

Friday 13 January 2012 – Afternoon

AS GCE ENGLISH LANGUAGE AND LITERATURE

F671 Speaking Voices

Candidates answer on the Answer Booklet.

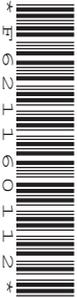
OCR supplied materials:

- 16 page Answer Booklet
(sent with general stationery)

Other materials required:

None

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.
- Answer **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- 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.

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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 radio programme on local history. Tom, a hill-farmer from the North of England, is showing the presenter, Vanessa, the farmhouse where he grew up in the 1960s.

Tom: we've come in the door

Vanessa: and come into a

Tom: aye (.) well (.) there's (.) there's only one door (1) there's not a back door (.) there's a front door (.) and we come along a passage and (.) on the left hand side was what they called the parlour (1) it's (.) uh (.) full of junk now (.) 5 because the whole place is just a store room and a workshop (.) but (.) uh (.) there used to be a good (.) this would be the good room where anybody of any (.) importance (.) that came as (.) as a guest would be put (1) mebbies a a favourite auntie or something like that (.) or or mebbies a a special friend (1) there would be a good bed in here and a fireplace (1) and uh i can remember it 10 was all nicely done out with (.) with good wallpaper and there was good mats on the floor and uh a nice bedspread on the bed (.) and that's on the left hand side (1) now (1) on the right hand side (.) this was the living room (1) and there was a bed in here and all (1) this was where my granny and my grandfather used to sleep (.) and uh this was where all the eating got done and uh this was the main 15 kind of family room (.) and that fireplace there was designed (.) i believe (.) for burning peat

Vanessa: peat from the

Tom: yeah from the (.) uh (.) and and you were talking about the museum

Vanessa: // the Northumberland 20 museum at Beamish

Tom: yeah (.) you were saying (.) before (.) apparently the museum wanted to buy the fireplace (.) cause there's (.) there's not many like it in Northumberland (.) and it's got a a great big thing here (.) which you swi (.) you would hang the pans on and the pots or or or whatever (.) and (.) uh (.) you would swing that along above the 25 (.) the flame

Vanessa: with lots (.) lots of hooks for the pans (.) yeah

Tom: // lots of hooks to (.) to hang the pans on

Vanessa: uhuh

Tom: and that would gan along above the fire (.) and uh the peat would be burning away on the fire (.) and it would mebbies boil a bit of water or make a bit of jam or whatever the ladies was doing at the time (.) you know 30

TRANSCRIPTION KEY

(1) = pause in seconds	// = speech overlap
(.) = micro-pause	

Passage B

*In the following extract from Part One of **Surfacing**, the narrator has just arrived with her friends at the cabin belonging to her missing father.*

Nothing is out of place. Water drops fall on the roof, down from the trees.

They follow me inside. "Is this where you lived?" Joe asks. It's unusual for him to ask me anything about myself: I can't tell whether he's pleased or discouraged. He goes over to the snowshoes on the wall and lifts one down, taking refuge in his hands.

Anna puts the groceries on the counter and wraps her arms around herself. "It must have been weird," she says. "Cut off from everything like that." 5

"No," I say. To me it felt normal.

"Depends what you're used to," David says. "I think it's neat." But he's not certain.

There are two other rooms and I open the doors quickly. A bed in each, shelves, clothes hanging on nails: jackets, raincoats, they were always left here. A grey hat, he had several of those. In the right-hand room is a map of the district, tacked to the wall. In the other are some pictures, watercolours, I recall now having painted them when I was twelve or thirteen; the fact that I'd forgotten about them is the only thing that makes me uneasy. 10

I go back to the living room. David has dropped his packsack on the floor and unfolded himself along the sofa. "Christ, am I wiped," he says. "Somebody break me out a beer." Anna brings him one and he pats her on the rear and says "That's what I like, service." She takes out cans for herself and us and we sit on the benches and drink it. Now that we're no longer moving the cabin is chilly. 15

The right smell, cedar and wood stove and tar from the oakum stuffed between the logs to keep out the mice. I look up at the ceiling, the shelves: there's a stack of papers beside the lamp, perhaps he was working on them just before whatever it was happened, before he left. There might be something for me, a note, a message, a will. I kept expecting that after my mother died, word of some kind, not money but an object, a token. For a while I went twice a day to the post office box which was the only one of my addresses I'd given them; but nothing arrived, maybe she didn't have time. 20 25

No dirty dishes, no clothing strewn around, no evidence. It doesn't feel like a house that's been lived in all winter.

"What time is it?" I ask David. He holds up his watch: it's almost five. It will be up to me to organize dinner, since in a way this is my place, they are my guests.

