



General Certificate of Education
June 2004
Advanced Level Examination



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

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

NTA5

Tuesday 22 June 2004 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).

SECTION A – Dramatic Study

Answer **one** question from this section.

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

Othello – William Shakespeare

EITHER

1 Read the extract printed below.

Examine how Shakespeare presents the relationship between Othello and Desdemona 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.

CASSIO:		Lo, where he comes!
OTHELLO:	O my fair warrior!	
DESDEMONA:	My dear Othello!	
OTHELLO:	It gives me wonder great as my content To see you here before me! O my soul's joy, If after every tempest come such calms May the winds blow till they have wakened death, And let the labouring bark climb hills of seas, Olympus-high, and duck again as low As hell's from heaven. If it were now to die 'Twere now to be most happy, for I fear My soul hath her content so absolute That not another comfort like to this Succeeds in unknown fate.	
DESDEMONA:	The heavens forbid But that our loves and comforts should increase Even as our days do grow.	
OTHELLO:	Amen to that, sweet powers! I cannot speak enough of this content, It stops me here, it is too much of joy. And this, and this the greatest discords be <i>They kiss.</i> That e'er our hearts shall make.	
IAGO:	<i>[aside]</i> O, you are well tuned now: but I'll set down The pegs that make this music, as honest As I am.	
OTHELLO:	Come, let us to the castle. News, friends, our wars are done, the Turks are drowned. How does my old acquaintance of this isle? Honey, you shall be well desired in Cyprus, I have found great love amongst them. O my sweet, I prattle out of fashion, and I dote In mine own comforts.	

Act II Scene 1

OR

2 Read the extract printed below.

Explore how Iago uses language 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: For Michael Cassio,
I dare be sworn, I think, that he is honest.

OTHELLO: I think so too.

IAGO: Men should be what they seem,
Or those that be not, would they might seem none.

OTHELLO: Certain, men should be what they seem.

IAGO: Why then I think Cassio's an honest man.

OTHELLO: Nay, yet there's more in this:
I prithee speak to me, as to thy thinkings,
As thou dost ruminare, and give thy worst of thoughts
The worst of words.

IAGO: Good my lord, pardon me;
Though I am bound to every act of duty
I am not bound to that all slaves are free to—
Utter my thoughts? Why, say they are vile and false?
As where's that palace whereinto foul things
Sometimes intrude not? Who has a breast so pure,
But some uncleanly apprehensions
Keep leets and law-days and in session sit
With meditations lawful?

OTHELLO: Thou dost conspire against thy friend, Iago,
If thou but think'st him wronged and mak'st his ear
A stranger to thy thoughts.

IAGO: I do beseech you,
Though I perchance am vicious in my guess
—As I confess it is my nature's plague
To spy into abuses, and oft my jealousy
Shapes faults that are not—that your wisdom
From one that so imperfectly conceits
Would take no notice, nor build yourself a trouble
Out of his scattering and unsure observance:
It were not for your quiet nor your good
Nor for my manhood, honesty and wisdom
To let you know my thoughts.

OTHELLO: Zounds! What dost thou mean?

IAGO: Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash—'tis something—nothing,
'Twas mine, 'tis his, and has been slave to thousands—
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed.

Act III Scene 3

Turn over ►

As You Like It – William Shakespeare**OR**

3 Read the extract printed below.

How does Shakespeare present Jaques 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: More, more, I prithee more.
 AMIENS: It will make you melancholy Monsieur Jaques.
 JAQUES: I thank it. More, I prithee more. I can suck melancholy out of a song, as a weasel sucks eggs. More, I prithee more.
 AMIENS: My voice is ragged, I know I cannot please you.
 JAQUES: I do not desire you to please me, I do desire you to sing. Come, more; another stanza. Call you 'em stanzos?
 AMIENS: What you will Monsieur Jaques.
 JAQUES: Nay, I care not for their names, they owe me nothing. Will you sing?
 AMIENS: More at your request than to please myself.
 JAQUES: Well then, if ever I thank any man, I'll thank you: but that they call compliment is like th' encounter of two dog-apes. And when a man thanks me heartily, methinks I have given him a penny and he renders me the beggarly thanks. Come, sing; and you that will not, hold your tongues.
 AMIENS: Well, I'll end the song. Sirs, cover the while; the duke will drink under this tree. He hath been all this day to look you.
 JAQUES: And I have been all this day to avoid him. He is too disputable for my company. I think of as many matters as he, but I give heaven thanks and make no boast of them. Come, warble, come.

