



General Certificate of Education
Advanced Level Examination
January 2013

English Language and Literature (Specification B)

ELLB3

Unit 3 Talk in Life and Literature

Tuesday 22 January 2013 9.00 am to 11.00 am

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 9** 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 are recommended to spend **one hour** on Section A and **one hour** on Section B, including planning.

Re-sit candidates

- Questions 5–8 on pages 10–17 are on texts which are being **examined for the final time**, and are for **re-sit candidates only**.

Section A – Talk in Life and Literature

Answer **one** question from Section A and **Question 9** in Section B (printed on page 19).

The set plays for this unit are *King Lear*, *The Way of the World*, *The Crucible* and *Waiting for Godot*.

Re-sit texts are *Hamlet*, *The Rivals*, *A Streetcar Named Desire* and *Translations*. The re-sit questions for these texts are on pages 10–17.

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

King Lear – William Shakespeare

Question 1

0	1
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Explore the ways in which Shakespeare presents **attitudes to power** 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)

LEAR

Meantime we shall express our darker purpose.
Give me the map there. Know that we have divided
In three our kingdom; and 'tis our fast intent
To shake all cares and business from our age,
Conferring them on younger strengths, while we
Unburdened crawl toward death. Our son of Cornwall –
And you, our no less loving son of Albany –
We have this hour a constant will to publish
Our daughters' several dowers, that future strife
May be prevented now. The princes, France and
Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answered. Tell me, my daughters,
Since now we will divest us both of rule,
Interest of territory, cares of state,
Which of you shall we say doth love us most,
That we our largest bounty may extend
Where nature doth with merit challenge. Goneril,
Our eldest born, speak first.

GONERIL

Sir, I love you more than word can wield the matter,
Dearer than eyesight, space, and liberty,
Beyond what can be valued rich or rare,
No less than life, with grace, health, beauty, honour,
As much as child e'er loved or father found;

A love that makes breath poor and speech unable;
Beyond all manner of 'so much' I love you.

CORDELIA (*aside*)

What shall Cordelia speak? Love, and be silent.

LEAR

Of all these bounds, even from this line to this,
With shadowy forests and with champains riched,
With plenteous rivers and wide-skirted meads,
We make thee lady. To thine and Albany's issues
Be this perpetual. – What says our second daughter,
Our dearest Regan, wife of Cornwall?

REGAN

I am made of that self mettle as my sister
And price me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short, that I profess
Myself an enemy to all other joys
Which the most precious square of sense possesses,
And find I am alone felicitate
In your dear highness' love.

CORDELIA (*aside*)

Then poor Cordelia!

And yet not so, since I am sure my love's
More ponderous than my tongue.

LEAR

To thee and thine hereditary ever
Remain this ample third of our fair kingdom,
No less in space, validity, and pleasure
Than that conferred on Goneril. – Now, our joy,
Although our last and least, to whose young love
The vines of France and milk of Burgundy
Strive to be interested: what can you say to draw
A third more opulent than your sisters'? Speak!

CORDELIA Nothing, my lord.

LEAR Nothing?

CORDELIA Nothing.

LEAR

Nothing will come of nothing. Speak again.

CORDELIA

Unhappy that I am, I cannot heave
My heart into my mouth. I love your majesty
According to my bond, no more nor less.

Turn over for the next question

Turn over ►

OR

The Way of the World – William Congreve

Question 2

0 2

Explore the ways in which Congreve presents **views of love and marriage** 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)

Enter FAINALL [and BETTY]

FAINALL

Joy of your success, Mirabell; you look pleased.

MIRABELL

Ay, I have been engaged in a matter of some sort of mirth which is not yet ripe for discovery. I am glad this is not a cabal-night. I wonder, Fainall, that you who are married, and of consequence should be discreet, will suffer your wife to be of such a party.

FAINALL

Faith, I am not jealous. Besides, most who are engaged are women and relations; and for the men, they are of a kind too contemptible to give scandal.

MIRABELL

I am of another opinion. The greater the coxcomb, always the more the scandal; for a woman who is not a fool can have but one reason for associating with a man that is.

FAINALL

Are you jealous as often as you see Witwoud entertained by Millamant?

MIRABELL

Of her understanding I am, if not of her person.

FAINALL

You do her wrong; for to give her her due, she has wit.

