

SECTION A

Answer **one** question from this section.

EITHER

1 Jeanette Winterson: *Oranges are Not the Only Fruit*

Compare the construction and effects of the speaking voices in the following two passages.

In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Winterson uses speaking voices in Passage B and elsewhere in *Oranges are Not the Only Fruit*.

[30]

Passage A

The following transcription is of part of a conversation involving a couple who are doing some repair work to their house. Here they are talking about the risk of disturbing their neighbours with noise.

Carl: i'll have a cup of tea then bash on with me window then i think

Nina: well the sooner it's finished

Carl: //
well (.) yes (.) because it is at least dry today

Nina: //
mmm

Carl: but (.) erm (.) it's gonna make a hell of a racket sanding down afterwards you know 5

Nina: well it can't be helped

Carl: no (.) it can't be helped (1) no (2) probably have to get some medium grade paper too

Nina: //
they'll be fed up with us

Carl: //
cos i've got a lot of grade (.) of
fine and coarse but 10

Nina: //
they'll be fed up with us making a row won't they

Carl: i can't i can't think that all that much goes through (.) you know (.) to be honest (1)
obviously

Nina: //
yeah (.) well (.) but (.) by and large we've not

Carl: //
yeah (.) we've 15

Nina: //
we've not really been on their
wall have we

Carl: no (1) that's what i mean

Nina: [*laughs*] when we start down here [*points to base of wall*]

Carl: some of the heavier banging and the (.) the high pitch (1) high frequency erm (.) 20
noises like me drill and erm

Nina: //
just keep it down to erm

Carl: //
down to a minimum (.) not do it late (.) just
keep stopping before it gets too late (1) well (1) exactly what we have been doing

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

underlined = stressed sound/syllable(s)[*italics*] = paralinguistic feature

// = speech overlap

Passage B

The following extract is from the chapter called 'Joshua' in **Oranges are Not the Only Fruit**. The narrator and her companions are running a "tent mission" for the summer in Blackpool.

Our first meeting that night was a great success. I was down to preach, and as usual a great number found the Lord.

'She's lost none of her gifts, has she?' May grinned at my mother.

'I got to her in time, that's why,' was all my mother could say, and she went back to the guest house. After she and a few others had left, the rest of us decided to rejoice in the Lord. We got out the tambourines and the chorus sheets, and praised far into the night. At about 11 p.m. the tent flap billowed, and we heard a great commotion in the field outside.

5

'It's the Holy Spirit,' cried May.

'It doesn't sound holy to me,' declared Mrs White.

10

'What shall we do?' whispered one of the newly converted to me. I put my arm round her. She was very soft. 'I'll go and see,' I reassured everyone.

'If it's the Lord, don't look,' May urged as I disappeared through the flap.

It wasn't the Lord, it was five angry men from the boarding house nearby. They had lanterns and a few bits of paper that they waved at me.

15

'Are you in charge?'

'Yes, you could say that. I'm leading the prayer meeting, come in.' They followed me into the tent.

'We don't care about no prayer meeting...,' one of them began.

'The Lord strike you down,' spat Mrs Rothwell, who had just woken up.

20

'What we do care about,' he continued, glaring at us, 'is a decent night's sleep for decent folks. We're here on our holidays, and we don't want no holy Joes banging 'n' screaming fit to wake dead.'

'On the last day the dead will walk, and you'll be with goats,' May said scornfully.

'Listen you.' One of the others came forward poking his paper at her. 'It says here, in these boarding house regulations, that there's no din after eleven o'clock. This is boarding house field you're all on.'

25

'Come and join us,' I suggested.

'Look, we work all year round at the British Rope Factory in bloody Wakefield, and we come here for a bit of peace, so stop it or cop it.' There was a moment's silence, then,

30

'Come on lads, let's git to bloody bed.'

'Well,' breathed Mrs White.

'No point,' I said. 'We can start again tomorrow, let's pack up.' And so the Faithful put away their joyful noises, leaving me and newly converted Katy to blow out the lanterns.

OR

2 Kazuo Ishiguro: *The Remains of the Day*

Compare the construction and effects of the speaking voices in the following two passages.

In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Ishiguro uses speaking voices in Passage B and elsewhere in *The Remains of the Day*.

[30]**Passage A**

The following passage is a transcription of part of a news report about a case of unfair dismissal, broadcast on Australian radio. Here, reporter Peta Donald is discussing the case with trade union president Sharan Burrow and government minister Kevin Andrews.

