

ADVANCED SUBSIDIARY GCE
ENGLISH LANGUAGE AND LITERATURE
Speaking Voices

F671

Candidates answer on the answer booklet.

OCR supplied materials:

- 16 page answer booklet
(sent with general stationery)

Other materials required:

None

Monday 10 January 2011
Morning

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.
- Use black ink.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Answer **one** question from Section A and **one** question from Section B.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- You will be awarded marks for the quality of written communication in your answers.
- The total number of marks for this paper is **60**.
- This document consists of **16** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this question paper for marking; it should be retained in the centre or destroyed.

Section A

Answer **one** question from this section.

EITHER

1 Margaret Atwood: *Surfacing*

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 Atwood uses speaking voices in Passage B and elsewhere in *Surfacing*.

[30]

Passage A

The following passage is a transcription of part of a conversation at a school reunion. The speakers are two young women who were friends at school but who haven't seen each other for several years.

Susan: you're about to ge (.) well (.) you're not about (.) to get married but you (.) are m (.) getting married (.) in the near future

//

Karen: yes

Susan: why

Karen: why

5

Susan: yeah

Karen: um (1) it's (.) uh (.) oh god (.) um (2) it's got (.) it's got to the stage (.) um (.) it's it's (.) more (.) h (.) it's to sh (.) sort of show (.) the commitment (.) to (.) each other

Susan: mm

Karen: um so it's basically (.) got to the point in the (.) relationship which is s (.) sort of (.) showing each other (.) that (.) sort of (.) we want to spend the rest (.) of our lives together

//

Susan: yeah

Karen: um (.) but it's also (1) as far as (1) when we want to start a family (1) um (1) I be (.) I believe (.) personally that children (.) should be (.) brought up in (.) under (.) sort of (.) wedlock

//

Susan: uhuh

Karen: an (.) with the (.) the family name

Susan: yeah (1) yeah

Karen: um (1) but it is (.) a big part (.) to sort of (.) show (.) each other (1) isn't it (1) the commitment

//

Susan: mm

//

Karen: and I spose (.) a small part (.) to sort of show other people h

//

Susan: yeah

- Karen:** that we're (.) sort of (.) happy to show th (.) the commitment by (.) getting married 25
- Susan:** mm (2) so (.) I mean (.) you've already said that i i it's a a commitment for life (.) tha (.) is that the way you (.) see the marriage
- Karen:** um (1) I think too many people nowadays (1) uh (.) I mean (.) obviously its gotta be worked at

TRANSCRIPTION KEY

(1) = pause in seconds	underlined = stressed sound/syllables
(.) = micro-pause	UPPER CASE = raised volume
// = speech overlap	[italics] = paralinguistic features

Passage B

*In the following extract from Part Two of **Surfacing**, the narrator has rejected Joe's suggestion that they should get married.*

I heard Anna's voice approaching, singing, the words trailing off as her breath gave out climbing the steps. I went back to the main room.

"Hi," she said, "do I look burnt?"

She was pink now, parboiled, white showing around the orange edges of her suit, neck dividing body colour from applied face colour. "A little," I said. 5

"Listen," she said, her voice shifting into concern, "what's wrong with Joe? I was down on the dock with him and he didn't say one word."

"He doesn't talk much," I said.

"I know, but this was different. He was just lying there." She was pushing, demanding answers. 10

"He thinks we should get married," I said.

Her eyebrows lifted like antennae. "Really? Joe? That's not ..."

"I don't want to."

"Oh," she said, "then that's awful. You must feel awful." She'd found out; now she was rubbing after-sun lotion on her shoulders. "Mind?" she said, handing me the plastic tube. 15

I didn't feel awful; I realized I didn't feel much of anything, I hadn't for a long time. Perhaps I'd been like that all my life, just as some babies are born deaf or without a sense of touch; but if that was true I wouldn't have noticed the absence. At some point my neck must have closed over, pond freezing or a wound, shutting me into my head; since then everything had been glancing off me, it was like being in a vase, or the village where I could see them but not hear them because I couldn't understand what was being said. 20
Bottles distort for the observer too: frogs in the jam jar stretched wide, to them watching I must have appeared grotesque.

"Thanks," Anna said. "I hope I won't peel. I think you should go talk to him, or something." 25

"I have," I said; but her eyes were accusing. I hadn't done enough, conciliation, expiation. I went obediently towards the door.

"Maybe you can work it out," she called after me.

OR

2 Mark Haddon: *The Curious Incident of the Dog in the Night-Time*

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 Haddon uses speaking voices in Passage B and elsewhere in *The Curious Incident of the Dog in the Night-Time*.

[30]

Passage A

The following passage is a transcription of part of a show on a London radio station. The presenters are talking about travelling on the London Underground.