ALL [*sing*]

Who doth ambition shun,
 And loves to live i' th' sun,
 Seeking the food he eats,
 And pleased with what he gets,
 Come hither, come hither, come hither.
 Here shall he see
 No enemy

But winter and rough weather.

JAQUES: I'll give you a verse to this note that I made yesterday in despite of my invention.

AMIENS: And I'll sing it.

JAQUES: Thus it goes:

If it do come to pass
 That any man turn ass,
 Leaving his wealth and ease
 A stubborn will to please,
 Ducdame, ducdame, ducdame.
 Here shall he see
 Gross fools as he,
 An if he will come to me.

Act II Scene 5

OR

4 Read the extract printed below.

How does Shakespeare explore loyalty and disloyalty 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 do beseech your Grace,
Let me the knowledge of my fault bear with me.
If with myself I hold intelligence,
Or have acquaintance with mine own desires;
If that I do not dream, or be not frantic—
As I do trust I am not—then dear uncle,
Never so much as in a thought unborn
Did I offend your Highness.

DUKE FREDERICK: Thus do all traitors.
If their purgation did consist in words,
They are as innocent as grace itself.
Let it suffice thee that I trust thee not.

ROSALIND: Yet your mistrust cannot make me a traitor.
Tell me whereon the likelihood depends.

DUKE FREDERICK: Thou art thy father's daughter, there's enough.

ROSALIND: So was I when your Highness took his dukedom;
So was I when your Highness banished him.
Treason is not inherited, my lord,
Or if we did derive it from our friends,
What's that to me? My father was no traitor.
Then good my liege mistake me not so much
To think my poverty is treacherous.

CELIA: Dear sovereign hear me speak.

DUKE FREDERICK: Ay Celia, we stayed her for your sake,
Else had she with her father ranged along.

CELIA: I did not then entreat to have her stay;
It was your pleasure, and your own remorse.
I was too young that time to value her,
But now I know her. If she be a traitor,
Why so am I; we still have slept together,
Rose at an instant, learned, played, eat together;
And wheresoe'er we went, like Juno's swans.
Still we went coupled and inseparable.

DUKE FREDERICK: She is too subtle for thee; and her smoothness,
Her very silence and her patience
Speak to the people, and they pity her.
Thou art a fool: she robs thee of thy name;

Act I, Scene 3

Turn over ►

Measure for Measure – William Shakespeare**OR****5** Read the extract printed below.

Explore how Shakespeare presents the low-life characters of Vienna, 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.

Enter [MISTRESS OVERDONE, a] Bawd

LUCIO: Behold, behold, where Madam Mitigation comes. I have purchased as many diseases under her roof as come to –

2 GENTLEMAN: To what, I pray?

LUCIO: Judge.

2 GENTLEMAN: To three thousand dolours a year.

1 GENTLEMAN: Ay, and more.

LUCIO: A French crown more.

1 GENTLEMAN: Thou art always figuring diseases in me, but thou art full of error: I am sound.

LUCIO: Nay, not, as one would say, healthy, but so sound as things that are hollow. Thy bones are hollow. Impiety has made a feast of thee.

1 GENTLEMAN: How now, which of your hips has the most profound sciatica?

MISTRESS OVERDONE: Well, well: there's one yonder arrested and carried to prison was worth five thousand of you all.

2 GENTLEMAN: Who's that, I pray thee?

MISTRESS OVERDONE: Marry, sir, that's Claudio, Signior Claudio.

1 GENTLEMAN: Claudio to prison? 'Tis not so.

MISTRESS OVERDONE: Nay, but I know 'tis so. I saw him arrested, saw him carried away, and, which is more, within these three days his head to be chopped off!

LUCIO: But, after all this fooling, I would not have it so. Art thou sure of this?

MISTRESS OVERDONE: I am too sure of it: and it is for getting Madam Julietta with child.

LUCIO: Believe me, this may be. He promised to meet me two hours since, and he was ever precise in promise-keeping.

