

**Friday 18 May 2012 – Afternoon**

**AS GCE ENGLISH LANGUAGE AND LITERATURE**

**F671** Speaking Voices

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 16 page Answer Booklet  
(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 bar codes.

**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 transcription is of part of a course at an American university on 'healthy relationships'. Dave, a psychologist and relationship counsellor, is talking to an audience of students.*

**Dave:** now LOVE (.) probably (.) is what we're all kind of after (.) right (.) you know (1) but how do you know if it's love (1) is anybody like (.) freshly in love that that wants to share it

**Lucille:** maybe uh (.) ONE PERSON (.) yeah (.) where where you just wanna be together with just one person

5

**Dave:** okay (.) but (.) how do you KNOW it's love (.) if if we can ask you

//

**Lucille:** everything is (.) well (.) everything is PEACHY (1) you know you're in love and

//

**Dave:** okay (.) that's a good definition that's great that's

//

**Rick:** you're in love and you you can't get your hands off of each other

you know 10

**Dave:** but how ELSE do you know (1) is it is it just a physical feeling or

//

**Lucille:** it's a mental thing (.) like

//

**Dave:** (.) like HOW (1) HOW so (1) sometimes they say you should give yourself the LONGING test (.) or (.) no i'm sorry (.) the the ABSENCE test (.) okay (.) and the absence test is is what you think about when that person is gone (.) is it (.) do you LONG for them (.) okay (.) and if you do (.) you probably got yourself love (.) okay (.) if you don't then you probably got yourself a friend

15

## TRANSCRIPTION KEY

(1) = pause in seconds

underlined = stressed sound/syllable(s)

(.) = micro-pause

CAPITALS = raised volume

// = speech overlap

**Passage B**

*The following extract is from the chapter called 'Numbers' in **Oranges Are Not the Only Fruit**, in which Jess's mother talks of her first experience of being 'in love'.*

'It's time,' she went on, very solemn, 'that I told you about Pierre and how I nearly came to a bad end.' Then she poured us both a cup of tea and opened a packet of Royal Scot. I was enthralled.

'It's not something I'm proud of, and I'll only say it once.'

My mother had been headstrong, and had got a job teaching in Paris, which was a very daring thing to do at the time. She had lived off the Rue St Germain, eaten croissants and lived a clean life. She wasn't with the Lord then, but she had high standards. Then, one sunny day, without warning, she had been walking towards the river when she met Pierre, or rather Pierre had jumped from his bicycle, offered her his onions, and named her the most beautiful woman he had ever seen. 5 10

'Naturally, I was flattered.'

They exchanged addresses, and began to court one another. It was then that my mother experienced a feeling she had never known before: a fizzing and a buzzing and a certain giddiness. Not only with Pierre, but anywhere, at any time.

'Well, I thought it must be love.' 15

But this puzzled her because Pierre wasn't very clever, and didn't have much to say, except to exclaim how beautiful she was. Perhaps he was handsome? But no, looking in the magazines, she realised he wasn't that either. But the feeling wouldn't go away. Then, on a quiet night, after a quiet supper, Pierre had seized her and begged her to stay with him that night. The fizzing began, and as he clutched her to him, she felt sure she would never love another, and yes she would stay and after that, they would marry. 20

'Lord forgive me, but I did it.'

My mother stopped, overcome with emotion. I begged her to finish the story, proffering the Royal Scots.

'The worst is still to come.' 25

I speculated on the worst, while she chewed her biscuit. Perhaps I wasn't a child of God at all, but the daughter of a Frenchman.

A couple of days afterward, my mother had gone to see the doctor in a fit of guilty anxiety. She lay on the couch while the doctor prodded her stomach and chest, asking if she ever felt giddy, or fizzy in the belly. My mother coyly explained that she was in love, and that she often felt strange, but that wasn't the reason for her visit. 30

'You may well be in love,' said the doctor, 'but you also have a stomach ulcer.'

