



General Certificate of Education
Advanced Level Examination
June 2012

English Language and Literature (Specification B)

ELLB3

Unit 3 Talk in Life and Literature

Monday 11 June 2012 1.30 pm to 3.30 pm

For this paper you must have:

- an AQA 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** in 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 are recommended to spend **one hour** on Section A and **one hour** on Section B, including planning.

Section A – Talk in Life and Literature

Answer **one** question from this section and **Question 5** in Section B (printed on page 11).

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

Read the passage from the play that you have studied and answer the question related to it.
NB: the questions are **different** on each play.

EITHER

Hamlet – William Shakespeare

Question 1

0	1
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Explore the ways in which Shakespeare presents **Claudius's manipulation of Laertes** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects.

(48 marks)

KING

Will you be ruled by me?

LAERTES

Ay, my lord,

So you will not o'errule me to a peace.

KING

To thine own peace. If he be now returned,
As checking at his voyage, and that he means
No more to undertake it, I will work him
To an exploit now ripe in my device,
Under the which he shall not choose but fall;
And for his death no wind of blame shall breathe,
But even his mother shall uncharge the practice
And call it accident.

LAERTES

My lord, I will be ruled;

The rather if you could devise it so
That I might be the organ.

KING

It falls right.

You have been talked of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein they say you shine. Your sum of parts
Did not together pluck such envy from him
As did that one, and that, in my regard,
Of the unworthiest siege.

LAERTES

What part is that, my lord?

KING

A very riband in the cap of youth,
Yet needful too, for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness. Two months since,
Here was a gentleman of Normandy.
I have seen myself, and served against, the French,

And they can well on horseback. But this gallant
Had witchcraft in't. He grew unto his seat,
And to such wondrous doing brought his horse
As had he been incorpsed and demi-natured
With the brave beast. So far he topped my thought
That I, in forgery of shapes and tricks,
Come short of what he did.

LAERTES A Norman was't?

KING

A Norman.

LAERTES

Upon my life, Lamord.

KING The very same.

LAERTES

I know him well. He is the brooch indeed
And gem of all the nation.

KING

He made confession of you,
And gave you such a masterly report
For art and exercise in your defence,
And for your rapier most especial,
That he cried out 'twould be a sight indeed
If one could match you; the scrimers of their nation
He swore had neither motion, guard, nor eye,
If you opposed them. Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming o'er to play with you.
Now, out of this –

LAERTES What out of this, my lord?

Turn over for the next question

Turn over ►

OR

The Rivals – Richard Brinsley Sheridan

Question 2

0 | 2

Explore the ways in which Sheridan presents **attitudes to education for girls** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects. (48 marks)

MRS MALAPROP

There's a little intricate hussy for you!

SIR ANTHONY

It is not to be wondered at, ma'am; all this is the natural consequence of teaching girls to read. Had I a thousand daughters, by heavens, I'd as soon have them taught the black art as their alphabet!

MRS MALAPROP

Nay, nay, Sir Anthony, you are an absolute misanthropy.

SIR ANTHONY

In my way hither, Mrs Malaprop, I observed your niece's maid coming forth from a circulating library. She had a book in each hand: they were half-bound volumes, with marble covers! From that moment I guessed how full of duty I should see her mistress!

MRS MALAPROP

Those are vile places, indeed!

SIR ANTHONY

Madam, a circulating library in a town is as an evergreen tree of diabolical knowledge! It blossoms through the year! And depend on it, Mrs Malaprop, that they who are so fond of handling the leaves will long for the fruit at last.

MRS MALAPROP

Fie, fie, Sir Anthony, you surely speak laconically!

SIR ANTHONY

Why, Mrs Malaprop, in moderation now, what would you have a woman know?

MRS MALAPROP

Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning: I don't think so much learning becomes a young woman. For instance, I would never let her meddle with Greek, or Hebrew, or algebra, or simony, or fluxions, or paradoxes, or such inflammatory branches of learning; neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts; and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries. But above all, Sir Anthony, she should be mistress of orthodoxy, that she might not misspell, and mispronounce words so shamefully as girls usually do, and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know; and I don't think there is a superstitious article in it.

SIR ANTHONY

Well, well, Mrs Malaprop, I will dispute the point no further with you; though I must confess that you are a truly moderate and polite arguer, for almost every third word you say is on my side of the question. But, Mrs Malaprop, to the more important point in debate – you say you have no objection to my proposal?

