

**Friday 24 May 2013 – Morning**

**AS GCE ENGLISH LANGUAGE AND LITERATURE**

**F671/01/QPI Speaking Voices**

**QUESTION PAPER INSERT**

**Duration: 2 hours**



**INSTRUCTIONS TO CANDIDATES**

- 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 Marie, a researcher, interviewing Edward, a young man in his early twenties. Here they are talking about Edward's experience of "coming out" as a gay man in a community in the eastern United States.*

- Marie:** basically what i (.) i've been interviewing a couple of people about (.) just (.) the gay and lesbian community here in (1) and kind of (.) how it's how it's changed over time
- Edward:** right (.) um (.) my parents  
//
- Marie:** maybe your (.) your (.) overall perspective of it (.) but also (.) um 5  
just how personally how maybe you have changed or how it has influenced you  
//
- Edward:** my my parents  
are originally from here
- Marie:** okay (.) where did you grow up  
//
- Edward:** i was adopted (1) my parents and i moved to New York 10  
when they adopted me (.) and i lived there till i was six
- Marie:** okay (.) i just wanted to start out with (.) um (.) a little family background
- Edward:** and when i was six they decided that New York wasn't the place to raise a child (.)  
so they moved back here
- Marie:** uh huh 15
- Edward:** and i'm an only child (.) my parents (.) both my parents (.) are extremely religious  
(.) extremely (.) um (.) very small family (.) most of my relatives are from the west  
coast (.) California (.) Nevada (.) so not a very close knit  
//
- Marie:** uh huh (.) not a close knit  
//
- Edward:** not a very close like knit like 20  
huge family (1) if that makes sense  
//
- Marie:** uh huh
- Edward:** like (.) i'm very close with my mom and dad (.) being out was always like (.) i was  
one of those people that (.) everyone knew i was gay before i knew i was gay (.) if  
that makes sense (.) like everyone kind of like when i came out everyone was kind 25  
of like (.) OH WE ALREADY KNEW (1) THAT'S not a surprise

## TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

// = speech overlap

CAPITALS = raised volume

underlined = stressed sound/syllable(s)**Passage B**

*The following extract is from the chapter called 'Joshua' in **Oranges are Not the Only Fruit**. The narrator and Melanie have just been denounced in church by Pastor Spratt for what he regards as their "unnatural passions".*

I ran out on to the street, wild with distress. Miss Jewsbury was waiting for me.

'Come on,' she said briskly, 'let's go and get some coffee and decide what you're going to do.' I went along with her, not thinking of anything but Melanie and her loveliness.

When we reached Miss Jewsbury's house, she banged the kettle on to the gas ring, and pushed me by the fire. My teeth were chattering and I couldn't talk. 5

'I've known you for years and you were always headstrong, why haven't you been a bit more careful?'

I just stared into the fire.

'No one need ever have found out if you hadn't tried to explain to that mother of yours.'

'She's all right,' I murmured mechanically. 10

'She's mad,' replied Miss Jewsbury very certainly.

'I didn't tell her everything.'

'She's a woman of the world, even though she'd never admit it to me. She knows about feelings, especially women's feelings.'

This wasn't something I wanted to go into. 15

'Who told you what was going on?' I asked abruptly.

'Elsie,' she said.

'Elsie?' This was too much.

'She tried to protect you, and when she got ill that last time, she told me.'

'Why?' 20

'Because it's my problem too.'

At that moment I thought the demon would come and carry me off. I felt dizzy.

What on earth was she talking about? Melanie and I were special.

'Drink this.' She gave me a glass. 'It's brandy.'

