



General Certificate of Education
Advanced Level Examination
June 2010

English Language and Literature (Specification B)

ELLB3

Unit 3 Talk in Life and Literature

Thursday 24 June 2010 9.00 am to 11.00 am

For this paper you must have:

- a 12-page answer book.

Time allowed

- 2 hours

Instructions

- Use black ink or black 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 ELLB3.
- Answer **one** question from Section A and Question 5 from Section B.
- Do all rough work in your answer book. Cross through any work that 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 96.
- All questions carry equal marks.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- You are recommended to spend **one hour** on Section A and **one hour** on Section B, including planning.

Section A – Talk in Life and Literature

Answer **one** question from Section A and Question 5 in Section B (printed on page 10).

The set plays for this unit are *Hamlet*, *The Rivals*, *A Streetcar Named Desire* and *Translations*.

Read the passage from the play you have studied and answer the question related to it.
NB: the questions are **different** on each play.

EITHER

Hamlet – William Shakespeare

Question 1

0	1
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Explore the ways in which Shakespeare presents **the theme of falseness** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

KING Where is Polonius?

HAMLET In heaven. Send thither to see. If your messenger
find him not there, seek him i'th'other place yourself.
But if indeed you find him not within this month, you
shall nose him as you go up the stairs into the lobby.

KING (*to attendants*) Go seek him there.

HAMLET 'A will stay till you come. *Exeunt attendants*

KING

Hamlet, this deed, for thine especial safety,
Which we do tender as we dearly grieve
For that which thou hast done, must send thee hence
With fiery quickness. Therefore prepare thyself.
The bark is ready and the wind at help,
Th'associates tend, and everything is bent
For England.

HAMLET For England?

KING Ay, Hamlet.

HAMLET Good.

KING

So is it, if thou knewest our purposes.

HAMLET I see a cherub that sees them. But come, for
England! Farewell, dear mother.

KING Thy loving father, Hamlet.

HAMLET My mother. Father and mother is man and wife;
man and wife is one flesh; and so, my mother. Come,
for England! *Exit*

KING

Follow him at foot. Tempt him with speed aboard.
Delay it not. I'll have him hence tonight.
Away! For everything is sealed and done
That else leans on the affair. Pray you make haste.
Exeunt all but the King

And, England, if my love thou holdest at aught –
As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us – thou mayst not coldly set
Our sovereign process, which imports at full,
By letters congruing to that effect,
The present death of Hamlet. Do it, England.
For like the hectic in my blood he rages,
And thou must cure me. Till I know 'tis done,
Howe'er my haps, my joys were ne'er begun. *Exit*

Turn over for the next question

Turn over ►

OR

The Rivals – Richard Brinsley Sheridan

Question 2

0 2

Explore the ways in which Sheridan presents **father-son relations** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

SIR ANTHONY

And it is my wish, while yet I live, to have my boy make some figure in the world. I have resolved, therefore, to fix you at once in a noble independence.

ABSOLUTE

Sir, your kindness overpowers me. Such generosity makes the gratitude of reason more lively than the sensations even of filial affection.

SIR ANTHONY

I am glad you are so sensible of my attention; and you shall be master of a large estate in a few weeks.

ABSOLUTE

Let my future life, sir, speak my gratitude: I cannot express the sense I have of your munificence. Yet, sir, I presume you would not wish me to quit the army?

SIR ANTHONY

O, that shall be as your wife chooses.

ABSOLUTE

My wife, sir!

SIR ANTHONY

Ay, ay, settle that between you; settle that between you.

ABSOLUTE

A *wife*, sir, did you say?

SIR ANTHONY

Ay, a wife. Why – did not I mention her before?

ABSOLUTE

Not a word of her, sir.

SIR ANTHONY

Odso! I mustn't forget *her* though. Yes, Jack, the independence I was talking of is by a marriage. The fortune is saddled with a wife – but I suppose that makes no difference?

ABSOLUTE

Sir! Sir! You amaze me!

SIR ANTHONY

Why, what the devil's the matter with the fool? Just now you were all gratitude and duty.

ABSOLUTE

I was, sir: you talked to me of independence and a fortune, but not a word of a wife.

SIR ANTHONY

Why what difference does that make? Od's life, sir! If you have the estate, you must take it with the livestock on it, as it stands.

ABSOLUTE

If my happiness is to be the price, I must beg leave to decline the purchase. Pray, sir, who is the lady?

SIR ANTHONY

What's that to you, sir? Come, give me your promise to love and to marry her directly.

ABSOLUTE

Sure, sir, this is not very reasonable, to summon my affections for a lady I know nothing of!

