

**ADVANCED EXTENSION AWARD  
ENGLISH**

**9910/RB**

**READING BOOKLET  
THURSDAY 28 JUNE 2007**

Morning  
Time: 3 hours



\* C U P / T 3 6 8 6 0 \*

**Reading Booklet**

This booklet contains material on which all the questions are based.

You are advised to spend up to 60 minutes reading and annotating this material before you begin to answer any of the questions.

This document consists of **30** printed pages and **2** blank pages.

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## Introduction

The passages in this booklet are taken from texts of various kinds. Passages A to Q relate to the experience of work. They have been chosen both for the range of styles and registers that they represent and for their contrasting perspectives on the work experience.

These passages provide material for you to consider in your answer to the compulsory Question 1 (Section A of the Question Paper), and for you to draw on in your answer to the question you select from Section B.

Passages R to W offer critical/theoretical material for you to draw on in both of your answers, as appropriate.

**You should read all the material through rapidly first, and then concentrate on the passages that will be most helpful to you in discussing issues raised by the questions that you address.**

## Passage A

Marketing Week (2006)

---

This advertisement is taken from the appointments page of a magazine whose readers mainly work in advertising and media marketing.

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from a marketing magazine advertising for 2 jobs,  
A Trader Marketing Executive and a Digital Marketing Executive

**Passage B***Transcription (2006)*

*Here three young businessmen are engaged in a lively conversation about investment and enterprise in the British economy of the early 21st century.*

- A. well (.) to me the buzz is be entrepreneurial (.) small but with global potential lotsa risks n huge rewards (.) [yeah]
- B. [yeah] I agree over say (.) 10 years people make the moola faster n then exit jus cash n go
- A. i still think people say the average biz is make y (.) your 30 mill sell out say 35 or 40 then cycle around cambridge talkin about our place in the world 5
- C. but we re so down beat not just the earnest manager type but failure you know sod our place anywhere we should stay in it to win it who cares about talkers
- B. yeah give me more angels with oomph venture capital can c (.) come too tired if you lissen to the talkers (1) no risk no lifers we should be sayin lets admit we are in silicon valley not in the dreamin spires 10
- A. the average punter swallows the dragons den stuff from the beeb real amateur business pitchin almost like entre p is the dirty [word]
- C. [but ] be fair (.) the oxford investment club (.) if you hear them pitch you d be really blown away by the expertise and they say go for the virtual companies don't worry about form or (errm) status 15
- A. can i go back who has the gut feelin that the entre p is thought about different now
- C. its easier for a dip into activity yes (.) but (errm) innovation is still iffy in terms of where the finances are comin from i think
- B. maybe thats the case with (.) the you know what are they called (1) baby boomers they aspired to the big company cars pensions (.) now they sit on their proverbial but i sense (.) no (.) i know bright young ones go for it take the risks put up for new business this is the global vision despite the shadow over the dotcom slide 20
- C. some of them certainly made the ton multi tons (.) but do these software kids really open up the future (.) yeah lets buy an helicopter and say we ve made it but where does that take us (.) [you know ] 25
- B. [perhaps ] they still see the mirage effect of the dotcom boom but some of their four team enterprises really knock the spots off the average kind of manufacturer
- A. is this the point to say what is the industrial future (.) where are we goin to are we goin to make anything tangible 30
- B. well (1) whats the chance of that I think not much just more empty factories dotted around its the risk market which counts and the entrepreneur or venture angel will push into that dizzy market sayin what else is there

**Transcription Key**

- A B C are the three young businessmen  
 (.) indicates a micropause  
 (1) indicates a pause in seconds  
 [ ] indicates a speech overlap

Passage C

Almut Koester: *The Language of Work* (2004)

---

The following example of business communication is taken from a language study textbook.

A Proven Formula ...

**GUARANTEED to Generate New Business**

Dear Colleague:

If I can.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'The Language of Work' by Almut Koester. ISBN: 978-0415307307

.....this fax today.

Sincerely,

## Passage D

Monica Ali (b 1967): *Brick Lane* (2003)

---

*Brick Lane*, Ali's first novel, is about a Bangladeshi family living in the UK, and explores the British immigrant experience. This passage is taken from a letter to Nazneen, the novel's central character, from her sister Hasina in Bangladesh.

