



**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 9 January 2009**  
**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.
- 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 BBC radio series about recent developments in medicine. Here the presenter Dr Mark Porter (MP) is discussing the latest advice on the contraceptive pill with Dr Diana Mansour (DM).

**MP:** Diana (.) just to clarify (.) we're talking about the combined contraceptive pill (1) the pill (.) not the mini pill (.) and while it is (.) perfectly acceptable for a woman to keep running packs of the (.) existing brands of the pill back to back (.) you should check with your GP or family planning clinic first to make sure that you're on the (.) right sort of pill

**DM:** absolutely

**MP:** well (.) one problem with all types of pill of course is (.) that you have to remember to take them (1) what sort of margin for error is there with the conventional pill

**DM:** well (.) with the conventional pill you've got (1) well we normally say twelve to twenty four hours but we'll stick to a twelve hour rule and most women can normally remember to take something within twelve hours (1) saying that (.) however (.) we will always quote perfect failure rates (.) from studies that have been done with perfect women who remember their pills (1) and so perhaps one woman out of a hundred would get pregnant using these pills (1) in practice (.) well

**MP:** //  
the real world

**DM:** we've found out that we miss on average about three pills a month (.) so you can imagine (.) that when you actually look at real life figures it's about (.) one in twenty women (.) over a year (.) will get pregnant

**MP:** so if twenty women take the pill for a year (.) one of them will get pregnant  
//

**DM:** one of them will get pregnant

- MP:** thats a pretty high (1) and presumably (.) is it worse for the progesterone only pill (.) the mini pill
- DM:** for most pee oh pees (.) progesterone only pills (.) yes (.) youre supposed to take them within three hours (.) there is one however (.) where youve got a twelve hour window (.) and that would appear to have the same failure rate or (.) safety efficacy rate as the combined pill
- MP:** but still (.) i mean (.) I think a lot of people will be surprised that the failure rates that high in the real world

[http://www.bbc.co.uk/radio4/science/casenotes\\_tr\\_20070220.shtml](http://www.bbc.co.uk/radio4/science/casenotes_tr_20070220.shtml)

### TRANSCRIPTION KEY:

(.) micropause

(1) pause in seconds

underlining indicates stressed word/syllable

// speech overlap

### Passage B

In the following extract from *Surfacing*, the narrator has been weeding the garden made on the island by her parents. Her friend Anna has been helping.

“You on the pill?” Anna asked suddenly.

I looked at her, startled. It took me a minute, why did she want to know? That was what they used to call a personal question.

“Not any more,” I said.

“Me neither,” she said glumly. “I don’t know anyone who still is any more. I got a blood clot in my leg, what did you get?” She had a smear of mud across her cheek, her pink face layer was softening in the heat, like tar.

“I couldn’t see,” I said. “Things were blurry. They said it would clear up after a couple of months but it didn’t.” It was like having vaseline on my eyes but I didn’t say that.

Anna nodded; she was tugging at the weeds as though she was pulling hair. “Bastards,” she said, “they’re so smart you’d think they’d be able to come up with something that would work without killing you. David wants me to go back on, he says it’s no worse for you than aspirin, but next time it could be the heart or something. I mean, I’m not taking those kinds of chances.”

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 a woman police officer explaining some of the work jargon that puzzles trainees – especially calling crime reports “pinkies”.

we used to have crime reports that were pink on pink pieces of paper and that (1) they havent been pink now for years and we all just (.) cos weve got loads of years of service in each and we all just say about doing pinkies and theyre not (.) they havent been pinkies for years (1) but (.) you get new probationers starting and we (.) several of us have mebbe been tutors in the past and it is like talking in riddles and speaking too fast and they look at ya and they look clueless trying to work out what on earth youre on about (.) cos were all riddling on chatting so fast about these (.) nicknames that we have for our little code (.) and its for speed as much as anything and you pick it up and then you (.) use it and now everythings a pinkie and theyre not theyre white

**TRANSCRIPTION KEY**

(1) length of pause in seconds

(.) micro-pause

underlining indicates stressed word/syllable

## Passage B

In the following extract from *The Curious Incident of the Dog in the Night-Time*, the narrator describes his experiences at the police station.