2 GENTLEMAN: Besides, you know, it draws something near to the speech we had to such a purpose.

1 GENTLEMAN: But most of all agreeing with the proclamation.

LUCIO: Away. Let's go learn the truth of it.

Exeunt Lucio [and Gentlemen]

MISTRESS OVERDONE: Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunk.

Act I Scene 2

OR

6 Read the extract printed below.

How do you respond to Shakespeare's presentation of women, 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: I do constantly believe you. The time is come even now. I shall
crave your forbearance a little, may be I will call upon you anon
for some advantage to yourself.

MARIANA: I am always bound to you. *Exit*

DUKE: Very well met, and welcome.

ISABELLA: What is the news from this good deputy?
He hath a garden circummured with brick,
Whose western side is with a vineyard backed;
And to that vineyard is a planchèd gate
That makes his opening with this bigger key.
This other doth command a little door
Which from the vineyard to the garden leads;
There have I made my promise, upon the heavy
Middle of the night to call upon him.

DUKE: But shall you on your knowledge find this way?

ISABELLA: I have tane a due and wary note upon't.
With whispering and most guilty diligence
In action all of precept, he did show me
The way twice o'er.

DUKE: Are there no other tokens
Between you 'greed, concerning her observance?

ISABELLA: No, none, but only a repair i'th'dark
And that I have possessed him my most stay
Can be but brief: for I have made him know
I have a servant comes with me along
That stays upon me, whose persuasion is
I come about my brother.

DUKE: 'Tis well borne up.

I have not yet made known to Mariana
A word of this. What ho, within, come forth.

Enter MARIANA

I pray you be acquainted with this maid,
She comes to do you good.

ISABELLA: I do desire the like.

DUKE: Do you persuade yourself that I respect you?

MARIANA: Good friar, I know you do, and have found it.

DUKE: Take then this your companion by the hand,
Who hath a story ready for your ear.

I shall attend your leisure, but make haste:
The vaporous night approaches.

MARIANA: [To Isabella] Will't please you walk aside?
[Mariana and Isabella walk aside]

Act IV Scene 1

Turn over ►

The Alchemist – Ben Jonson

OR

7 Read the extract printed below.

How does Jonson present Tribulation 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.

[In the street outside Lovewit's house]

[Enter] TRIBULATION, ANANIAS

TRIBULATION: These chastisements are common to the Saints,
And such rebukes we of the Separation
Must bear, with willing shoulders, as the trials
Sent forth, to tempt our frailties.

ANANIAS: In pure zeal,
I do not like the man: he is a heathen.
And speaks the language of Canaan, truly.

TRIBULATION: I think him a profane person, indeed.

ANANIAS: He bears
The visible mark of the Beast, in his forehead.
And for his stone, it is a work of darkness,
And, with philosophy, blinds the eyes of man.

TRIBULATION: Good Brother, we must bend unto all means,
That may give furtherance, to the holy cause.

ANANIAS: Which his cannot: the sanctified cause
Should have a sanctified course.

TRIBULATION: Not always necessary.
The children of perdition are, oft-times,
Made instruments even of the greatest works.
Beside, we should give somewhat to man's nature,
The place he lives in, still about the fire,
And fume of metals, that intoxicate
The brain of man, and make him prone to passion.
Where have you greater atheists, than your cooks?
Or more profane, or choleric than your glassmen?
More antichristian, than your bell-founders?
What makes the Devil so devilish, I would ask you,
Satan, our common enemy, but his being
Perpetually about the fire, and boiling
Brimstone, and arsenic? We must give, I say,
Unto the motives, and the stirrers up
Of humours in the blood. It may be so.
When as the work is done, the stone is made,
This heat of his may turn into a zeal,
And stand up for the beauteous discipline,
Against the menstruous cloth, and rag of Rome.
We must await his calling, and the coming
Of the good spirit.

Act III Scene 1

OR

8 Read the extract printed below.

Explore how Jonson uses variety in language, 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 FACE]

SUBTLE: How now?
 FACE: Sir, please you,
 Shall I not change the filter?
 SUBTLE: Marry, yes.
 And bring me the complexion of glass B.
 [Exit FACE]

MAMMON: Ha' you another?
 SUBTLE: Yes, son, were I assured
 Your piety were firm, we would not want
 The means to glorify it. But I hope the best:
 I mean to tinct C in sand-heat, tomorrow,
 And give him imbibition.