I tell you about.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from '*Brick Lane*' by Monica Ali. ISBN: 978-0552151597

.....It make look cheap.

## Passage E

Caryl Churchill (b 1938): *Serious Money* (1987)

---

When first produced, Churchill's play was described as "a ferocious new verse satire about the financial wheeler-dealers in the boom of the 80s".

JAKE.

So there's twenty-seven.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'Serious Money' by Caryl Churchill. ISBN: 978-0413166609

JAKE.

.....working after I'm thirty.



SCILLA.

Unless we're really determined to survive

**An extract has been removed due to third party copyright restrictions**

Details:

An extract continued from the previous page

JAKE.

.....home for the weekend.

## Passage F

Studs Terkel (b 1912): Working (1974)

---

Terkel has been described as a historian and a sociologist but he prefers to call himself a “guerrilla journalist with a tape recorder”. Working is an oral history of jobs in America, compiled from interviews with the people who do them.

SHARON ATKINS

A receptionist at a.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'Working' by Studs Terkel. ISBN: 978-0394478845

.....this feeling of interruption.

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**TURN OVER FOR PASSAGE G**

## Passage G

Carla Greene (b 1916): ' I Want to be a Policeman ' (1967)

---

Greene has written over sixty informational books for children aged 5–12.

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'I Want to be a Policeman' by Carla Greene.

**An image has been removed due to third party copyright restrictions**

Details:

An image of a small boy talking to a policeman

## Passage H

Sybil Marshall (1913-2005): Fenland Chronicle (1963)

---

Marshall was a teacher and educationalist; her memoir *Fenland Chronicle* is based on memories of her parents, written in their own Fenland dialect. Fenland is the marshy country in the east of England, particularly East Anglia.

It were nothing for.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'Fenland Chronicle' by Sybil Marshall.  
ISBN (New Edition): 978-0140275346

.....keep warm an' all.

## Passage I

Alan Sillitoe (b 1928): *Saturday Night and Sunday Morning* (1958)

---

Sillitoe was regarded as one of the “Angry Young Men” writing in the 1950s and 60s, who were breaking new ground writing realistic novels and plays about working class experience. Here Arthur Seaton is manufacturing bicycle parts in the local factory; he is paid on “piecework rate” – that is, according to how fast he works.

Arthur reached his capstan.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from ‘Saturday Night and Sunday Morning’ by Alan Sillitoe.  
ISBN: 978-0394443775

.....than those round about.

<sup>1</sup>sixpence or a bob = pre-decimal currency; a bob is a shilling (12 old pence)

## Passage J

Merle Travis (1917–83): 'Sixteen Tons' (1946)

---

These are the lyrics of an American work song, a version of which, made by Tennessee Ernie Ford, topped the UK singles chart in 1956.

SIXTEEN TONS

Some people say a.....

**Some lyrics been removed due to third party copyright restrictions**

Details:

Lyrics from 'Sixteen tons' by Merle Travis.

.....to the company store.

<sup>1</sup>straw boss = overseer, whose job is to watch others work

<sup>2</sup>canebrake = thicket of bamboo canes



## Passage K

George Orwell (1903–50): from 'Down the Mine' (1937)

---

Orwell was a political satirist and novelist, essayist and journalist. This extract is from one of his best known essays.

When you go down.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from an essay titled 'Down the Mine' by George Orwell.

.....is to the flower.

<sup>1</sup>manna (Biblical reference) = food provided miraculously by God

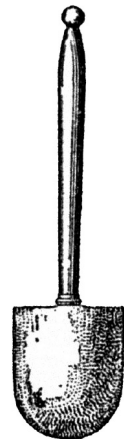
## Passage L

from *The Woman's Book: contains everything a woman ought to know* (1911)

The passage is taken from a practical advice book on domestic issues.

