



**Wednesday 14 May 2014 – Morning**

**AS GCE ENGLISH LANGUAGE AND LITERATURE**

**F671/01 Speaking Voices**

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 12 page Answer Booklet (OCR12)  
(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. HB pencil may be used for graphs and diagrams only.
- 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.
- 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 Jeanette Winterson: *Oranges are Not the Only Fruit*

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 Winterson uses speaking voices in Passage B and elsewhere in *Oranges are Not the Only Fruit*.

[30]

## Passage A

*The following transcription is part of a conversation between two men in their forties. Lou's family is Italian, but Lou himself has lived in Britain all his life. Here he is telling his friend Harry his thoughts about the possibilities of eventually retiring to Italy, and having to make new friends there.*

- Lou: you know it's it's a kind of difficult thing to try to figure out (.) I think we'll  
//
- Harry: yeah
- Lou: I think we'll (.) at least (.) spend part of the year when when we retire er us (.) being over there  
//
- Harry: mm hmm 5
- Lou: part of the year here and  
//
- Harry: well that's what that's what I would have expected  
(.) well (.) I would have assumed  
//
- Lou: mm (1) yeah (1) but she's not keen (1) my wife (.) she's not keen  
//
- Harry: oh(.) 10  
she's not that keen to go back  
//
- Lou: not that keen  
//
- Harry: because there are bits (.) I mean (.) bits of the south of Italy that are just gorgeous (.) just beautiful  
//
- Lou: well this is it (.) but my wife says that you go 15  
back there what can you do (1) you know  
//
- Harry: mm hmm  
//
- Lou: you know (.) there's only so much you can do (.) erm (.) you've got to pay for the doctor's (.) you've  
//
- Harry: that's true 20

**Lou:** you've got to have transport (.) because the bus service (.) is nothing like here (.) you know (.) er all the (.) the bits and pieces that are are the problem

//

**Harry:** mm (.) oh yeah

**Lou:** you go over there and you don't know anybody apart from your own immediate family (.) so you need to start making new (.) new friends (.) if that's the word to use 25

**Harry:** you need to start erm going about and [*laughs*] networking (1) is that the the terminology

//

**Lou:** the terminology [*laughs*] the terminology you have to use (1) networking

#### TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

underlined = stressed sound/syllable(s)

[*italics*] = paralinguistic feature

// = speech overlap

#### Passage B

*The following extract is from the chapter called 'Numbers' in **Oranges are Not the Only Fruit**. The narrator has been taken into town by her mother, and they have reached the market.*

I wouldn't have noticed Melanie if I hadn't gone round the other side of the stall to look at the aquarium.

She was boning kippers on a big marble slab. She used a thin stained knife, and threw the gut into a tin bucket. The clean fish she laid on greaseproof paper, and every fourth fish had a sprig of parsley. 5

'I'd like to do that,' I said.

She smiled and carried on.

'Do you like doing it?'

Still she said nothing, so I slid, as discreetly as a person in a pink plastic mac can, to the other side of the tank. I couldn't see very well because of the hood over my eyes. 10

'Can I have some fish-bait?' I asked.

She looked up, and I noticed her eyes were a lovely grey, like the cat Next Door.

'I'm not supposed to have friends at work.'

'But I'm not your friend,' I pointed out, rudely.

'No, but they'll think you are,' she replied. 15

'Well I might as well be then,' I suggested.

She stared at me a moment, then turned away.

'Get a move on,' hastened my mother, suddenly appearing round the whelk tray.

'Can I have a new fish for my tank?'

'We've hardly enough money to feed what we have got, without another mouth. That damn dog costs enough.' 20

'Only a small one, a fantail?'

'I've said no.' And she marched off towards Trickett's.

I felt wronged. If she had taught me to read like other children had been taught to read, I wouldn't have these obsessions. I'd be happy with a pet rabbit and the odd stick insect. 25

I looked behind me. But Melanie had gone.

