



ADVANCED SUBSIDIARY GCE
ENGLISH LANGUAGE AND LITERATURE
Speaking Voices

F671

Candidates answer on the Answer Booklet

OCR Supplied Materials:

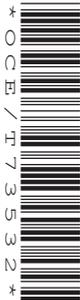
- 16 page Answer Booklet

Other Materials Required:

None

Friday 15 May 2009
Morning

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.
- 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.
- 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.

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 video diary in which Jatinder and Sarbjit talk about their arranged marriage and describe their first meeting at a motorway service station.

JATINDER: i actually heard about Sarbjit about four days before i actually was going to go down and see her (.) the people that actually informed us (.) the society actually (.) i think they came to our house and said that there there was a person we think you should meet (.) that might be suitable for me

SARBJIT: it was different for me because (.) erm (.) they didnt tell me anything about you (1) 5
they just said (.) they just sent a photo down didnt they (.) it was up to me whether i wanted to see you or not

JATINDER: nothing to do with me then

SARBJIT: from the photograph (.) it was all to do with looks at my end

JATINDER: thanks a lot (1) so we actually met at the service station and when i actually got 10
there i was in a bit of a shock because there were so many of her relations there

SARBJIT: we had a big bright yellow van didnt we

JATINDER: we all went and sat inside (1) all the women on one side and all the men on the
other side (.) and we were quite fed with about a thousand doughnuts and tea 15
and things

SARBJIT: i didn't even know his name (.) i just had this photograph (.) and that was it (1) no
name

JATINDER: when we eventually started talking we just started talking about anything didnt
we

SARBJIT: yeah 20

JATINDER: i just started babbling on didnt i (.) i said you know i (.) sometimes i had these weird dreams and you thought (.) she thought

SARBJIT: i thought he said wet dreams

JATINDER: she thought i said wet dreams (2) i wouldnt say anything like that

SARBJIT: i thought he was going to say no because of my lack of education erm (.) but he said yes (.) i was shocked (.) so i just sat down for a couple of minutes (.) thought it through (1) and then i said yes as well (1) and here we are 25

JATINDER: yeah (1) here we are

TRANSCRIPTION KEY:

(.) micropause

(1) pause in seconds

underlining indicates stressed word/syllable(s)

Passage B

In the following extract from the first section of *Surfacing*, the narrator has recently arrived with her friends in the place where she grew up, and has begun the search for her missing father.

“Any news?” Joe asks, in a neutral mumble that signals he’d prefer it if I kept from showing any reaction, no matter what has happened.

“No,” I say, “nothing different.” Voice level. Calm. Perhaps that was what he liked about me, there must have been something, though I can’t reconstruct our first meeting, now I can: it was in a store, I was buying some new brushes and a spray can of fixative. He said Do you live around here and we went to the corner for a coffee, except I had a 7-up instead. What impressed him that time, he even mentioned it later, cool he called it, was the way I took off my clothes and put them on again later very smoothly as if I were feeling no emotion. But I really wasn’t. 5

Claude comes back with the beer and I say “Thank you” and glance up at him and his face dissolves and re-forms, he was about eight the last time I was here: he used to peddle worms in rusted tin cans to the fishermen down by the government dock. He’s uneasy now, he can tell I recognise him. 10

“I’d like to go down to the lake for a couple of days,” I say, to David because it’s his car. “I’d like to look around, if that’s OK.” 15

“Great,” says David, “I’m gonna get me one of them smart fish.”

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 from a television programme in the BBC TV science series "Horizon". Dr. David Spergel, professor in astrophysics at Princeton University, is explaining the importance of the WMAP space mission in investigating how the universe began.

NARRATOR: and lift off of the delta 2 rocket with the WMAP spacecraft (.) exploring the past and future of our universe

DAVID SPERGEL: we're looking out at the oldest light in the universe (.) light that last interacted with matter only three hundred thousand years after the big bang (2) so what WMAP map has done (.) is make an incredibly precise map of the microwave sky (.) its picked up tiny variations in temperature (.) variations at the level of a few millionths of a degree (.) thats the exact thing we measure (.) that's what we use to infer the basic properties of the universe (1) we've learned that the universe is about 13.7 billion years old (1) we've learned about the composition of the universe (.) how many atoms there are in the universe (.) we've measured that to a couple percent (1) what we've seen so far suggests that a theory called inflation (.) the idea that the universe underwent an incredibly rapid expansion during its first moments (.) that idea seems to fit our data (1) it it gives us (.) since we're looking in (.) back in time (.) this fossil picture (.) of what the universe was once like (1) and we're really seeing (.) the universe's baby picture (2) its like peeling an onion (.) we go further back (.) our understanding gets deeper and deeper (1) i dont know if we ever approach a full understanding (.) a final theory (.) but (.) we keep doing better (1) its all we can do

