

General Certificate of Education
January 2005
Advanced Level Examination



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

NTB5

Monday 24 January 2005 9.00 am to 11.00 am

In addition to this paper you will require:
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.

Information

- You are **not** permitted to bring your chosen text into the examination.
- You will be assessed 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 degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.
- The maximum mark for this paper is 70.
- All questions carry equal marks.
- The following text 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:

Richard II

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

Each question carries 35 marks.

1 English Drama: Pre-1770

Othello **or** *The Winter's Tale* **or** *Much Ado about Nothing* **or** *A Midsummer Night's Dream* **or** *The Country Wife*.

Richard II – **RE-SIT** text **ONLY**

Passages from the above plays are printed on pages 4–15. 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 representing speech for dramatic purposes.

In your answer you should consider:

- context and situation
- spoken language features and discourse conventions
- literary and rhetorical devices
- dramatic effects and the delivery of lines in performance.

END OF QUESTION 1

Re-sit text

The passages from *Richard II* should be attempted by **RE-SIT** candidates **ONLY**.

TURN OVER FOR THE PASSAGES

Turn over ►

PASSAGES FOR QUESTION 1
OTHELLO**Passage A**

IAGO	Come on, come on: you are pictures out of doors, bells in your parlours, wild-cats in your kitchens, saints in your injuries, devils being offended, players in your housewifery, and housewives in your beds.	
DESDEMONA	O, fie upon thee, slanderer!	
IAGO	Nay, it is true, or else I am a Turk: You rise to play and go to bed to work.	5
EMILIA	You shall not write my praise.	
IAGO	No, let me not.	
DESDEMONA	What wouldst thou write of me, if thou shouldst praise me?	
IAGO	O, gentle lady, do not put me to't, For I am nothing if not critical.	10
DESDEMONA	Come on, assay. There's one gone to the harbour?	
IAGO	Ay, madam.	
DESDEMONA	<i>(aside)</i> I am not merry, but I do beguile The thing I am by seeming otherwise. Come, how wouldst thou praise me?	15
IAGO	I am about it, but indeed my invention Comes from my pate as birdlime does from frieze – It plucks out brains and all. But my muse labours, And thus she is delivered.	20
	If she be fair and wise, fairness and wit, The one's for use, the other useth it.	
DESDEMONA	Well praised! How if she be black and witty?	
IAGO	If she be black, and thereto have a wit, She'll find a white that shall her blackness fit.	25
DESDEMONA	Worse and worse.	
EMILIA	How if fair and foolish?	
IAGO	She never yet was foolish that was fair, For even her folly helped her to an heir.	
DESDEMONA	These are old fond paradoxes to make fools laugh i'th'alehouse. What miserable praise hast thou for her that's foul and foolish?	30
IAGO	There's none so foul and foolish thereunto, But does foul pranks which fair and wise ones do.	
DESDEMONA	O heavy ignorance! Thou praisest the worst best. But what praise couldst thou bestow on a deserving woman indeed? One that in the authority of her merit did justly put on the vouch of very malice itself?	35
IAGO	She that was ever fair and never proud, Had tongue at will, and yet was never loud; Never lacked gold, and yet went never gay; Fled from her wish, and yet said 'Now I may'; She that being angered, her revenge being nigh, Bade her wrong stay, and her displeasure fly; She that in wisdom never was so frail To change the cod's head for the salmon's tail; She that could think and ne'er disclose her mind: See suitors following and not look behind: She was a wight, if ever such wight were –	40
DESDEMONA	To do what?	
IAGO	To suckle fools and chronicle small beer.	
DESDEMONA	O, most lame and impotent conclusion!	50

