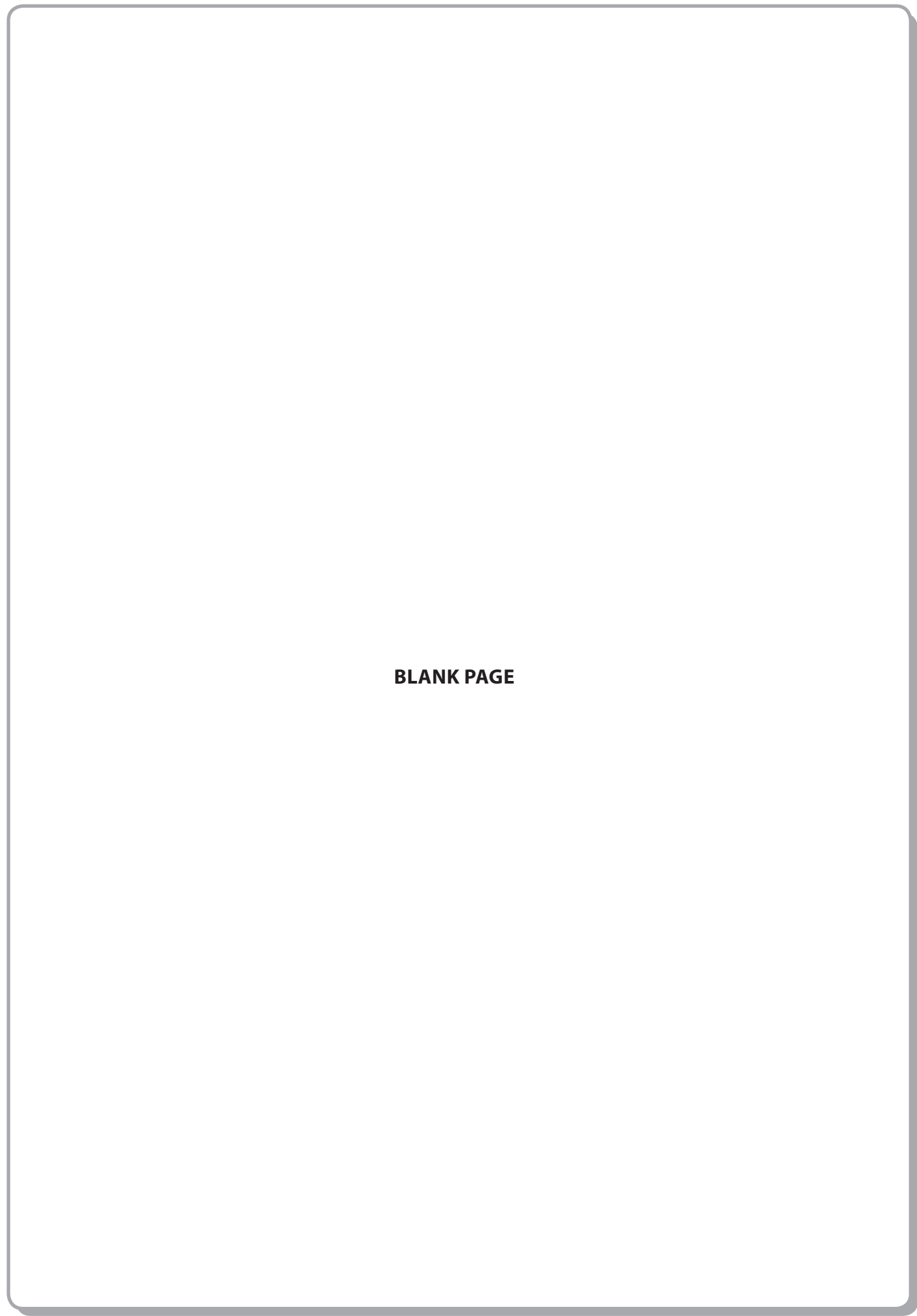
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**TOTAL FOR SECTION B = 50 MARKS**  
**TOTAL FOR PAPER = 100 MARKS**





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**Edexcel GCE**

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

Tuesday 13 January 2009 – Afternoon  
**Source Booklet**

Paper Reference  
**6EL01/01**

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

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## 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 spontaneous conversation between an elderly woman (J) and a stall-holder (S) in a fruit and vegetable market.

Key:

J: an elderly woman

S: a stall-holder

(.) micropause

(1) timed pause

// latch-on/overlapping

J: ooh (1) they (.) they look (.) them beans look (.) lovely//

S: // fresh in today

J: will you do me (.) do me a half (.) a pound erm a pound's too much

S: for you mum (.) where's your (.) I think it's your er daughter today

J: at work (.) she only (.) she only brings me erm weekends

5

S: ah right (.) that's seventy two (.) make it seventy pee//

J: //and (.) four apples (2) no (.)

not them (1) the green (.) I forget the name//

S: // Granny Smiths

J: // Smiths (.) that's right

10

S: that's seventy (.) one (.) one pound fifteen (.) what's she do then

J: she's a nurse (.) and half of your toms

S: very nice (.) anything else I can do you for (.) one fifteen erm one forty (.) one forty five to you

J: [*searches through purse*] can you change a ten

15

S: have you got the (.) the change (.) I'm short of change today

J: one (.) one twenty (.) erm wait a (.) wait a minute

S: give us the tenner

**Text B: A series of text messages (for use with Question 1 (b)).**

The following text messages were sent between two female friends **V** and **D**.

**V** has booked a holiday in Greece for herself and her husband. **D** and her husband, Steve, want to stay in the same apartment complex.

**Message 1 D to V**

Hey babe found ur apts stil aval ur dates shal we book 2 or do u want to B2GEVA!! No seriously dont want 2 impose let me know asap x

**Message 2 V to D**

Hiya. No gr8 idea – no probs go 4 it vxx

**Message 3 D to V**

Ok still waiting for stavros 2 cal iv found official site loads pix you know what im like need to no ins+outs ha ha. Itl b gr8 can hire jeep chp for good beaches. Steve wil drive we can DRINK!!! ha ha xx cal u l8a.

5

**Message 4 V to D**

Cool. Txt pix ova. vxx

**Message 5 D to V**

Hey babe booked were comin wiv ya! Wel arrive 29th 2 3ish flyin frm Manchester steve wil b happy when I tel im – needs his best buddy...hope ur plsd. Cu nxt wk x

**Message 6 V to D**

FAB!!!! Cu nxt wkxx

10

**Text C: Prose (for use with Question 1(b)).**

**An extract from the short story *Feet* by Jan Mark. The narrator is a 15-year-old girl who is umpiring a school tennis tournament.**

So anyway, I got rid of all my ladies' doubles and sat around waiting for a mixed doubles. It was cold and windy on Centre Court since it wasn't noon in June, and I wished I had worn a sweater instead of trying to look attractive sort of in short sleeves. Sort of is right. That kind of thing doesn't fool anyone. I had these sandals too which let the draught in something rotten. I should have worn wellies. No one would have noticed. Nobody looks at feet. 5

After the mixed doubles which was a fiasco I thought of going in to get a hot drink – tea or coffee or just boiling water would have done – when I noticed this thing coming down the tramlines and trying to walk on one leg like Richard the Third only all in white.

Richard the Bride. 10

It was using a tennis racquet head down as a walking stick which is not done, like cheating at cards. No gentleman would do this to his tennis racquet. This is no gentleman.

'Ho,' says this Richard the Third person. 'Me Carson. You Jane.'

This does not quite qualify as Pun of the Week because he *is* Carson and I *am* Jane. He is Alan Carson from the sixth form... . 15