TRANSCRIPTION KEY:

(.) micropause

(1) pause in seconds

underlining indicates stressed word/syllable(s)

Passage B

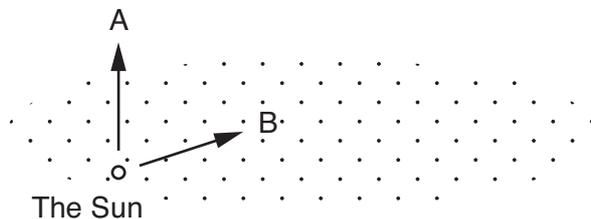
In the following extract from *The Curious Incident of the Dog in the Night-Time*, Christopher is being driven to the police station.

I watched the sky as we drove towards the town centre. It was a clear night and you could see the Milky Way.

Some people think the Milky Way is a long line of stars, but it isn't. Our galaxy is a huge disc of stars millions of light years across and the solar system is somewhere near the outside edge of the disc.

5

When you look in direction A, at 90° to the disc, you don't see many stars. But when you look in direction B, you see lots more stars because you are looking into the main body of the galaxy, and because the galaxy is a disc you see a stripe of stars.



And then I thought about how, for a long time scientists were puzzled by the fact that the sky is dark at night, even though there are billions of stars in the universe and there must be stars in every direction you look, so that the sky should be full of starlight because there is very little in the way to stop the light reaching earth.

10

Then they worked out that the universe was expanding, that the stars were all rushing away from one another after the Big Bang, and the further the stars were away from us the faster they were moving, some of them nearly as fast as the speed of light, which was why their light never reached us.

15

I like this fact. It is something you can work out in your own mind just by looking at the sky above your head at night and thinking without having to ask anyone.

And when the universe has finished exploding all the stars will slow down, like a ball that has been thrown into the air, and they will come to a halt and they will all begin to fall towards the centre of the universe again. And then there will be nothing to stop us seeing all the stars in the world because they will all be moving towards us, gradually faster and faster, and we will know that the world is going to end soon because when we look up into the sky at night there will be no darkness, just the blazing light of billions and billions of stars, all falling.

20

25

Except that no one will see this because there will be no people left on the earth to see it. They will probably have become extinct by then. And even if there are people still in existence they will not see it because the light will be so bright and hot that everyone will be burnt to death, even if they live in tunnels.

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 a conversation in which Julian, an architect, is talking about how traditional ways of life and traditional buildings are disappearing in Wales.

JULIAN: and (.) erm (.) im never sh (.) i mean some things youre never er youre never really aware until theyve happened that youre actually (.) watching something disappear completely and you always think that its just a (.) sort of (.) that things are (.) sort of (.) perhaps a little bit less of them than there were before (2) but you dont (.) recognise that theyre going completely and while (.) ive been doing the historic buildings work erm (.) the old traditional farm for instance (.) in Wales is 5
on its (.) last legs and it it its (1) its to do with people erm (.) the older generation of farmers going (.) but with them will go the buildings that they (.) that they used as well and the actual (.) the look of the farm will go (.) because the older farmers have struggled on using buildings that were (.) built for pre-tractor days (.) you 10
know (.) theyve been putting their (.) still putting animals into sheds that they couldnt muck out with a machine (1) erm still trying to get (.) you know (.) having to get off the tractor and more or less push it in under an arch that was too low for it (2) and using the buildings that they grew up with (1) but theyre nearly all (.) you know (.) theyre now in (.) i mean (.) in their seventies and eighties (.) some 15
of these people and the younger generation isnt going to (.) to be able to (1) to do that and (.) and so those will go

TRANSCRIPTION KEY

(.) micro-pause

(1) pause in seconds

underlining indicates stressed word/syllable(s)

Passage B

In the following extract from Chapter 3 of *Hawksmoor*, Nicholas Dyer is telling the story of his expedition to Stonehenge with Sir Christopher Wren.

I know not how long a Period I had traversed in my Mind, but Sir Chris. was still within my sight when my Eyes were clear'd of Mist. He was walking steadily towards the massie Structure and I rushed violently to catch him, for I greatly wish'd to enter the Circle before him. I stopped him with a Cry and then ran on.

