

General Certificate of Education
January 2007
Advanced Level Examination



**ENGLISH LANGUAGE AND LITERATURE
(SPECIFICATION B)
Unit 5 Talk in Life and Literature**

NTB5

Friday 19 January 2007 9.00 am to 11.00 am

For this paper you must have:

- a 12-page answer book.

Time allowed: 2 hours

Instructions

- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is NTB5.
- Answer **two** questions.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 70.
- All questions carry equal marks.
- You will be marked on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary where appropriate. The legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.
- *The Country Wife* will be examined for the final time in this paper. The extracts set on this text should therefore be attempted **only** by candidates who are **re-sitting** this text.

Answer **Question 1** and **either** Question 2(a) **or** Question 2(b).

Question 2(a) is printed on page 14 and Question 2(b) is printed on page 17.

Each question carries 35 marks.

1 English Drama: Pre-1770

A Midsummer Night's Dream or Twelfth Night or Hamlet or The School for Scandal

Re-sit text only *The Country Wife* (to be attempted by **re-sit** candidates **only**)

Passages from the above plays are printed on pages 4–13. Read the **two** passages from the play that you have studied.

Discuss the ways in which these **two** passages reveal the playwright's skills in **creating specific dramatic effects**.

In your answer you should consider:

- context (including *brief* reference to the play as a whole)
- spoken language features and discourse conventions
- literary, grammatical and rhetorical devices
- phonological features including delivery of lines in performance
- any other relevant aspects.

END OF QUESTION 1

There are no questions printed on this page

Turn over for the passages for Question 1

Turn over ►

PASSAGES FOR QUESTION 1
A MIDSUMMER NIGHT'S DREAM
Passage A

LYSANDER Stay, gentle Helena, hear my excuse,
 My love, my life, my soul, fair Helena!
 HELENA O, excellent!
 HERMIA (*to Lysander*)
 Sweet, do not scorn her so.
 DEMETRIUS If she cannot entreat, I can compel.
 LYSANDER Thou canst compel no more than she entreat.
 Thy threats have no more strength than her weak
 prayers.
 Helen, I love thee. By my life, I do.
 I swear by that which I will lose for thee
 To prove him false that says I love thee not.
 DEMETRIUS I say I love thee more than he can do.
 LYSANDER If thou say so, withdraw, and prove it too.
 DEMETRIUS Quick, come.
 HERMIA Lysander, whereto tends all this?
 LYSANDER Away, you Ethiope!
 DEMETRIUS No, no. He'll
 Seem to break loose, take on as he would follow,
 But yet come not. (*To Lysander*) You are a tame man, go.
 LYSANDER Hang off, thou cat, thou burr! Vile thing, let loose,
 Or I will shake thee from me like a serpent.
 HERMIA Why are you grown so rude? What change is this,
 Sweet love?
 LYSANDER Thy love? – out, tawny Tartar, out;
 Out, loathèd medicine! O hated potion, hence!
 HERMIA Do you not jest?
 HELENA Yes, sooth, and so do you.
 LYSANDER Demetrius, I will keep my word with thee.
 DEMETRIUS I would I had your bond; for I perceive
 A weak bond holds you. I'll not trust your word.
 LYSANDER What? Should I hurt her, strike her, kill her dead?
 Although I hate her, I'll not harm her so.

A MIDSUMMER NIGHT'S DREAM
Passage B

HIPPOLYTA How chance Moonshine is gone before
Thisbe comes back and finds her lover?

THESEUS She will find him by starlight. Here she comes;
and her passion ends the play.

Enter Flute as Thisbe

HIPPOLYTA Methinks she should not use a long one for
such a Pyramus. I hope she will be brief.

DEMETRIUS A mote will turn the balance which Pyramus,
which Thisbe is the better – he for a man, God warrant
us; she for a woman, God bless us.

LYSANDER She hath spied him already, with those sweet
eyes.

