

General Certificate of Education
June 2006
Advanced Level Examination



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

NTB5

Monday 12 June 2006 9.00 am to 11.00 am

For this paper you must have:

- 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.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 70.
- All questions carry equal marks.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

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

Question 2(a) is printed on page 12 and Question 2(b) is printed on page 15.

Each question carries 35 marks.

1 English Drama: Pre-1770

A Midsummer Night's Dream or The Country Wife or Twelfth Night or Hamlet

Passages from the above plays are printed on pages 4–11. 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 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.

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
A MIDSUMMER NIGHT'S DREAM
Passage A

LYSANDER Content with Hermia? No, I do repent
 The tedious minutes I with her have spent.
 Not Hermia but Helena I love.
 Who will not change a raven for a dove?
 The will of man is by his reason swayed,
 And reason says you are the worthier maid.
 Things growing are not ripe until their season;
 So I, being young, till now ripe not to reason.
 And touching now the point of human skill,
 Reason becomes the marshal to my will,
 And leads me to your eyes, where I o'erlook
 Love's stories written in love's richest book.

HELENA Wherefore was I to this keen mockery born?
 When at your hands did I deserve this scorn?
 Is't not enough, is't not enough young man
 That I did never – no, nor never can –
 Deserve a sweet look from Demetrius' eye
 But you must flout my insufficiency?
 Good troth, you do me wrong – good sooth, you do –
 In such disdainful manner me to woo.
 But fare you well. Perforce I must confess
 I thought you lord of more true gentleness.
 O, that a lady of one man refused
 Should of another therefore be abused!

Exit

A MIDSUMMER NIGHT'S DREAM
Passage B

HERMIA Methinks I see these things with parted eye,
When everything seems double.

HELENA So methinks,
And I have found Demetrius, like a jewel,
Mine own and not mine own.

DEMETRIUS Are you sure
That we are awake? It seems to me
That yet we sleep, we dream. Do not you think
The Duke was here, and bid us follow him?

HERMIA Yea, and my father.

HELENA And Hippolyta.

LYSANDER And he did bid us follow to the temple.

DEMETRIUS Why, then, we are awake. Let's follow him,
And by the way let's recount our dreams.

Exeunt Demetrius, Helena, Lysander, and Hermia
Bottom wakes

BOTTOM When my cue comes, call me, and I will answer.
My next is 'Most fair Pyramus'. Heigh ho! Peter
Quince! Flute the bellows-mender! Snout the tinker!
Starveling! God's my life – stolen hence and left me
asleep! – I have had a most rare vision. I have had a
dream past the wit of man to say what dream it was. Man
is but an ass if he go about to expound this dream. Me-
thought I was – there is no man can tell what. Methought
I was – and methought I had – but man is but a patched
fool if he will offer to say what methought I had. The
eye of man hath not heard, the ear of man hath not seen,
man's hand is not able to taste, his tongue to conceive,
nor his heart to report what my dream was! I will get
Peter Quince to write a ballad of this dream. It shall be
called 'Bottom's Dream', because it hath no bottom; and
I will sing it in the latter end of a play before the Duke.
Peradventure, to make it the more gracious, I shall sing
it at her death.

Exit

THE COUNTRY WIFE
Passage A

- SQUEAMISH Here's an example of jealousy!
- LADY FIDGET Indeed, as the world goes, I wonder there are no more jealous, since wives are so neglected.
- DAINTY Pshaw! as the world goes, to what end should they be jealous?
- LADY FIDGET Foh! 'tis a nasty world.
- SQUEAMISH That men of parts, great acquaintance, and quality should take up with and spend themselves and fortunes in keeping little playhouse creatures, foh!
- LADY FIDGET Nay, that women of understanding, great acquaintance and good quality should fall a-keeping, too, of little creatures, foh!
- SQUEAMISH Why, 'tis the men of quality's fault. They never visit women of honour and reputation as they used to do; and have not so much as common civility for ladies of our rank, but use us with the same indifferency and ill-breeding as if we were all married to 'em.
- LADY FIDGET She says true! 'Tis an arrant shame women of quality should be so slighted. Methinks, birth – birth should go for something. I have known men admired, courted, and followed for their titles only.
- SQUEAMISH Ay, one would think men of honour should not love, no more than marry, out of their own rank.
- DAINTY Fie, fie upon 'em! They are come to think cross-breeding for themselves best, as well as for their dogs and horses.
- LADY FIDGET They are dogs, and horses for't.
- SQUEAMISH One would think, if not for love, for vanity a little.

