



General Certificate of Education
Advanced Level Examination
June 2011

English Language and Literature (Specification B)

ELLB3

Unit 3 Talk in Life and Literature

Friday 24 June 2011 9.00 am to 11.00 am

For this paper you must have:

- an AQA 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 should spend 1 hour answering Section A and 1 hour answering 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 that 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 **Hamlet's sense of honour** 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.

(48 marks)

CAPTAIN

Truly to speak, and with no addition,
We go to gain a little patch of ground
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway or the Pole
A ranker rate, should it be sold in fee.

HAMLET

Why, then the Polack never will defend it.

CAPTAIN

Yes, it is already garrisoned.

HAMLET

Two thousand souls and twenty thousand ducats
Will not debate the question of this straw.
This is th'imposthume of much wealth and peace,
That inward breaks, and shows no cause without
Why the man dies. I humbly thank you, sir.

CAPTAIN

God bye you, sir. *Exit*

ROSENCRANTZ

Will't please you go, my lord?

HAMLET

I'll be with you straight. Go a little before.
Exeunt all but Hamlet

How all occasions do inform against me
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure He that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason

To fust in us unused. Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on th'event –
A thought which, quartered, hath but one part wisdom
And ever three parts coward – I do not know
Why yet I live to say 'This thing's to do',
Sith I have cause, and will, and strength, and means
To do't. Examples gross as earth exhort me.
Witness this army of such mass and charge,
Led by a delicate and tender prince,
Whose spirit, with divine ambition puffed,
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death, and danger dare,
Even for an eggshell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour's at the stake. How stand I then,
That have a father killed, a mother stained,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see
The imminent death of twenty thousand men
That for a fantasy and trick of fame
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain? O, from this time forth,
My thoughts be bloody, or be nothing worth! *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 **a lovers' quarrel** 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.

(48 marks)

ABSOLUTE

What, Lydia, now that we are as happy in our *friends' consent*, as in our *mutual vows* –

LYDIA

(*Peevishly*) *Friends' consent*, indeed!

ABSOLUTE

Come, come, we must lay aside some of our romance. A little *wealth* and *comfort* may be endured after all. And, for your fortune, the lawyers shall make such settlements as –

LYDIA

Lawyers! I *hate* lawyers!

ABSOLUTE

Nay then, we will not wait for their lingering forms, but instantly procure the licence, and –

LYDIA

The *licence!* I *hate* licence!

ABSOLUTE

O my love! *Be* not so unkind! (*Kneeling*) Thus let me entreat.

LYDIA

Pshaw! What signifies kneeling, when you know I *must* have you?

ABSOLUTE

(*Rising*) Nay, madam, there shall be no constraint upon your inclinations, I promise you. If I have lost your *heart*, I resign the rest. (*Aside*) Gad, I must try what a little *spirit* will do.

LYDIA

(*Rising*) Then, sir, let me tell you, the interest you had there was acquired by a mean, unmanly imposition, and deserves the punishment of fraud. What, you have been treating *me* like a *child*, humouring my romance, and laughing, I suppose, at your success!

ABSOLUTE

You wrong me, Lydia, you wrong me. Only hear –

LYDIA

(*Walking about in heat*) So, while I fondly imagined we were deceiving my relations, and flattered myself that I should outwit and incense them *all* – behold! My hopes are to be crushed at once by my aunt's consent and approbation! And I am *myself*, the only dupe at last! (*Taking a miniature from her bosom*) But here, sir, here

is the picture – Beverley’s picture – which I have worn, night and day, in spite of threats and entreaties! There, sir, (*Flings it to him*) and be assured I throw the original from my heart as easily!

ABSOLUTE

Nay, nay, ma’am, we will not differ as to that. Here, (*Taking out a picture*) here is Miss Lydia Languish. What a difference! Ay, *there* is the heavenly assenting smile that first gave soul and spirit to my hopes! Those are the lips which sealed a vow, as yet scarce dry in Cupid’s calendar! And *there* the *half* resentful blush, that *would* have checked the ardour of my thanks. Well, all that’s past! All over indeed! There, madam. In *beauty*, that copy is not equal to you, but in my mind its merit over the original, in being still the same, is such – that – I cannot find in my heart to *part with* it. (*Puts it up again*)

LYDIA

(*Softening*) ’Tis *your own* doing, sir. I, I, I suppose you are perfectly satisfied.

ABSOLUTE

O, most certainly. Sure, now, this is much better than being in love! Ha, ha, ha! There’s some spirit in *this*! What signifies breaking some scores of solemn promises – all that’s of no consequence, you know. To be sure, people will say that Miss didn’t know her own mind, but never mind that. Or perhaps they may be ill-natured enough to hint that the gentleman grew tired of the lady and forsook her – but don’t let that fret you.