Passage B

OTHELLO	Pray, chuck, come hither.	
DESDEMONA	What is your pleasure?	
OTHELLO	Let me see your eyes.	
	Look in my face.	
DESDEMONA	What horrible fancy's this?	5
OTHELLO (<i>to Emilia</i>)	Some of your function, mistress. Leave procreants alone and shut the door. Cough or cry 'hem' if anybody come. Your mystery, your mystery! Nay, dispatch! <i>Exit Emilia</i>	
DESDEMONA	Upon my knees, what doth your speech import? I understand a fury in your words, But not the words.	10
OTHELLO	Why, what art thou?	
DESDEMONA	Your wife, my lord; your true and loyal wife.	
OTHELLO	Come, swear it; damn thyself; Lest being like one of heaven, the devils themselves Should fear to seize thee. Therefore be double-damned: Swear thou art honest.	15
DESDEMONA	Heaven doth truly know it.	
OTHELLO	Heaven truly knows that thou art false as hell.	20
DESDEMONA	To whom, my lord? With whom? How am I false?	
OTHELLO	Ah, Desdemon! Away, away, away!	
DESDEMONA	Alas, the heavy day! Why do you weep? Am I the motive of these tears my lord? If haply you my father do suspect An instrument of this your calling back, Lay not your blame on me. If you have lost him, I have lost him too.	25
OTHELLO	Had it pleased heaven To try me with affliction, had they rained All kind of sores and shames on my bare head, Steeped me in poverty to the very lips, Given to captivity me and my utmost hopes, I should have found in some place of my soul A drop of patience. But alas, to make me A fixèd figure for the time of scorn To point his slow unmoving finger at! Yet could I bear that too, well, very well: But there where I have garnered up my heart, Where either I must live, or bear no life, The fountain from the which my current runs, Or else dries up – to be discarded thence Or keep it as a cistern for foul toads To knot and gender in! Turn thy complexion there, Patience, thou young and rose-lipped cherubin, Ay, there look grim as hell!	30
DESDEMONA	I hope my noble lord esteems me honest.	
OTHELLO	O, ay! As summer flies are in the shambles, That quicken even with blowing, O, thou weed, Who art so lovely fair, and smell'st so sweet That the sense aches at thee, would thou hadst ne'er been born!	40 45 50

Turn over ►

THE WINTER'S TALE

Passage A

Enter Camillo and Archidamus

ARCHIDAMUS	If you shall chance, Camillo, to visit Bohemia, on the like occasion whereon my services are now on foot, you shall see, as I have said, great difference betwixt our Bohemia and your Sicilia.	
CAMILLO	I think this coming summer the King of Sicilia means to pay Bohemia the visitation which he justly owes him.	5
ARCHIDAMUS	Wherein our entertainment shall shame us: we will be justified in our loves. For indeed –	
CAMILLO	Beseech you –	
ARCHIDAMUS	Verily, I speak it in the freedom of my knowledge: we cannot with such magnificence, in so rare – I know not what to say. We will give you sleepy drinks, that your senses, unintelligent of our insufficiency, may, though they cannot praise us, as little accuse us.	10
CAMILLO	You pay a great deal too dear for what's given freely.	15
ARCHIDAMUS	Believe me, I speak as my understanding instructs me and as mine honesty puts it to utterance.	
CAMILLO	Sicilia cannot show himself over-kind to Bohemia. They were trained together in their childhoods; and there rooted betwixt them then such an affection, which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters, though not personal, hath been royally attorneyed with interchange of gifts, letters, loving embassies: that they have seemed to be together, though absent; shook hands as over a vast; and embraced, as it were, from the ends of opposed winds. The heavens continue their loves!	20
ARCHIDAMUS	I think there is not in the world either malice or matter to alter it. You have an unspeakable comfort of your young prince Mamillius. It is a gentleman of the greatest promise that ever came into my note.	30
CAMILLO	I very well agree with you in the hopes of him. It is a gallant child; one that indeed physics the subject, makes old hearts fresh. They that went on crutches ere he was born desire yet their life to see him a man.	35
ARCHIDAMUS	Would they else be content to die?	
CAMILLO	Yes – if there were no other excuse why they should desire to live.	
ARCHIDAMUS	If the King had no son, they would desire to live on crutches till he had one.	40
	<i>Exeunt</i>	

