

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

English Language

Advanced

Unit 3: Language Diversity and Children's Language Development

Friday 24 June 2011 – Morning

Time: 2 hours 45 minutes

Paper Reference

6EN03/01

You must have:

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 **all** questions.
- 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.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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Handwriting practice area with 25 horizontal dotted lines.

(Total for Question 1 = 50 marks)

TOTAL FOR SECTION A = 50 MARKS



Handwriting practice area with 25 horizontal dotted lines.



(b) Read the data provided on pages 5–8 of the Source Booklet.

Using Texts 5 and 6 analyse and comment on the development of Emily's ability to communicate to an audience using written language.

(AO1 = 10, AO2 = 15, AO3 = 15)

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Handwriting practice area with 25 horizontal dotted lines.



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Handwriting practice sheet with 25 horizontal dotted lines.



(Total for Question 2 = 50 marks)

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



Unit 6EN03/1 focuses on the Assessment Objectives AO1, AO2 and AO3 listed below:

Assessment Objectives	AO%
AO1 Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression	20
AO2 Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches	39
AO3 Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language	41



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Do not return this Source Booklet with the question paper.

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SECTION A: LANGUAGE DIVERSITY

Question 1

Text 1

The following text is taken from 'The Anatomy of the Abuses in England of Shakespeare's Youth' by Phillip Stubbes written in 1583. In it, Stubbes outlined what he believed to be corrupt and sinful practices prevalent in England at the time. In this extract, Stubbes reveals his attitude towards music.

Of Mufick in Ailgna¹, and how it allureth to vanitie.

I Say of Mufick as *Plato, Ariftotle, Galen*, and many others haue faid of it; that it is very il for yung heds, for a certaine kinde of nice, fmoothe fwetnes in alluring the audiorie to nicenes, effeminacie, puſillanimitie, & lothſomnes of life, ſo as it may not improperly be compared to a fwet electuarie of honie, or rather to honie it-ſelf; for as honie and ſuch like fwet things, receiued into *the* ſtomack, dooth delight at the firſt, but afterward they make *the* ſtomack ſo quaſie, nice and weake, that it is not able to admit meat of hard digeſture: So fwet Mufick at the firſt delighteth the eares, but afterward corrupteth and depraueth the minde, making it weake and quaſie, and inclined to all licenciouſnes of lyfe whatſoeuer.

5

¹*Ailgna* - backward spelling of Anglia: the Latin name for England

The following texts are both examples of music journalism.

Text 2

The following text is taken from the music section of *The Graphic*, an illustrated London weekly newspaper, originally published on January 28th 1871.

Since we last noticed the Italian Opera Buffa, two works have materially enriched its somewhat scanty repertory. The first of these, Signor Bottesini's *Ali Baba* – was produced on Tuesday week, and not only because specially written for the Lyceum, but also because of the composer's acknowledged ability, it excited no small interest. Everybody knows that Signor Bottesini is the greatest double-bass virtuoso of the present, or, perhaps, any other time; and it may be that enormous success as an executant operates materially in various ways against his progress as a creative artist. Nevertheless, the clever Italian long since won his spurs in the latter capacity, and the announcement of a new opera from his pen was received with unqualified pleasure. Signor Emilio Taddei, the librettist of *Ali Baba*, must undoubtedly be credited with having supplied to his colleague and compatriot a story well fitted for musical treatment. The characters are distinctive, the situations varied, and the scope for dramatic effect great. In obtaining these advantages, however, Signor Taddei has not scrupled to transform the Arabian story, so that even its own author would scarcely know it. We can pardon him in all respects save one. He was at perfect liberty, for example, to change *Ali Baba* into a rich merchant, to give him a daughter, *Delia*, and to present her with two lovers, *Nadir*, a poor youth, and *Aboul Hassan*, a wealthy old commissioner of customs. He also exercised a right in making *Nadir* discover the robber's cave, and use its treasure to forward his suite with the avaricious *Ali*. But Signor Taddei should have left *Morgiana*, that pattern of quick-witted domestics, and model of faithful dependants – he should, we say, have left her alone, and not presented us with a slave bearing her name [...]

The melodies are not in every case original – *cela va sans dire*¹ – but they are often new, and always pleasing, especially as set off by the orchestrations which Signor Bottesini knows so well how to write. It is, however, in the concerted music that the composer's ability becomes most obvious. The latter displays an easy use of large resources: a straightforwardness of effect, and a steady power of continuance, for which we were not prepared; and these qualities, it should be observed, are as obvious in the last of the four finales as in the first. Did space allow, example after example might be brought forward in proof of the merits we have specified; but it must suffice to say that *Ali Baba* is a very important contribution to the repertory of Italian opera, and that it deserves the hearty appreciation of contemporary taste. The first performance, which Signor Bottesini conducted in person, was very creditable to the Lyceum company, if not as perfect as those now given. *Mdlle. Calistro* (*Delia*) sang and acted fairly well, and Signor *Borella* distinguished himself greatly in the part of *Ali Baba*, while there was obvious merit in the *Aboul Hassan* of Signor *Rocca*, and the *Robber Chief* of Signor *Torelli*. *Nadir* was represented by a new tenor, Signor *Piccioli*, whose value to the management soon became apparent. He has a pleasing voice, and a stage ability enough to make him acceptable as stage tenors go.

