

Write your name here

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**

Tuesday 2 June 2015 – 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 **email exchange** regarding a holiday booking and **Text C** is an extract from the **travel diaries** of TV comedian Karl Pilkington.

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: 'The Bloody Chamber' **from** *The train slowed, shuddered to a halt* (page 6) **to** *The richest man in France* (page 8).

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

- explore Carter's manipulation of the voice of the girl narrator to reveal the girl's understanding of the true nature of the journey
- examine how Carter uses the motif of journey in **both** stories to comment on 20th Century attitudes and values.

(AO1 = 20, AO2 = 30)

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

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

Extract **from** *Aidan and Liam's auntie* (page 38) **to** *during The Fugitive* (page 39).

Using this extract as your starting point, you should:

- explore how Doyle shapes the voice of his child narrator to piece together the details of the O'Connell family situation
- examine how Paddy's interest in other families changes as the novel progresses.

(AO1 = 20, AO2 = 30)

**(Total for Question 3 = 50 marks)**

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

Extract **from** *What I love best bout Shug* (page 244) **to** *But she meant what she said* (page 245).

Using this extract as your starting point, you should:

- explore how Walker manipulates the voices of Mr \_\_\_\_\_ and Celie here to reflect on the impact of their mutual love of Shug
- examine how Shug has positively influenced those around her in the novel as a whole.

(AO1 = 20, AO2 = 30)

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



**5** *Restoration*: Rose Tremain

Extract **from** *A moment later, Sir Joshua recommenced his playing to a degree of sadness in this observation.*

If you are using the Sceptre edition the extract starts on page 115 and ends on page 116.

If you are using the Vintage edition the extract starts on page 110 and ends on page 111.

Using this extract as your starting point, you should:

- explore how Tremain crafts Merivel's reflection on the quality of Celia's voice
- examine the significance of music across the novel as a whole.

(AO1 = 20, AO2 = 30)

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

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

Extract **from** Letter January 29 1934 *Dear Martin* **to** Letter February 12 1934 *does not speak to her upon the street.*

Using this extract as your starting point, you should:

- explore the changed voices of Max and Martin in these letters and the reasons behind these changes
- examine how these changes represent a reversal in their earlier relationship.

(AO1 = 20, AO2 = 30)

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

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**7** *Cloudstreet*: Tim Winton

Extract **from** *Sam and Oriel and Lester* (page 372) **to** *Happy, she said* (page 374).

Using this extract as your starting point, you should:

- explore how the voices of different members of the family are crafted to make Quick and Rose's return to Cloudstreet easier
- examine the significance of the house across the novel as a whole.

(AO1 = 20, AO2 = 30)

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

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**8** *Dubliners*: James Joyce

Extract : 'A Mother' **from** *They thought they had only a girl to deal with* (page 146) **to** *walking away from her abruptly* (page 147).

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

- explore how Joyce manipulates the voice of Mrs Kearney to comment on the treatment of her daughter by the male organisers of the concert
- examine how women in **BOTH** stories are disadvantaged by their gender.

(AO1 = 20, AO2 = 30)

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

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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

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

Tuesday 2 June 2015 – Morning  
**Source Booklet**

Paper Reference  
**6EL01/01**

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

*Turn over* ►

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**PEARSON**

## 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 conversation between Mr Davis (**D**) and a veterinary surgeon (**V**).

#### Key

(.) micropause

// latch-on/overlapping

V: so, this is Fly

D: yeah(.) yes (.) where (.) where do you want him

V: a couple of questions first Mr Davis

D: of course (.) yes of course

V: so (.) Fly is two (.) strange name (.) for a dog (.) Fly

5

D: erm yes

V: is he well

D: Fit as a (.) yeah (.) really//

V: //pop him on the scale will you

D: he's not too (.) not too good (.) this (.) stay still (.) stay//

10

V: //steady (.) steady (.) that's eight (.)

eight point (.) eight point seven (.) he's piled on some weight

D: erm sorry

**TEXT B: A series of emails (for use with Question 1 (b))**

**The following is an excerpt from a series of email exchanges between V who is booking a holiday villa with P.**

**V to P:**

Hello

We are interested in booking your Villa (ref 183 33000) in Cugugnan for two weeks in August (4th–18th). It looks to be available from the website. Could you pls confirm?

Val Davis

**P to V:**

Val Hi

5

Yes the villa is free at that time. Attached are further details and photographs plus a booking form should you decide to go ahead. Cheap flights from Stansted to Perpignan then a 30 min drive to the villa.

Best

Peter

10

**V to P:**

Hi Peter

Wow! It looks beautiful and we would love to book 4th–18th August. It will be just myself and my husband plus the possibility of an itinerant (adult) son. As we plan to drive down would it be ok to bring our (small, well trained) dog?

Regards

Val

15

**P to V:**

Val Hi

Dog no probs, provided you clean up after him! The gardens are quite secure. You have chosen two great weeks – it will be scorching, I'm SO jealous! We ask a deposit of £150.00 with the balance payable 4 weeks before your holiday (so that's £1200). Look forward to confirming your booking.

Best

Peter

20

**V to P:**

Cool! Completed form attached. Deposit ready to transfer into your acct. Thanks Peter – sooo looking forward to it.

Best

V

25

**TEXT C: Excerpt from a travel diary (for use with Question 1(b)).**

**The following is an excerpt from the travel diary of British comedian Karl Pilkington based on the TV series 'An Idiot Abroad', which documents his travels. In this excerpt Pilkington is making his final visit to the Pyramids in Egypt, accompanied by two tour guides.**

...It was the end of the day, but we had permission to be there after all the other tourists had left. It was quite eerie. There were no coaches or camels or people selling tat and it was dark.

We entered the Pyramids and made our way up some steep steps that Andrew and Seija said were around 150 metres tall. We then had to squeeze through a small gap on our knees into a place called the King's Chamber. I'm not that good with guessing sizes but I'd say you could get 50 people in there at a push. 5

The walls were a pinkish granite that looked impressive, but the stone coffin at the end of the room looked a bit of a mess. The stone looked like it had been cut roughly. It was as if by this point in the construction (about 23 years in) everyone had had enough and rushed to complete it. It's like when you have an extension done on your house and you end up with a snag list of jobs like cracked plaster or loose plug sockets that take longer to get done than the extension itself. 10

The lid was missing from the stone coffin and so was the mummy. Andrew and Seija lit some candles, which wasn't that clever, as it was roasting in there already, with no ventilation, and there were no fire escapes, but I didn't say anything as I didn't want to ruin the mood. They started the mantra. Seija then led me towards the stone coffin and made me get in it. I didn't know this was the plan, but as they led me, they chanted the mantra all the way so I couldn't stop to ask what was happening. It was one of the weirdest experiences of my life. I lay there as still as I could, in a 4,000 year old coffin while two strangers chanted over me. I was in there for about five minutes in all, and then Andrew and Seija pulled me out so that Seija could have a go. 15 20

Before we left, Seija asked if I had felt any cosmic powers. I wanted to say yes, but I hadn't, so I decided to be honest with her. She seemed disappointed by this news.

Text C taken from *An Idiot Abroad: The Travel Diaries of Karl Pilkington*, by Karl Pilkington (Canongate Books Ltd)

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