

Paper Reference(s)

6381/01

Edexcel GCE

**English Language and Literature
Advanced Subsidiary**

Unit 1

The Spoken Word

Wednesday 17 January 2007 – Morning

Time: 1 hour 30 minutes

Materials required for examination

Answer book (AB08)

Items included with question papers

Nil

Instructions to Candidates

The paper consists of two sections: Section A: Unprepared Commentary and Section B: Pre-1900 Drama.

Answer Section A: Unprepared Commentary and ONE question from Section B: Pre-1900 Drama.

In the boxes on the answer book, write your centre number, candidate number, your surname and initial(s), the paper reference and your signature. The paper reference is shown above.

Write your answers in the answer book provided. Additional answer sheets may be used.

Information for Candidates

This unit assesses the following Assessment Objectives: AO3i, AO5, AO1 and AO2i. They are listed at the end of this paper.

The total mark for this paper is 100: 50 marks for each question. All questions carry equal marks.

Texts may **not** be brought into the examination room.

Dictionaries may **not** be used in this examination.

Advice to Candidates

You are reminded of the importance of clear English and careful presentation in your answers.

Edexcel gratefully acknowledges the co-operation of the following in the preparation of this paper:

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SECTION A: UNPREPARED COMMENTARY

This section targets Assessment Objectives AO3i and AO5 and also assesses AO1 and AO2i.

Answer Question 1.

1. Read Text A and Text B carefully. Text A is a transcript of an extract from an authentic conversation. Text B is the opening of a play.

Making use of the information provided and your knowledge of language and literature:

- comment on the most significant language features in each text
- show how speech in each text reveals the attitudes and values of the speakers
- explain how the writer of Text B draws on characteristics of both authentic speech and playscripts to achieve his effects.

(Total 50 marks)

TEXT A

This is an extract from a conversation between two parents and their nine-year-old daughter, Katie, in their kitchen. Tom, a one-year-old, is also present but does not speak. The parents move around the kitchen during the conversation, in particular supervising Tom as he eats his breakfast.

Key

(.)	Micropause – of one short syllable
(1.0)	Timed pause
Thomas	Prominent word
// //	Places where speakers overlap

Mother:	here (4.0) there (.) here we are (.) slowly (2.0)	
Father:	Tom (2.0) //Thomas//	
Mother:	//come on// Tom (.) there's a good careful	
Father:	what a mess	
Mother:	there we go (.) is it good Tom (.) is (.) does it taste nice Tom (.) that's right all in Tom's tummy (2.0)	5
Father:	what's school what have you got at school today (1.0) Katie	
Mother:	listen to him (.) yummy yummy Tom's tummy	
Father:	are you getting the eight ten (.) sorry school Katie	
Katie:	well there's science (4.0)	10
Father:	what are you doing in (.) science	
Katie:	leaves and things (2.0)	
Father:	you getting the eight ten	
Mother:	uh huh	
Father:	what have you learnt //about leaves//	15
Mother:	//there we go//	
Katie:	photosynthesis	
Mother:	just like that	
Father:	what's photosynthesis then	
Mother:	um what's photosynthesis Katie	20
Katie:	the sun and the leaves (.) something	
Father:	Tom	
Mother:	just the one more (.) what does the sun do (.) to leaves	
Katie:	erm (.) makes them grow (.) and makes them green (.) chlorophyll or something	
Mother:	well let's get you all done	25
Father:	right	
Mother:	well trees are very important (.) aren't they Tom	

TEXT B

This is the opening of the play *The Birthday Party* by Harold Pinter.

The living room of a house in a seaside town. A door leading up to the hall down left. Back door and small window up left. Kitchen hatch, centre back. Kitchen door up right. Table and chairs, centre.

PETEY enters from the door on the left with a paper and sits at the table. He begins to read. Meg's voice comes through the kitchen hatch.

5

MEG. Is that you, Petey?

Pause.

Petey, is that you?

Pause.

Petey?

10

PETEY. What?

MEG. Is that you?

PETEY. Yes, it's me.

MEG. What? (*Her face appears at the hatch.*) Are you back?

PETEY. Yes.

15

MEG. I've got your cornflakes ready. (*She disappears and reappears.*) Here's your cornflakes.

He rises and takes the plate from her, sits at the table, props up the paper and begins to eat. MEG enters by the kitchen door.

Are they nice?

