

General Certificate of Education
June 2004
Advanced Level Examination



ENGLISH LANGUAGE AND LITERATURE (SPECIFICATION B)
Unit 6 Critical Approaches **NTB6**

Tuesday 22 June 2004 1.30 pm to 4.00 pm

In addition to this paper you will require:

- a 12-page answer book;
- your copy of the pre-release material.

Time allowed: 2 hours 30 minutes
(including 30 minutes reading time)

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 NTB6.
- Answer **both** questions.

Information

- The maximum mark for this paper is 70 which will be scaled to give a mark out of 40.
- 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.
- Mark allocations are shown in brackets.

Answer **both** questions.

You will be allowed 30 minutes in which to read the unseen Texts 8 and 9 printed on pages 4, 5, 6 and 7 of the question paper.

1 Compare the ways in which various aspects of the law are presented.

In your answer you must refer to Texts 8 and 9. You should also refer to those texts from the pre-release material which best suit your purpose.

During the course of your answer you should discuss the following:

- how attitudes and values are conveyed
- variations in genre and context and how they shape meaning
- the writers'/speakers' choices of form, structure and style.

(50 marks)

2 What methods have you used in comparing these texts, and how have these methods helped you to understand and respond to them?

(20 marks)

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

TURN OVER FOR TEXTS 8 AND 9

Turn over ►

Text 8**Transcript of trial – Whistler v Ruskin.**

In 1877, having seen several paintings by Whistler at the New Grosvenor Gallery in London, the art critic, John Ruskin, condemned them in very strong language, saying they were over-priced. Whistler sued him for damages. The jury declared a verdict in Whistler's favour, but awarded him only a farthing in damages.

Sir John Holker has begun cross-examining Whistler. Huddleston is the judge. Parry is Whistler's counsel, and Mr Irving is an actor.

WHISTLER: . . . I have done some etchings as well as paintings of barges down the [Thames] river.

HOLKER: You have sent pictures to the Royal Academy which have been received?

WHISTLER: Some of my pictures have been rejected by the academy committee. I believe that is the experience of all artists. (*Laughter*)

HOLKER: When did you last send to the academy a picture that was hung?

WHISTLER: The last time I sent to the academy a picture that was painted was three or four years ago. The painting was called *Arrangement in Grey and Black: Portrait of the Painter's Mother*.

HOLKER: That was the same picture that was afterward hung?

WHISTLER: Yes.

HOLKER: Did you send to the academy any of the seven that were afterward exhibited in the Grosvenor Gallery?

WHISTLER: No.

HOLKER: What is the subject of the *Nocturne in Black and Gold*?

WHISTLER: It is a night piece and represents the fireworks at Cremorne Gardens.

HOLKER: Not a view of Cremorne?

WHISTLER: If it were called "A View of Cremorne" it would certainly bring about nothing but disappointment on the part of the beholders. (*Laughter*) It is an artistic arrangement. That is why I call it a "nocturne."

HOLKER: You do not think any member of the public would go to Cremorne because he saw your picture? (*Laughter*)

WHISTLER: It wouldn't give the public a good idea of Cremorne. I do not know how to describe the picture. It is simply an arrangement of color that was for sale, and the price marked was two hundred guineas.

HOLKER: And two hundred guineas is the amount you thought a fit and proper price for it?

WHISTLER: Yes.

HOLKER: Is two hundred guineas a pretty good price for a picture of an artist of reputation?

WHISTLER: Yes.

HOLKER: Is it not what we who are not artists would call a stiffish price?

