

# OCR

Oxford Cambridge and RSA

**Monday 23 May 2016 – 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.
- 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.

## 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 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 passage is a transcription of part of a conversation in which two young women are comparing their experiences of starting school. Caitlin started her school career in Luxembourg, and Elizabeth in the UK.

- Caitlin:** so (1) how old were you when you when you went to school  
//
- Elizabeth:** erm I was four when I started  
(.) erm cause I started in August and I turned five in October  
//
- Caitlin:** mm hmm  
//
- Elizabeth:** in October (.) so (.) 5  
really five (.) kind of thing (1) how about you
- Caitlin:** I was four
- Elizabeth:** four for the whole year  
//
- Caitlin:** four for the whole year (.) cause I turned four  
//
- Elizabeth:** REALLY the whole 10  
//
- Caitlin:** cause I turned four  
in in May and then school started in September
- Elizabeth:** erm (.) was that because you started a year earlier or is that how old (.) how old  
//
- Caitlin:** that's how  
old you are when you start school in Luxembourg 15  
//
- Elizabeth:** mmm hmm  
//
- Caitlin:** cause you (.) like (.) you're four when you start pre-  
school (.) like we actually call it play-school so  
//
- Elizabeth:** is that like nursery  
//
- Caitlin:** so you go there for two years 20

- Elizabeth:** see (1) well (1) I think normally (.) you go to nurse (.) well I went to nursery for a year (.) like the year that  
//
- Caitlin:** mmm hmm  
//
- Elizabeth:** the year that I was four (.) kind of thing (1) I went to like a playgroup before that 25
- Caitlin:** uh huh
- Elizabeth:** but normally (.) normally you're five when you start school (.) here (.) unless (.) like there were some people in my class who were four but that's because they were kind of quite bright

## TRANSCRIPTION KEY

(1) = pause in seconds  
 (.) = micro-pause  
underlined = stressed sound/syllable(s)  
 CAPITALS = raised volume  
 // = speech overlap

**Passage B**

*The following extract is the beginning of the chapter 'Exodus' in **Oranges are Not the Only Fruit**. The narrator is preparing for her first day at school, after having been educated at home by her mother for some time.*

'Why do you want me to go?' I asked her the night before.

'Because if you don't go, I'll have to go to prison.' She picked up the knife. 'How many slices do you want?'

'Two,' I said. 'What's going in them?'

'Potted beef, and be thankful.' 5

'But if you go to prison you'll get out again. St Paul was always going to prison.'

'I know that' (she cut the bread firmly, so that only the tiniest squirt of potted beef oozed out)... 'but the neighbours don't. Eat this and be quiet.'

She pushed the plate in front of me. It looked horrible.

'Why can't we have chips?' 10

'Because I haven't time to make you chips. There's my feet to soak, your vest to iron, and I haven't touched all those requests for prayer. Besides, there's no potatoes.'

I went into the living room, looking for something to do. In the kitchen I heard my mother switch on the radio.

'And now,' said a voice, 'a programme about the family life of snails.' 15

My mother shrieked.

'Did you hear that?' she demanded, and poked her head round the kitchen door. 'The family life of snails, it's an Abomination, it's like saying we come from monkeys.'

I thought about it. Mr and Mrs Snail at home on a wet Wednesday night; Mr Snail dozing quietly, Mrs Snail reading a book about difficult children. 'I'm so worried doctor. He's so quiet, won't come out of his shell.' 20

'No mum,' I replied, 'it's not like that at all.'

But she wasn't listening.

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 television programme from a series about finding houses in France for people from Britain. Here, presenter Matt is showing Karen and Tim a house with an impressive view.

- Matt:** the first house we saw (.) yesterday (.) had the (.) the seclusion that Tim's looking for  
//
- Tim:** yeah but  
//
- Karen:** but  
we couldn't agree on what to do about the kitchen
- Matt:** right (.) so (.) today (1) I've lined up a larger home (.) here in the village of [*inaudible*] 5  
//
- Tim:** this is it is it (1)  
it's a bit bigger than the last  
//
- Matt:** yeah (.) it's slightly larger than the last house (.) a hundred  
and seventy square metres here  
//
- Karen:** that means it's more likely to be beyond our budget 10  
//
- Matt:** but this time you  
got five bedrooms and four bathrooms
- Tim:** okay (1) how much is it  
//
- Karen:** OOH that's a lot of space  
//
- Matt:** I know it's a little bit more modern than you were looking for (.) but it is 15  
//
- Tim:** how  
much is it
- Matt:** three hundred and fifty five thousand euros (.) but there could be  
//
- Karen:** ooh (.) bit out of our budget
- Matt:** well (.) there may be some negotiation to be had there (.) so we can try (.) okay 20
- Tim:** it is a good size (.) I'll say that
- Karen:** and I see a pool
- Tim:** OH YES (.) that is a good pool
- Matt:** it's a nice dining room as well  
//
- Karen:** WOW (.) WHAT A FANTASTIC VIEW (.) YEAH 25

