

Paper Reference(s)

6381/01

Edexcel GCE

English Language and Literature

Advanced Subsidiary

Unit 1

The Spoken Word

Wednesday 16 January 2008 – 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 targets 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:

Roddy Doyle.

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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 a classroom discussion. Text B is taken from a novel.

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 the language of each text reveals the attitudes and values of the speakers
- explain how the writer of Text B draws on the features of both authentic speech and prose fiction to achieve his effects.

(Total 50 marks)

TEXT A

This is a transcript of part of a Year 10 English lesson in a secondary school.

Key

- (.) Micropause – of one short syllable
- (1.0) Timed pause
- = Place where speaker latches on
- // // Places where speakers overlap
- if** Prominent word

Teacher	right guys can we please (.) can we please feedback to each other on what we thought about the opening of the play (.) I'm going to ask one person from each group to share one idea or point their group talked (.) came up with alright (1.0) right you lot we're looking at the stage directions (.) Jane can you go first thank you (.) if if we could have some respect for each other hey (1.0) thank you (.) Jane	5
Jane	um (1.0)	
Teacher	pick out any word or phrase that you discussed	
Jane	(1.0) well we said they are obviously rich because they've got a servant =	
Teacher	= good	
Jane	and drinking champagne so yeah obviously rich and quite posh	10
Teacher	yeah good high status people (.) ok next group doing stage directions (.) Ally any other evidence of their status of their high status in the stage directions	
Ally	yeah the furniture (.) the furniture is described as solid so well made solid	
Teacher	is there anything else about the // furniture //	
Ally	// yeah it's // not cosy it says it's not cosy	15
Teacher	so what impression does that give us about the family do you think	
Ally	yeah maybe they aren't that (.) maybe they don't get on that well (.) not comfortable with each other	
Teacher	absolutely (.) very good (.) thank you they have money these people but their house isn't the most comfortable place (.) and maybe the playwright is trying to suggest they aren't very comfortable with each other (.) very well put that's it exactly	20

TEXT B

This is an extract from the novel *Paddy Clarke Ha Ha Ha*, by Roddy Doyle.

We were doing spellings, English ones. Henno had his book out on the desk. He put all our scores and marks into the book and added them up on Fridays, and made us change our places. The best marks sat in the desks along the windows and the worst were put down the back beside the coats. I was usually in the middle somewhere, sometimes near the front. The ones at the back got the hardest spellings; instead of asking them, say, eleven threes, he'd ask them eleven elevens or eleven 5
twelves. If you got put into the last row after the marks were added up it was very hard to get out again, and you were never sent on messages.

–Mediterranean.

–M.e.d.–

–The easy part; continue. 10

–i.t.–

–Go on.

He was going to get it wrong; it was Liam. He usually sat behind me or in the row beside me nearer the coats, but he'd got ten out of ten in sums on Thursday so he was sitting in front of me, in front of Ian McEvoy. I only got six out of ten in the sums test because Richard Shiels wouldn't let me 15
have a look at his copy, but I gave him a dead leg later for it.

–t.e.r.— a.–

–Wrong. You're a worm. What are you?

–A worm, sir.

–Correct, said Henno. —Urr–wronggg! he said when he was marking Liam's mistake into the 20
book.

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) Using the language of the following extract as a starting point, explore Shakespeare's presentation of French views of the English and consider how they differ from other perspectives on the English throughout the play.

CONSTABLE ...Would
it were day! Alas, poor Harry of England! He longs not
for the dawning as we do.

ORLEANS What a wretched and peevish fellow is this King
of England, to mope with his fat-brained followers so far
out of his knowledge. 130

CONSTABLE If the English had any apprehension, they
would run away.

ORLEANS That they lack; for if their heads had any
intellectual armour, they could never wear such heavy
head-pieces.

RAMBURES That island of England breeds very valiant
creatures: their mastiffs are of unmatchable courage.

ORLEANS Foolish curs, that run winking into the mouth
of a Russian bear, and have their heads crushed like
rotten apples! You may as well say that's a valiant flea
that dare eat his breakfast on the lip of a lion. 140

CONSTABLE Just, just: and the men do sympathize with
the mastiffs in robustious and rough coming on,
leaving their wits with their wives; and then, give them
great meals of beef, and iron and steel; they will eat
like wolves, and fight like devils.

ORLEANS Ay, but these English are shrewdly out of beef.

CONSTABLE Then shall we find tomorrow they have only
stomachs to eat, and none to fight. Now is it time to
arm. Come, shall we about it? 150

ORLEANS

It is now two o'clock: but, let me see – by ten
We shall have each a hundred Englishmen.