Passage B

PERDITA	<p style="text-indent: 4em;">Now, my fair'st friend, I would I had some flowers o'th'spring, that might Become your time of day – (<i>to the Shepherdesses</i>) and yours, and yours,</p> <p style="text-indent: 4em;">That wear upon your virgin branches yet Your maidenheads growing. O Proserpina, For the flowers now that, frightened, thou let'st fall From Dis's wagon! Daffodils, That come before the swallow dares, and take The winds of March with beauty; violets, dim,</p>	5
	<p style="text-indent: 4em;">But sweeter than the lids of Juno's eyes Or Cytherea's breath; pale primroses, That die unmarried ere they can behold Bright Phoebus in his strength – a malady Most incident to maids; bold oxlips and The crown imperial; lilies of all kinds, The flower-de-luce being one: O, these I lack To make you garlands of, and my sweet friend To strew him o'er and o'er!</p>	10
FLORIZEL	<p style="text-align: center;">What, like a corse?</p>	20
PERDITA	<p>No, like a bank for Love to lie and play on, Not like a corse; or if, not to be buried, But quick and in mine arms. Come, take your flowers. Methinks I play as I have seen them do In Whitsun pastorals: sure this robe of mine Does change my disposition.</p>	25
FLORIZEL	<p style="text-align: center;">What you do Still betters what is done. When you speak, sweet, I'd have you do it ever; when you sing, I'd have you buy and sell so, so give alms,</p>	30
	<p style="text-indent: 4em;">Pray so, and, for the ord'ring your affairs, To sing them too; when you do dance, I wish you A wave o'th'sea, that you might ever do Nothing but that – move still, still so, And own no other function. Each your doing, So singular in each particular, Crowns what you are doing in the present deeds, That all your acts are queens.</p>	35
PERDITA	<p style="text-align: center;">O Doricles, Your praises are too large. But that your youth And the true blood which peeps fairly through't Do plainly give you out an unstained shepherd, With wisdom I might fear, my Doricles, You wooed me the false way.</p>	40
FLORIZEL	<p style="text-align: center;">I think you have As little skill to fear as I have purpose To put you to't . . .</p>	45

MUCH ADO ABOUT NOTHING

Passage A

BENEDICK	<p>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.</p>	5 10 15 20 25
	<p><i>He withdraws</i> <i>Enter Don Pedro, Leonato, and Claudio</i></p>	
DON PEDRO	Come, shall we hear this music?	30
CLAUDIO	Yea, my good lord. How still the evening is, As hushed on purpose to grace harmony!	
DON PEDRO	See you where Benedick hath hid himself?	
CLAUDIO	O, very well, my lord; the music ended, We'll fit the hid-fox with a pennyworth.	35
	<p><i>Enter Balthasar with music</i></p>	
DON PEDRO	Come, Balthasar, we'll hear that song again.	
BALTHASAR	O, good my lord, tax not so bad a voice To slander music any more than once.	
DON PEDRO	It is the witness still of excellency To put a strange face on his own perfection. I pray thee sing, and let me woo no more.	40
BALTHASAR	Because you talk of wooing, I will sing, Since many a wooer doth commence his suit To her he thinks not worthy; yet he woos, Yet will he swear he loves.	45

Passage B

BENEDICK	But I must tell thee plainly, Claudio undergoes my challenge; and either I must shortly hear from him, or I will subscribe him a coward. And I pray thee now, tell me for which of my bad parts didst thou first fall in love with me?	
BEATRICE	For them all together; which maintained so politic a state of evil that they will not admit any good part to intermingle with them. But for which of my good parts did you first suffer love for me?	5
BENEDICK	Suffer love! A good epithet, I do suffer love indeed, for I love thee against my will.	
BEATRICE	In spite of your heart, I think; alas, poor heart! If you spite it for my sake, I will spite it for yours; for I will never love that which my friend hates.	10
BENEDICK	Thou and I are too wise to woo peaceably.	
BEATRICE	It appears not in this confession; there's not one wise man among twenty that will praise himself.	15
BENEDICK	An old, an old instance, Beatrice, that lived in the time of good neighbours. If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bell rings and the widow weeps.	
BEATRICE	And how long is that, think you?	20
BENEDICK	Question – why, an hour in clamour and a quarter in rheum. Therefore is it most expedient for the wise, if Don Worm, his conscience, find no impediment to the contrary, to be the trumpet of his own virtues, as I am to myself. So much for praising myself, who, I myself will bear witness, is praiseworthy. And now tell me, how doth your cousin?	25
BEATRICE	Very ill.	
BENEDICK	And how do you?	
BEATRICE	Very ill too.	
BENEDICK	Serve God, love me, and mend. There will I leave you too, for here comes one in haste.	30
	<i>Enter Ursula</i>	
URSULA	Madam, you must come to your uncle. Yonder's old coil at home; it is proved my Lady Hero hath been falsely accused, the Prince and Claudio mightily abused, and Don John is the author of all, who is fled and gone. Will you come presently?	35
BEATRICE	Will you go hear this news, signor?	
BENEDICK	I will live in thy heart, die in thy lap and be buried in thy eyes; and, moreover, I will go with thee to thy uncle's. <i>Exeunt</i>	

