

General Certificate of Education
June 2005
Advanced Level Examination



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

NTB5

Wednesday 15 June 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.

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*.

Read the **two** passages from the play you have studied.

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

In your answer you should consider:

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

(35 marks)

END OF QUESTION 1

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

TURN OVER FOR THE PASSAGES FOR QUESTION 1

Turn over ►

PASSAGES FOR QUESTION 1

OTHELLO
Passage A

OTHELLO		
	O, my fair warrior!	
DESDEMONA	My dear Othello!	
OTHELLO		
	It gives me wonder great as my content	
	To see you here before me. O, my soul's joy!	
	If after every tempest come such calms,	5
	May the winds blow till they have wakened death,	
	And let the labouring bark climb hills of seas,	
	Olympus-high, and duck again as low	
	As hell's from heaven. If it were now to die,	
	'Twere now to be most happy; for I fear	10
	My soul hath her content so absolute	
	That not another comfort like to this	
	Succeeds in unknown fate.	
DESDEMONA	The heavens forbid	
	But that our loves and comforts should increase,	15
	Even as our days do grow.	
OTHELLO	Amen to that, sweet Powers!	
	I cannot speak enough of this content;	
	It stops me here; it is too much of joy.	
	<i>They kiss</i>	
	And this, and this the greatest discords be	20
	That e'er our hearts shall make.	
IAGO (<i>aside</i>)	O, you are well tuned now!	
	But I'll set down the pegs that make this music,	
	As honest as I am.	
OTHELLO	Come, let's to the castle.	25
	News, friends; our wars are done; the Turks are	
	drowned.	
	How does my old acquaintance of this isle?	
	Honey, you shall be well desired in Cyprus:	
	I have found great love amongst them. O my sweet,	30
	I prattle out of fashion and I dote	
	In mine own comforts. I prithee, good Iago,	
	Go to the bay and disembark my coffers;	
	Bring thou the Master to the citadel;	
	He is a good one, and his worthiness	35
	Does challenge much respect. Come, Desdemona,	
	Once more well met at Cyprus!	

OTHELLO
Passage B

EMILIA		
	Sweet Desdemona, O sweet mistress, speak!	
DESDEMONA		
	A guiltless death I die.	
EMILIA		
	O, who hath done this deed?	
DESDEMONA		
	Nobody – I myself – farewell.	
	Commend me to my kind lord – O, farewell! <i>She dies</i>	5
OTHELLO		
	Why, how should she be murdered?	

EMILIA	Alas, who knows?	
OTHELLO	You heard her say herself it was not I.	
EMILIA	She said so: I must needs report the truth.	
OTHELLO	She's like a liar gone to burning hell: 'Twas I that killed her.	10
EMILIA	O, the more angel she, And you the blacker devil!	
OTHELLO	She turned to folly; and she was a whore.	
EMILIA	Thou dost belie her, and thou art a devil.	15
OTHELLO	She was false as water.	
EMILIA	Thou art rash as fire to say That she was false. O, she was heavenly true!	
OTHELLO	Cassio did top her: ask thy husband else. O, I were damned beneath all depth in hell But that I did proceed upon just grounds To this extremity. Thy husband knew it all.	20
EMILIA	My husband!	
OTHELLO	Thy husband.	
EMILIA	That she was false to wedlock?	25
OTHELLO	Ay, with Cassio. Nay, had she been true, If heaven would make me such another world Of one entire and perfect chrysolite, I'd not have sold her for it.	
EMILIA	My husband!	30
OTHELLO	Ay, 'twas he that told me on her first. An honest man he is, and hates the slime That sticks on filthy deeds.	
EMILIA	My husband!	
OTHELLO	What needs this iterance, woman? I say thy husband.	35
EMILIA	O mistress, villainy hath made mocks with love! My husband say that she was false?	
OTHELLO	He, woman; I say thy husband; dost understand the word? My friend, thy husband, honest, honest Iago.	40
EMILIA	If he say so, may his pernicious soul Rot half a grain a day! He lies to th'heart. She was too fond of her most filthy bargain.	
OTHELLO	Ha!	
EMILIA	Do thy worst: This deed of thine is no more worthy heaven Than thou wast worthy her.	45

*THE WINTER'S TALE***Passage A**

HERMIONE

Sir,
 You speak a language that I understand not.
 My life stands in the level of your dreams,
 Which I'll lay down.

