

# OCR

Oxford Cambridge and RSA

## Monday 22 May 2017 – 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.
- Do **not** write in the barcodes.

#### INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [ ] at the end of each question or part question.
- You will 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 **20** pages. Any blank pages are indicated.

#### INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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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 involving three unemployed men in their late forties. All three have been homeless from time to time over the years. They are talking at the job club that they have to attend as a condition of collecting their jobseekers' and employment and support allowances (ESAs).*

- Hugh:** when did you come down (.) from (.) from scotland
- Pete:** like you two lads (.) i came right the way through (.) right down the country (.) basically (.) over a period of years
- Mike:** did the drugs and (.) and all the rest of it
- Pete:** there were periods in my life when i was successful as well (.) lost the way somewhere (.) you know what i mean 5
- Hugh:** easy to do
- Pete:** but now (.) since (2) my values since have changed (.) my values have changed
- Mike:** yeah (1) when i was trying to fill myself up with as many drugs as i could get my hands on (.) as much money as i could steal or make (.) do you know what i mean (.) it's just changed (.) it's just changed 10
- Hugh:** yeah (1) it's about helping others (.) that's what happened (.) caring for other people (.) rather than being caught in this (.) somehow or other
- Pete:** people are in denial
- Mike:** total denial 15
- Hugh:** i think that people are going to get a shock
- Mike:** things are going to get worse (.) they're not going to get better
- Pete:** i just put in for a job the other day (.) i did put in for one (1) whether i'll get an interview i don't know
- Hugh:** what's it for 20
- Pete:** computers [*laughs*] i don't suppose you could imagine that (.) could you (.) right now like everything you've got here is gone (.) except the clothes that you're

in (.) no money and you've got to find yourself (.) go through the system and try and get

//

**Mike:** yeah (1) what's it like going through the system (.) people say (.) oh it's really hard (.) but 25

**Hugh:** oh they don't know

**Pete:** it's hard (.) yeah (.) it's really (1) i had a meeting yesterday (1) and as soon as you change anything (.) your housing benefit is gone

**Hugh:** yeah (.) yeah (.) you've got to fight like hell (1) i went round the council because they put me off E S A (.) put me back on jobseekers' (1) i went five weeks with no money (.) because that's how flawed the system is 30

#### TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

// = speech overlap

underlined = stressed sound/syllable(s)

[*italics*] = paralinguistic feature

**Passage B**

*The following extract is from 'Judges', the penultimate chapter in **Oranges are Not the Only Fruit**. The narrator is struggling against the disapproval of her mother and the church, and the pastor has arranged for her to go with her mother for a fortnight to the Morecambe guest house.*

When the pastor came round the next morning, I felt better. We had a cup of tea, the three of us; I think my mother told a joke. It was settled.

'Shall I book you in for the holiday then?' the pastor asked, fiddling for his diary. 'She's expecting you, but it's only polite.'

'How's Elsie?' This was bothering me. 5

The pastor frowned and said that last night had upset her more than they had realised. She had gone back into hospital for a check-up.

'Will she be all right?'

My mother pointed out that was for the Lord to decide, and we had other things to think about. The pastor smiled gently, and asked again when we wanted to go. 10

'I'm not going.'

He told me I'd need a rest after the struggle. That my mother needed a rest.

'She can go. I'm leaving the church, so you can forget the rest.'

They were dumbfounded. I held on tight to the little brown pebble and hoped they'd go away. They didn't. They reasoned and pleaded and stormed and took a break and came back. They even offered me my Bible class, though under supervision. Finally the pastor shook his head and declared me one of the people in Hebrews, to whom it is impossible to speak the truth. He asked me one last time: 15

'Will you repent?'

'No.' And I stared at him till he looked away. He took my mother off into the parlour for half an hour. I don't know what they did in there, but it didn't matter; my mother had painted the white roses red and now she claimed they grew that way. 20

'You'll have to leave,' she said. 'I'm not havin' demons here.'