*A MIDSUMMER NIGHT'S DREAM***Passage A**

OBERON	How canst thou thus, for shame, Titania, Glance at my credit with Hippolyta, Knowing I know thy love to Theseus? Didst thou not lead him through the glimmering night From Perigenia, whom he ravishèd,	5
TITANIA	And make him with fair Aegles break his faith, With Ariadne, and Antiopa? These are the forgeries of jealousy; And never since the middle summer's spring Met we on hill, in dale, forest, or mead, By pavèd fountain or by rushy brook, Or in the beachèd margent of the sea To dance our ringlets to the whistling wind, But with thy brawls thou hast disturbed our sport. Therefore the winds, piping to us in vain, As in revenge have sucked up from the sea Contagious fogs which, falling in the land, Hath every pelting river made so proud That they have overborne their continents. The ox hath therefore stretched his yoke in vain, The ploughman lost his sweat, and the green corn Hath rotted ere his youth attained a beard. The fold stands empty in the drownèd field, And crows are fatted with the murrion flock. The nine men's morris is filled up with mud, And the quaint mazes in the wanton green For lack of tread are undistinguishable. The human mortals want their winter cheer. No night is now with hymn or carol blessed. Therefore the moon, the governess of floods, Pale in her anger, washes all the air, That rheumatic diseases do abound; And thorough this distemperature we see The seasons alter; hoary-headed frosts Fall in the fresh lap of the crimson rose, And on old Hiems' thin and icy crown An odorous chaplet of sweet summer buds Is as in mockery set. The spring, the summer, The childing autumn, angry winter change Their wonted liveries, and the mazèd world By their increase now knows not which is which. And this same progeny of evils Comes from our debate, from our dissension. We are their parents and original.	10 15 20 25 30 35 40
OBERON	Do you amend it, then! It lies in you. Why should Titania cross her Oberon? I do but beg a little changeling boy To be my henchman.	45
TITANIA	Set your heart at rest. The fairy land buys not the child of me.	50

Passage B

Enter the clowns: Bottom, Quince, Snout, Starveling, Flute, and Snug

BOTTOM	Are we all met?	
QUINCE	Pat, pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn brake our tiring-house, and we will do it in action as we will do it before the Duke.	5
BOTTOM	Peter Quince!	
QUINCE	What sayest thou, Bully Bottom?	
BOTTOM	There are things in this comedy of Pyramus and Thisbe that will never please. First, Pyramus must draw a sword to kill himself, which the ladies cannot abide. How answer you that?	10
SNOUT	By 'r lakin, a parlous fear!	
STARVELING	I believe we must leave the killing out, when all is done.	
BOTTOM	Not a whit. I have a device to make all well. Write me a prologue, and let the prologue seem to say we will do no harm with our swords, and that Pyramus is not killed indeed; and for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver. This will put them out of fear.	15
QUINCE	Well, we will have such a prologue; and it shall be written in eight and six.	20
BOTTOM	No, make it two more: let it be written in eight and eight.	
SNOUT	Will not the ladies be afeard of the lion?	
STARVELING	I fear it, I promise you.	
BOTTOM	Masters, you ought to consider with yourself, to bring in – God shield us – a lion among ladies is a most dreadful thing; for there is not a more fearful wildfowl than your lion living; and we ought to look to't.	25
SNOUT	Therefore another prologue must tell he is not a lion.	
BOTTOM	Nay, you must name his name, and half his face must be seen through the lion's neck, and he himself must speak through, saying thus, or to the same defect: 'Ladies', or 'Fair ladies – I would wish you', or 'I would request you', or 'I would entreat you – not to fear, not to tremble. My life for yours: if you think I come hither as a lion, it were pity of my life. No. I am no such thing. I am a man, as other men are' – and there indeed let him name his name, and tell them plainly he is Snug the joiner.	30
QUINCE	Well, it shall be so.	35

