

**Advanced Subsidiary GCE**  
**ENGLISH LANGUAGE AND LITERATURE**

**2714**

Linking Language and Literature

**TUESDAY 22 MAY 2007**

Morning

Time: 1 hour 15 minutes

Additional materials: Answer Booklet (16 pages)



**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre number and Candidate number in the spaces on the answer booklet. If you use more than one booklet, fasten them together.
- Answer Question 1.
- Read the question carefully and make sure you know what you have to do before starting your answer.

**INFORMATION FOR CANDIDATES**

- The total number of marks for this paper is 60.
- You will be awarded marks for the quality of written communication in your answers.

This document consists of **4** printed pages.

## Answer Question 1

- 1 **Passage A** is an extract from a short story called 'Martha, Martha', by Zadie Smith. In it Martha Penk, on a visit to America from London, visits the office of Pam Roberts, trying to find a place to rent after her arrival.

**Passage B** is a transcription from a television programme in which two women, Dorinda [D] and Bonnie [B], from different backgrounds and social classes, discuss their feelings after they have swapped roles and homes for a week.

**Compare Passage A and Passage B paying particular attention to**

- how vocabulary and expression help to convey attitudes
- the differences between fictional and natural speech in these extracts. [60]

**Passage A**

'Well. Now, did you come from far? Are you nearby?' Pam asked, a question that had a little business in it.

'Near, yeah,' said the girl, firmly. She stood oddly, hands by her sides, feet together, 'A hotel, it's called The Charles? It's just like by the river – it's just if you go down by –'

'Oh, I know where it is – it's *very* nice.'

'It costs too much, man,' said Martha, tutting loudly, removing a pair of childish mittens, 'But I came right from London and I didn't have any place arranged – I just arksed the taxi to take me to the nearest hotel – I been there a week, but I can't afford it for much longer, you know?'

Usually Pam would use these minutes in the office to ascertain something about likely wealth, class, all very gently – what kind of house, what kind of taste, what kind of price – but she had been wrong about English accents before, not knowing which were high class, which not. Or whether high class meant money at *all* – if you watched PBS<sup>1</sup> as Pam did you soon found out that in England it could, often did, mean the exact opposite.

'It *is* such a nice place, The Charles. They really do things properly there, don't they? They really make the best of that location, I think. I stayed there once for a realty<sup>2</sup> conference, and I really appreciated the standard of the breakfasts. People talk about pool this, steam-room that, but in actual fact it's the little things, like a *breakfast*. A good hot *breakfast*. But my *God* the price isn't any fun – Martha, we'll have you out of there in no time, I promise, especially if we find something empty –'

'Yes,' said Martha, but rather too quick, too desperate, 'How long would it be before I could move in somewhere?'

Pam felt herself immediately on surer ground and slipped down a gear into patter, 'Well, as I'm saying, dear, it depends on whether the place has people in it at the *moment* – but even then, we can turn it around very *very* quickly. It just needs to happen so that everybody wants to make it work, that's all. Don't worry, we'll find something that works. And if it doesn't work, we'll cut it loose and go on to the next,' she said loudly, clapping her hands and glancing at a clock on the wall, 'Now, I've got about two hours free – it's really very dry at the moment so there's *plenty* to show.' She bent down to scoop the remembered listings from the floor, 'I think I understand what you're looking for, Martha, I received your letter, I have it right here – Wait –' Pam reached over to her stereo like a woman with one foot each in two drifting boats; she punched at a couple of buttons to no avail, 'Sometimes it gets a little loud. Funny little machine. It's completely wireless! It's like a single unit stereo for single people, very liberating. You can't really adjust it without the remote,

5

10

15

20

25

30

35

though, which is a little frustrating. And I find it gets louder sometimes, do you know? Sort of when you don't expect it?

<sup>1</sup>*PBS* – Public Service Broadcasting

<sup>2</sup>*realty* – real estate

### Passage B

The following key can be used as a guide:

(.) = micro pause

\_\_\_\_\_ = stressed word or phrase

D: your a real weirdo you are (.) total (.) friggin weirdo (.) im sorry if it insults ya

B: it does not insult me (.) coming from you it is a compliment (.) believe me (.)

D: n i can swear now (.) i say what i want (.) ya know what i mean (.) n i can speak as loud as i want as well (.) i dont know how ya can laugh like (.) look your smilin n im insultin ya

5

B: i dont take it personally dorinda

D: no no listen

B: however much you insult me i love you (.) okay

D: i can see behind her face (.) its your hobby doin this mindless zombie stuff (.) im sorry i call it mindless zombie (.) thats how i feel it is (.) ya know what i mean

10

B: okay (.) let me brutally honest (.) when i walked into your house and saw the mess that it was and your baby crawling around with food all over the floor that had been there for days (.) in the filth there was

D: like what

15

B: er (.) er (.) a rubbish bag (.) all the pots and pans were dirty

D: i left them there for you

B: that was nice of you

D: you think your ous is more important than your child cos if not you would stuff your cleaning n spend more time with your kid

20

B: he is at school all day (.) i have plenty of time to clean

---

*Copyright Acknowledgements:*

Passage A, text © Zadie Smith, *Martha, Martha*, from *Granta 81: Best of Young British Novelists*, p326-328, 2003. Reproduced by permission of A P Watt Ltd on behalf of Zadie Smith.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

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.