



**ADVANCED SUBSIDIARY GCE
ENGLISH LANGUAGE AND LITERATURE**

Speaking Voices

F671

Candidates answer on the Answer Booklet

OCR Supplied Materials:

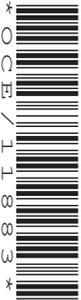
- 16 page Answer Booklet

Other Materials Required:

None

**Thursday 27 May 2010
Afternoon**

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- If you use more than one booklet, fasten them together.
- Use black ink.
- Read each question carefully and make sure that 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.

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*.

Passage A

The following passage is a transcription of part of a conversation in which a group of nurses talk about what hospital working conditions were like earlier in their careers. Here Christine remembers how Christmas was celebrated in the hospital. Then Vickie describes the reaction of the Matron in charge of the hospital when she told her she was getting married.

CHRISTINE: in those days you know you made one of the (.) the wards into a bar and erm you know you had like a trestle table and everybody came even the erm the consultants with their family (.) Mr Mallard used to carve the turkey [*laughter*] 5
and all his kids would come (.) and the Salvation Army erm would come round (.) and we'd push you know all the fracture cases out on the beds and er into the corridor and

VICKIE: and I knew when

CHRISTINE: we'd usually send Annie out to er play the drums [*laughter*] 10

VICKIE: and I knew when I was going to get married (.) erm I wen (.) I s (.) I said about getting married (.) to (1) the matron (1) demanded to see me and erm wanted to see my mother (.) and in her big (.) great big desk and in her full uniform and typical matron looking she was then in seventy-three (.) and erm so she said to my mother (.) she was a miss (.) and she said to my mum [*imitating 'posh' accent*] well (.) you know (.) um (.) the trouble is with these girls getting married (.) [*own voice*] she says (.) [*imitating 'posh' accent*] you could (.) she could get pregnant (.) [*own voice*] and you know mum said (.) well there you are sort of thing so she said (1) erm (.) I mean I was getting married anyway so (1) that was fine and then all of a sudden all my off-duty (.) coz our off-duty was done (.) 15
and it was decided that mine had to be changed (1) the day I came back from honeymoon I was put on nights for three nights 20

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

underlined = stressed sound/syllable(s)

[*italics*] = paralinguistic features

Passage B

In the following extract from the first part of *Surfacing*, the narrator has just rejected Joe's suggestion that they should get married, and has told him she has been married before. Here she goes on to give the reader an account of the wedding.

At my wedding we filled out forms, name, age, birthplace, blood type. We had it in a post office, a J.P. did it, oil portraits of former postmasters presided from the beige walls. I could recall the exact smells, glue and humid socks and the odour of second-day blouse and crystallized deodorant from the irritated secretary, and, from another doorway, the chill of antiseptic. It was a hot day, when we stepped out into the sun we couldn't see for an instant; then there was a flock of bedraggled pigeons pecking at the scuffed post office lawn beside the fountain. The fountain had dolphins and a cherub with part of the face missing. 5

"It's over," he said, "feel better?"

He coiled his arms around me, protecting me from something, the future, and kissed me on the forehead. "You're cold," he said. My legs were shaking so much I could hardly stand up and there was an ache, slow like a groan. "Come on," he said, "we'd better get you home." He lifted my face, scrutinising it in the light. "Maybe I should carry you to the car." 10

He was talking to me as though I was an invalid, not a bride. In one hand I carried a purse or a suitcase; the other was closed. We walked through the pigeons and they blew up around us, confetti. In the car I didn't cry, I didn't want to look at him. "I know it's tough," he said, "but it's better this way." Quote, unquote. His flexible hands on the wheel. It turned, perfect circle, and the gears interlocked and spun, the engine ticked like a clock, the voice of reason. 15

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*.

Passage A

The following passage is a transcription of part of a conversation in which Ian is telling two colleagues how difficult it is being a parent to a 12-year-old 'tweenager'.