THE COUNTRY WIFE

Passage A

MRS PINCHWIFE	Pray, sister, where are the best fields and woods to walk in, in London?	
ALITHEA	A pretty question! Why, sister, Mulberry Garden and St James's Park; and for close walks, the New Exchange.	
MRS PINCHWIFE	Pray, sister, tell me why my husband looks so grum here in town, and keeps me up so close, and will not let me go a-walking, nor let me wear my best gown yesterday?	5
ALITHEA	Oh, he's jealous, sister.	
MRS PINCHWIFE	Jealous? What's that?	
ALITHEA	He's afraid you should love another man.	10
MRS PINCHWIFE	How should he be afraid of my loving another man, when he will not let me see any but himself?	
ALITHEA	Did he not carry you yesterday to a play?	
MRS PINCHWIFE	Ay, but we sat amongst ugly people. He would not let me come near the gentry, who sat under us, so that I could not see 'em. He told me none but naughty women sat there, whom they toused and moused. But I would have ventured for all that.	15
ALITHEA	But how did you like the play?	
MRS PINCHWIFE	Indeed I was a-weary of the play, but I liked hugely the actors! They are the goodliest, properest men, sister.	20
ALITHEA	Oh, but you must not like the actors, sister.	
MRS PINCHWIFE	Ay, how should I help it, sister? Pray, sister, when my husband comes in, will you ask leave for me to go a-walking?	25
ALITHEA (<i>aside</i>)	A-walking! Ha, ha! Lord, a country gentlewoman's leisure is the drudgery of a foot-post; and she requires as much airing as her husband's horses.	
	<i>Enter PINCHWIFE to them</i>	
	But here comes your husband; I'll ask, though I'm sure he'll not grant it.	30
MRS PINCHWIFE	He says he won't let me go abroad for fear of catching the pox.	
ALITHEA	Fie, the smallpox you should say.	
MRS PINCHWIFE	Oh my dear, dear bud, welcome home! Why dost thou look so froppish? Who has nangered thee?	35
PINCHWIFE	You're a fool! MRS PINCHWIFE <i>goes aside and cries</i>	
ALITHEA	Faith, so she is, for crying for no fault, poor tender creature!	
PINCHWIFE	What, you would have her as impudent as yourself, as arrant a jill-flirt, a gadder, a magpie, and – to say all – a mere notorious town-woman?	40
ALITHEA	Brother, you are my only censurer; and the honour of your family shall sooner suffer in your wife there than in me, though I take the innocent liberty of the town.	
PINCHWIFE	Hark you, mistress, do not talk so before my wife. The innocent liberty of the town!	45

Passage B

ALITHEA	Come, brother, your wife is yet innocent you see. But have a care of too strong an imagination, lest like an over-concerned, timorous gamester, by fancying an unlucky cast, it should come. Women and fortune are truest still to those that trust 'em.	5
LUCY	And any wild thing grows but the more fierce and hungry for being kept up, and more dangerous to the keeper.	
ALITHEA	There's doctrine for all husbands, Master Harcourt.	
HARCOURT	I edify, madam, so much that I am impatient till I am one.	10
DORILANT	And I edify so much by example I will never be one.	
SPARKISH	And because I will not disparage my parts I'll ne'er be one.	
HORNER	And I, alas, can't be one.	15
PINCHWIFE	But I must be one – against my will, to a country wife, with a country murrain to me.	
MRS PINCHWIFE (<i>aside</i>)	And I must be a country wife still too, I find, for I can't, like a city one, be rid of my musty husband and do what I list.	20
HORNER	Now, sir, I must pronounce your wife innocent, though I blush whilst I do it, and I am the only man by her now exposed to shame, which I will straight drown in wine, as you shall your suspicion, and the ladies' troubles we'll divert with a ballet. Doctor, where are your maskers?	25
LUCY	Indeed, she's innocent, sir, I am her witness. And her end of coming out was but to see her sister's wedding, and what she has said to your face of her love to Master Horner was but the usual innocent revenge on a husband's jealousy – was it not, madam? Speak.	30
MRS PINCHWIFE (<i>aside</i> to LUCY and HORNER)	Since you'll have me tell more lies. – Yes, indeed, bud.	
PINCHWIFE	For my own sake fain I would all believe; Cuckolds like lovers should themselves deceive. But – (<i>Sighs</i>) –	35
	His honour is least safe, too late I find, Who trusts it with a foolish wife or friend. <i>A dance of cuckolds</i>	
HORNER	Vain fops, but court, and dress, and keep a pother To pass for women's men with one another; But he who aims by women to be prized, First by the men, you see, must be despised.	40
	[<i>Exeunt</i>]	