LEONTES

Your actions are my dreams.

5

You had a bastard by Polixenes,
 And I but dreamed it. As you were past all shame –
 Those of your fact are so – so past all truth;
 Which to deny concerns more than avails: for as
 Thy brat hath been cast out, like to itself,
 No father owning it – which is indeed
 More criminal in thee than it – so thou
 Shalt feel our justice, in whose easiest passage
 Look for no less than death.

10

HERMIONE

Sir, spare your threats!

15

The bug which you would fright me with I seek.
 To me can life be no commodity:
 The crown and comfort of my life, your favour,
 I do give lost, for I do feel it gone,
 But know not how it went. My second joy,
 And first-fruits of my body, from his presence
 I am barred, like one infectious. My third comfort,
 Starred most unluckily, is from my breast –
 The innocent milk in its most innocent mouth –
 Haled out to murder. Myself on every post
 Proclaimed a strumpet; with immodest hatred
 The childbed privilege denied, which 'longs
 To women of all fashion; lastly, hurried
 Here to this place, i'th' open air, before
 I have got strength of limit. Now, my liege,
 Tell me what blessings I have here alive
 That I should fear to die. Therefore proceed.
 But yet hear this – mistake me not: no life,
 I prize it not a straw; but for mine honour,
 Which I would free – if I shall be condemned
 Upon surmises, all proofs sleeping else
 But what your jealousies awake, I tell you
 'Tis rigour and not law. Your honours all,
 I do refer me to the oracle:
 Apollo be my judge!

20

25

30

35

40

*THE WINTER'S TALE***Passage B**

LEONTES	Good Paulina, Who hast the memory of Hermione, I know, in honour, O that ever I Had squared me to thy counsel! Then even now I might have looked upon my queen's full eyes, Have taken treasure from her lips –	5
PAULINA	And left them More rich for what they yielded.	
LEONTES	Thou speak'st truth. No more such wives, therefore no wife: one worse, And better used, would make her sainted spirit Again possess her corpse, and on this stage, Where we offenders move, appear soul-vexed, And begin, 'Why to me?'	10
PAULINA	Had she such power, She had just cause.	15
LEONTES	She had, and would incense me To murder her I married.	
PAULINA	I should so. Were I the ghost that walked, I'd bid you mark Her eye, and tell me for what dull part in't You chose her; then I'd shriek, that even your ears Should rift to hear me; and the words that followed Should be 'Remember mine.'	20
LEONTES	Stars, stars, And all eyes else dead coals! Fear thou no wife; I'll have no wife, Paulina.	25
PAULINA	Will you swear Never to marry but by my free leave?	
LEONTES	Never, Paulina, so be blest my spirit!	30
PAULINA	Then, good my lords, bear witness to his oath.	
CLEOMENES	You tempt him over-much.	
PAULINA	Unless another, As like Hermione as is her picture, Affront his eye.	35
CLEOMENES	Good madam –	
PAULINA	I have done. Yet if my lord will marry – if you will, sir, No remedy, but you will – give me the office To choose you a queen: she shall not be so young As was your former, but she shall be such As, walked your first queen's ghost, it should take joy To see her in your arms.	40
LEONTES	My true Paulina, We shall not marry till thou bid'st us.	45
PAULINA	That Shall be when your first queen's again in breath; Never till then.	

