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Surname	Other names
Centre Number	Candidate Number
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Edexcel GCE	
English Language and Literature	
Advanced Subsidiary	
Unit 1: Exploring Voices in Speech and Writing	
Monday 11 January 2010 – Morning Time: 2 hours 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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Edexcel GCE

English Language and Literature

Advanced Subsidiary

Unit 1: Exploring Voices in Speech and Writing

Monday 11 January 2010 – Morning

Source Booklet

Paper Reference

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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 spontaneous conversation between an elderly woman (**J**) and her daughter (**D**). **D** is attempting to fit **J**'s hearing aid.

Key:

J: an elderly woman

D: daughter

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(1) timed pause

// latch-on/overlapping

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twisted (2) hold (.) hold still (1) I need to line it (.) up

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J: no (1) no (1) nothing //

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slot in (1) there (2) how's that mum how's that

10

J: what

D: can you hear me

J: yes

D: is it ok (1) comfortable

15

J: no (.) take it (.) take it (.) out

D: I give up

Text B: Posting from an internet football site (for use with Question 1(b)).

The following is an extract from Offside, a UK-based blog covering football leagues globally.

February 15th, 2009

Almost to Monday

By: travis | 2 Comments

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I'll have a new thread up to comment for the FA Cup match. Til tomorrow.

Text C: Extract from a travel article (for use with Question 1(b)).

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Latin American
railway engineers*

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15

The Independent, The Independent Traveller, 13th September 2008

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 **extract from a blog based on football** and Text C is an extract from a **travel article in a newspaper supplement**.

Examine how the writers:

- shape or craft each text to meet the expectations of their respective audience/purpose/context
- use aspects of spoken language in their texts.

In your response, you must refer to Texts B **and** C.

(AO2 = 20, AO3 = 20)

(Total for Question 1 = 50 marks)

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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 Company of Wolves' from *We keep the wolves away by living well* (page 135) to *The wolf is carnivore incarnate* (page 136).

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

- explore Carter's use of language to capture the internal and external voices that influence her characters
- examine how these voices allow the reader to gauge the reactions of characters in **both stories** to the voices and actions of others and to the world in which they live.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

3 *paddy clarke ha ha ha*: Roddy Doyle

Extract from *An earwig flew into my mouth once* (page 124) to *Floating in liquid for keeping them fresh* (page 125).

Using this extract as your starting point, you should:

- explore Doyle's use of language to develop the voice of the child narrator as he reflects upon his own experiences
- examine how this use of language enables the reader to share Paddy's perspective on family life.

(AO1 = 20, AO2 = 30)

(Total for Question 3 = 50 marks)

4 *The Color Purple*: Alice Walker

Extract from *Saturday morning Shug put Nettie letter in my lap* (page 109) to *She take and sling it back in the shaving box* (page 110).

Using this extract as your starting point, you should:

- explore how Walker's manipulation of Celie's voice conveys her attitude towards Mr _____'s deception
- examine how Walker shows how this realisation has changed Celie's perspective on relationships and the circumstances that have shaped them as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)



5 *Restoration*: Rose Tremain

Extract from *Now here I am, in my torn stockings* (page 77) to *I suddenly see Pearce, panting and wheezing like his late mule, arrive in my hall* (page 77).

Using this extract as your starting point, you should:

- explore how the voice of Merivel conveys the attitude of the narrator to his wife and to the circumstances that have shaped his 'marriage'
- examine how Merivel's attitude towards his wife changes as the novel progresses, and how this change is conveyed through the narrative voice.

(AO1 = 20, AO2 = 30)

(Total for Question 5 = 50 marks)

6 *Address Unknown*: Kressman Taylor

Extract: Letter July 9, 1933 from *As for the stern measures that so distress you to the old, strong gods of the German race*.

Using this extract as your starting point, you should:

- explore how Taylor uses the voice of Martin to convey his changing attitude to the situation in Germany
- examine how Martin's perspective is influenced by Nazi propaganda as the novella progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 6 = 50 marks)

7 *Cloudstreet*: Tim Winton

Extract from *Rose laughed* (page 330) to *You're not in a comic, Quick* (page 331).

Using this extract as your starting point, you should:

- explore how Winton's use of language captures the voices of Rose and Quick as they contemplate their future together
- 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: 'Eveline' from *Her time was running out* (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 the voices of the characters reveal how they have been influenced by memories
- examine how these memories are incorporated by Joyce into the narrative perspective he adopts in **both stories** and how these reflect upon life in Dublin.

(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:

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