OR

2 Kazuo Ishiguro: *The Remains of the Day*

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 Ishiguro uses speaking voices in Passage B and elsewhere in *The Remains of the Day*.

[30]

**Passage A**

*The following passage is a transcription of part of a conversation between Laurie and his friend Jim. Laurie had retired four years earlier from his career as a university librarian. Here the two men are reflecting on Laurie's decision to retire.*

- Laurie:** well (.) on this (.) this question of my retirement (.) did we really  
//
- Jim:** well (.) I think you told most  
of your friends (.) you've given your (.) your views of why you did it  
//
- Laurie:** and don't you agree it was  
//
- Jim:** I do think 5  
that if you didn't discuss it with (.) with people (.) widely (1) obviously it would have surprised them  
//
- Laurie:** but don't you agree it was a good thing to do (.) for (.) for everyone  
//
- Jim:** no (.) i'm not gonna say
- Laurie:** well (.) I think it was a good thing (.) in view of my age and my (.) my (.) limitations 10
- Jim:** we all know ourselves (.) the best  
//
- Laurie:** YES (.) yes (.) I knew my limitations of of strength and and vision and support here
- Jim:** surely you didn't doubt how much support you had  
//
- Laurie:** well no (.) my support hadn't vanished (.) 15  
but (.) my own self (.) you know  
//
- Jim:** uh huh (.) I know  
//
- Laurie:** my own sense of my my self was (.) diminishing (.)  
you know (.) my own contribution (.) was diminishing (1) and I have so much ego that I couldn't stay on in a (.) in a situation like like that 20  
//
- Jim:** also (.) doesn't there come a (.) a time when  
you can't get up the enthusiasm for something (1) you're just not enthusiastic about it (.) it doesn't send you  
//
- Laurie:** it was time to go (.) and these four years that i've had (.) since retirement have (.)  
really (.) been wonderful years (.) personally and selfishly 25

## TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

underlined = stressed sound/syllable(s)

CAPITALS = raised volume

// = speech overlap

**Passage B**

*In the following extract from **The Remains of the Day**, Mr Stevens remembers going to his father's room to tell him that Lord Darlington no longer considers him capable of waiting at table.*

'Ah,' I said, and gave a short laugh, 'I might have known Father would be up and ready for the day.'

'I've been up for the past three hours,' he said, looking me up and down rather coldly.

'I hope Father is not being kept awake by his arthritic troubles.'

'I get all the sleep I need.'

5

My father reached forward to the only chair in the room, a small wooden one, and placing both hands on its back, brought himself to his feet. When I saw him stood upright before me, I could not be sure to what extent he was hunched over due to infirmity and what extent due to the habit of accommodating the steeply sloped ceilings of the room.

'I have come here to relate something to you, Father.'

10

'Then relate it briefly and concisely. I haven't all morning to listen to you chatter.'

'In that case, Father, I will come straight to the point.'

'Come to the point then and be done with it. Some of us have work to be getting on with.'

'Very well. Since you wish me to be brief, I will do my best to comply. The fact is, Father has become increasingly infirm. So much so that even the duties of an under-butler are now beyond his capabilities. His lordship is of the view, as indeed I am myself, that while Father is allowed to continue with his present round of duties, he represents an ever-present threat to the smooth running of this household, and in particular to next week's important international gathering.'

15

My father's face, in the half-light, betrayed no emotion whatsoever.

20

'Principally,' I continued, 'it has been felt that Father should no longer be asked to wait at table, whether or not guests are present.'

'I have waited at table every day for the last fifty-four years,' my father remarked, his voice perfectly unhurried.

'Furthermore, it has been decided that Father should not carry laden trays of any sort for even the shortest distances. In view of these limitations, and knowing Father's esteem for conciseness, I have listed here the revised round of duties he will from now on be expected to perform.'