Turn over ►

MUCH ADO ABOUT NOTHING

Passage A

DON PEDRO	Well, as time shall try: 'In time the savage bull doth bear the yoke.'	
BENEDICK	The savage bull may; but if ever the sensible Benedick bear it, pluck off the bull's horns and set them in my forehead, and let me be vilely painted; and in such great letters as they write 'Here is good horse to hire', let them signify under my sign 'Here you may see Benedick the married man.'	5
CLAUDIO	If this should ever happen, thou wouldst be horn-mad.	10
DON PEDRO	Nay, if Cupid have not spent all his quiver in Venice, thou wilt quake for this shortly.	
BENEDICK	I look for an earthquake too, then.	
DON PEDRO	Well, you will temporize with the hours. In the meantime, good Signor Benedick, repair to Leonato's, commend me to him and tell him I will not fail him at supper; for indeed he hath made great preparation.	15
BENEDICK	I have almost matter enough in me for such an embassy; and so I commit you –	20
CLAUDIO	To the tuition of God. From my house, if I had it –	
DON PEDRO	The sixth of July. Your loving friend, Benedick.	
BENEDICK	Nay, mock not, mock not. The body of your discourse is sometime guarded with fragments, and the guards are but slightly basted on neither. Ere you flout old ends any further, examine your conscience; and so I leave you. <i>Exit</i>	25
CLAUDIO	My liege, your highness now may do me good.	30
DON PEDRO	My love is thine to teach; teach it but how, And thou shalt see how apt it is to learn Any hard lesson that may do thee good.	
CLAUDIO	Hath Leonato any son, my lord?	
DON PEDRO	No child but Hero; she's his only heir. Dost thou affect her, Claudio?	35
CLAUDIO	O, my lord, When you went onward on this ended action, I looked upon her with a soldier's eye, That liked, but had a rougher task in hand Than to drive liking to the name of love; But now I am returned and that war-thoughts Have left their places vacant, in their rooms Come thronging soft and delicate desires, All prompting me how fair young Hero is, Saying I liked her ere I went to wars.	40 45

*MUCH ADO ABOUT NOTHING***Passage B**

LEONATO

Come, cousin, I am sure you love the gentleman.

CLAUDIO

And I'll be sworn upon't that he loves her,
 For here's a paper written in his hand,
 A halting sonnet of his own pure brain,
 Fashioned to Beatrice.

5

HERO

And here's another

Writ in my cousin's hand, stolen from her pocket,
 Containing her affection unto Benedick.

BENEDICK A miracle! Here's our own hands against our
 hearts. Come, I will have thee; but, by this light, I
 take thee for pity.

10

BEATRICE I would not deny you; but, by this good day, I
 yield upon great persuasion; and partly to save your
 life, for I was told you were in a consumption.

BENEDICK (*kissing her*) Peace! I will stop your mouth.

15

DON PEDRO How dost thou, Benedick the married man?

BENEDICK I'll tell thee what, Prince; a college of wit-
 crackers cannot flout me out of my humour. Dost thou
 think I care for a satire or an epigram? No; if a man
 will be beaten with brains, 'a shall wear nothing
 handsome about him. In brief, since I do purpose to
 marry, I will think nothing to any purpose that the
 world can say against it; and therefore never flout at
 me for what I have said against it; for man is a giddy
 thing, and this is my conclusion. For thy part,
 Claudio, I did think to have beaten thee; but in that
 thou art like to be my kinsman, live unbruised and
 love my cousin.

20

25

CLAUDIO I had well hoped thou wouldst have denied
 Beatrice, that I might have cudgelled thee out of thy
 single life, to make thee a double-dealer; which out of
 question thou wilt be, if my cousin do not look
 exceeding narrowly to thee.

30

BENEDICK Come, come, we are friends. Let's have a
 dance ere we are married, that we may lighten our
 own hearts and our wives' heels.

35

LEONATO We'll have dancing afterward.

BENEDICK First, of my word; therefore play, music.
 Prince, thou art sad; get thee a wife, get thee a wife.
 There is no staff more reverend than one tipped with
 horn.

