

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel  
Level 3 GCE**

Centre Number

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Candidate Number

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**Monday 11 May 2020**

Morning (Time: 1 hour 30 minutes)

Paper Reference **8EL0/01**

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

**You must have:**

Source Booklet (enclosed)

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 the question in 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 50.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### 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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Answer BOTH questions.

SECTION A: Creation of Voice

Read Text A on page 3 of the source booklet before answering Question 1 in the space below.

- 1 You are visiting Paris in the same group of tourists as Paul Theroux. Using the information provided in Text A, write a post for a travel blog describing your impressions and experiences of Paris for your regular readers.

You may develop the details in Text A but you must draw only on the factual information. You should **not** include images or columns.

You should:

- develop the content of your blog post for an online audience
- craft your style according to the given context
- write to engage and entertain your audience.

(Total for Question 1 = 20 marks)

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**TOTAL FOR SECTION A = 20 MARKS**







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**TOTAL FOR SECTION B = 30 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**



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**Pearson Edexcel Level 3 GCE**

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**English Language and Literature**

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**Paper 1: Voices in Speech and Writing**

**Source Booklet**

**Do not return this source booklet with the question paper.**

*Turn over* ►

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## SECTION A: Creation of Voice

### Text A

*This is an extract from the travelogue by the American travel writer and novelist, Paul Theroux, who took eight trains across Europe, Eastern Europe, the USSR and Mongolia on his way to reaching the Chinese border.*

We came to Paris and were met by a bus and brought to a hotel. This was in the fourteenth *arrondissement* near the end of the Metro line, in a district that was indistinguishable from the outskirts of Chicago, or South Boston. It was mainly post-war blocks of flats that had once been light stucco and were now grey. There were too many of them, and they were too close together, and people said: 'Is this Paris? Is this France? Where's the Eiffel Tower?' The centre of Paris is a masterpiece of preservation, but the suburbs such as this one are simple and awful. The brutal pavements and high windows of Saint-Jacques seemed designed to encourage suicide.

Then I was told ('funnily enough') that Samuel Beckett lived in one of those blocks of flats and indeed had been in it for years. That was where he wrote his stories and plays about the sheer pointlessness and utter misery of human existence. I thought: *No wonder!* I was told that he often came over to our hotel, the Hotel Saint-Jacques, to have a morning coffee. The hotel was a newish, spick and span place that resembled the lonely hotels that are found just outside American airports, where people stay because there is nowhere else. Beckett came here for pleasure? I walked the streets, I lurked in the coffee shop, I prayed for him to appear; but, nothing. It was a lesson, though. When people read 'Samuel Beckett lives in exile in Paris', they did not know that it meant a poky little flat on the fifth floor of number thirty-two – a tall grey building in which residents waited for Godot by watching television. And it was seventeen stops on the Metro from the centre of Paris, the Left Bank, the museums.

... It was a wet black morning in Paris, the street-sweepers and milkmen doing their solitary rounds by the light of street-lamps, and just as dawn broke over the eaves and chimney pots we plodded out of the Gare de l'Est. I thought we had left the suburbs behind in the rue Saint-Jacques, but there were more, and they were deeper and grimmer. The people in the group, with their faces at the windows of the train, were shocked and disillusioned. It wasn't gay Paree, it wasn't even Cleveland. The Americans looked very closely. We were unused to this. We put up suburbs too quickly and cheaply for them to wear well. We expected them to decline and collapse and be replaced; they weren't built to last, and they look temporary because they are temporary. But French suburbs – villas, terraced houses and blocks of flats – are solid and fairly ugly and their most horrific aspect is that they look as though they will last for ever. It had been the same in outer London: how could houses so old look so awful?

## SECTION B: Comparing Voices

### Text B

*This is an edited transcription of a talk. It was given to a local audience at an event in Sydney in 2014, by the Australian singer/songwriter Megan Washington, and the video was made available online. In her talk, she reveals that she has had a stutter since childhood and explains how she copes with this speech impediment.*

#### **Why I live in mortal dread of public speaking**

I didn't know when I agreed to do this whether I was expected to talk or to sing. But when I was told that the topic was language, I felt that I had to speak about something for a moment.

I have a problem. It's not the worst thing in the world. I'm fine. I'm not on fire. I know that other people in the world have far worse things to deal with, but for me, language and music are inextricably linked through this one thing.

And the thing is that I have a stutter. It might seem curious given that I spend a lot of my life on the stage. One would assume that I'm comfortable in the public sphere and comfortable here, speaking to you guys. But the truth is that I've spent my life up until this point and including this point, living in mortal dread of public speaking. Public singing, whole different thing. But we'll get to that in a moment.