PETEY. Very nice.

20

MEG. I thought they'd be nice. (*She sits at the table.*) You got your paper?

PETEY. Yes.

MEG. Is it good?

PETEY. Not bad.

MEG. What does it say?

25

PETEY. Nothing much.

MEG. You read me out some nice bits yesterday.

PETEY. Yes, well, I haven't finished this one yet.

MEG. Will you tell me when you get to something good?

PETEY. Yes.

30

Pause.

MEG. Have you been working hard this morning?

PETEY. No. Just stacked a few of the old chairs. Cleaned up a bit.

MEG. Is it nice out?

PETEY. Very nice.

35

Pause.

TOTAL FOR SECTION A: 50 MARKS

SECTION B: PRE-1900 DRAMA

This section targets Assessment Objective AO3i and also assesses AO2i.

Answer ONE question from this section.

Candidates are reminded that in this section they are expected to make use of both language and literary approaches in their answers to these questions.

2. SHAKESPEARE: *Henry V*

Either:

- (a) Explore how the language of the following speech establishes a tone and introduces some of the themes of the rest of the play.

CHORUS

O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars, and at his heels,
Leashed in like hounds, should famine, sword and fire
Crouch for employment. But pardon, gentles all,
The flat unraisèd spirits that hath dared
On this unworthy scaffold to bring forth 10
So great an object. Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crookèd figure may
Attest in little place a million,
And let us, ciphers to this great account,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies, 20
Whose high uprearèd and abutting fronts
The perilous narrow ocean parts asunder.
Piece out our imperfections with your thoughts:
Into a thousand parts divide one man,
And make imaginary puissance.
Think, when we talk of horses, that you see them
Printing their proud hoofs i'th'receiving earth;
For 'tis your thoughts that now must deck our kings,
Carry them here and there, jumping o'er times,
Turning th'accomplishment of many years 30
Into an hour-glass: for the which supply,
Admit me Chorus to this history,
Who Prologue-like your humble patience pray,
Gently to hear, kindly to judge, our play. *Exit*

(Prologue)

Or:

(b) In the Epilogue, the Chorus says that the play depicts the 'glory' of 'mighty men'.

Considering Shakespeare's use of language and dramatic techniques to present his characters, do you think that the play glorifies powerful men?

(Total 50 marks)

3. **SHAKESPEARE:** *Much Ado About Nothing*

Either:

- (a) Using the following extract as a starting point, consider some of the ways in which Shakespeare uses language to create a range of distinct characters with different perspectives in the play.

CLAUDIO

... You seem to me as Dian in her orb,
As chaste as is the bud ere it be blown;
But you are more intemperate in your blood
Than Venus, or those pampered animals
That rage in savage sensuality.

HERO

Is my lord well, that he doth speak so wide?

60

LEONATO

Sweet Prince, why speak not you?

DON PEDRO

What should I speak?

I stand dishonoured, that have gone about
To link my dear friend to a common stale.

LEONATO

Are these things spoken, or do I but dream?

DON JOHN

Sir, they are spoken, and these things are true.

BENEDICK

This looks not like a nuptial.

HERO

True? O God!

CLAUDIO

Leonato, stand I here?

Is this the Prince? Is this the Prince's brother?

Is this face Hero's? Are our eyes our own?

LEONATO

All this is so; but what of this, my lord?

70

CLAUDIO

Let me but move one question to your daughter;
And, by that fatherly and kindly power
That you have in her, bid her answer truly.

LEONATO

I charge thee do so, as thou art my child.

HERO

O God defend me! How am I beset!

What kind of catechizing call you this?

CLAUDIO

To make you answer truly to your name.

HERO

Is it not Hero? Who can blot that name
With any just reproach?

CLAUDIO Marry, that can Hero;
Hero itself can blot out Hero's virtue.
What man was he talked with you yesternight
Out at your window betwixt twelve and one?
Now, if you are a maid, answer to this.

80

HERO
I talked with no man at that hour, my lord.

DON PEDRO
Why, then are you no maiden.

(Act IV, scene 1)

Or:

(b) 'An overwhelmingly happy comedy which ends with all being well in the world of Messina.'

Explore this view of the play, considering Shakespeare's use of language and characterisation.

(Total 50 marks)

4. **WILDE:** *The Importance of Being Earnest*

Either:

(a) Using the language of the following extracts as a starting point, explore some of the ways in which Wilde creates comedy out of characters' awareness of differences in social status in the play.

