

General Certificate of Education
June 2005
Advanced Level Examination



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

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

NTA5

Tuesday 21 June 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 question in Section A, and 45 minutes on Question 13(a) and 45 minutes on Question 13(b) in Section 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 Shakespeare's presentation of female characters 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

I have heard it said so. O, these men, these men!
Dost thou in conscience think – tell me, Emilia –
That there be women do abuse their husbands
In such gross kind?

EMILIA

There be some such, no question.

DESDEMONA

Wouldst thou do such a deed for all the world?

EMILIA

Why, would not you?

DESDEMONA

No, by this heavenly light!

EMILIA

Nor I neither, by this heavenly light:
I might do't as well i'th' dark.

DESDEMONA

Wouldst thou do such a deed for all the world?

EMILIA

The world's a huge thing: it is a great price
For a small vice.

DESDEMONA

Good troth, I think thou wouldst not.

EMILIA

By my troth, I think I should, and undo't when I had
done. Marry, I would not do such a thing for a joint-ring, nor
for measures of lawn, nor for gowns, petticoats, nor caps, nor
any petty exhibition. But for all the whole world? ud's pity,
who would not make her husband a cuckold to make him a
monarch? I should venture purgatory for't.

DESDEMONA

Beshrew me, if I would do such a wrong
For the whole world!

EMILIA

Why, the wrong is but a wrong i'th' world; and
having the world for your labour, 'tis a wrong in your
own world, and you might quickly make it right.

DESDEMONA

I do not think there is any such woman.

EMILIA

Yes, a dozen, and as many to th' vantage as would
store the world they played for.

But I do think it is their husbands' faults
If wives do fall. Say that they slack their duties
And pour our treasures into foreign laps;
Or else break out in peevish jealousies,
Throwing restraint upon us; or say they strike us,
Or scant our former having in despite,
Why, we have galls: and though we have some grace
Yet have we some revenge. Let husbands know
Their wives have sense like them: they see, and smell,
And have their palates both for sweet and sour
As husbands have.

(Act 4 Scene 3)

OR

2 Read the extract printed below.

How far do you sympathise with Othello 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.

OTHELLO I am not valiant neither,
But every puny whipster gets my sword.
But why should honour outlive honesty?
Let it go all.

EMILIA What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan
And die in music. [*Sings.*] Willow, willow, willow.
– Moor, she was chaste, she loved thee, cruel Moor,
So come my soul to bliss as I speak true!
So speaking as I think, alas, I die. *She dies.*

OTHELLO I have another weapon in this chamber,
It is a sword of Spain, the ice-brook's temper;
O, here it is. Uncle, I must come forth.

GRATIANO [*within*]
If thou attempt it it will cost thee dear;
Thou hast no weapon, and perforce must suffer.

OTHELLO Look in upon me then, and speak with me,
Or, naked as I am, I will assault thee.

[*Enter GRATIANO.*]

GRATIANO
What is the matter?

OTHELLO Behold, I have a weapon,
A better never did itself sustain
Upon a soldier's thigh. I have seen the day
That with this little arm and this good sword
I have made my way through more impediments
Than twenty times your stop: but, O vain boast,
Who can control his fate? 'Tis not so now.
Be not afraid, though you do see me weaponed:
Here is my journey's end, here is my butt
And very sea-mark of my utmost sail.
Do you go back dismayed? 'tis a lost fear:
Man but a rush against Othello's breast
And he retires. Where should Othello go?
Now: how dost thou look now? O ill-starred wench,
Pale as thy smock. When we shall meet at compt
This look of thine will hurl my soul from heaven
And fiends will snatch at it. Cold, cold, my girl,
Even like thy chastity. O cursed, cursed slave!
Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds, roast me in sulphur,
Wash me in steep-down gulfs of liquid fire!
O Desdemon! dead, Desdemon. Dead! O, O!

(Act 5 Scene 2)

Turn over ►

Measure for Measure – William Shakespeare**OR****3** Read the extract printed below.

Do you have sympathy for the feelings of 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.

FRIAR PETER Now is your time. Speak loud, and kneel before him.
 ISABELLA Justice, oh royal Duke! Vail your regard
 Upon a wronged – I would fain have said a maid.
 Oh worthy prince, dishonour not your eye
 By throwing it on any other object
 Till you have heard me in my true complaint
 And given me justice, justice, justice, justice!