40

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

LYSANDER	
Ay me! For aught that I could ever read, Could ever hear by tale or history, The course of true love never did run smooth; But either it was different in blood –	
HERMIA	
O cross! – too high to be enthralled to low.	5
LYSANDER	
Or else misgraffèd in respect of years –	
HERMIA	
O spite! – too old to be engaged to young.	
LYSANDER	
Or else it stood upon the choice of friends –	
HERMIA	
O hell! – to choose love by another's eyes.	
LYSANDER	
Or if there were a sympathy in choice,	10
War, death, or sickness did lay siege to it, Making it momentary as a sound, Swift as a shadow, short as any dream, Brief as the lightning in the collied night, That in a spleen unfolds both heaven and earth,	15
And – ere a man hath power to say 'Behold!' – The jaws of darkness do devour it up. So quick bright things come to confusion.	
HERMIA	
If then true lovers have been ever crossed	
It stands as an edict in destiny.	20
Then let us teach our trial patience, Because it is a customary cross, As due to love as thoughts, and dreams, and sighs, Wishes, and tears – poor fancy's followers.	
LYSANDER	
A good persuasion. Therefore hear me, Hermia:	25
I have a widow aunt, a dowager, Of great revenue; and she hath no child. From Athens is her house remote seven leagues; And she respects me as her only son.	
There, gentle Hermia, may I marry thee;	30
And to that place the sharp Athenian law Cannot pursue us. If thou lovest me, then Steal forth thy father's house tomorrow night, And in the wood, a league without the town –	
Where I did meet thee once with Helena	35
To do observance to a morn of May – There will I stay for thee.	
HERMIA	
My good Lysander,	
I swear to thee by Cupid's strongest bow, By his best arrow with the golden head, By the simplicity of Venus' doves,	40
By that which knitteth souls and prospers loves, And by that fire which burned the Carthage queen When the false Trojan under sail was seen, By all the vows that ever men have broke –	
In number more than ever women spoke, –	45
In that same place thou hast appointed me Tomorrow truly will I meet with thee.	

A MIDSUMMER NIGHT'S DREAM

Passage B

Enter Flute as Thisbe

FLUTE *as Thisbe*

This is old Ninny's tomb. Where is my love?

SNUG *as Lion*

O!

Lion roars. Flute as Thisbe runs off

DEMETRIUS Well roared, Lion!

THESEUS Well run, Thisbe!

HIPPOLYTA Well shone, Moon! Truly, the moon shines with a
good grace. 5

Lion tears Thisbe's mantle. Exit

THESEUS Well moused, Lion!

DEMETRIUS And then came Pyramus.

LYSANDER And so the lion vanished.

Enter Bottom as Pyramus

BOTTOM *as Pyramus*

Sweet moon, I thank thee for thy sunny beams; 10

I thank thee, moon, for shining now so bright;

For by thy gracious, golden, glittering beams

I trust to take of truest Thisbe sight.

But stay – O spite!

But mark, poor Knight, 15

What dreadful dole is here?

Eyes, do you see? –

How can it be?

O dainty duck, O dear!

Thy mantle good – 20

What, stained with blood!

Approach, ye Furies fell.

O Fates, come, come,

Cut thread and thrum,

Quail, crush, conclude, and quell. 25

THESEUS This passion, and the death of a dear friend, would
go near to make a man look sad.

HIPPOLYTA Beshrew my heart, but I pity the man.

BOTTOM *as Pyramus*

O wherefore, nature, didst thou lions frame,

Since lion vile hath here deflowered my dear? 30

Which is – no, no, which was – the fairest dame

That lived, that loved, that liked, that looked with cheer.

Come tears, confound;

Out sword, and wound

The pap of Pyramus. 35

Ay, that left pap,

Where heart doth hop.

Thus die I – thus, thus, thus.

He stabs himself

Now am I dead,

Now am I fled; 40

My soul is in the sky.

Tongue, lose thy light;

Moon, take thy flight;

Exit Starveling as Moonshine

Now die, die, die, die, die. *He dies*

DEMETRIUS No die, but an ace for him; for he is but one. 45

LYSANDER Less than an ace, man; for he is dead. He is
nothing.

THESEUS With the help of a surgeon he might yet recover, and
prove an ass.