THE COUNTRY WIFE**Passage B**

- LUCY Nay, madam, I will ask you the reason why you would banish poor Master Harcourt for ever from your sight? How could you be so hard-hearted?
- ALITHEA 'Twas because I was not hard-hearted.
- LUCY No, no; 'twas stark love and kindness, I warrant.
- ALITHEA It was so. I would see him no more, because I love him.
- LUCY Hey-day, a very pretty reason!
- ALITHEA You do not understand me.
- LUCY I wish you may yourself.
- ALITHEA I was engaged to marry, you see, another man, whom my justice will not suffer me to deceive or injure.
- LUCY Can there be a greater cheat or wrong done to a man than to give him your person without your heart? I should make a conscience of it.
- ALITHEA I'll retrieve it for him after I am married a while.
- LUCY The woman that marries to love better will be as much mistaken as the wencher that marries to live better. No, madam, marrying to increase love is like gaming to become rich; alas, you only lose what little stock you had before.
- ALITHEA I find by your rhetoric you have been bribed to betray me.
- LUCY Only by his merit, that has bribed your heart, you see, against your word and rigid honour. But what a devil is this honour? 'Tis sure a disease in the head, like the megrim, or falling sickness, that always hurries people away to do themselves mischief. Men lose their lives by it; women what's dearer to 'em, their love, the life of life.
- ALITHEA Come, pray talk you no more of honour, nor Master Harcourt. I wish the other would come, to secure my fidelity to him and his right in me.

TWELFTH NIGHT
Passage B

Enter Malvolio and Maria

- OLIVIA How now, Malvolio?
- MALVOLIO Sweet lady! Ho! Ho!
- OLIVIA Smil'st thou? I sent for thee upon a sad occasion.
- MALVOLIO Sad, lady? I could be sad; this does make
some obstruction in the blood, this cross-gartering – but
what of that? If it please the eye of one, it is with me as
the very true sonnet is: 'Please one and please all'.
- OLIVIA Why, how dost thou, man? What is the matter
with thee?
- MALVOLIO Not black in my mind, though yellow in my
legs. It did come to his hands; and commands shall be
executed. I think we do know the sweet Roman hand.
- OLIVIA Wilt thou go to bed, Malvolio?
- MALVOLIO To bed! 'Ay, sweetheart, and I'll come to
thee!'
- OLIVIA God comfort thee! Why dost thou smile so, and
kiss thy hand so oft?
- MARIA How do you, Malvolio?
- MALVOLIO At your request? Yes; nightingales answer
daws.
- MARIA Why appear you with this ridiculous boldness
before my lady?
- MALVOLIO 'Be not afraid of greatness.' 'Twas well writ.
- OLIVIA What mean'st thou by that, Malvolio?
- MALVOLIO 'Some are born great –'
- OLIVIA Ha?
- MALVOLIO 'Some achieve greatness –'
- OLIVIA What sayst thou?
- MALVOLIO 'And some have greatness thrust upon
them.'
- OLIVIA Heaven restore thee!

