

General Certificate of Education  
June 2008  
Advanced Level Examination



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

**NTB5**

Friday 6 June 2008 1.30 pm to 3.30 pm

**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 NTB5.
- Answer **two** questions.
- Do all rough work in the answer book. Cross through any work 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 70.
- All questions carry equal marks.
- You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

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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 16.

Each question carries 35 marks

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## **1 English Drama: Pre-1770**

*Twelfth Night or Hamlet or The School for Scandal or The Rover*

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 **creating 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**

**Turn over for the passages for Question 1**



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**TWELFTH NIGHT****Passage B**

- MALVOLIO      Sir Topas, never was man thus wronged. Good Sir Topas, do not think I am mad. They have laid me here in hideous darkness –
- FESTE            Fie, thou dishonest Satan! I call thee by the most modest terms, for I am one of those gentle ones that will use the devil himself with courtesy. Sayst thou that house is dark?
- MALVOLIO      As hell, Sir Topas.
- FESTE            Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south–north are as lustrous as ebony. And yet complainest thou of obstruction!
- MALVOLIO      I am not mad, Sir Topas. I say to you, this house is dark.
- FESTE            Madman, thou errest. I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.
- MALVOLIO      I say this house is as dark as ignorance, though ignorance were as dark as hell. And I say there was never man thus abused. I am no more mad than you are – make the trial of it in any constant question.
- FESTE            What is the opinion of Pythagoras concerning wildfowl?
- MALVOLIO      That the soul of our grandam might haply inhabit a bird.
- FESTE            What thinkest thou of his opinion?
- MALVOLIO      I think nobly of the soul, and no way approve his opinion.
- FESTE            Fare thee well; remain thou still in darkness.

## HAMLET

### Passage A

HAMLET           Madam, how like you this play?  
 QUEEN           The lady doth protest too much, methinks.  
 HAMLET          O, but she'll keep her word.  
 KING           Have you heard the argument? Is there no offence  
                     in't?  
 HAMLET          No, no, they do but jest, poison in jest. No  
                     offence i'th'world.  
 KING           What do you call the play?  
 HAMLET          *The Mousetrap*. Marry, how? Tropically. This play is  
                     the image of a murder done in Vienna. Gonzago is the  
                     duke's name; his wife, Baptista. You shall see anon. 'Tis  
                     a knavish piece of work. But what of that? Your majesty,  
                     and we that have free souls, it touches us not. Let the  
                     galled jade wince. Our withers are unwrung.  
                     *Enter the Third Player, as Lucianus*  
                     This is one Lucianus, nephew to the King.  
 OPHELIA          You are as good as a chorus, my lord.  
 HAMLET          I could interpret between you and your love, if I could see  
                     the puppets dallying.  
 OPHELIA          You are keen, my lord, you are keen.  
 HAMLET          It would cost you a groaning to take off mine edge.  
 OPHELIA          Still better, and worse.  
 HAMLET          So you must take your husbands. – Begin, murderer.  
                     Pox, leave thy damnable faces and begin. Come;  
                     the croaking raven doth bellow for revenge.  
 THIRD PLAYER   *(as Lucianus)*  
                     Thoughts black, hands apt, drugs fit, and time agreeing,  
                     Confederate season, else no creature seeing,  
                     Thou mixture rank, of midnight weeds collected,  
                     With Hecat's ban thrice blasted, thrice infected,  
                     Thy natural magic and dire property  
                     On wholesome life usurps immediately.  
                     *He pours the poison in the King's ears*  
 HAMLET          'A poisons him i'th'garden for his estate. His name's  
                     Gonzago. The story is extant, and written in very  
                     choice Italian. You shall see anon how the murderer gets  
                     the love of Gonzago's wife.  
 OPHELIA          The King rises.  
 HAMLET          What, frightened with false fire?  
 QUEEN           How fares my lord?  
 POLONIUS       Give o'er the play.  
 KING           Give me some light. Away!  
 POLONIUS       Lights, lights, lights!

*Exeunt all but Hamlet and Horatio*



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**THE SCHOOL FOR SCANDAL****Passage A**

SIR PETER           LADY TEAZIE, LADY TEAZIE, I'LL NOT BEAR IT!

LADY TEAZLE       SIR PETER, SIR PETER, YOU MAY BEAR IT OR NOT AS YOU PLEASE;  
BUT I OUGHT TO HAVE MY OWN WAY IN EVERYTHING — AND WHAT'S  
MORE, I WILL TOO. WHAT, THOUGH I WAS EDUCATED IN THE COUNTRY,  
I KNOW VERY WELL THAT WOMEN OF FASHION IN LONDON ARE  
ACCOUNTABLE TO NOBODY AFTER THEY ARE MARRIED.

