

Centre No.						Paper Reference						Surname	Initial(s)	
Candidate No.						6	3	8	1	/	0	1	Signature	

Paper Reference(s)

6381/01

Edexcel GCE

English Language and Literature

Advanced Subsidiary

Unit 1

The Spoken Word

Friday 16 May 2008 – Morning

Time: 1 hour 30 minutes

Examiner's use only

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Team Leader's use only

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Question Number	Leave Blank
1	
2	
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7	
Total	

Materials required for examination

Nil

Items included with question papers

One insert

Instructions to Candidates

The paper consists of two sections: Section A: Unprepared Commentary and Section B: Pre-1900 Drama.

Answer Section A: Unprepared Commentary and ONE question from Section B: Pre-1900 Drama.

In the boxes above, write your centre number, candidate number, surname, initial(s) and signature.

Write your answers in the space provided in this question paper.

Information for Candidates

This unit assesses the following Assessment Objectives: AO3i, AO5, AO1 and AO2i. They are listed at the end of this paper.

The total mark for this paper is 100: 50 marks for each question. All questions carry equal marks.

Texts may **not** be brought into the examination room.

Dictionaries may **not** be used in this examination.

Advice to Candidates

You are reminded of the importance of clear English and careful presentation in your answers.

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SECTION A: UNPREPARED COMMENTARY

This section targets Assessment Objectives AO3i and AO5 and also assesses AO1 and AO2i.

Answer Question 1.

1. Read Text A and Text B on pages 2 and 3 of the insert carefully.

Text A is a transcript of an extract from the questions and answers section at the end of a lecture. Text B is taken from a speech.

Making use of the information provided and your knowledge of language and literature:

- comment on the most significant language features in each text
- show how the speech in each text reveals the attitudes and values of the speakers
- explore how some features of Text B show that it was written to be delivered as a speech.

(Total 50 marks)

Q1

TOTAL FOR SECTION A: 50 MARKS

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(Total 50 marks)

Section A

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TOTAL FOR SECTION A: 50 MARKS



SECTION B: PRE-1900 DRAMA

This section targets Assessment Objectives AO3i and also assesses AO2i.

Answer ONE question from this section.

Candidates are reminded that in this section they are expected to make use of both language and literary approaches in their answers to these questions.

2. SHAKESPEARE: *Henry V*

Either:

- (a) Read the extract on page 4 of the insert.

Drawing upon your knowledge of Shakespeare’s verbal and dramatic techniques and using the extract as your starting point, consider the view that Shakespeare presents Henry as a skilful manipulator throughout the play.

Or:

- (b) Explore some of the ways in which Shakespeare uses language and dramatic techniques to create a range of characters of different social status. You should consider **at least three** characters in your answer.

(Total 50 marks)

Q2

3. SHAKESPEARE: *Much Ado About Nothing*

Either:

- (a) Read the extract on page 5 of the insert.

Explore how Shakespeare uses language and dramatic techniques to present Benedick’s attitude towards love in this extract and elsewhere in the play.

Or:

- (b) ‘All the relationships in Messina – whether between friends, relatives or lovers – are fragile.’

In the light of this comment, explore Shakespeare’s verbal and dramatic methods for presenting some of the relationships in the play. You should consider **at least two** relationships in your answer.

(Total 50 marks)

Q3



4. WILDE: *The Importance of Being Earnest*

Either:

- (a) Read the extracts on page 6 of the insert.

Gwendolen says, ‘Algy, you always adopt a strictly immoral attitude towards life.’

Using the extracts as a starting point, explore some of Wilde’s verbal and dramatic methods for creating comedy out of characters’ attitudes towards morality.

Or:

- (b) Considering Wilde’s use of language, characterisation and plot, discuss some of the ways in which the play could be said to be ‘realistic’ or ‘unrealistic’.

(Total 50 marks)

Q4

5. IBSEN: *A Doll’s House*

Either:

- (a) Read the extract on page 7 of the insert.

Using the language of this extract as a starting point, explore Ibsen’s verbal and dramatic methods for presenting the causes of the failure in the relationship between Nora and Torvald Helmer in the play.

Or:

- (b) Explore some of the ways in which Ibsen uses variation in the language of the play to create a range of contrasting characters and views.

(Total 50 marks)

Q5

6. BEHN: *The Rover*

Either:

- (a) Read the extracts on page 8 of the insert.

Using the language of the extracts as a starting point, explore the presentation of friendship between male characters in the play.