MAMMON: Of white oil?
 SUBTLE: No, sir, of red. F is come over the helm too,
 I thank my Maker, in S. Mary's bath,
 And shows *lac virginis*. Blessed be heaven.
 I sent you of his faeces there, calcined.
 Out of that calx, I ha' won the salt of mercury.

MAMMON: By pouring on your rectified water?
 SUBTLE: Yes, and reverberating in Athanor.
 [Enter FACE]

How now? What colour says it?
 FACE: The ground black, sir.
 MAMMON: That's your crow's head?
 SURLY: Your cockscomb's, is't not?
 SUBTLE: No, 'tis not perfect, would it were the crow.
 That work wants something.
 SURLY: (O, I looked for this.
 The hay is a-pitching.)
 SUBTLE: Are you sure, you loosed 'em
 I' their own menstree?
 FACE: Yes, sir, and then married 'em,
 And put 'em in a bolt's head, nipped to digestion,
 According as you bade me; when I set
 The liquor of Mars to circulation,
 In the same heat.

SUBTLE: The process, then, was right.
 FACE: Yes, by the token, sir, the retort broke,
 And what was saved, was put into the pelican,
 And signed with Hermes' seal.

SUBTLE: I think 'twas so.
 SURLY: We should have a new amalgama.
 (O, this ferret
 Is rank as any pole-cat.)

Act II, Scene 3

Turn over ►

The Revenger's Tragedy – Cyril Tourneur**OR****9** Read the extract printed below.

How does Tourneur present Ambitioso and Supervacuo, 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.

AMBITIOSO: Was not his execution rarely plotted?
 We are the duke's sons now.
 SUPERVACUO: Ay, you may thank my policy for that.
 AMBITIOSO: Your policy for what?
 SUPERVACUO: Why was't not my invention brother
 To slip the judges, and, in lesser compass,
 Did not I draw the model of his death,
 Advising you to sudden officers
 And e'en extemporal execution?
 AMBITIOSO: Heart 'twas a thing I thought on too.
 SUPERVACUO: You thought on't too! 'Sfoot slander not your thoughts
 With glorious untruth: I know 'twas from you.
 AMBITIOSO: Sir I say 'twas in my head.
 [SUPERVACUO]: Ay, like your brains then:
 Ne'er to come out as long as you lived.
 AMBITIOSO: You'd have the honour on't forsooth that your wit
 Led him to the scaffold.
 SUPERVACUO: Since it is my due
 I'll publish't – but I'll ha't, in spite of you.
 AMBITIOSO: Methinks y'are much too bold, you should a little
 Remember us brother, next to be honest duke.
 SUPERVACUO: [Aside] Ay, it shall be as easy for you to be duke
 As to be honest, and that's never i' faith.
 AMBITIOSO: Well, cold he is by this time, and because
 We're both ambitious be it our amity,
 And let the glory be shared equally.
 SUPERVACUO: I am content to that.
 AMBITIOSO: This night our younger brother shall out of prison:
 I have a trick.
 SUPERVACUO: A trick? Prithee what is't?
 AMBITIOSO: We'll get him out by a wile.
 SUPERVACUO: Prithee what wile?
 AMBITIOSO: No sir you shall not know it till it be done,
 For then you'd swear 'twere yours.

Act III Scene 6

OR

10 Read the extract printed below.

Explore Tourneur's use of imagery and description, 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: Art thou beguiled now? Tut a lady can
At such, all hid, beguile a wiser man.
Have I not fitted the old surfeiter
With a quaint piece of beauty? Age and bare bone
Are e'er allied in action. Here's an eye
Able to tempt a great man – to serve God;
A pretty hanging lip, that has forgot now to dissemble.
Methinks this mouth should make a swearer tremble,
A drunkard clasp his teeth, and not undo 'em
To suffer wet damnation to run through 'em.
Here's a cheek keeps her colour, let the wind go whistle:
Spout rain, we fear thee not, be hot or cold
All's one with us. And is not he absurd
Whose fortunes are upon their faces set,
That fear no other God but wind and wet?