- Peta Donald:** Warren Carter was the general manager (1) wasn't he (.) of a cinema complex
//
- Sharan Burrow:** that's right
(1) and he was sacked after working for the company for nineteen years
//
- Peta Donald:** for Village Roadshow
- Sharan Burrow:** that's right (.) in Melbourne (.) nineteen years for Village Roadshow (.) and they 5
//
- Peta Donald:** and
Village Roadshow decided to close it (.) to close the complex down (.) last year
- Sharan Burrow:** so in this case nineteen years of service counts for nothing when a huge
//
- Kevin Andrews:** but under the laws
large businesses are exempt from unfair dismissal regulations 10
//
- Sharan Burrow:** when a huge corporation (.) like Village Roadshow (.)
decides that it owes an employee no loyalty (.) and doesn't even
//
- Kevin Andrews:** under the laws (.) and the full bench
of the Industrial Relations Commission has found it was legal (.) a large business
//
- Sharan Burrow:** doesn't 15
even seek to try to redeploy them (.) simply makes them redundant (.) at whim
- Kevin Andrews:** under the laws (.) if they're sacking an employee for (.) genuine operational
reasons (.) as a large business (.) they're exempt from unfair dismissal
regulations
- Peta Donald:** the company still did have to prove operational reasons (.) and didn't it have a 20
fairly good operational reason (.) the cinema where this man worked was being
closed
- Kevin Andrews:** EXACTLY (.) this is a case where
//
- Sharan Burrow:** sure (1) but this is a huge corporation
- Peta Donald:** but the cinema was being closed (.) and in fact it's being demolished and his (.) 25
and his position no longer existed
- Kevin Andrews:** this is a case where the entire Village complex has been demolished (.) you can
drive past and it doesn't exist (.) people can't go to a film there

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

// = speech overlap

CAPITALS = raised volume

underlined = stressed sound/syllable(s)

Passage B

*In the following extract from **The Remains of the Day**, the narrator (the butler, Mr Stevens) has been told by his employer Lord Darlington that two Jewish house-maids are to be dismissed. Stevens now has to tell Miss Kenton.*

In any case, to return to my thread, you will appreciate I was not unperturbed at the prospect of telling Miss Kenton I was about to dismiss two of her maids. Indeed, the maids had been perfectly satisfactory employees and – I may as well say this since the Jewish issue has become so sensitive of late – my every instinct opposed the idea of their dismissal. Nevertheless, my duty in this instance was quite clear, and as I saw it, there was nothing to be gained at all in irresponsibly displaying such personal doubts. It was a difficult task, but as such, one that demanded to be carried out with dignity. And so it was that when I finally raised the matter towards the end of our conversation that evening, I did so in as concise and businesslike a way as possible, concluding with the words: 5

‘I will speak to the two employees in my pantry tomorrow morning at ten thirty. I would be grateful then, Miss Kenton, if you would send them along. I leave it entirely to yourself whether or not you inform them beforehand as to the nature of what I am going to say to them.’ 10

At this point, Miss Kenton seemed to have nothing to say in response. So I continued:

‘Well, Miss Kenton, thank you for the cocoa. It’s high time I was turning in. Another busy day tomorrow.’ 15

It was then that Miss Kenton said: ‘Mr Stevens, I cannot quite believe my ears. Ruth and Sarah have been members of my staff for over six years now. I trust them absolutely and indeed they trust me. They have served this house excellently.’

‘I am sure that is so, Miss Kenton. However, we must not allow sentiment to creep into our judgement. Now really, I must bid you good night ...’ 20

‘Mr Stevens, I am outraged that you can sit there and utter what you have just done as though you were discussing orders for the larder. I simply cannot believe it. You are saying Ruth and Sarah are to be dismissed on the grounds that they are Jewish?’

‘Miss Kenton, I have just this moment explained the situation to you fully. His lordship has made his decision and there is nothing for you and I to debate over.’ 25

‘Does it not occur to you, Mr Stevens, that to dismiss Ruth and Sarah on these grounds would be simply – wrong? I will not stand for such things. I will not work in a house in which such things can occur.’

‘Miss Kenton, I will ask you not to excite yourself and to conduct yourself in a manner befitting your position. This is a very straightforward matter. If his lordship wishes these particular contracts to be discontinued, then there is little more to be said.’ 30

‘I am warning you, Mr Stevens, I will not continue to work in such a house. If my girls are dismissed, I will leave also.’