Passage B

BOLINGBROKE	Lords, you that here are under our arrest, Procure your sureties for your days of answer. Little are we beholding to your love, And little looked for at your helping hands. <i>Enter Richard and York</i>	
RICHARD	Alack, why am I sent for to a king Before I have shook off the regal thoughts Wherewith I reigned? I hardly yet have learned To insinuate, flatter, bow, and bend my knee. Give sorrow leave awhile to tutor me To this submission. Yet I well remember The favours of these men. Were they not mine? Did they not sometime cry 'All hail!' to me? So Judas did to Christ. But He in twelve Found truth in all but one; I, in twelve thousand, none. God save the King! Will no man say Amen? Am I both priest and clerk? Well then, Amen. God save the King, although I be not he; And yet Amen if Heaven do think him me. To do what service am I sent for hither?	5 10 15
YORK	To do that office of thine own good will Which tired majesty did make thee offer: The resignation of thy state and crown To Henry Bolingbroke.	20
RICHARD	Give me the crown. Here, cousin – seize the crown. Here, cousin – On this side, my hand; and on that side, thine. Now is this golden crown like a deep well That owes two buckets, filling one another, The emptier ever dancing in the air, The other down, unseen, and full of water. That bucket down and full of tears am I, Drinking my griefs whilst you mount up on high.	25 30
BOLINGBROKE	I thought you had been willing to resign.	
RICHARD	My crown I am; but still my griefs are mine. You may my glories and my state depose, But not my griefs. Still am I king of those.	35
BOLINGBROKE	Part of your cares you give me with your crown.	
RICHARD	Your cares set up do not pluck my cares down. My care is loss of care by old care done; Your care is gain of care by new care won. The cares I give, I have, though given away. They 'tend the crown, yet still with me they stay.	40
BOLINGBROKE	Are you contented to resign the crown?	
RICHARD	Ay, no. No, ay; for I must nothing be. Therefore no no, for I resign to thee.	45

2 Unseen texts

EITHER (a) **Text A** is the transcribed account of a visit made by the speaker (Anna) and her aunt ('Aunty Sheila') to the house where the aunt had spent her childhood. During the visit Aunty Sheila was recognised by Anna's great uncle whom she had not seen since childhood. Anna is telling her women friends about the visit.

Text B is the beginning of *A Servant to Servants*, a narrative poem by an American poet, Robert Frost. The female narrator lives on a New England farm, and is talking to a visitor to her home.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between a single speaker telling her story in real life, and the representation of a single speaker telling her story in literature.

You should refer in your answer to:

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

OR (b) **Text C** is a transcript of a conversation between two female students, Sarah and Sheena, aged about 20.

Text D is a conversation taken from *Pride and Prejudice* (1813) by Jane Austen. The elder Bennett sisters, Jane and Elizabeth have been away. They are having lunch with their younger sisters, Kitty and Lydia, and hearing the latest news.

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

You should refer in your answer to:

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

TURN OVER FOR THE TEXTS

Turn over ►

TEXTS FOR QUESTION 2(a)

Text A*'Finding the family home'*

Ooh I didn't tell you about my trip to Derby did I?

Last weekend with Aunty Sheila and Jessie.

It was so funny.

This was - I took my aunt, my father's sister, really our only surviving relative that we know about, to Derby, because that's where she and my father grew up. [. . .] 5

And then just on the off-chance she took me to this little village called Fairfield.

Now my father always used to talk about Fairfield Hall where my great-grandfather lived when my dad was a child. [. . .] So we went to Fairfield, and we went to look for Fairfield Hall. [. . .]

And I'd pictured this great big house on top of a hill with a big gravel drive, and it wasn't like that at all.