LYDIA

There’s no bearing his insolence. (*Bursts into tears*)

Enter MRS MALAPROP *and* SIR ANTHONY ABSOLUTE

MRS MALAPROP

(*Entering*) Come, we must interrupt your billing and cooing a while.

Turn over for the next question

Turn over ►

OR

A Streetcar Named Desire – Tennessee Williams

Question 3

0	3
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Explore the ways in which Williams presents **the relationship between Blanche and Stanley** 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.

(48 marks)

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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 **the power of language** 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.

(48 marks)

Yolland I'm learning to speak Irish, sir.

Hugh Good.

Yolland Roland's teaching me.

Hugh Splendid.

Yolland I mean – I feel so cut off from the people here. And I was trying to explain a few minutes ago how remarkable a community this is. To meet people like yourself and Jimmy Jack who actually converse in Greek and Latin. And your place names – what was the one we came across this morning? – Termon, from Terminus, the god of boundaries. It – it – it's really astonishing.

Hugh We like to think we endure around truths immemorially posited.

Yolland And your Gaelic literature – you're a poet yourself –

Hugh Only in Latin, I'm afraid.

Yolland I understand it's enormously rich and ornate.

Hugh Indeed, Lieutenant. A rich language. A rich literature. You'll find, sir, that certain cultures expend on their vocabularies and syntax acquisitive energies and ostentations entirely lacking in their material lives. I suppose you could call us a spiritual people.

Owen (*not unkindly; more out of embarrassment before Yolland*) Will you stop that nonsense, Father.

Hugh Nonsense? What nonsense?

Owen Do you know where the priest lives?

Hugh At Lis na Muc, over near ...

Owen No, he doesn't. Lis na Muc, the Fort of the Pigs, has become Swinefort. (*Now turning the pages of the Name-Book – a page per name.*) And to get to Swinefort you pass through Greencastle and Fair Head and Strandhill and Gort and Whiteplains. And the new school isn't at Poll na gCaorach – it's at Sheepsrock. Will you be able to find your way?

Hugh pours himself another drink. Then:

Hugh Yes, it is a rich language, Lieutenant, full of the mythologies of fantasy and hope and self-deception – a syntax opulent with tomorrows. It is our response to mud cabins and a diet of potatoes; our only method of replying to ... inevitabilities. *(to Owen)* Can you give me the loan of half-a-crown? I'll repay you out of the subscriptions I'm collecting for the publication of my new book. *(to Yolland)* It is entitled: 'The Pentaglot Preceptor or Elementary Institute of the English, Greek, Hebrew, Latin and Irish Languages; Particularly Calculated for the Instruction of Such Ladies and Gentlemen as may Wish to Learn without the Help of a Master'.

Yolland *(laughs)* That's a wonderful title!

Hugh Between ourselves – the best part of the enterprise. Nor do I, in fact, speak Hebrew. And that last phrase – 'without the Help of a Master' – that was written before the new national school was thrust upon me – do you think I ought to drop it now? After all you don't dispose of the cow just because it has produced a magnificent calf, do you?

Yolland You certainly do not.

Hugh The phrase goes. And I'm interrupting work of moment. *(He goes to the door and stops there.)* To return briefly to that other matter, Lieutenant. I understand your sense of exclusion, of being cut off from a life here; and I trust you will find access to us with my son's help. But remember that words are signals, counters. They are not immortal. And it can happen – to use an image you'll understand – it can happen that a civilisation can be imprisoned in a linguistic contour which no longer matches the landscape of ... fact. Gentlemen. *(He leaves.)*

End of Section A

Turn over for Section B

Turn over ►

Section B – Talk in Life and Literature

Answer the compulsory question below on unseen Texts A and B.

Question 5

0	5
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Text A is taken from a transcribed discussion of a television series about poverty (*Breadline Britain*, 1991). The speakers are people who have had some professional or personal experience of poverty and/or deprivation.

Text B is an extract from *Major Barbara* (1906), a play by George Bernard Shaw, about poverty and power. This scene takes place in a Salvation Army shelter in East London and presents several characters affected by poverty.

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.