'I think I'll have to lie down,' I said feebly. 25

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 an interview. Robin Hughes is asking Barbara Holborow, a retired magistrate, about some of the changes she made when she was in charge of the juvenile (children's) court.*

- Robin Hughes:** was it just the (.) the physical things that changed (.) the atmosphere  
//
- Barbara Holborow:** at the same  
time  
//
- Robin Hughes:** or did you did you (.) conduct the court in a different way  
//
- Barbara Holborow:** at the same time (1) i 5  
conducted the court differently  
//
- Robin Hughes:** how (1) i mean did you  
//
- Barbara Holborow:** i spoke to the kids (.) and called them by  
their first names (1) i spoke to the parents (.) and a lot of times (.)  
and there were solicitors who hated this (.) a lot of times i addressed 10  
(.) i spoke straight to them (.) to the kids (.) without speaking to the  
solicitor (1) because i just felt that  
//
- Robin Hughes:** how did they take that  
//
- Barbara Holborow:** they hated it (.) but i just felt that (.) some (.) the  
solicitor didn't have a grasp on what this case was about 15
- Robin Hughes:** had you ever seen that in a court before  
//
- Barbara Holborow:** no no (.) and i know that a  
couple of (.) of solicitors went off the roster because of it (.) but i didn't  
care (.) it was my court and i was going to run it as i thought it should  
be run 20  
//
- Robin Hughes:** and up until you started doing this (.) were children in (.) in the  
children's (.) in the juvenile court (.) were they never addressed by  
their by their first name  
//
- Barbara Holborow:** hardly ever (.) hardly ever

## TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

// = speech overlap

underlined = stressed sound/syllable(s)*[italics]* = paralinguistic features

**Passage B**

*In the following extract from **The Remains of the Day**, the narrator (the butler, Mr Stevens) remembers an incident from an early stage in his relationship with Miss Kenton.*

As I remember it was one morning a little while after my father and Miss Kenton had joined the staff, I had been in my pantry, sitting at the table going through my paperwork, when I heard a knock on my door. I recall I was a little taken aback when Miss Kenton opened the door and entered before I had bidden her to do so. She came in holding a large vase of flowers and said with a smile:

5

'Mr Stevens, I thought these would brighten your parlour a little.'

'I beg your pardon, Miss Kenton?'

'It seemed such a pity your room should be so dark and cold, Mr Stevens, when it's such bright sunshine outside. I thought these would enliven things a little.'

'That's very kind of you, Miss Kenton.'

10

'It's a shame more sun doesn't get in here. The walls are even a little damp, are they not, Mr Stevens?'

I turned back to my accounts, saying: 'Merely condensation, I believe, Miss Kenton.'

She put her vase down on the table in front of me, then glancing around my pantry again said:

15

'If you wish, Mr Stevens, I might bring in some more cuttings for you.'

'Miss Kenton, I appreciate your kindness. But this is not a room of entertainment. I am happy to have distractions kept to a minimum.'

'But surely, Mr Stevens, there is no need to keep your room so stark and bereft of colour.'

'It has served me perfectly well thus far as it is, Miss Kenton, though I appreciate your thoughts. In fact, since you are here, there was a certain matter I wished to raise with you.'

20

'Oh, really, Mr Stevens.'

'Yes, Miss Kenton, just a small matter. I happened to be walking past the kitchen yesterday when I heard you calling to someone named William.'

25

'Is that so, Mr Stevens?'

'Indeed, Miss Kenton. I did hear you call several times for 'William'. May I ask who it was you were addressing by that name?'

'Why, Mr Stevens, I should think I was addressing your father. There are no other Williams in this house, I take it.'

30

'It's an easy enough error to have made,' I said with a small smile. 'May I ask you in future, Miss Kenton, to address my father as 'Mr Stevens'? If you are referring to him to a third party, then you may wish to call him 'Mr Stevens senior' to distinguish him from myself. I'm most grateful, Miss Kenton.'

With that I turned back to my papers. But to my surprise, Miss Kenton did not take her leave. 'Excuse me, Mr Stevens,' she said after a moment.

35

'Yes, Miss Kenton.'

'I am afraid I am not quite clear what you are saying. I have in the past been accustomed to addressing under-servants by their Christian names and saw no reason to do otherwise in this house.'

40

'A most understandable error, Miss Kenton. However, if you will consider the situation for a moment, you may come to see the inappropriateness of someone such as yourself talking 'down' to one such as my father.'