There's kindling in the box behind the stove and a few pieces of white birch; the disease hasn't yet hit this part of the country. I find the matches and kneel in front of the stove, I've almost forgotten how to do this but after three or four matches I get it lit. 30

I take the round enamelled bowl down from its hook and the big knife. They watch me: none of them asks me where I'm going, though Joe seems worried. Perhaps he's been expecting me to have hysterics and he's anxious because I'm not having any. "I'm going to the garden," I say to reassure them. They know where that is, they could see it from the lake coming in. 35

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 conversation involving three generations of the same family. Lisa is discussing with her mother and grandmother the difficulties of talking about sex to family members.

- Lisa:** and what about you mum (.) first (.) actually (2) at what age did you (.) did you (.) lose your your virginity (2) mmm [*laughs*] an answer today would be nice
- Mum:** tomorrow would be better (1) see (1) if i say the age (.) i don't want you thinking it's okay (.) do you know what i mean (1) because it's not
- Lisa:** // fifteen (1) sixteen 5
- Mum:** // you know (.) i don't
- Lisa:** // maybe fourteen
- Mum:** i don't think so
- Lisa:** seventeen 10
- Mum:** i was seventeen
- Lisa:** // seventeen (1) YES (1) i got that one out in the end
- Mum:** // do you want me to say you can do it at that age (1) do you think you would come to me and tell me that you'd had sex 15
- Lisa:** i don't think (.) i don't think straight away (.) i think (1) not like the day it happened (.) but i would i would tell you (.) yeah
- Mum:** // ah (.) i just wondered if if you might tell grandma or
- Lisa:** // i think grandma wouldn't be as as 20
- Mum:** // shocked
- Lisa:** yeah
- Mum:** i don't know (1) maybe [*turns to Grandma*] with Lisa being my only girl (.) i feel like i've got to to protect her more

- Grandma:** yeah (1) but you see (.) you feeling like that (.) when Lisa does do it she'll never dare come and tell you (.) will she (1) i don't know i i (.) i just think you're wrong 25
- Mum:** yeah i know but
//
- Grandma:** she's going to do it (.) eventually (.) and i think if she comes and tells you it's (.) i don't know (.) i thought when you come and told me (.) it was quite nice that you did come and tell me because you were being open and honest 30

TRANSCRIPTION KEY

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

Passage B

*In the following extract from **The Curious Incident of the Dog in the Night-Time**, Christopher has decided to go for a walk in the park with Mrs Alexander in order to pursue his investigations into who killed Wellington.*

And she said, "Christopher, please, just trust me."

And I said, "I promise." Because if Mrs Alexander told me who killed Wellington, or she told me that Mr Shears had really killed Mother, I could still go to the police and tell them because you are allowed to break a promise if someone has committed a crime and you know about it. 5

And Mrs Alexander said, "Your mother, before she died, was very good friends with Mr Shears."

And I said, "I know."

And she said, "No, Christopher. I'm not sure that you do. I mean that they were very good friends. Very, very good friends." 10

I thought about this for a while and said, "Do you mean that they were doing sex?"

And Mrs Alexander said, "Yes, Christopher. That is what I mean."

Then she didn't say anything for about 30 seconds.

Then she said, "I'm sorry, Christopher. I really didn't mean to say anything that was going to upset you. But I wanted to explain. Why I said what I said. You see, I thought you knew. That's why your father thinks that Mr Shears is an evil man. And that will be why he doesn't want you going around talking to people about Mr Shears. Because that will bring back bad memories." 15

And I said, "Was that why Mr Shears left Mrs Shears, because he was doing sex with someone else when he was married to Mrs Shears?" 20

And Mrs Alexander said, "Yes, I expect so."

Then she said, "I'm sorry, Christopher. I really am."

And I said, "I think I should go now."

And she said, "Are you OK, Christopher?"

And I said, "I'm scared of being in the park with you because you're a stranger." 25

And she said, "I'm not a stranger, Christopher, I'm a friend."

And I said, "I'm going to go home now."

And she said, "If you want to talk about this you can come and see me anytime you want. You only have to knock on my door."

And I said, "OK." 30

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 discussion on employment rights. Paul is asking two employment law experts for their advice.