25

I felt disinclined actually to hand to him the piece of paper I was holding, and so put it down on the end of his bed. My father glanced at it then returned his gaze to me. There was still no trace of emotion discernible in his expression, and his hands on the back of the chair appeared perfectly relaxed. Hunched over or not, it was impossible not to be reminded of the sheer impact of his physical presence – the very same that had once reduced two drunken gentlemen to sobriety in the back of a car. Eventually, he said:

30

'I only fell that time because of those steps. They're crooked. Seamus should be told to put those right before someone else does the same thing.'

35

'Indeed. In any case, may I be assured Father will study that sheet?'

'Seamus should be told to put those steps right. Certainly before these gentlemen start arriving from Europe.'

'Indeed. Well, Father, good morning.'

40

OR

3 Roddy Doyle: *Paddy Clarke Ha Ha Ha*

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 Doyle uses speaking voices in Passage B and elsewhere in *Paddy Clarke Ha Ha Ha*.

[30]

**Passage A**

*This is a transcription of part of a conversation between Damien, a researcher, and twelve-year-old Jane. Damien has been investigating how children are affected when their parents split up. Here he asks Jane about her life since her parents divorced when she was seven.*

- Jane:** I was at home with both of them and dad just (.) just started moving all his stuff out (.) and his friend had come to pick it up (.) and I was like (.) WHAT'S GOING ON (.) and then they were like OH (.) and he sat us down and explained that they weren't going to be living together any more (.) and I didn't know if I wanted to stay with mum or dad (.) and I felt like (.) if I said one of them (.) i'd be choosing between them (.) and then i'd feel guilty (2) I don't think we got any say in whether with our mum or dad (1) because mum (.) like she always was like the one who made the major decisions for us (.) like what school and and everything (.) so  
//
- Damien:** so (.) you live with your mum (.) but you  
//
- Jane:** yeah but my dad  
//
- Damien:** and you spend every second weekend with your dad (.) who lives  
//
- Jane:** well my dad lives close by
- Damien:** so do you feel like you have (.) two homes (.) or (.) or just (.) you live with your mum and you spend a bit of time with your dad
- Jane:** NO (.) I feel like I have two homes (.) DEFINITELY
- Damien:** is that a good thing (.) to have two homes  
//
- Jane:** yes yes (.) because if i'm arguing with my mum [laughs] I just go to my dad's (.) and he's always there (1) I take my belongings to one house from another (.) but I have two sets of friends (1) which is good
- Damien:** do you always want to go and spend time with your dad (1) or do you sometimes think that you'd like to spend a weekend at your mum's house (.) and maybe hang out with the  
//
- Jane:** yeah (.) and a lot of the time I feel like I don't want to do that because a lot of the time when i'm going to my dad's (.) like my friends will have organised to go to the movies (.) or something (.) and i'll just have to say NO (.) because dad likes me spending time with him
- Damien:** I take it your parents get on pretty well now (.) but was there ever a stage when they didn't get on that well  
//
- Jane:** yeah (.) like (.) during the separation (.) from what I can remember (.) they were always arguing and mum didn't really want us seeing dad at all (.) but even like every couple of months they'll have a big fall-out and they won't talk to each other (.) and that's really hard for me and my sister because like we'd want to see dad (.) but then we wouldn't want to ask mum (.) and then yes (.) it just gets really awkward

35

## TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

underlined = stressed sound/syllable(s)

CAPITALS = raised volume

[laughs] = paralinguistic features

// = speech overlap

**Passage B**

*In the following extract from near the end of the novel **Paddy Clarke Ha Ha Ha**, the narrator has been badly affected by the conflict between his parents. Here he comes close to confiding in his friend Kevin.*

–Do your ma and da have fights?

–No.

–Not fights like thumping and kicking, I said. –Shouting. Giving out to each other.

–Yeah then, said Kevin. –They have them all the time.

–Do they?

5

–Yeah.

I was glad I'd asked. It had taken me all day to get to it. We'd walked to Dollymount, had a mess – it was freezing – and come home and I hadn't asked till we were back on Barrytown Road, nearly at the shops.

–Do yours? said Kevin.

10

–Have fights?

–Yeah.

–No.

–What did you ask for then? They must.