It was just a very very nice Georgian - very big Georgian country house with a relatively short gravel drive, and nothing - particularly like I'd imagined. 10

And we had a look, and thought it was very interesting, and we were all getting back into the car, [. . .]

and Aunty Sheila said, 'Are you not going to knock on the door then?', and I said 'No. No, I don't think so'.

And then I thought - but then I thought, 'Hang on a minute - why not?', you know. 15

The worst that can happen is they could be really rude and slam the door shut and yell, 'Go away'.

So I said, 'OK let's go and see'. [. . .] So we walked up to the front door, and I - I rang the bell,

and this man answered the door who was about my aunt's age,

and I said, 'I'm sorry to bother you but are there any members of the Lamb family still living here?',

and that was the family surname then, and he looked at me, and he said, 'Why do you ask?' and then he looked at my aunt and he said, 'Are you Tezhy?', 20

and Tezhy was her nickname as a little girl. It was short for Treasure, really obnoxious. You can imagine.

She - she was a little girl in the thirties with those silly dresses and a big bow on the side of them.

And this happens to be Bruno who's like a great uncle of mine. Bruno Skinner his name was.

And he recognized Aunty Sheila, and he said, 'Come in, come in', and he took us into the house. [. . .] 25

I just thought it was really strange to sit in this room in this house that had been in the family for like a hundred years, and to think that my dad had played there as a child,

and my grandfather and all these people- all these people who I've got photographs of,

and I've only heard about their lives through snatches of stories. [. . .] and it was really really strange.

Key

[. . .] material has been omitted

- hyphen indicates incomplete word or utterance (e.g. was - I took my aunt)

. full stop indicates short pause

- dash indicates long pause

N.B. There is **no need** to comment on the transcriber's other uses of punctuation.

Text B

Text B is not reproduced here due to thirdparty copyright constraints.

TEXTS FOR QUESTION 2(b)

Text C

Sheena	mm (.) it's not too dry	
Sarah	mm (.) quite nice isn't it	
Sheena	it's all right (.) is it meant to be chocolate	
Sarah	chocolate fudge	
Sheena	(<i>pause</i>) I can make really good chocolate biscuits now	5
Sarah	sorry (.)	
Sheena	I can make really good chocolate biscuits now	
Sarah	can you	
Sheena	yeah	
Sarah	oh (.) is that what you were doing with your sister	10
Sheena	yeah (<i>pause</i>) we found a recipe in a magazine (.) they were double=	
Sarah	mm (.) ooh I'm well jealous	
Sheena	= chocolate chip with white chocolate as well (.) so tasty	
Sarah	aah (.) I tried to make chocolate cookies once (.) and it went horribly wrong	
Sheena	they're really easy ones (.) I'll give you the recipe	15
Sarah	mm (.) mm (.)	
	(<i>pause</i>) sorry (.) I haven't eaten all day (.) I was absolutely starving	
Sheena	you had what (.)	
Sarah	I haven't eaten all day	
Sheena	you haven't eaten anything (.) did you have anything for breakfast (.) lunch?	20
Sarah	mm	
Sheena	(<i>gasps</i>) we would have gone to Subway and had sandwiches you silly girl	
Sarah	no (.) I didn't want a sandwich (.) I wanted cake (<i>they laugh</i>)	
Sheena	(<i>pause</i>) don't you think those lights are a bit random (.) on the trees (.)	
	they've (.) got blue ones at Norwich but they're like (.) they're nicer than that (.)	25
	they're just like pale blue ones and they just stay on the whole time (.) whereas those ones	
	(.) they're off more than they're on (<i>pause</i>) I think they're quite cool though (.) in a sort	
	of neon kind of way	
Sarah	mm (.) they're a bit like strobe lighting	
Sheena	yeah they are	30
Sarah	I don't like them	
Sheena	the last time I came in here was with Phil	
Sarah	that was good (.) the last time I came here with=	
Sheena	yeah	
Sarah	=Caz	35
Sheena	I haven't seen Caz in ages (.) have you?	
Sarah	I know (.) I saw her	
Sheena	she's got a new number apparently (.) according to my sister	
Sarah	yeah (.) she does (.) but I don't have it anymore (.) I did save a text message with it on	
Sheena	I think she's given up on me (.) to be fair (.) I've only ever met Caz like twice or three	40
	times (.) but it suddenly seemed like I'd known her longer (.) cos she=	
Sarah	mm	
Sheena	=was quite (.) I don't know	
Sarah	she was very friendly wasn't she (.) she's a nice girl	

Key

(.) pause

= latched talk

Text D

After welcoming their sisters, they triumphantly displayed a table set out with such cold meat as an inn larder usually affords, exclaiming, “Is not this nice? is not this an agreeable surprise?”