(48 marks)

END OF QUESTIONS

Text A

- Speaker A* They're trying to brainwash you into a certain way of thinking, aren't they really? To see the programme in a certain light.
- Researcher* Well all programmes have accounts they want to put across.
- Speaker B* Yes (...) They're not going to put on certain things, to make it more emotional because they might get a throw-back on it. They might get into trouble for it. It's a possibility. If you'd seen the whole show before it was cut (...)
- Speaker C* I'd think it would be more dramatic.
- Speaker B* (...) you might have seen a bit more. But naturally you won't.
- Speaker D* All our sympathy doesn't count for anything because we relate to them. I'll give you an example. I was in the pub on Monday night, taxi driver pub, and they were talking about that programme on ITV, *World in Action*, and the taxi driver sitting next to us, he said 'What do you think of all these people begging on the streets and all that?' And he said 'they're scum. Parasites', he said, 'I'd lock them all up.'
- Speaker E* How can they be parasites when (...)
- Speaker D* He's a taxi driver, he's earning a good living.
- Everyone* Mm
- That's how they look at it.
- Speaker D* His mate next to him said, 'How can you say that?' He said 'They're scum.' Now we all sympathise with them but the people who, the people that matter, the people that have the money don't want to know.
- Researcher* Don't you think that if a person like your taxi driver friend saw that, that (...)
- Speaker A* He has seen it.
- Speaker E* They don't believe it.
- Speaker D* They call them parasites because they're begging on the streets.
- Speaker F* They think they're there because of they've made themselves that way.
- Speaker A* And they're lazy.
- Speaker E* 'It's your own fault. You shouldn't 've got pregnant. You shouldn't have left the home you were in.'
- Speaker D* The people they look to for sympathy don't want to know, you see.
- Researcher* So you think the fact that everyone here is sympathetic isn't anything to do with the programme.
- Speaker E* Because most of us have been there.
- Speaker A* Because we've been through it.

Key

(...) pause

Turn over for Text B

Turn over ►

Text B

- The woman* Feel better arter your meal, sir?
The man No. Call that a meal! Good enough for you, praps; but wot is it to me, an intelligent workin man.
- The woman* Workin man! Wot are you?
The man Painter.
The woman [sceptically] Yus, I dessay.
The man Yus, you dessay! I know. Every loafer that can't do nothink calls isself a painter. Well, I'm a real painter (...) thirty-eight bob a week when I can get it.
- The woman* Then why don't you go and get it?
The man I'll tell you why. Fust: I'm intelligent – ffff! It's rotten cold here [*he dances a step or two*] – yes: intelligent beyond the station o life into which it has pleased the capitalists to call me; and they don't like a man that sees through em. Second, an intelligent bein needs a doo share of appiness; so I drink something cruel when I get the chawnce. Third, I stand by my class and do as little as I can so's to leave arf the job for me fellow workers. Fourth, I'm fly enough to know wots inside the law and wots outside it; and inside it I do as the capitalists do: pinch wot I can lay me ands on. (...) Wots the consequence? When trade is bad – and it's rotten bad just now – and the employers az to sack arf their men – they generally start on me.
- The woman* What's your name?
The man Price (...) Usually called Snobby Price (...) Wots your name?
The woman Rummy Mitchens, sir.
Price [*quaffing the remains of his milk to her*] Your 'elth, Miss Mitchens.
Rummy [*correcting him*] Missus Mitchens.
Price Wot! Oh Rummy, Rummy! Respectable married woman, Rummy, gittin rescued by the Salvation Army by pretendin to be a bad un. Same old game!
- Rummy* What am I to do? I can't starve. Them Salvation lasses is dear good girls; but the better you are, the worse they likes to think you were before they rescued you. (...)
- Price* We're companions in misfortune, Rummy. (...)
Jenny Hill, a pale, overwrought, pretty Salvation lass of 18, comes in through the yard gate, leading Peter Shirley, a half-hardened, half worn-out elderly man, weak with hunger.
- Jenny* [*supporting him*] Come! Pluck up. I'll get you something to eat. You'll be all right then.
- Price* Poor old man! Cheer up, brother: you'll find rest and peace and appiness ere. Hurry up with the food, miss: e's fair done. Ere, buck up, daddy! She's fetchin y'a thick slice o breadn treacle, an a mug o skyblue. [*He seats him at the corner of the table*]
- Rummy* Keep up your old art! Never say die!
Shirley I'm not an old man. I'm only 46. I'm as good as ever I was. The grey patch come in my hair before I was thirty. All it wants is three pennorth o hairdye: am I to be turned on the streets to starve for it? Holy God! I've worked ten to twelve hours a day since I was thirteen, and paid my way all through: and now am I to be thrown into the gutter and my job given to a young man that can do it no better than me because I've black hair that goes white at the first change?

Key

(...) indicates where the original text has been edited.

N.B. Some words have been spelled by Shaw to represent a cockney/London accent.

END OF TEXTS

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