DUKE Relate your wrongs: in what? By whom? Be brief.
 Here is Lord Angelo shall give you justice;
 Reveal yourself to him.

ISABELLA Oh worthy Duke,
 You bid me seek redemption of the devil.
 Hear me yourself: for that which I must speak
 Must either punish me, not being believed,
 Or wring redress from you. Hear me, oh hear me, here!

ANGELO My lord, her wits I fear me are not firm;
 She hath been a suitor to me for her brother
 Cut off by course of justice.

ISABELLA By course of justice!
 ANGELO And she will speak most bitterly and strange.
 ISABELLA Most strange, but yet most truly will I speak.
 That Angelo's forsworn, is it not strange?
 That Angelo's a murderer, is't not strange?
 That Angelo is an adulterous thief,
 An hypocrite, a virgin-violator,
 Is it not strange, and strange?

DUKE Nay, it is ten times strange.

ISABELLA It is not truer he is Angelo
 Than this is all as true as it is strange;
 Nay, it is ten times true, for truth is truth
 To th'end of reck'ning.

DUKE Away with her: poor soul,
 She speaks this in th'infirmary of sense.

ISABELLA Oh prince, I conjure thee as thou believ'st
 There is another comfort than this world,
 That thou neglect me not with that opinion
 That I am touched with madness: make not impossible
 That which but seems unlike. 'Tis not impossible
 But one, the wicked'st caitiff on the ground,
 May seem as shy, as grave, as just, as absolute
 As Angelo; even so may Angelo
 In all his dressings, characts, titles, forms,
 Be an arch-villain. Believe it, royal prince,
 If he be less, he's nothing, but he's more,
 Had I more name for badness.

(Act 5 Scene 1)

The Alchemist – Ben Jonson**OR**

5 Read the extract printed below.

How do you respond to the victims of Subtle and Face here and elsewhere in the play? You may refer to **two** or **three** characters, or range more widely.

In your answer you should consider:

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

[Enter] DAPPER [to them]

FACE

The Doctor is within, a-moving for you;
(I have had the most ado to win him to it)
He swears, you'll be the darling o' the dice:
He never heard her Highness dote, till now (he says.)
Your aunt has given you the most gracious words,
That can be thought on.

DAPPER

Shall I see her Grace?

FACE

See her, and kiss her, too.

[Enter DRUGGER and KASTRIL]

What? Honest Nab!

Hast brought the damask?

DRUGGER

No, sir, here's tobacco.

FACE

'Tis well done, Nab: thou'lt bring the damask too?

DRUGGER

Yes, here's the gentleman, Captain, Master Kastril,
I have brought to see the Doctor.

FACE

Where's the widow?

DRUGGER

Sir, as he likes, his sister (he says) shall come.

FACE

O, is it so? 'Good time. Is your name Kastril, sir?

KASTRIL

Ay, and the best o' the Kastrils, I'd be sorry else,
By fifteen hundred, a year. Where is this Doctor?
My mad tobacco-boy, here, tells me of one,
That can do things. Has he any skill?

FACE

Wherein, sir?

KASTRIL

To carry a business, manage a quarrel, fairly,
Upon fit terms.

FACE

It seems sir, you're but young
About the town, that can make that a question!

KASTRIL

Sir, not so young, but I have heard some speech
Of the angry boys, and seen 'em take tobacco;
And in his shop: and I can take it too.
And I would fain be one of 'em, and go down
And practise i' the country.

(Act 3 Scene 4)

OR

6 Read the extract printed below.

Explore Jonson's presentation of Face 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.

SUBTLE

Yes. You were once (time's not long past) the good,
Honest, plain, livery-three-pound-thrum; that kept
Your master's worship's house, here, in the Friars,
For the vacations—

FACE

Will you be so loud?

SUBTLE

Since, by my means, translated suburb-Captain.

FACE

By your means, Doctor Dog?

SUBTLE

Within man's memory,

All this, I speak of.

FACE

Why, I pray you, have I
Been countenanced by you? Or you, by me?
Do but collect, sir, where I met you first.

SUBTLE

I do not hear well.

FACE

Not of this, I think it.

But I shall put you in mind, sir, at Pie Corner,
Taking your meal of steam in, from cooks' stalls,
Where, like the father of hunger, you did walk
Piteously costive, with your pinched-horn-nose,
And your complexion, of the Roman wash,
Stuck full of black, and melancholic worms,
Like powder corns, shot, at th'artillery-yard.

