



General Certificate of Education  
Advanced Level Examination  
January 2010

# English Language and Literature (Specification B)

# ELLB3

Unit 3 Talk in Life and Literature

Wednesday 27 January 2010 9.00 am to 11.00 am

**For this paper you must have:**

- a 12-page answer book.

## Time allowed

- 2 hours

## Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is ELLB3.
- Answer **one** question from Section A and Question 5 from Section B.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

## Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 96.
- All questions carry equal marks.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

## Advice

- You should spend 1 hour answering Section A and 1 hour answering Section B, including planning.

**TALK IN LIFE AND LITERATURE**

Answer **one** question from Section A and Question 5 in Section B (printed on page 9).

**SECTION A**

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The set plays for this unit are *Hamlet*, *The Rivals*, *A Streetcar Named Desire* and *Translations*.

Read the passage from the play you have studied and answer the question related to it.

NB: the questions are **different** on each play.

The Section A questions begin on page 3.

## EITHER

*Hamlet* – William Shakespeare

- 1 Explore the ways in which Shakespeare **portrays secrecy and disguise** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

(48 marks)

GHOST: Swear.

HAMLET: Ha, ha, boy, sayst thou so? Art thou there, truepenny?

Come on. You hear this fellow in the cellarage.

Consent to swear.

HORATIO: Propose the oath, my lord.

HAMLET: Never to speak of this that you have seen,

Swear by my sword.

GHOST (*beneath*): Swear.

HAMLET: *Hic et ubique?* Then we'll shift our ground.

Come hither, gentlemen,

And lay your hands again upon my sword.

Swear by my sword

Never to speak of this that you have heard.

GHOST (*beneath*): Swear by his sword.

HAMLET: Well said, old mole! Canst work i'th'earth so fast?

A worthy pioneer! Once more remove, good friends.

HORATIO: O day and night, but this is wondrous strange!

HAMLET: And therefore as a stranger give it welcome.

There are more things in heaven and earth, Horatio,

Than are dreamt of in your philosophy.

But come.

Here as before, never, so help you mercy,

How strange or odd some'er I bear myself –

As I perchance hereafter shall think meet

To put an antic disposition on –

That you, at such times seeing me, never shall,

With arms encumbered thus, or this head-shake,

Or by pronouncing of some doubtful phrase,

As 'Well, well, we know', or 'We could, an if we  
would',

Or 'If we list to speak', or 'There be, an if they might',

Or such ambiguous giving out, to note

That you know aught of me – this do swear,

So grace and mercy at your most need help you.

GHOST (*beneath*): Swear.

HAMLET: Rest, rest, perturbèd spirit! So, gentlemen,

With all my love I do commend me to you,

And what so poor a man as Hamlet is

May do t'express his love and friending to you,

God willing, shall not lack. Let us go in together,

And still your fingers on your lips, I pray.

The time is out of joint. O, cursèd spite,

That ever I was born to set it right!

Nay, come, let's go together.

*Exeunt*

Turn over ►

OR

*The Rivals* – Richard Brinsley Sheridan

2 Explore the ways in which Sheridan **presents notions of love** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

(48 marks)

*Enter* LYDIA [LANGUISH]

LYDIA [*Aside*]: What a scene am I now to go through! Surely nothing can be more dreadful than to be obliged to listen to the loathsome addresses of a stranger to one's heart. I have heard of girls persecuted as I am, who have appealed in behalf of their favoured lover to the generosity of his rival. Suppose I were to try it? There stands the hated rival – an officer too! But, O, how unlike my Beverley! I wonder he don't begin – truly he seems a very negligent wooer! Quite at his ease, upon my word! I'll speak first. [*Calls*] Mr Absolute!

ABSOLUTE: Madam. (*Turns round*)

LYDIA: O Heavens! Beverley!

ABSOLUTE: Hush! Hush, my life! Softly! Be not surprised!

LYDIA: I am so astonished! And so terrified! And so overjoyed! For heaven's sake, how came you here?

ABSOLUTE: Briefly: I have deceived your aunt. I was informed that my new rival was to visit here this evening, and, contriving to have him kept away, have passed myself on *her* for Captain Absolute.

LYDIA: O, charming! And she really takes you for young Absolute?

ABSOLUTE: O, she's convinced of it.

LYDIA: Ha, ha, ha! I can't forbear laughing to think how her sagacity is overreached!

ABSOLUTE: But we trifle with our precious moments. Such another opportunity may not occur. Then let me now conjure my kind, my condescending angel, to fix the time when I may rescue her from undeserved persecution, and, with a licensed warmth, plead for my reward.

LYDIA: Will you then, Beverley, consent to forfeit that portion of my paltry wealth? That burden on the wings of love?

ABSOLUTE: O come to me, rich only thus – in loveliness. Bring no portion to me but thy love; 'twill be generous in you, Lydia, for well you know, it is the only dower your poor Beverley can repay.

LYDIA [*Aside*]: How persuasive are his words! How charming will poverty be with him!

ABSOLUTE: Ah, my soul, what a life will we then live? Love shall be our idol and support! We will worship him with a monastic strictness, abjuring all worldly toys to centre every thought and action there. Proud of calamity, we will enjoy the wreck of wealth, while the surrounding gloom of adversity shall make the flame of our pure love show doubly bright. By heavens! I would fling all goods of fortune from me with a prodigal hand to enjoy the scene where I might clasp my Lydia to my bosom, and say, (*Embrac[ing] her*) 'The world affords no smile to me but here'. (*Aside*) If she holds out now the devil is in it!

LYDIA: Now could I fly with him to the Antipodes! But my persecution is not yet come to a crisis.