Exeunt

(Act III, Scene 7)

Or:

(b) Explore the language and dramatic function of the Chorus in the play.

(Total 50 marks)

3. SHAKESPEARE: *Much Ado About Nothing*

Either:

- (a) Using the language of the following extracts as a starting point, explore the presentation and function of Don Pedro in the play.

(i) DON PEDRO Good Signor Leonato, are you come to meet your trouble? The fashion of the world is to avoid cost, and you encounter it.

90

LEONATO Never came trouble to my house in the likeness of your grace; for trouble being gone, comfort should remain; but when you depart from me sorrow abides, and happiness takes his leave.

DON PEDRO You embrace your charge too willingly. I think this is your daughter.

(Act I, Scene 1)

(ii) HERO

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

DON PEDRO

Why, then are you no maiden. Leonato, I am sorry you must hear. Upon mine honour, Myself, my brother, and this grievèd Count Did see her, hear her, at that hour last night Talk with a ruffian at her chamber-window; Who hath, indeed, most like a liberal villain, Confessed the vile encounters they have had A thousand times in secret.

90

(Act IV, Scene 1)

Or:

- (b) In Act III, Claudio says of Benedick, 'If he be not in love with some woman, there is no believing old signs'.

Explore the ways in which the language and drama of the play are concerned with the reliability of different types of signs.

(Total 50 marks)

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Turn over for Question 4

4. WILDE: *The Importance of Being Earnest*

Either:

- (a) How do the language and dramatic features of the following passage bring the play to an appropriate conclusion? You should consider Wilde's language, dramatic methods and thematic concerns in the play as a whole.

JACK Algy! Can't you recollect what our father's Christian name was?

ALGERNON My dear boy, we were never even on speaking terms. He died before I was a year old.

JACK His name would appear in the Army Lists of the period, I suppose, Aunt Augusta?

LADY BRACKNELL The General was essentially a man of peace, except in his domestic life. But I have no doubt his name would appear in any military directory.

JACK The Army Lists of the last forty years are here. These delightful records should have been my constant study.

(Rushes to bookcase and tears the books out.) M. Generals ... Mallam, Maxbohm, Magley, what ghastly names they have — Markby, Migsby, Mobbs, Moncrieff! Lieutenant 1840, Captain, Lieutenant-Colonel, Colonel, General 1869, Christian names, Ernest John. *(Puts book very quietly down and speaks quite calmly.)* I always told you, Gwendolen, my name was Ernest, didn't I? Well, it is Ernest after all. I mean it naturally is Ernest.

10

LADY BRACKNELL Yes, I remember now that the General was called Ernest. I knew I had some particular reason for disliking the name.

20

GWENDOLEN Ernest! My own Ernest! I felt from the first that you could have no other name!

JACK Gwendolen, it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth. Can you forgive me?

GWENDOLEN I can. For I feel that you are sure to change.

JACK My own one!

CHASUBLE *(to Miss Prism)* Laetitia!
Embraces her.

30

MISS PRISM *(enthusiastically)* Frederick! At last!

ALGERNON Cecily! *(Embraces her.)* At last!

JACK Gwendolen! *(Embraces her.)* At last!

LADY BRACKNELL My nephew, you seem to be displaying signs of triviality.

JACK On the contrary, Aunt Augusta, I've now realised for the first time in my life the vital Importance of Being Earnest.

(ACT THREE)

Or:

(b) Explore the importance of names to the language and drama of the play.

(Total 50 marks)

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

Either:

- (a) 'The tone of the play is very bleak: there is hardly any sense of hope.'

Using the language of this extract as a starting point, consider this view of the play.

DR RANK *enters from HELMER's study.*
DR RANK (*still in the doorway*). No, no, my dear chap, don't see me out. I'll go and have a word with your wife. (*Closes the door and notices MRS LINDE.*) Oh, I beg your pardon. I seem to be *de trop* here too.
NORA. Not in the least. (*Introduces them.*) Dr Rank. Mrs Linde.
RANK. Ah! A name I have often heard in this house. I believe I passed you on the stairs as I came up.
MRS LINDE. Yes. Stairs tire me. I have to take them slowly.
RANK. Oh, have you hurt yourself? 10
MRS LINDE. No, I'm just a little run down.
RANK. Ah, is that all? Then I take it you've come to town to cure yourself by a round of parties?
MRS LINDE. I have come here to find work.
RANK. Is that an approved remedy for being run down?
MRS LINDE. One has to live, Doctor.
RANK. Yes, people do seem to regard it as a necessity.
NORA. Oh, really, Dr Rank. I bet you want to stay alive.
RANK. You bet I do. However wretched I sometimes feel, I still want to go on being tortured for as long as possible. It's the same with all my patients; and with people who are morally sick, too. There's a moral cripple in with Helmer at this very moment – 20
MRS LINDE (*softly*). Oh!
NORA. Whom do you mean?
RANK. Oh, a lawyer fellow called Krogstad – you wouldn't know him. He's crippled all right; morally twisted. But even he started off by announcing, as though it were a matter of enormous importance, that he had to live.

