

General Certificate of Education  
January 2005  
Advanced Level Examination

**ENGLISH LANGUAGE AND LITERATURE  
(SPECIFICATION A)  
Unit 5 Texts and Audience**

**NTA5**



Wednesday 26 January 2005 1.30 pm to 3.45 pm

**In addition to this paper you will require:**  
a 16-page answer book.

Time allowed: 2 hours 15 minutes

#### **Instructions**

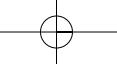
- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is NTA5.
- Answer **one** question from Section A **and** both parts of Question 13 in Section B.

#### **Information**

- The books prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 150.
- All questions carry 50 marks.
- Section A carries 50 marks and Section B carries 100 marks.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

#### **Advice**

- You should spend no longer than 45 minutes on your Section A question, and 45 minutes on Question 13(a) and 45 minutes on Question 13(b).
- *As You Like It* and *The Revenger's Tragedy* are examined for the last time in this paper. The questions set on these texts, on pages 14, 15, 16 and 17, should therefore be attempted **only** by candidates who are **re-sitting** these texts.



## SECTION A Dramatic Study

Answer **one** question from this Section.

You should spend no longer than 45 minutes on your Section A question.

*Othello* – William Shakespeare

### EITHER

- 1** Read the extract printed below.

How does Shakespeare explore truth and falsehood here and elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

DESDEMONA	A guiltless death I die.
EMILIA	O, who hath done
	This deed?
DESDEMONA	Nobody. I myself. Farewell.
	Commend me to my kind lord – O, farewell! <i>she dies.</i>
OTHELLO	Why, how should she be murdered?
EMILIA	Alas, who knows?
OTHELLO	You heard her say herself it was not I.
EMILIA	She said so; I must needs report the truth.
OTHELLO	She's like a liar gone to burning hell:
	'Twas I that killed her.
EMILIA	O, the more angel she,
	And you the blacker devil!
OTHELLO	She turned to folly, and she was a whore.
EMILIA	Thou dost belie her, and thou art a devil.
OTHELLO	She was false as water.
	Thou art rash as fire to say
EMILIA	That she was false. O, she was heavenly true!
OTHELLO	Cassio did top her: ask thy husband else.
EMILIA	O, I were damned beneath all depth in hell
OTHELLO	But that I did proceed upon just grounds
EMILIA	To this extremity. Thy husband knew it all.
OTHELLO	My husband?
	Thy husband.
EMILIA	That she was false?
OTHELLO	To wedlock?
EMILIA	Ay, with Cassio. Had she been true,
OTHELLO	If heaven would make me such another world
EMILIA	Of one entire and perfect chrysolite,
OTHELLO	I'd not have sold her for it.
EMILIA	My husband?
OTHELLO	Ay, 'twas he that told me on her first;
EMILIA	An honest man he is, and hates the slime
OTHELLO	That sticks on filthy deeds.
EMILIA	My husband!
OTHELLO	What needs
EMILIA	This iterance, woman? I say thy husband.
OTHELLO	O mistress, villainy hath made mocks with love!
EMILIA	My husband say she was false?
OTHELLO	He, woman;
	I say thy husband: dost understand the word?

(Act 5 Scene 2)



## OR

- 2 Read the extract printed below.

Explore how Shakespeare reveals Othello's state of mind here and elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

IAGO	.... one of this kind is Cassio. In sleep I heard him say "Sweet Desdemona, Let us be wary, let us hide our loves," And then, sir, would he gripe and wring my hand, Cry "O sweet creature!" and then kiss me hard As if he plucked up kisses by the roots That grew upon my lips, lay his leg o'er my thigh, And sigh, and kiss, and then cried "Cursed fate That gave thee to the Moor!"
OTHELLO	O monstrous! monstrous!
IAGO	Nay, this was but his dream.
OTHELLO	But this denoted a foregone conclusion.
IAGO	'Tis a shrewd doubt, though it be but a dream, And this may help to thicken other proofs That do demonstrate thinly.
OTHELLO	I'll tear her all to pieces!
IAGO	Nay, yet be wise, yet we see nothing done, She may be honest yet. Tell me but this, Have you not sometimes seen a handkerchief Spotted with strawberries, in your wife's hand?
OTHELLO	I gave her such a one, 'twas my first gift.
IAGO	I know not that, but such a handkerchief, I am sure it was your wife's, did I today See Cassio wipe his beard with.
OTHELLO	If it be that –
IAGO	If it be that, or any that was hers, It speaks against her with the other proofs.
OTHELLO	O that the slave had forty thousand lives! One is too poor, too weak for my revenge. Now do I see 'tis true. Look here, Iago, All my fond love thus do I blow to heaven: 'Tis gone!
	Arise, black vengeance, from the hollow hell, Yield up, O love, thy crown and hearted throne To tyrannous hate! Swell, bosom, with thy fraught, For 'tis of aspics' tongues!
IAGO	Yet be content!
OTHELLO	O, blood, blood, blood! [Othello kneels.]
IAGO	Patience I say, your mind perhaps may change.
OTHELLO	Never, Iago. Like to the Pontic sea Whose icy current, and compulsive course Ne'er keeps retiring ebb but keeps due on To the Propontic and the Hellespont: Even so my bloody thoughts with violent pace Shall ne'er look back, ne'er ebb to humble love Till that a capable and wide revenge Swallow them up. Now by yond marble heaven In the due reverence of a sacred vow I here engage my words.