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 in which two women are talking about how they were both influenced by role models in their early lives.*

**Elizabeth Payne:** did you have a fantasy (.) as a girl (.) of going off to be a missionary  
[laughs]

**Betty Inis:** [laughs] NO (1) I DID NOT (1) from high school days (.) i (.) i thought i  
would (.) probably (.) end up in a in a a church (.) vocation (.) christian  
education or or something like that

5

**Elizabeth Payne:** i mean (.) i was (1) i FANTASISED about being a missionary and (.) going  
off to AFRICA when i was growing up (.) that was my fantasy

**Betty Inis:** i was just content to be a religious education director (.) i guess (.) because  
the ones (.) the women that had been in our church influenced me (.) i  
picked up on that sort of thing

10

**Elizabeth Payne:** // they were independent women (.) weren't they (.)  
not married (.) usually (.) interesting and

**Betty Inis:** // vivacious and charming

**Elizabeth Payne:** // you had some other  
very nice

15

**Betty Inis:** // examples to look up to (1) yes

**Elizabeth Payne:** vivacious and charming (.) as you say (.) in a different way from other women

**Betty Inis:** // they really  
impressed me (.) and then the foundation director too (.) she was a very  
devout single woman

20

**Elizabeth Payne:** you had it coming from a lot of directions didn't you

**Betty Inis:** // a lot of sources

**Elizabeth Payne:** interesting (.) independent women (.) i get the picture (.) what's not to like

## TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

[laughs] = paralinguistic feature

// = speech overlap

underlined = stressed sound/syllable(s)

CAPITALS = raised volume

**Passage B**

*In the following extract from early in the novel **Paddy Clarke Ha Ha Ha**, the narrator has been reading about Father Damien and the leper colony. The McCarthy twins and Willy Hancock had joined in acting out the story.*

–I have a vocation, I told my ma, just in case Missis McCarthy came to the door about the twins, or Missis Hancock.

She was still cooking the dinner and stopping Catherine from climbing into the press under the sink with the polish and brushes in it.

–What’s that, Patrick? 5

–I have a vocation, I said.

She picked up Catherine.

–Has someone been talking to you? she said.

It wasn’t what I’d expected.

–No, I said. –I want to be a missionary. 10

–Good boy, she said, but not the way I’d wanted. I wanted her to cry. I wanted my da to shake my hand. I told him when he got home from his work.

–I have a vocation, I said.

–No you don’t, he said. –You’re too young.

–I do, I said. –God has spoken to me. 15

It was all wrong.

He spoke to my ma.

–I told you, he said.

He sounded angry.

–Encouraging this rubbish, he said. 20

–I didn’t encourage it, she said.

–Yes, you bloody did, he said.

She looked like she was making her mind up.

–You did!

He roared it. 25

She went out of the kitchen, beginning to run. She tried to undo the knot of her apron. He went after her. He looked different, like he’d been caught doing something. They left me alone. I didn’t know what had happened. I didn’t know what I’d done.

They came back. They didn’t say anything.

## SECTION B

Answer **one** question from this section.

## EITHER

4 Evelyn Waugh: *A Handful of Dust*

On the evening of the day on which John Andrew has been killed, Jock Grant-Menzies goes to tell Brenda the news:

*She ran downstairs to the room where Jock was waiting.*

*'What is it, Jock? Tell me quickly, I'm scared. It's nothing awful is it?'*

*'I'm afraid it is. There's been a very serious accident.'*

*'John?'*

*'Yes.'*

5

*'Dead?' He nodded.*

*She sat down on a hard little Empire chair against the wall, perfectly still with her hands folded in her lap, like a small well-brought-up child introduced into a room full of grown-ups. She said, 'Tell me what happened? Why do you know about it first?'*

*'I've been down at Hetton since the week-end.'*

10

*'Hetton?'*

*'Don't you remember? John was going hunting today.'*

*She frowned, not at once taking in what he was saying. 'John ... John Andrew ... I ... Oh thank God ...' Then she burst into tears.*

Read Passages A and B, which are also concerned with self-centred behaviour, then complete the following task:

**Examine ways in which Waugh presents self-centred behaviour 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 Passages A and B for points of comparison and contrast.

[30]

**Passage A** is from the best-selling book *How to Win Friends and Influence People* (1936).

We ride roughshod over the feelings of others, getting our own way, finding fault, issuing threats, criticizing a child or an employee in front of others, without even considering the hurt to the other person's pride! Whereas a few minutes' thought, a considerate word or two, a genuine understanding of the other person's attitude would go so far towards alleviating the sting!