THE COUNTRY WIFE

Passage A

PINCHWIFE (<i>Aside</i>)	
I'll answer as I should do. – No, no, she has no beauty but her youth; no attraction but her modesty; wholesome, homely, and housewifely, that's all.	
DORILANT	
He talks as like a grazier as he looks.	
PINCHWIFE	
She's too awkward, ill-favoured, and silly to bring to town.	5
HORNER	
Then methinks you should bring her, to be taught breeding.	
PINCHWIFE	
To be taught! No, sir, I thank you. Good wives and private soldiers should be ignorant. [<i>Aside</i>] I'll keep her from your instructions, I warrant you.	10
HARCOURT (<i>Aside</i>)	
The rogue is as jealous as if his wife were not ignorant.	
HORNER	
Why, if she be ill-favoured, there will be less danger here for you than by leaving her in the country. We have such variety of dainties that we are seldom hungry.	15
DORILANT	
But they have always coarse, constant, swingeing stomachs in the country.	
HARCOURT	
Foul feeders indeed.	
DORILANT	
And your hospitality is great there.	
HARCOURT	
Open house, every man's welcome!	20
PINCHWIFE	
So, so, gentlemen.	
HORNER	
But, prithee, why would'st thou marry her? If she be ugly, ill-bred, and silly, she must be rich then?	
PINCHWIFE	
As rich as if she brought me twenty thousand pound out of this town; for she'll be as sure not to spend her moderate portion as a London baggage would be to spend hers, let it be what it would; so 'tis all one. Then, because she's ugly, she's the likelier to be my own; and being ill-bred, she'll hate conversation; and since silly and innocent, will not know the difference betwixt a man of one-and-twenty and one of forty.	25 30
HORNER	
Nine – to my knowledge; but if she be silly, she'll expect as much from a man of forty-nine as from him of one-and-twenty. But methinks wit is more necessary than beauty; and I think no young woman ugly that has it, and no handsome woman agreeable without it.	35
PINCHWIFE	
'Tis my maxim, he's a fool that marries, but he's a greater that does not marry a fool. What is wit in a wife good for, but to make a man a cuckold?	

THE COUNTRY WIFE**Passage B**

ALITHEA	Sister, what ails you? You are grown melancholy.	
MRS PINCHWIFE	Would it not make anyone melancholy, to see you go every day fluttering about abroad, whilst I must stay at home like a poor lonely sullen bird in a cage?	
ALITHEA	Ay, sister, but you came young and just from the nest to your cage, so that I thought you liked it; and could be as cheerful in't as others that took their flight themselves early, and are hopping abroad in the open air.	5
MRS PINCHWIFE	Nay, I confess I was quiet enough till my husband told me what pure lives the London ladies live abroad, with their dancing, meetings, and junketings, and dressed every day in their best gowns; and I warrant you, play at ninepins every day of the week, so they do.	10
	<i>Enter PINCHWIFE</i>	
PINCHWIFE	Come, what's here to do? You are putting the town pleasures in her head, and setting her a-longing.	15
ALITHEA	Yes, after ninepins! You suffer none to give her those longings you mean, but yourself.	
PINCHWIFE	I tell her of the vanities of the town like a confessor.	
ALITHEA	A confessor! Just such a confessor as he that, by forbidding a silly ostler to grease the horse's teeth, taught him to do't.	20
PINCHWIFE	Come, Mistress Flippant, good precepts are lost when bad examples are still before us. The liberty you take abroad makes her hanker after it, and out of humour at home. Poor wretch! she desired not to come to London; I would bring her.	
ALITHEA	Very well.	25
PINCHWIFE	She has been this week in town, and never desired, till this afternoon, to go abroad.	
ALITHEA	Was she not at a play yesterday?	
PINCHWIFE	Yes, but she ne'er asked me. I was myself the cause of her going.	30
ALITHEA	Then, if she ask you again, you are the cause of her asking, and not my example.	
PINCHWIFE	Well, tomorrow night I shall be rid of you; and the next day, before 'tis light, she and I'll be rid of the town, and my dreadful apprehensions. Come, be not melancholy, for thou shalt go into the country after tomorrow, dearest.	35
ALITHEA	Great comfort!	
MRS PINCHWIFE	Pish! what d'ye tell me of the country for?	
PINCHWIFE	How's this? What, pish at the country?	
MRS PINCHWIFE	Let me alone, I am not well.	40
PINCHWIFE	O, if that be all – what ails my dearest?	
MRS PINCHWIFE	Truly I don't know; but I have not been well since you told me there was a gallant at the play in love with me.	

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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

2 Unseen texts

EITHER (a) **Text A** (page 16) is an extract from a transcribed consultation between a doctor (D) and a patient (P).

Text B (page 17) is an extract from the novel *Middlemarch* (1872) by George Eliot. Mr. Casaubon, an elderly scholar and clergyman, has requested a consultation with the doctor, Mr. Lydgate. Dorothea is Mr. Casaubon's young wife. Mr. Casaubon fears that his ill health might interfere with the completion of his lifelong work.