(Act 3 Scene 3)

Turn over ►



*Measure for Measure* – William Shakespeare

OR

- 3 Read the extract printed below.

How does Shakespeare explore ideas about power here and elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

DUKE      We have strict statutes and most biting laws,  
The needful bits and curbs to headstrong weeds,  
Which for this fourteen years we have let slip,  
Even like an o'er-grown lion in a cave  
That goes not out to prey. Now, as fond fathers  
Having bound up the threatening twigs of birch  
Only to stick it in their children's sight  
For terror, not to use – in time the rod  
More mocked than feared – so our decrees,  
Dead to infliction, to themselves are dead,  
And Liberty plucks Justice by the nose,  
The baby beats the nurse, and quite athwart  
Goes all decorum.

FRIAR      It rested in your grace  
To unloose this tied-up justice when you pleased,  
And it in you more dreadful would have seemed  
Than in Lord Angelo.

DUKE      I do fear, too dreadful.  
Sith 'twas my fault to give the people scope,  
'Twould be my tyranny to strike and gall them  
For what I bid them do: for we bid this be done  
When evil deeds have their permissive pass  
And not the punishment. Therefore indeed, my father,  
I have on Angelo imposed the office,  
Who may in th'ambush of my name strike home,  
And yet my nature never in the fight  
To do in slander. And to behold his sway  
I will, as 'twere a brother of your order,  
Visit both prince and people. Therefore I prithee  
Supply me with the habit, and instruct me  
How I may formally in person bear  
Like a true friar. Moe reasons for this action  
At our more leisure shall I render you;  
Only this one: Lord Angelo is precise,  
Stands at a guard with envy, scarce confesses  
That his blood flows, or that his appetite  
Is more to bread than stone. Hence shall we see,  
If power change purpose, what our seemers be.

(Act 1 Scene 3)



## OR

- 4 Read the extract printed below.

How does Shakespeare present the relationship between the Duke and Isabella here and elsewhere in the play?

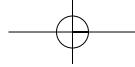
In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

ISABELLA	Let me hear you speak farther; I have spirit to do any thing that appears not foul in the truth of my spirit.
DUKE	Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana, the sister of Frederick the great soldier who miscarried at sea?
ISABELLA	I have heard of the lady, and good words went with her name.
DUKE	She should this Angelo have married – was affianced to her oath, and the nuptial appointed; between which time of the contract, and limit of the solemnity, her brother Frederick was wrecked at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman: there she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and sinew of her fortune, her marriage dowry; with both, her cominate husband, this well-seeming Angelo.
ISABELLA	Can this be so? Did Angelo so leave her?
DUKE	Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour: in few, bestowed her on her own lamentation, which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not.
ISABELLA	What a merit were it in death to take this poor maid from the world! What corruption in this life, that it will let this man live? But how out of this can she avail?
DUKE	It is a rupture that you may easily heal, and the cure of it not only saves your brother but keeps you from dishonour in doing it.
ISABELLA	Show me how, good father.
DUKE	This fore-named maid hath yet in her the continuance of her first affection. His unjust unkindness, that in all reason should have quenched her love, hath like an impediment in the current made it more violent and unruly. Go you to Angelo, answer his requiring with a plausible obedience, agree with his demands to the point, only refer yourself to this advantage: first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience. This being granted in course, and now follows all: we shall advise this wronged maid to stand up your appointment, go in your place. If the encounter acknowledge itself hereafter, it may compel him to her recompense; and here, by this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled.

(Act 3 Scene 1)

Turn over ►

*The Alchemist – Ben Jonson***OR**

- 5** Read the extract printed below.

Explore how Subtle and Face “create something out of nothing” here and elsewhere in the play.

In your answer you should consider:

- Jonson’s language choices
- the ways in which attitudes and values are conveyed.

[Enter] SUBTLE, disguised like a Priest of Fairy [to them]

SUBTLE	Is yet her Grace's cousin come?
FACE	He is come.
SUBTLE	And is he fasting?
FACE	Yes.
SUBTLE	And hath cried <i>hum</i> ?
FACE	Thrice, you must answer.
DAPPER	Thrice.
SUBTLE	And as oft <i>buzz</i> ?
FACE	If you have, say.
DAPPER	I have.
SUBTLE	Then, to her coz,
	Hoping, that he hath vinegared his senses,
	As he was bid, the Fairy Queen dispenses,
	By me, this robe, the petticoat of Fortune;
	Which that he straight put on, she doth importune.
	And though to Fortune near be her petticoat,
	Yet, nearer is her smock, the Queen doth note:
	And, therefore, even of that a piece she hath sent,
	Which, being a child, to wrap him in, was rent;
	And prays him, for a scarf, he now will wear it
	<i>They blind him with a rag</i>
	(With as much love, as then her Grace did tear it)
	About his eyes, to show, he is fortunate.
	And, trusting unto her to make his state,
	He'll throw away all worldly pelf, about him;
	Which that he will perform, she doth not doubt him.
	She need not doubt him, sir. Alas, he has nothing,
	But what he will part withall, as willingly,
	Upon her Grace's word (throw away your purse)
	<i>He throws away, as they bid him</i>
	As she would ask it: (handkerchiefs, and all)
	She cannot bid that thing, but he'll obey.
	(If you have a ring, about you, cast it off,
	Or a silver seal, at your wrist, her Grace will send
	Her fairies here to search you, therefore deal
	Directly with her Highness. If they find
	That you conceal a mite, you are undone.)
	Truly, there's all.
	All what?
	My money, truly.
	Keep nothing, that is transitory, about you.
	(Bid Dol play music.) Look, the elves are come
	<i>DOL enters with a cithern: they pinch him</i>
	To pinch you, if you tell not truth. Advise you.
	O, I have a paper with a spur-rial in't.