Or:

- (b) Explore Behn’s verbal and dramatic methods for presenting ideas about honour in the play.

(Total 50 marks)

Q6



7. PINERO: *Trelawny of the "Wells"*

Either:

- (a) Read the extract on page 9 of the insert.

How does Pinero create comedy out of the refusal of characters to change their views in this extract and elsewhere in the play? You should refer to verbal and dramatic features and comment upon the purpose of the comedy.

Or:

- (b) In the light of Pinero's verbal and dramatic methods for the presentation of his characters in the play, consider whether the audience is encouraged to feel sympathy for female Victorian actors.

(Total 50 marks)

Q7

TOTAL FOR SECTION B: 50 MARKS



Indicate which question you are answering by marking the box (☒). If you change your mind, put a line through the box (☒) and then indicate your new question with a cross (☒).

- Chosen question number:
- | | | | |
|----------------------|--------------------------|----------------------|--------------------------|
| Question 2(a) | <input type="checkbox"/> | Question 2(b) | <input type="checkbox"/> |
| Question 3(a) | <input type="checkbox"/> | Question 3(b) | <input type="checkbox"/> |
| Question 4(a) | <input type="checkbox"/> | Question 4(b) | <input type="checkbox"/> |
| Question 5(a) | <input type="checkbox"/> | Question 5(b) | <input type="checkbox"/> |
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Section B

(Total 50 marks)

TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

Assessment Objectives for Unit 1 (6381): The Spoken Word:

- AO3i** respond to and analyse texts, using literary and linguistic concepts and approaches
- AO5** identify and consider the ways attitudes and values are created and conveyed in speech and writing
- AO1** communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression
- AO2i** in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form.



Paper Reference(s)

6381/01

Edexcel GCE

English Language and Literature

Advanced Subsidiary

Unit 1

The Spoken Word

Friday 16 May 2008 – Morning

Texts A and B for use with Section A

Extracts for use with Section B

**Do not return the insert with the
question paper.**

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SECTION A: UNPREPARED COMMENTARY

Texts A and B are for use with Question 1.

TEXT A

This is an extract from a lecture on the environment delivered in a school hall to an audience of approximately 150 students aged 16-17 by an environmental campaigner. At this stage in the lecture the visiting speaker is taking questions from the audience. A teacher from the school hosts the event.

Key

- (.) micropause of one short syllable
(1.0) Timed pause
// overlapping speech

Teacher	ok (.) um I think we ought to go on to our next question (1.0) yes over here	
Student 1	yes (.) hi (.) what you seem to be saying (.) really (.) is that we should care more for our great great whatever grandchildren than we should for ourselves or our children (.) to be honest right (.) why should we	
Lecturer	well I guess the short answer to this (.) you should do it because it's right (.) we have to act in the long-term interests of the planet (.) and our race (.) otherwise we won't be here at all (.) and why should you care about that if you aren't going to be here well (.) because I believe you we all have a duty to future generations to protect the planet	5
Student 1	but why (.) I mean no one in the past thought about me did they everyone looks after themselves where's the duty //from//	10
Lecturer	//I see// I see what you mean and I guess there is no answer other than now we know more about the science (.) know more about climates and pollution and the relationship between our actions and the effects on the planet (.) now we are aware of these things we have a moral obligation (.) a lot of people believe we have a moral obligation to do more (.) does that answer the (.) your question	15
Student 1	yes I think so (.) ok thank you	
Lecturer	nice question	
Teacher	next then (.) yes	20
Student 2	well it sort of follows on actually (.) do you find young people have different attitudes today than maybe a few years ago are attitudes changing	
Lecturer	yes definitely yes in fact it is really striking (.) really striking (1.0) in the past five years say (.) basically young people have accepted the problem (.) they you don't need persuading (.) on the whole really it's the generation above you they need persuading (.) really I'm only here to persuade you to do as much as you can to persuade those above you (.) so it's not too late when you get there	25

TEXT B

This is an extract from a speech made by HRH The Prince of Wales at a conference in 1970.