Imagine my mother's horror. She had given away her all for an ailment. She took the tablets, followed the diet, and refused Pierre's entreaties to visit her. Needless to say, the next time they met, and again by chance, she felt nothing, nothing at all, and shortly fled the country to avoid him. 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 part of a conversation in which two women discuss the difficulties parents have in getting time off from looking after a new baby.*

**Valerie:** twenty first century living means

//

**Wendy:** no more popping round the corner to talk to mum (.)  
twenty first century living

//

**Valerie:** i think it is (.) really (.) i think (.) i think that families are much  
more (.) divergent (.) than they used to be

5

**Wendy:** and we have a rising divorce rate

**Valerie:** of course (1) we have people moving around the country and there isn't the same  
sort of family network

//

**Wendy:** that maybe the past generation had

**Valerie:** yes (1) that family network is (.) is the one thing that's really important in giving  
support and preventing those feelings of

10

**Wendy:** isolation

**Valerie:** yes

**Wendy:** my husband and I often say (.) we've (.) obviously we've (.) both moved to London  
now (.) my parents are out in Staffordshire (.) his mum is out in Essex (.) my sister  
is out in Surrey (.) we often say there is no one for us who is just around the corner

15

**Valerie:** exactly

**Wendy:** and who you can (.) sort of (.) say to (1) I just need half an evening off (1) can you  
have the kids or or something

**Valerie:** there's no one like that

20

**Wendy:** and so it becomes (.) I have to get babysitters

**Valerie:** that's expensive

**Wendy:** expensive (.) and it all becomes like a military operation to get yourself five minutes  
peace

## TRANSCRIPTION KEY

(1) = pause in seconds

underlined = stressed sound/syllables

(.) = micro-pause

// = speech overlap

**Passage B**

*In the following extract from **The Remains of the Day** (Day Four – Afternoon), Mr Stevens has reached the Rose Garden Hotel, Little Compton, Cornwall. While he waits for Mrs Benn (Miss Kenton), he remembers an occasion twenty years earlier, when she had asked for an evening off.*

It was not long after this, I recall, that I went down to Miss Kenton’s parlour. She was sitting at her table, though there was nothing before her and her hands were empty; indeed, something in her demeanour suggested she had been sitting there like that for some time prior to my knocking.

“Mr Cardinal is here, Miss Kenton,” I said. “He’ll be requiring his usual room tonight.” 5

“Very good, Mr Stevens. I shall see to it before I leave.”

“Ah. You are going out this evening, Miss Kenton?”

“I am indeed, Mr Stevens.”

Perhaps I looked a little surprised, for she went on: “You will recall, Mr Stevens, we discussed this a fortnight ago.” 10

“Yes, of course, Miss Kenton. I beg your pardon, it had just slipped my mind for the moment.”

“Is something the matter, Mr Stevens?”

“Not at all, Miss Kenton. Some visitors are expected this evening, but there is no reason why your presence will be required.” 15

“We did agree to my taking this evening off a fortnight ago, Mr Stevens.”

“Of course, Miss Kenton. I do beg your pardon.”

I turned to leave, but then I was halted at the door by Miss Kenton saying:

“Mr Stevens, I have something to tell you.”

“Yes, Miss Kenton?” 20

“It concerns my acquaintance. Who I am going to meet tonight.”

“Yes, Miss Kenton.”

“He has asked me to marry him. I thought you had a right to know that.”

“Indeed, Miss Kenton. That is very interesting.”

“I am still giving the matter thought.” 25

“Indeed.”

She glanced down a second at her hands, but then almost immediately her gaze returned to me. “My acquaintance is to start a job in the West Country as of next month.”

“Indeed.”

“As I say, Mr Stevens, I am still giving the matter some thought. However, I thought you should be informed of the situation.” 30

“I’m very grateful, Miss Kenton. I do hope you have a pleasant evening. Now if you will excuse me.”