## THE BATHROOM AND LAVATORY

- TO Clean Baths.** – All baths should be thoroughly well rinsed and wiped out after having been used. If the soapy scum which rises on the top of the water is allowed to lie on them, they will be found much more difficult to clean. 5
- Enamelled Baths.** – Empty or run out all the soapy water, and then let in some clean warm water. Take a flannel or soft brush and wash the sides and all over with this, using a little soft soap, or Sunlight soap if necessary; but if the bath is in constant use this will not likely be required every day. If the enamel becomes stained or discoloured, dip the flannel in a little dry salt before applying it. Rinse with clean warm water if soap has been used, and then dry with a cloth. This treatment should be sufficient to keep the bath in order, but if the enamel becomes very dirty use a little Sapolio along with the ordinary soap. Care must always be taken not to roughen the surface of the enamel, because if once the polish is spoilt it is much more difficult to keep it in order. 10 15 20
- A Porcelain Bath** can be treated in the same way as above, but Brooke's soap may be used instead of Sapolio if the ordinary soap and water is not sufficient to make it clean. 25
- A Zinc Bath** is a little more difficult to keep in order. It should be washed out as above, and, if much soiled, rubbed with a mixture of soft soap and Brooke's soap. Shred down some Brooke's soap and mix it in a saucer with some soft soap. Apply this to the bath with a flannel, rubbing it well in, rinse and dry thoroughly. Fine bath-brick dust mixed with a little paraffin is also an excellent thing for cleaning zinc, but it requires a lot of rinsing to get rid of the smell. 30 35
- The Water-closet Pan.** – This should be well flushed out with water every day and brushed round with a special brush, which is kept for this purpose only. Then once a week at least a good pailful of hot soda-water should be poured in and the brush used again. If the 40 45
- pan has become discoloured or a coating of fur collected on the sides, empty out as much of the cold water as possible and scrub it well with sand and soft soap, or use a little coarse salt. If this is not sufficient to bring it into good condition, dissolve a penny-worth of spirits of salt in one quart of boiling water; pour this into the pan and allow it to remain there for a short time. Then brush round vigorously and rinse. Care must be taken that the mixture does not touch the hands, as it is very poisonous and liable to burn. The lavatory brush should, if possible, be hung on a nail outside the window. Each lavatory should also be provided with a towel hung on to a nail by a loop. It is very important that no rubbish be put down the lavatory, such as burnt matches, hair combings, faded flowers, pieces of orange peel, &c. 50 55 60 65
- It must be remembered that the pipes are usually made with a bend, and such articles would be likely to obstruct them. Young servants should always be warned against throwing any scraps they find in the bedrooms into the slop-pail. 70
- The window of the lavatory should always be kept open and the door shut. 75
- The Lavatory Basin.** – If this is emptied immediately after use and rinsed with a little cold water, it will be easily kept in order. It is when dirty soapy water is allowed to remain in the basin that it becomes more difficult to clean. When necessary wash with hot water, soap, and a brush, using a little Brooke's soap or Sapolio if required for any stains; rinse with cold water and dry with a cloth. Every day the taps ought to be dried and rubbed with a duster, and twice a week at least they should be polished with a little metal polish to keep them bright and shining. 80 85



Lavatory  
Brush.

## Passage M

Elizabeth Barrett Browning (1806–61): from 'The Cry of the Children' (1844)

---

*This poem, by a famous nineteenth century poet, is based upon parliamentary reports into conditions in early Victorian factories.*

Alas, alas, the children! they are seeking  
 Death in life, as best to have:  
 They are binding up their hearts away from breaking,  
 With a cerement<sup>1</sup> from the grave. 5  
 Go out, children, from the mine and from the city,  
 Sing out, children, as the little thrushes do;  
 Pluck your handfuls of the meadow-cowslips pretty,  
 Laugh aloud, to feel your fingers let them through!  
 But they answer, 'Are your cowslips of the meadows  
 Like our weeds anear the mine?' 10  
 Leave us quiet in the dark of the coal-shadows,  
 From your pleasures fair and fine!

'For all day, the wheels are droning, turning;  
 Their wind comes in our faces,  
 Till our hearts turn, our heads with pulses burning, 15  
 And the walls turn in their places:  
 Turns the sky in the high window blank and reeling,  
 Turns the long light that drops adown the wall,  
 Turn the black flies that crawl along the ceiling,  
 All are turning, all the day, and we with all. 20  
 And all day, the iron wheels are droning,  
 And sometimes we could pray,  
 'O ye wheels,' (breaking out in a mad moaning)  
 'Stop! be silent for to-day!'