I've never really talked about it before so explicitly. I think that that's because I've always lived in hope that when I was a grown-up, I wouldn't have one. I sort of lived with this idea that when I'm grown, I'll have learned to speak French, and when I'm grown, I'll learn how to manage my money, and when I'm grown, I won't have a stutter, and then I'll be able to public-speak and maybe be the prime minister and anything's possible and, you know. So I can talk about it now because I've reached this point, where – I mean, I'm 28. I'm pretty sure that I'm grown now. And I'm an adult woman who spends her life as a performer, with a speech impediment. So, I might as well come clean about it.

There are some interesting angles to having a stutter. For me, the worst thing that can happen is meeting another stutterer. This happened to me in Hamburg, when this guy, we met and he said, 'Hello, m-m-m-my name is Joe', and I said, 'Oh, hello, m-m-m-my name is Meg'. Imagine my horror when I realised he thought I was making fun of him.

People think I'm drunk all the time.

People think that I've forgotten their name when I hesitate before saying it. And it is a very weird thing, because proper nouns are the worst. If I'm going to use the word 'Wednesday' in a sentence, and I'm coming up to the word, and I can feel that I'm going to stutter or something, I can change the word to 'tomorrow', or 'the day after Tuesday', or something else. It's clunky, but you can get away with it, because over time I've developed this loophole method of using speech where right at the last minute you change the thing and you trick your brain.

But with people's names, you can't change them. When I was singing a lot of jazz, I worked a lot with a pianist whose name was Steve. As you can probably gather, Ss and Ts, together or independently, are my kryptonite. But I would have to introduce the band over this rolling vamp, and when I got around to Steve, I'd often find myself stuck on the 'St'. And it was a bit awkward and uncomfortable and it totally kills the vibe. So after a few instances of this, Steve happily became 'Seve', and we got through it that way.

I've had a lot of therapy, and a common form of treatment is to use this technique that's called smooth speech, which is where you almost sing everything that you say. You kind of join everything together in this very singsong, kindergarten teacher way, and it makes you sound very serene, like you've had lots of Valium, and everything is calm. That's not actually me. And I do use that. I do. I use it when I have to be on panel shows, or when I have to do radio interviews, when the economy of airtime is paramount. I get through it that way for my job. But as an artist who feels that their work is based solely on a platform of honesty and being real, that feels often like cheating.

Which is why before I sing, I wanted to tell you what singing means to me. It's more than making nice sounds, and it's more than making nice songs. It's more than feeling known, or understood. It's more than making you feel the things that I feel. It's not about mythology, or mythologising myself to you. Somehow, through some miraculous synaptic function of the human brain, it's impossible to stutter when you sing. And when I was younger, that was a method of treatment that worked very well for me, singing, so I did it a lot. And that's why I'm here today.

Singing for me is sweet relief. It is the only time when I feel fluent. It is the only time when what comes out of my mouth is comprehensively exactly what I intended.

### **Glossary**

*rolling vamp* – an improvised musical accompaniment, consisting mainly of chords

*kryptonite* – something that can seriously weaken or harm a particular person or thing, more specifically the fictional character of Superman

*Valium* – a brand name for a drug used to treat anxiety disorders.

### Text C

*This is an extract from the screenplay *The King's Speech* written by David Seidler, the British playwright, film and television writer.*

LIONEL

Know any jokes?

BERTIE

Timing isn't my strong suit.

Silence. They stare at each other.

LIONEL

Cuppa tea?

BERTIE

No thank you.

LIONEL

I think I'll have one.

Turns on the hot plate.

BERTIE

Aren't you going to start treating me Dr Logue?

LIONEL

Only if you're interested in being treated.  
Please, call me Lionel.

BERTIE

I prefer Doctor.

LIONEL

I prefer Lionel. What'll I call you?

BERTIE

Your Royal Highness, then Sir after that.

LIONEL

A bit formal for here. What about your name?

BERTIE

Prince Albert Frederick Arthur George?

LIONEL

How about Bertie?

BERTIE

(flushes)

Only my family uses that.

LIONEL

Perfect. In here, it's better if we're equals.

BERTIE

If we were equal I wouldn't be here. I'd be at

home with my wife and no-one would give a damn.

Bertie starts to light a cigarette from a silver case.

LIONEL

Don't do that.

Bertie gives him an astonished look.

BERTIE

I'm sorry?

LIONEL

Sucking smoke into your lungs will kill you.

BERTIE

My physicians say it relaxes the throat.

LIONEL

They're idiots.

BERTIE

They've all been knighted.

LIONEL

Makes it official then. My 'castle', my rules.

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**Source information**

Text A: taken from *Voices in Speech and Writing: An Anthology*, Pearson Education Limited 2014

Text B: taken from TED Talks <http://www.ted.com/talks/>

Text C: taken from *Voices in Speech and Writing: An Anthology*, Pearson Education Limited 2014

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