Turn over ►

HAMLET
Passage A

KING But now, my cousin Hamlet, and my son –
 HAMLET (*aside*) A little more than kin, and less than kind!
 KING How is it that the clouds still hang on you?
 HAMLET Not so, my lord. I am too much in the sun.
 QUEEN Good Hamlet, cast thy nighted colour off,
 And let thine eye look like a friend on Denmark.
 Do not for ever with thy vailèd lids
 Seek for thy noble father in the dust.
 Thou knowest 'tis common. All that lives must die,
 Passing through nature to eternity.
 HAMLET Ay, madam, it is common.
 QUEEN If it be,
 Why seems it so particular with thee?
 HAMLET 'Seems', madam? Nay, it is. I know not 'seems'.
 'Tis not alone my inky cloak, good mother,
 Nor customary suits of solemn black,
 Nor windy suspiration of forced breath,
 No, nor the fruitful river in the eye,
 Nor the dejected 'haviour of the visage,
 Together with all forms, moods, shapes of grief,
 That can denote me truly. These indeed 'seem';
 For they are actions that a man might play.
 But I have that within which passes show –
 These but the trappings and the suits of woe.
 KING 'Tis sweet and commendable in your nature, Hamlet,
 To give these mourning duties to your father.
 But you must know your father lost a father;
 That father lost, lost his; and the survivor bound
 In filial obligation for some term
 To do obsequious sorrow.

HAMLET**Passage B**

FIRST CLOWN ... This
 same skull, sir, was, sir, Yorick's skull, the King's
 jester.

HAMLET This?

FIRST CLOWN E'en that.

HAMLET Let me see. Alas, poor Yorick! I knew him,
 Horatio. A fellow of infinite jest, of most excellent fancy.
 He hath bore me on his back a thousand times. And
 now how abhorred in my imagination it is! My gorge
 rises at it. Here hung those lips that I have kissed I
 know not how oft. Where be your gibes now? Your
 gambols, your songs, your flashes of merriment that
 were wont to set the table on a roar? Not one now to
 mock your own grinning? Quite chop-fallen? Now get
 you to my lady's table and tell her, let her paint an inch
 thick, to this favour she must come. Make her laugh at
 that. Prithee, Horatio, tell me one thing.

HORATIO What's that, my lord?

HAMLET Dost thou think Alexander looked o'this fashion
 i'th'earth?

HORATIO E'en so.

HAMLET And smelt so? Pah!

HORATIO E'en so, my lord.

HAMLET To what base uses we may return, Horatio! Why
 may not imagination trace the noble dust of Alexander
 till 'a find it stopping a bunghole?

HORATIO 'Twere to consider too curiously to consider so.

HAMLET No, faith, not a jot. But to follow him thither
 with modesty enough, and likelihood to lead it; as thus:
 Alexander died, Alexander was buried, Alexander
 returneth to dust; the dust is earth; of earth we make
 loam; and why of that loam whereto he was converted
 might they not stop a beer barrel?
 Imperious Caesar, dead and turned to clay,
 Might stop a hole to keep the wind away.
 O, that that earth which kept the world in awe
 Should patch a wall t'expel the winter's flaw!

Turn over ►

2 Unseen texts

Answer EITHER Question 2(a) (printed below)

OR Question 2(b) (printed on page 15).

EITHER

Question 2(a) **Text A** (page 13) is part of a conversation between two male university students, Liam and Jake. Louise was Jake's girlfriend.

Text B (page 14) is a poem by Christina Rossetti (1830–1894) in which a woman turns down a romance with John.

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

You should refer in your answer to:

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

END OF QUESTION 2(a)

TEXTS FOR QUESTION 2(a)

