

General Certificate of Education
June 2006
Advanced Level Examination



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

NTA5

Tuesday 20 June 2006 1.30 pm to 3.45 pm

For this paper you must have:

- 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.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The texts 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 are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

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 your Section A question.

Othello – William Shakespeare

EITHER

1 Read the extract printed below.

How does Shakespeare explore his characters' concern for their reputations, 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 What, are you hurt, lieutenant?

CASSIO Ay, past all surgery.

IAGO Marry, God forbid!

CASSIO Reputation, reputation, reputation! O, I have lost my reputation, I have lost the immortal part of myself – and what remains is bestial. My reputation, Iago, my reputation!

IAGO As I am an honest man I thought you had received some bodily wound; there is more of sense in that than in reputation. Reputation is an idle and most false imposition, oft got without merit and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man, there are ways to recover the general again. You are but now cast in his mood, a punishment more in policy than in malice, even so as one would beat his offenceless dog to affright an imperious lion. Sue to him again, and he's yours.

CASSIO I will rather sue to be despised, than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk? and speak parrot? and squabble? swagger? swear? and discourse fustian with one's own shadow? O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

IAGO What was he that you followed with your sword? What had he done to you?

CASSIO I know not.

IAGO Is't possible?

CASSIO I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths, to steal away their brains! that we should with joy, pleasance, revel and applause, transform ourselves into beasts!

Act 2 Scene 3

OR**2** Read the extract printed below.

Explore how Shakespeare presents the relationship between Othello and Iago, 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 How shall I murder him, Iago?

IAGO Did you perceive how he laughed at his vice?

OTHELLO O Iago!

IAGO And did you see the handkerchief?

OTHELLO Was that mine?

IAGO Yours, by this hand: and to see how he prizes the foolish woman your wife! She gave it him, and he hath given it his whore.

OTHELLO I would have him nine years a-killing. A fine woman, a fair woman, a sweet woman!

IAGO Nay, you must forget that.

OTHELLO Ay, let her rot and perish and be damned tonight, for she shall not live. No, my heart is turned to stone: I strike it, and it hurts my hand. O, the world hath not a sweeter creature: she might lie by an emperor's side and command him tasks.

IAGO Nay, that's not your way.

OTHELLO Hang her, I do but say what she is: so delicate with her needle, an admirable musician. O, she will sing the savageness out of a bear! of so high and plenteous wit and invention!

IAGO She's the worse for all this.

OTHELLO O, a thousand, a thousand times: and then of so gentle a condition.

IAGO Ay, too gentle.

OTHELLO Nay, that's certain. But yet the pity of it, Iago – O, Iago, the pity of it, Iago!

IAGO If you are so fond over her iniquity, give her patent to offend, for if it touch not you it comes near nobody.

OTHELLO I will chop her into messes! Cuckold me!

IAGO O, 'tis foul in her.

OTHELLO With mine officer!

IAGO That's fouler.

OTHELLO Get me some poison, Iago, this night. I'll not expostulate with her, lest her body and beauty unprovide my mind again. This night, Iago.

IAGO Do it not with poison, strangle her in her bed – even the bed she hath contaminated.

Act 4 Scene 1

Turn over ►

Twelfth Night – William Shakespeare

OR**3** Read the extract printed below.

How does Shakespeare explore the theme 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.

MALVOLIO She returns this ring to you, sir. You might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him; and one thing more, that you be never so hardy to come again in his affairs – unless it be to report your lord's taking of this. Receive it so.

VIOLA She took the ring of me, I'll none of it.

MALVOLIO Come, sir, you peevishly threw it to her, and her will is it should be so returned. If it be worth stooping for, there it lies in your eye; if not, be it his that finds it. *Exit*

VIOLA

I left no ring with her; what means this lady?
 Fortune forbid my outside have not charmed her!
 She made good view of me, indeed so much
 That – methought – her eyes had lost her tongue,
 For she did speak in starts, distractedly.
 She loves me, sure, the cunning of her passion
 Invites me in this churlish messenger.
 None of my lord's ring? Why, he sent her none.
 I am the man! If it be so – as 'tis –
 Poor lady, she were better love a dream.
 Disguise, I see thou art a wickedness
 Wherein the pregnant enemy does much.
 How easy is it for the proper false
 In women's waxen hearts to set their forms.
 Alas, our frailty is the cause, not we,
 For such as we are made, if such we be.
 How will this fadge? My master loves her dearly;
 And I, poor monster, fond as much on him;
 And she, mistaken, seems to dote on me.
 What will become of this? As I am man,
 My state is desperate for my master's love.
 As I am woman – now, alas the day,
 What thriftless sighs shall poor Olivia breathe!
 O time, thou must untangle this, not I!
 It is too hard a knot for me t'untie. *Exit*

Act 2 Scene 2

OR

4 Read the extract printed below.

Examine Shakespeare's presentation of Sir Toby Belch, 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.