5

**Passage B** is from a public lecture, from a series entitled *The Mirror of Relationship*, given in 1936 by the writer and philosopher Jiddu Krishnamurti (1895–1986).

If you are obsessed by an ideal and follow it ruthlessly without deeply considering its integral significance, you are not fulfilling, and you are therefore creating suffering for another and for yourself. Through your own lack of balance, you create disharmony. But if you are truly fulfilling, that is, living in true values, then although that fulfilment may bring about antagonism and conflict, you will truly help the world.

5

OR

5 Ian McEwan: *The Child in Time*

In Chapter 1 of *The Child in Time*, Stephen has returned home from the supermarket without Kate and looks at the sleeping Julie before waking her to tell her the awful news of Kate's disappearance:

*Stephen gazed down on his wife and certain stock phrases – a devoted mother, passionately attached to her child, a loving parent – seemed to swell with fresh meaning; these were useful, decent phrases, he thought, tested by time. A neat curl of black hair lay on her cheekbone, just below her eye. She was a calm, watchful woman, she had a lovely smile, she loved him fiercely and liked to tell him. He had built his life round their intimacy and come to depend on it.* 5

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

**Examine ways in which McEwan presents intimate 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 an article published in a journal of psychology in 1986 (the year before the publication of *The Child in Time*). The writer is putting forward a "triangular theory of love, which deals both with the nature of love and with loves in different kinds of relationships."

It is suggested that there are three components:

(a) *intimacy*, encompassing the feelings of closeness, connectedness, and bondedness experienced in loving relationships;

(b) *passion*, encompassing the drives that lead to romance, physical attraction, and sexual consummation; and 5

(c) *decision/commitment* encompassing, in the short term, the decision that one loves another, and in the long term, the commitment to maintain that love.

The amount of love one experiences depends on the absolute strength of the three components, and the kind of love one experiences depends on their strengths relative to each other. The components interact with each other and with the actions that they produce and that produce them so as to form a number of different kinds of loving experiences. The triangular theory of love subsumes other theories and can account for a number of empirical findings in the research literature, as well as for a number of experiences with which many are familiar first-hand. It is proposed that the triangular theory provides a comprehensive basis for understanding many aspects of the love that underlies close relationships. 10 15

OR

6 Jane Austen: *Persuasion*

In Chapter XVIII of *Persuasion*, Anne Elliot is walking alone in Bath when she meets Admiral Croft. As he escorts her home to Camden Place, they talk:

*'How do you like Bath, Miss Elliot? It suits us very well. We are always meeting with some old friend or other; the streets full of them every morning; sure to have plenty of chat; and then we get away from them all, and shut ourselves in our lodgings, and draw in our chairs, and are snug as if we were at Kellynch, ay, or as we used to be even at North Yarmouth and Deal. We do not like our lodgings here the worse, I can tell you, for putting us in mind of those we first had at North Yarmouth. The wind blows through one of the cupboards just in the same way.'* 5

Read Passage A, which is also concerned with the social scene in Bath, and then complete the following task:

**Examine Austen's presentation in *Persuasion* of the different ways in which characters respond to the social scene in Bath.**

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 *The New Bath Guide, or, Useful Pocket Companion (1799)*, which was still a popular book when *Persuasion* was published in 1817.

No place in England, in a full season, affords so brilliant a circle of polite company as Bath. The young, the old, the grave, the gay, the infirm, and the healthy, all resort to this place of amusement. Ceremony beyond the essential rules of politeness is totally exploded; every one mixes in the Rooms upon an equality; and the entertainments are so widely regulated, that although there is never a cessation of them, neither is there a lassitude from bad hours, or from an excess of dissipation. The constant rambling about of the younger part of the company is very enlivening and cheerful. 5

In the morning the rendezvous is at the Pump-Room;--from that time 'till noon in walking on the Parades, or in the different quarters of the town, visiting the shops, etc;-- thence to the Pump-Room again, and after a fresh strole, to dinner; and from dinner to the Theatre (which is celebrated for an excellent company of comedians) or the Rooms, where dancing, or the card-table, concludes the evening. 10

**END OF QUESTION PAPER**



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