- Paul:** i'm a project manager (.) for (.) erm (.) for a big bank (.) and i've recently been made
redundant
//
- Laurie:** redundancy's supposed to be when
//
- Paul:** the reason i was given was (.) was that the job was
(.) transferring to a different part of the same organisation where they would do the
same work (1) so 5
//
- Laurie:** redundancy's supposed to be when the job itself goes (.) isn't it Diana
(.) not just because they're moving it
//
- Paul:** would that be considered to be unfair dismissal
//
- Diana:** it can be (.) when location is moved (.) it can be 10
redundancy (1) Paul (1) was it a different location or just or just (.) operationally (.)
moving (.) within the organisation
- Paul:** a number of people were (.) were (.) displaced (.) at the same time and some of
them were told it was the location (1) but i was definitely (.) definitely told it was
operationally moving 15
- Diana:** so same location (.) but just to a different division or or whatever
- Paul:** yeah
- Diana:** well if your job is (.) is still there (.) then i think (.) arguably (.) it's not redundancy
- Paul:** not redundancy
- Diana:** it might be that (.) because of the way they're (.) perhaps (.) streamlining (.) there 20
are two people doing the same job (.) which i suppose in that sense (1) one of your
jobs disappears (1) so it's possible that it is redundancy
- Paul:** so what can i
//
- Diana:** but again in an ideal world that should have been explained to you (1)
it's very important that it's communicated to you (.) exactly what's happening 25

TRANSCRIPTION KEY

(1) = pause in seconds

// = speech overlap

(.) = micro-pause

underlined = stressed sound/syllable(s)

Passage B

*In the following extract from the end of Chapter 10 of **Hawksmoor**, the detective Nicholas Hawksmoor is called in to see the Assistant Commissioner of Police.*

The ringing of the telephone startled Hawksmoor as he sat at his desk: it was the Assistant Commissioner who wished to see him at once but, as soon as he rose from his chair, he became quite calm. He remained calm as he ascended in the lift to the thirteenth floor and, when he entered a large office, the Assistant Commissioner was staring out of the window at the grey rain: this will be the shape of your damnation, Hawksmoor thought, to look out perpetually and mournfully. But the figure turned round swiftly. 'Forgive me, Nick.' 5

'Forgive you? Forgive you for what?' There was turmoil in Hawksmoor's face.

'Forgive me for summoning you like this.' Then he sat down, and cleared his throat. 'How's the case going, Nick? How close are you to finding him?' The telephone rang but he ignored it and waited for Hawksmoor to speak. Then he added, in the gathering silence, 'I'm not sure we're getting anywhere, Nick.' 10

'I'm sure we are. In time, sir.' Hawksmoor stood with his arms straight down by his sides, almost at attention.

'But we're not becoming any wiser. We've got nothing extra have we?' Hawksmoor averted his eyes from the man's gaze and stared out of the window behind him. 'I've got something else for you, Detective Superintendent, not quite in your usual line but –' 15

'You mean you're taking me off the case?'

'I'm not so much taking you off this case as putting you on another one.'

Hawksmoor took a step backward. 'You're taking me off the case.' 20

'You've got things out of perspective, Nick. You laid the foundations, and you did a good job, but now I need someone to build the case up stone by stone.'

'But the bodies are buried in the foundations,' Hawksmoor replied, 'generally speaking, that is.'

The Assistant Commissioner lowered his voice slightly: 'There's been some talk about you recently. They say you've been under a lot of strain.' 25

'And who is *they*?' Whenever he heard that word, he imagined a group of shadows moving from place to place.

'Why don't you take some time off? Before you begin the new case. Why don't you have a good rest?' And he rose, making a point of looking directly at Hawksmoor, who looked back helplessly. 30

When he returned to his own office Walter was waiting for him: 'How did it go?'

'So you knew.'

'Everyone knew, sir. It was only a matter of time.' And Hawksmoor heard a vast sea roaring around him: he saw quite distinctly a small creature waving its arms in panic as the water swirled around him like storm clouds. 'I tried to help –' Walter began nervously to say. 35

'I don't want to hear it.'

'But you wouldn't let me. Things had to change, sir.'

'Everything has changed, Walter.' He took the files from his desk. 'And I hand everything on to you. It's all yours now.' Walter stood up as Hawksmoor gave him the files; they were both on opposite sides of the desk, and their fingertips met accidentally as they leaned towards each other. 40

'Sorry,' said Walter drawing back quickly and apologising for his touch.

'No, it wasn't your fault. It had to happen.' 45

Section A Total [30]

Section B

Answer **one** question from this section.

EITHER

4 F Scott Fitzgerald: *The Great Gatsby*

In Chapter VIII of *The Great Gatsby*, Nick describes Gatsby waiting for a message from Daisy:

No telephone message arrived, but the butler went without his sleep and waited for it until four o'clock – until long after there was any one to give it to if it came. I have an idea that Gatsby himself didn't believe it would come, and perhaps he no longer cared. If that was true he must have felt that he had lost the old warm world, paid a high price for living too long with a single dream. He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. A new world, material without being real, where poor ghosts, breathing dreams like air, drifted fortuitously about . . . like that ashen, fantastic figure gliding toward him through the amorphous trees.