HIPPOLITO: Brother y'ave spoke that right.
Is this the form that, living, shone so bright?

VINDICE: The very same.
And now methinks I could e'en chide myself
For doting on her beauty, though her death
Shall be revenged after no common action.
Does the silkworm expend her yellow labours
For thee? For thee does she undo herself?
Are lordships sold to maintain ladyships
For the poor benefit of a bewitching minute?
Why does yon fellow falsify highways
And put his life between the judge's lips
To refine such a thing, keeps horse and men
To beat their valours for her?
Surely we're all mad people and they,
Whom we think are, are not: we mistake those.
'Tis we are mad in sense, they but in clothes.

HIPPOLITO: Faith and in clothes too we, give us our due.

VINDICE: Does every proud and self-affecting dame
Camphor her face for this, and grieve her maker
In sinful baths of milk, when many an infant starves
For her superfluous outside – all for this?
Who now bids twenty pound a night, prepares
Music, perfumes and sweetmeats? All are hushed,
Thou may'st lie chaste now! It were fine methinks
To have thee seen at revels, forgetful feasts
And unclean brothels; sure 'twould fright the sinner
And make him a good coward, put a reveller
Out of his antic amble
And cloy an epicure with empty dishes.
Here might a scornful and ambitious woman
Look through and through herself; see, ladies, with false forms
You deceive men but cannot deceive worms.

Act III Scene 5

Turn over ►

The Recruiting Officer – George Farquhar**OR****11** Read the extract printed below.

How do you respond to Farquhar's presentation of Plume, 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: And leave us here to mourn upon the shore – a couple of poor, melancholy monsters – what shall we do?
 WORTHY: I have a trick for mine; the letter, you know, and the fortune-teller.
 PLUME: And I have a trick for mine.
 WORTHY: What is't?
 PLUME: I'll never think of her again.
 WORTHY: No!
 PLUME: No; I think myself above administering to the pride of any woman, were she worth twelve thousand a year, and I han't the vanity to believe I shall ever gain a lady worth twelve hundred; the generous, good-natured Silvia in her smock I admire, but the haughty, scornful Silvia, with her fortune, I despise.

A SONG

1

Come, fair one, be kind,
 You never shall find
 A fellow so fit for a lover;
 The world shall view
 My passion for you,
 But never your passion discover.

2

I still will complain
 Of your frowns and disdain,
 Though I revel through all your charms;
 The world shall declare,
 That I die with despair,
 When I only die in your arms.

3

I still will adore,
 And love more and more,
 But, by Jove, if you chance to prove cruel:
 I'll get me a miss
 That freely will kiss,
 Though I afterwards drink water-gruel.

What, sneak out o'town and not so much as a word, a line, a compliment – 'sdeath! How far off does she live? I'll go and break her windows.

WORTHY: Ha, ha, ha; aye, and the window bars too to come at her.
 Come, come, friend, no more of your rough, military airs.

Act III Scene 1

OR

12 Read the extract printed below.

Explore how the characters reveal their attitudes towards women, 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.

WORTHY: Thou art a happy fellow; once I was so.
 PLUME: What ails thee, man? No inundations nor earthquakes in Wales, I hope? Has your father rose from the dead, and reassumed his estate?

WORTHY: No.
 PLUME: Then you are married, surely.
 WORTHY: No.
 PLUME: Then you are mad, or turning Quaker.
 WORTHY: Come, I must out with it – your once gay, roving friend is dwindled into an obsequious, thoughtful, romantic, constant coxcomb.

PLUME: And pray, what is all this for?
 WORTHY: For a woman.
 PLUME: Shake hands, brother, if you go to that – behold me as obsequious, as thoughtful, and as constant a coxcomb as your worship.

WORTHY: For whom?
 PLUME: For a regiment. – But for a woman! 'Sdeath! I have been constant to fifteen at a time, but never melancholy for one; and can the love of one bring you into this pickle? Pray, who is this miraculous Helen?