SUBTLE

I wish, you could advance your voice, a little.

FACE

When you went pinned up, in the several rags
You'd raked, and picked from dunghills, before day,
Your feet in mouldy slippers, for your kibes,
A felt of rug, and a thin threaden cloak,
That scarce would cover your no-buttocks—

SUBTLE

So, sir!

FACE

When all your alchemy, and your algebra,
Your minerals, vegetals, and animals,
Your conjuring, cozening, and your dozen of trades,
Could not relieve your corps, with so much linen
Would make you tinder, but to see a fire;
I ga' you countenance, credit for your coals,
Your stills, your glasses, your materials,
Built you a furnace, drew you customers,
Advanced all your black arts; lent you, beside,
A house to practise in—

SUBTLE

Your master's house?

FACE

Where you have studied the more thriving skill
Of bawdry, since.

SUBTLE

Yes, in your master's house.
You, and the rats, here, kept possession.

(Act 1 Scene 1)

Turn over ►

The Recruiting Officer – George Farquhar**OR**

7 Read the extract printed below.

Explore Farquhar's treatment of love and attraction 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.

BALANCE

We must get this mad captain his complement of men, and send him a-packing, else he'll overrun the country.

WORTHY

You see, sir, how little he values your daughter's disdain.

BALANCE

I like him the better; I was much such another fellow at his age; I never set my heart upon any woman so much as to make me uneasy at the disappointment; but what was very surprising both to myself and friends, I changed o'th' sudden from the most fickle lover to the most constant husband in the world. But how goes your affair with Melinda?

WORTHY

Very slowly. Cupid had formerly wings, but I think in this age he goes upon crutches, or I fancy Venus had been dallying with her cripple Vulcan when my amour commenced, which has made it go on so lamely. My mistress has got a captain too, but such a captain! As I live, yonder he comes.

BALANCE

Who? That bluff fellow in the sash? I don't know him.

WORTHY

But I engage he knows you, and everybody at first sight; his impudence were a prodigy, were not his ignorance proportionable; he has the most universal acquaintance of any man living, for he won't be alone, and nobody will keep him company twice; then he's a Caesar among the women, *veni, vidi, vici*, that's all. If he has but talked with the maid, he swears he has lain with the mistress; but the most surprising part of his character is his memory, which is the most prodigious, and the most trifling in the world.

BALANCE

I have met with such men, and I take this good-for-nothing memory to proceed from a certain contexture of the brain, which is purely adapted to impertinencies, and there they lodge secure, the owner having no thoughts of his own to disturb them. I have known a man as perfect as a chronologer as to the day and year of most important transactions, but be altogether ignorant of the causes, springs, or consequences of any one thing of moment; I have known another acquire so much by travel, as to tell you the names of most places in Europe, with their distances of miles, leagues, or hours, as punctually as a post-boy; but for anything else, as ignorant as the horse that carries the mail.

WORTHY

This is your man, sir, add but the traveller's privilege of lying, and even that he abuses; this is the picture, behold the life!

(Act 3 Scene 1)

OR

8 Read the extract printed below.

How do you respond to Kite 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

Kite, you must father the child.

KITE

Humph – and so her friends will oblige me to marry the mother.

PLUME

If they should, we'll take her with us, she can wash, you know, and make a bed upon occasion.

KITE

Aye, or unmake it upon occasion. But your honour knows that I'm married already.

PLUME

To how many?

KITE

I can't tell readily – I have set them down here upon the back of the muster-roll. (*Draws it out*) Let me see – *Imprimis*, Mrs Sheely Snickereyes, she sells potatoes upon Ormonde Quay in Dublin – Peggy Guzzle, the brandy-woman at the Horse-guard at Whitehall – Dolly Waggon, the carrier's daughter in Hull – Mademoiselle Van-bottom-flat at the Buss – then Jenny Oakum, the ship-carpenter's widow at Portsmouth; but I don't reckon upon her, for she was married at the same time to two lieutenants of marines, and a man of war's boatswain.

PLUME

A full company – you have named five – come, make 'em half a dozen, Kite. Is the child a boy or a girl?

KITE

A chopping boy.

PLUME

Then set the mother down in your list, and the boy in mine; enter him a grenadier by the name of Francis Kite, absent upon furlough – I'll allow you a man's pay for his subsistence; and now go comfort the wench in the straw.

KITE

I shall, sir.

PLUME

But hold, have you made any use of your German doctor's habit since you arrived?