SIR TOBY Why, man, he's a very devil. I have not seen such a firago. I had a pass with him, rapier, scabbard and all; and he gives me the stuck-in with such a mortal motion that it is inevitable; and on the answer, he pays you as surely as your feet hits the ground they step on. They say he has been fencer to the Sophy.

SIR ANDREW Pox on't! I'll not meddle with him.

SIR TOBY Ay, but he will not now be pacified. Fabian can scarce hold him yonder.

SIR ANDREW Plague on't! An I thought he had been valiant, and so cunning in fence, I'd have seen him damned ere I'd have challenged him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

SIR TOBY I'll make the motion. Stand here, make a good show on't. This shall end without the perdition of souls. (*Aside, as he crosses to Fabian*) Marry, I'll ride your horse as well as I ride you! (*To Fabian*) I have his horse to take up the quarrel. I have persuaded him the youth's a devil.

FABIAN He is as horribly conceited of him, and pants and looks pale as if a bear were at his heels.

SIR TOBY (*to Viola*) There's no remedy, sir, he will fight with you for's oath's sake. Marry, he hath better be-thought him of his quarrel, and he finds that now scarce to be worth talking of. Therefore, draw for the supportance of his vow. He protests he will not hurt you.

VIOLA (*aside*) Pray God defend me! A little thing would make me tell them how much I lack of a man.

FABIAN Give ground if you see him furious.

SIR TOBY (*crossing to Sir Andrew*) Come, Sir Andrew, there's no remedy. The gentleman will, for his honour's sake, have one bout with you, he cannot by the *duello* avoid it. But he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on, to't!

Act 3 Scene 4

Turn over ►

King Lear – William Shakespeare

OR

5 Read the extract printed below.

Examine Shakespeare's presentation of Edmund, 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.

EDMUND This is the excellent foppery of the world, that when we are sick in fortune – often the surfeits of our own behaviour – we make guilty of our disasters the sun, the moon, and stars, as if we were villains on necessity, fools by heavenly compulsion, knaves, thieves, and treachers by spherical predominance, drunkards, liars, and adulterers by an enforced obedience of planetary influence; and all that we are evil in by a divine thrusting-on. An admirable evasion of whoremaster man, to lay his goatish disposition to the charge of a star. My father compounded with my mother under the Dragon's tail, and my nativity was under Ursa Major, so that it follows I am rough and lecherous. Fut! I should have been that I am had the maidenliest star in the firmament twinkled on my bastardizing. Edgar –

(Enter Edgar)

pat he comes, like the catastrophe of the old comedy. My cue is villainous melancholy, with a sigh like Tom o'Bedlam. *(Aloud)* O these eclipses do portend these divisions: *(he sings)* Fa, sol, la, mi.

EDGAR How now, brother Edmund! What serious contemplation are you in?

EDMUND I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

EDGAR Do you busy yourself with that?

EDMUND I promise you, the effects he writes of succeed unhappily, as of unnaturalness between the child and the parent, death, dearth, dissolutions of ancient amities, divisions in state, menaces and maledictions against king and nobles, needless diffidences, banishment of friends, dissipation of cohorts, nuptial breaches, and I know not what.

Act 1 Scene 2

OR**6** Read the extract printed below.

Explore Shakespeare's treatment of madness, 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 Lear, Edgar, and the Fool

EDGAR Fraterretto calls me and tells me Nero is an angler
in the lake of darkness. Pray, innocent, and beware the
foul fiend.

FOOL Prithce, nuncle, tell me whether a madman be a
gentleman or a yeoman.

LEAR A king, a king!

FOOL No! He's a yeoman that has a gentleman to his son;
for he's a mad yeoman that sees his son a gentleman
before him.

LEAR

To have a thousand with red burning spits
Come hissing in upon 'em!

EDGAR The foul fiend bites my back.

FOOL He's mad that trusts in the tameness of a wolf, a
horse's health, a boy's love, or a whore's oath.