¹*cela va sans dire* – a French expression meaning 'that goes without saying'.

Text 3

The following text is an extract from the beginning of an article about a band called 'The Horrors'. It appeared in *NME*, a weekly music magazine, in April 2009.

True Colours

If you thought **The Horrors** were just cartoon goths, think again. On album two, they've shifted into a different gear and made the first great British psychedelic album of the decade [...]

London at the end of March. It's the kind of crisp spring afternoon that carries the promise of summer around the corner – a good time to be young and in love with music. Upstairs in a tatty Shoreditch pub just around the corner from where they played their first gig in 2005, The Horrors are examining the schedule for their upcoming US tour, picking at a bowl of salted almonds and looking suitably chipper. They've got good reason to: following a year spent cloistered in a windowless studio in east London, they've emerged blinking into the sunlight, rubbing their eyes, stretching and clutching what is a genuinely great British psychedelic record. 5 10

Released in early May on their new label XL, 'Primary Colours' is sure to shatter any lingering preconceptions that you might still have about the band – cartoon goths with spray-on jeans and mushroom-clod haircuts, hipster gadflies most at home on the gossip pages of the freesheets, a Mighty Boosh band. They're still a gangly mass of sharp elbows and unruly hair, but are today distinguished by a new confidence in line with their refined sound; the wobbly art-punk experiments and chaotic freakbeat numbers that characterised their debut album are banished in favour of swooping, elegant art-rock. Electronic textures add the kind of simultaneous melancholy and euphoria learned from early techno, while train-wreck guitar noise is combined with crafty melodies and an affecting British sense of despondency that feels much more natural than the studied freakiness of their debut. 15 20

It's preceded by download-only single 'Sea Within A Sea' – eight minutes long, influenced by Can and acid house – itself a brash challenge to the accepted protocols of the radio-friendly comeback and sometimes strikingly beautiful. With direct contemporaries Klaxons apparently succumbing to a bout of nerves and re-recording swarths of their second album, 'Primary Colours' comes tied to a sense that, in 2009, The Horrors will be the band to beat. Today, with the sunshine, the salted almonds and the afternoon pints, The Horrors feel unstoppable. 25

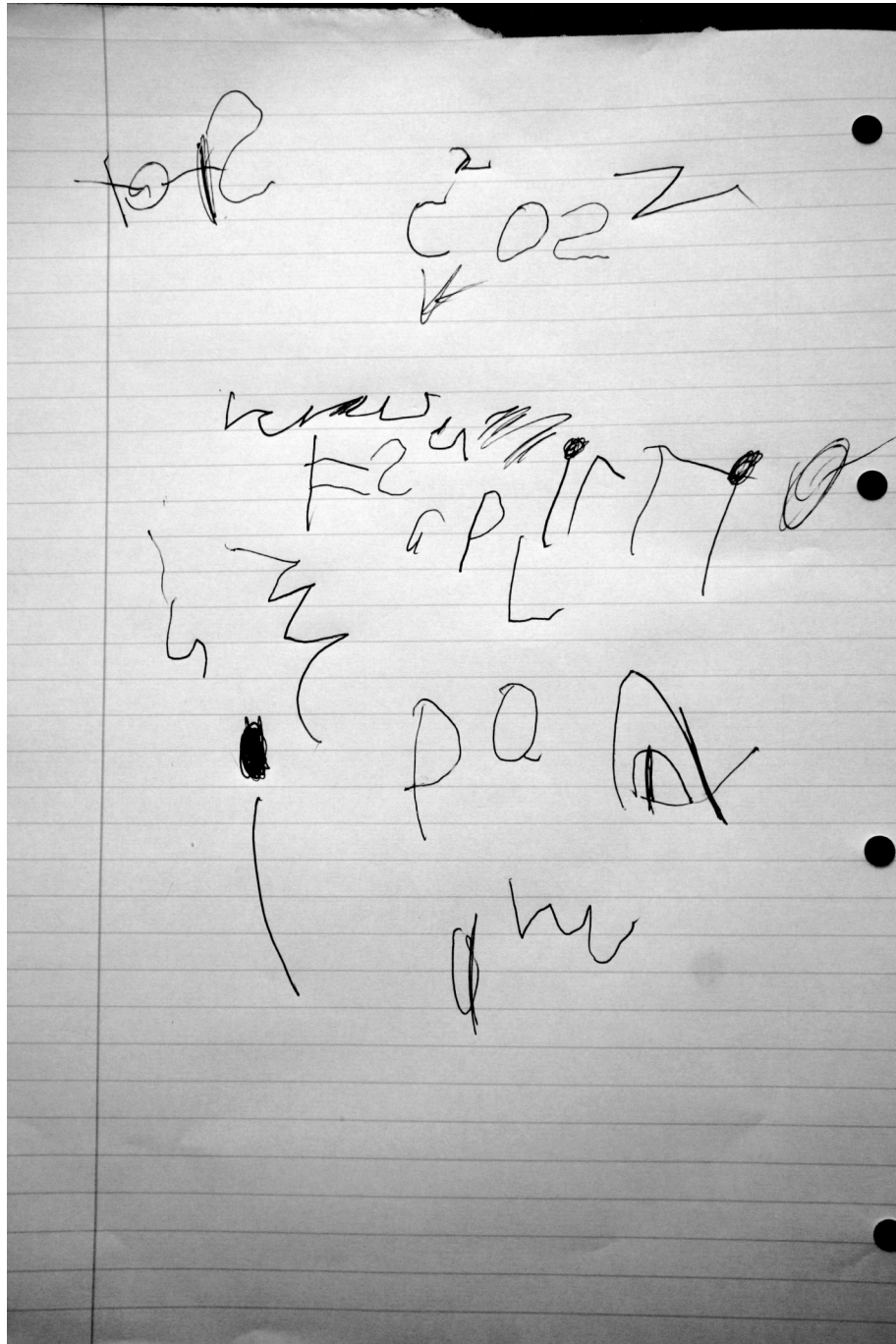
Shortly before a gig supporting heroes The Sonics in March 2008 – a show that marked the end of a two-year period of near constant global touring – The Horrors got word their paymasters, Universal, no longer had need of their services. It seems an almost comical association in the light of their new record, but sharing a label with Def Leppard, U2 and Kaiser Chiefs was never a situation that five men who wrote songs called things like 'Sheena Is A Parasite' would ever be able to really thrive in. 30 35