KITE

Yes, yes, sir; and my fame's all about the country for the most faithful fortune-teller that ever told a lie; I was obliged to let my landlord into the secret for the convenience of keeping it so, but he's an honest fellow and will be trusty to any roguery that is confided to him. This device, sir, will get you men, and me money, which I think is all we want at present – but yonder comes your friend Mr Worthy – has your honour any farther commands?

(Act 1 Scene 1)

Turn over ►

Twelfth Night – William Shakespeare**OR****9** Read the extract printed below.

How does Shakespeare explore issues relating to gender 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.

CURIO He is not here, so please your lordship, that should sing it.

ORSINO Who was it?

CURIO Feste the jester, my lord, a fool that the Lady Olivia's father took much delight in. He is about the house.

ORSINO Seek him out, and play the tune the while.

Exit Curio.

Music plays

Come hither, boy. If ever thou shalt love,
In the sweet pangs of it, remember me.
For such as I am, all true lovers are:
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is beloved. How dost thou like this tune?

VIOLA

It gives a very echo to the seat
Where love is throned.

ORSINO

Thou dost speak masterly.
My life upon't, young though thou art, thine eye
Hath stayed upon some favour that it loves.
Hath it not, boy?

VIOLA

A little, by your favour.

ORSINO

What kind of woman is't?

VIOLA

Of your complexion.

ORSINO

She is not worth thee, then. What years, i'faith?

VIOLA

About your years, my lord.

ORSINO

Too old, by heaven. Let still the woman take
An elder than herself; so wears she to him;
So sways she level in her husband's heart.
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are.

VIOLA

I think it well, my lord.

ORSINO

Then let thy love be younger than thyself,
Or thy affection cannot hold the bent.
For women are as roses whose fair flower,
Being once displayed, doth fall that very hour.

VIOLA

And so they are. Alas, that they are so,
To die, even when they to perfection grow.

(Act 2 Scene 4)

OR

10 Read the extract printed below.

How does Shakespeare present Malvolio 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.

OLIVIA Go, call him hither.

Exit Maria

I am as mad as he

If sad and merry madness equal be.

Enter Malvolio and Maria

How now, Malvolio?

MALVOLIO Sweet lady! Ho! Ho!

OLIVIA Smil'st thou? I sent for thee upon a sad occasion.

MALVOLIO Sad, lady? I could be sad; this does make some obstruction in the blood, this cross-gartering — but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one and please all'.

OLIVIA Why, how dost thou, man? What is the matter with thee?

MALVOLIO Not black in my mind, though yellow in my legs. It did come to his hands; and commands shall be executed. I think we do know the sweet Roman hand.

OLIVIA Wilt thou go to bed, Malvolio?

MALVOLIO To bed! 'Ay, sweetheart, and I'll come to thee!'

OLIVIA God comfort thee! Why dost thou smile so, and kiss thy hand so oft?

MARIA How do you, Malvolio?

MALVOLIO At your request? Yes; nightingales answer daws.

MARIA Why appear you with this ridiculous boldness before my lady?

MALVOLIO 'Be not afraid of greatness.' 'Twas well writ.

OLIVIA What mean'st thou by that, Malvolio?

MALVOLIO 'Some are born great —'

OLIVIA Ha?

MALVOLIO 'Some achieve greatness —'

OLIVIA What sayst thou?

MALVOLIO 'And some have greatness thrust upon them.'

OLIVIA Heaven restore thee!

MALVOLIO 'Remember who commended thy yellow stockings —'

OLIVIA Thy yellow stockings?

MALVOLIO '— and wished to see thee cross-gartered.'

OLIVIA Cross-gartered?

MALVOLIO 'Go to, thou art made if thou desir'st to be so.'

OLIVIA Am I maid!

MALVOLIO 'If not, let me see thee a servant still.'

OLIVIA Why, this is very midsummer madness.

(Act 3 Scene 4)

Turn over ►

The Winter's Tale – William Shakespeare**OR****11** Read the extract printed below.

How does Shakespeare present Leontes 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.

LEONTES

You're liars all.

LORD

Beseech your highness, give us better credit.
 We have always truly served you, and beseech'
 So to esteem of us; and on our knees we beg,
 As recompense of our dear services
 Past and to come, that you do change this purpose,
 Which being so horrible, so bloody, must
 Lead on to some foul issue. We all kneel.