Where could I go? Not to Elsie's, she was too sick, and no one in the church would really take the risk. If I went to Katy's there would be problems for her, and all my relatives, like most relatives, were revolting. 25

'I don't have anywhere to go,' I argued, following her into the kitchen.

'The Devil looks after his own,' she threw back, pushing me out.

I knew I couldn't cope, so I didn't try. I would let the feeling out later, when it was safe. For now, I had to be hard and white. In the frosty days, in the winter, the ground is white, then the sun rises, and the frosts melt.... 30

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**Turn to page 6 for Question 2**

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 Charlene, a woman in her thirties, and her father. Charlene wants to know why her father stayed married to her mother for so many years when it was obvious to everyone that they got on so badly with each other.*

- Charlene:** was there EVER a good time in your relationship (.) or was it (.) was it really always as bad as i remember it
- //
- Father:** it was always rocky from the start (.) i don't remember
- //
- Charlene:** you don't remember (2) did it ever feel right 5  
though (1) you and mum
- //
- Father:** i have (1) i don't know
- Charlene:** i mean (.) from my perspective (.) it NEVER seemed right (.) I mean (.) it's a very (.) different perspective (1) but from what I'd always witnessed (.) from a very very very young age (1) it never seemed like you guys were right for each other (.) EVER (1) i remember lots of times when I was a kid (.) running into your office 10  
and trying to tell you to get a divorce (1) [*laughs*] do you remember any of that time
- Father:** [*laughs*] i don't remember that at all
- //
- Charlene:** REALLY (1) because it wasn't a mystery to us that you guys had problems (1) obviously 15
- Father:** well (.) people who i knew that (.) that i hadn't seen until recently (.) have all (.) many of them have made the (.) the remark that they felt that your mother was very hard to live with
- Charlene:** [*laughs*] yeah (1) i'll say she was
- Father:** but why they would even know that or say that (.) i don't know (.) because 20
- //
- Charlene:** oh come on dad (1) mum had loads of outbursts (.) like (.) lots of fights and craziness (1) remember when she tried to buy that house without telling you
- Father:** oh I remember that (.) yeah
- Charlene:** what was she planning to do with that house (1) was she going to tell you that 25  
you guys were going to move

## TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

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

// = speech overlap

CAPITALS = raised volume

**Passage B**

*In the following extract from the end of **The Remains of the Day**, the narrator (the butler, Mr Stevens) has at last reached the object of his journey, his meeting with Miss Kenton (now Mrs Benn) in the tea lounge of the Rose Garden Hotel in Little Compton. After tea, he drives her to the bus stop, and they wait together in the bus shelter.*

K Ishiguro, 'The Remains of the Day', pp238-239, Faber & Faber, 1990. Item removed due to third party copyright restrictions.

K Ishiguro, 'The Remains of the Day', pp238-239, Faber & Faber, 1990. Item removed due to third party copyright restrictions.



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 an interview from a news show (2010) on American television between presenter Larry King and cyclist Floyd Landis.*

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#### TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

// = speech overlap

underlined = stressed sound/syllable(s)

[*italics*] = paralinguistic feature

#### Passage B

*The following extract is from the middle of the novel **Paddy Clarke Ha Ha Ha**. The narrator has been forced to stay in his bedroom for the whole of Saturday after their neighbour Mrs Quigley complained to his parents. One of the boys had broken Mrs Quigley's window, and Paddy's parents want to make sure that it was not Paddy who did it.*

– Explain yourself.

It was a terrible question, a trap; everything I'd say was wrong.

– Explain yourself I said.

– I didn't do any –

– I'll decide that, said my da. – Go on.

5

– I didn't do anything.

– You must have.

– I didn't, I said.

There was a gap. He stared at my left eye, then my right one.

– I didn't, I said. – Honest.