(Act 3 Scene 5)



## OR

- 6 Read the extract printed below.

Examine Jonson's treatment of religious belief here and elsewhere in the play.

In your answer you should consider:

- Jonson's language choices
- the ways in which attitudes and values are conveyed.

TRIBULATION

Truly, sir, they are  
Ways, that the godly Brethren have invented,  
For propagation of the glorious cause,  
As very notable means, and whereby, also,  
Themselves grow soon, and profitably famous.  
O, but the stone, all's idle to it! Nothing!  
The art of angels, nature's miracle,  
The divine secret, that doth fly in clouds,  
From east to west: and whose tradition  
Is not from men, but spirits.

SUBTLE

O, but the stone, all's idle to it! Nothing!  
The art of angels, nature's miracle,  
The divine secret, that doth fly in clouds,  
From east to west: and whose tradition  
Is not from men, but spirits.

ANANIAS

I hate traditions:

I do not trust 'em—

Peace.

They are Popish, all.

I will not peace. I will not—

Ananias.

Please the profane, to grieve the godly: I may not.  
Well, Ananias, thou shalt overcome.

It is an ignorant zeal, that haunts him, sir.  
But truly, else, a very faithful Brother,  
A botcher: and a man, by revelation,  
That hath a competent knowledge of the truth.  
Has he a competent sum, there, i' the bag,  
To buy the goods, within? I am made guardian,  
And must, for charity, and conscience' sake,  
Now, see the most be made, for my poor orphan:  
Though I desire the Brethren, too, good gainers.  
There, they are, within. When you have viewed, and  
bought 'em,

And ta'en the inventory of what they are,  
They are ready for projection; there's no more  
To do: cast on the med'cine, so much silver  
As there is tin there, so much gold as brass,  
I'll gi' it you in, by weight.

SUBTLE

But how long time,

Sir, must the Saints expect, yet?

Let me see,

How's the moon, now? Eight, nine, ten days hence  
He will be silver potate; then, three days,  
Before he citronize: some fifteen days,  
The *magisterium* will be perfected.

(Act 3 Scene 2)

Turn over ►



*The Recruiting Officer* – George Farquhar

**OR**

- 7 Read the extract printed below.

Explore Farquhar's treatment of deception here and elsewhere in the play.

In your answer you should consider:

- Farquhar's language choices
- the ways in which attitudes and values are conveyed.

PLUME	The case is plain, gentlemen, the goods are found upon you: those pieces of gold are worth three and twenty and sixpence each.
PEARMAIN	So it seems that <i>Carolus</i> is three and twenty shillings and sixpence in Latin.
APPLETREE	'Tis the same thing in the Greek, for we are listed.
PEARMAIN	Flesh, but we an't, Tummas; I desire to be carried before the mayar, Captain.
PLUME	<i>While they talk, the CAPTAIN and SERGEANT whisper</i> 'Twill never do, Kite; your damned tricks will ruin me at last – I won't lose the fellows though, if I can help it. – Well, gentlemen, there must be some trick in this; my sergeant offers to take his oath that you're fairly listed.
APPLETREE	Why, Captain, we know that you soldiers have more liberty of conscience than other folks, but for me or neighbour Costar here to take such an oath, 'twould be downright perjuration.
PLUME	Look'ee you rascal, you villain, if I find that you have imposed upon these two honest fellows, I'll trample you to death, you dog; come, how was't?
APPLETREE	Nay, then we will speak. Your sergeant, as you say, is a rogue, begging your worship's pardon, and –
PEARMAIN	Nay, Tummas, let me speak, you know I can read. – And so, sir, he gave us those two pieces of money for pictures of the Queen by way of a present.
PLUME	How! By way of a present! The son of a whore! I'll teach him to abuse honest fellows like you. Scoundrel, rogue, villain, etc. <i>Beats off the SERGEANT, and follows</i>
BOTH	O brave, noble Captain! Huzza! A brave captain, faith.
PEARMAIN	Now, Tummas, <i>Carolus</i> is Latin for a beating; this is the bravest captain I ever saw. – Wauns, I have a month's mind to go with him.

(Act 2 Scene 3)

## OR

- 8 Read the extract printed below.

How does Farquhar present the relationship between Melinda and Worthy here and elsewhere in the play?

In your answer you should consider:

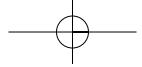
- Farquhar's language choices
- the ways in which attitudes and values are conveyed.