MIRABELL

She has beauty enough to make any man think so, and complaisance enough not to contradict him who shall tell her so.

FAINALL

For a passionate lover, methinks you are a man somewhat too discerning in the failings of your mistress.

MIRABELL

And for a discerning man, somewhat too passionate a lover; for I like her with all her faults, nay, like her for her faults. Her follies are so natural, or so artful, that they become her; and those affectations which in another woman would be odious, serve but to make her more agreeable. I'll tell thee Fainall, she once used me with that

insolence, that in revenge I took her to pieces, sifted her, and separated her failings; I studied 'em, and got 'em by rote. The catalogue was so large, that I was not without hopes, one day or other to hate her heartily; to which end I so used myself to think of 'em, that at length, contrary to my design and expectation, they gave me every hour less and less disturbance, till in a few days it became habitual to me to remember 'em without being displeased. They are now grown as familiar to me as my own frailties; and in all probability in a little time longer I shall like 'em as well.

FAINALL

Marry her, marry her! Be half as well acquainted with her charms as you are with her defects, and my life on't, you are your own man again.

MIRABELL

Say you so?

FAINALL

Ay, ay, I have experience: I have a wife, and so forth.

Turn over for the next question

Turn over ►

OR

The Crucible – Arthur Miller

Question 3

0 3

Explore the ways in which Miller presents **attitudes to witchcraft** 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)

PROCTOR [*with difficulty*]: I – I have no witness and cannot prove it, except my word be taken. But I know the children's sickness had naught to do with witchcraft.

HALE [*stopped, struck*]: Naught to do – ?

PROCTOR: Mr Parris discovered them sportin' in the woods. They were startled and took sick.

[*Pause.*]

HALE: Who told you this?

PROCTOR [*hesitates, then*]: Abigail Williams.

HALE: Abigail!

PROCTOR: Aye.

HALE [*his eyes wide*]: Abigail Williams told you it had naught to do with witchcraft!

PROCTOR: She told me the day you came, sir.

HALE [*suspiciously*]: Why – why did you keep this?

PROCTOR: I never knew until tonight that the world is gone daft with this nonsense.

HALE: Nonsense! Mister, I have myself examined Tituba, Sarah Good, and numerous others that have confessed to dealing with the Devil. They have *confessed* it.

PROCTOR: And why not, if they must hang for denyin' it? There are them that will swear to anything before they'll hang; have you never thought of that?

HALE: I have. I – I have indeed. [*It is his own suspicion, but he resists it. He glances at ELIZABETH, then at JOHN.*] And you – would you testify to this in court?

PROCTOR: I – had not reckoned with goin' into court. But if I must I will.

HALE: Do you falter here?

PROCTOR: I falter nothing, but I may wonder if my story will be credited in such a court. I do wonder on it, when such a steady-minded minister as you will suspicion such a woman that never lied, and cannot, and the world knows she cannot! I may falter somewhat, Mister; I am no fool.

HALE [*quietly – it has impressed him*]: Proctor, let you open with me now, for I have a rumour that troubles me. It's said you hold no belief that there may even be witches in the world. Is that true, sir?

PROCTOR [*he knows this is critical, and is striving against his disgust with HALE and with himself for even answering*]:

I know not what I have said, I may have said it. I have wondered if there be witches in the world – although I cannot believe they come among us now.

HALE: Then you do not believe –

PROCTOR: I have no knowledge of it; the Bible speaks of witches, and I will not deny them.

HALE: And you, woman?

ELIZABETH: I – I cannot believe it.

HALE [*shocked*]: You cannot!

PROCTOR: Elizabeth, you bewilder him!

ELIZABETH [*to HALE*]: I cannot think the Devil may own a woman's soul, Mr Hale, when she keeps an upright way, as I have. I am a good woman, I know it; and if you believe I may do only good work in the world, and yet be secretly bound to Satan, then I must tell you, sir, I do not believe it.

HALE: But, woman, you do believe there are witches in –

ELIZABETH: If you think that I am one, then I say there are none.

HALE: You surely do not fly against the Gospel, the Gospel –

PROCTOR: She believe in the Gospel, every word!

ELIZABETH: Question Abigail Williams about the Gospel, not myself!