The object of this meeting today is to launch publicly the European Conservation Year in Wales. I have just been to Strasbourg, where a conference was held to inaugurate the whole business of conservation in a European context, and listened to an enormous amount of speeches and a great number of fine words. Obviously, it is absolutely essential to have conferences and large meetings in order to consolidate and discuss the wide variety of views and arguments put forward on the theme of conservation, but one must be aware of too great a sense of self-satisfaction and comforting complacency that words sometimes inspire. 5

There can be few people who have not heard of 'conservation' or 'pollution' or 'environment' or of such horrifying terms as 'ecology' and the 'biosphere'. But do they always know what they mean? Dr Frank Fraser Darling recently said he was afraid "people will get tired of the word ecology before they know what it means". I think that there is a very real danger of this happening – of the whole thing being a temporary craze which reaches a peak of over-emphasis and then deflates itself rapidly. 10

Perhaps you may now see why my task is slightly unenviable. Today, as I am speaking, I cannot help feeling I have heard a lot of this before, and when you consider that 1970 has only just begun, I sympathise with the audiences which may have to listen to me desperately trying not to repeat myself too often. 15

Before I attempt an explanation of some of the terms I have already mentioned, it would be useful to examine the problems we are confronted with over conservation, which may help to sort out our attitudes towards their solution. One of the most basic problems is people. However carefully you plan or propose, you inevitably at some stage come up against human nature and impenetrable obstacles of obstinacy and prejudice. These are difficulties that have to be seen and taken into account. They cause tears of frustration, but don't last forever. 20
25

SECTION B: PRE-1900 DRAMA

Use this extract to answer Question 2(a)

SHAKESPEARE: *Henry V*

KING HENRY

Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, conjure up the blood,
Disguise fair nature with hard-favoured rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head 10
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a gallèd rock
O'erhang and jutty his confounded base,
Swilled with the wild and wasteful ocean.
Now set the teeth, and stretch the nostril wide,
Hold hard the breath, and bend up every spirit
To his full height! On, on, you noblest English,
Whose blood is fet from fathers of war-proof! –
Fathers that, like so many Alexanders, 20
Have in these parts from morn till even fought,
And sheathed their swords for lack of argument.
Dishonour not your mothers; now attest
That those whom you called fathers did beget you!
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding – which I doubt not;
For there is none of you so mean and base
That hath not noble lustre in your eyes. 30

(Act III, Scene 1)

Use this extract to answer Question 3(a)

SHAKESPEARE: *Much Ado About Nothing*

BENEDICK... I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love; and such a man is Claudio. I have known when there was no music with him but the drum and the fife, and now had he rather hear the tabor and the pipe. I have known when he would have walked ten mile afoot to see a good armour, and now will he lie ten nights awake carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turned orthography; his words are a very fantastical banquet, just so many strange dishes. May I be so converted and see with these eyes? I cannot tell; I think not. I will not be sworn but love may transform me to an oyster; but I'll take my oath on it, till he have made an oyster of me, he shall never make me such a fool. One woman is fair, yet I am well; another is wise, yet I am well; another virtuous, yet I am well; but till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be of what colour it please God. Ha! The Prince and Monsieur Love! I will hide me in the arbour.

(Act II, Scene 3)

Use these extracts to answer Question 4(a)

WILDE: *The Importance of Being Earnest*

- (i) ALGERNON Lane's views on marriage seem somewhat lax. Really, if the lower orders don't set us a good example, what on earth is the use of them? They seem, as a class, to have absolutely no sense of moral responsibility.

(ACT ONE)

- (ii) JACK (*in a pathetic voice*) Miss Prism, more is restored to you than this hand-bag. I was the baby you placed in it.

MISS PRISM (*amazed*) You?

JACK (*embracing her*). Yes ... mother!

MISS PRISM (*recoiling in indignant astonishment*) Mr Worthing! I am unmarried! 5

JACK Unmarried! I do not deny that is a serious blow. But after all, who has the right to cast a stone against one who has suffered? Cannot repentance wipe out an act of folly? Why should there be one law for men, and another for women? Mother, I forgive you. 10

Tries to embrace her again.

MISS PRISM (*still more indignant*) Mr Worthing, there is some error. (*Pointing to Lady Bracknell.*) There is the lady who can tell you who you really are. 15

JACK (*after a pause*) Lady Bracknell, I hate to seem inquisitive, but would you kindly inform me who I am?

(ACT THREE)

Use this extract to answer Question 5(a)

IBSEN: *A Doll's House*

HELMER. ... You know –
when I'm out with you among other people like we were
tonight, do you know why I say so little to you, why I keep so
aloof from you, and just throw you an occasional glance? Do
you know why I do that? It's because I pretend to myself that
you're my secret mistress, my clandestine little sweetheart, and
that nobody knows there's anything at all between us.

NORA. Oh, yes, yes, yes – I know you never think of anything but
me.