MELINDA	<i>(Aside)</i> So far the prediction is right, 'tis ten exactly. – And pray sir, how long have you been in this travelling humour?
WORTHY	'Tis natural, madam, for us to avoid what disturbs our quiet.
MELINDA	Rather the love of change, which is more natural, may be the occasion of it.
WORTHY	To be sure, madam, there must be charms in variety, else neither you nor I should be so fond of it.
MELINDA	You mistake, Mr Worthy, I am not so fond of variety as to travel for't, nor do I think it prudence in you to run yourself into a certain expense and danger, in hopes of precarious pleasures which at best never answer expectation, as 'tis evident from the example of most travellers, that long more to return to their own country than they did to go abroad.
WORTHY	What pleasures I may receive abroad are indeed uncertain; but this I am sure of, I shall meet with less cruelty among the most barbarous nations than I have found at home.
MELINDA	Come, sir, you and I have been jangling a great while; I fancy if we made up our accounts, we should the sooner come to an agreement.
WORTHY	Sure, madam, you won't dispute your being in my debt – my fears, sighs, vows, promises, assiduities, anxieties, jealousies, have run on for a whole year, without any payment.
MELINDA	A year! Oh Mr Worthy, what you owe to me is not to be paid under a seven years' servitude. How did you use me the year before, when taking the advantage of my innocence and necessity, you would have made me your mistress, that is, your slave? Remember the wicked insinuations, artful baits, deceitful arguments, cunning pretences; then your impudent behaviour, loose expressions, familiar letters, rude visits; remember those, those, Mr Worthy.
WORTHY	<i>(Aside)</i> I do remember, and am sorry I made no better use of 'em. – But you may remember, madam, that –
MELINDA	Sir, I'll remember nothing – 'tis your interest that I should forget; you have been barbarous to me, I have been cruel to you; put that and that together, and let one balance the other. Now if you will begin upon a new score, lay aside your adventuring airs, and behave yourself handsomely till Lent be over, here's my hand, I'll use you as a gentleman should be.
WORTHY	And if I don't use you as a gentlewoman should be, may this be my poison.

*Kissing her hand*

(Act 5 Scene 3)

Turn over ►

*Twelfth Night – William Shakespeare***OR**

- 9** Read the extract printed below.

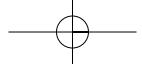
Explore Shakespeare's treatment of misunderstanding here and elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

FESTE	Will you make me believe that I am not sent for you?
SEBASTIAN	Go to, go to, thou art a foolish fellow. Let me be clear of thee.
FESTE	Well held out, i' faith. No: I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose, neither. Nothing that is so, is so.
SEBASTIAN	I prithee, vent thy folly somewhere else; thou knowest not me.
FESTE	Vent my folly! He has heard that word of some great man, and now applies it to a fool. Vent my folly! I am afraid this great lubber the world will prove a cockney. I prithee now, ungird thy strangeness, and tell me what I shall vent to my lady? Shall I vent to her that thou art coming? I prithee, foolish Greek, depart from me.
SEBASTIAN	There's money for thee; if you tarry longer, I shall give worse payment.
FESTE	By my troth, thou hast an open hand! These wise men that give fools money get themselves a good report – after fourteen years' purchase.
<i>Enter Sir Andrew, Sir Toby, and Fabian</i>	
SIR ANDREW	Now, sir, have I met you again? There's for you!
<i>He strikes Sebastian.</i>	
SEBASTIAN	Why, there's for thee! And there!
<i>He beats Sir Andrew with the handle of his dagger</i>	
And there! Are all the people mad?	
SIR TOBY FESTE	Hold, sir, or I'll throw your dagger o'er the house. This will I tell my lady straight. I would not be in some of your coats, for twopence. <i>Exit</i>

(Act 4 Scene 1)



## OR

- 10** Read the extract printed below.

Explore the role and presentation of Feste here and elsewhere in the play.

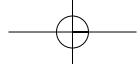
In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

VIOLA	Save thee, friend, and thy music. Dost thou live by thy tabor?
FESTE	No, sir, I live by the church.
VIOLA	Art thou a Churchman?
FESTE	No such matter, sir; I do live by the church. For I do live at my house, and my house doth stand by the church.
VIOLA	So thou mayst say the king lies by a beggar, if a beggar dwell near him; or, the Church stands by thy tabor, if thy tabor stand by the church.
FESTE	You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit; how quickly the wrong side may be turned outward!
VIOLA	Nay, that's certain. They that dally nicely with words may quickly make them wanton.
FESTE	I would therefore my sister had had no name, sir.
VIOLA	Why, man?
FESTE	Why, sir, her name's a word, and to dally with that word might make my sister wanton. But indeed, words are very rascals, since bonds disgraced them.
VIOLA	Thy reason, man?
FESTE	Troth, sir, I can yield you none without words, and words are grown so false, I am loath to prove reason with them.
VIOLA	I warrant thou art a merry fellow, and car'st for nothing.
FESTE	Not so, sir, I do care for something; but in my conscience, sir, I do not care for you. If that be to care for nothing, sir, I would it would make you invisible.
VIOLA	Art not thou the Lady Olivia's fool?
FESTE	No indeed, sir, the Lady Olivia has no folly. She will keep no fool, sir, till she be married, and fools are as like husbands as pilchers are to herrings; the husband's the bigger. I am indeed not her fool, but her corrupter of words.
VIOLA	I saw thee late at the Count Orsino's.
FESTE	Foolery, sir, does walk about the orb like the sun, it shines everywhere. I would be sorry, sir, but the fool should be as oft with your master as with my mistress. I think I saw your wisdom there?