–They don't, I said. –They have arguments, that's all; like yours.

15

–What did you ask me for then?

–My uncle and auntie, I said. –My ma was talking about it to my da. My uncle hit my auntie and she hit him back and she called the guards.

–What did they do?

–They arrested him, I said. –They came for him in a car with a siren.

20

–Is he in jail?

–No; they let him out. He had to promise that he'd never do it again. On paper. He had to write it down and sign his name under it. And if he ever does it again he has to go to jail for ten years and my boy cousins get sent to Artane and my auntie keeps my girl cousins cos she wouldn't be able to afford to keep them all.

25

–What does your uncle look like?

–Big.

–Ten years, said Kevin.

That was as old as us.

–That's ages for just hitting someone. And what about her? he remembered. –She hit him as well.

30

–Not hard, I said.

I loved making up stuff; I loved the way the next bit came into my head, it made sense and expanded and I could keep going till I came to the end; it was like being in a race. I always won. I told it the second I made it up, but I believed it, I really did. This was different though. I shouldn't have asked Kevin in the first place; he was the wrong one. I should have asked Liam.

35

## SECTION B

Answer **one** question from this section.

## EITHER

4 Evelyn Waugh: *A Handful of Dust*

In Chapter 3 of *A Handful of Dust* (*Hard Cheese on Tony*) Brenda has come back from London to Hetton for the weekend, bringing with her Polly, Veronica, Daisy and Mrs Beaver.

*'You see,' Brenda explained, not looking at Tony. 'What I thought was that I must have one habitable room downstairs. At present there's only the smoking room and the library. The drawing room is vast and quite out of the question. I thought what I needed was a small sitting room more or less to myself. Don't you think it has possibilities?'*

*'But, my angel, the shape's all wrong,' said Daisy. 'And that chimney piece – what is it made of, pink granite, and all the plaster work and the dado. Everything's horrible. It's so dark.'* 5

*'I know exactly what Brenda wants,' said Mrs Beaver more moderately. 'I don't think it will be impossible. I must think about it. As Veronica says, the structure does rather limit one ... you know I think the only thing to do would be to disregard it altogether and find some treatment so definite that it carried the room if you see what I mean ... supposing we covered the walls with white chromium plating and had natural sheepskin carpet ... I wonder if that would be running you in for more than you meant to spend.'* 10

*'I'd blow the whole thing sky-high,' said Veronica.*

*Tony left them to their discussion.* 15

Read Passage A, which is also concerned with conflict between the old-fashioned and the modern, then complete the following task:

**Examine ways in which Waugh presents conflict between the old-fashioned and the modern in *A Handful of Dust*.**

In your answer you should:

- consider ways in which Waugh'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 title song from the musical *Anything Goes*, which came out in 1934, the year *A Handful of Dust* was published.

### Anything Goes

In olden days a glimpse of stocking  
Was looked on as something shocking,  
But now, God knows,  
Anything Goes.

Good authors too who once knew better words, 5  
Now only use four-letter words  
Writing prose,  
Anything Goes.

The world has gone mad today 10  
And good's bad today,  
And black's white today,  
And day's night today,  
When most guys today  
That women prize today  
Are just silly gigolos<sup>1</sup>. 15

And though I'm not a great romancer  
I know that I'm bound to answer  
When you propose,  
Anything Goes

When grandmama whose age is eighty 20  
In night clubs is getting matey  
With gigolos,  
Anything Goes.

When mothers pack and leave poor father 25  
Because they decide they'd rather  
Be tennis pros,  
Anything Goes.

If driving fast cars you like,  
If low bars you like,  
If old hymns you like, 30  
If bare limbs you like,  
If Mae West<sup>2</sup> you like  
Or me undressed you like,  
Why, nobody will oppose!

When every night the set that's smart is 35  
Intruding in nudist parties  
In studios,  
Anything Goes.