LEAR

It shall be done; I will arraign them straight.
(*To Edgar*)

Come, sit thou here, most learned justicer.
(*To the Fool*)

Thou sapient sir, sit here. No, you she-foxes –

EDGAR Look where he stands and glares! Want'st thou
eyes at trial, madam?

(*sings*)

Come o'er the burn, Bessy, to me.

FOOL (*sings*) Her boat hath a leak

And she must not speak

Why she dares not come over to thee.

EDGAR The foul fiend haunts Poor Tom in the voice of a
nightingale. Hoppedance cries in Tom's belly for two
white herring. Croak not, black angel! I have no food for
thee.

KENT

How do you, sir? Stand you not so amazed.

Will you lie down and rest upon the cushionings?

LEAR

I'll see their trial first; bring in their evidence.

Act 3 Scene 6

Turn over ►

The Winter's Tale – William Shakespeare

OR

7 Read the extract printed below.

Examine the role and presentation of Camillo, 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.

CAMILLO My gracious lord,
 I may be negligent, foolish, and fearful:
 In every one of these no man is free,
 But that his negligence, his folly, fear,
 Among the infinite doings of the world,
 Sometime puts forth. In your affairs, my lord,
 If ever I were wilful-negligent,
 It was my folly; if industriously
 I played the fool, it was my negligence,
 Not weighing well the end; if ever fearful
 To do a thing where I the issue doubted,
 Whereof the execution did cry out
 Against the non-performance, 'twas a fear
 Which oft infects the wisest. These, my lord,
 Are such allowed infirmities that honesty
 Is never free of. But, beseech your grace,
 Be plainer with me, let me know my trespass
 By its own visage; if I then deny it,
 'Tis none of mine.

LEONTES Ha'not you seen, Camillo –
 But that's past doubt, you have, or your eye-glass
 Is thicker than a cuckold's horn – or heard –
 For to a vision so apparent rumour
 Cannot be mute – or thought – for cogitation
 Resides not in that man that does not think –
 My wife is slippery? If thou wilt confess –
 Or else be impudently negative
 To have nor eyes, nor ears, nor thought – then say
 My wife's a hobby-horse, deserves a name
 As rank as any flax-wench that puts to
 Before her troth-plight: say't and justify't.

CAMILLO
 I would not be a stander-by to hear
 My sovereign mistress clouded so without
 My present vengeance taken. 'Shrew my heart,
 You never spoke what did become you less
 Than this; which to reiterate were sin
 As deep as that, though true.

Act 1 Scene 2

OR**8** Read the extract printed below.

Examine Shakespeare's treatment of the relationship between fathers and their children, 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.

FLORIZEL Camillo has betrayed me;
Whose honour and whose honesty till now
Endured all weathers.

LORD Lay't so to his charge.
He's with the King your father.

LEONTES Who? Camillo?

LORD
Camillo, sir; I spake with him; who now
Has these poor men in question. Never saw I
Wretches so quake: they kneel, they kiss the earth;
Forswear themselves as often as they speak;
Bohemia stops his ears, and threatens them
With divers deaths in death.

PERDITA O my poor father!
The heaven sets spies upon us, will not have
Our contract celebrated.

LEONTES You are married?

FLORIZEL
We are not, sir, nor are we like to be.
The stars, I see, will kiss the valleys first:
The odds for high and low's alike.

LEONTES My lord,
Is this the daughter of a king?

FLORIZEL She is,
When once she is my wife.

LEONTES
That 'once', I see by your good father's speed,
Will come on very slowly. I am sorry,
Most sorry, you have broken from his liking,
Where you were tied in duty; and as sorry
Your choice is not so rich in worth as beauty,
That you might well enjoy her.

FLORIZEL Dear, look up,
Though Fortune, visible an enemy,
Should chase us, with my father, power no jot
Hath she to change our loves.

Act 5 Scene 1

Turn over ►

The Alchemist – Ben Jonson**OR****9** Read the extract printed below.

How does the language of alchemy help Subtle and Face to trick their victims, 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.

SURLY

What a brave language here is? Next to canting?

SUBTLE

I have another work; you never saw, son,
That, three days since, passed the philosopher's wheel,
In the lent heat of Athanor; and's become
Sulphur o' nature.

MAMMON But 'tis for me?

SUBTLE What need you?

You have enough in that is perfect.

MAMMON O, but—

SUBTLE

Why, this is covetise!

MAMMON No, I assure you,

I shall employ it all, in pious uses,
Founding of colleges, and grammar schools,
Marrying young virgins, building hospitals,
And now, and then, a church.