(Act 3 Scene 1)

Turn over ►

*The Winter's Tale – William Shakespeare***OR**

- 11** Read the extract printed below.

Examine the role and presentation of Paulina here and elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

PAULINA

What studied torments, tyrant, hast for me?  
 What wheels? Racks? Fires? What flaying? Boiling  
 In leads or oils? What old or newer torture  
 Must I receive, whose every word deserves  
 To taste of thy most worst? Thy tyranny,  
 Together working with thy jealousies –  
 Fancies too weak for boys, too green and idle  
 For girls of nine – O think what they have done,  
 And then run mad indeed, stark mad! For all  
 Thy bygone fooleries were but spices of it.  
 That thou betrayedst Polixenes 'twas nothing:  
 That did but show thee of a fool inconstant,  
 And damnable ingrateful. Nor was't much  
 Thou wouldst have poisoned good Camillo's honour  
 To have him kill a king – poor trespasses,  
 More monstrous standing by: whereof I reckon  
 The casting forth to crows thy baby daughter  
 To be or none or little, though a devil  
 Would have shed water out of fire ere done't;  
 Nor is't directly laid to thee, the death  
 Of the young Prince, whose honourable  
 thoughts –  
 Thoughts high for one so tender – cleft the heart  
 That could conceive a gross and foolish sire  
 Blemished his gracious dam. This is not, no,  
 Laid to thy answer. But the last – O lords,  
 When I have said, cry woe! The Queen, the  
 Queen,  
 The sweet'st, dear'st creature's dead! And  
 vengeance for't  
 Not dropped down yet.

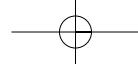
LORDS

The higher powers forbid!

PAULINA

I say she's dead; I'll swear't. If word nor oath  
 Prevail not, go and see. If you can bring  
 Tincture or lustre in her lip, her eye,  
 Heat outwardly or breath within, I'll serve you  
 As I would do the gods. But, O thou tyrant,  
 Do not repent these things, for they are heavier  
 Than all thy woes can stir. Therefore betake thee  
 To nothing but despair. A thousand knees,  
 Ten thousand years together, naked, fasting,  
 Upon a barren mountain, and still winter  
 In storm perpetual, could not move the gods  
 To look that way thou wert.

(Act 3 Scene 2)



## OR

**12** Read the extract printed below.

Examine how Shakespeare contrasts the world of the shepherds with that of the court here and elsewhere in the play.

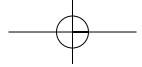
In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

CLOWN	We are but plain fellows, sir.
AUTOLYCUS	A lie: you are rough and hairy. Let me have no lying: it becomes none but tradesmen, and they often give us soldiers the lie; but we pay them for it with stamped coin, not stabbing steel; therefore they do not give us the lie.
CLOWN	Your worship had like to have given us one, if you had not taken yourself with the manner.
SHEPHERD	Are you a courtier, an't like you, sir?
AUTOLYCUS	Whether it like me or no, I am a courtier. Seest thou not the air of the court in these enfoldings? Hath not my gait in it the measure of the court? Receives not thy nose court-odour from me? Reflect I not on thy baseness court-contempt? Think'st thou, for that I insinuate, to toaze from thee thy business, I am therefore no courtier? I am courtier cap-à-pie; and one that will either push on or pluck back thy business there; whereupon I command thee to open thy affair.
SHEPHERD	My business, sir, is to the King.
AUTOLYCUS	What advocate hast thou to him?
SHEPHERD	I know not, an't like you.
CLOWN	Advocate's the court-word for a pheasant: say you have none.
SHEPHERD	None, sir; I have no pheasant, cock nor hen.
AUTOLYCUS	How blessed are we that are not simple men! Yet Nature might have made me as these are: Therefore I'll not disdain.
CLOWN	(aside to Shepherd) This cannot be but a great courtier.
SHEPHERD	His garments are rich, but he wears them not handsomely.
CLOWN	He seems to be the more noble in being fantastical. A great man, I'll warrant. I know by the picking on's teeth.
AUTOLYCUS	The fardel there, what's i' th'fardel? Wherefore that box?
SHEPHERD	Sir, there lies such secrets in this fardel and box, which none must know but the King; and which he shall know within this hour, if I may come to th' speech of him.