Turn over for the next question

Turn over ►

OR

Waiting for Godot – Samuel Beckett

Question 4

0	4
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Explore the ways in which Beckett presents **action and inaction** 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 re-sit questions

Turn over ►

Section A – RE-SIT CANDIDATES ONLY

Answer **one** question from Section A and **Question 9** in Section B (printed on page 19).

The following questions on *Hamlet*, *The Rivals*, *A Streetcar Named Desire* and *Translations* are for re-sit candidates only. The texts are being offered for the **final** time.

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 5

0	5
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Explore the ways in which Shakespeare presents **the impact of Polonius's death** 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

There's matter in these sighs. These profound heaves
You must translate. 'Tis fit we understand them.
Where is your son?

QUEEN

Bestow this place on us a little while.
Exeunt Rosencrantz and Guildenstern
Ah, mine own lord, what have I seen tonight!

KING

What, Gertrude? How does Hamlet?

QUEEN

Mad as the sea and wind when both contend
Which is the mightier. In his lawless fit,
Behind the arras hearing something stir,
Whips out his rapier, cries 'A rat, a rat!'
And in this brainish apprehension kills
The unseen good old man.

KING

O, heavy deed!
It had been so with us, had we been there.
His liberty is full of threats to all,
To you yourself, to us, to everyone.
Alas, how shall this bloody deed be answered?
It will be laid to us, whose providence
Should have kept short, restrained, and out of haunt
This mad young man. But so much was our love,
We would not understand what was most fit,

But, like the owner of a foul disease,
To keep it from divulging let it feed
Even on the pith of life. Where is he gone?

QUEEN

To draw apart the body he hath killed;
O'er whom his very madness, like some ore
Among a mineral of metals base,
Shows itself pure. 'A weeps for what is done.

KING

O Gertrude, come away!
The sun no sooner shall the mountains touch
But we will ship him hence; and this vile deed
We must with all our majesty and skill
Both countenance and excuse. Ho, Guildenstern!

Enter Rosencrantz and Guildenstern

Friends both, go join you with some further aid.
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragged him.
Go seek him out. Speak fair. And bring the body
Into the chapel. I pray you haste in this.

Exeunt Rosencrantz and Guildenstern

Come, Gertrude, we'll call up our wisest friends
And let them know both what we mean to do
And what's untimely done. So haply slander,
Whose whisper o'er the world's diameter
As level as the cannon to his blank
Transports his poisoned shot, may miss our name
And hit the woundless air. O, come away!
My soul is full of discord and dismay. *Exeunt*

Turn over for the next question

Turn over ►

OR

The Rivals – Richard Brinsley Sheridan

Question 6

0 6

Explore the ways in which Sheridan presents **attitudes to duelling** 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)

Enter FAULKLAND and [JACK] ABSOLUTE

SIR LUCIUS

Gentlemen, your most obedient – ha! What, Captain Absolute! So, I suppose, sir, you are come here, just like myself, to do a kind office first for your friend, then to proceed to business on your own account.

ACRES

What, Jack! My dear Jack! My dear friend!

ABSOLUTE

Heark'ee, Bob, Beverley's at hand.

SIR LUCIUS

Well, Mr Acres, I don't blame your saluting the gentleman civilly. (*To FAULKLAND*) So, Mr Beverley, if you'll choose your weapons, the Captain and I will measure the ground.

FAULKLAND

My weapons, sir?

ACRES

Od's life! Sir Lucius, I'm not going to fight Mr Faulkland; these are my particular friends.

SIR LUCIUS

What, sir, did not you come here to fight Mr Acres?

FAULKLAND

Not I, upon my word, sir.

SIR LUCIUS

Well, now, that's mighty provoking. But I hope, Mr Faulkland, as there are three of us come on purpose for the game, you won't be so cantankerous as to spoil the party by sitting out.

ABSOLUTE

O pray, Faulkland, fight to oblige Sir Lucius.

FAULKLAND

Nay, if Mr Acres is so bent on the matter.

ACRES

No, no, Mr Faulkland: I'll bear my disappointment like a Christian. Look'ee, Sir Lucius, there's no occasion at all for me to fight; and if it is the same to you, I'd as lief let it alone.