SIR PETER           VERY WELL, MA'AM, VERY WELL. SO A HUSBAND IS TO HAVE NO  
INFLUENCE, NO AUTHORITY?

LADY TEAZLE       AUTHORITY? NO, TO BE SURE. IF YOU WANTED AUTHORITY OVER ME,  
YOU SHOULD HAVE ADOPTED ME AND NOT MARRIED ME. I AM SURE  
YOU WERE OLD ENOUGH.

SIR PETER           OLD ENOUGH! AYE — THERE IT IS. WELL, WELL, LADY TEAZIE,  
THOUGH MY LIFE MAY BE MADE UNHAPPY BY YOUR TEMPER, I'LL  
NOT BE RUINED BY YOUR EXTRAVAGANCE.

LADY TEAZLE       MY EXTRAVAGANCE! I'M SURE I AM NOT MORE EXTRAVAGANT THAN A  
WOMAN OF FASHION OUGHT TO BE.

SIR PETER           NO, NO, MADAM, YOU SHALL THROW AWAY NO MORE SUMS ON  
SUCH UNMEANING LUXURY. 'SIFE, TO SPEND AS MUCH TO FURNISH  
YOUR DRESSING-ROOM WITH FLOWERS IN WINTER AS WOULD SUFFICE  
TO TURN THE PANTHEON INTO A GREENHOUSE AND GIVE A *fête*  
*champêtre* at Christmas!

Lady Teazle       Lord, Sir Peter, am I to blame because flowers are dear in  
cold weather? You should find fault with the climate and  
not with me. For my part, I'm sure I wish it was spring all  
the year round and that roses grew under one's feet!

Sir Peter           Oons, madam, if you had been born to this, I shouldn't  
wonder at your talking thus. But you forget what your  
situation was when I married you.

Lady Teazle       No, no, I don't. 'Twas a very disagreeable one, or I should  
never have married you.



## THE SCHOOL FOR SCANDAL

### Passage B

SIR PETER	AH, CHARLES, IF YOU ASSOCIATED MORE WITH YOUR BROTHER, ONE MIGHT INDEED HOPE FOR YOUR REFORMATION. HE IS A MAN OF SENTIMENT. WELL, THERE IS NOTHING IN THE WORLD SO NOBLE AS A MAN OF SENTIMENT.	
CHARLES	PSHAW! HE IS TOO MORAL BY HALF — AND SO APPREHENSIVE OF HIS GOOD NAME, AS HE CALLS IT, THAT I SUPPOSE HE WOULD AS SOON LET A PRIEST INTO HIS HOUSE AS A GIRL.	
SIR PETER	NO, NO! COME, COME, YOU WRONG HIM. NO, NO, JOSEPH IS NO RAKE, BUT HE IS NO SUCH SAINT EITHER IN THAT RESPECT. <i>(Aside)</i> I have a great mind to tell him. We should have a laugh.	
Charles	Oh, hang him, he's a very anchorite, a young hermit.	
Sir Peter	Hark'ee, you must not abuse him. He may chance to hear of it again, I promise you.	
Charles	Why, you won't tell him?	
Sir Peter	No, but, this way. Egad, I'll tell him. Hark'ee, have you a mind to have a good laugh at Joseph?	
Charles	I should like it of all things.	
Sir Peter	Then, i'faith, we will! <i>(Aside)</i> I'll be quit with him for discovering me. <i>(Whispers)</i> He had a girl with him when I called.	
Charles	What! Joseph? You jest.	
Sir Peter	Hush! <i>(Whispers)</i> A little French milliner. And the best of the jest is — she's in the room now.	
Charles	The devil she is!	
Sir Peter	Hush! I tell you.	<i>Points</i>
Charles	Behind the screen! 'Slife, let's unveil her.	
Sir Peter	No, no, he's coming — you shan't indeed.	
Charles	Oh, egad, we'll have a peep at the little milliner.	
Sir Peter	Not for the world! Joseph will never forgive me.	
Charles	I'll stand by you.	
Sir Peter	<i>(Struggling with CHARLES)</i> ODDS, HERE HE IS!	
[JOSEPH] SURFACE <i>enters just as CHARLES throws down the screen</i>		
Charles	Lady Teazle — by all that's wonderful!	
Sir Peter	Lady Teazle, by all that's damnable!	

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**THE ROVER**
**Passage A**

WILLMORE

By Heaven, bright creature, I would not for the world  
Thy fame were half so fair as is thy face.