- Richard:** he's got a little (.) has he got a little cold as well (1) cos you're
//
- Keith:** I am (.) I was telling
Simon before (.) on the tube (.) last Saturday night
- Richard:** yeah
- Keith:** kills me 5
- Richard:** [*laughs*]
- Keith:** every time I go on the tube (.) I just get full of a cold and everything and full of flu
(.) it's down to going on the tube
//
- Richard:** is it
- Simon:** someone told me that every time you go on the tube (1) it's the equivalent of 10
smoking two cigarettes
- Richard:** really
- Simon:** cos of the (.) sort of (.) gunk and (.) pollution down there
- Keith:** and have you heard the other one
//
- Richard:** and (.) I always smoke two cigarettes on the tube 15
//
- Simon:** yeah (.) that gets on my nerves
//
- Richard:** yeah
- Keith:** the (.) whatshername one (.) about the (.) er
- Richard:** oh here we go
- Keith:** //
all the hair (1) all like the hairballs that are in the tubes 20
//
- Richard:** oh yeah
- Keith:** because of people stood on the platform (.) trains go whizzing past at high speeds
(.) takes a bit of your hair off
- Richard:** [*explodes with laughter*]
- Keith:** and DON'T SAY ANYTHING 25

Simon: what (.) you mean don't question the science of that
 //
Richard: no (.) he means
 //
Keith: because of my head
Simon: oh (.) I see (.) yeah

TRANSCRIPTION KEY

(1) = pause in seconds	underlined = stressed sound/syllables
(.) = micro-pause	UPPER CASE = raised volume
// = speech overlap	[italics] = paralinguistic features

Passage B

*In the following extract from **The Curious Incident of the Dog in the Night-Time**, Christopher has just got off the train to London and is trying to make his way to his mother's flat.*

So I went to the shop that said  **information** and I could feel my heart beating very hard and I could hear a noise like the sea in my ears. And when I got to the window I said, 'Is this London?' but there was no one behind the window.

And then someone sat behind the window and she was a lady and she was black and she had long fingernails which were painted pink and I said, 'Is this London?' 5

And she said, 'Sure is, honey.'

And I said, 'Is this London?'

And she said, 'Indeed it is.'

And I said, 'How do I get to 451c Chapter Road, London NW2 5NG?'

And she said, 'Where is that?' 10

And I said, 'It's 451c Chapter Road, London NW2 5NG. And sometimes you can write it *451c Chapter Road, Willesden, London NW2 5NG.*'

And the lady said to me, 'Take the tube to Willesden Junction, honey. Or Willesden Green. Got to be near there somewhere.'

And I said, 'What sort of tube?' 15

And she said, 'Are you for real?'

And I didn't say anything.

And she said, 'Over there. See that big staircase with the escalators? See the sign? Says *Underground*. Take the Bakerloo Line to Willesden Junction or the Jubilee to Willesden Green. You OK, honey?' 20

And I looked where she was pointing and there was a big staircase going down into the ground and there was a big sign over the top of it like this



And I thought *I can do this* because I was doing really well and I was in London and I would find my mother. And I had to think to myself *the people are like cows in a field*, and I just had to look in front of me all the time and make a red line along the floor in the picture of the big room in my head and follow it. 25

OR

3 Peter Ackroyd: *Hawksmoor*

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 Ackroyd uses speaking voices in Passage B and elsewhere in *Hawksmoor*.

[30]

Passage A

The following passage is a transcription of part of an interview between John Tusa (JT) and the sculptor Anthony Gormley (AG), who often uses his own body as a mould for his work.

- JT:** your first work (.) your first lead sculpture (.) was 1981 (1) can you remember at all (.) what the process was that made you think I will cast my body and my body will be the actual physical model for my sculptures
- AG:** // I thought well maybe (.) maybe what I should do is make a mould of myself because that'll be the most precise way of of indicating the space that a body (.) occupies (1) I started off just making that in a in a (.) I I I was interested to see whether I could
- JT:** // you
- AG:** // occupy the (.) smallest possible space (.) I literally kind of gathered myself up into a ball (.) that was the first time and I didn't use clingfilm and I know I regretted it deeply because it was (.) I had to be shaved everywhere (.) and there was masses of Vaseline but it still didn't help (1) it was a fairly scary and horrible business
- JT:** did you ever think (.) this is a bad idea and I'm (.) I'm (.) I'm not going to do it again
- AG:** well I had (.) certainly I had (.) second thoughts (.) I didn't make another one for about three months (.) but that was called MOULD (1) and (1) you described them as figures and I don't think of them as figures (.) In a way they are cases (.) they are moulds (1) I call them body cases those early lead works are all hollow they are lead covered I suppose boxes that happen to be in human form
- JT:** // why lead (1) I mean (.) nasty poisonous (.) earthy material (1) why did you choose lead
- AG:** // lead (.) is fantastic (.) for slowing things down