10

– Then why did Missis Quigley come all the way down here –

It was only five doors.

– to complain about you?

– I don't know; it wasn't me.

– What wasn't you?

15

– What she said.

– What did she say?

– I don't know. I didn't do anything, I swear, Dad. Dad. Cross my heart and hope to die. Look.

I crossed my heart. I did it all the time; nothing ever happened and I was usually lying. 20

I wasn't lying this time, though. I hadn't done anything. It was Kevin who broke her window.

– She must have had a reason, said my da.

Things were going well. He wasn't in the right mood, when he wanted to hit me. He was being fair. 25

– She prob'ly thinks I did something, I said.

– But you didn't.

– Yeah.

– You say.

– Yeah. 30

– Say Yes.

– Yes.

That was the only thing my ma said. Say yes.

– I only –

I wasn't sure if this was right – wise – but it was too late to stop; I could tell from his face. 35

My ma sat up when I started speaking and looked at my da. I thought about changing, and telling him about Missis Quigley poisoning Mister Quigley, but I didn't. My da wasn't like that; he didn't believe things.

– I only sat on the wall, I said.

He could have hit me then. He spoke. 40

– Well, don't sit on her wall. Again. Okay?

– Yeah.

– Yes, said my ma.

– Yes.

Nothing else; that was it. He looked around for something to do, to get away. He plugged in the record player. His back was turned; I could go. An innocent man. Wrongly convicted. Trained birds while I was in jail and became an expert on them. 45

## SECTION B

Answer **one** question from this section.

## EITHER

4 Evelyn Waugh: *A Handful of Dust*

At the start of Chapter 2 of *A Handful of Dust*, Tony joins Brenda for breakfast in her room.

*While he ate his breakfast, Brenda read to him from the papers. "Reggie's been making another speech ... There's such an extraordinary picture of Babe and Jock ... a woman in America has had twins by two different husbands. Would you have thought that possible? ... Two more chaps in gas ovens ... a little girl has been strangled in a cemetery with a bootlace ... that play we went to about a farm is coming off."*

5

Later, in Chapter 3, Ben and Jock Grant-Menzies discuss whether John Andrew should go home from the Hunt for his own safety.

*Ben began to feel his responsibility. "D'you think I ought to take the young gentleman home, sir?"*

*"What did Mr. Last say?"*

*"He said he could go as far as the covert. He didn't say which, sir."*

*"I'm afraid it sounds as if he ought to go."*

10

*"Oh, Mr. Grant-Menzies."*

*"Yes, come along, Master John. You've had enough for today."*

*"But I haven't had any."*

*"If you come back in good time today your dad will be all the more willing to let you come out another day."*

15

*"But there mayn't be another day. The world may come to an end. Please, Ben. Please, Mr. Grant-Menzies."*

*"It is a shame they shouldn't have found," said Ben. "He's been looking forward to it."*

*"Still I think Mr. Last would want him to go back," said Jock.*

*So John's fate was decided; hounds went in one direction, he and Ben in another. John was very near tears as they reached the main road.*

20

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

**Examine ways in which Waugh presents undeserved suffering and fate 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 play "*Sheppey*" (1933) by the English writer Somerset Maugham. Near the end of the play, the figure of Death visits the central character, to remind him that we can never escape our fate, and quotes an old Arabic folk-tale.

DEATH SPEAKS:

There was a merchant in Baghdad who sent his servant to market to buy provisions and in a little while the servant came back, white and trembling, and said, Master, just now when I was in the market-place I was jostled by a woman in the crowd and when I turned I saw it was Death that jostled me. She looked at me and made a threatening gesture; now, lend me your horse, and I will ride away from this city and avoid my fate. I will go to Samarra and there Death will not find me. 5

The merchant lent him his horse and the servant mounted it, and he dug his spurs in its flanks and as fast as the horse could gallop he went. Then the merchant went down to the market-place and he saw me standing in the crowd and he came to me and said, Why did you make a threatening gesture to my servant when you saw him this morning? 10  
That was not a threatening gesture, I said, it was only a start of surprise. I was astonished to see him in Baghdad, for I had an appointment with him tonight in Samarra.

