

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 6 June 2011
Afternoon

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 **12** 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 television show about fishing. As well as talking to each other, Matt and Mick provide commentary for viewers on the fishing action as it happens.

Mick: OH (.) did you see that

Matt: yeah (.) fantastic

Mick: well that's that's brilliant (1) Matt just said to me (.) did you see that fish rise (.) to the side of the boat (.) he said (.) cover it (.) and I covered it (.) and I got it

Matt: we've changed tactics actually

5

Mick: oh (.) hey (.) it's coming around to your way mate [*laughs*]

Matt: we've changed tactics actually (.) we've gone over to erm stripping lures cause we weren't doing much good on dry flies (1) and we've only been doing it for about five minutes (.) and Mick's into a fish already which is brilliant (1) he's taken that great big orange thing on the end

10

Mick: [*laughs*]

Matt: that's called a blob that is

Mick: it's worked anyway (1) and that's all that concerns me (2) right (.) can you lift that one out mate

Matt: yeah (1) well done sir Michael (.) oh (.) there it is Mick

15

Mick: great

Matt: typical stockfish

Mick: got one (.) lovely

Matt: about a pound and a half (.) nice fish though (.) nice tail (.) nice colours

Mick: and I'll tell you what (.) if you've never done this sort of fishing before (.) it's magic (1) it's a real electric shock take BANG and it's on (2) we don't want to keep him (.) you you are allowed to keep them (.) but we're just fishing for sport today (2) aah (.) that was great

20

Matt: I've changed back to the dry Mick

Mick: ah (1) look at them coming up now

25

Matt: plenty of fish moving isn't there

Mick: yeah

Matt: well (.) we've been fishing away now for a few hours and er (.) it's great conditions actually (.) periodically (.) we keep seeing fish rising (2) Mick's settled on the old blob flies (.) so (.) we've nicknamed him mister blobby (.) which is highly appropriate I think (.) but I'm sticking to my guns (.) I'm fishing with a dry fly er (.) or a team of dry flies (.) and um I'm blanking in style actually (.) making a very very good job of it (.) but (1) you know (.) it looks good er (.) and I am sticking to the purist end of the sport 30

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 One of **Surfacing**, the narrator has taken her friends out on to the lake in a canoe.*

I steer us along the mainland shore. A blue heron lifts from a bay where it's been fishing and flaps overhead, neck and beak craning forward and long legs stretched back, winged snake. It notes us with a rasping pterodactyl croak and rises higher, heading southeast, there was a colony of them, it must still be there. But now I have to pay more attention to David. The copper line slants down, cutting the water, vibrating slightly. 5

"Any action?" I ask.

"It's just sort of jigging."

"That's the spoon turning," I say. "Keep the tip down; if you feel a nibble wait a second and then give it a sharp tug, okay?"

"Right," he says. 10

My arms are tired. Behind me I can hear the tick tock of the frog hopping up and hitting its muzzle against the jar lid.

When we're getting near the sheer cliff I tell him to reel in, we'll still-fish and he can use his own rod.

"Lie down Anna," he says, "I'm gonna use my own rod." 15

Anna says, "Oh Christ, you have to do that about everything, don't you?"

He chuckles at her and reels and the line comes in, the water slipping off it; the pale gleam of the spoon wavers up out of the lake. When it skips over the surface towards us I can see the worm is gone. On one hook is a shred of worm skin; I used to wonder how the lures with their crude African-idol eyes could deceive the fish, but perhaps they've learned. 20

We're opposite the cliff, grey slab of rock straight as a monument, overhanging slightly, ledge like a step halfway up, brown rock-lichen growing in the fissures. I put a lead sinker and a different spoon and a fresh worm on David's line and toss it over; the worm drops, pink, pink-brown, till it disappears in the shadow of the cliff. The dark torpedo shapes of the fish are seeing it, sniffing at it, prodding it with their noses. I believe in them the way other people believe in God: I can't see them but I know they are there. 25

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 training session for medical staff in how to deal with a patient suffering a heart attack. Mark is one of the trainees, and has volunteered to demonstrate, using a computerised dummy as the patient. Andrew is the doctor in charge of the training centre.