WORTHY: A Helen indeed, not to be won under a ten years' siege; as great a beauty, and as great a jilt.
 PLUME: A jilt! Pho! Is she as great a whore?
 WORTHY: No, no.
 PLUME: 'Tis ten thousand pities; but who is she? Do I know her?
 WORTHY: Very well.
 PLUME: Impossible! – I know no woman that will hold out a ten years' siege.

WORTHY: What think you of Melinda?
 PLUME: Melinda! Why, she began to capitulate this time twelve-month, and offered to surrender upon honourable terms; and I advised you to propose a settlement of five hundred pound a year to her, before I went last abroad.

WORTHY: I did, and she hearkened to't, desiring only one week to consider; when beyond her hopes the town was relieved, and I forced to turn my siege into a blockade.

Act I Scene 1

END OF SECTION A

Turn over ►

SECTION B – Adaptation of Texts for an Audience

Answer **both** parts of Question 13.

- 13 (a)** Read the source material which follows. **Texts A** and **B** are extracts from the RSPCA website. **Text C** is an article from *The Guardian* newspaper.

Using relevant information from these texts, write the text of a letter from the RSPCA to members of the general public appealing for donations and support. You should aim to present information on the charity and its work in a persuasive way.

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 **or** Text C in order to highlight the choices 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 to achieve particular effects.

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

END OF QUESTIONS

Text A**About the RSPCA – Today's RSPCA****Action for animals**

There are now 328 uniformed RSPCA inspectors and 146 Animal Collection Officers (ACOs) in England and Wales working tirelessly for animals in distress. In 2001 inspectors investigated 123,156 animal cruelty complaints which resulted in 2,449 convictions.

Preventing abuse

The courts are a last resort for inspectors, who prefer to educate rather than prosecute. They watch the treatment of animals in transit, in markets, pet shops, boarding kennels and farms and offer help and advice about their care.

Cruelty casebook

Every 20 seconds someone somewhere in England and Wales dials 0870 55 55 999 – the RSPCA's national cruelty and advice line – for help. In 2001 the RSPCA undertook 8,264 inspections, and removed 184,706 animals from danger or abuse. Inspectors and ACOs are also an emergency service for injured, trapped, or stranded animals and in 2001 they carried out 11,947 rescues.

Animal care

The RSPCA rehomed 90,689 animals in 2001 – mostly through the Society's network of 183 branches. Branches are separately registered charities operating subject to RSPCA and branch rules. They work for animal welfare locally and many provide services including subsidized veterinary treatment for those in need, neutering and rehoming schemes. Together, branches are responsible for 40 branch-run clinics, 37 animal centres and ten animal welfare centres.

The RSPCA (national Society) is responsible for four animal hospitals, three specialist wildlife hospitals, one wildlife rehabilitation unit, 13 animal centres and five clinics throughout England and Wales.

All animals

The RSPCA's influence covers the whole range of animal protection. The Society is involved in practical welfare, law enforcement as well as high-profile campaigning and education. It employs veterinary experts and consultants in the care and treatment of farm livestock, wildlife, domestic pets and animals used in research.

Source: RSPCA website

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Text B**Rehoming – New life for dumped kittens**

Two five-week-old kittens, abandoned in a cardboard box and left by a roadside in Bradford-on-Avon, are enjoying life in their new home, thanks to the RSPCA.

RSPCA Inspector Ian Burns took the tiny sisters to the Bath Animal Home where, after a thorough health check and heaps of TLC, staff sent them for rehoming.

Bath Animal Home is licensed to hold 104 cats and 135 dogs and rehomes around 2,500 domestic animals a year.

As with most RSPCA catteries, Bath consists of suspended cat pens, with access to individual outside runs, built at eye-level making it easier for potential owners to see the cats.

Within a few days the kittens caught the eyes of Jenny and Rob Mizen from Trowbridge. "I had a cat until recently, but she died suddenly of a heart attack, so I thought I'd give myself a bit of breathing space before rushing out to get another," says Jenny.

"Before long I registered with the Bath Animal Home and waited to hear from them. I soon went to the animal home and saw these two gorgeous kittens which I couldn't resist."

Staff arranged a home visit, which was successful, and Alice and Adelaide quickly joined Jenny and Rob at their Trowbridge home.

Jenny said: "I cannot imagine how anybody could abandon these kittens – they're absolutely gorgeous."

Source: RSPCA website

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