SIR ANTHONY

I am sure, sir, 'tis more unreasonable in you to *object* to a lady you know nothing of.

ABSOLUTE

Then, sir, I must tell you plainly, that my inclinations are fixed on another. Sir, my heart is engaged to an angel.

SIR ANTHONY

Then pray let it send an excuse. It is very sorry but *business* prevents its waiting on her.

ABSOLUTE

But my vows are pledged to her.

SIR ANTHONY

Let her foreclose, Jack; let her foreclose. They are not worth redeeming. Besides, you have the angel's vows in exchange, I suppose; so there can be no loss there.

ABSOLUTE

You must excuse me, sir, if I tell you, once for all, that in this point I cannot obey you.

SIR ANTHONY

Hark'ee Jack. I have heard you for some time with patience. I have been cool, quite cool; but take care. You know I am compliance itself when I am not thwarted; no one more easily led when I have my own way – but don't put me in a frenzy!

ABSOLUTE

Sir, I must repeat it: in this, I cannot obey you!

SIR ANTHONY

Now, damn me, if ever I call you *Jack* again while I live!

Turn over for the next question

Turn over ►

OR

A Streetcar Named Desire – Tennessee Williams**Question 3**

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Explore the ways in which Williams presents **the relationship between the sisters** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

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Turn over for the next question

Turn over ►

OR

Translations – Brian Friel

Question 4

0 | 4

Explore the ways in which Friel presents **love and courtship** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

Yolland Maire.

She still moves away.

Maire Chatach.

She still moves away.

Bun na hAbhann? (*He says the name softly, almost privately, very tentatively, as if he were searching for a sound she might respond to. He tries again.*) Druim Dubh?

Maire stops. She is listening. Yolland is encouraged.

Poll na gCaorach. Lis Maol.

Maire turns towards him.

Lis na nGall.

Maire Lis na nGradh.

They are now facing each other and begin moving – almost imperceptibly – towards one another.

Carraig an Phoill.

Yolland Carraig na Ri. Loch na nEan.

Maire Loch an Iubhair. Machaire Buidhe.

Yolland Machaire Mor. Cnoc na Mona.

Maire Cnoc na nGabhar.

Yolland Mullach.

Maire Port.

Yolland Tor.

Maire Lag.

She holds out her hands to Yolland. He takes them. Each now speaks almost to himself/herself.

Yolland I wish to God you could understand me.

Maire Soft hands; a gentleman's hands.

Yolland Because if you could understand me I could tell you how I spend my days either thinking of you or gazing up at your house in the hope that you'll appear even for a second.

Maire Every evening you walk by yourself along the Tra Bhan and every morning you wash yourself in front of your tent.

Yolland I would tell you how beautiful you are, curly-headed Maire. I would so like to tell you how beautiful you are.

Maire Your arms are long and thin and the skin on your shoulders is very white.

Yolland I would tell you ...

Maire Don't stop – I know what you're saying.

Yolland I would tell you how I want to be here – to live here – always – with you – always, always.

Maire 'Always'? What is that word – 'always'?

Yolland Yes-yes; always.

Maire You're trembling.

Yolland Yes, I'm trembling because of you.

Maire I'm trembling, too. (*She holds his face in her hand.*)

Yolland I've made up my mind ...

Maire Shhhh.

Yolland I'm not going to leave here ...

Maire Shhh – listen to me. I want you, too, soldier.

Yolland Don't stop – I know what you're saying.

Maire I want to live with you – anywhere – anywhere at all – always – always.

Yolland 'Always'? What is that word – 'always'?

Maire Take me away with you, George.

End of Section A

Turn over for Section B

Turn over ►

Section B – Talk in Life and Literature

Question 5

0	5
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Text A is an extract from *Educating Rita* (1980), a play by Willy Russell set in a northern university. Frank is a middle-aged lecturer, and Rita his Open University student. She has just had an angry quarrel with her husband, who despises her longing for an education. She is anxious to know what Frank thinks about her essay on *Macbeth*.

Text B is part of a transcription of a university tutorial. The tutor is discussing Julie's essay with her.

Compare the two texts, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. In your answer you must explore the relationship between context, purpose and audience and the ways in which speakers' attitudes and values are conveyed.