- Mark:** RIGHT (1) he's obviously not breathing (.) he's obviously unconscious (.) the first thing I do is (.) I'm just going to see if I can find a pulse on him (.) and I'll feel (.) at the neck
//
- Andrew:** so Mark is
//
- Mark:** and at the wrist
// 5
- Andrew:** Mark is feeling (.) for up to ten seconds (.) for a pulse (1) and he's also feeling (.) and looking (.) for any signs of chest movement and breathing
- Mark:** right (1) so (1) he's not breathing he's unconscious and he hasn't got a pulse (.) so (1) the first thing I'm gonna do is I'm gonna give him a couple of breaths
// 10
- Andrew:** and the man's had a cardiac arrest
//
- Mark:** two breaths (1) and the next thing I'm gonna do is I'm gonna give him a little (.) firm (.) strike (1) just here (1) and I'm gonna start CPR (1) and the paramedics have come in (.) thankfully (.) so if you could take the top end and do that
// 15
- Andrew:** at this point Mark is attempting to hold the man's circulation by giving him external cardiac compressions
//
- Mark:** seven eight nine
//
- Andrew:** at a rate of about a hundred per minute
// 20
- Mark:** ten eleven twelve thirteen fourteen fifteen
//
- Andrew:** and one of the paramedics is doing mouth to mouth resuscitation and
- Mark:** three four five six
//
- Andrew:** and giving two breaths for every fifteen compressions that Mark gives to the chest
// 25
- Mark:** eleven twelve thirteen fourteen fifteen
//

- Andrew:** and this is very tiring and (.) essentially it's a (.)
a holding manoeuvre (1) so it's important (.) now that we try to get some oxygen
circulating and attempt to 30
- Mark:** RIGHT (.) we've got the
//
- Andrew:** attempt to put the patient back into a (.) a (.) normal rhythm (2) now the
patient's in VF (.) ventricular fibrillation (1) this means that the heart's contracting
in a (.) very (.) un (.) uncoordinating way (.) and there's no blood being ejected
- Mark:** okay (1) STAND CLEAR (.) and he's still in ventricular fibrillation (.) so I'm going to 35
do it again

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Passage B

*In the following extract from Chapter 43 of **The Curious Incident of the Dog in the Night-Time**, Christopher gives his version of what happened to his mother.*

Mother died 2 years ago.

I came home from school one day and no one answered the door, so I went and found the secret key that we keep under a flowerpot behind the kitchen door. I let myself into the house and carried on making the Airfix Sherman Tank model I was building.

An hour and a half later Father came home from work. He runs a business and he does heating maintenance and boiler repair with a man called Rhodri who is his employee. He knocked on the door of my room and opened it and asked whether I had seen Mother. 5

I said that I hadn't seen her and he went downstairs and started making some phone calls. I did not hear what he said. 10

Then he came up to my room and said he had to go out for a while and he wasn't sure how long he would be. He said that if I needed anything I should call him on his mobile phone.

He was away for 2½ hours. When he came back I went downstairs. He was sitting in the kitchen staring out of the back window down the garden to the pond and the corrugated iron fence and the top of the tower of the church on Manstead Street which looks like a castle because it is Norman. 15

Father said, 'I'm afraid you won't be seeing your mother for a while.'

He didn't look at me when he said this. He kept on looking through the window.

Usually people look at you when they're talking to you. I know that they're working out what I'm thinking, but I can't tell what they're thinking. It is like being in a room with a one-way mirror in a spy film. But this was nice, having Father speak to me but not look at me. 20

I said, 'Why not?'

He waited for a very long time, then he said, 'Your mother has had to go into hospital.' 25

'Can we visit her?' I asked, because I like hospitals. I like the uniforms and the machines.

Father said, 'No.'

I said, 'Why can't we?'

And he said, 'She needs rest. She needs to be on her own.'

I asked, 'Is it a psychiatric hospital?'

And Father said, 'No. It's an ordinary hospital. She has a problem ... a problem with her heart.' 30

I said, 'We will need to take food to her,' because I knew that food in hospital was not very good. David from school, he went into hospital to have an operation on his leg to make his calf muscle longer so that he could walk better. And he hated the food, so his mother used to take meals in every day. 35

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 a conversation in which Mia is telling Ellie about how her experiences in recent years have been of benefit to her.

