



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

Monday 11 January 2010
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.
- 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 BBC Radio Cumbria interview in which a group of local people talk about their memories. Here Garth, a butcher, is telling a story about the local postman who helped himself to breakfast at one of the houses on his round. Another postman, Mike, adds a memory of his own.

GARTH: ah always remember going to a place called Agnes Rose (.) up Dent (.) Michael'll know very well (.) a postman called Joe Rowe was parked outside [*laughter*] and and erm (.) Agnes if she was never there she'd always left a plate and ah always left her (.) ah knew what to leave (.) ah left her meat you know (1) but anyway ah walked into the ouse (.) Joe's van was outside and Joe was having bacon and eggs and one thing and another (.) and (.) and erm he said do you want a bit of bacon Garth (.) ah sez yeah ah'll have a butty Joe (.) and and he made a cup of tea and was talking away (.) and ah said erm (.) erm (.) where they at (1) I don't know he sez (.) she's not here today (1) and like (.) that's what they were like (1) he'd gone in and he was making his breakfast (.) she wasn't there so he was making his own and then he made me a bit you know [*laughter*] erm the door was never locked you know and that was the country people then (.) back in the sixties

MIKE: and I always remember this (.) er lad we were training from Kendal (1) cos in them days we used to have (.) er (.) some posties used to come from Kendal and he didn't like (.) didn't Tom (.) he didn't like people with earrings in or (.) anything like that (.) and this lad had a huge earring in

GARTH: // Tom Sedgwick

MIKE: no it was Tommy (.) Tommy from Newfield (.) Tom Metcalf

GARTH: // oh yeah aye

MIKE: so (.) of course (.) we sat down in there and he (.) used to give us our coffee (.) biscuits and (.) what have yer and (.) he just kept staring at him for a while and then (1) I think (.) I think they called him Mark (.) the lad (.) and he kept looking (1) is he (.) is he (.) all right that lad (1) I said (.) well (.) yeah he's all right Tom (1) well he keeps staring at me

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

underlined = stressed sound/syllable(s)

// = speech overlap

[italics] = paralinguistic features

Passage B

In the following extract from the first part of *Surfacing*, the narrator is searching for her missing father, and has called on his friend Paul to find out if he has any news.

I want to ask Paul about my father but he ought to begin, he must have news to tell me. Maybe he's avoiding it; or maybe he's being tactful, waiting until I'm ready. Finally I say, "What happened to him?"

Paul shrugs. "He is just gone," he says. "I go there one day to see him, the door is open, the boats is there. I think maybe he is off somewheres near, and I wait awhile. Next day I go back, everything the same, I begin to worry, where he is, I don't know. So I write to you, he has leaved your caisse postale and the keys, I lock up the place. His car she is here, with me." He gestures towards the back, the garage. My father trusted Paul, he said Paul could build anything and fix anything. They were once caught in a three-week rainstorm, my father said if you could spend three weeks in a wet tent with a man without killing him or having him kill you then he was a good man. Paul justified for him his own ideal of the simple life; but for Paul the anachronism was imposed, he'd never chosen it.

"Did you look on the island?" I say. "If the boats are there he can't have gone off the island."

"I look, sure," Paul says. "I tell the police from down-the-road, they look around, nobody find nothing. Your husband here too?" he asks irrelevantly.

"Yes, he's here," I say, skipping over the lie even in my own mind. What he means is that a man should be handling this; Joe will do as a stand-in. My status is a problem, they obviously think I'm married. But I'm safe, I'm wearing my ring. I never threw it out, it's useful for landladies. I sent my parents a postcard after the wedding, they must have mentioned it to Paul; that, but not the divorce. It isn't part of the vocabulary here, there's no reason to upset them.

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 involving Scottish actors with cerebral palsy (CP) at a theatre workshop. Here, James is describing a film he has recently watched which showed people with CP. He is particularly annoyed by one actor's interpretation of someone with speech impairment.