End of Questions

Text A

- RITA (*breaking away from him*): It's all right – I'll be O.K.
Just give me a minute. (*She dries her eyes.*) What was me
Macbeth essay like.
- FRANK: Oh sod *Macbeth*.
- RITA: Why?
- FRANK: Rita!
- RITA: No, come on, come on, I want y' to tell me what y' thought
about it.
- FRANK: In the circumstances ...
- RITA (*going and hanging her bag on the back of the swivel chair*):
It doesn't matter, it doesn't; in the circumstances I need to go
on, to talk about it an' do it. What was it like. I told y' it was
no good. Is it really useless?
- FRANK *sits in the chair*.
- FRANK (*sighing*): I – I really don't know what to say.
- RITA: Well try an' think of somethin'. Go on. I don't mind if
y' tell me it was rubbish. I don't want pity, Frank. Was it
rubbish?
- FRANK: No, no. It's not rubbish. It's a totally honest, passionate
account of your reaction to a play. It's an unashamedly
emotional statement about a certain experience.
- RITA: Sentimental?
- FRANK: No. It's too honest for that. It's almost – erm – moving.
But in terms of what you're asking me to teach you of passing
exams ... Oh, God, you see, I don't ...
- RITA: Say it, go on, say it!
- FRANK: In those terms it's worthless. It shouldn't be, but it is; in
its own terms it's – it's wonderful.
- RITA (*confronting him across the desk*): It's worthless! You said.
An' if it's worthless you've got to tell me because I wanna
write essays like those on there. (*She points to the essays on
the desk.*) I wanna know, an' pass exams like they do.
- FRANK: But if you're going to write this sort of stuff you're going
to have to change.
- RITA: All right. Tell me how to do it.
- FRANK (*getting up*): But I don't know if I want to tell you, Rita, I
don't know that I want to teach you. (*He moves towards the
desk.*) What you already have is valuable.
- RITA: Valuable? What's valuable? The only thing I value is here,
comin' here once a week.
- FRANK: But, don't you see, if you're going to write this sort
of thing – (*He indicates the pile of essays.*) – to pass
examinations, you're going to have to suppress, perhaps even
abandon your uniqueness. I'm going to have to change you.
- RITA: But don't you realize, I want to change! Listen, is this your
way of tellin' me that I can't do it? That I'm no good?

Text A continues on the next page

Turn over ►

FRANK: It's not that at ...

RITA: If that's what you're tryin' to tell me I'll go now ...

FRANK *turns away from her.*

FRANK (*moving away from the desk*): No no no. Of course you're good enough.

RITA: See I know it's difficult for y' with someone like me. But you've just gorra keep tellin' me an' then I'll start to take it in; y' see, with me you've got to be dead firm. You won't hurt me feelings y' know. If I do somethin' that's crap, I don't want pity, you just tell me, that's crap. (*She picks up the essay.*) Here, it's crap. (*She rips it up.*) Right. So we dump that in the bin, (*She does so.*) an' we start again.

Text B

- Tutor* have you have you got your essay or have I got it (.) [you've got it
Julie [I've got it
Tutor were there any comments you had on the er (.) on my comments
Julie not really
Tutor (*cough*) yes it's totally different didn't seem to have any (.) er (.) sort of comprehension (.) points at all it was (.) wasn't at all like the first one
Julie we I when I did it (*inaudible*) you know when we did all that work on erm when you can (*inaudible*) compounds and different things like verbs nouns
Tutor yeh
Julie things like that well do you have to bring all that into it cause I didn't know what you meant by classification whether you meant how we classify compounds or w..what the different people (.) erm give names for compounding do you see what I mean
Tutor yeh yeh erm (.) no you could classify them er no that was OK what you did er it would always in an exam where you wouldn't have time to discuss everything
Julie mm
Tutor you could mention (.) that there are two types of classification (.) erm so that would be you know that would be OK erm so no not in not in general
Julie yes
Tutor er the trouble's when you start doing that it's cer...it's certainly worth saying that there are methods based on erm er the grammatical (*inaudible*) word class of [the object
Julie [yeh
Tutor but once you start on it you could go on and on
 [passage omitted]
Julie I don't know whether to
Tutor well when in doubt mention it
Julie yeh
Tutor and s...say it's always worth being positive saying (.) you know you can always I know this but I don't propose to go into it for reasons of space or something like that
Julie yeh
Tutor that always works you know brings out the point (.) so y...y... be positive (.) I have written all these things on were th... were they all everything did everything seem reasonable
Julie yeh
 [passage omitted]
 you just put stuff like I have to erm back things up more er I got that for my phonetics as well
Tutor uh huh (.) well
 [passage omitted]
 erm it's it's just that (.) erm it's especially problematic when you've (.) say something that surprises me and I want to know where [you've got it from and er it's a question of going and
Julie [yeh
Julie [yeh
Tutor [looking it up (.)

Key

- (.) short pause
 [overlap
 (*italics*) non-verbal sound
 ... hesitation

END OF TEXTS

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Text B from *Spoken English: A Practical Guide*, by Christine Cheepen and James Monaghan, published by Pinter Publishers Ltd, 1990.

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