23

When I got to the police station they made me take the laces out of my shoes and empty my pockets at the front desk in case I had anything in them that I could use to kill myself or escape or attack a policeman with.

The sergeant behind the desk had very hairy hands and he had bitten his nails so much that they had bled.

This is what I had in my pockets:

1. A Swiss Army Knife with 13 attachments including a wire-stripper and a saw and a toothpick and tweezers.
2. A piece of string.
3. A piece of a wooden puzzle which looked like this 
4. 3 pellets of rat food for Toby, my rat.
5. £1.47 (this was made up of a £1 coin, a 20p coin, two 10p coins, a 5p coin and a 2p coin).
6. A red paperclip.
7. A key for the front door.

I was also wearing my watch and they wanted me to leave this at the desk as well but I said that I needed to keep my watch on because I needed to know exactly what time it was. And when they tried to take it off me I screamed, so they let me keep it on.

They asked me if I had any family. I said I did. They asked me who my family was. I said it was Father, but Mother was dead. And I said it was also Uncle Terry but he was in Sunderland and he was Father's brother, and it was my grandparents, too, but three of them were dead and Grandma Burton was in a home because she had senile dementia and thought that I was someone on television.

Then they asked me for Father's phone number.

I told them that he had two numbers, one for at home and one which was a mobile phone and I said both of them.

It was nice in the police cell. It was almost a perfect cube, 2 metres long by 2 metres wide by 2 metres high. It contained approximately 8 cubic metres of air. It had a small window with bars and, on the opposite side, a metal door with a long, thin hatch near the floor for sliding trays of food into the cell and a sliding hatch higher up so that policemen could look in and check that prisoners hadn't escaped or committed suicide. There was also a padded bench.

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 involving a Scottish couple, Denis Strother and his wife Muriel, now in their seventies. Here they remember the time when, aged seventeen, they were caught kissing near the River Tweed by the landowner, the Duke of Roxburgh.

**DENIS:** we were oot walkin up the Tweed (.) Muriel and i (.) and eh we sat and we had a wee bit kiss an a cuddle (.) an all of a sudden ah looked up ah seen this man comin towards us wi twae dogs (.) an ah says tae Muriel ah think thats the Duke o Roxburgh (.) ye ken (.) an she says (.) oh no its no is it (.) ah says it is (.) es comin tae us (.) ah can see im comin (1) so she (.) she took off an she run (.) aha (.) ah jist stood ma grund an walked away doon quietly an met im (.) he says [*imitating 'posh' accent*] an what do you think youre doing young Strother (1) ma father wis a gillie\* in the Tweed so he knew us (1) ah says we were just out fer a walk (1) he says [*imitating 'posh' accent*] ive been watching you for half an hour (.) i think its disgraceful (.) how would you like if I was to come to your house (.) and sit outside (1) ah says ah dinnae think ye would like it there ah says its a crude one [*laughter*] so he says (.) ahm gonna tell your father ah says (.) well (1) ahm sorry (.) we were only oot fer a walk (.) we wernay doin any harm (.) but eh Muriel wis aff

**MURIEL:** but we were seventeen ah was away (.) like the clappers

**DENIS:** the old duke (.) aye (.) it wis the old duke aye

**MURIEL:** we wernay daein nothin else

**DENIS:** aye (.) ahm glad it wis only kissin [*laughter*]

\**gillie* – a sportsman's attendant or guide for hunting or fishing

#### TRANSCRIPTION KEY:

(1) pause in seconds

(.) micro-pause

underlining indicates stressed word/syllable

[*laughter*] paralinguistic features

**Passage B**

In the following extract from Chapter 3 of *Hawksmoor*, the narrator Nicholas Dyer is recounting some of his personal history.