DEMETRIUS And thus she means, videlicet:

FLUTE *as Thisbe*

Asleep, my love?
What, dead, my dove?
O Pyramus, arise.
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
These lily lips,
This cherry nose,
These yellow cowslip cheeks
Are gone, are gone.
Lovers, make moan –
His eyes were green as leeks.
O sisters three,
Come, come to me
With hands as pale as milk;
Lay them in gore,
Since you have shore
With shears his thread of silk.
Tongue, not a word!
Come, trusty sword,
Come blade, my breast imbrue.
She stabs herself
And farewell friends.
Thus Thisbe ends.
Adieu, adieu, adieu!

She dies

THESEUS Moonshine and Lion are left to bury the dead.

DEMETRIUS Ay, and Wall, too.

BOTTOM (*starting up*) No, I assure you, the wall is down
that parted their fathers. Will it please you to see the
epilogue, or to hear a Bergomask dance between two
of our company?

THESEUS No epilogue, I pray you; for your play needs no
excuse. Never excuse; for when the players are all dead,
there need none to be blamed.

Turn over ►

TWELFTH NIGHT
Passage A

MARIA What a caterwauling do you keep here! If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me.

SIR TOBY My lady's a – Cataian; we are – politicians;
Malvolio's a – Peg-a-Ramsey; and (*he sings*)
Three merry men be we!

Am not I consanguineous? Am I not of her blood?
Tilly-vally! 'Lady'! (*He sings*)

There dwelt a man in Babylon, lady, lady –
FESTE Beshrew me, the knight's in admirable fooling.

SIR ANDREW Ay, he does well enough if he be disposed,
and so do I too. He does it with a better grace, but I do
it more natural.

SIR TOBY (*sings*) O' the twelfth day of December –

MARIA For the love o' God, peace!

Enter Malvolio

MALVOLIO My masters, are you mad? Or what are you?
Have you no wit, manners, nor honesty, but to gabble
like tinkers at this time of night? Do ye make an ale-
house of my lady's house, that ye squeak out your
coziers' catches without any mitigation or remorse of
voice? Is there no respect of place, persons, nor time in
you?

SIR TOBY We did keep time, sir, in our catches. Sneek up!

MALVOLIO Sir Toby, I must be round with you. My lady
bade me tell you that, though she harbours you as her
kinsman, she's nothing allied to your disorders. If you
can separate yourself and your misdemeanours, you are
welcome to the house. If not, an it would please you to
take leave of her, she is very willing to bid you farewell.

SIR TOBY (*sings*) Farewell, dear heart, since I must needs be
gone –

MARIA Nay, good Sir Toby!

FESTE (*sings*) His eyes do show his days are almost done –

MALVOLIO Is't even so!

SIR TOBY (*sings*) But I will never die –

FESTE (*sings*) Sir Toby, there you lie –

MALVOLIO This is much credit to you!

SIR TOBY (*sings*) Shall I bid him go?

FESTE (*sings*) What an if you do?

SIR TOBY (*sings*) Shall I bid him go and spare not?

FESTE (*sings*) O no, no, no, no, you dare not!

SIR TOBY Out o'tune, sir, ye lie. (*To Malvolio*) Art any
more than a steward? Dost thou think, because thou art
virtuous, there shall be no more cakes and ale?

TWELFTH NIGHT
Passage B

OLIVIA I have said too much unto a heart of stone,
 And laid mine honour too unchary on't.
 There's something in me that reproves my fault.
 But such a headstrong, potent fault it is,
 That it but mocks reproof.

VIOLA With the same 'haviour that your passion bears
 Goes on my master's griefs.

OLIVIA Here, wear this jewel for me, 'tis my picture.
 Refuse it not, it hath no tongue to vex you.
 And, I beseech you, come again tomorrow.
 What shall you ask of me that I'll deny,
 That honour saved may upon asking give?

VIOLA Nothing but this: your true love for my master.

OLIVIA How with mine honour may I give him that
 Which I have given to you?

VIOLA I will acquit you.

OLIVIA Well, come again tomorrow. Fare thee well.

A fiend like thee might bear my soul to hell. *Exit*

Sir Toby and Fabian come forward

SIR TOBY Gentleman, God save thee!