‘Miss Kenton, I am surprised to find you reacting in this manner. Surely I don’t have to remind you that our professional duty is not to our own foibles and sentiments, but to the wishes of our employer.’ 35

‘I am telling you, Mr Stevens, if you dismiss my girls tomorrow, it will be wrong, a sin as any sin ever was one and I will not continue to work in such a house.’

‘Miss Kenton, let me suggest to you that you are hardly well placed to be passing judgements of such a high and mighty nature. The fact is, the world of today is a very complicated and treacherous place. There are many things you and I are simply not in a position to understand concerning, say, the nature of Jewry. Whereas his lordship, I might venture, is somewhat better placed to judge what is for the best. Now, Miss Kenton, I really must retire. I thank you again for the cocoa. Ten thirty tomorrow morning. Send the two employees concerned, please.’ 40 45

OR

3 Roddy Doyle: *Paddy Clarke Ha Ha Ha*

Compare the construction and effects of the speaking voices in the following two passages.

In your answer you should consider:

- features in Passage A which are characteristic of spoken language
- how features of syntax, lexis and register produce distinctive voices in these two passages
- ways in which Doyle uses speaking voices in Passage B and elsewhere in *Paddy Clarke Ha Ha Ha*.

[30]

Passage A

This is a transcription of part of a television documentary on encouraging schoolchildren to eat a more healthy diet. Presenter Katrina Cardoza is watching children choose food at the cafeteria-style dining room of a primary school, where she also talks to the chef and to food and nutrition expert Jeff Mills.

Katrina Cardoza: here i am (.) at school (.) to check out the cafeteria menu (.) and see if (.) if i can find the answer to an age old question (1) how do you get kids to eat healthier (.) more nutritious (.) food

Jeff Mills: students can pick any one fruit (.) and one vegetable from a (.) a (.) platter that includes red peppers (.) orange cantaloupe melon and green sugar snap peas 5
//

Katrina Cardoza: very colourful (.) [*laughs*] red and orange and green

Jeff Mills: yeah (.) [*laughs*] orange cantaloupe melon and green sugar snap peas

Chef: how you doing young sir

Steven: may i have grape and orange 10

Chef: has to be one vegetable (1) you have a fruit and one vegetable

Steven: broccoli

Chef: broccoli (1) OKAY (.) you enjoy that young man

Jeff Mills: [*speaking to Katrina*] different colours can help entice children to try something new (1) some of them have never seen some foods 15

Katrina Cardoza: such as

Jeff Mills: like Steven here (.) he's nine years old (.) he's just tasted grapefruit for the first time

Steven: it's my new favourite fruit (.1) my friends (.) sometimes they don't try it because it looks (.) like (.) gross (.) they only like things they've tried before 20

Jeff Mills: and Davina (.) she's seven years old (1) Davina (.) you had an interesting reason when you chose carrots

Davina: one of my aunts (.) when they were little they were told that when they eat carrots their eyes will look beautiful (.) and when she grew up (.) they DID 25

TRANSCRIPTION KEY

(1) = pause in seconds	(.) = micro-pause
[laughs] = paralinguistic feature	// = speech overlap
<u>underlined</u> = stressed sound/syllable(s)	CAPITALS = raised volume

Passage B

*In the following extract from early in the novel **Paddy Clarke Ha Ha Ha**, the narrator describes the food his friends Liam and Aidan are given by their father, and how he and his parents deal with the problem of his younger brother Sinbad not eating.*

Mister O'Connell made brilliant dinners. Chips and burgers; he didn't make them, he brought them home. All the way from town in the train, cos there was no chipper in Barrytown then.

–God love them, said my ma when my da told her about the smell of chips and vinegar that Mister O'Connell had brought with him onto the train. 5

He made them mash. He shovelled out the middle of the mountain till it was like a volcano and then he dropped in a big lump of butter, and covered it up. He did that to every plate. He made them rasher sandwiches. He gave them a can of Ambrosia Creamed Rice each and he let them eat it out of the can. They never got salad.

Sinbad ate nothing. All he ever ate was bread and jam. My ma tried to make him eat his dinner; she said she wouldn't let him leave the table till he was finished. My da lost his temper and shouted at him. 10

–Don't shout at him, Paddy, my ma said to my da, not to us; we weren't supposed to hear it.