**Passage B** is from a speech given in 1933 to an international congress of writers, a few weeks after a series of book-burnings in Berlin. The books burned were works which leading Nazi party members associated with an "un-German spirit."

Many people advised me not to speak today. But the author is solely bound to the spirit. He who believes that, besides force, moral laws also rule life may not remain quiet. And I have still another obligation that forces me to speak. Fate is responsible for my being here. In the night after the burning of the German Reichstag they wanted to arrest me. By chance I was in Switzerland. This gift of freedom is my duty towards all comrades who are imprisoned in Germany. 5

I am speaking as an author not against Germany, but against all power throughout the world. During the First World War I fought on the German side. Only when I recognized that war was a disgrace did I rebel.

I do not speak of my private fate, nor of the private fate of all those who are compelled to live in exile today. It is hard enough. They are not allowed to see again the country in which they were born; they were expelled, chased away, outcast. But others have suffered still more. 10

Madness rules the time, cruelty the people.

OR

5 Ian McEwan: *The Child in Time*

In Chapter 2 of *The Child in Time*, Thelma is explaining to Stephen why Charles has suddenly retired from the government, and why the two of them are leaving London and moving to Suffolk:

*'Put it this way,' she said at last. 'No one would guess it for a moment, but Charles has an inner life. In fact, more than an inner life, an inner obsession, a separate world. You'll have to take that on trust. Mostly he denies it's there, but it's with him all the time, it consumes him, it makes him what he is. What Charles desires – if that's the word – what he needs is quite at odds with what he does, what he's been doing. It's the contradictions that make him so frantic, so impatient about success. This move, at least as far as he is concerned, has to do with resolving these.'* She smiled hurriedly. *'Then there are my needs, but that's another matter, and you know all about that.'* She sat back, apparently satisfied that all had been made clear. 5

*Stephen let half a minute go by. 'Well, what exactly is this inner life?'* 10

*She shook her head. 'I'm sorry if it sounds obscure. We'd rather you came and visited us. See for yourself. I don't want to explain it ahead of time.'*

Read Passage A, which is also concerned with the idea of an inner life, and then complete the following task:

**Examine ways in which McEwan explores inner lives 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 a book (1988) on *Innovative Therapy in Britain*. The writers are describing the need for (and benefits of) Biodynamic Therapy, which combines psycho-therapy and massage.

In the biodynamic view, the functions of mind, body and spirit are totally interfused. Everything that happens in us and everything we do – our shivers, shouts, visions, actions, thoughts and feelings – all are manifestations of the life-force moving in us. How somebody relates to the movements of their life-force – inherently pleasurable when flowing freely – is central to the biodynamic image of the person. 5

We distinguish between the primary personality and the secondary personality. People locked in the secondary personality have lost touch with their life-force and have thus been cheated of their birth-right of pleasure. The primary personality, on the other hand, is in harmony with the rhythms of the life-force. Most people in fact manifest aspects of both primary and secondary, and the aim of biodynamic therapy (as we shall see in the section on practice) is to dissolve the constrictions of the secondary personality and to encourage a person's true inner nature, the primary personality, to emerge. 10

When, from childhood onwards, the world presses in on us too hard and does not accept us as we truly are, we develop the secondary personality. Then, not only do we create ways to protect ourselves from the onslaughts of the outer world, but we suppress our own inner impulses, because they are too threatening to us; we block these movements of our life-force, and so limit the expansion of our true potential. 15

OR

6 Jane Austen: *Persuasion*

In Chapter 11 of *Persuasion*, Anne Elliot has been staying at Uppercross Cottage with her sister Mary and Mary's husband Charles, looking after her nephew, little Charles. Anne is waiting for Lady Russell to return, at which point she expects to go to stay in Kellynch Lodge with her. However, after Captain Wentworth has been to see his friend Captain Harville in Lyme, a new plan is formed.