**Matt:** and those patio doors will open right up

**Tim:** yeah (1) in summer that'll be

//

**Karen:** that'll be GORGEOUS (.) YEAH (.) that view

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

           = stressed sound/syllable(s)

CAPITALS = raised volume

// = speech overlap

**Passage B**

*In the following extract from **The Remains of the Day**, the narrator (the butler, Mr Stevens) is thinking back on the events of the first day of his motoring trip. Here he is guided towards an impressive view.*

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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 recorded interview in which Connie, a woman born in Dublin in 1929, recalls aspects of her home and family from her childhood.*

- Connie:** during the war my father (.) who worked for the theatre (.) was made redundant (.) and and he went to england
- Trevor:** this [*points at photograph*] is your father (.) who had been brought up in england (.) hadn't he
- Connie:** yes (1) my father (.) this was in july 1941 (.) and we 5  
//
- Trevor:** and you didn't hear from him (.) he  
just  
//
- Connie:** we didn't hear then from him until he was dead (.) he just disappeared
- Trevor:** your dad went to london in 1941 (.) and you didn't hear ANYTHING from him (.) 10  
until until  
//
- Connie:** until 1955 (.) when we got word that he was dead
- Trevor:** so he didn't send money back
- Connie:** no (.) he hoped to get a job (.) evidently it didn't (.) it didn't materialise (1) except 15  
for one telegram we never heard from him (1) my grandfather supported us  
financially
- Trevor:** this was your mother's  
//
- Connie:** my mother's father (2) and we lived in my grandparents' house (1) well  
(1) quite a fair sized house (1) you went in the front door (.) there was a hall and  
an archway (.) on the left-hand side there was a carved hall stand with a gong on  
it (.) on the right hand side was what we called [*laughs*] the DRAWING room (.) 20  
which was only used on sundays and christmas days (1) sometimes the children  
(.) on a wet day (.) would be allowed to go in to play in it (.) it had a curtain to keep  
out the draughts (.) on the back of the door (.) and we'd play at theatricals (1) there  
was a piano of of doubtful tuning [*laughs*] which we also hammered out on on bad  
days (1) then when you went through the hall on the left hand side there was a 25  
smallish dining room (.) with an enormous table (.) and a myriad of of pictures  
and and photographs (1) a rocking chair where my grandfather nearly always sat  
(1) an armchair on the left hand side (.) my mother sat in that (.) her knitting  
was nearly always to the left of her (1) a kitchen next door (.) oh a HORRIBLE  
looking scullery just off it (.) with a sink where you had to stand with your back to 30  
a draughty door (.) and off that another pantry with a mangle

## TRANSCRIPTION KEY

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

**Passage B**

*In the following extract from the middle of the novel **Paddy Clarke Ha Ha Ha**, the narrator recounts a conversation he had with his mother.*

The front room was not for going into. It was the drawing room. Nobody else had a drawing room although all the houses were the same, all the houses before the Corporation ones. Our drawing room was Kevin's ma's and da's living room, and Ian McEvoy's television room. Ours was the drawing room because my ma said it was.

–What does it mean? I asked her. 5

I'd known it was the drawing room since I could remember but today the name seemed funny for the first time. We were outside. Whenever there was even a bit of blue in the sky my ma opened the back door and brought the whole house out. She thought about the answer but with a nice look on her face. The babies were asleep. Sinbad was putting grass in a jar. 10

–The good room, she said.

–Does Drawing mean Good?

–Yes, she said. –Only when you put it with Room.

That was fair enough; I understood.

–Why don't we call it just the good room? I asked. –People prob'ly think we draw in it, or paint pictures. 15

–No, they don't.

–They might, I said.

I wasn't just saying it for the sake of saying it, like I said some things.

–Especially if they're stupid, I said. 20

–They'd want to be very stupid.

–There's lots of stupid people, I told her. –There's a whole class of them in our school.

–Stop that, she said.

–A class in every year, I said.

–That's not nice, she said. –Stop it. 25

–Why not just the good room? I said.

–It doesn't sound right, she said.

That made no sense: it sounded exactly right. We were never allowed into that room so it would stay good.

–Why doesn't it? I asked. 30

–It sounds cheap, she said.

She started smiling.

–It –I don't know –Drawing room is a nicer name than good room. It sounds nicer. Unusual.

–Are unusual names nice? 35

–Yes.

–Then why am I called Patrick?

She laughed but only for a little bit. She smiled at me, I think to make sure that I knew she wasn't laughing at me.

–Because your daddy's called Patrick, she said. 40

I liked that, being called after my da.

## SECTION B

Answer **one** question from this section.

## EITHER

4 Evelyn Waugh: *A Handful of Dust*

In Chapter 4 of *A Handful of Dust*, Tony and Jock Grant-Menzies have gone back to the Sixty-four Club. In order to get a divorce from Brenda, Tony needs to pretend to be having a sexual relationship with another woman.