(i) ALGERNON A glass of sherry, Lane.

LANE Yes, Sir.

ALGERNON To-morrow, Lane, I'm going Bunburying.

LANE Yes, sir.

ALGERNON I shall probably not be back till Monday. You can put up my dress clothes, my smoking jacket, and all the Bunbury suits ...

LANE Yes, sir. (*Handing sherry.*)

ALGERNON I hope to-morrow will be a fine day, Lane.

LANE It never is, sir.

ALGERNON Lane, you're a perfect pessimist.

LANE I do my best to give satisfaction, sir.

10

(ACT ONE)

(ii) LADY BRACKNELL (*starting*) Miss Prism! Did I hear you mention a Miss Prism?

CHASUBLE Yes, Lady Bracknell. I am on my way to join her.

LADY BRACKNELL Pray allow me to detain you for a moment. This matter may prove to be one of vital importance to Lord Bracknell and myself. Is this Miss Prism a female of repellent aspect, remotely connected with education?

CHASUBLE (*somewhat indignantly*) She is the most cultivated of ladies, and the very picture of respectability.

LADY BRACKNELL It is obviously the same person. May I ask what position she holds in your household?

CHASUBLE (*severely*) I am a celibate, madam.

JACK (*interposing*) Miss Prism, Lady Bracknell, has been for the last three years Miss Cardew's esteemed governess and valued companion.

LADY BRACKNELL In spite of what I hear of her, I must see her at once. Let her be sent for.

10

(ACT THREE)

Or:

(b) Explore the significance of the play's title: '*The Importance of Being Earnest – a trivial comedy for serious people*'. You should include reference to how Wilde uses language in the play.

(Total 50 marks)

5. **IBSEN:** *A Doll's House*

Either:

- (a) 'Even the ordinary and apparently friendly conversations of Nora and Torvald convey a sense of unease within their relationship.'

In the light of this comment, and using the language and dramatic features of the following extracts as a starting point, explore some of the ways Ibsen reveals the tensions within Nora and Torvald's marriage in the play.

- (i) HELMER. Do you remember last Christmas? For three whole weeks you shut yourself away every evening to make flowers for the Christmas tree, and all those other things you were going to surprise us with. Ugh, it was the most boring time I've ever had in my life.

NORA. I didn't find it boring.

HELMER (*smiles*). But it all came to nothing in the end, didn't it?

NORA. Oh, are you going to bring that up again? How could I help the cat getting in and tearing everything to bits?

HELMER. No, my poor little Nora, of course you couldn't. You simply wanted to make us happy, and that's all that matters. But it's good that those hard times are past.

10

NORA. Yes, it's wonderful.

HELMER. I don't have to sit by myself and be bored. And you don't have to tire your pretty eyes and your delicate little hands –

NORA (*claps her hands*). No, Torvald, that's true, isn't it? I don't have to any longer! Oh, it's really all just like a miracle. (*Takes his arm.*) Now I'm going to tell you what I thought we might do, Torvald. As soon as Christmas is over –

20

A bell rings in the hall.

Oh, there's the doorbell. (*Tidies up one or two things in the room.*) Someone's coming. What a bore.

(ACT ONE)

- (ii) HELMER. Was that the dressmaker?

NORA. No, it was Christine. She's helping me mend my costume. I'm going to look rather splendid in that.

HELMER. Yes, that was quite a bright idea of mine, wasn't it?

NORA. Wonderful! But wasn't it nice of me to give in to you?

HELMER (*takes her chin in his hand*). Nice – to give in to your husband? All right, little silly, I know you didn't mean it like that. But I won't disturb you. I expect you'll be wanting to try it on.

(ACT TWO)

Or:

- (b) 'The play has a straightforward feminist message: the audience is supposed to sympathise with Nora, the victim of a patriarchal society.'

Explore this view of the play in the light of Ibsen's plot and use of verbal and dramatic techniques for the presentation of his characters.

(Total 50 marks)

6. **BEHN:** *The Rover*

Either:

(a) Using the following extracts as a starting point, explore Behn's use of language and dramatic techniques to present violence in the play.

(i) ANTONIO (*To the bravo*)

Friend, where must I pay my off'ring of love?
My thousand crowns I mean.

