

OCR

Oxford Cambridge and RSA

Tuesday 2 June 2015 – Morning

AS GCE ENGLISH LANGUAGE AND LITERATURE

F671/01 Speaking Voices

Candidates answer on the Answer Booklet.

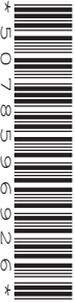
OCR supplied materials:

- 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.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

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 young women in their early twenties. Karen and Bea are having lunch together.

Item removed due to third party copyright restrictions

TRANSCRIPTION KEY

(1) = pause in seconds

underlined = stressed sound/syllable(s)

// = speech overlap

(.) = micro-pause

[*italics*] = paralinguistic feature

CAPITALS = raised volume

Passage B

*The following extract is from 'Ruth', the final chapter in **Oranges are Not the Only Fruit**. The narrator has returned to her home town for Christmas after a number of years away. She is staying with her parents.*

I stayed with them until just after Christmas. Forced to watch endless programmes on the Nativity, and to eat mince pies with Mrs White, who was so nervous she started to hiccough uncontrollably.

'Jack, get the smelling salts,' ordered my mother, seizing Mrs White's nose till she went blue. The smelling salts didn't work, and Mrs White had to be taken to the bus stop on my father's arm. 5

'It's all your fault,' grumbled my mother. 'And on Christmas Eve too.' Then she went back into the living room to take a sip of port and peek at the Christmas presents. She couldn't bear not to open her presents, and it was still only eleven o'clock.

We decided to play Beetle to pass the time. 10

'You've cheated,' exclaimed my mother, as I fitted the last red leg on my insect. 'Never trust a sinner.'

'All right, we'll play again.' And we did, right up until five minutes to twelve, when my mother leapt up and switched on the radio to hear Big Ben. 'Get your glass,' she cried, filling it up with lemonade and a smattering of port. 'Merry Christmas, praise the Lord, now what have I got?' 15
And she made a dive for her pile under the tree.

'Look, you've pulled the angel down,' I complained. She stuffed it back upside-down, one hand still tearing off the paper.

'This is from Pastor Spratt,' she said eagerly. I nodded, wondering what on earth could be that shape and get through customs. 20

'Oh look,' she cried.

It was an elephant's foot, with a hinged top. She hesitated a moment, then flung back the lid. It was an elephant's foot Promise Box; two layers of little scrolls, all rolled up, each with a promise from the Word. My mother had tears in her eyes, as she put it carefully on top of the sideboard. 25

'What's this from Auntie Maud?' I asked, picking out a hard, long object.

'Oh it'll probably be a sword stick, you know what she's like.' My mother tapped her head. 'It's this I'm interested in, from your father.'

It was flat, and not very well wrapped. Slowly she unravelled it, and there it was, a catapult. I couldn't believe it. 30

'Why's Dad bought you a catapult?'

'I asked him to, it's to get rid of them cats next door.' And she told me how she'd tried everything from scraps to menaces. But still they peed on her prize roses. She was going to ping at them now with dried peas. I shook my head, not knowing how to say that I had only bought her a cardigan ... 35

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 proceedings on the final day of a trial which took place in the High Court in 2000. A historian (Professor X) was alleged to have denied that Hitler was responsible for authorising the killing of millions of Jewish people in concentration camps. Here the lawyer who opposes Professor X is summing up the case against him.

- Lawyer:** so if one looks at the general evidence (1) as an objective (.) open-minded (.) careful (.) dispassionate historian
- Judge:** the evidence that Hitler was (.) indeed (.) responsible (.) knew all about it
//
- Lawyer:** it and authorised it
knew all about 5
- Judge:** yes so this is
//
- Lawyer:** the conclusion is irresistible that Hitler did know about it and that he did authorise it (1) Professor X has shut that window (.) as it were (.) and has got on with the shut window behind him with the falsification of history (.) so as to exculpate Hitler 10
- Judge:** yes (.) so this is again another instance of deliberate manipulation (.) which kind of runs through
//
- Lawyer:** it's a kind of deliberate blindness to the evidence (1) what he doesn't like (.) he ignores
- Judge:** DELIBERATE blindness 15
- Lawyer:** YES (1) it is deliberate blindness (1) he knows about (.) he has known for years (.) about report number fifty-one (.) for example
//
- Judge:** so it's like it's like putting a telescope to the wrong eye
- Lawyer:** YES (1) and for years (.) despite report number fifty-one (.) until we got him into this court (.) until he got us into this court (.) he did not accept that Hitler sanctioned the mass shootings in the east (1) it's that kind of phenomenon 20
- Judge:** so that the mass shootings (.) then the concentration camps (1) well (.) i think it's pretty clear what your case is about that
- Lawyer:** yes (.) again this is a bit like the sort of general refusal to accept Hitler's knowledge (.) what i say about that is that his denials have been made without any reference whatsoever to any reliable evidence (1) which is an obviously completely hopeless position for any kind of self-respecting historian (.) or indeed anybody else for that matter 25