(Act 4 Scene 4)

Turn over ►



## RE-SIT QUESTIONS – TO BE ATTEMPTED BY RE-SIT CANDIDATES ONLY

*As You Like It* – William Shakespeare

**OR**

**Re-sit a)** Read the extract printed below.

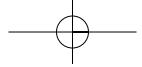
Examine the role and presentation of Touchstone here and elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

JAQUES	There is sure another flood toward, and these couples are coming to the ark. Here comes a pair of very strange beasts, which in all tongues are called fools.
TOUCHSTONE	Salutation and greeting to you all!
JAQUES	Good my lord, bid him welcome: this is the motley-minded gentleman that I have so often met in the forest. He hath been a courtier, he swears.
TOUCHSTONE	If any man doubt that, let him put me to my purgation. I have trod a measure, I have flattered a lady, I have been politic with my friend, smooth with mine enemy, I have undone three tailors, I have had four quarrels, and like to have fought one.
JAQUES	And how was that ta'en up?
TOUCHSTONE	Faith, we met, and found the quarrel was upon the seventh cause.
JAQUES	How seventh cause? – Good my lord, like this fellow.
DUKE SENIOR	I like him very well.
TOUCHSTONE	God 'ild you, sir, I desire you of the like. I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear, according as marriage binds and blood breaks. A poor virgin, sir, an ill-favoured thing, sir, but mine own, a poor humour of mine, sir, to take that that no man else will. Rich honesty dwells like a miser, sir, in a poor house, as your pearl in your foul oyster.
DUKE SENIOR	By my faith, he is very swift and sententious.
TOUCHSTONE	According to the fool's bolt, sir, and such dulcet diseases.
JAQUES	But for the seventh cause. How did you find the quarrel on the seventh cause?
TOUCHSTONE	Upon a lie seven times removed. – Bear your body more seeming, Audrey. – As thus, sir. I did dislike the cut of a certain courtier's beard. He sent me word, if I said his beard was not cut well, he was in the mind it was: this is called the Retort Courteous. If I sent him word again it was not well cut, he would send me word he cut it to please himself: this is called the Quip Modest. If again 'it was not well cut', he disabled my judgment: this is called the Reply Churlish. If again 'it was not well cut', he would answer, I spake not true: this is called the Reproof Valiant. If again 'it was not well cut', he would say, I lie: this is called the Countercheck Quarrelsome: and so to Lie Circumstantial and the Lie Direct.
JAQUES	And how oft did you say his beard was not well cut?
TOUCHSTONE	I durst go no further than the Lie Circumstantial, nor he durst not give me the Lie Direct. And so we measured swords and parted.

(Act 5 Scene 4) **Turn over ►**



## OR

**Re-sit b)** Read the extract printed below.

Explore Shakespeare's use of appearance and reality here and elsewhere in the play

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

ROSALIND I see no more in you than in the ordinary  
Of nature's sale-work. 'Od's my little life,  
I think she means to tangle my eyes too!  
No, faith, proud mistress, hope not after it:  
'Tis not your inky brows, your black silk hair,  
Your bugle eyeballs, nor your cheek of cream  
That can entame my spirits to your worship.  
You foolish shepherd, wherefore do you follow her,  
Like foggy south, puffing with wind and rain?  
You are a thousand times a properer man  
Than she a woman. 'Tis such fools as you  
That makes the world full of ill-favoured children.  
'Tis not her glass but you that flatters her,  
And out of you she sees herself more proper  
Than any of her lineaments can show her.  
But, mistress, know yourself; down on your knees  
And thank heaven, fasting, for a good man's love!  
For I must tell you friendly in your ear,  
Sell when you can, you are not for all markets.  
Cry the man mercy, love him, take his offer.  
Foul is most foul, being foul to be a scoffer.  
So take her to thee, shepherd. Fare you well.  
Sweet youth, I pray you chide a year together;  
I had rather hear you chide than this man woo.

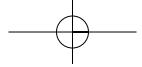
PHEBE [to Phebe] He's fallen in love with your foulness, [to Silvius] and  
she'll fall in love with my anger. If it be so, as fast as she answers  
thee with frowning looks, I'll sauce her with bitter words.  
[to Phebe] Why look you so upon me?

PHEBE For no ill will I bear you.

ROSALIND I pray you, do not fall in love with me,  
For I am falser than vows made in wine.  
Besides, I like you not. [to Silvius] If you will know my house,  
'Tis at the tuft of olives here hard by. –  
Will you go, sister? – Shepherd, ply her hard. –  
Come, sister. – Shepherdess, look on him better,  
And be not proud, though all the world could see,  
None could be so abused in sight as he.  
Come, to our flock. *Exit Rosalind, with Celia and Corin*

(Act 3 Scene 5)

Turn over ►




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**RE-SIT QUESTIONS – TO BE ATTEMPTED BY RE-SIT CANDIDATES ONLY**

*The Revenger's Tragedy* – Cyril Tourneur

**OR**

**Re-sit c)** Read the extract printed below.

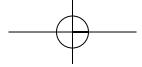
How does Tourneur explore the moral issues here and elsewhere in the play?

In your answer you should consider:

- Tourneur's language choices
- the ways in which attitudes and values are conveyed.