- WHISTLER: I think it very likely that may be so. (*Laughter*)
- HOLKER: You know Mr Ruskin as an art critic?
- WHISTLER: I have never had the pleasure of meeting Mr Ruskin. He has written some works on art. I have not read his *Stones of Venice*, but I know his other work, *Modern Painters*.
- HOLKER: You know that Mr Ruskin's view is that an artist should not allow a picture to leave his hands when, by any labor he can bestow upon it, he can improve it?
- WHISTLER: No, but that is the correct view.
- HOLKER: And that his view is that an artist should give good value for money and not endeavor to get the highest price?
- WHISTLER: Very likely.
- HOLKER: Artists do not endeavor to get the highest price for their work irrespective of value?
- WHISTLER: That is so; I am glad to see the principle so well established. (*Laughter*).
- HUDDLESTON: Artists propose to give full value for their money?
- WHISTLER: Yes.
- PARRY: So does every honorable dealer, my lord.
- WHISTLER: . . . *Nocturne in Black and Gold* is a finished picture. I did not intend to do anything more with it. It is not a picture of two colors only; there is every color on the palette in it, as there is in every painting . . . *Nocturne in Blue and Gold*, Mr Percy Wyndham's painting, was exhibited at the Dudley Gallery and bought on the walls. It is a scene on the river. *Nocturne in Blue and Silver* is a scene on the Thames in summertime, by moonlight. That nocturne is not here; I have not been able to procure it, the owner, Mr Graham, being in Italy. Another *Nocturne in Blue and Silver*, which I presented to Mrs Leyland, is also a river scene. *Arrangement in Black No. 3, Irving as Philip II* I have not attempted to sell; it is intended to be Mr Irving's.
- HOLKER: Why do you call Mr Irving an "arrangement in black"? (*Laughter*)
- HUDDLESTON: It is the picture, not Mr Irving, who is the "arrangement." (*Laughter*)
- HOLKER: Why did you arrange Mr Irving in black?
- WHISTLER: I thought it was appropriate.
- HOLKER: No doubt. We often see Mr Irving in black. What is the "Arrangement in Amber and Black"?
- WHISTLER: *Harmony in Amber and Black* is a young lady in an amber dress with a black ground. I did not offer it for sale. *Arrangement in Brown* is similar. These are impressions of my own; I make them my study. I suppose them to appeal to none but those who may understand the technical matter. I did not intend to sell *Harmony in Amber and Black*. *Arrangement in Brown* was also the portrait of a lady; I believe it is here in court. I have not got *Harmony in Amber and Black*; it was used and painted over. . . . I have made arrangements for the various pictures to be shown at the Westminster Palace Hotel.
- HOLKER: The only picture you had in the Grosvenor Gallery for sale was the *Nocturne in Black and Gold*?
- WHISTLER: Yes.

HOLKER: I suppose you are willing to admit that your pictures exhibit some eccentricities. You have been told that over and over again?

WHISTLER: Yes, very often. (*Laughter*)

HOLKER: You sent your pictures to the Grosvenor Gallery to invite the admiration of the public?

WHISTLER: That would have been such a vast absurdity on my part that I don't think I could have. (*Laughter*)

HOLKER: You don't expect your pictures not to be criticized?

WHISTLER: Oh, no, certainly—not unless they are altogether overlooked.

HOLKER: Did it take you much time to paint the *Nocturne in Black and Gold*? How soon did you knock it off? (*Laughter*)

WHISTLER: I beg your pardon?

HOLKER: I was using an expression which is rather more applicable to my own profession. (*Laughter*)

WHISTLER: Thank you for the compliment. (*Laughter*)

HOLKER: How long do you take to knock off one of your pictures?

WHISTLER: Oh, I “knock one off” possibly in a couple of days—(*Laughter*)—one day to do the work and another to finish it.

HOLKER: After partly painting a picture, do you put it up to mellow? (*Laughter*)

WHISTLER: I do not understand.

HOLKER: Do you ever hang these pictures up on the garden wall?

WHISTLER: Oh, I understand now. I did not put up *Nocturne in Black and Gold* or any other picture to “mellow.” I should be grieved to see my paintings mellowed. (*Laughter*) I do put my paintings in the open air so that they may dry well as I go on with my work.

Text 9**Poem: 'Justice', by Langston Hughes**

Langston Hughes, a primary voice of the Harlem Renaissance in the 1920s, was known as 'The Poet Laureate of Harlem'. The jazz and blues clubs in Harlem provided a forum for the emerging Black entertainers and writers.

Text 9 is not reproduced here due to third-party copyright constraints.

END OF TEXTS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

ACKNOWLEDGEMENTS OF COPYRIGHT-HOLDERS AND PUBLISHERS

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

Text 8: 'Plaintiff's Case' from *A Pot of Paint: Aesthetics in Trial on Whistler v. Ruskin* by Linda Merrill, published by Smithsonian Institution, 1992.

Text 9: 'Justice' by Langston Hughes, www.poets.org/poets/poets:cfm David Higham Associates Limited.

Copyright © 2004 AQA and its licensors. All rights reserved.