*The young people were all wild to see Lyme. Captain Wentworth talked of going there again himself, it was only seventeen miles from Uppercross; though November, the weather was by no means bad; and, in short, Louisa, who was the most eager of the eager, having formed the resolution to go, and besides the pleasure of doing as she liked, being now armed with the idea of merit in maintaining her own way, bore down all the wishes of her father and mother for putting it off till summer; and to Lyme they were to go – Charles, Mary, Anne, Henrietta, Louisa, and Captain Wentworth.* 5

*The first heedless scheme had been to go in the morning and return at night; but to this Mr Musgrove, for the sake of his horses, would not consent; and when it came to be rationally considered, a day in the middle of November would not leave much time for seeing a new place, after deducting seven hours, as the nature of the country required, for going and returning. They were, consequently, to stay the night there, and not to be expected back till the next day's dinner. This was felt to be a considerable amendment; and though they all met at the Great House at rather an early breakfast hour, and set off very punctually, it was so much past noon before the two carriages, Mr Musgrove's coach containing the four ladies, and Charles's curricle, in which he drove Captain Wentworth, were descending the long hill into Lyme, and entering upon the still steeper street of the town itself, that it was very evident they would not have more than time for looking about them, before the light and warmth of the day were gone.* 10 15

Read Passage A, which is also concerned with travelling to different locations, and then complete the following task:

**Examine ways in which Austen presents a range of locations 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 a sequence of letters written in 1810 by Harriet, Countess Granville, to her sister Lady Morpeth. The first letter is written from London; the remainder are written from Badminton, Wiltshire.

Stanhope Street, London, April 1810

to Lady G. Morpeth

A violent storm of thunder and rain, added to my feeling a little heated with the different exertions I chose to make yesterday, have induced us to put off our journey till to-morrow.

I got up early, walked in the Park and drove with Lady Harrowby, dined at Devonshire House, went to the Opera, supped at Devonshire House, and returned home between two and three. 5

To-day has been very different – a solemn promise not to stir out of the house. I am perfectly well, which is the essential thing. My entertainment yesterday did not keep pace with my activity. My drive was pleasant, because Lady Harrowby is always so, and it was droll to see Miss Long's admirers riding about her carriage as the Guards do about the King's. 10

Badminton, August 1810

to Lady G. Morpeth

Dearest sister, I am sure you will be glad to hear of me in perfect health at the end of my fatigues. The journey itself has been a remedy, and I feel stronger and stouter than I have for some time past. The last four days have been perfectly delightful to me. We had time enough to travel only between the showers, and to be quite at home at the inns. 15

I feel my happiness more and more every hour, and Granville's affection and angelic kindness make me the happiest of human beings.

There are eleven children here, little Eliots included. They make too much noise for my nerves, and a great deal too much for Granville's. 20

Sheridan says he sat by Lady Catherine at supper, and that she munched and munched platesful of salad, till he took her for an old sow, and caught himself just going to say to the servants, 'Pray change this lady's trough.' Frederick Lamb flirts with Lady Abdy and says he would not marry Miss Long if she has four times as much. This looks unpromising for the Melbourne speculation. 25



Badminton, August 1810

to Lady G. Morpeth.

*Wednesday*

I had a letter from my grandmother yesterday, which rather surprised me. She says she wishes very much to see me, and shall therefore be at the York Hotel at Bath to-morrow, only sixteen miles from Badminton and a good road. 'Call for pen, ink, and paper, and say at what hour I may expect you.' 30

You may believe that Granville does not consent to this exploit, and, indeed, a drive of thirty-two miles, with the repose of an inn at Bath, would not have exactly suited my present state of health.

**END OF QUESTION PAPER**





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