Ay, be silent! Let them hear each other breathing 25  
 For a moment, mouth to mouth!  
 Let them touch each other's hands, in a fresh wreathing  
 Of their tender human youth!  
 Let them feel that this cold metallic motion  
 Is not all the life God fashions or reveals: 30  
 Let them prove their living souls against the notion  
 That they live in you, or under you, O wheels!  
 Still, all day, the iron wheels go onward,  
 Grinding life down from its mark;  
 And the children's souls, which God is calling sunward, 35  
 Spin on blindly in the dark.

<sup>1</sup>cerement = shroud, winding-sheet

## Passage N

George Crabbe (1754–1832): from *The Village* (1783)

---

*Byron described Crabbe as “Nature’s sternest painter, yet her best”. The Village challenges idealised, pastoral versions of rural life by presenting “the real picture of the poor”.*

I grant indeed that fields and flocks have charms  
 For him that grazes or for him that farms;  
 But when amid such pleasing scenes I trace  
 The poor laborious natives of the place,  
 And see the mid-day sun, with fervid ray, 5  
 On their bare heads and dewy temples play;  
 While some, with feebler heads and fainter hearts,  
 Deplore their fortune, yet sustain their parts –  
 Then shall I dare these real ills to hide  
 In tinsel trappings of poetic pride? 10

No; cast by Fortune on a frowning coast  
 Which neither groves nor happy valleys boast;  
 Where other cares than those the Muse relates,  
 And other shepherds dwell with other mates;  
 By such examples taught, I paint the Cot, 15  
 As Truth will paint it, and as Bards will not:  
 Nor you, ye poor, of letter’d scorn complain,  
 To you the smoothest song is smooth in vain;  
 O’ercome by labour, and bow’d down by time,  
 Feel you the barren flattery of a rhyme? 20  
 Can poets soothe you, when you pine for bread,  
 By winding myrtles round your ruin’d shed?  
 Can their light tales your weighty griefs o’erpower  
 Or glad with airy mirth the toilsome hour? [...]

But these are scenes where Nature’s niggard hand 25  
 Gave a spare portion to the famish’d land;  
 Hers is the fault, if here mankind complain  
 Of fruitless toil and labour spent in vain;  
 But yet in other scenes more fair in view,  
 Where Plenty smiles—alas! she smiles for few 30  
 And those who taste not, yet behold her store,  
 Are as the slaves that dig the golden ore,  
 The wealth around them makes them doubly poor.

Or will you deem them amply paid in health, 35  
 Labour’s fair child, that languishes with wealth?  
 Go then! and see them rising with the sun,  
 Through a long course of daily toil to run;  
 See them beneath the dog-star’s raging heat,  
 When the knees tremble and the temples beat;  
 Behold them, leaning on their scythes, look o’er 40  
 The labour past, and toils to come explore;  
 See them alternate suns and showers engage,  
 And hoard up aches and anguish for their age;  
 Through fens and marshy moors their steps pursue, 45  
 When their warm pores imbibe the evening dew;  
 Then own that labour may as fatal be  
 To these thy slaves, as thine excess to thee.

**Passage O**

Jonathan Swift (1667-1745): *Directions to Servants in General* (begun 1731; published after Swift's death)

*Swift, the great Irish satirist, said he wrote Directions to Servants "to expose the Villainies and Frauds of Servants to their Masters and Mistresses".*

When your Master or Lady comes home, and wants a Servant, who happens to be abroad, your Answer must be, that he but just that Minute stepped out, being sent for by a Cousin who was dying.

If your Master calls you by Name, and you happen to answer at the fourth Call, you need not hurry yourself; and if you be chidden for staying, you may lawfully say, you came no sooner, because you did not know what you were called for. 5

When you are chidden for a Fault, as you go out of the Room, and down Stairs, mutter loud enough to be plainly heard; this will make him believe you are innocent. Whoever comes to visit your Master or Lady when they are abroad, never burthen your Memory with the Person's Name, for indeed you have too many other Things to remember. Besides, it is a Porter's Business, and your Master's Fault he doth not keep one, and who can remember Names; and you will certainly mistake them, and you can neither write nor read. 10