(ACT ONE)

Or:

- (b) 'Helmer is a man living in a state of pretence.'

In the light of this view, explore Ibsen's verbal and dramatic techniques for presenting the character of Torvald Helmer in the play.

(Total 50 marks)

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

Either:

- (a) Using the language and dramatic features of the following extract as a starting point, explore the presentation of the attitudes of the male characters towards the female characters in the play.

Takes FLORINDA from him

BELVILE

Nay, touch her not. She's mine by conquest, sir;
I won her by my sword.

WILLMORE

Didst thou so? And, egad, child, we'll keep her by the
sword.

Draws on PEDRO. BELVILE goes between [them]

BELVILE

Stand off! 100
Thou'rt so profanely lewd, so cursed by Heaven,
All quarrels thou espoucest must be fatal.

WILLMORE

Nay, an you be so hot, my valour's coy,
And shall be courted when you want it next.

Puts up his sword

BELVILE (*To PEDRO*)

You know I ought to claim a victor's right. 105
But you're the brother to divine Florinda,
To whom I'm such a slave: to purchase her
I durst not hurt the man she holds so dear.

PEDRO

'Twas by Antonio's, not by Belvile's sword 110
This question should have been decided, sir.
I must confess, much to your bravery's due,
Both now, and when I met you last in arms.
But I am nicely punctual in my word,
As men of honour ought, and beg your pardon.

(ACT IV, SCENE II)

Or:

- (b) Drawing on your knowledge of the verbal and dramatic features of the play, explore the character and function of Willmore.

(Total 50 marks)

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

Either:

- (a) Using the language of the following extract and your knowledge of the verbal and dramatic features of the rest of the play, explore how Pinero presents different perspectives on the character of Rose Trelawny.

AVONIA. I've told Mrs. Mossop the reason they've reduced Rose's salary.

TOM. You needn't.

AVONIA (*turning to TOM*). She had only to ask any other member of the company—

TOM. To have found one who could have kept silent.

AVONIA (*remorsefully*). Oh, I could burn myself! (*She puts tongs in fire.*)

TOM. Besides, it isn't true.

AVONIA. What—?

TOM. That Rose Trelawny is no longer up to her work.

AVONIA (*sadly*). Oh, Tom! (*Takes tongs out.*)

TOM (*walking about*). It isn't the fact, I say!

AVONIA. Isn't it the fact that ever since Rose returned from Cavendish Square—?

TOM (*turning to AVONIA*). She has been reserved, subdued, lady-like—

AVONIA (*leaning over table—shrilly*). She was always lady-like!

TOM. I'm aware of that!

AVONIA. Well, then, what do you mean by—?

TOM (*in a rage, turning away*). Oh—! (*Goes C.*)

AVONIA (*heating her irons again*). The idea!

TOM (*cooling down*). She was always a lady-like *actress*, on the stage and off it, but now she has developed into a— (*at a loss*) into a—

AVONIA (*scornfully*). Ha! (*Curling her hair.*)

TOM. Into a lady-like human being. These fools at the "Wells"! (*He goes down to R.C.*) Can't act, can't she! No, she can no longer *spout*, she can no longer *ladle*, the vapid trash, the—the—turgid rodomontade—

AVONIA (*front of table—doubtfully*). You'd better be careful of your language, Wrench.

TOM (*C., with a twinkle in his eye—mopping his brow*). You're a married woman, 'Vonia—

AVONIA (*holding her irons to her cheek, modestly*). I know, but still—

TOM (*coming L.C.*). Yes, deep down in the well of that girl's nature there has been lying a little, bright, clear pool of genuine refinement, girlish simplicity. And now the bucket has been lowered by love; experience has turned the handle; and up comes the crystal to the top, pure and sparkling.

(ACT III)

Or:

- (b) ‘The play reinforces the Victorian value of decorum – that there is appropriate behaviour for every situation and that everyone and everything has an appropriate place, and should remain there.’

Explore this view of the play, considering Pinero’s plot, characterisation and language.

(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.