*Turns her away from him*

ANGELICA [*Aside*]

His words go through me to the very soul.

WILLMORE

[*To him*] – If you have nothing else to say to me –  
Yes, you shall hear how infamous you are –  
For which I do not hate thee –  
But that secures my heart, and all the flames it feels  
Are but so many lusts:  
I know it by their sudden bold intrusion.  
The fire's impatient and betrays; 'tis false –  
For had it been the purer flame of love,  
I should have pined and languished at your feet,  
Ere found the impudence to have discovered it.  
I now dare stand your scorn and your denial.

MORETTA [*Aside*]

Sure she's bewitched, that she can stand thus tamely  
and hear his saucy railing. – Sirrah, will you be gone?

ANGELICA [*To MORETTA*]

How dare you take this liberty! Withdraw. [MORETTA  
*withdraws, but remains on-stage*] – Pray tell me, sir, are  
not you guilty of the same mercenary crime? When a  
lady is proposed to you for a wife, you never ask how  
fair, discreet, or virtuous she is, but 'What's her for-  
tune?' – which, if but small, you cry, 'She will not do my  
business', and basely leave her, though she languish for  
you. Say, is not this as poor?

WILLMORE

It is a barbarous custom, which I will scorn to defend in  
our sex, and do despise in yours.

ANGELICA

Thou'rt a brave fellow! Put up thy gold, and know,  
That were thy fortune large as is thy soul,  
Thou shouldst not buy my love  
Couldst thou forget those mean effects of vanity  
Which set me out to sale, and, as a lover,  
Prize my yielding joys.

WILLMORE

Canst thou believe they'll be entirely thine,  
Without considering they were mercenary?  
I cannot tell; I must bethink me first – [*aside*] – ha!  
Death, I'm going to believe her.

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**THE ROVER**
**Passage B**

- FLORINDA I would give my garters she were in love, to be revenged upon her for abusing me. – How is't, Hellena?
- HELLENA Ah, would I had never seen my mad monsieur – and yet for all your laughing, I am not in love – and yet this small acquaintance o' my conscience will never out of my head.
- VALERIA Ha, ha, ha! I laugh to think how thou art fitted with a lover, a fellow that I warrant loves every new face he sees.
- HELLENA Hum, he has not kept his word with me here, and may be taken up – that thought is not very pleasant to me. What the deuce should this be now that I feel?
- VALERIA What is't like?
- HELLENA Nay, the Lord knows – but if I should be hanged I cannot choose but be angry and afraid when I think that mad fellow should be in love with anybody but me: what to think of myself, I know not. Would I could meet with some true damned gipsy that I might know my fortune.
- VALERIA Know it! Why there's nothing so easy. Thou wilt love this wandering inconstant till thou find'st thyself hanged about his neck, and then be as mad to get free again.
- FLORINDA Yes, Valeria, we shall see her bestride his baggage horse and follow him to the campaign.
- HELLENA So, so, now you are provided for, there's no care taken of poor me: but since you have set my heart a-wishing, I am resolved to know for what. I will not die of the pip, so I will not.
- FLORINDA Art thou mad to talk so? Who will like thee well enough to have thee, that hears what a mad wench thou art?
- HELLENA Like me! I don't intend every he that likes me shall have me, but he that I like. I should have stayed in the nunnery still if I had liked my Lady Abbess as well as she liked me. No, I came thence not, as my wise brother imagines, to take an eternal farewell of the world, but to love and to be beloved; and I will be beloved, or I'll get one of your men, so I will.

**End of Question 1****Turn over for Question 2**

**2 Unseen texts**

**Answer EITHER Question 2(a) (printed below)**

**OR Question 2(b) (printed on page 16).**

**EITHER**

**Question 2(a)** **Text A** is a transcript of an exchange between a librarian (L) in an American university library and an individual (P) seeking information.

**Text B** is an extract from a comic novel, *Stepping Westward* (1965), by Malcolm Bradbury. James Walker, who is a university teacher from England, is going to spend some time teaching at an American college. He is being shown round the campus by the Head of the English department, Dr Harris Bourbon.