Text A

- Jake I'd say girls are twenty-five per cent more arbitrary in their (.) in their role-choosing mechanisms than men (.) I'd say
- Liam *(laughs)*
- Jake erm (.)
- Liam why do you think that (.) what do you think Louise felt about you
- Jake I think she (.) no (.) I think she really liked me obviously (.) cos I'm great (.) but (.) no (.) I don't think she liked me for that long
- Liam I think she did (.) like (.) like you (.) that's why I was quite surprised when she went out with you (.) and I was (.) like (.) hey (.) she must like you a lot (.)
- Jake quite surprised were you
- Liam yeah no (.) cos everyone was saying (.) everyone was saying behind your back (.) everyone was saying oh (.) she probably likes him but I doubt she'll go out with someone who lives in Reading
- Jake he (.) he better want her loads (.)
- Liam well precisely
- Jake he better treat her well
- Liam it's gotta mean something (.) then she went out with you and everyone was completely surprised (.) including Lynn (.) Lynn was very surprised (.) and she doesn't know you (.)
- Jake [so
- Liam [erm
- Jake [and a bit weird (.) as well (.) very weird
- Jake but (.) erm (...) I think she liked me [and
- Liam [probably why she was so distraught by
- Jake you like (.) harshly dumping her
- Jake thing is (.) when I was thinking whether we were a good couple etcetera
- Liam yeah
- Jake for the last few days the best things I (...) the best things (.) I thought the best the best things I thought (.) erm (.) of of of the last (...) in Butlins I realised (.) weren't things where I thought god she's impressive she's great fantastic (.) I wanna be with her (.) they were more things like (.) I like the way I can be a kind of boyfriend (.)
- Liam well that's good [too
- Jake [which is good (.) no it's good (.) but I don't mean it in a selfish way
- Liam like oh I'm so great look at me
- Liam no no relationships should always make you feel better about yourself (.) that's really the primary role (...) otherwise there's no point (.) apart from like (.)
- Jake no no but no no (...) no it made me feel (.) procreation or whatever (.) good in like the actual role and like I felt like I could be comfortable (.) but I felt that (.)
- Liam yeah
- Jake it was more me than us (.)
- Liam aah

Key

- (.) micropause
 (...) longer pause
 [overlapping speech

Turn over ►

Text B

‘NO, THANK YOU, JOHN’

I never said I loved you, John;
 Why will you tease me day by day,
 And wax a weariness to think upon
 With always ‘do’ and ‘pray’?

You know I never loved you, John;
 No fault of mine made me your toast:
 Why will you haunt me with a face as wan
 As shows an hour-old ghost?

I dare say Meg or Moll would take
 Pity upon you, if you’d ask:
 And pray don’t remain single for my sake
 Who can’t perform that task.

I have no heart? – Perhaps I have not;
 But then you’re mad to take offence
 That I don’t give you what I have not got:
 Use your own common sense.

Let bygones be bygones:
 Don’t call me false, who owed not to be true:
 I’d rather answer ‘No’ to fifty Johns
 Than answer ‘Yes’ to you.

Let’s mar our pleasant days no more,
 Song-birds of passage, days of youth:
 Catch at to-day, forget the days before;
 I’ll wink at your untruth.

Let us strike hands as hearty friends;
 No more, no less; and friendship’s good:
 Only don’t keep in view ulterior ends,
 And points not understood

In open treaty. Rise above
 Quibbles and shuffling off and on.
 Here’s friendship for you if you like; but love, –
 No, thank you, John.

OR

Question 2(b) Text C (page 16) is taken from a transcript of a naval officer's recollection of wartime experience.

Text D (page 17) is taken from Joseph Conrad's story *Typhoon* (1903) about the steamer *Nan-Shan*, caught in a terrible storm in the South China Sea. Jukes is Chief Mate and Captain MacWhirr is the ship's captain.

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

You should refer in your answer to:

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

END OF QUESTION 2(b)

Turn over for Texts C and D

Turn over ►

TEXTS FOR QUESTION 2(b)

Text C

... on this particular night it was so hot and stuffy (.) worse than ever that (.) I laid out my bunk under what was the wardroom skylight (.) an opening on the upper deck (.) you had every vent open there was no possibility of rain (.) it wasn't the monsoon you see or anything like this (.) and (.) I mention this because (.) as I lay out things (.) was simply to get the fresh (.) draught of air through you see (.) it was cooler there than in the normal position and somehow I suppose (.) I fell asleep and the story begins with (.) I was (.) seemed to be getting buffeted about and pushed and kicked and as I opened my eyes (.) I (.) now as I look back I can remember seeing an almost crazy scene of stars swinging about above my head you see (.) I now know of course that I was looking through the skylight and it was literally (.) it wasn't the stars that were swinging about (.) but the ship was being heaved this way and that and there was (.) I could already sense commotion and excitement and soon you see and in the way one learnt very young in those days you moved (*clicks finger*) like that you see (.) but I was sort of heavy with and dazed with sleep at the same time (.) I couldn't think what on earth was happening you see (.) I could hear shouts and [*passage omitted*]