- Mia:** uh (.) I guess the first time I (.) kind of (.) went abroad (.) really by myself (.) was straight after A levels (1) and I went to Paris (.) so that was the summer of ninety one (.) and I stayed two and a half months in Paris and (.) lived in a little studio with my friend and tried to get work
- //
- Ellie:** why did you 5
- Mia:** to get work
- Ellie:** why did you decide to go away
- Mia:** that was kind of random (.) I hadn't fixed anything up for that summer and this (.) friend of mine had this (.) this studio apartment (.) at very low rent (.) and I thought (.) well (.) what the heck (1) got a summer free (1) go and learn French (.) go and see (.) 10
see what happens
- //
- Ellie:** and were your
- //
- Mia:** very (.) kind of head up in the air (.) just headed out there
- Ellie:** and were your (.) your friends travelling (.) at that time
- Mia:** um (.) yeah (.) I think so (.) in fact (.) a lot of friends actually were beginning to inter 15
rail
- //
- Ellie:** inter rail
- Mia:** yeah (.) on the train
- //
- Ellie:** on the train
- Mia:** yeah (.) that summer (.) straight after finishing school (.) so a lot of them (.) actually 20
(.) came and stayed with us (.) so they came over with their duty free (.) their bottles of gin and vodka and (.) we got about ten people lined up like sardines on the floor of this little studio flat and (.) kind of (.) had a nice time (1) so yeah (.) I think people were travelling in Europe (.) and then quite a few of my friends took a year off between school and university and went further afield (.) which I also did (1) so that October (.) 25
in nineteen ninety five (.) I went to Nepal (.) with an organisation called Gap (.) which arranged for me to teach in a school for Tibetan kids
- Ellie:** and why did you decide to go away in your your gap year
- Mia:** um (.) I just thought it was this (.) amazing opportunity (1) I had fifteen months between school and university (.) like (.) the world was my oyster 30

TRANSCRIPTION KEY

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Passage B

In the following extract from the end of Chapter Three of *Hawksmoor*, the narrator Nicholas Dyer has come across a group of beggars, and is considering how he might make one of them (Ned) the human sacrifice for the foundations of his next church. Ned has been telling Dyer how the difficulties of his life have reduced him to his current state.

I turned my Face upon him after this Recital of his Woes and whisper'd,

How are you called? I am called Ned.

Well, go on, my Ned. And so, Master, I became this poor Dunghil you see before you.

And why did you come here? I am here I know not how, unless there be some Lodestone in that new Church yonder. In Bath I was brought to the Brink of Eternity; in Salisbury I was consum'd to a meer Sceleton; in Guildford I was given up for a Dead Man. Now I am here in Limehouse, and before this in the unlucky Isle of Dogs. 5

And how are you? I am mighty weary and sore in my Feet, and could wish the Earth might swallow me, Master. 10

And where will you go, if it be not under the Earth? Where can I go? If I leave here, I must come back.

Why do you look so Fearfully on me, Ned? I have a Swimming in the Head, Master. Last night I dreamed of riding and eating Cream.

You are very much a Child. I have become so. Well, it is too late to be sorry. 15

Do you mean there is no Hope? No, not any Hope now. I have no means of continuing.

And will you make an End of it? What End do I have but the Gallows?

Well, if I were in your case I would prefer self-murder to a Hanging.

At this he passionately flew out and said, How can you? But I put my Finger to his Cheek, to still its Motion, and his Storm soon blew over. He was mine, and as I spoke my Eyes were brisk and sparkling. 20

Better that you choose your own Occasion, and not be the Top whipp'd by Ill Fortune. Well, Master, I understand you and I know what you would have me do.

I speak nothing, but let you speak. And I know nothing, but what I suppose you would have me know. And yet I cannot do it. 25

You cannot fear Death for the pain of it, since you have endured more Pain in Life than you shall find in Death. But then what of the World to come, Master?

You are past believing in the Old Wives Tales of Divines and Sermonisers, Ned. Your Body is all of you, and when that's done there's an End of it. And it is the End I have been seeking for this Poor Life. I am no thing now. I am undone. 30

The Night was coming on, being within half an Hour of Sunset, and the Light began to be dusky as I gave Ned my Knife. It grows Cold, *said he*. You will not be here so long, *I replied*, that it will freeze you.

Section A Total [30]

Section B

Answer **one** question from this section.

EITHER

4 F Scott Fitzgerald: *The Great Gatsby*

At the start of the novel, Nick reflects on Gatsby: “If personality is an unbroken series of successful gestures, then there was something gorgeous about him ... an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again.”

Read Passage A, which is also concerned with the effects of optimism, then complete the following task:

Examine Fitzgerald’s presentation of optimism 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 Passage A for points of comparison and contrast.

[30]

Passage A is part of the speech made in 1932 by Herbert Hoover when he accepted nomination by the Republican Party as their candidate for the Presidency of the United States. Here he looks back over the previous three years.