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

You should refer in your answer to:

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

(35 marks)

OR (b) **Text C** (page 18) is an extract from a transcript of negotiations between Pete, a union representative (P) and managers Bill (B), Andy (A) and Kev (K) on the subject of a shorter working week.

Text D (page 19) is an extract from the play *Death of a Salesman* (1949) by Arthur Miller.

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

You should refer in your answer to:

- the significance of context and situation
- purpose and audience
- how attitudes and values are conveyed.

(35 marks)

END OF QUESTION 2

TURN OVER FOR THE TEXTS

Turn over ►

TEXTS FOR QUESTION 2(a)

Text A

A transcribed conversation between a doctor (D) and a patient (P).

- P what it is er I work with elderly people
 D yeh
 P and yesterday I got home from work and [*inaudible*] the trouble is I can't bend forward and I can't like turn sideways it's like the bottom of my spine it just feels like I'm sitting on a pin 5
 D so it's pain in the lower back
 P lower back just about there
 D ok how long did you say again
 P I mean all last night I couldn't turn on my side I couldn't stand up I couldn't go to the toilet
 D so it got worse overnight
 P yeh when I walk it hurts me to walk (.) I don't know what it I don't know if probably it's lifting the residents in the nursing home or what 10
 D no remembered injury (.) you don't remember doing anything in particular
 P I've I've worked with elderly people for ten years moving them around
 D waterworks OK
 P yeh fine 15
 D can you climb on the couch while I have a look at your back just lie flat on your back
 P lie back oh ooh [*inaudible*]
 D I'll give you a hand (.) just relax back as best as you can (.) sorry (.) as you are comfortable ok
 P yeh
 D it's when you move 20
 P it's when I move and when I lie on my bed back in the house I can't lie straight I have to lift my bottom up otherwise I can feel something like ripping the back of my spine
 D what I want you to do first then is to press down with your feet against my hands press down hard (.) ok now pull up against my fingers (.) can you press your feet together press your knees apart (.) just relax while I do your reflexes which are fine (.) can you bend your knees 25
 P oh
 D yes ok take your time (.) now keep them as they are while I just try and straighten your legs (.) right now let your feet come down that's it (.) I'm going to do the work if you can try and relax and tell me when it gets too uncomfortable
 P now 30
 D that's it ok so about forty degrees (.) now [*inaudible*] now this one
 P there
 D about the same (.) can I sit you forward now while I while I hit you
 P (*laughs*) [*inaudible*] that's as far as I can't go any further
 D tell me where the tender spot is 35
 P there oh
 D er further down
 P no just there
 D no (.) sides
 P yeh 40
 D so that's the worst spreading out to both sides
 P yeh
 D let your feet hang over the edge
 P never had this before
 D come and sit yourself down (.) sorry I'll move that out of the way 45
 P I thought I'd better come to the doctor because with me working with residents I thought well I don't want to put my back out
 D er no you can't work like this at the moment you find that any movement catches it so lifting people is just out at the moment (.) I'm sure this is a muscle tear because it's typical of them that er the time you do it you don't feel much it's often overnight that the pain steadily develops 50
 P I was coming home from work and I only seemed to feel it when I got in last night when I got into the warmth (.) it was all right at the time (.) I've been in agony all night
 D so the first thing is rest (.) secondly I'll give you some painkillers they don't speed up the healing it's just to make life comfortable for you while it's healing

key

(.) pause

Text B

From *Middlemarch*, by George Eliot.

The 'he' who is referred to in the first sentence of the extract is Mr. Lydgate.

“You refer to the possible hindrances from want of health?” he said, wishing to help forward Mr. Casaubon’s purpose, which seemed to be clogged by some hesitation.

“I do. You have not implied to me that the symptoms which—I am bound to testify—you watched with scrupulous care, were those of a fatal disease. But were it so, Mr. Lydgate, I should desire to know the truth without reservation, and I appeal to you for an exact statement of your conclusions: I request it as a friendly service. If you can tell me that my life is not threatened by anything else than ordinary casualties, I shall rejoice, on grounds which I have already indicated. If not, knowledge of the truth is even more important to me.”

“Then I can no longer hesitate as to my course,” said Lydgate; “but the first thing I must impress on you is that my conclusions are doubly uncertain—uncertain not only because of my fallibility, but because diseases of the heart are eminently difficult to found predictions on. In any case, one can hardly increase appreciably the tremendous uncertainty of life.”