PEDRO

That off'ring I have designed to make,
And yours will come too late.

ANTONIO

Prithee begone; I shall grow angry else,
And then thou art not safe.

205

PEDRO

My anger may be fatal, sir, as yours,
And he that enters here may prove this truth.

ANTONIO

I know not who thou art, but I am sure thou'rt worth
my killing, for aiming at Angellica.

210

They draw and fight

(ACT II, SCENE I)

(ii) BLUNT

... – Come, no resistance.

Pulls her rudely

FLORINDA

Dare you be so cruel?

BLUNT

Cruel, 'adsheartlikins, as a galley slave, or a Spanish
whore. Cruel? Yes, I will kiss and beat thee all over; kiss
and see thee all over; thou shalt lie with me too – not
that I care for the enjoyment, but to let thee see I have
ta'en deliberated malice to thee, and will be revenged
on one whore for the sins of another. I will smile and
deceive thee, flatter thee and beat thee, kiss and swear,
and lie to thee, embrace thee and rob thee, as she did
me, fawn on thee, and strip thee stark naked; then hang
thee out at my window by the heels, with a paper of
scurvy verses fastened to thy breast in praise of damnable
women.

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65

(ACT IV, SCENE V)

Or:

(b) Drawing on your knowledge of language, plot and character, explore the function of Florinda in the play.

(Total 50 marks)

7. PINERO: *Trelawny of the "Wells"*

Either:

- (a) Using the following extract as a starting point, consider some of the ways in which Pinero uses stage directions and setting to support the effects of language in the play.

(CHARLES, *having prepared the card-table, and arranged the candlesticks upon it, has withdrawn.* MISS GOWER and SIR WILLIAM now rise.)

MISS GOWER. The table is prepared, William. (*Coming down c., followed by* SIR WILLIAM.) Arthur, I assume you would prefer to sit and contemplate Rose—?

5

ARTHUR. Thank you, Aunt.

(ROSE *sneezes violently, and is led away, helplessly, by* ARTHUR *to up r.c.* SIR WILLIAM *looks surprised and annoyed.*)

MISS GOWER (*to* ROSE). Oh, my dear child! (*Looking round.*) Where are Frederick and Clara?

10

CLARA } (*appearing from behind the screen, shamefacedly.*)
DE FOENIX } Here.

(*The intending players cut the pack, and seat themselves.* SIR WILLIAM *sits up the stage,* CAPTAIN DE FOENIX *facing him,* MISS GOWER *on the r. of the table, and* CLARA *on the l.* CLARA *cuts.* CAPTAIN DE FOENIX *deals.*)

15

ARTHUR (*while this is going on, to* ROSE). Are you in pain, dearest? Rose!

ROSE. Agony!

20

ARTHUR. Pinch your upper lip—

(*She sneezes twice, loudly, and sinks back upon the couch up c.*)

SIR WILLIAM (*rising—testily*). Sssh! sssh! sssh! This is to be whist, I hope.

MISS GOWER. Rose, Rose! young ladies do not sneeze quite so continuously.

25

(DE FOENIX *is dealing.*)

SIR WILLIAM (*leaning over table—with gusto*). I will thank you, Captain de Foenix, to exercise your intelligence this evening to its furthest limit.

30

DE FOENIX. I'll twy, sir. (*He gets as far away in his chair from SIR WILLIAM as possible, with his feet behind the back of the chair.*)

SIR WILLIAM (*laughing unpleasantly*). He, he, he! Last night, sir—

CLARA. Poor Frederick had toothache last night, Grandpa.

35

SIR WILLIAM (*tartly*). Whist is whist, Clara, and toothache is toothache.

(CLARA, *frightened, slightly pushes her chair back.*)

We will endeavour to keep the two things distinct, if you please.
He, he!

(ACT TWO)

Or:

- (b) Considering Pinero's verbal and dramatic methods for presenting his characters, do you agree that the women in the play are more dynamic than the men?

(Total 50 marks)

TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

Assessment Objectives for Unit 1 (6381): The Spoken Word:

- AO3i** respond to and analyse texts, using literary and linguistic concepts and approaches
- AO5** identify and consider the ways attitudes and values are created and conveyed in speech and writing
- AO1** communicate clearly the knowledge, understanding and insights gained from the combined study of literary and linguistic study, using appropriate terminology and accurate written expression
- AO2i** in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form.

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