


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	
Friday 15 May 2009 – 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.

N34434A

©2009 Edexcel Limited.
1/1/1/1/1/



Turn over ►

edexcel 
advancing learning, changing lives

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)

.....
.....
.....
.....
.....
.....



BLANK PAGE



N 3 4 4 3 4 A 0 3 2 4

3

Turn over ▶

(b) Text B is an extract from a **written record of a chat show interview** and Text C is an extract from a **play**.

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)

(Total for Question 1 = 50 marks)

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Lined writing area with horizontal dashed lines.



5
Turn over ▶

Blank lined writing area with horizontal dashed lines.



Lined writing area with horizontal dashed lines.



7
Turn over ▶

Blank lined writing area with horizontal dashed lines.



Lined writing area with horizontal dashed lines.



Lined writing area with horizontal dashed lines.



Blank lined area for writing answers.

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 Courtship of Mr Lyon' from "The voice that seemed to issue from a cave full of echoes" (page 49) to "he went on all fours" (page 50).

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

- explore Carter's manipulation of language to develop the voice of the lion and the reaction of the girl to it
- examine how Carter exploits the voices of her characters in **both stories** to comment on attitudes towards characters who are different.

(AO1 = 20, AO2 = 30)

(Total for Question 2 = 50 marks)

3 *paddy clarke ha ha ha*: Roddy Doyle

Extract from "When Indians died" (page 84) to "but it wasn't funny, not really" (page 85).

Using this extract as your starting point, you should:

- explore how the voice of Doyle's child narrator incorporates that of the adults who have influenced him
- examine some of the ways in which this 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 from "He come home with a girl from round Gray" (page 6) to "I don't bleed no more" (page 7).

Using this extract as your starting point, you should:

- explore Walker's manipulation of Celie's voice to trace shifts in her attitude from one letter to the next
- examine how these shifts are shaped by events outside the letters themselves, in the novel as a whole.

(AO1 = 20, AO2 = 30)

(Total for Question 4 = 50 marks)



5 *Restoration*: Rose Tremain

Extract from “My stipend from the King as Celia’s husband” (page 44) to “earnestly hoped it would not be so” (page 45).

Using this extract as your starting point, you should:

- explore how Tremain manipulates the voice of Merivel to convey his attitude towards his marriage at this point in the novel
- examine how his changing attitude towards marriage (and his wife) is conveyed to the reader as the novel progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 5 = 50 marks)

6 *Address Unknown*: Kressman Taylor

Extract: Letter ‘May 18, 1933’ from “I am in distress at the press reports” to “Write me, my friend, and set my mind at ease”.

Using this extract as your starting point, you should:

- explore how Taylor manipulates the voice of Max in this letter to capture his distress at reports from Germany about the treatment of the Jews
- examine how Taylor uses language to convey how Max’s trust in Martin changes as the novella progresses.

(AO1 = 20, AO2 = 30)

(Total for Question 6 = 50 marks)

7 *Cloudstreet*: Tim Winton

Extract from “Lester and Oriel Lamb are Godfearing people” (page 23) to “Give us a kiss then” (page 24).

Using this extract as your starting point, you should:

- explore Winton’s use of narrative voice and perspective to introduce the Lamb family, and to comment on their attitudes and values
- examine how these values are sustained or challenged as the novel progresses and how this is reflected in Winton’s use of narrative voice and perspective.

(AO1 = 20, AO2 = 30)

(Total for Question 7 = 50 marks)



8 *Dubliners*: James Joyce

Extract: 'A Little Cloud' from "Every step brought him nearer to London" (page 68) to "his back against the counter and his feet planted far apart" (page 69).

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

- explore how Joyce's representation of Little Chandler's dreams contrasts with the reality of his life
- examine how contrasting voices and perspectives combine to give insight into the lives of Joyce's characters.

(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 ☒

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Lined writing area with horizontal dashed lines.



Lined writing area with 25 horizontal dotted lines.



Lined writing area with horizontal dashed lines.



Lined writing area with horizontal dashed lines.



Lined writing area with horizontal dashed lines.



Lined writing area with horizontal dashed lines.



Blank writing area with horizontal dotted lines.

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



BLANK PAGE



BLANK PAGE