[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.

The Rover – Aphra Behn**OR****11** Read the extract printed below.

Examine Behn's presentation of Willmore, here and elsewhere in the play.

In your answer you should consider:

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

WILLMORE

Fine pretty creatures! May a stranger have leave to look and love? – What's here? (*Reads the papers*) – 'Roses for every month'!

BLUNT

'Roses for every month'! What means that?

BELVILE

They are, or would have you think they're courtesans, who here in Naples are to be hired by the month.

WILLMORE

Kind and obliging to inform us – pray where do these roses grow? I would fain plant some of 'em in a bed of mine.

WOMAN

Beware such roses, sir.

WILLMORE

A pox of fear: I'll be baked with thee between a pair of sheets, and that's thy proper still; so I might but strew such roses over me and under me. Fair one, would you would give me leave to gather at your bush this idle month; I would go near to make somebody smell of it all the year after.

BELVILE

And thou hast need of such a remedy, for thou stink'st of tar and ropes' ends like a dock or pesthouse.

The woman puts herself into the hands of a man and exeunt

WILLMORE

Nay, nay, you shall not leave me so.

BELVILE

By all means use no violence here.

WILLMORE

Death! Just as I was going to be damnably in love, to have her led off! I could pluck that rose out of his hand, and even kiss the bed the bush grew in.

FREDERICK

No friend to love like a long voyage at sea.

BLUNT

Except a nunnery, Fred.

WILLMORE

Death! But will they not be kind? Quickly be kind? Thou know'st I'm no tame sigher, but a rampant lion of the forest.

OR

12 Read the extract printed below.

How does Behn explore deception, here and elsewhere in the play?

In your answer you should consider:

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

STEPHANO

Madam, I must leave you, for if my master see me, I shall be hanged for being your conductor. I escaped narrowly for the excuse I made for you last night i'th' garden.

FLORINDA

And I'll reward thee for't. Prithee, no more.

Exit STEPHANO

Enter DON PEDRO in his masking habit

PEDRO

Antonio's late today; the place will fill, and we may be prevented.

Walks about

FLORINDA (*Aside*)

Antonio? Sure, I heard amiss.

PEDRO

But who will not excuse a happy lover
When soft, fair arms confine the yielding neck,
And the kind whisper languishingly breathes,
'Must you be gone so soon?'
Sure I had dwelt forever on her bosom –
But stay, he's here.

Enter BELVILE dressed in Antonio's clothes

FLORINDA (*Aside*)

'Tis not Belvile; half my fears are vanished.

PEDRO

Antonio!

BELVILE (*Aside*)

This must be he. [*To PEDRO*] – You're early, sir; I do not use to be outdone this way.

PEDRO

The wretched, sir, are watchful, and 'tis enough you've the advantage of me in Angellica.

BELVILE (*Aside*)

Angellica! Or I've mistook my man, or else Antonio!
Can he forget his interest in Florinda and fight for common prize?

PEDRO

Come, sir, you know our terms.

BELVILE (*Aside*)

By Heaven, not I! [*To PEDRO*] – No talking; I am ready, sir.

SECTION B Adaptation of Texts for an Audience

Answer **both** parts of Question 13.

You should spend no longer than 45 minutes on each question.

- 13** (a) Read the source material which follows. **Text A** is an extract from the website of the National Cycling Strategy; **Text B** is part of a newspaper article from *The Independent*.

Using relevant information from these texts, write the text of a leaflet which encourages people to take up cycling. You should aim to:

- explain the health and financial benefits of cycling
- write in a way which interests and persuades your readers.

You should adapt the source material, using your own words as far as possible. You do not need to reproduce the design of a leaflet but you may wish to include a heading and subheadings.

Your writing should be approximately 350 – 400 words in length.

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

One of the most powerful arguments for encouraging more people to cycle is that it would lead to considerable improvements in public health. Regular cycling improves fitness significantly; reducing obesity, the risk of strokes, coronary heart disease (CHD), certain types of cancer, diabetes and osteoporosis. The Copenhagen Heart Study (2000) concluded that those who did not cycle to work experienced a 39% higher mortality rate than those who did. There are also benefits for mental health, with evidence of reduced depression and stress, improved self-esteem and confidence in performing physical tasks.