IAN: my Amy she's twelve now she's a young adult now really

JEAN: she's a tweenager is she

IAN: yeah she's a tweenager (.) she's at that (1) at that funny age cos (.) I've never lived you see (2) I I went to school I used to go home from school and sit and do my homework and then go to bed about eight o'clock (.) when I left school I went straight out to work (.) when I came home from work I used to watch tele er television and I used to go to bed (1) never been in a pub (.) I've never hung round parks (.) I've never done anything cos I've never lived and I don't know the experiences that twelve year olds go through now (.) I've never lived (.) quote unquote

JEAN: is that what she says to you

//

IAN: yeah (1) Amy Hart (1.) twelve
[laughter]

IAN: I've never lived [*imitating Amy's voice*] YOU'VE NEVER LIVED [*own voice*] I don't understand (.) [*imitating Amy's voice*] YOU DON'T UNDERSTAND what my life is about (.) you've never lived it was different in your day

//

JEAN: I could tell you

CYRIL: just for the record (.) Ian (.) how old are you

IAN: I'm forty (.) you see (.) so I've never lived
[laughter]

TRANSCRIPTION KEY

(1) = pause in seconds (.) = micro-pause underlined = stressed sound/syllable(s)

CAPITALS = shouting [*italics*] = paralinguistic features // = speech overlap

Passage B

In the following extract from *The Curious Incident of the Dog in the Night-Time*, the narrator comes home for tea after investigating the death of Wellington the dog.

79

When I got home Father was sitting at the table in the kitchen and he had made my supper. He was wearing a lumberjack shirt. The supper was baked beans and broccoli and two slices of ham and they were laid out on the plate so that they were not touching.

He said, 'Where have you been?'

And I said, 'I have been out.' This is called a white lie. A white lie is not a lie at all. It is where you tell the truth but you do not tell all of the truth. This means that everything you say is a white lie because when someone says, for example, 'What do you want to do today?' you say, 'I want to do painting with Mrs Peters,' but you don't say 'I want to have my lunch and I want to go to the toilet and I want to go home after school and I want to play with Toby and I want to have my supper and I want to play on my computer and I want to go to bed.' And I said a white lie because I knew that Father didn't want me to be a detective.

Father said, 'I have just had a phone call from Mrs Shears.'

I started eating my baked beans and broccoli and two slices of ham.

Then Father asked, 'What the hell were you doing poking round her garden?'

I said, 'I was doing detective work trying to find out who killed Wellington.'

Father replied, 'How many times do I have to tell you, Christopher?'

The baked beans and the broccoli and the ham were cold but I didn't mind this. I eat very slowly so my food is nearly always cold.

Father said, 'I told you to keep your nose out of other people's business.'

I said, 'I think Mr Shears probably killed Wellington.'

Father didn't say anything.

I said, 'He is my Prime Suspect. Because I think someone might have killed Wellington to make Mrs Shears sad. And a murder is usually committed by someone known ...'

Father banged the table with his fist really hard so that the plates and his knife and fork jumped around and my ham jumped sideways so that it touched the broccoli so I couldn't eat the ham or the broccoli any more.

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*

Passage A

The following passage is a transcription of part of a local development committee meeting in America. In this area, residents normally have to pay for their houses to be connected to the public sewerage system.

Here committee members Scott DePoe (SD) and Theresa Craley (TC), together with their chairman Philip Briddell (PB), are considering an offer by housing developer Robert Holweck (RH) to pay for a connection from his new housing development to the public sewer.

PB: the only economics that work is if you have two hundred houses (.) helping pay for the operation of the pump station

//

RH: it should be very minimal maintenance.