HELMER. And then when we're about to go, and I wrap the shawl
round your lovely young shoulders, over this wonderful curve of
your neck – then I pretend to myself that you are my young
bride, that we've just come from the wedding, that I'm taking
you to my house for the first time – that, for the first time, I am
alone with you – quite alone with you, as you stand there young
and trembling and beautiful. All evening I've had no eyes for
anyone but you. When I saw you dance the tarantella, like a
huntress, a temptress, my blood grew hot, I couldn't stand it
any longer! That was why I seized you and dragged you down
here with me –

10

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(ACT THREE)

Use these extracts to answer Question 6(a)

BEHN: *The Rover*

(i)

Enter WILLMORE

WILLMORE

Ha! Dear Belvile! Noble colonel!

BELVILE

Willmore! Welcome ashore, my dear rover! – What happy wind blew us this good fortune?

WILLMORE

Let me salute my dear Fred, and then command me. – How is't, honest lad?

65

FREDERICK

Faith, sir, the old compliment: infinitely the better to see my dear mad Willmore again. Prithee why camest thou ashore? And where's the prince?

WILLMORE

He's well and reigns still Lord of the Wat'ry Element. I must aboard again within a day or two, and my business ashore was only to enjoy myself a little this carnival.

70

(ACT I, SCENE II)

(ii)

Enter BELVILE in rage, FREDERICK holding him, and WILLMORE, melancholy

WILLMORE

Why, how the devil should I know Florinda?

BELVILE

Ah, plague of your ignorance! If it had not been Florinda, must you be a beast – a brute, a senseless swine?

WILLMORE

Well, sir, you see I am endued with patience – I can bear. Though, egad, y'are very free with me, methinks. I was in good hopes the quarrel would have been on my side, for so uncivilly interrupting me.

5

BELVILE

Peace, brute! Whilst thou'rt safe – oh, I'm distracted.

WILLMORE

Nay, nay, I'm an unlucky dog, that's certain.

BELVILE

Ah, curse upon the star that ruled my birth – or whatsoever other influence that makes me still so wretched!

10

WILLMORE

Thou break'st my heart with these complaints. There is no star in fault, no influence but sack, the cursed sack I drunk.

FREDERICK

Why, how the devil came you so drunk?

15

WILLMORE

Why, how the devil came you so sober?

(ACT III, SCENE VI)

Use this extract to answer Question 7(a)

PINERO: *Trelawny of the "Wells"*

SIR WILLIAM. Ah—h—h—h!

ARTHUR. Perhaps you have both already learnt, from Mr. Wrench or Miss Parrott, that I have—become—a gipsy, sir?

SIR WILLIAM. Not I; (*pointing to TOM and IMOGEN*) these—these people have thought it decent to allow me to make the discovery for myself.

(*He sinks into the throne-chair. TOM crosses to him. ROSE goes to ARTHUR.*)

TOM (*to SIR WILLIAM*). Sir William, the secret of your grandson's choice of a profession—

10

SIR WILLIAM (*scornfully*). Profession!

TOM. Was one that I was pledged to keep as long as it was possible to do so. And pray remember that your attendance here this morning is entirely your own act. It was our intention—

SIR WILLIAM (*struggling to his feet*). Where is the door? the way to the door?

TOM. And let me beg you to understand this, Sir William—that Miss Trelawny was, till a moment ago, as ignorant as yourself of Mr. Arthur Gower's doings, of his movements, of his whereabouts. She would never have thrown herself in his way, in this manner. Whatever conspiracy—

20

SIR WILLIAM. Conspiracy! The right word—conspiracy!

TOM. Whatever conspiracy there has been is my own—to bring these two young people together again, to make them happy—

(*ROSE holds out her hand to TOM; he takes it. They are joined by IMOGEN, who comes down L.*)

SIR WILLIAM (*looking about him*). The door! the door!

ARTHUR (*going to SIR WILLIAM*). Grandfather, may I, when rehearsal is over, venture to call in Cavendish Square—?

SIR WILLIAM. Call—!

30

ARTHUR. Just to see Aunt Trafalgar, sir? I hope Aunt Trafalgar is well, sir.

SIR WILLIAM (*with a slight change of tone*). Your Great-Aunt Trafalgar? Ugh, yes, I suppose she will consent to see ye—

ARTHUR. Ah, sir—!

SIR WILLIAM. But I shall be out; I shall not be within doors.

(ACT IV)

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