*'My friend is looking for a lady to take to the seaside,' said Jock.*

*'What, this weather? That'll be a nice treat for a lonely girl.' Babs sniffed into a little ball of handkerchief.*

*'It's for a divorce.'*

*'Oh, I see. Well, why doesn't he take Milly? She doesn't catch cold easy. Besides she knows how to behave at a hotel. Lots of the girls here are all right to have a lark with in town but you have to have a lady for a divorce.'* 5

*'D'you often get asked to do that?'*

*'Now and then. It's a nice rest – but it means so much talking and the gentlemen will always go on so about their wives.'* 10

*While they were dancing Tony came straight to business. 'I suppose you wouldn't care to come away for the week-end?' he asked.*

*'Shouldn't mind,' said Milly. 'Where?'*

*'I thought of Brighton.'*

*'Oh ... Is it for a divorce?'* 15

*'Yes.'*

Read Passage A, which is also concerned with marriage and divorce, then complete the following task:

**Examine ways in which Waugh presents marriage and divorce 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 part of a debate which took place in the House of Commons in 1934, the year *A Handful of Dust* was published. At this time, divorce could only take place if there had been adultery (sexual unfaithfulness) by either spouse.

We have to move with the times, and the times have moved. For various reasons desertion is far easier than it was 20 years ago. Divorce has in fact greatly increased in the past 20 years, but the first thing we have to get out of our minds is the idea that divorce is a crime the prevalence of which should be regarded statistically and made the subject of public comment and public discussion. Divorce merely means that some particular union has become impossible and has been terminated. It is, in the enormous majority of cases, the means of entry for both parties into a happier and more fruitful life; it is the end of one frustrated life and the beginning of a new life. But the claim that we should not make divorce easier is one which I think most of us would accept as desirable. We do not want to make divorce easier; we do want to make marriage more of a reality.

If we take the question of our marriage laws as part of our social system, surely the position is this, that we in this House are all engaged, from our various angles and points of view, in the quest for social unity, and that social unity which we seek is based upon the maintenance of the family as the unit in society.

OR

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

In Chapter 1 of *The Child in Time*, McEwan describes how Stephen gets Kate ready for the trip to the supermarket:

*He buttoned her woollen shirt, helped her into a thick sweater and fastened her dungarees. She began a vague, abstracted chant which meandered between improvisation, nursery rhymes and snatches of Christmas carols. He sat her in his chair, put her socks on and laced her boots. When he knelt in front of her she stroked his hair. Like many little girls she was quaintly protective towards her father. Before they left the flat she would make certain he buttoned his coat to the top.* 5

Read Passage A, which is also concerned with father-child relationships, and then complete the following task:

**Examine ways in which McEwan presents father-child relationships in *The Child in Time*.**

In your answer you should:

- consider ways in which McEwan'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 from a newspaper article published in 1987, the same year as *The Child in Time*. The author is considering the idea of the "New Man", an image of fatherhood which was fashionable at the time.

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OR

6 Jane Austen: *Persuasion*

In Chapter 16 of *Persuasion*, Anne Elliot is in Bath with her father Sir Walter, her sister Elizabeth and Lady Russell. Anne is ashamed that her father and sister are so proud of their acquaintance with Lady Dalrymple and her daughter.

*Had Lady Dalrymple and her daughter even been very agreeable, she would still have been ashamed of the agitation they created, but they were nothing. There was no superiority of manner, accomplishment, or understanding. Lady Dalrymple had acquired the name of 'a charming woman,' because she had a smile and a civil answer for everybody. Miss Carteret, with still less to say, was so plain and so awkward, that she would never have been tolerated in Camden-place but for her birth.* 5

*Lady Russell confessed she had expected something better; but yet 'it was an acquaintance worth having;' and when Anne ventured to speak her opinion of them to Mr Elliot, he agreed to their being nothing in themselves, but still maintained that, as a family connexion, as good company, as those who would collect good company around them, they had their value. Anne smiled and said,* 10

*'My idea of good company, Mr Elliot, is the company of clever, well-informed people, who have a great deal of conversation; that is what I call good company.'*

*'You are mistaken,' said he gently, 'that is not good company; that is the best. Good company requires only birth, education, and manners, and with regard to education is not very nice. Birth and good manners are essential; but a little learning is by no means a dangerous thing in good company, on the contrary, it will do very well.'* 15

Read Passage A, which is also concerned with different views of social relationships, and then complete the following task:

**Examine ways in which Austen presents different views of social relationships in *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 from a book written by Reverend Richard Graves (1714–1804), who was rector of Claverton, near Bath, for fifty years. The book was very popular, and was reprinted a number of times during Jane Austen's lifetime.

Everyone is aspiring after the company of his superiors, while he despises his equals, and sacrifices the real enjoyment of friendly conversation to the foolish ambition of being seen in what is called good company. In short, nothing can be more trifling than the life of a lady, nor more insipid than that of a gentleman, at Bath; the one is a constant series of flirting and gadding about, the other of sauntering from place to place, without any scheme or pursuit. Scandal or fashions engross the conversation of the former; the news of the day, the price of fish, the history of the preceding night at the tavern, or savoury anticipations of their next debauch, furnish out the morning entertainment of the latter. 5

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