TRANSCRIPTION KEY

(1) = pause in seconds

// = speech overlap

CAPITALS = raised volume

(.) = micro-pause

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

*Towards the end of **The Remains of the Day**, the narrator (the butler, Mr Stevens) recalls an evening when young Mr Cardinal arrived unexpectedly at Darlington Hall. Here Mr Cardinal is trying to explain to Stevens how he fears Lord Darlington has been tricked into establishing links with the Nazis in Germany.*

Mr Cardinal fell silent again and for a moment – perhaps it was to do with his having evoked memories of his late father – he looked extremely melancholy.

‘Are you content, Stevens,’ he said finally, ‘to watch his lordship go over the precipice just like that?’

‘I’m sorry, sir, I don’t fully understand what it is you’re referring to.’

5

‘You don’t understand, Stevens. Well, we’re friends and so I’ll put it to you frankly. Over the last few years, his lordship has probably been the single most useful pawn Herr Hitler has had in this country for his propaganda tricks. All the better because he’s sincere and honourable and doesn’t recognize the true nature of what he’s doing. During the last three years alone, his lordship has been crucially instrumental in establishing links between Berlin and over sixty of the most influential citizens of this country. It’s worked beautifully for them. Herr Ribbentrop’s been able virtually to bypass our foreign office altogether. And as if their wretched Rally and their wretched Olympic Games weren’t enough, do you know what they’ve got his lordship working on now? Do you have any idea what is being discussed now?’

10

‘I’m afraid not, sir.’

15

‘His lordship has been trying to persuade the Prime Minister himself to accept an invitation to visit Herr Hitler. He really believes there’s a terrible misunderstanding on the Prime Minister’s part concerning the present German regime.’

‘I cannot see what there is to object to in that, sir. His lordship has always striven to aid better understanding between nations.’

20

‘And that’s not all, Stevens. At this very moment, unless I am very much mistaken, at this very moment, his lordship is discussing the idea of His Majesty himself visiting Herr Hitler. It’s hardly a secret our new king has always been an enthusiast for the Nazis. Well, apparently he’s now keen to accept Herr Hitler’s invitation. At this very moment, Stevens, his lordship is doing what he can to remove Foreign Office objections to this appalling idea.’

25

‘I’m sorry, sir, but I cannot see that his lordship is doing anything other than that which is highest and noblest. He is doing what he can, after all, to ensure that peace will continue to prevail in Europe.’

‘Tell me, Stevens, aren’t you struck by even the remote possibility that I am correct? Are you not, at least, curious about what I am saying?’

30

‘I’m sorry, sir, but I have to say that I have every trust in his lordship’s good judgement.’

‘No one with good judgement could persist in believing anything Herr Hitler says after the Rhineland, Stevens. His lordship is out of his depth. Oh dear, now I’ve really offended you.’

‘Not at all, sir,’ I said, for I had risen on hearing the bell from the drawing room. ‘I appear to be required by the gentlemen. Please excuse me.’

35

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 a researcher (Grant) and two young men (Nik and Ross). Here the researcher is asking about how the men respond to the threat of a physical confrontation.

- Nik:** if someone's staring at me i'll stare back
- Grant:** say (.) if a man's staring at you and you don't stand your ground and you look away (1) how would you feel
- Nik:** no no (.) i wouldn't do it
- Grant:** you wouldn't (.) you wouldn't do it 5
- //
- Nik:** i wouldn't be happy
- Grant:** say if you didn't know me and (.) and i was sat at the other side of a bar (.) and i'm like that [*stares at Nik with an angry face*] staring at you (.) and you looked away or left the pub (.) how would you feel
- Nik:** i wouldn't be happy (.) it would be playing on my mind that i didn't at least (.) you know (.) say something (.) you know what i mean (1) and say if i'm not in the mood to even (.) entertain (.) getting into a situation (.) still (.) i'd be disappointed that i didn't say something 10
- Grant:** but (.) but what would it be that you were disappointed about
- Nik:** again it's just (1) it's just not walking away from something (1) it's just facing your fears (1) and i've had folk look at me that are twice as big as me (1) i ain't no fighter by any stretch of the imagination (.) but i've a big thing about facing my fears 15
- Ross:** yeah (1) that's it (1) in some circumstances (1) say if i was on me own somewhere (.) and
- //
- Grant:** and you saw a couple of (.) like (.) heavy duty males walking down towards you (1) what would you do in that situation 20
- Ross:** i would be tempted to cross the road (.) so that that confrontation wasn't there (.) you know (.) coz that's what it would feel like
- //
- Nik:** yeah yeah (.) it does feel like a confrontation
- Grant:** and if they were (.) like (.) looking at you with stern eyes 25
- Ross:** you'd be thinking (.) right (.) it is a bit of a warrant (.) you know (.) i think turning round and walking away would be the wrong thing to do (.) but maybe crossing over the road
- Grant:** and if you turned around and walked away (1) then how would you feel inside
- Ross:** well i think you'd feel a bit inferior 30
- Nik:** you'd feel a bit weak
- Ross:** you'd feel like you were running away from them (1) I'M SCARED OF THESE GUYS (.) and i'm running away