My Master, as I said, was set to work upon St Pauls after the fire but the first time that ever I saw Sir Chris. Wren was in my Seventeenth year when I was working in the Yard. Sir Chris. walked in and, tho' even then he was a person of the last importance, being both Surveyor-General and principall Architect for rebuilding the whole City, I did not know his Face. He had come into the Yard to inquire after the new Stone which had been promis'd but, my Master being absent for a Moment, Sir Chris. talked in a familiar manner to the Clerke who accompanied him. He pointed to some stone saying, This is not in good condition, it is mere Ragg: do you see how the Demand has debas'd the Materialls?

That is a softer Stone, *says I*, and is about to be plac'd in Shelter: but it is no Ragg for, look, there are no flint beds nor clay holes near the face.

Then he gave me one of his sharp Looks: where is the Reigate stone, *he asks* (for it was this which he had order'd.)

I do not know why you wish for Reigate, *I replied* (thinking him a simple Citizen), for tho' you may be able to cut through it like Wood it takes in Water: good stone ought to be able to defend itself by gathering a Crust. The better Stone, *I went on*, is out of Oxfordshire, down the river from the Quarries about Burford. But if you will wait for my Master –

– No need of a Master with such an Apprentice, *says Sir Chris.* smiling at his Clerk. Then turning to me quickly he ask'd, Can you name Stones? and glanced at my Hands to see what rough Usage they had had in this Trade.

Willingly I expressed to him what I had already learned by Rote: Free-stone, *says I*, and also Brick, Ragg, Flint, Marchasite, Pebble, Slate, Tile, Whetstone, Touch-stone, Pumice, Emry, Alabaster –

– Hold! *he exclaimed.* There is more method in you than in Vitruvius.

I take my Method, *I replied*, from Master Dietterling.

I don't remember the Book was translated into English that you mention, *says he* taking a Step backward.

No, *I answer'd* a little abashed, but I have looked upon the Pictures.

**Section A Total [30]**

## Section B

Answer **one** question.

## 4 EITHER

**F Scott Fitzgerald: *The Great Gatsby***

Read Passages A and B, which are concerned with finding a purpose in life, and then complete the following task:

**In Chapter VII of *The Great Gatsby*, Daisy asks: “What’ll we do with ourselves this afternoon? ... and the day after that and the next thirty years?”**

**Examine Fitzgerald’s presentation of aimless existence 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 *Résumé*, a poem from the 1925 collection *Enough Rope* by Dorothy Parker (1893-1967), an American short-story writer and poet, known for her witty remarks.

Razors pain you;  
Rivers are damp;  
Acids stain you;  
And drugs cause cramp.  
Guns aren’t lawful;  
Nooses give;  
Gas smells awful;  
You might as well live.

**Passage B** is a remark reported to have been made by the American writer Gertrude Stein to the novelist Ernest Hemingway. He later used it as the epigraph to his 1926 novel *The Sun Also Rises*.

All of you young people who served in the war. You are a lost generation... You have no respect for anything. You drink yourselves to death.

OR

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

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

When Christophine announces to Antoinette that she is leaving Granbois, the following exchange takes place:

**“And what will become of me?” said Antoinette.**

**“Get up girl, and dress yourself. Woman must have spunks to live in this wicked world.”**

**Examine Rhys’s presentation of being a woman 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 the *Statement of Purpose* written for the National Organization for Women when it was founded in 1966, the same year in which *Wide Sargasso Sea* was published.

We, men and women who hereby constitute ourselves as the National Organization for Women, believe that the time has come for a new movement toward true equality for all women in America, and toward a fully equal partnership of the sexes, as part of the world-wide revolution of human rights now taking place within and beyond our national borders.

The purpose of NOW is to take action to bring women into full participation in the mainstream of American society now, exercising all the privileges and responsibilities thereof in truly equal partnership with men.

We realize that women’s problems are linked to many broader questions of social justice; their solution will require concerted action by many groups. Therefore, convinced that human rights for all are indivisible, we expect to give active support to the common cause of equal rights for all those who suffer discrimination and deprivation, and we call upon other organizations committed to such goals to support our efforts toward equality for women.