According to the Health Survey for England, 60% of men and 70% of women are not active enough to benefit their health. Young people are increasingly less active too – the National Diet and Nutrition Survey in 1999 found that 40% of young males and 60% of young females do not meet the recommended hour a day of physical activity. Treating obesity costs the NHS at least £ $\frac{1}{2}$ billion a year. The wider costs to the economy in lower productivity and lost output could be a further £2 billion each year.

Cycling is particularly ideal as a form of physical activity as it can be readily included in the daily routine. Cycling to work can provide this physical activity during time that is otherwise wasted, whereas visiting a gym requires additional time, incurs a relatively significant financial cost, and is less likely to be maintained. Some employers are able to provide workplace facilities, although again the employee has to make time for this and there is the cost to the employer. Reviews of workplace physical activity programmes suggest that activities such as cycling which can be built into the daily routine may be both more acceptable and more cost efficient than formal workplace programmes.

Text B

Stay healthy, stay wealthy: change to the cycle lane

Had enough of traffic jams? Maybe it's time
to get on your bike, writes
Oliver Bennett

Today sees the opening of Bike Week, an annual campaign that aims to get people cycling with a week-long series of bicycle-related events, including a festival tomorrow at Trafalgar Square.

Okay, we've all got "Awareness Day" fatigue. But Bike Week (www.bikeweek.org.uk) has more purpose than most and has been going since 1923, when it was set up to promote cyclists' rights. Now, in our energy and health-conscious era, it keeps on growing. Among the activities being promoted this year are 1,200 local events, which are expected to attract 150,000 participants.

"We've broadened it out since 2000," says spokesman Nick Harvey. "We're now focusing on trying to start people cycling and get 'adult returners' [people who used to cycle as children and adolescents] back on their bikes."

There's some evidence that it's already working. Although the London Cycle Campaign (www.lcc.org.uk) reports that cycle use is in long-term decline, Sustrans – the sustainable transport charity – has published research showing that the number of cyclists on the 10,000 miles of its National Cycle Network (www.sustrans.org.uk) went up 10 per cent from 2002 to 2003. However, this may be due to the fact that most of Sustrans' cycle lanes are traffic-free.

"There is still evidence that in urban areas where people perceive cycling to be dangerous, they won't do it," says Mr Harvey. "However, London has bucked that trend. The congestion charge has resulted in 30 per cent more cycling in London, according to the CTC [the national cycling organisation], and casualty figures are down. And there's more good news, in that cyclists seem to breed other cyclists. There's a 'safety in numbers' factor." Add greater health awareness, and a blast of good weather, and the incentives are there.

Not only that, but there are plenty of organisations on hand to help you get the most out of your cycling. Membership of the CTC, the national cyclists' organisation (www.ctc.org.uk), costs just £30.50 a year and includes details of cycle routes both in the UK and abroad, a cyclists' helpline, a department dedicated to cyclists' rights, local groups, a wide range of rides and events, £5m third party insurance and free legal advice, and discounts on accommodation, accessories and travel. For free information, try the Cycle Web at www.cycleweb.co.uk – it deals with all matters cycle and has plenty of local information.

Some might be put off by the costs of cycling – after all, these days, they see all kinds of special fluorescent clothes and other performance-enhancing products. "We take a view that a very good-quality bike can be bought for £200, and a second-hand one for as low as £50," says Mr Harvey (Bike Week is reluctant to promote self-assembly bikes, because of safety concerns). "A good bicycle can last for decades provided it doesn't get nicked."

‘I feel much better since I started to ride’

LUCY DAVIS, 31, teaches English as a foreign language and has been cycling in London for about three years.

“I started because I began living by a canal in London, and found that the towpath led all the way to my place of work,” she says. “I had always had a bike as a child, but had lost the habit. Then I inherited a bike from someone, started cycling again, and now I cycle everywhere.

“The cost is minimal. The last service cost me £70, the bike was free, and I’ve never been into all the cycling accessories.

“It used to cost me about £80 a month to commute to work on the London Underground, so I’ve saved all that money. Because I cycle everywhere I don’t need to join a gym to get fit, so I save on health club fees as well.

“You have to be very careful of drivers, and I’d recommend nervous cyclists to get training. But I feel so much better since I started cycling.”

END OF TEXTS

There are no questions printed on this page

There are no questions printed on this page

There are no questions printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Text A: from the National Cycling Strategy Board and the Department for Transport.

Text B: 'Stay healthy, stay wealthy: change to the cycle lane', by Oliver Bennett. From *The Independent*, 12 June 2004,

Copyright © 2006 AQA and its licensors. All rights reserved.