Mr. Chairman and my fellow citizens:

In accepting the great honor that you have brought to me, I desire to speak so simply and so plainly that every man and woman in the United States who may hear or read my words cannot misunderstand.

The last three years have been a time of unparalleled economic calamity. They have been years of greater suffering and hardship than any which have come to the American people since the aftermath of the Civil War. As we look back over these troubled years we realize that we have passed through two different stages of dislocation and distress. 5

Before the storm broke we were steadily gaining in prosperity. Our wounds from the war were rapidly healing. Advances in science and invention had opened vast vistas of new progress. Being prosperous, we became optimistic – all of us. From optimism some of us went to over-expansion in anticipation of the future, and from over-expansion to reckless speculation. In the soil poisoned by speculation grew those ugly weeds of waste, exploitation, and abuse of financial power. In this overproduction and speculative mania we marched with the rest of the whole world. Then three years ago came retribution by the inevitable worldwide slump in the consumption of goods, in prices, and employment. At that juncture it was the normal penalty for a reckless boom such as we have witnessed a score of times in our national history. Through such depressions we have always passed safely after a relatively short period of losses, of hardship, and of adjustment. We have adopted policies in the Government which were fitting to the situation. Gradually the country began to right itself. Eighteen months ago there was a solid basis for hope that recovery was in sight... 10 15 20

OR

5 **Jean Rhys: *Wide Sargasso Sea***

In Part Two of the novel, Antoinette, believing that her husband hates her, goes to Christophine for help and advice. Christophine says:

“When man don’t love you, more you try, more he hate you, man like that. If you love them they treat you bad, if you don’t love them they after you night and day bothering your soul case out. I hear about you and your husband.”

Read Passage A, which is also concerned with men’s and women’s attitudes to love, and then complete the following task:

Examine Rhys’s presentation of men’s and women’s attitudes to love in *Wide Sargasso Sea*.

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 taken from a 1965 magazine interview with the French novelist Simone de Beauvoir, who also wrote *The Second Sex*, a book which was a major influence on feminist thinking in the 1950s and 1960s.

Interviewer: None of your female characters are immune from love. You like the romantic element.

de Beauvoir: Love is a great privilege. Real love, which is very rare, enriches the lives of the men and women who experience it.

Interviewer: In your novels, it seems to be the women – I’m thinking of Françoise in *She Came to Stay* and Anne in *The Mandarins* – who experience it most. 5

de Beauvoir: The reason is that, despite everything, women give more of themselves in love because most of them don’t have much else to absorb them. Perhaps they’re also more capable of deep sympathy, which is the basis of love. Perhaps it’s also because I can project myself more easily into women than into men. My female characters are much richer than my male characters. 10

Interviewer: You’ve never created an independent and really free female character who illustrates in one way or other the thesis of *The Second Sex*. Why?

de Beauvoir: I’ve shown women as they are, as divided human beings, and not as they ought to be. 15

OR

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

During a break at the tennis party in Chapter XV of *A Room with a View*, Lucy is irritated by Cecil and finds herself looking at George: “... she gazed at the black head again. She did not want to stroke it, but she saw herself wanting to stroke it; the sensation was curious.”

Read Passage A, which is also concerned with acting on or resisting impulse, and then complete the following task:

Examine Forster’s presentation of acting on or resisting impulse 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 taken from *Anne’s Terrible Good Nature, and other stories for children (1908)*. In this extract, Anne Bayes and her family are travelling home by train from a wedding. Earlier in the day, on the way to the wedding, Anne had horrified the rest of her family by inviting a poor old woman to share their train compartment.

All’s well that ends well, says Shakespeare, but of course it was very unwise and very unnecessary of Anne to have leaned out of the window of that nice clean family compartment and invited into it a dirty old pedlar woman, even if she was very infirm and unhappy and there was no room anywhere else.

“We must,” as Mr. Bayes remarked on the way home – his words not very clear by reason of his eating all the time one of the chocolate creams which Anne had bought with part of her sovereign for the family at the Hippodrome – “we must,” said Mr. Bayes (and the others all agreed with him) “we must, dear Anne, be a little careful how we exercise even so amiable a quality as kindness of heart. I am very glad to see you always so ready to be nice and helpful to others, but your brain has been given you to a large extent to control your impulses. Never forget that.” 5 10

Here Mr. Bayes took another chocolate, and very soon afterwards their station was reached.

But did Anne profit by her father’s excellent advice? We shall soon see, for now I come to the worst adventure into which her terrible good nature has ever led her. 15

Section B Total [30]

Paper Total [60]

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