TRANSCRIPTION KEY

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

Passage B

*In the following extract from near the end of the novel **Paddy Clarke Ha Ha Ha**, the narrator believes he can prevent an argument between his parents.*

- I was thinking of getting pork for a change.
He said nothing; he didn't look.
- It might be nice.
His face was stuck to the page. His eyes weren't moving down. He wasn't reading. He made her say it. 5
- What do you think?
He cracked the paper. He folded it. He concentrated hard on it. He spoke but it was hardly like he was speaking; it was like the words came out with a sigh – not even a whisper.
- Do what you want.
Face on the paper, legs crossed and stiff, no rhythm. 10
- Whatever you want.
I didn't look back at my ma yet; not yet.
- You always do.
I still didn't look.
- She didn't say anything. 15
I listened.
He was the only one I could hear breathing. He was pushing the air out, of his nose. Oxygen in, carbon dioxide out. Plants did it the other way round. I heard hers now, her breathing.
- Can I turn on the telly? I said.
I wanted to remind him that I was there. There was a fight coming and I could stop it by being there. 20
- Television, she said, corrected me.
There was nothing wrong. She'd never have said that if there had been. Ma hated halfwords and bits of words and words that weren't real ones. Only full, proper words.
- Television, I said. 25
She didn't mind Don't and Amn't and shortened words like that. They were different. –It's a television, she'd say, not really giving out. –It's a wellington. It's a toilet.
Her voice was normal.
- Television, I said. –Can I?
–What's on? she asked. 30
I didn't know. It didn't matter. The sound would fill the room. He'd look up.
- Something, I said. –There might be, maybe a programme about politics. Something of interest.
- Like what?
–Fianna Fail versus Fine Gael, I said. 35
That made Da look at me.
- What's on? he said.
–There might be, I said. –Not for definite.
–A match between them?
- No, I said. –Talking. 40
The only programmes he didn't pretend he wasn't watching were ones with people talking in them, and The Virginian.
- You want the television on? he said.
–Yeah.
- Why didn't you say just that? 45
–I did say it, I said.
–Fire away, he said.

SECTION B

Answer **one** question from this section.

EITHER

4 Evelyn Waugh: *A Handful of Dust*

At the end of Chapter 2 of *A Handful of Dust*, Tony and John Andrew have been waiting for Brenda to return home from London.

Read Passages A and B, which are also concerned with life in London and life in the countryside, then complete the following task:

Examine ways in which Waugh presents life in London and life in the countryside 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 an article from *The Children's Newspaper* of July 1933, the year before *A Handful of Dust* was published.

WHAT STRIKES YOU ABOUT LONDON?

Our Well-Governed Capital

What is the most characteristic thing about London life? What would make the most striking impression on a stranger from Haiti, for instance? Most people would reply, the Noise, the Hurry, the Crowds. And they would be wrong.

A journalist has been interviewing various members of the World Economic Conference, and the thing that impressed them most was the calm and orderly way in which London gets things done. 5

M. Constantin Mayard from Haiti added: "You seem to have cultivated the very best things in collective life. It seems to me that in London you have a perfect blend of liberty and authority."

"London," said Dr Fuad Aslani from Albania, "is a city in which everything is carried out smoothly, and with a minimum of trouble." 10

Several spoke with admiration of the quiet way in which everyone goes about his business, and they praised the absence of fuss.

Those of us who are obliged to live in London, and often sigh for the peace of smaller places, may learn a little patience from these impressions of our friends. 15

Passage B is an article from the 'Country Life' section of a weekly magazine published in September 1936.