well (.) the sight that I remember and have said to others beggared description because (.) a tropical storm had started (.) no rain or anything but the wind was screaming and (.) you know (.) one of these you hear about (.) it wasn't a cyclone or anything like that but it was a real (.) one of those (.) you know (.) and frankly I've only seen about one other like it and (.) by now other people (.) well now (.) we happened to be berthed alongside the parent ship (.) you see [*passage omitted*]

so (.) the first thought of course was flee (.) fled to the bridge you see and calling the quartermaster and anybody else I could (.) because as I took in the scene (.) we were alongside the parent ship of course secured by headline ropes (.) stern ropes (.) slings and all like this (.) and we were tossing and heaving to such a degree that things were (.) well (.) it was really a thing I never forgot and I sometimes you know think about it now (.) at one minute the ship would go down and there would be a sort of wanton sag in the ropes and the (.) another minute it would be thrown taut and like (.) sort of (.) a terrier (.) a mad terrier on a leash or something tugging like this you see (.) well of course the essential thing was to get the ropes let go (.) people were on the deck of the parent now frantically calling for (.) you know (.) us to get clear because the only safe place (.) or thing (.) in such a situation is to get out to sea (.) you see (.) and in a landlocked harbour (.) ships all over the place (.) everyone is in the same position (.) collisions (.) you're at the mercy of the waves

Key

(.) micropause

Text D

Ahead of the ship [Captain MacWhirr] perceived a great darkness lying upon a multitude of white flashes; on the starboard beam a few amazing stars drooped, dim and fitful, above an immense waste of broken seas, as if seen through a mad drift of smoke.

On the bridge a knot of men, indistinct and toiling, were making great efforts in the light of the wheelhouse windows that shone mistily on their heads and backs. Suddenly darkness closed upon one pane, then on another. The voices of the lost group reached [Captain MacWhirr] after the manner of men's voices in a gale, in shreds and fragments of forlorn shouting snatched past the ear. All at once Jukes appeared at his side, yelling, with his head down.

'Watch – put in – wheelhouse shutters – glass – afraid – blow in.'

Jukes heard his commander upbraiding.

'This – come – anything – warning – call me.'

He tried to explain, with the uproar pressing on his lips.

'Light air – remained – bridge – sudden – north-east – could turn – thought – you – sure – hear.'

They had gained the shelter of the weather-cloth, and could converse with raised voices, as people quarrel.

'I got the hands along to cover up all the ventilators. Good job I had remained on deck. I didn't think you would be asleep, and so ... What did you say, sir? What?'

'Nothing,' cried Captain MacWhirr. 'I said – all right.'

'By all the powers! We've got it this time,' observed Jukes in a howl.

'You haven't altered her course?' inquired Captain MacWhirr, straining his voice.

'No, sir. Certainly not. Wind came out right ahead. And here comes the head sea.'

A plunge of the ship ended in a shock as if she had landed her forefoot upon something solid. After a moment of stillness a lofty flight of sprays drove hard with the wind upon their faces.

'Keep her at it as long as we can,' shouted Captain MacWhirr.

Before Jukes had squeezed the salt water out of his eyes all the stars had disappeared.

END OF TEXTS

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Text A: A transcription of undergraduate conversation, Laura Ranger-Snell.

Text B: 'No, Thank you, John', from *Selected Poems* by Christina Rossetti, published by Carcanet Press Ltd.

Text C: Extract from a personal narrative by Commander John Sherwood R.N. (retired).

Text D: An extract from Typhoon, from *The Nigger of the 'Narcissus', Typhoon and Other Stories*, by Joseph Conrad, published by Penguin Books Ltd, (1903) 1963.

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