*Notes:*

gigolos<sup>1</sup> – professional male escorts

Mae West<sup>2</sup> – glamorous Hollywood film star of the 1930s

OR

**5 Ian McEwan: *The Child in Time***

In Chapter 5 of *The Child in Time*, Stephen has gone to visit Charles Darke and Thelma in Suffolk. Having experienced “a day in which he had come close to smashing a car, seeing a man crushed to death, being set upon by beggars and falling out of a tree”, Stephen asks Thelma to tell him the latest scientific thinking about the nature of time. Thelma explains:

*‘But whatever time is, the common-sense, everyday version of it as linear, regular, absolute, marching from left to right, from the past through the present to the future, is either nonsense or a tiny fraction of the truth. We know this from our own experience. An hour can seem like five minutes or a week. Time is variable.’*

Read Passage A, which is also concerned with ideas about time, and then complete the following task:

**Examine ways in which McEwan explores ideas about time in *The Child in Time*.**

In your answer you should:

- consider ways in which McEwan’s narrative methods contribute to this exploration
- 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 from 1984, three years before the publication of *The Child in Time*.

**Time after Time**

Lying in my bed I hear the clock tick, And think of you Caught up in circles confusion – Is nothing new Flashback – warm nights – Almost left behind Suitcases of memories, Time after –	5
Sometimes you picture me – I'm walking too far ahead You're calling to me, I can't hear What you've said – Then you say – go slow – I fall behind – The second hand unwinds	10  15
If you're lost you can look – and you will find me Time after time If you fall I will catch you – I'll be waiting Time after time	
After my picture fades and darkness has Turned to gray Watching through windows – you're wondering If I'm OK Secrets stolen from deep inside The drum beats out of time –	20  25
You said go slow – I fall behind The second hand unwinds –	
Time after time ... Time after time ... Time after time ... Time after time ...	30

OR

**6 Jane Austen: *Persuasion***

In Chapter 4 of *Persuasion*, Jane Austen recounts how Anne Elliot had been persuaded, seven years earlier, to reject Frederick Wentworth. Lady Russell had seen his confidence in his future as a disadvantage.

*Lady Russell had little taste for wit, and of anything approaching to imprudence a horror. She deprecated the connexion in every light.*

*Such opposition, as these feelings produced, was more than Anne could combat. Young and gentle as she was, it might yet have been possible to withstand her father's ill-will, though unsoftened by one kind word or look on the part of her sister; but Lady Russell, whom she had always loved and relied on, could not, with such steadiness of opinion, and such tenderness of manner, be continually advising her in vain. She was persuaded to believe the engagement a wrong thing: indiscreet, improper, hardly capable of success, and not deserving it. But it was not a merely selfish caution, under which she acted, in putting an end to it. Had she not imagined herself consulting his good, even more than her own, she could hardly have given him up. The belief of being prudent, and self-denying, principally for his advantage, was her chief consolation, under the misery of a parting, a final parting; and every consolation was required, for she had to encounter all the additional pain of opinions, on his side, totally unconvinced and unbending, and of his feeling himself ill used by so forced a relinquishment. He had left the country in consequence.*

Read Passage A, which is also concerned with aspects of persuasion, and then complete the following task:

**Examine Austen's presentation in *Persuasion* of characters resisting or giving in to persuasion.**

In your answer you should:

- consider ways in which Austen'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 a series of definitions from Samuel Johnson's Dictionary of 1785, an edition still current when *Persuasion* was published in 1817. Johnson provides definitions for words, and sometimes also gives examples of how these words have been used.

**TO PERSUADE** (verb)

1. To bring to any particular opinion.
2. To influence by argument or expostulation. *Persuasion* seems rather applicable to the passions, and *argument* to the reason; but this is not always observed.

**PERSUASION** (abstract noun)

1. The art of persuading; the art of influencing by expostulation; the art of gaining or attempting the passions.
2. The state of being persuaded; opinion.

**PERSUASIVE** (adjective)

Having the power of persuading; having influence on the passions.

**PERSUASIBLENESS** (abstract noun)

The quality of being flexible by persuasion.

**END OF QUESTION PAPER**