–He's provoking me, said my da. 15

–You'll only make it worse, she said, louder now.

–You have him spoiled; that's the problem.

He stood up.

–I'm going in now to read my paper. And if that plate isn't empty when I come back I'll let you have what for. 20

Sinbad was scrunched up in his chair looking at the plate, staring at the food to go away.

My ma went after my da to talk to him more. I helped Sinbad eat his dinner. He kept dropping it out of his mouth onto the plate and the table.

He made Sinbad sit there for an hour until he was ready to inspect the plate. It was empty; in me and in the bin. 25

–That's more like it, said my da.

Sinbad went to bed.

He was like that, our da. He'd be mean now and again, really mean for no reason. He wouldn't let us watch the television and the next minute he'd be sitting on the floor beside us watching it with us, never for long though. He was always busy. He said. But he mostly sat in his chair. 30

SECTION B

Answer **one** question from this section.

EITHER

4 Evelyn Waugh: *A Handful of Dust*

At the end of Chapter 2 of *A Handful of Dust*, Brenda's affair with John Beaver is the subject of rumour and gossip:

It had been an autumn of very sparse and meagre romance; only the most obvious people had parted or come together, and Brenda was filling a want long felt by those whose simple, vicarious pleasure it was to discuss the subject in bed over the telephone. For them her circumstances shed peculiar glamour; for five years she had been a legendary, almost ghostly name, the imprisoned princess of fairy story, and now that she had emerged there was more enchantment in the occurrence, than in the mere change of habit of any other circumspet wife. Her very choice of partner gave the affair an appropriate touch of fantasy; Beaver, the joke figure they had all known and despised, suddenly caught up to her among the luminous clouds of deity. 5

Read Passage A, which is also concerned with rumour and gossip, then complete the following task:

Examine ways in which Waugh presents rumour and gossip in *A Handful of Dust*.

In your answer you should:

- consider ways in which Waugh's narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passage A for points of comparison and contrast.

[30]

Passage A is a series of entries from the diaries of Henry 'Chips' Channon, an American who became prominent in London society in the 1930s. Here he is writing about the romance between Mrs Wallis Simpson and the Prince of Wales, who later became King Edward VIII.

5th April, 1935

A full, exhausting day. We had a luncheon party here, and the plot was to do a 'politesse' to Mrs Simpson. She is a jolly, plain, intelligent, quiet, unpretentious and unprepossessing little woman, but as I wrote to Paul of Yugoslavia today, she has already the air of a personage who walks into a room as though she almost expected to be curtsied to. At least, she wouldn't be too surprised. She has complete power over the Prince of Wales, who is trying to launch her socially. 5

14th May, 1935

We had cocktails at Mrs Simpson's little flat in Bryanston Court; there I found Emerald Cunard, David Margesson, the Prince of Wales and one or two others. The Prince was charm itself. He is boisterous, wrinkled and gay. He wore a short, black coat and soft collar, checked socks and a tie. London Society is now divided between the old gang, whom the Prince now ignores, and Emerald Cunard, who is rallying to the new regime. 10

10th June, 1935

Much gossip about the Prince of Wales's alleged Nazi leanings; he is alleged to have been influenced by Emerald Cunard through Mrs Simpson. The Coopers are furious, being fanatically pro-French and anti-German. He has just made an extraordinary speech to the British Legion advocating friendship with Germany; it is only a gesture, but a gesture that may be taken seriously in Germany and elsewhere. 15

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OR

5 Ian McEwan: *The Child in Time*

In Chapter 7 of *The Child in Time*, the work of the Commission on Childcare is coming to an end, and Stephen is beginning to emerge from his depression. He is learning Arabic and taking tennis lessons. His tennis coach criticises him for his attitude:

'You're passive. You're mentally enfeebled. You wait for things to happen, you stand there hoping they're going to go your way. You take no responsibility for the ball, you're making no active calculations about the next move. You're inert, spineless, you're half asleep, you don't like yourself. Your racket has to be going back sooner, you've got to be moving into the stroke, going in low, enjoying the movement. You're not all here. Even as I'm speaking to you now you're not all here. You think you're too good for this game? Wake up!' 5

Read Passage A, which is also concerned with taking control of your life, and then complete the following task:

Examine ways in which McEwan presents characters struggling to take control of their lives in *The Child in Time*.