VIOLA And you, sir.

SIR TOBY That defence thou hast, betake thee to't. Of
 what nature the wrongs are thou hast done him, I know
 not; but thy interceptor, full of despite, bloody as the
 hunter, attends thee at the orchard end. Dismount thy
 tuck; be yare in thy preparation; for thy assailant is
 quick, skilful, and deadly.

VIOLA You mistake, sir. I am sure no man hath any
 quarrel to me. My remembrance is very free and clear
 from any image of offence done to any man.

SIR TOBY You'll find it otherwise, I assure you. There-
 fore, if you hold your life at any price, betake you to
 your guard; for your opposite hath in him what youth,
 strength, skill, and wrath can furnish man withal.

HAMLET
Passage A

Enter the Ghost and Hamlet

HAMLET

Whither wilt thou lead me? Speak. I'll go no further.

GHOST

Mark me.

HAMLET I will.

GHOST My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.

HAMLET Alas, poor ghost!

GHOST

Pity me not, but lend thy serious hearing
To what I shall unfold.

HAMLET Speak. I am bound to hear.

GHOST

So art thou to revenge, when thou shalt hear.

HAMLET

What?

GHOST

I am thy father's spirit,
Doomed for a certain term to walk the night,
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes like stars start from their spheres,
Thy knotted and combinèd locks to part,
And each particular hair to stand an end
Like quills upon the fretful porpentine.
But this eternal blazon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love –

HAMLET

O God!

GHOST

Revenge his foul and most unnatural murder.

HAMLET

Murder?

GHOST

Murder most foul, as in the best it is,
But this most foul, strange, and unnatural.

HAMLET
Passage B

LORD My lord, his majesty commended him to you by young Osrick, who brings back to him that you attend him in the hall. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

HAMLET I am constant to my purposes. They follow the King's pleasure. If his fitness speaks, mine is ready, now or whensoever, provided I be so able as now.

LORD The King and Queen and all are coming down.

HAMLET In happy time.

LORD The Queen desires you to use some gentle entertainment to Laertes before you fall to play.

HAMLET She well instructs me. *Exit the Lord*

HORATIO You will lose this wager, my lord.

HAMLET I do not think so. Since he went into France I have been in continual practice. I shall win at the odds. But thou wouldst not think how ill all's here about my heart. But it is no matter.

HORATIO Nay, good my lord –

HAMLET It is but foolery. But it is such a kind of gain-giving as would perhaps trouble a woman.

HORATIO If your mind dislike anything, obey it. I will forestall their repair hither and say you are not fit.

HAMLET Not a whit. We defy augury. There is special providence in the fall of a sparrow. If it be now, 'tis not to come. If it be not to come, it will be now. If it be not now, yet it will come. The readiness is all. Since no man knows of aught he leaves, what is't to leave betimes? Let be.

Trumpets and drums

A table prepared, with flagons of wine on it

Enter officers with cushions, and other attendants with foils, daggers, and gauntlets

Enter the King and Queen, Osrick, Laertes, and all the state

KING

Come, Hamlet, come, and take this hand from me.

He puts Laertes's hand into Hamlet's

HAMLET

Give me your pardon, sir. I have done you wrong.

But pardon't, as you are a gentleman.

This presence knows, and you must needs have heard,
How I am punished with a sore distraction.

What I have done

That might your nature, honour, and exception
Roughly awake, I here proclaim was madness.

THE SCHOOL FOR SCANDAL**Passage A**

MRS CANDOUR

... But the world is so censorious, no character escapes. Lord, now who would have suspected your friend Miss Prim of an indiscretion? Yet such is the ill nature of people that they say her uncle stopped her last week just as she was stepping into the York diligence with her dancing-master.

MARIA

I'll answer for't there are no grounds for that report.

MRS CANDOUR

Oh, no foundation in the world, I dare swear. No more probably than for the story circulated last month of Mrs Festino's affair with Colonel Cassino – though to be sure that matter was never rightly cleared up.

JOSEPH

The licence of invention some people take is monstrous indeed.