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

// = speech overlap

underlined = stressed sound/syllables

UPPER CASE = raised volume

[italics] = paralinguistic features

Passage B

*In the following extract from the beginning of Part One of **Hawksmoor**, the narrator Nicholas Dyer is working with his assistant Walter Pyne on the designs for building seven new churches.*

I walk'd back to the Office, thinking to find Walter engag'd upon the Generall Plan and Upright, but I saw him lolling upon his Stool by the Chimney-Corner, gazing into the Fire as if he saw Strange Visions in the Coles and looking as melancholly as a Female Wretch does upon a Smith-Feild Pile. I trod softly to the Table and saw there one Draught half-made in inke and black lead. Well this is good for Nothing you impudent Rogue, *said I*, come here and see. And Walter in confusion rose from the Fire rubbing his Eyes, and would as like have rubb'd out his Face if he could. Look here Master Pyne, *I continu'd*, I do not like the jetting out of the Pillars after I instructed you to shew Pilasters there: and also here the Portal is near three feet out. Are you so wooden-headed that I must teach you Feet and Inches? Walter thrust his Hands into his Breeches and mutter'd so that I could not hear him. And are you in such a Brown Study, *I told him*, that you cannot answer me? 5 10

I was sitting on my Stool, *says he*, and thinking on a Subject.

You will have Stools, Sir, when I beat them from your Arse. *Then I went on*: And in your Thought did you bring off any Conclusions? 15

I was thinking on Sir Christopher, and I was considering our new Church of Spittle-Fields.

And what does a green-head say of these Matters? (*I do not give a Fart for Sir Chris. says I secretly to my self*)

Master, *says Walter*, We have built near a Pitte and there are so vast a Number of Corses that the Pews will allwaies be Rotten and Damp. This is the first Matter. The second Matter is this: that Sir Chris. thoroughly forbids all Burrials under the Church or even within the Church-yard itself, as advancing the Rottenesse of the Structure and unwholesome and injurious for those who worship there. Then he scratch'd his Face and look'd down at his dusty Shooes. 20 25

This is a weak little Thing to take up your contemplations, Walter, *I replied*. But he gaz'd up at me and would not be brought off, so after a Pause *I continu'd*: I know Sir Chris. is flat against Burrialls, that he is all for Light and Easinesse and will sink in Dismay if ever Mortality or Darknesse shall touch his Edifices. It is not reasonable, he will say, it is not natural. But, Walter, I have instructed you in many things and principally in this – I am not a slave of Geometricall Beauty, I must build what is most Sollemn and Awefull. Then I changed my Tack: from what Purse are we building these Churches, Walter? 30

From the Imposicion on Coles.

And are the Coles not the blackest Element, which with their Smoak hide the Sunne? 35

Certainly they feed the Fires of this City, *says he*.

And where is the Light and Easinesse there? Since we take our Revenues from the Under-world, what does it Signifie if we also Build upon the Dead?

Section A Total [30]

Section B

Answer **one** question from this section.

EITHER

4 F Scott Fitzgerald: *The Great Gatsby*

At the end of Chapter III of *The Great Gatsby*, after describing Jordan Baker's dishonesty, Nick Carraway comments: "Everyone suspects himself of at least one of the cardinal virtues, and this is mine: I am one of the few honest people that I have ever known."

Read Passages A and B, which are also concerned with honesty and dishonesty, and then complete the following task:

Examine Fitzgerald's presentation of honesty and dishonesty in *The Great Gatsby*.

In your answer you should:

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

[30]

Passage A is taken from an article (1925) in *Time* magazine about the highly successful businessman Walter Chrysler, founder of the Chrysler car corporation.

Ordinary men, says Mr. Chrysler, achieve ordinary success by honesty, fair ability, hard work. "But men who get very far ahead have some other qualities. Some are idea-resourceful. They possess imagination. They dare to take a chance and be different. They are willing to tackle anything."

Passage B is the lyric of a popular song from 1930.

Little White Lies

The moon was all aglow
And heaven was in your eyes
The night that you told me
Those little white lies.

The stars all seemed to know
That you didn't mean all those sighs
The night that you told me
Those little white lies.

5

I've tried but there's no forgetting
When evening appears
I've tried but there's no regretting
In spite of the tears.

10

The devil was in your heart
But heaven was in your eyes
The night that you told me
Those little white lies.

15

OR

5 Jean Rhys: *Wide Sargasso Sea*

At the end of Part Two of the novel, when Rochester is just about to leave Granbois, he reflects:

“I hated the mountains and the hills, the rivers and the rain. I hated the sunsets of whatever colour, I hated its beauty and its magic and the secret I would never know. I hated its indifference and the cruelty which was part of its loveliness. Above all I hated her. For she belonged to the magic and the loveliness.”