When crows kaw more than ordinary, *said I* when I came up to him all out of Breath, we may expect Rain. 5

Pish, *he replied*. He stopped to tye his Shooe, so then I flew ahead of him and first reached the Circle which was the Place of Sacrifice. And I bowed down.

Master Jones says it is erected on the Cubit measure, *says Sir Chris.* coming after me and taking out his Pocket-Book, and do you see, Nick, its beautifull Proportions? 10

It is a huge and monstrous Work, *I answered* standing straight, and it has been called the Architecture of the Devil.

But he paid no heed to me: They must have used tall trees for Levers, *he continu'd* squinting up at the Stones, or they discover'd the art of ordering Engines for the raising of Weights. 15

Some said Merlyn was the Father, *I replied*, and raised these Stones by the hidden Mysteries of Magick.

Sir Chris. laughed at this and sat upon the Stone in the inner Circle. There is an old rhyme, Nick, *says he*, which goes thus:

This Fame saies, Merlyn to perfection brought
But Fame said more than ever Merlyn wrought. 20

And he lean'd forward with a Smile.

You are sitting on the Altar Stone, *I said*; and he jumped up quickly like one bitten. Do you see, *I continu'd*, how it is of a harder Stone and designed to resist Fire?

I see no Scorch marks, *he replied*. 25

Section B

Answer **one** question.

EITHER

4 F Scott Fitzgerald: *The Great Gatsby*

Read Passage A, which is concerned with behaving irresponsibly, and then complete the following task:

“They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness ...”

Examine Fitzgerald’s presentation of irresponsible behaviour 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 an extract from *Only Yesterday* (1931), a book by Frederick Lewis Allen chronicling American life in the 1920s.

As houses and apartments became smaller, the country club became the social center of the small city, the suburb, and the summer resort; and to its pretentious clubhouse, every Saturday night, drove men and women (after a round of cocktails at somebody’s house) for the weekly dinner dance. Bottles of White Rock and of ginger ale decked the tables, out of capacious masculine hip pockets came flasks of gin (once the despised and rejected of bartenders, now the most popular of all liquors), and women who a few years before would have gasped at the thought that they would ever be “under the influence of alcohol” found themselves matching the men drink for drink and enjoying the uproarious release. 5

The next day gossip would report that the reason Mrs. So-and-so disappeared from the party at eleven was because she had had too many cocktails and had been led to the dressing-room to be sick, or that somebody would have to meet the club’s levy for breakage, or that Mrs. Such-and-such really oughtn’t to drink so much because three cocktails made her throw bread about the table. A passing scandal would be created by a dance at which substantial married men amused themselves by tripping up waiters, or young people bent on petting parties drove right out on the golf-links and made wheel-tracks on the eighteenth green. 10 15

OR

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

Read Passage A, which is concerned with the experience of being a stranger, and then complete the following task:

“I feel very much a stranger here,” I said. “I feel that this place is my enemy and on your side.”

Examine Rhys’s presentation of the experience of being a stranger 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 an account by the writer and broadcaster Fergal Keane of feeling like a stranger in 1960s Britain.

I was born in Britain, but it was not my country. My people came from the island next door. They arrived in 1960 with thousands of others who were sailing in the same direction for work. In Camden Town my parents found a flat among the other exiles and waited for the birth of their first child. They had arrived in a Britain ruled by what was the last true “One Nation” Tory cabinet. The previous year Harold Macmillan had led the Conservatives to victory in the General Election with a comfortable majority of 100 seats. Britain was in the midst of its retreat from empire. India was gone, Africa was going – but the country was stable and relatively prosperous; historians might later conclude that this was a period of stagnation in Britain, but to my mother in particular the new country was a place of shelter. She loved Britain. “Imagine a place where they give mothers free milk and nappies for their children,” she said, “and free medicine and rent money too.”

OR

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

Read Passage A, which is concerned with telling or not telling the truth, and then complete the following task:

The headings for chapters XVI to XIX of *A Room with a View* all begin with the words “Lying to ...”.

Examine Forster’s presentation of the difficulties of telling the truth 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 an extract from a 1900 interview with the American writer Mark Twain.

“The trouble with us in America,” said Mark Twain, “is that we haven’t learned to speak the truth.”

“But I always thought that the art was in telling lies, and – telling the truth seems so easy!”

“Don’t believe it,” he said, dropping his napkin to his knee. “Lying is not an art, not that I have ever been able to discover – and I have tried hard all my life. It is a device of primitive intelligences. The best liars are savages and children. The most cultured people speak the truth as often as they think about it, and enjoy hearing it spoken by others. In heaven I shouldn’t wonder but they use the truth most of the time.”

5

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