MARIA

'Tis so – but in my opinion those who report such things are equally culpable.

MRS CANDOUR

To be sure they are. Tale-bearers are as bad as the tale-makers – 'tis an old observation, and a very true one. But what's to be done, as I said before? How will you prevent people from talking? Today Mrs Clackitt assured me Mr and Mrs Honeymoon were at last become mere man and wife like the rest of their acquaintance. She likewise hinted that a certain widow in the next street had got rid of her dropsy and recovered her shape in a most surprising manner. And at the same time Miss Tattle, who was by, affirmed that Lord Buffalo had discovered his lady at a house of no extraordinary fame – and that Sir Harry Bouquet and Tom Saunter were to measure swords on a similar provocation. But, Lord, do you think I would report these things? No, no, tale-bearers, as I said before, are just as bad as the tale-makers.

JOSEPH

Ah, Mrs Candour, if everybody had your forbearance and good nature!

MRS CANDOUR

I confess, Mr Surface, I cannot bear to hear people attacked behind their backs, and when ugly circumstances come out against one's acquaintance, I own I always love to think the best.

THE SCHOOL FOR SCANDAL
Passage B

LADY TEAZLE

Hold, Lady Sneerwell. Before you go, let me thank you for the trouble you and that gentleman have taken in writing letters from me to Charles, and answering them yourself. And let me also request you to make my respects to the scandalous college of which you are president, and inform them, that Lady Teazle, licentiate, begs leave to return the diploma they gave her, as she leaves off practice and kills characters no longer.

LADY SNEERWELL

You too, madam! Provoking insolent! May your husband live these fifty years. *Exit [left]*

SIR PETER

Oons! what a Fury!

LADY TEAZLE

What a malicious creature it is!

SIR PETER

Hey! Not for her last wish?

LADY TEAZLE

Oh, no!

SIR OLIVER

Well, sir, and what have you to say now?

JOSEPH

Sir, I am so confounded to find that Lady *Sneerwell* could be guilty of suborning Mr *Snake* in this manner, to impose on us all that I know not what to say. However, lest her revengeful spirit should prompt her to injure my brother I had certainly better follow her directly. *Exit [left]*

SIR PETER

Moral to the last drop!

SIR OLIVER

Aye, and marry her, Joseph, if you can. Oil and vinegar, egad! You'll do very well together.

ROWLEY

I believe we have no more occasion for Mr Snake at present.

SNAKE

Before I go, I beg your pardon once for all for whatever uneasiness I have been the humble instrument of causing to the parties present.

SIR PETER

Well, well, you have made atonement by a good deed at last.

SNAKE

But I must request of the company that it shall never be known.

SIR PETER

Hey! What the plague! Are you ashamed of having done a right thing once in your life?

SNAKE

Ah, sir, consider. I live by the badness of my character. I have nothing but my infamy to depend on, and, if it were once known that I had been betrayed into an honest action, I should lose every friend I have in the world.

Turn over ►

THESE PASSAGES ARE FOR RE-SIT CANDIDATES ONLY**THE COUNTRY WIFE****Passage A**

ALITHEA

The writings are drawn, sir, settlements made; 'tis too late, sir, and past all revocation.

HARCOURT

Then so is my death.

ALITHEA

I would not be unjust to him.

HARCOURT

Then why to me so?

ALITHEA

I have no obligation to you.

HARCOURT

My love.

ALITHEA

I had his before.

HARCOURT

You never had it; he wants, you see, jealousy, the only infallible sign of it.

ALITHEA

Love proceeds from esteem; he cannot distrust my virtue. Besides he loves me, or he would not marry me.

HARCOURT

Marrying you is no more sign of his love, than bribing your woman, that he may marry you, is a sign of his generosity. Marriage is rather a sign of interest than love; and he that marries a fortune, covets a mistress, not loves her. But if you take marriage for a sign of love, take it from me immediately.

ALITHEA

No, now you have put a scruple in my head. But in short, sir, to end our dispute, I must marry him; my reputation would suffer in the world else.