VINDICE	Unbraced: two of his valiant bawds with him. Oh there's a wicked whisper; hell is in his ear. Stay, let's observe his passage. – [They retire]
SPURIO	Oh but are you sure on't?
SERVANT	My lord most sure on't, for 'twas spoke by one That is most inward with the duke's son's lust; That he intends within this hour to steal Unto Hippolito's sister, whose chaste life The mother has corrupted for his use.
SPURIO	Sweet word, sweet occasion, faith then brother I'll disinherit you in as short time As I was when I was begot in haste, I'll damn you at your pleasure: precious deed! After your lust oh 'twill be fine to bleed! Come let our passing out be soft and wary.
VINDICE	<i>Exeunt [SPURIO and two men]</i> Mark, there, there, that step! Now to the duchess; This their second meeting writes the duke cuckold With new additions, his horns newly revived; Night, thou that look'st like funeral herald's fees Torn down betimes i' the morning, thou hang'st fitly To grace those sins that have no grace at all. Now 'tis full sea abed over the world, There's juggling of all sides. Some that were maids E'en at sunset are now perhaps i' the toll-book; This woman in immodest thin apparel Lets in her friend by water, here a dame Cunning, nails leather hinges to a door To avoid proclamation. Now cuckolds are a-coining, apace, apace, apace! And careful sisters spin that thread i' the night That does maintain them and their bawds i' the day. You flow well brother.
HIPPOLITO	Puh I'm shallow yet, Too sparing and too modest; shall I tell thee, If every trick were told that's dealt by night There are few here that would not blush outright.
VINDICE	I am of that belief too.
HIPPOLITO	(Act 2 Scene 2)

**Turn over ►**



## OR

**Re-sit d)** Read the extract printed below.

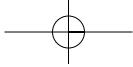
How are Vindice's thoughts and feelings revealed to the audience here and elsewhere in the play?

In your answer you should consider:

- Tourneur's language choices
- the ways in which attitudes and values are conveyed.

GRATIANA	Oh if I were young I should be ravished!
CASTIZA	Ay, to lose your honour.
VINDICE	'Slid, how can you lose your honour To deal with my lord's grace? He'll add more honour to it by his title; Your mother will tell you how.
GRATIANA	That I will.
VINDICE	Oh think upon the pleasure of the palace, Securèd ease and state; the stirring meats Ready to move out of the dishes That e'en now quicken when they're eaten; Banquets abroad by torchlight, musics, sports, Bare-headed vassals that had ne'er the fortune To keep on their own hats, but let horns wear 'em; Nine coaches waiting – hurry, hurry, hurry – Ay, to the devil! [Aside] Ay, to the devil. – To the duke by my faith! Ay, to the duke. Daughter you'd scorn to think o' the devil an you were there once. [Aside] True, for most there are as proud as he for his heart, i' faith – Who'd sit at home in a neglected room Dealing her short-lived beauty to the pictures That are as useless as old men, when those Poorer in face and fortune than herself Walk with a hundred acres on their backs – Fair meadows cut into green foreparts – oh, It was the greatest blessing ever happened to women When farmers' sons agreed, and met again, To wash their hands and come up gentlemen; The commonwealth has flourished ever since. Lands that were mete by the rod – that labour's spared – Tailors ride down and measure 'em by the yard. Fair trees, those comely foretops of the field, Are cut to maintain head-tires: much untold. All thrives but Chastity, she lies a-cold. Nay shall I come nearer to you: mark but this: Why are there so few honest women but because 'tis the poorer profession? That's accounted best that's best followed, least in trade, least in fashion, and that's not honesty, believe it; and do but note the low and dejected price of it: 'Lose but a pearl, we search and cannot brook it; But that once gone, who is so mad to look it?'

(Act 2 Scene 1) Turn over ►

**SECTION B Adaptation of Texts for an Audience**

Answer **both** parts of Question 13.

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- 13 (a)** Read the source material which follows. **Text A** is an extract from an article in *Conserving Lakeland*, a magazine produced by Friends of the Lake District. **Text B** is an advertisement for The Borrowdale Gates Hotel.

Using relevant information from these texts, write an article about the murder of Wai Sheung Sui for a national newspaper. You should imagine that you are writing shortly after the murder occurred. You do not need to try to recreate the style of a newspaper from the 1920s, as a modern journalistic style is acceptable for this task. You should name the newspaper or type of newspaper for which your article would be suitable. You should provide a headline but you should not attempt to replicate the layout of a newspaper.

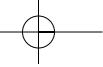
You should adapt the source material, using your own words as far as possible.  
Your writing should be approximately 350 – 400 words in length.

- 13 (b)** Compare your own writing with **either** Text A **or** Text B in order to highlight the choices that you have made in your article. In your comparison you should show:

- how language and form have been used to suit audience and purpose
- how vocabulary and other stylistic features have been used to shape meaning and achieve particular effects.

You should aim to write about 400 – 500 words in this comparative commentary.

**END OF QUESTIONS**



## Text A

# Midsummer murder

*Robert Gambles recalls a grizzly find in a remote Lakeland wood*

**I**t was June 19th 1928. Thomas Wilson, a farmer from Grange-in-Borrowdale, was making his way home through Cummacatta Wood. The summer evening light filtered through the trees and sparkled on the waters of the Derwent just below. The first flush of spring flowers was almost over but the lush growth of high summer was yet to come and so an open umbrella lying near the river bank readily caught his eye. Curious to see such an object there, he stopped to examine it more closely. Underneath it lay the lifeless body of a young woman, strangled with three cords drawn tightly round her neck. She was richly dressed and appeared to be Chinese.