SIR LUCIUS

Observe me, Mr Acres: I must not be trifled with. You have certainly challenged somebody, and you came here to

fight him. Now, if that gentleman is willing to represent him, I can't see, for my soul, why it isn't just the same thing.

ACRES

Why, no, Sir Lucius. I tell you, 'tis one Beverley I've challenged – a fellow, you see, that dare not show his face! If *he* were here, I'd make him give up his pretensions directly!

ABSOLUTE

Hold, Bob, let me set you right. There is no such man as Beverley in the case. The person who assumed that name is before you; and as his pretensions are the same in both characters, he is ready to support them in whatever way you please.

SIR LUCIUS

Well, this is lucky. Now you have an opportunity –

ACRES

What, quarrel with my dear friend Jack Absolute? Not if he were fifty Beverleys! Zounds, Sir Lucius, you would not have me be so unnatural.

SIR LUCIUS

Upon my conscience, Mr Acres, your valour has *oozed* away with a vengeance!

ACRES

Not in the least! Od's backs and abettors! I'll be your second with all my heart, and if you should get a *quietus*, you may command me entirely. I'll get you a *snug lying* in the *Abbey here*, or *pickle* you, and send you over to Blunderbuss Hall, or anything of the kind, with the greatest pleasure.

SIR LUCIUS

Foh, foh! You are little better than a coward.

Turn over for the next question

Turn over ►

OR

A Streetcar Named Desire – Tennessee Williams

Question 7

0	7
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Explore the ways in which Williams presents **disillusionment** 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 8

0 8

Explore the ways in which Friel presents **the importance of English** 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)

Hugh Item A: on my perambulations today – Bridget?
Too slow. Maire?

Maire *Perambulare* – to walk about.

Hugh Indeed – I encountered Captain Lancey of the Royal Engineers who is engaged in the ordnance survey of this area. He tells me that in the past few days two of his horses have strayed and some of his equipment seems to be mislaid. I expressed my regret and suggested he address you himself on these matters. He then explained that he does not speak Irish. Latin? I asked. None. Greek? Not a syllable. He speaks – on his own admission – only English; and to his credit he seemed suitably verecund – James?

James *Verecundus* – humble.

Hugh Indeed – he voiced some surprise that we did not speak his language. I explained that a few of us did, on occasion – outside the parish of course – and then usually for the purposes of commerce, a use to which his tongue seemed particularly suited – (*shouts*) and a slice of soda bread – and I went on to propose that our own culture and the classical tongues made a happier conjugation – Doalty?

Doalty *Conjugo* – I join together.

Doalty is so pleased with himself that he prods and winks at Bridget.

Hugh Indeed – English, I suggested, couldn't really express us. And again to his credit he acquiesced to my logic. Acquiesced – Maire?

Maire turns away impatiently. Hugh is unaware of the gesture.

Too slow. Bridget?

Bridget *Acquiesco*.

Hugh *Procede*.

Bridget *Acquiesco, acquiescere, acquievi, acquietum*.

Hugh Indeed – and Item B ...

Maire Master.

Hugh Yes?

Maire gets to her feet uneasily but determinedly. Pause.

Well, girl?

Maire We should all be learning to speak English. That's what my mother says. That's what I say. That's what Dan O'Connell said last month in Ennis. He said the sooner we all learn to speak English the better.

Suddenly several speak together.

Jimmy What's she saying? What? What?

Doalty It's Irish he uses when he's travelling around scrounging votes.

Bridget And sleeping with married women. Sure no woman's safe from that fella.

Jimmy Who-who-who? Who's this? Who's this?

Hugh *Silentium!* (Pause.) Who is she talking about?

Maire I'm talking about Daniel O'Connell.

Hugh Does she mean that little Kerry politician?

Maire I'm talking about the Liberator, Master, as you well know. And what he said was this: 'The old language is a barrier to modern progress.' He said that last month. And he's right. I don't want Greek. I don't want Latin. I want English.

Manus reappears on the platform above.

I want to be able to speak English because I'm going to America as soon as the harvest's all saved.

End of Section A

Turn over for Section B

Turn over ►

There are no questions printed on this page

Section B – Talk in Life and Literature

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

Question 9

0	9
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Text A is part of a transcribed conversation between two ward nurses and a patient called Reg. The first nurse (N1) is telling the second nurse Caroline (N2) about Reg's recovery and explaining to them both what arrangements are being made for Reg when he leaves hospital.