“And we mean to treat you all,” added Lydia; “but you must lend us the money, for we have just spent ours at the shop out there.” Then, showing her purchases – “Look here, I have bought this bonnet. I do not think it is very pretty; but I thought I might as well buy it as not. I shall pull it to pieces as soon as I get home, and see if I can make it up any better.” 5

And when her sisters abused it as ugly, she added, with perfect unconcern, “Oh! but there were two or three much uglier in the shop; and when I have bought some prettier-coloured satin to trim it with fresh, I think it will be very tolerable. Besides, it will not much signify what one wears this summer, after the —shire have left Meryton, and they are going in a fortnight.” 10

“Are they indeed!” cried Elizabeth, with the greatest satisfaction.

“They are going to be encamped near Brighton; and I do so want papa to take us all there for the summer! It would be such a delicious scheme, and I dare say would hardly cost anything at all. Mamma would like to go too of all things! Only think what a miserable summer else we shall have!”

“Yes,” thought Elizabeth, “*that* would be a delightful scheme indeed, and completely do for us at once. Good Heaven! Brighton, and a whole campful of soldiers, to us, who have been overset already by one poor regiment of militia, and the monthly balls of Meryton!” 15

“Now I have got some news for you,” said Lydia, as they sat down at table. “What do you think? It is excellent news – capital news – and about a certain person that we all like!”

Jane and Elizabeth looked at each other, and the waiter was told that he need not stay. Lydia laughed and said – 20

“Aye, that is just like your formality and discretion. You thought the waiter must not hear, as if he cared! I dare say he often hears worse things said than I am going to say. But he is an ugly fellow! I am glad he is gone. I never saw such a long chin in my life. Well, but now for my news; it is about dear Wickham; too good for the waiter, is not it? There is no danger of Wickham’s marrying Mary King. There’s for you! She is gone down to her uncle at Liverpool: gone to stay. Wickham is safe.” 25

“And Mary King is safe!” added Elizabeth; “safe from a connection imprudent as to fortune.”

“She is a great fool for going away, if she liked him.”

“But I hope there is no strong attachment on either side,” said Jane.

“I am sure there is not on *his*. I will answer for it, he never cared three straws about her – who *could* about such a nasty little freckled thing?” 30

Elizabeth was shocked to think that, however incapable of such coarseness of *expression* herself, the coarseness of the *sentiment* was little other than her own breast had formerly harboured and fancied liberal!

As soon as all had ate, and the elder ones paid, the carriage was ordered; and after some contrivance, the whole party, with all their boxes, workbags, and parcels, and the unwelcome addition of Kitty’s and Lydia’s purchases, were seated in it. 35

“How nicely we are crammed in!” cried Lydia. “I am glad I bought my bonnet, if it is only for the fun of having another bandbox! Well, now let us be quite comfortable and snug, and talk and laugh all the way home. And in the first place, let us hear what has happened to you all, since you went away. Have you seen any pleasant men? Have you had any flirting? I was in great hopes that one of you would have got a husband before you came back. Jane will be quite an old maid soon, I declare. She is almost three and twenty! Lord, how ashamed I should be of not being married before three and twenty!” 40

END OF TEXTS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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 owners have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Text A: *Source:* 'Telling Our Stories', chapter 5 of *Women Talk*, by JENNIFER COATES, published by Blackwell, 1996.

Text B: *Source:* 'A Servant to Servants' from *The Complete Poems of Robert Frost*, by Robert Frost, published by Jonathan Cape, 1959.

Text C: Transcribed conversation between two girls.

Text D: *Source:* Extract from chapter XVI, *Pride and Prejudice*, by Jane Austen, published by Oxford University Press, 1990.

Copyright © 2005 AQA and its licensors. All rights reserved.