In your answer you should:

- consider ways in which McEwan's narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passage A for points of comparison and contrast.

[30]

Passage A is from *'THE WAY OF THE PEACEFUL WARRIOR – A Book that Changes Lives'*, a best-selling self-help book which came out in America in 1984 (three years before the publication of *The Child in Time*). The narrator of the book is a student called Dan; a mysterious stranger called Socrates is acting as his mentor.

There were many small lessons that awaited me each night, even in the early days. One night I made the mistake of complaining about how people at school just didn't seem to act very friendly toward me.

Softly, he said, "It is better for you to take responsibility for your life as it is, instead of blaming others, or circumstances, for your predicament. As your eyes open, you'll see that your state of health, happiness, and every circumstance of your life has been, in large part, arranged by you – consciously or unconsciously." 5

"I don't know what you mean, but I don't think I agree with it."

"Well, here's a story about a guy like you, Dan:

On a construction site in the Midwest, when the lunch whistle blew, all the workers would sit down together to eat. And with singular regularity Sam would open his lunch pail and start to complain. 10

"Son of a gun!" he'd cry, "not peanut butter and jelly sandwiches again. I hate peanut butter and jelly!"

Sam moaned about his peanut butter and jelly sandwiches day after day after day. Weeks passed, and the other workers were getting irritated by his behavior. Finally, another man on the work crew said, "Fer chrissakes, Sam, if you hate peanut butter and jelly so much, why don't you just tell yer ol' lady to make you something different?" 15

"What do you mean, my ol' lady?" Sam replied. "I'm not married. I make my own sandwiches." 20

Socrates paused, then added, "So you see, we all make our own sandwiches in this life." He handed me a brown bag with two sandwiches in it. "Do you want cheese and tomato or tomato and cheese?" he asked, grinning.

"Oh, just give me either," I jested back.

As we munched, Socrates said, "When you become fully responsible for your life, you can become fully human; once you become human, you may discover what it means to be a warrior." 25

OR

6 Jane Austen: *Persuasion*

In Chapter II of *Persuasion*, Lady Russell is introduced to the reader:

She was a benevolent, charitable, good woman, and capable of strong attachments, most correct in her conduct, strict in her notions of decorum, and with manners that were held a standard of good-breeding.

She had a cultivated mind, and was, generally speaking, rational and consistent; but she had prejudices on the side of ancestry; she had a value for rank and consequence, which blinded her a little to the faults of those who possessed them. 5

Read Passage A, which is also concerned with social status – “rank and consequence” – and then complete the following task:

Examine ways in which Austen presents social status (“rank and consequence”) in *Persuasion*.

In your answer you should:

- consider ways in which Austen’s narrative methods contribute to this presentation
- consider the influence on the novel of the context in which it was produced
- refer to Passage A for points of comparison and contrast.

[30]

Passage A is from an edition of the *Devizes and Wiltshire Gazette* published in June 1821, four years after the publication of *Persuasion*. The newspaper is reporting the annual meeting of the Wiltshire Society, a charity set up to pay for apprenticeship training for children of the poorer people of the county.

Wiltshire Society

In performing our annual task, that of recording the proceedings at the Anniversary of this excellent Institution, we are happy now to observe that we find enrolled in its list of subscribers nearly all the wealth, talent, and respectability of the county: and we cannot too strongly urge the necessity and importance of these gentlemen continuing their support and sanction towards the great, good, and godly intentions of this truly laudable Institution. One fact of great importance has occurred since the last anniversary; namely, an accession of support from some of the Ladies of the county. With the countenance and approbation of the fair sex, the Charity cannot fail to prosper. 5

The anniversary dinner was held on Friday last at the Albion Tavern, Aldersgate Street, and a company consisting of upwards of 100 gentlemen of the first rank and consequence in the county assembled on the occasion. The Duke of Somerset presided, and his Grace expressed his acknowledgements, and congratulated the company on the success of the Society. He felt peculiar pleasure in having been among the first to promote its objects, and he should never cease to give it all the support in his power. (*Applause*). For the personal regard which the Society evinced towards him he was truly grateful, and to deserve the approbation of so respectable a company as he now addressed, would always be to him a source of the greatest satisfaction. (*Cheers*). The Noble Duke concluded by proposing, as the next toast, – “Prosperity to the Wiltshire Society,” and it was drank with enthusiastic applause. 10 15

END OF QUESTION PAPER