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**

*The following passage is a transcription of part of a court case involving drug-smuggling in the USA. A government special agent is being cross-examined by a lawyer about fingerprint evidence.*

**Lawyer:** now (1) you started talking about (.) you talked at one point about fingerprints (1) and you stated it's hard to get fingerprints off of a gas tank

**Agent:** yes (.) if the  
//

**Lawyer:** that's because of the gas

**Agent:** yes (.) if the packages are (.) uh (.) concealed with gas (.) the gas being a solvent 5  
(.) it would be difficult to get fingerprints

**Lawyer:** //  
because the gas is wet and also

**Agent:** //  
it's a solvent (1) it  
takes away oil (1) that's what fingerprints are (.) is (.) oil

**Lawyer:** would it have been fruitless to try to take fingerprints 10

**Agent:** //  
would it have been

**Lawyer:** //  
[speaking slowly] would it  
have been a waste of time (.) to try to take fingerprints

**Agent:** i don't know whether those was (.) in this case  
//

**Lawyer:** you can take fingerprints off plastic (.) right 15

**Agent:** yes but (.) the type of plastic (.) it's a cellophane and (.) and it's all wrinkled (1) i'm  
no fingerprint expert (.) however (.) it is difficult (.) we have done some submissions  
//

**Lawyer:** //  
you can take  
fingerprints off of  
//

**Judge:** let him finish 20

**Agent:** off of the wrapping (.) that's so wrinkled that you (.) you don't get a whole print

**Lawyer:** some cellophane you can take fingerprints off

**Agent:** i don't know (.) i've never met a person (.) i don't know of anybody that's ever done  
that (.) taken fingerprints off cellophane

## TRANSCRIPTION KEY

(1) = pause in seconds

underlined = stressed sound/syllable(s)

(.) = micro-pause

*italics* = paralinguistic feature

// = speech overlap

**Passage B**

*In the following extract from the beginning of **Paddy Clarke Ha Ha Ha**, the narrator and his father are investigating fingerprints.*

I was looking at crumbs. My da put his hand on the magnifying glass and I let him take it. He looked at the hairs on his hand.

– Who gave you this? he said.

– You.

– Oh, that's right; I did. He handed it back.

5

– Good man.

He pressed his thumb down hard on the kitchen table.

– See if you can see the print, he said.

I wasn't sure.

– The fingerprint, he said. –The thumb.

10

I shifted my chair over closer to him and held the glass over where his thumb had been. We both looked through the glass. All I could see was the yellow and red dots of the table-top, bigger.

– See anything? he said.

– No.

15

– Come on, he said.

I followed him into the living room.

– Where are you two going when your dinner's just ready? said my ma.

– Back in a sec, said my da.

He put his hand on my shoulder. We went to the window.

20

– Get up there till we see.

He dragged the armchair over for me to stand on.

– Now.

He hauled up the venetian blinds. He spoke to them.

– Out of the way and let the duck see the rabbit.

25

He locked the cord and held it for a while to make sure that both sides of the blinds stayed up.

He pressed his thumb on the glass.

– Now, look.

The smudge became lines, curved tracks.

30

**Section A Total [30]**

## Section B

Answer **one** question from this section.

## EITHER

4 Evelyn Waugh: *A Handful of Dust*

On the morning after Polly Cockpurse's party in Chapter 2 of *A Handful of Dust*, Marjorie and Brenda are discussing John Beaver.

*"But really, Brenda, he's such a dreary young man."*

*"I know it all. He's second rate and a snob and, I should think, as cold as a fish, but I happen to have a fancy for him, that's all ... besides I'm not sure he's altogether awful ... he's got that odious mother whom he adores ... and he's always been very poor. I don't think he's had a fair deal. I heard all about it last night. He got engaged once but they couldn't get married because of money and since then he's never had a proper affair with anyone decent ... he's got to be taught a whole lot of things. That's part of his attraction."*

Read Passages A and B, which are also concerned with emotions affecting judgement, then complete the following task:

**Examine ways in which Waugh presents judgement being affected by emotions 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 the lyric of a song from 1932, two years before *A Handful of Dust* was published. The song is about an unnamed film star.