OR

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

Read Passages A and B, which are concerned with social convention, and then complete the following task:

**In Chapter VII of *A Room with a View*, Mrs Honeychurch says: “I was rather amused at Cecil asking my permission at all. He has always gone in for unconventionality.”**

**Examine Forster’s presentation of social convention 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 Passages A and/or B for points of comparison and contrast. [30]

**Passage A** is a series of extracts from *Correct Social Usage (1903)*, an American manual of correct social behaviour.

When one moves into a new neighborhood, it is the place of the neighbors to extend the hand of welcome to the strangers. The ladies should call on Mrs. A, the newcomer, just as soon as they think she is settled. And the gentleman should make it a point to get acquainted with Mr. A, if not by a call, by speaking to him in the drug store or where ever they may meet...

Where a woman makes calls in the afternoon, it is always cheery for the hostess to offer a cup of tea with crackers or cake...It does not seem necessary to have visiting cards. In a small place everyone knows who everyone is, and while it is all right to have them, still they are oftener not used than used. The name of the caller is left by saying: “Tell Mr. A that Mr. B called; nothing important.”

A man never carries or leaves the cards of any other man, nor can he assume any of the responsibilities or etiquette relating to the cards of any of his feminine relatives or friends. Men never presumed to crease or bend their cards, when such habits were in fashion, and they do not do so today.

**Passage B** is a pair of extracts from *The Cynic’s Rules of Conduct (1905)*, a work which makes fun of serious guides to manners and social behaviour.

Besides leaving a [visiting] card, leave all the small articles of value that you may find lying about in the dressing room.

When entering a crowded streetcar, a lady should leave the door open. It is quite permissible for her to appropriate the seat of the man who gets up to close it.

**Section B Total [30]**

**Paper Total [60]**





*Copyright Acknowledgements:*

Section A. Q.1. Passage A	Transcript , BBC © MMVIII, <a href="http://www.bbc.co.uk/radio4/science/casenotes/tr20070220.shtml">www.bbc.co.uk/radio4/science/casenotes/tr20070220.shtml</a>
Section A. Q.1. Passage B	Text, Margaret Atwood, <i>Surfacing</i>
Section A. Q.2. Passage B	Text, Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i>
Section A. Q.2. Passage A	Transcript, BBC © MMVIII, <a href="http://www.bbc.co.uk/voices/recordings/individual/cumbria-brampton-rawes-fiona.shtml">www.bbc.co.uk/voices/recordings/individual/cumbria-brampton-rawes-fiona.shtml</a>
Section A. Q.3. Passage A	Transcript, BBC © MMVIII, <a href="http://www.bbc.co.uk/voices/recordings/individual/scotland-coldstream-strother-denis.shtml">www.bbc.co.uk/voices/recordings/individual/scotland-coldstream-strother-denis.shtml</a>
Section A. Q.3. Passage B	Text, Extracts from Hawksmoor by Peter Ackroyd. Copyright © Peter Ackroyd. Reproduced by permission of Sheil Land Associates.
Section B. Q.4. Passage A	Text, Dorothy Parker 1893-1967, <i>Resume from Enough Rope</i> _____
Section B. Q.4. Passage B	Text, comment reportedly said by Gertrude Stein <a href="http://www.unreality.net/writings/academic/Eng232W-3.pdf">www.unreality.net/writings/academic/Eng232W-3.pdf</a> _____
Section B. Q.5. Passage A	Text, <i>National Organization for Women Statement of Purpose</i> , ©1966 <i>National Organization of Women</i> , <a href="http://www.now.org">www.now.org</a>
Section B. Q.6. Passage A	Extracts, <i>Correct Social Usage (1903)</i> , <a href="http://www.lahacal.org/gentleman.html">www.lahacal.org/gentleman.html</a>
Section B. Q.6. Passage B	Extracts, <i>The Cynic's Rules of Conduct (1905)</i> <a href="http://www.lahacal.org/gentleman/ladies.html">www.lahacal.org/gentleman/ladies.html</a>

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