Text B is an extract from the opening scene of a play by Brian Clark, *Whose Life is it Anyway?* (1978). It takes place in a side ward of a general hospital. The patient, Ken, has been paralysed from the neck down as the result of an accident. He is being visited by a consultant physician, Dr Michael Emerson, and his junior registrar, Dr Clare Scott.

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 explore 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

- N1: Hello Reg.
R: Hello there. Hello.
N1: I'm just going to tell Caroline about you; she's been away for a couple of days.
R: Yes.
N1: Reg had an amputation of his second and third toe two days ago. Um, we've had a good recovery from that.
R: Yes.
N1: Still a little bit of pain from time to time?
R: Yes. It's still painful occasionally, yes. But I'm taking pain relief tablets for that.
N1: Good.
R: Yes.
N1: We're aiming to go home tomorrow. I'm arranging a district nurse to pop in on a daily basis ... um, to dress your foot and the nasty sore you've got on your back ...
R: Ah, yes.
N1: OK ... um, I've also asked her to provide a soft mattress for your bed, OK? That will help you at night ...
R: Yes.
N1: ... you'll be more comfortable and it will help your sore heal as well.
R: Oh, yes, thank you. That's fine. Yes. Thank you very much.
N2: Do you live alone, Reg?
R: Yes, in a warden-controlled ground floor flat ... sheltered.
N2: That's handy then.
R: Yes it is. Ground floor. Yes.
N1: Right. I'm arranging as much support as we can for back up. Um ... I've asked the social worker to pop and see you this afternoon.
R: Yes.
N1: OK? He'll have a chat about the meals on wheels ...
R: Yes.
N1: ... and recommence them from tomorrow ...
R: Yes.
N1: ... to make sure you're fine over the weekend.
R: Oh thank you.
N1: OK?
R: Thank you very much, nurse. That's fine, yes.
N2: How's the hand?
R: Oh, well er ... the wrist collapsed ... overnight. So they made this very nice frame, which has enabled me to use those fingers, which I couldn't do before, you see?
N2: Can you eat with it?
R: Yes, but not quite got used to using the fork yet.

Key

... pause

Text B

DR EMERSON Morning.

KEN Good morning.

DR EMERSON How are you this morning?

KEN As you see, racing around all over the place.

DR EMERSON *picks up the chart and notes from the bottom of the bed.*

DR EMERSON (to DR SCOTT): You've prescribed Valium I see.

DR SCOTT Yes.

DR EMERSON His renal function looks much improved.

DR SCOTT Yes, the blood urea is back to normal and the cultures are sterile.

DR EMERSON Good ... Good. Well, we had better go on keeping an eye on it, just in case.

DR SCOTT Yes, of course sir.

DR EMERSON Good ... Well, Mr Harrison, we seem to be out of the wood now ...

KEN So when are you going to discharge me?

DR EMERSON Difficult to say.

KEN Really? Are you ever going to discharge me?

DR EMERSON Well, you'll certainly be leaving *us* soon, I should think.

KEN Discharged or transferred?

DR EMERSON This unit is for critical patients; when we have reached a position of stability, then you can be looked after in a much more comfortable, quiet hospital.

KEN You mean you only grow the vegetables here – the vegetable store is somewhere else.

DR EMERSON I don't think I understand you.

KEN I think you do. Spell it out for me please. What chance have I of only being partly dependent on nursing?

DR EMERSON It's impossible to say with any certainty what the prognosis of any case is.

KEN I'm not asking for a guarantee on oath. I am simply asking for your professional opinion. Do you believe I will ever walk again?

DR EMERSON No.

KEN Or recover the use of my arms?

DR EMERSON No.

KEN Thank you.

DR EMERSON What for?

KEN Your honesty.

DR EMERSON Yes, well ... I should try not to brood on it if I were you. It's surprising how we can come to accept things. Dr Scott has prescribed something which will help. (to DR SCOTT.) You might also get Mrs Boyle along ...

DR SCOTT Yes, of course.

DR EMERSON You'll be surprised how many things you will be able to do. Good morning.

Glossary

Valium: commercial name of the drug diazepam, a tranquilliser.

END OF TEXTS

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There are no questions printed on this page

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Question 9:

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