Mr. Casaubon winced perceptibly, but bowed.

“I believe that you are suffering from what is called fatty degeneration of the heart, a disease which was first divined and explored by Laennec, the man who gave us the stethoscope, not so very many years ago. A good deal of experience—a more lengthened observation—is wanted on the subject. But after what you have said, it is my duty to tell you that death from this disease is often sudden. At the same time, no such result can be predicted. Your condition may be consistent with a tolerably comfortable life for another fifteen years, or even more. I could add no information to this, beyond anatomical or medical details, which would leave expectation at precisely the same point.”

Lydgate’s instinct was fine enough to tell him that plain speech, quite free from ostentatious caution, would be felt by Mr. Casaubon as a tribute of respect.

“I thank you, Mr. Lydgate,” said Mr. Casaubon, after a moment’s pause. “One thing more I have still to ask: did you communicate what you have now told me to Mrs. Casaubon?”

“Partly—I mean, as to the possible issues.” Lydgate was going to explain why he had told Dorothea, but Mr. Casaubon, with an unmistakable desire to end the conversation, waved his hand slightly, and said again, “I thank you,” proceeding to remark on the rare beauty of the day.

Lydgate, certain that his patient wished to be alone, soon left him; and the black figure with hands behind and head bent forward continued to pace the walk where the dark yew-trees gave him a mute companionship in melancholy, and the little shadows of bird or leaf that fledged across the isles of sunlight, stole along in silence as in the presence of a sorrow.

TEXTS FOR QUESTION 2(b)

Text C

A transcript of a meeting between Pete, a union representative, and managers Kev, Andy and Bill.

Andy (A), Kev (K) and Bill (B); union: Pete (P).

- P thirty seven hour week (.) can we get back to that then (1.5) yes (2.2) on the thirty seven hour week if it's not viable to get the thirty seven hour week at these negotiations (1.7) judging: (0.3) on the state of business in six month's time (1.4) er: maybe there would be some'at wrote in to agreement that we could come back (0.3) and start negotiating on (0.6) shorter working week then (1.9) er::m (1.8) this'll be controversial: as regards and maybe you know (0.2) no brief at all for this but=erm (1.0) to talk about (0.7) shorter working week in six month's time: judging: (0.6) how the bi- (0.3) business has picked up (0.9) you have a clearer idea of how you've done because your next six months (0.7) should- (0.3) you expect should be: one of your best (0.8) part of the year (1.1) you've got May June July and it's (.) it's usually (1.2) is in our type of work (0.3) 5
- B and we've usually got the orders in (0.3) by about now (0.2) to do that Pete (0.5) 10
- P yeh I know we have (0.3) business b::efore hand but we're just gonna see how it's gonna look at (.) i:n the next six months (1.0) because (0.9) [you mu [st- 15
- A [h [is that a suggestion that you're making that we should (0.5) consider (0.8) that as part of this agreement (0.3)
- P I thought it was you know when I asked him to put it [back on:= 20
- K [mm
- P = to: (0.2) record=
- A =that's what you're asking [okay just clarifying 25
- K [mm
- (1.6)
- A er:m (1.4) er so (1.0) you're com- on the basis of feedback you're getting from (0.3) from people (0.3) you (0.7) started off giving me the impression that we were (0.5) still hundreds of miles apart (0.9) we now seem to have come down to a position where (0.3) in essence what you're asking us to consider is the six percent on basic which we've already offered you (0.5) but you would like in addition to that for us to consider the possibility (0.9) of: (0.2) an increase (0.4) on the (0.4) bonus rate? (0.7) and (.) to include (.) in (.) any agreement we reach 30
- (0.5) a paragraph indicating the willingness to (0.9) have dialogue on the subject of a thirty seven hour week (1.2) during the period of this agreement

key and glossary

- underlining particular emphasis on a word or part of a word.
- (.) pause
- (1.0) longer pause in seconds
- :: elongation of sound
- [overlapping/simultaneous speech
- = latched talk
- false start
- h inbreath or outbreath
- some'at a word representing Northern dialect usage (*summat*) meaning 'something'.

Text D

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END OF TEXTS

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