British Ponies

The cult of the pony has revived beyond all expectation in England. Indeed, riding itself has revived. As soon as the prophets began to say that people would forget how to walk, then hiking suddenly became the vogue and hostels to accommodate walkers were built all over the country. So when the motorcar should have killed the horse, riding became a popular pastime, and riding schools began to multiply in most parts of the country. Pony-breeders were advised to give up the vain endeavour on the eve of a date when classes for ponies at most agricultural shows were being better filled than ever before. 5

A good many countryhouse owners now lend their parks for meetings of the pony clubs, generally under encouragement from the hunts, who send experts to teach the assembled children the finer arts of horsemanship. A number of children hunt, and their company includes girls of the very tenderest years. Many of these infants attend the early morning meets of the cub-hunters who have begun operations in spite of summer weather. Perhaps the cub-hunters begin too early in the year, and the babies too early in life, though this 'youth movement' on to the back of a pony is all to the good. 10

OR

5 Ian McEwan: *The Child in Time*

At the end of Chapter 1 of *The Child in Time*, Stephen comes home to find that Julie has left their flat:

He stared into the dark grate where spent matches lay at odd angles by a piece of tin foil; minutes went by, time in which to feel the chair's bunched material yield Julie's contours for his own, empty minutes like all the others. Then he slumped, he was still for the first time in weeks. He remained that way for hours, all through the night, sometimes dozing briefly, when awake never stirring or shifting his gaze from the grate. All the while, it seemed, there was something gathering in the silence about him, a slow surge of realisation mounting with a sleek, tidal force which did not break or explode dramatically but which bore him in the small hours to the first full flood of understanding of the true nature of his loss. Everything before had been fantasy, a routine and frenetic mimicry of sorrow. Just before dawn he began to cry, and it was from this moment in the semi-darkness that he was to date his time of mourning.

Later, just before the birth of their second child at the end of the novel, Stephen and Julie remember Kate:

He was about to speak and looked up at her. She whispered, 'She was a lovely daughter, a lovely girl.'

He nodded, stunned. It was then, three years late, that they began to cry together at last for the lost, irreplaceable child who would not grow older for them, whose characteristic look and movement could never be dispelled by time. They held on to each other, and as it became easier and less bitter, they started to talk through their crying as best they could, to promise their love through it, to the baby, to one another, to their parents, to Thelma. In the wild expansiveness of their sorrow they undertook to heal everyone and everything, the government, the country, the planet, but they would start with themselves; and while they could never redeem the loss of their daughter, they would love her through their new child, and never close their minds to the possibility of her return.

Read Passage A, which is also concerned with ways of coping with loss, and then complete the following task:

Examine ways in which McEwan presents Stephen coping with loss 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 from the opening of an article published in a journal of psychology in 1989. The authors are investigating what they believe to be mistaken ideas about how people cope with loss.

When a person experiences an irrevocable loss, such as the death of a loved one or permanent paralysis, how will he or she react? We believe that people hold strong assumptions about how others should respond to such losses.

Individuals who encounter a loss are expected to go through a period of intense distress. Failure to experience such distress is thought to be a sign of a problem. Moreover, it is assumed that successful adjustment to loss requires that individuals ‘work through’ or deal with their feelings of grief rather than ‘denying’ or ‘repressing’ them. Within a relatively brief period of time, however, people are expected to resolve their loss and recover their earlier level of functioning. 5

Society frowns upon open displays of distress and has a ‘requirement of cheerfulness’ that in fact contradicts its simultaneous ‘requirement of mourning’. It is likely that this subtle yet sometimes explicit message discourages the person who has encountered loss from expressing distress to others at all. Over time this process may become even more intensified. Perhaps so as to maintain harmonious social relations and not to be perceived as abnormal, the individual may continue to hide the true degree of his or her distress. 10 15

PLEASE TURN OVER

OR

6 Jane Austen: *Persuasion*

In Chapter 9 of *Persuasion*, Anne Elliot is staying at Uppercross Cottage with her sister Mary and Mary's husband, looking after their little boy Charles, while Anne's father Sir Walter and her sister Elizabeth are becoming established in Bath. Captain Wentworth is staying nearby.

One morning, very soon after the dinner at the Musgroves, at which Anne had not been present, Captain Wentworth walked into the drawing-room at the Cottage, where were only herself and the little invalid Charles, who was lying on the sofa.

The surprise of finding himself almost alone with Anne Elliot, deprived his manners of their usual composure: he started, and could only say, 'I thought the Miss Musgroves had been here: Mrs Musgrove told me I should find them here,' before he walked to the window to recollect himself, and feel how he ought to behave.

Read Passage A, which is also concerned with manners and correct behaviour, and then complete the following task:

Examine ways in which Austen presents manners and correct behaviour 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 comprises three brief extracts from letters written by the Scottish novelist and poet Sir Walter Scott in 1815 and 1816. He makes many references to manners, and gives examples of what he considers good and bad behaviour.

Item removed due to third party copyright restrictions

END OF QUESTION PAPER

OCR

Oxford Cambridge and RSA

Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.