**Turn over for the next question**

**Turn over ►**

OR

*Translations* – Brian Friel

3 Explore the ways in which Friel **addresses the question ‘What’s in a name?’** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

(48 marks)

OWEN: I’m asking you: what do we write in the Name-Book?

YOLLAND: Tobair Vree.

OWEN: Even though the well is a hundred yards from the actual crossroads – and there’s no well anyway – and what the hell does Vree mean?

YOLLAND: Tobair Vree.

OWEN: That’s what you want?

YOLLAND: Yes.

OWEN: You’re certain?

YOLLAND: Yes.

OWEN: Fine. Fine. That’s what you’ll get.

YOLLAND: That’s what you want, too, Roland.

*Pause.*

OWEN: (*explodes*) George! For God’s sake! *My name is not Roland!*

YOLLAND: What?

OWEN: (*softly*) My name is Owen.

*Pause.*

YOLLAND: Not Roland?

OWEN: Owen.

YOLLAND: You mean to say – ?

OWEN: Owen.

YOLLAND: But I’ve been –

OWEN: O-w-e-n.

YOLLAND: Where did Roland come from?

OWEN: I don’t know.

YOLLAND: It was never Roland?

OWEN: Never.

YOLLAND: O my God!

*Pause. They stare at one another. Then the absurdity of the situation strikes them suddenly. They explode with laughter. Owen pours drinks. As they roll about their lines overlap.*

YOLLAND: Why didn’t you tell me?

OWEN: Do I look like a Roland?

YOLLAND: Spell Owen again.

OWEN: I was getting fond of Roland.

YOLLAND: O my God!

OWEN: O-w-e-n.

YOLLAND: What’ll we write –

OWEN: – in the Name-Book?

YOLLAND: R-o-w-e-n!

OWEN: Or what about Ol-

YOLLAND: Ol-what?

OWEN: Oland!

*And again they explode.*

*Manus enters. He is very elated.*

MANUS: What's the celebration?

OWEN: A christening!

YOLLAND: A baptism!

OWEN: A hundred christenings!

YOLLAND: A thousand baptisms! Welcome to Eden!

OWEN: Eden's right! We name a thing and – bang! it leaps  
into existence!

YOLLAND: Each name a perfect equation with its roots.

OWEN: A perfect congruence with its reality. (*to Manus*)  
Take a drink.

**Turn over for the next question**

**Turn over ►**

**OR***A Streetcar Named Desire* – Tennessee Williams

- 4 Explore the ways in which Williams **presents the theme of delusion** in this passage.

In your answer you **must** consider how he uses literary, linguistic and rhetorical devices and conventions to create specific dramatic effects.

(48 marks)

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**End of Section A**



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**SECTION B – TALK IN LIFE AND LITERATURE**

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

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- 5** **Text A** is a transcript of a conversation between an American mother and father at a family meal. Mom is telling Dad about two dresses, one bought by her mother-in-law and one by her mother.

**Text B** is an extract from *Pamela: or Virtue Rewarded* (1741), a novel by Samuel Richardson, in which a servant girl tells her story in the form of letters to her parents. In this extract she describes the response of the household to her putting on a simpler style of dress.

**Compare the two texts**, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. In your answer you must explore the relationship between context, purpose and audience, the use of narrative voice and the ways in which speakers' attitudes and values are conveyed.

(48 marks)

**END OF QUESTIONS**

**Turn over for Texts A and B**

**Turn over ►**

**Text A**

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**Text B**

... I am to tell you of my new dress to-day.

... I tricked myself up as well as I could in my new garb, and put on my round-eared ordinary cap; but with a green knot, however, and my home-spun gown and petticoat, and plain leather shoes; but yet they are what they call Spanish leather. A plain muslin tucker<sup>1</sup> I put on, and my black silk necklace, instead of the French necklace my lady gave me; and put the earrings out of my ears, and when I was quite equipped, I took my straw hat in my hand, with its two green strings, and looked about me in the glass, as proud as any thing. To say truth, I never liked myself so well in my life.

... So I went down to look for Mrs Jervis, to see how she liked me. I met, as I was upon the stairs, our Rachel, who is the house-maid; and she made me a low curt'sy, and I found did not know me. I smiled, and went to the housekeeper's parlour: and there sat good Mrs Jervis at work. And, would you believe it, *she* did not know me at first; but rose up, and pulled off her spectacles; and said, 'Do you want *me*, young woman?' I could not help laughing, and said, 'Hey-day! Mrs Jervis, what! don't you know me?' She stood all in amaze, and looked at me from head to foot. 'Why, you surprise me,' said she; 'what, Pamela, thus metamorphosed! How came this about?'

As it happened, in stepped my master; and my back being to him, he thought it was a stranger speaking to Mrs Jervis, and withdrew again; and did not hear her ask, if his honour had any commands for her? She turned me about and about and I shewed her all my dress, to my under-petticoat; and she said, sitting down, 'Why, I am all in amaze: I must sit down. What can all this mean?'

I told her, I had no clothes suitable to my condition, when I returned to my father's; and so it was better to begin here, as I was soon to go away, that all my fellow-servants might see I knew how to suit myself to the state I was returning to.

'Well,' said she, 'I never knew the like of thee. But this sad preparation for going away, (for now I see you are quite in earnest) is what I know not how to get over. O my dear Pamela, how can I part with you!'

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<sup>1</sup> Tucker: a piece of cloth tucked or drawn over the bosom.

**END OF TEXTS**

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**Question 2:** *The Rivals*, by Richard Brinsley Sheridan, published by A & C Black Publishers Ltd.

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**Text B:** an extract from *Pamela: or Virtue Rewarded* (1741) by Samuel Richardson, published by Penguin Books.

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