Wilson reported his alarming discovery when he arrived in Grange and with William Pendlebury, a Detective Constable from Southport who happened to be staying in the village, called in Inspector Harry Graham of the Keswick Police. Accompanied by a local doctor, Dr Crawford, and Ralph Mayson, the Keswick photographer, the Inspector visited the scene and compiled a detailed report of all the relevant evidence which Mayson also recorded on film. The Doctor confirmed that death had been caused by strangulation at some time on the same afternoon, and noted that marks on the fingers of the left hand indicated that rings had recently been removed.

Visitors from China were not frequently seen in Borrowdale in 1928 and it did not take long for the Inspector to discover that a Chinese couple had arrived at the Borrowdale Gates Hotel the day before. They had left for an afternoon walk on the following day but the husband had returned to the hotel alone, telling the staff that his wife had gone into Keswick to shop for warmer clothes. Not surprisingly Inspector Graham

regarded him as the chief suspect and arranged for an immediate search of the room where the couple had stayed.

The missing rings were the vital evidence he hoped to find and he asked for the key to the lady's jewel case. Her husband insisted that he had never seen it and had no idea where it was kept. The search found it hidden in the folds of one of his shirts, but when the jewellery was examined the rings were not to be found. It was startlingly evident, however, that the young woman had brought with her several thousand pounds worth of valuable jewellery and almost certainly came from a very wealthy family.

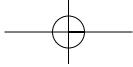
Wai Sheung Sui was, indeed, a rich lady who had travelled to many countries far from her native China and was known internationally for her special interest in the role of women in western society. She had been presented to George V at Buckingham Palace and was a delegate at the International Women's Peace Conference in New York. It was here that she met Chung Ii Miao, a lawyer who had qualified as a Doctor of Jurisprudence in Chicago. A love affair developed between the two young Chinese and events moved so rapidly that in May, 1928 they were married in New York.

Wai proposed that they should spend their honeymoon in the English Lake District and so, three weeks after their wedding, they arrived in Borrowdale. Within twenty-four hours Wai was dead, strangled in Cummacatta Wood.

The evidence against Chung so far was too insubstantial to formally charge him with the crime. A jury would need more conclusive proof before they could be convinced that a young man would murder his beautiful rich wife on the second day of their honeymoon.

TURN OVER FOR TEXT B

Turn over ►



## Text B

# The Borrowdale Gates

*Country House Hotel*

**The Which? Hotel Guide 2003  
Hotel of the Year (Sterling Service)**



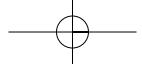
The Borrowdale Gates Country House Hotel is surrounded by rugged charm on all sides and has panoramic views of the valley and surrounding fells of the English Lake District, with their ever changing colours throughout the season.

*Originally, a magnificent private residence, on the edge of the historic hamlet of Grange, Borrowdale Gates maintains the lovely, homely atmosphere of a genuine country house, where the cares of the world ebb away.*

*Our location is simply sublime. Set in two acres of wooded gardens, with a backdrop of rugged, high rising fells, close to the shores of Derwent Water, we offer seclusion without remoteness. The hotel aspect is perfect, providing panoramic views of the dramatic Lakeland scenery.*

*Personally run, we offer an individual service, a charming hospitality and memorable, award-winning menus. Come to the Borrowdale Gates for peace, tranquility and the simple yet noble pleasures in life.*

Exploration of the Borrowdale valley is richly rewarded. Gentle strolls and more strenuous walks are possible from the gates of the hotel. Cruises on Derwent Water, the 'Queen of the English Lakes' are nearby and the welcoming market town of Keswick is just a leisurely, scenic drive away. Lodore Falls, made famous by Poet Laureate Southey and the Theatre by the Lake are also to be found in this inspirational area.



### *The Lounges*

Period antiques, open log fires, rich, warm fabrics and furnishings create a restful easy air. Within the *Lounges*, you can converse, browse the papers or contemplate the picturesque views, accompanied by tea, some of our delicious homemade delicacies, and our discreet, attentive service. What more could you wish for?

### *The Bedrooms*

Our cosy, comfortable rooms, *all en suite*, are wonderful to retire to after an invigorating Lakeland walk or local sightseeing trip. Most command panoramic views of the Borrowdale valley and fells and are well equipped with colour television, direct dial telephone and morning tea and coffee tray. Our ten ground floor bedrooms present guests with convenient, easy access.

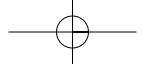
### *The Gardens*

What could be more relaxing than spending a glorious afternoon in our *Gardens* with a refreshing drink and a good book, while enjoying an occasional glance or long meditative stare, at the impressive Castle Crag, Jaws of Borrowdale and majestic Lake District scenery all around?

### *The Location*

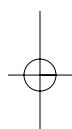
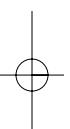
From Keswick, follow the Borrowdale sign and B5289 road. After approximately four miles, turn right at the sign for Grange, over the double humpback bridge. *The Hotel* is situated about a quarter of a mile through the village of Grange, on the right.

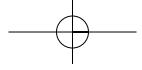
**END OF TEXTS**



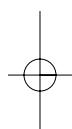
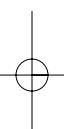
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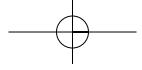
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Text A: an extract from 'Midsummer Murder', by Robert Gambles, in *Conserving Lakeland*, published by Friends of the Lake District.

Text B: an extract from a brochure on The Borrowdale Gates Country House Hotel.

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