JAMES: on to that (.) I mean (.) there's quite an interesting thing in it (.) and it just struck me I've I've watched it a number of times (.) I saw it on DVD and it has (.) as many DVDs have (.) extras (1) and you had the grotesque erm example of the director telling me how (.) an able-bodied actor pretending to be ah someone with severe CP had lovely erm expressive eyes (1) are you telling me you couldn't have employed a disabled person with that range of impairment for those (.) so you only employed him for his eyes (.) what gets me about the thing is (.) I was saying to someone (.) there's a bit in the film (.) have you seen it

//

ROBYN: no I've not seen it

JAMES: oh get it it's a laugh (.) it's a hoot (.) erm it's a (1) and for all the wrong reasons (1) there's a guy who has got ME¹ or MS² and er there's another guy with cerebral palsy [*puts on voice*] who speaks a bit like that sort of stuff (.) but it's very arrhh arhh

ROBYN: so he was taught (1) cos I've not seen this film (.) he was

//

JAMES: no (.) he wasn't taught (.) that's his (.) his (.) what makes me (.) his interpretation of what someone with a speech impairment sounds like (2) so it gets a bit like Skippy (.) because you remember Skippy (.) I don't know if you remember Skippy (.) it used to be on in the seventies (1) it was a wee boy with his kangaroo (.) and his kangaroo [*makes kissing noises*] they go [*puts on Australian accent*] what Skip (.) what Skip (.) the house is burning down [*normal voice*] there's a terrible bit in the film with this guy with ME is the only person who understands the guy with severe cerebral palsy (.) so the guy pretending to have a severe speech impediment's going arhh (.) arhh (.) Wednesday (.) and he's going yep yep (.) right I'll be with you (.) and nobody else understands

ROBYN: yeah

JAMES: and what's interesting as a disabled person when you watch something like that
(.) having come into contact with actors (.) who (.) have (.) eh erm speech
impediments and stuff like that (.) as a disabled person you can pick it up

Notes: ME¹ *Myalgic Encephalitis, also known as Chronic Fatigue Syndrome*
MS² *Multiple Sclerosis, a progressive disorder of the central nervous system*

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

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[*italics*] = paralinguistic features

Passage B

In the following extract from *The Curious Incident of the Dog in the Night-Time*, the narrator gives his views of 'special needs'.

71

All the other children at my school are stupid. Except I'm not meant to call them stupid even though this is what they are. I'm meant to say that they have learning difficulties or that they have special needs. But this is stupid because everybody has learning difficulties because learning to speak French or understanding Relativity is difficult, and also everyone has special needs, like Father who has to carry a little packet of artificial sweetening tablets around with him to put in his coffee to stop him getting fat, or Mrs Peters who wears a beige-coloured hearing-aid, or Siobhan who has glasses so thick that they give you a headache if you borrow them, and none of these people are Special Needs, even if they have special needs. 5

But Siobhan said we have to use those words because people used to call children like the children at school *spaz* and *crip* and *mong* which were nasty words. But that is stupid too because sometimes the children from the school down the road see us in the street when we're getting off the bus and they shout, 'Special Needs! Special Needs!' But I don't take any notice because I don't listen to what other people say and only sticks and stones can break my bones and I have my Swiss Army knife if they hit me and if I kill them it will be self-defence and I won't go to prison. 10 15

I am going to prove that I'm not stupid. Next month I'm going to take my A level in Maths and I'm going to get an A grade.

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 radio programme in which a young couple show an investigative reporter the problems they have had since moving into their new house.