Turn over for the next question

Turn over ►

OR

A Streetcar Named Desire – Tennessee Williams

Question 3

0	3
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Explore the ways in which Williams presents **what happens to Blanche** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects. (48 marks)

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Turn over for the next question

Turn over ►

OR

Translations – Brian Friel**Question 4**

0	4
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 Explore the ways in which Friel presents **the issue of colonialism** in this passage. In your answer you **must** consider how the playwright uses literary, linguistic and rhetorical devices and conventions to create **specific** dramatic effects. (48 marks)

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End of Section A

Turn over for Section B

Turn over ►

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Section B – Talk in Life and Literature

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

Question 5

0	5
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Text A is an anecdote about an unexpected situation in Australia told by a woman, Pat, to her work colleagues Pauline and Gary.

Text B is a poem by Robert Graves (1895–1985) in which two speakers talk about the arrival of some unexpected visitors on the coast of Wales.

Compare the two texts, commenting on the ways in which they reflect the differences and similarities between talk in life and talk in literature. You must consider the relationship between context, purpose and audience and the ways in which speakers' attitudes and values are conveyed.

(48 marks)

END OF QUESTIONS

Turn over for Text A

Turn over ►

Text A

- Pat* I hate cockroaches more than rats
- Pauline* I don't like cockroaches either
- Gary* But cockroaches are just the thing (.) you just get them anywhere
- Pat* Yeah (.) but when you tread on them they crunch [*laughter*]
A rat just squelches
- Gary* Actually over at Manly along the promenade (.) if you walk along there at night they're that big [*gesture*] (.) they're huge (.) but they're (.) they're a different [*pause*] um brand
- Pauline* Big roaches (.) are they
- Gary* Yeah (.) they're big ones (.) real big ones
- Pat* I remember we were sitting for our analytical chemistry exam (.) and it was the final exams (.) and they have sort of like bench desks (.) where there's three to a bench (.) normally (.) and they had the middle seat empty (.) and two sat on either side (.) and I was sitting there (.) and I thought (.) geez (.) I can feel something on my foot
- Gary* uhhh
- Pat* and I thought (.) no no don't worry about it (.) you know (.) what on earth is this chemical equation (.) and I'm trying to think (.) but there's something on my foot (.) and I looked down (.) and there was this cockroach like this [*gesture*] and I just screamed (.) jumped up on the chair (.) and as I did that I knocked the bench (.) and it went up (.) and all Geoff's exam stuff went into the bin next to him (.) and I was standing on this chair screaming (.) and the exam supervisor came running over (.) what's going on there (.) [*laughs*] and I said (.) there's a cockroach down there (.) [*laughs*] (.) 'cause you're not allowed to speak (.) sneeze (.) cough (.) anything in those final exams (.) and (.) um (.) there's me screaming on the chair (.)
- All* [*laughter*]

Key

- [*italics*] non-verbal communication
- (.) micropause

Text B

Welsh Incident

'But that was nothing to what things came out
From the sea-caves of Criccieth yonder.'

'What were they? Mermaids? dragons? ghosts?'

'Nothing at all of any things like that.'

'What were they, then?'

'All sorts of queer things,
Things never seen or heard or written about,
Very strange, un-Welsh, utterly peculiar
Things. Oh, solid enough they seemed to touch,
Had anyone dared it. Marvellous creation,
All various shapes and sizes, and no sizes,
All new, each perfectly unlike his neighbour,
Though all came moving slowly out together.'
'Describe just one of them.'

'I am unable.'

'What were their colours?'

'Mostly nameless colours,
Colours you'd like to see; but one was puce
Or perhaps more like crimson, but not purplish.
Some had no colour.'

'Tell me, had they legs?'

'Not a leg nor foot among them that I saw.'

'But did these things come out in any order?'

'What o'clock was it? What was the day of the week?'

'Who else was present? How was the weather?'

'I was coming to that. It was half-past three'

On Easter Tuesday last. The sun was shining.

The Harlech Silver Band played *Marchog Jesu*

On thirty-seven shimmering instruments,

Collecting for Carnarvon's (Fever) Hospital Fund.

The populations of Pwllheli, Criccieth,

Portmadoc, Borth, Tremadoc, Penrhyndeudraeth,

Were all assembled. Criccieth's mayor addressed them

First in good Welsh and then in fluent English,

Twisting his fingers in his chain of office,

Welcoming the things. They came out on the sand,

Not keeping time to the band, moving seaward

Silently at a snail's pace. But at last

The most odd, indescribable thing of all,

Which hardly one man there could see for wonder

Did something recognizably a something.'

'Well, what?'

'It made a noise.'

'A frightening noise?'

'No, no.'

'A musical noise? A noise of scuffling?'

'No, but a very loud, respectable noise –

Like groaning to oneself on Sunday morning

In Chapel, close before the second psalm.'

'What did the mayor do?'

'I was coming to that.'

END OF TEXTS

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Question 4 *Translations*, by Brian Friel, published by Faber and Faber, 1981.

Question 5:

Text A *Analysing Casual Conversation*, Suzanne Eggins and Diana Slade, published by Cassell, 1997.

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