*Mad about the boy*

Mad about the boy  
I know it's stupid to be mad about the boy  
I'm so ashamed of it but must admit the sleepless nights I've had  
About the boy

5

On the silver screen  
He melts my foolish heart in every single scene  
Although I'm quite aware that here and there are traces of the cad  
About the boy

Lord knows I'm not a fool girl  
I really shouldn't care  
Lord knows I'm not a school girl  
In the flurry of her first affair

10

Will it ever cloy  
 This odd diversity of misery and joy  
 I'm feeling quite insane and young again  
 And all because I'm mad about the boy 15

So if I could employ  
 A little magic that will finally destroy  
 This dream that pains me and enchains me  
 But I can't because I'm mad ...  
 I'm mad about the boy 20

**Passage B** is part of the speech made by King Edward VIII in 1936 when he announced that he had decided to give up the throne, because as King he could not marry a woman who had been divorced.

You all know the reasons which have impelled me to renounce the throne. But I want you to understand that in making up my mind I did not forget the country or the empire, which, as Prince of Wales and lately as King, I have for twenty-five years tried to serve.

But you must believe me when I tell you that I have found it impossible to carry the heavy burden of responsibility and to discharge my duties as King as I would wish to do without the help and support of the woman I love. 5

And I want you to know that the decision I have made has been mine and mine alone. This was a thing I had to judge entirely for myself. The other person most nearly concerned has tried up to the last to persuade me to take a different course.

I have made this, the most serious decision of my life, only upon the single thought of what would, in the end, be best for all. 10

OR

5 Ian McEwan: *The Child in Time*

In Chapter 2 of *The Child in Time*, Stephen meets Charles Darke for lunch to discuss the publication of his first book. Charles explains to Stephen

*... that the distinction between adult and children's fiction was indeed a fiction itself ... the greatest of writers all possessed a child-like vision ... the greatest so-called children's books were precisely those that spoke to both children and adults, to the incipient adult within the child, to the forgotten child within the adult.*

Read Passage A, which is also concerned with adult views of childhood, and then complete the following task:

**Examine ways in which McEwan presents adult views of childhood 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 a pair of extracts from the lyrics of songs on the 1985 album *Misplaced Childhood* by the rock band Marillion.

There's a presence here  
I feel could have been ancient, I could have been mystical

There's a presence  
A childhood, my childhood  
My childhood, childhood  
A misplaced childhood  
My childhood, a misplaced childhood  
Give it back to me, give it back to me  
A childhood, that childhood, that childhood, that childhood, that childhood  
Oh please give it back to me

5  
10

And it was morning  
And I found myself mourning,  
For a childhood that I thought had disappeared  
I looked out the window  
And I saw a magpie in the rainbow, the rain had gone  
I'm not alone, I turned to the mirror  
I saw you, the child, that once loved ...

15

... So I see it's me, I can do anything  
And I'm still the child  
'Cos the only thing misplaced was direction  
And I found direction  
There is no childhood's end

20

OR

**6 Jane Austen: *Persuasion***

In Chapter VIII of *Persuasion*, Sophia Croft is arguing with her brother Captain Wentworth about the difficulties which he thinks result from allowing women on board ship. Sophia says:

*“But I hate to hear you talking so like a fine gentleman, and as if women were all fine ladies, instead of rational creatures. We none of us expect to be in smooth water all our days.”*

Read Passage A, which is also concerned with how women are viewed, and then complete the following task:

**Examine Austen’s presentation of ways in which women are viewed 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 Mary Wollstonecraft’s book *A Vindication of the Rights of Woman* (1792), which was published twenty-six years before *Persuasion*. The book was highly influential in arguing for equality of opportunity for women.

My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their fascinating graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish to point out in what true dignity and human happiness consists. I wish to persuade women to endeavour to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness, and that those beings who are only the objects of pity, and that kind of love which has been termed its sister, will soon become objects of contempt. 5

Section B Total [30]

Paper Total [60]

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