RODDY: I couldn't wait to move in (1) I just (.) great (.) I wanted all this (.) all the rooms (.) room to move about in (.) having my study room for my computer (.) and another room for studying in for Uni (1) all these sorts of things (.) just to have something new that was ours (.) we weren't going to get disturbed (.) it was just a (.) I don't know (.) just like a (.) big adventure 5

//
DEBBIE: it was like a dream really (.) you know (.) it was (.) really was (.) watching it getting built and thinking (.) well that's mine (1) it was excellent 10

RODDY: the very first night we were here (.) it got dark (.) we put the lights on (.) and as soon as we put the lights on it was (.) just (.) we couldn't believe it (.) what we were confronted with 10

//
DEBBIE: there was holes (.) everywhere (.) there was two of the toilets weren't attached to the walls (.) the sinks weren't attached to the walls (.) the bits (.) we call them pedestals (.) they just lifted away (.) they were just sitting there (.) erm (.) the windows (.) three of the windows were cracked (.) cracked right across the panes of glass (1) it was just a nightmare (.) and we knew (.) we'd parted with the money then and there was no going back 15

RODDY: the problem at the front here (.) what I wasn't very happy with is (.) we've got lead flashing which (.) has just been glued to the wall rather than raggled in (.) as it should be (.) we've got broken parts of wood which have (.) just been nailed on in place (.) and overall (.) the general standard of (.) workmanship (.) has been very poor (.) they've used damaged materials (.) et cetera 20

//
DEBBIE: what caused us particular worry (.) up here (.) is the beading (.) the stairway was moving away from the wall (.) and the beading has been put in place to hide (.) the movement 25

//
RODDY: this cracking (.) has developed down through the wall (.) here (.) now (.) it's okay in here (.) where it's followed the joint along (.) here (.) when we get to (.) here (.) it actually starts to crack down through the block itself

TRANSCRIPTION KEY

(1) = pause in seconds

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Passage B

In the following extract from the end of Part One of Hawksmoor, the narrator Nicholas Dyer is developing his plans for laying the foundations of his churches.

It was my set purpose to rid my self of the workmen who were even then employed about my Church in Wapping; they were wooden-headed Fellows but, as I suspected, they looked on me strangely and whisper'd behind my Back. And so I wrote thus to the Commission:

Of the new church of Wapping, Stepney, call'd St-Georges-in-the-east, the Foundations have been begun without that due Consideration which is requisite, so that unless I take them up again I am out of all Hope that this Designe will succeed; I have no prejudice against the workmen but that they are Ignorant Fellows. I have admonished them to the utmost of my Power to perform the Workes according to the agreements, but notwithstanding I have observ'd the mortar not altogether so well beat, and a vast quantity of Spanish has been mix'd with the Bricks altho' the Workmen pretend that there is no more than what is allowed by the Commissioners. I therefore pray you to give me liberty to bring in my own Workmen to build the said Church at Wapping. I have examined and enquired into their abilities. And conceived that they are fit for the Places desired: and have set their charge as before at 2 shillings *per diem*.

All of which is humbly submitted,
Nich: Dyer.

Section A Total [30]

Section B

Answer **one** question from this section.

EITHER

4 F Scott Fitzgerald: *The Great Gatsby*

In Chapter 7 of *The Great Gatsby*, Nick checks on Daisy Buchanan, concerned for her welfare. Through the pantry window of the Buchanans' house, he sees: "Daisy and Tom were sitting opposite each other at the kitchen table, with a plate of cold fried chicken between them, and two bottles of ale ... They weren't happy, and neither of them had touched the chicken or the ale – and yet they weren't unhappy either."

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

Consider ways in which Fitzgerald presents happiness in *The Great Gatsby*.

In your answer you should:

- consider ways in which Fitzgerald's narrative methods contribute to the effects of 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 the conclusion of a speech made by USA President Calvin Coolidge on July 5th 1926, celebrating the 150th anniversary of the *American Declaration of Independence (1776)*.