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

In your answer you should refer to:

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

**END OF QUESTION 2(a)**

**Turn over for the Texts for Question 2(a)**

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**TEXTS FOR QUESTION 2(a)**


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**Text A**

- L yes (.) can I help you
- P is there a way that I can find out where in periodicals this periodical is (...) *Archives*  
in *Pathology and Laboratory Medicine* (.)
- L *Pathology* yeh (6.0) okay (.) um (.) there's a listing under  
*Archives of Pathology* (.) it said it was called the *Archives of Pathology* (.) and  
*Laboratory Medicine*
- P periodical
- L from nineteen twenty six to twenty eight (.) but now it's
- P this is just their March issue (.)
- L now it's just  
called the *Archives of Pathology* according (.) to this (.) it's (...) I'd (.) when (.)  
that could be wrong or this could be wrong I don't know which (.) uh it's at  
the Georgetown Medical School Library and at the George Washington (...)   
University (.) Medical Library (.) and at Howard's Medical Library (.)
- P okay (.) I'm going to be going to G.W. tomorrow (.) would that be (.) is that the main  
library (.) or is it a separate li-
- L there's a separate library (.) are you going on the  
subway (.) be-
- P I'm going to a class at (.) at (.) at (.) uh George Washington so (...)   
the
- L (.) the medical school is when you come up the escalator (.) it's immediately to  
your right (.) you have to turn right (.) and then (.) turn left to go into the  
building (.) but (.) when you come up the escalator it's the building (.) it says  
Medical School (.)
- P okay (.) so it's in the medical school and it's
- L and
- P not in the library (.)
- L it's ju- yes (.) and I'm just  
checking to - it does say open to the public (...) the Medical School Library (.)
- P so I can just go in and use it (.)
- L uhuh (.)
- P thank you very much (.)

**Key**

- (.) pause
- (...) longer pause
- (0.1) pause in seconds
- [ overlapping speech
- indicates pausing mid-word

**Text B**

**Text B** is not reproduced here due to third-party copyright constraints.

**OR**

**Question 2(b)**

**Text C** is taken from a transcript of a discussion between a mother and daughter about the mother's behaviour towards her other daughter, Karen.

**Text D** is an extract from a play, *The Glass Menagerie* (1945), by Tennessee Williams, set in the American city of St Louis. Amanda, the mother, has just discovered that her daughter Laura has only been pretending to attend business college.

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

In your answer you should refer 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 the Texts for Question 2(b)**

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**TEXTS FOR QUESTION 2(b)**


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**Text C**

*Mother* Your father and I were talking this morning wh – (.) and we said that when you (.) get married (.) and have a home of your own (.) you're going to be nice and strong (.) you'll be able to cope on your own (.) [you'll  
[I will

*Daughter* You'll keep the place really spotless

*Mother* [I will I'll make my friends

*Daughter* [and you'll make

*Mother* [I'll make (.) friends

*Daughter* Well we said all this because you're a very strong character (.)

*Mother* All [right

*Daughter* [Karen isn't

*Mother* But Mum wha – what would she do if none of us lived in Reading an– or if she had to get a house out of Reading what would she do [you tell me then  
[she would ha–

*Daughter* She would have to man [age

*Mother* [Exactly so why don't

*Daughter* [she start

*Mother* [Yes

*Daughter* trying to [now (.)

*Mother* [But the poi [nt is she's not such

*Daughter* [but not she can't because

*Mother* you sympathise with her

*Daughter* a strong (.) character

*Mother* It's not the point she's a str- she stronger than what she makes out (.) I tell you now

*Daughter* Well may be [(.) [maybe

*Mother* [She's a [lot strong – cos otherwise I would have driven her mad

*Daughter* when she lived here but no she's a lot stronger than what she makes out to you lot I'll tell you that now

*Mother* Well I'm just trying to help her get [(.) acclimatised

*Daughter* [Yeah

*Mother* [so (.) therefore

*Daughter* [Exactly you helped her

*Mother* I've tried to [do it gradually

*Daughter* [You helped her when she come here you helped her when she come here then you had to help in doing other things when she was here then you helped her in summat<sup>1</sup> else then summat else then summat else now she's gone you're helping in summat else again

*Mother* [jus –

*Daughter* Well I'm [then it'd be summat else and summat else and summat else (.) but in the long run you ain't going to help 'cos she's going to be lost

*Mother* Well then I then I've done all I can haven't I

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<sup>1</sup> summat – 'something' (northern dialect)

**Key**

- (.) pause  
 – indicates a pause mid-word  
 [ overlapping speech  
 (0.1) pause in seconds

**Text D**

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**END OF TEXTS**

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**Text A:** from 'The Ethnography of Communication' in *Approaches to Discourse*, by Deborah Schiffrin, published by Blackwell, 1994.

**Text C:** by David Langford, 'Taking Turns in Two Party Talk', in *Analysing Talk*, published in 1994 by Macmillan. Reproduced with permission of Palgrave Macmillan.