SD: we will probably have to put water in it until (.) it gets more load on it (.) as far as operational standpoint (.) electricity (.) checking the station (.) et cetera

//

PB: I read your report on the pump stations (.) some of them are not that old (.) and we are going to have to spend a lot of money on them (.) if we don't sewer that area and there are only nine houses (1) ten twelve years out you have a (.) significant expenditure there (.) it's not cost effective

TC: but if we have a (.) developer give us a pump station of that magnitude then the residents of that area would have to pay for it (.) this is one way to get the developers to pay for it for us

PB: you are asking for a decision tonight on something that has a lot of (.) considerations (2) I (.) I personally would not be prepared to make that decision tonight (.) I want to hear from staff what the long range effect of this thing is going to be (.) I am sorry you are in a hurry to get started but there are significant issues here

//

TC: you have an approved plan (.) and are waiting on the sewer module

RH: I wanted to come in earlier (.) but it was it was a big decision

PB: if your basis was (.) you want to build the pump station and it (.) remained private I wouldn't have a problem with that

//

RH: I doubt those people

//

PB: If your intent is to give it to the township and a real possibility that there will only be nine houses on it (.) that's what I want information on

//

RH: I doubt those people need sewer sooner than later

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

underlined = stressed sound/syllable(s)

// = speech overlap

Passage B

In the following extract from the end of Part One of *Hawksmoor*, the narrator Nicholas Dyer has left an unsigned letter as part of his plan to kill Mr Hayes.

There was a Noise in the Passage and I took my self to my Doorway as if by Chance. It was the man Hayes entering, as I had thought, but I dared not glance at the Letter I had left as a Snare for him. We bowed to each other civilly enough, and then I turned as if I had forgot some thing, But I paus'd at my Door and, moving my Head a little, I saw out of the Corner of my Eye the clown Hayes pick up the Letter, open it, read it swiftly, and throw it down without so much as looking at me. *You are a dead Man*, I thought to myself, *so to taunt me*.

And then the Serpent speaks: Mr Dyer, *says he*, I have examin'd the ground by Wapping Church.

Did you look upon the Dust, as the Preacher tells us?

And he smiled for a Moment at my jest before continuing: It will be very chargeable and difficult to make a Sewer there, Mr Dyer.

But it must be done, Mr Hayes, there is no other Place.

Then I must wait until the Foundations of all the Pillars are layed, *he goes on*, so pray do me the Favour to tell me when this is done.

Have you view'd the Designe? *I ask'd* showing my Teeth to him in a Grin.

Yes, it is in my Box.

I would be glad to have it againe in my Possession, Mr Hayes, since I have no Coppie.

He saw then that he could not Shake me. He made to enter his own Chamber and, with his back towards me, spoke as it seemed into the Air: This is the third Church, is it not, Mr Dyer?

Let alone, puppy, let alone was my thought as I measur'd him up for his Shroud. Yes, *I said*, yes, it is the third.

Section A Total [30]

Section B

Answer **one** question from this section.

EITHER

4 F Scott Fitzgerald: *The Great Gatsby*

When Nick Carraway enters Tom and Daisy Buchanan's house in Chapter I of *The Great Gatsby*, he describes the appearance of Daisy and Jordan Baker: "The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon."

Read Passages A and B, which are also concerned with American women in the 1920s, then complete the following task:

Examine ways in which Fitzgerald presents women 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.

Passage A is taken from a magazine article (1925) entitled "The Sophisticated Flapper", describing the typical fashionable young woman of the time.

Jane, being 19, is a flapper, though she urgently denies that she is a member of the younger generation. The younger generation, she will tell you, is aged 15 to 17; and she professes to be decidedly shocked at the things they do and say. That is a fact which would interest her minister, if he knew it – poor man, he knows so little! For he regards Jane as a perfectly horrible example of wild youth – paint, cigarettes, cocktails, petting parties – oooh! Yet if the younger generation shocks her as she says, query: how wild is Jane?

Before we come to this exciting question, let us take a look at the young person as she strolls across the lawn of her parents' suburban home, having just put the car away after driving sixty miles in two hours. She is, for one thing, a very pretty girl. Beauty is the fashion in 1925. She is frankly, heavily made up, not to imitate nature, but for an altogether artificial effect – *pallor mortis*, poisonously scarlet lips, richly ringed eyes – the latter looking not so much debauched (which is the intention) as diabetic. Her walk duplicates the swagger supposed by innocent America to go with the female half of a Paris Apache dance. And there are, finally, her clothes.