HARCOURT

No, if you do marry him, with your pardon, madam, your reputation suffers in the world, and you would be thought in necessity for a cloak.

ALITHEA

Nay, now you are rude, sir. – Master Sparkish, pray come hither, your friend here is very troublesome, and very loving.

THE COUNTRY WIFE
Passage B

PINCHWIFE

Come, begin. (*Dictates*) ‘Sir’ –

MRS PINCHWIFE

Shan’t I say ‘Dear Sir’? You know one says always something more than bare ‘Sir’.

PINCHWIFE

Write as I bid you, or I will write ‘whore’ with this penknife in your face.

MRS PINCHWIFE

Nay, good bud. (*She writes*) ‘Sir’.

PINCHWIFE

‘Though I suffered last night your nauseous, loathed kisses and embraces’ – Write.

MRS PINCHWIFE

Nay, why should I say so? You know I told you he had a sweet breath.

PINCHWIFE

Write!

MRS PINCHWIFE

Let me but put out ‘loathed’.

PINCHWIFE

Write, I say.

MRS PINCHWIFE

Well, then. (*Writes*)

PINCHWIFE

Let’s see what you have writ. (*Takes the paper and reads*)
‘Though I suffered last night your kisses and embraces’.
– Thou impudent creature! Where is ‘nauseous’ and ‘loathed’?

MRS PINCHWIFE

I can’t abide to write such filthy words.

PINCHWIFE

Once more write as I’d have you, and question it not, or
I will spoil thy writing with this. (*Holds up the penknife*)
I will stab out those eyes that cause my mischief.

MRS PINCHWIFE

O Lord, I will!

PINCHWIFE

So – so – Let’s see now! (*Reads*) ‘Though I suffered
last night your nauseous, loathed kisses and embraces’.
– Go on – ‘Yet I would not have you presume that you
shall ever repeat them’. – So –MRS PINCHWIFE (*She writes*)

I have writ it.

Turn over ►

2 Unseen texts

Answer EITHER Question 2(a) (printed below)

OR Question 2(b) (printed on page 17)

EITHER

Question 2(a) **Text A** is a transcript of an exchange between a door-to-door canvasser (C) for a company called *Damp Detectors* and a householder (H).

Text B is an extract from a play, *The Dream of Peter Mann* (1960), written by Bernard Kops. It is set in a market place.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between talk in life and talk in literature.

In your answer you should refer to:

- the significance of context and situation
- the functions and purposes of talk
- how attitudes and values are conveyed.

END OF QUESTION 2(a)

Text A

Text A is not reproduced here due to third-party copyright constraints.

Turn over for Text B

Turn over ►

Text B

Text B is not reproduced here due to third-party copyright constraints.

Question 2(b)

Text C is an extract from a transcript of a television commentary on a horse race. There is only one commentator.

Text D is an extract from a crime novel, *Risk* (1977) by Dick Francis, set in the world of horse racing. The narrator is an amateur jockey who has been asked to ride in the Cheltenham Gold Cup.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between a *single speaker* describing a horse race in real life and the representation of a *single speaker* describing a horse race in literature.

In your answer you should refer to:

- the significance of context and situation
- point of view and narrative structure
- how attitudes and values are conveyed.

END OF QUESTION 2(b)

Turn over for Texts C and D

Turn over ►

Text C

Text C is not reproduced here due to third-party copyright constraints.

Text D

Text D is not reproduced here due to third-party copyright constraints.

END OF QUESTIONS

There are no questions printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Text A: A transcript of door-to-door canvassing.

Text B: Copyright © Bernard Kops, 1960, reproduced by permission of Oberon Books.

Text C: Reprinted by permission of Sage Publications Ltd from Judy Delin, 'The Language of Sports Commentary', from *The Language of Everyday Life*, published in 2000 (© Judy Delin, 2000).

Text D: From pages 16–18, Chapter 2, *Risk*, by Dick Francis, published by Pan Books (Pan Macmillan) 1979. Reproduced by permission of Penguin Books Ltd.

Copyright © 2007 AQA and its licensors. All rights reserved.