"We'd been warned that we might be dropped, but were still really freaked out by it all," recalls Tom. "But that rapidly gave way to a massive sense of relief. We felt liberated. Like, 'Now we can do anything. We don't have to answer to anyone any more'. And with XL we actually really don't have to answer to anyone at all..."

Text 4 is an example of emergent writing written by Sarah, aged 3 years nine months. It was written at home with no adult input.

Text 4

Sarah has written a list of birthday gifts she wants from her grandmother. She has copied the words from a toy catalogue then told her mother what she has written.



Key:

● Toys

● Zebra Camera

● Fisher Price

● Peppa Pig

Texts 5 and 6 were produced by Emily, aged 8, at home. She did not have any help producing the texts.

Text 5

Text 5 was written by Emily to tell a neighbour about her holiday to London.

Regents Park

Regents Park

Is in London. At the Park I saw loads of squirrels a lady there some nuts so I went to pick them up a squirrel ate a nut it tickled my hand with its wingers. Megan and Antie carl and uncle craig were standing on a bridge when I went on the bridge I thought it was very large after we went to Regents Park we went to a museum when I first entered I could see a massive silver globe a escalator went throo the big silver globe inside the globe it was a brownie orange colour and our later we went to see the dinosaurs at the end there was a T. Rex at London I thought it was amazing.

Transcript

Regents Park

Is in London. At the Park I saw Loads of sqwirls a lady throe some Nuts so I went to pick them up a sqwirl ate a nut it tickled my hand with its wisgers. Megan and Antie carl and uncle craig were sanding on a briege when I went on the bridge I thort It was very large after we went to Regents Park we went to a musum when I first enterd I could see a massive silver Globe a esgerlater went throo the big silver Globe inside the Globe it was a brownie orange couler an hour later we went to see the Dinosaurs nearthe end ther was a T. Rex at London I thort it was amazing!

5

Typed Version

Regents Park

Is in London. At the Park I saw loads of squirrels. A lady throw/threw some nuts so I went to pick them up. A squirrel ate a nut. It tickled my hand with its whiskers. Megan and Auntie Carole and Uncle Craig were standing on a bridge. When I went on the bridge I thought it was very large. After we went to Regents Park we went to a museum. When I first entered I could see a massive silver globe. An escalator went through the big silver globe. Inside the globe it was a brownie orange colour. An hour later we went to see the dinosaurs. Near the end there was a T. Rex. At London I thought it was amazing!

10

Text 6

Text 6 is a piece of writing Emily produced at home and gave to her parents.

Animal's

Some are tall and some are short some are fin and some are wide. A dog is furry and likes to play football. A cat is fluffy and soft. A whale is wide and very big. A giraffe is tall and has spots. A elephant is grey and strong.

Key

Transcript

Animal's

Some are tall and some are short some are fin and some are wide: A dog is furry and likes to play football. A cat is fluffy and soft. A whale is wide and very big. a Giraffe is tall and has spots. A elephant is grey and strong.

Typed Version

Animal's

Some are tall and some are short. Some are thin and some are wide. A dog is furry and likes to play football. A cat is fluffy and soft. A whale is wide and very big. A giraffe is tall and has spots. An elephant is grey and strong.