Passage B is a much-quoted remark from *Flaming Youth*, a best-selling novel of 1923 which was made into an equally popular film.

"Don't you wish you were young again! To be a desperado of twenty? They're all desperadoes, these kids, all of them with any life in their veins; the girls as well as the boys; maybe even more than the boys."

OR

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

At the end of the novel, Antoinette sees her own reflection: “It was then that I saw her – the ghost. The woman with streaming hair. She was surrounded by a gilt frame but I knew her.”

Read Passages A and B, which are also concerned with ideas of self and identity, and then complete the following task:

Examine Rhys’s presentation of self and identity 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 Passages A and/or B for points of comparison and contrast.

Passage A is a series of remarks from *Toward a Psychology of Being* (1962) by Abraham Maslow. Maslow was one of a number of writers on personal development who were very influential in the 1960s.

It is possible in the aesthetic experience or the love experience to become so absorbed and ‘poured into’ the object that the self, in a very real sense, disappears.

Partly identity is whatever we say it is.

Every person is, in part, ‘his own project’ and makes himself.

The human being is simultaneously that which he is and that which he yearns to be.

The loss of illusions and the discovery of identity, though painful at first, can be ultimately exhilarating and strengthening.

Ultimately the person, even the child, must choose for himself.

Passage B is the opening of a hit song of 1966, the year when *Wide Sargasso Sea* was published.

Who am I?

The buildings reach up to the sky
The traffic thunders on the busy street
Pavement slips beneath my feet
I walk alone and wonder, “Who am I?”

I close my eyes and I can fly
And I escape from all this worldly strife
Restricted by routine of life
But, still, I can’t discover who am I

I long to wake up in the morning and find everything has changed
And all the people that I meet don’t wear a frown
But every day is just the same, I’m chasing rainbows in the rain
All the dreams that I believe in let me down ...

OR

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

In Chapter XV of *A Room with a View*, Charlotte Bartlett makes a formal bow to George Emerson, to which he is unable to respond. Lucy is touched by this: “Perhaps anything that he did would have pleased Lucy, but his awkwardness went straight to her heart; men were not gods after all, but as human and as clumsy as girls; even men might suffer from unexplained desires, and need help.”

Read Passage A, which is also concerned with ways women and men perceive each other, and then complete the following task:

Examine ways in which Forster presents misunderstanding between men and women 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.

Passage A is a pair of extracts from *Are Women People?* (1915), a campaigning publication written by Alice Duerr Miller. The writer is responding satirically to occasions when men in prominent positions in America have expressed views opposing the rights of women to work and to vote (referred to as ‘suffrage’ and ‘enfranchisement’).

The Gallant Sex

(A woman engineer has been dismissed by the Board of Education, under their new rule that women shall not repair high-pressure boilers, although her work has been satisfactory and she holds a license from the Police Department to repair such boilers.)

LADY, dangers lurk in boilers,
Risks I could not let you face.
Men were meant to be the toilers,
Home, you know, is woman’s place.
Have no home? Well, is that so?
Still, it’s not my fault, you know.

Charming lady, work no more;
Fair you are and sweet as honey;
Work might make your fingers sore,
And, besides, I need the money.
Prithee rest – or starve or rob –
Only let me have your job!

On Not Believing All You Hear

*(“Women are angels, they are jewels, they are queens and princesses of our hearts.”
– Anti-suffrage speech of Mr. Carter of Oklahoma.)*

“ANGEL, or jewel, or princess, or queen,
Tell me immediately, where have you been?”

“I’ve been to ask all my slaves so devoted
Why they against my enfranchisement voted.”

“Angel and princess, that action was wrong.
Back to the kitchen, where angels belong.”

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, is given to all schools that receive assessment material 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.