LEONTES

I am a feather for each wind that blows.
 Shall I live on to see this bastard kneel
 And call me father? Better burn it now
 Than curse it then. But be it: let it live.
 It shall not neither. (*To Antigonus*) You, sir, come you
 hither:

You that have been so tenderly officious
 With Lady Margery, your midwife there,
 To save this bastard's life – for 'tis a bastard,
 So sure as this beard's grey – what will you adventure
 To save this brat's life?

ANTIGONUS

Anything, my lord,
 That my ability may undergo,
 And nobleness impose – at least thus much:
 I'll pawn the little blood which I have left
 To save the innocent – anything possible.

LEONTES

It shall be possible. Swear by this sword
 Thou wilt perform my bidding.

ANTIGONUS (*his hand upon the hilt*)

I will, my lord.

LEONTES

Mark and perform it, see'st thou? For the fail
 Of any point in't shall not only be
 Death to thyself, but to thy lewd-tongued wife,
 Whom for this time we pardon. We enjoin thee,
 As thou art liegeman to us, that thou carry
 This female bastard hence, and that thou bear it
 To some remote and desert place, quite out
 Of our dominions; and that there thou leave it,
 Without more mercy, to its own protection
 And favour of the climate. As by strange fortune
 It came to us, I do in justice charge thee,
 On thy soul's peril and thy body's torture,
 That thou commend it strangely to some place
 Where chance may nurse or end it. Take it up.

(Act 2 Scene 3)

OR

12 Read the extract printed below.

Examine Shakespeare's treatment of love and attraction 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.

POLIXENES

Then make your garden rich in gillyvors,
And do not call them bastards.

PERDITA

I'll not put
The dibble in earth to set one slip of them:
No more than, were I painted, I would wish
This youth should say 'twere well, and only therefore
Desire to breed by me. Here's flowers for you:
Hot lavender, mints, savory, marjoram;
The marigold, that goes to bed with' sun
And with him rises weeping; these are flowers
Of middle summer, and I think they are given
To men of middle age. Y'are very welcome.

CAMILLO

I should leave grazing, were I of your flock,
And only live by gazing.

PERDITA

Out, alas!
You'd be so lean that blasts of January
Would blow you through and through. (*To Florizel*)
Now, my fair'st friend,
I would I had some flowers o'th'spring, that might
Become your time of day – (*to the Shepherdesses*) and
yours, and yours,
That wear upon your virgin branches yet
Your maidenheads growing. O Proserpina,
For the flowers now that, frighted, thou let'st fall
From Dis's wagon! Daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets, dim,
But sweeter than the lids of Juno's eyes
Or Cytherea's breath; pale primroses,
That die unmarried ere they can behold
Bright Phoebus in his strength – a malady
Most incident to maids; bold oxlips and
The crown imperial; lilies of all kinds,
The flower-de-luce being one: O, these I lack
To make you garlands of, and my sweet friend
To strew him o'er and o'er!

FLORIZEL

What, like a corse?

PERDITA

No, like a bank for Love to lie and play on,
Not like a corse; or if, not to be buried,
But quick and in mine arms. Come, take your flowers.
Methinks I play as I have seen them do
In Whitsun pastorals: sure this robe of mine
Does change my disposition.

(Act 4 Scene 4)

TURN OVER FOR SECTION B

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 taken from the ‘Year Out Group’ website.

Using relevant information from these texts, write the text of a talk, aimed at 17 to 18-year-olds, on organising a gap year between college or school and higher education.

You should adapt the source material, using your own words as far as possible.
You are advised to write approximately 350 – 400 words.

- (b)** Compare your own writing with **either** Text A **or** Text B in order to highlight the choices you have made in your writing. 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

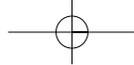
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Turn over ►

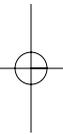
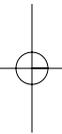
Text B

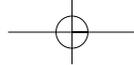
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END OF TEXTS

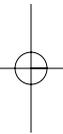
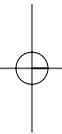


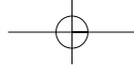
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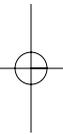
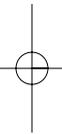


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Text A: an extract from a web page 'Advising young people on the selection of well-structured programmes and Year Out Group members and providers', www.yearoutgroup.org

Text B: an extract from a web page 'Advising young people on the selection of well-structured programmes and Year Out Group members and providers', www.yearoutgroup.org

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