[The 'Preamble' (or Introduction) to the *Declaration* states: *We hold these truths to be self-evident, That all men are created equal, That they are endowed by their Creator with certain unalienable Rights, That among these are Life, Liberty and the pursuit of Happiness.*]

We live in an age of science and of abounding accumulation of material things. These did not create our Declaration. Our Declaration created them. The things of the spirit come first. Unless we cling to that, all our material prosperity, overwhelming though it may appear, will turn to a barren scepter in our grasp. If we are to maintain the great heritage which has been bequeathed to us, we must be like-minded as the fathers who created it. We must not sink into a pagan materialism. We must cultivate the reverence which they had for the things that are holy. We must follow the spiritual and moral leadership which they showed. We must keep replenished, that they may glow with a more compelling flame, the altar fires before which they worshiped. 5

Passage B is the lyric of a song from *No, No, Nanette*, a popular musical of 1925.

I want to be happy
But I won't be happy
Till I make you happy too.
Life's really worth living
When you are mirth giving
Why can't I give some to you?
When skies are gray
And you say you are blue
I'll send the sun smiling through
I want to be happy
But I won't be happy
Till I make you happy too.

5

10

OR

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

At the start of the novel, Antoinette says: “And no one came near us. I got used to a solitary life.”

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

Examine ways in which Rhys presents the experience of being alone in *Wide Sargasso Sea*.

In your answer you should:

- consider ways in which Rhys’s narrative methods contribute to the effects of 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 the lyric of *Single Girl*, one of the hit songs of 1966, the year in which *Wide Sargasso Sea* was published.

The single girl all alone in a great big town
 The single girl gets so tired of love letting her down
 The life’s unreal and the people are homely
 And the nights can get so lonely
 The single girl needs a sweet loving man to lean on 5

I’m a single girl wondering if love could be passing me by
 I’m a single girl and I know all about men and their lies
 Nobody loves me cos nobody knows me
 Nobody takes the time to go slowly
 The single girl needs a sweet loving man to lean on 10

I gotta make my own way
 There’s rent I gotta pay
 I need a night-time love to get me through the day

I’m a single girl all alone in a great big town
 I’m a single girl and I get so tired of love letting me down 15
 But there’s a man I’ve yet to know
 Waiting somewhere I’ve yet to go
 Someday I’ll have a sweet loving man to lean on
 The single girl needs a sweet loving man to lean on
 The single girl needs a sweet loving man to lean on 20

OR

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

In Chapter VII of *A Room with a View*, Charlotte and Lucy are hurriedly packing to leave Florence for Rome: "I have been a failure," said Miss Bartlett, as she struggled with the straps of Lucy's trunk instead of strapping her own. "Failed to make you happy; failed in my duty to your mother."

Read Passages A and B, which are also concerned with duty and happiness, then complete the following task:

Examine ways in which Forster presents duty and happiness 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.

Passage A is the *Oath and Nine-part Law of 1908*, written for the British Boy Scout Movement by Lord Baden-Powell.

Oath

On my honour I promise that:

1. I will do my duty to God and the King.
2. I will do my best to help others whatever it may cost me.
3. I know the scout law and will obey it.

Law

1. A Scout's honour is to be trusted.
2. A Scout is loyal to the King and to his officers, and to his country, and to his employers.
3. A Scout's duty is to be useful and to help others.
4. A Scout is a friend to all and a brother to every other Scout, no matter to what social class the other belongs.
5. A Scout is courteous.
6. A Scout is a friend to animals.
7. A Scout obeys orders of his patrol leader or scout master without question.
8. A Scout smiles and whistles under all circumstances.
9. A Scout is thrifty.

Passage B is an extract from *The Duty of Happiness*, the opening chapter of *The Pleasures of Life* by Sir John Lubbock (1834-1913).

The world would be better and brighter if our teachers would dwell on the Duty of Happiness as well as on the Happiness of Duty, for we ought to be as cheerful as we can, if only because to be happy ourselves, is a most effectual contribution to the happiness of others.

Every one must have felt that a cheerful friend is like a sunny day, which sheds its 5
brightness on all around; and most of us can, as we choose, make of this world either a palace or a prison.

Section B Total [30]

Paper Total [60]

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