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

Examine Rhys’s presentation in *Wide Sargasso Sea* of the Caribbean island setting and its significance.

In your answer you should:

- consider ways in which Rhys’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 the production storyboard for a film advertisement for the Caribbean.

British Overseas Airways Corporation and British West Indies Airways present
A FLYING VISIT TO THE CARIBBEAN 1960

Air to air shots of BOAC and BWIA (British Airways) aeroplanes. In Trinidad we see a man in a garden playing drums for a ritual dance display by a girl and three men. They dance about in a frenzied way, the girl falling to the ground to supposedly drink from a bowl. After she is carried off a man in flouncy sleeves and scarves appears, leaping through the air. He dances with the bowl.

5

Beside a beach we see a man climb up a palm tree to pick green coconuts. Beautiful beach scenes; palm trees, a fisherman tending his nets. Off the coast of Jamaica we see a western couple looking through a glass panel in the bottom of their small boat to see “the exotic sea gardens of Montego Bay”. Shots of coral and fish seen through the panel. The Jamaican boatman dives into the water to fetch a souvenir piece of coral for the tourists.

10

On the coast of Tobago we see two western women and a man putting on scuba-diving masks and walking through the shallows to swim and fish. Underwater shots of the coral and women swimming. One woman brings a sea fan to the surface. Colourful striped fish swim about.

15

General view of a Caribbean town with mountain rising in the background. People get off buses in the town centre. At the harbour in Bridgetown, capital of Barbados, we see a woman carrying a fruit juice (?) urn on her head; she siphons off a glass for another lady. Two policemen of Bridgetown wander along the quay; their uniform looks like a sailor suit with an old-fashioned sailor’s straw boater. Potters display their wares on the dockside. An open-sided bus drives off.

20

In Grenada we see women and men sorting and shelling nutmegs on wooden trays on their laps. On the seas around Grenada and Barbados we see fishermen of the Flying Fish Fleet at work. One of the men brings in a flying fish on a line and holds its wings out for us to see – amazing!

25

Beautiful scenic shots of Caribbean beaches. Brief air to air shots of BOAC and BWIA aircraft in flight (as seen earlier), intercut with aerial views of the Caribbean coastline.

Back in Trinidad we see (and hear!) a steel band playing wonderful music in a garden and men and women in traditional costume dancing. The women wear colourful turbans and flouncy Carmen Miranda-style skirts, the men have flouncy-sleeved shirts. Some other girls sit on the grass, swaying to the music.

30

End titles read: “BOAC and BWIA For your flying visit to the Caribbean – THE END”.

OR

6 **E M Forster: *A Room with a View***

In Chapter XII of *A Room with a View*, Mr Beebe is trying very hard to make conversation with George Emerson and Freddy Honeychurch as the three men walk to the ‘Sacred Lake’:

“When I was a young man, I always meant to write a ‘History of Coincidence’.”

No enthusiasm.

“Though, as a matter of fact, coincidences are much rarer than we suppose. For example, it isn’t purely coincidental that you are here now, when one comes to reflect.”

To his relief, George began to talk.

5

“It is. I have reflected. It is Fate. Everything is Fate. We are flung together by Fate, drawn apart by Fate – flung together, drawn apart. The twelve winds blow us – we settle nothing – ”

“You have not reflected at all,” rapped the clergyman. “Let me give you a useful tip, Emerson: attribute nothing to Fate. Don’t say, ‘I didn’t do this,’ for you did it, ten to one.” 10

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

Examine Forster’s presentation of Fate and coincidence in *A Room with a View*.

In your answer you should:

- consider ways in which Forster’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 the opening of the book *The Mastery of Destiny* (1909), by the writer and philosopher James Allen.

Chapter 1: Deeds, Character and Destiny

There is, and always has been, a widespread belief in Fate, or Destiny, that is, in an eternal and inscrutable Power which apportions definite ends to both individuals and nations. This belief has arisen from long observation of the facts of life.

Men are conscious that there are certain occurrences which they cannot control, and are powerless to avert. Birth and death, for instance, are inevitable, and many of the incidents of life appear equally inevitable. 5

Men strain every nerve for the attainment of certain ends, and gradually they become conscious of a Power which seems to be not of themselves, which frustrates their puny efforts, and laughs, as it were, at their fruitless striving and struggle.

As men advance in life, they learn to submit, more or less, to this overruling Power which they do not understand, perceiving only its effects in themselves and the world around them, and they call it by various names, such as God, Providence, Fate, Destiny, etc. 10

Section B Total [30]

Paper Total [60]

**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.