If it be possible, never tell a Lye to your Master or Lady, unless you have some Hopes that they cannot find it out in less than half an Hour. When a Servant is turned off<sup>1</sup>, all his Faults must be told, although most of them were never known by his Master or Lady, and all Mischiefs done by others charged to him. (Instance them.) And when they ask any of you, why you never acquainted them before? The Answer is, Sir, or Madam, really I was afraid it would make you angry; and besides perhaps you might think it was Malice in me. Where there are little Masters and Misses in a House, they are usually great Impediments to the Diversions of the Servants; the only Remedy is to bribe them with Goody Goodyes, that they may not tell Tales to Papa and Mamma. [...] 15 20

Masters and Ladies are usually quarrelling with the Servants for not shutting the Doors after them: But neither Masters nor Ladies consider that those Doors must be open before they can be shut, and the Labour is double to open and shut the Doors; therefore the best and shortest, and easiest Way is to do neither. But if you are so often teased to shut the Door, that you cannot easily forget it, then give the Door such a Clap as you go out, as will shake the whole Room, and make every Thing rattle in it, to put your Master and Lady in Mind that you observe their Directions. 25 30

<sup>1</sup>turned off = dismissed

**Passage P**

Matthew's Gospel Chapter 20 Verses 1–16: from the Authorised Version of the Bible (1611)

---

*This is St Matthew's account of one of Jesus's parables.*

- 1 For the kingdom of heaven is like unto a man that is a householder, which went out early in the morning to hire labourers into his vineyard.
- 2 And when he had agreed with the labourers for a penny a day, he sent them into his vineyard.
- 3 And he went out about the third hour, and saw others standing idle in the market place,
- 4 and said unto them; Go ye also into the vineyard, and whatsoever is right I will give you. And they went their way.
- 5 Again he went out about the sixth and ninth hour, and did likewise.
- 6 And about the eleventh hour he went out, and found others standing idle, and saith unto them, Why stand ye here all the day idle?
- 7 They say unto him, Because no man hath hired us. He saith unto them, Go ye also into the vineyard; and whatsoever is right, that shall ye receive.
- 8 So when even was come, the lord of the vineyard saith unto his steward, Call the labourers, and give them their hire, beginning from the last unto the first.
- 9 And when they came that were hired about the eleventh hour, they received every man a penny.
- 10 But when the first came, they supposed that they should have received more; and they likewise received every man a penny.
- 11 And when they had received it, they murmured against the goodman of the house,
- 12 saying, These last have wrought but one hour, and thou hast made them equal unto us, which have borne the burden and heat of the day.
- 13 But he answered one of them, and said, Friend, I do thee no wrong: didst not thou agree with me for a penny?
- 14 Take that thine is, and go thy way: I will give unto this last, even as unto thee.
- 15 Is it not lawful for me to do what I will with mine own? Is thine eye evil, because I am good?
- 16 So the last shall be first, and the first last: for many be called, but few chosen.

**Passage Q**

Christopher Marlowe (1564–93): 'The Passionate Shepherd to His Love' (c1588)

---

*A romantic and pastoral poem by the Elizabethan poet and dramatist.*

The Passionate Shepherd to His Love

Come live with mee, and be my love,  
 And we will all the pleasures prove,  
 That Vallies, groves, hills and fieldes,  
 Woods, or steepie mountaine yeeldes.

And wee will sit upon the Rocks, 5  
 Seeing the Sheepheards feede theyr flocks,  
 By shallow Rivers, to whose falls,  
 Melodious byrds sing Madrigalls.

And I will make thee beds of Roses, 10  
 And a thousand fragrant posies,  
 A cap of flowers, and a kirtle,  
 Imbroydred all with leaves of Mirtle.

A gowne made of the finest wooll,  
 Which from our pretty Lambes we pull,  
 Fayre linèd slippers for the cold: 15  
 With buckles of the purest gold.

A belt of straw, and Ivie buds,  
 With Corall clasps and Amber studs,  
 And if these pleasures may thee move,  
 Come live with mee, and be my love. 20

The Sheepheards Swaines shall daunce and sing,  
 For thy delight each May-morning.  
 If these delights thy minde may move;  
 Then live with mee, and be my love.

## Passage R

Melvyn Bragg (b 1939): *The Adventure of English* (2003)

---

This passage comes from a book written to accompany a television series about the history of the English language.