Read Passage A, which is also concerned with pursuing a dream, and then complete the following task:

Examine ways in which Fitzgerald presents the pursuit of dreams 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 taken from a review (1924) of the silent film *The Thief of Bagdad*, which was based on a story from the collection of fairy tales *The Arabian Nights*, and which starred Douglas Fairbanks.

THE THIEF OF BAGDAD (United Artists)

Do you believe in fairy tales? Then for you the gates of Bagdad will open wide upon an adventure that is all mystic and magic, and beautiful with a shimmering, unreal beauty. And you'll follow the thief, whose simple creed, "Paradise is the dream of fools," prompts him to take what he desires and have no scruples. And when the thief glimpses his own particular bit of Paradise – his unattainable Princess – you'll learn as he does that life, even in fairy tales, is not so simple and that happiness must be earned. 5

For sheer beauty and richness, the picture has never been equalled; Mr. Fairbanks's delightful bag of tricks has been enlarged to include such oriental marvels as the magic rope, the flying carpet, the winged horse, and the magic chest, and wonderfully effective use he makes of them. The settings outstrip even the most active imagination and the characters move through them like fantastic figures in a gorgeous dream. 10

Mr. Fairbanks's own performance is possibly the best, if we concern ourselves with externals only, for it goes no deeper. There is a rhythm and balance to his movements that invests the picture with the lyric qualities of a poem, un-marred by a single false gesture. Of course, if you are looking for deep emotional complexities, you'll find none here, only a simple homely truth, clothed in the glamor of the Arabian Nights. And if you are to enjoy the picture, you must doff your doubts and your sophistication, for the cynic cannot smile with The Thief of Bagdad at the starry legend twinkling in the sky, "Happiness must be earned." 15

OR

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

In Part Two of the novel, Rochester asks himself:

How old was I when I learned to hide what I felt? A very small boy. Six, five, even earlier. It was necessary, I was told, and that view I have always accepted.

Shortly afterwards, when Antoinette describes how she hated her mother's visitors, the following exchange takes place:

"Then people came to see us again and though I still hated them and was afraid of their cool, teasing eyes, I learned to hide it."

"No," I said.

"Why no?"

You have never learned to hide it," I said.

"I learned to try," said Antoinette. Not very well, I thought.

Read Passage A, which is also concerned with how people hide their feelings, and then complete the following task:

Examine Rhys's presentation of ways in which characters hide their feelings 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 the lyric of a hit song released in 1965.

I am a Rock

A winter's day
 In a deep and dark December;
 I am alone,
 Gazing from my window to the streets below 5
 On a freshly fallen silent shroud of snow.
 I am a rock,
 I am an island.

I've built walls,
 A fortress deep and mighty, 10
 That none may penetrate.
 I have no need of friendship; friendship causes pain.
 It's laughter and it's loving I disdain.
 I am a rock,
 I am an island. 15

Don't talk of love,
But I've heard the word before;
It's sleeping in my memory.
I won't disturb the slumber of feelings that have died.
If I'd never loved I never would have cried. 20
I am a rock,
I am an island.

I have my books
And my poetry to protect me;
I am shielded in my armor, 25
Hiding in my room, safe within my womb.
I touch no one and no one touches me.
I am a rock,
I am an island.

And a rock feels no pain; and an island never cries. 30

OR

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

At the start of Chapter XIX of *A Room with a View*, the Miss Alans are preparing for their trip to Greece – or even to Constantinople. Forster comments: “That there are shops abroad, even in Athens, never occurred to them, for they regarded travel as a species of warfare, only to be undertaken by those who have been fully armed at the Haymarket Stores.”

Read Passage A, which is also concerned with the behaviour and attitudes of the English abroad, and then complete the following task:

Examine Forster’s presentation of the behaviour and attitudes of the English abroad 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 appeared in the *Wit and Humour* section of a newspaper in 1902.

The English Abroad

We find the following anecdote in an Italian newspaper:

At the post office yesterday, amid the large crowd gathered round the window, was a young English lady, handsome, well dressed, and accompanied by her maid. The young lady had just purchased some stamps, and was about to affix them to a number of letters which she held in her hand. Delicately tearing off a stamp, she said to her maid, “Pull out your tongue.” And the maid, with English impassivity, thrust forth her tongue, while the mistress passed over it a postage-stamp, which she subsequently stuck on a letter. She went through the entire packet of letters, and for each one the obedient waiting-maid thrust out her tongue for the mistress to moisten the stamp. Curious manners these English people have. 5

Section B Total [30]

Paper Total [60]

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