It has been estimated.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'The Adventure of English' by Melvyn Bragg.  
ISBN: 978-0340829912

.....as industry itself flourished.



Passage S

Richard Jacobs: A Beginner's Guide to Critical Reading (2001)

---

This book is a collection of texts and extracts with critical commentaries.

If there is one.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'A Beginners Guide to Critical Reading' by Richard Jacobs.  
ISBN: 978-0415234689

.....political and literary culture.

## Passage T

David Crystal (b 1941): Cambridge Encyclopedia of the English Language (1995)

---

This passage comes from a substantial reference work, intended for both an academic and a general interest readership.

## OCCUPATIONAL VARIETIES

The term 'occupational dialect'.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from "Cambridge Encyclopedia of the English Language" by David Crystal.  
ISBN: 978-0521401791

.....items of specialized vocabulary.

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**TURN OVER FOR PASSAGE U**

## Passage U

Malcolm Peet and David Robinson: *Leading Questions* (1992)

---

This text book is aimed at “students who will have to sit an A-level exam in literature, whatever form that exam might take”.

From the way we.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from ‘Leading Questions’ by Peet and Robinson.  
ISBN (New Edition): 978-0174323372

.....point; but it is an

interesting way of looking.....

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Details:

An extract continued from the previous page

.....of a musical score.)

## Passage V

Terry Eagleton (b 1943): *Literary Theory: an Introduction* (1983)

---

This was an influential text in the progressive introduction of theory into the study of literature. At this point Eagleton is discussing Formalist approaches.

Perhaps one needs a.....

**An extract has been removed due to third party copyright restrictions**

Details:

An extract from 'Literary Theory: an Introduction' by Terry Eagleton.  
ISBN: 978-0631132592

.....devices are 'laid bare'.

## Passage W

Karl Marx (1818–83) and Friedrich Engels (1820–95): *The Communist Manifesto* (1848)

---

*Written in London during the European revolutions of 1848, The Communist Manifesto summarises the basic ideas of communism, and remains one of the key socialist texts.*

Owing to the extensive use of machinery and to division of labour, the work of the proletarians<sup>1</sup> has lost all individual character, and, consequently, all charm for the workman. He becomes an appendage of the machine, and it is only the most simple, most monotonous, and most easily acquired knack, that is required of him. Hence, the cost of production of a workman is restricted, almost entirely, to the means of subsistence that he requires for his maintenance, and for the propagation of his race. But the price of a commodity, and therefore also of labour, is equal to its cost of production. In proportion, therefore, as the repulsiveness of the work increases, the wage decreases. Nay more, in proportion as the use of machinery and division of labour increases, in the same proportion the burden of toil also increases, whether by prolongation of the working hours, by increase of the work exacted in a given time or by increased speed of the machinery, etc. 5 10

Modern industry has converted the little workshop of the patriarchal master into the great factory of the industrial capitalist. Masses of labourers, crowded into the factory, are organized like soldiers. As privates of the industrial army they are placed under the command of a perfect hierarchy of officers and sergeants. Not only are they slaves of the bourgeois class, and of the bourgeois State; they are daily and hourly enslaved by the machine, by the overlooker, and, above all, by the individual bourgeois manufacturer himself. The more openly this despotism proclaims gain to be its end and aim, the more petty, the more hateful and the more embittering it is. 15 20

The less the skill and exertion of strength implied in manual labour, in other words, the more modern industry becomes developed, the more is the labour of men superseded by that of women. Differences of age and sex have no longer any distinctive social validity for the working class. All are instruments of labour, more or less expensive to use, according to their age and sex. 25

No sooner is the exploitation of the labourer by the manufacturer, so far, at an end, that he receives his wages in cash, than he is set upon by the other portions of the bourgeoisie, the landlord, the shopkeeper, the pawn-broker, etc.

The lower strata of the middle class – the small tradespeople, shopkeepers, and retired tradesmen generally, the handicraftsmen and peasants – all these sink gradually into the proletariat, partly because their diminutive capital does not suffice for the scale on which Modern Industry is carried on, and is swamped in the competition with the large capitalists, partly because their specialized skill is rendered worthless by new methods of production. Thus the proletariat is recruited from all classes of the population. 30 35

<sup>1</sup> proletarians = members of the working class

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