

General Certificate of Education  
January 2007  
Advanced Level Examination



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

**NTA5**

Monday 29 January 2007 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 to be 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 will be marked 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 legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.
- *Othello* and *The Alchemist* are examined for the final time in this paper. The questions set on these texts, on pages 14–17 should therefore be attempted **only** by candidates who are **re-sitting** these texts.

**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) in Section B.

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**SECTION A – Dramatic Study**

Answer **one** question from this section.

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

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*Hamlet – William Shakespeare*

**EITHER**

1 Read the extract printed below.

How does Shakespeare present the relationship between Hamlet and Horatio, 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.

HORATIO

It beckons you to go away with it,  
As if it some impartment did desire  
To you alone.

MARCELLUS Look with what courteous action

It waves you to a more removed ground.  
But do not go with it.

HORATIO No, by no means.

HAMLET

It will not speak. Then I will follow it.

HORATIO

Do not, my lord.

HAMLET Why, what should be the fear?

I do not set my life at a pin's fee.  
And for my soul, what can it do to that,  
Being a thing immortal as itself?  
It waves me forth again. I'll follow it.

HORATIO

What if it tempt you toward the flood, my lord,  
Or to the dreadful summit of the cliff  
That beetles o'er his base into the sea,  
And there assume some other, horrible form,  
Which might deprive your sovereignty of reason  
And draw you into madness? Think of it.  
The very place puts toys of desperation,  
Without more motive, into every brain  
That looks so many fathoms to the sea  
And hears it roar beneath.

HAMLET It waves me still. –

Go on. I'll follow thee.

MARCELLUS

You shall not go, my lord.

HAMLET

Hold off your hands.

HORATIO

Be ruled. You shall not go.

Act 1 Scene 4

**OR**

2 Read the extract printed below.

How does Shakespeare explore ideas about betrayal, 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.

GHOST                   ... But know, thou noble youth,  
The serpent that did sting thy father's life  
Now wears his crown.

HAMLET                   O my prophetic soul!  
My uncle?

GHOST  
Ay, that incestuous, that adulterate beast,  
With witchcraft of his wit, with traitorous gifts –  
O wicked wit and gifts, that have the power  
So to seduce! – won to his shameful lust  
The will of my most seeming-virtuous Queen.  
O Hamlet, what a falling off was there,  
From me, whose love was of that dignity  
That it went hand in hand even with the vow  
I made to her in marriage; and to decline  
Upon a wretch whose natural gifts were poor  
To those of mine!  
But virtue as it never will be moved,  
Though lewdness court it in a shape of heaven,  
So lust, though to a radiant angel linked,  
Will sate itself in a celestial bed  
And prey on garbage.  
But soft, methinks I scent the morning air.  
Brief let me be. Sleeping within my orchard,  
My custom always of the afternoon,  
Upon my secure hour thy uncle stole  
With juice of cursèd hebona in a vial,  
And in the porches of my ears did pour  
The leperous distilment; whose effect  
Holds such an enmity with blood of man  
That swift as quicksilver it courses through  
The natural gates and alleys of the body,  
And with a sudden vigour it doth posset  
And curd, like eager droppings into milk,  
The thin and wholesome blood. So did it mine.  
And a most instant tetter barked about,  
Most lazar-like, with vile and loathsome crust  
All my smooth body.  
Thus was I sleeping by a brother's hand  
Of life, of crown, of queen at once dispatched,  
Cut off even in the blossoms of my sin,  
Unhouseled, disappointed, unaneled,  
No reckoning made, but sent to my account  
With all my imperfections on my head.  
O, horrible! O, horrible! Most horrible!

Act 1 Scene 5

**Turn over ►**

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*Twelfth Night* – William Shakespeare

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

Explore the role and presentation of Maria, 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.

MARIA Sweet Sir Toby, be patient for tonight. Since the youth of the Count's was today with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him. If I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed. I know I can do it.

SIR TOBY Possess us, possess us, tell us something of him.

MARIA Marry, sir, sometimes he is a kind of puritan –

SIR ANDREW O, if I thought that, I'd beat him like a dog.

SIR TOBY What, for being a puritan? Thy exquisite reason, dear knight?

SIR ANDREW I have no exquisite reason for't, but I have reason good enough.

MARIA The devil a puritan that he is, or anything, constantly, but a time-pleaser, an affectioned ass that cons state without book and utters it by great swathes; the best persuaded of himself, so crammed, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him – and on that vice in him will my revenge find notable cause to work.

SIR TOBY What wilt thou do?

MARIA I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady, your niece; on a forgotten matter we can hardly make distinction of our hands.

SIR TOBY Excellent! I smell a device.

SIR ANDREW I have't in my nose too.

SIR TOBY He shall think by the letters that thou wilt drop that they come from my niece, and that she's in love with him.

MARIA My purpose is indeed a horse of that colour.

SIR ANDREW And your horse now would make him an ass.

MARIA Ass, I doubt not.

SIR ANDREW O, 'twill be admirable!

MARIA Sport royal, I warrant you. I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter. Observe his construction of it. For this night, to bed, and dream on the event. Farewell. *Exit*

Act 2 Scene 3

**OR****4** Read the extract printed below.

Explore how Shakespeare creates different moods, 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.

SEBASTIAN

I am sorry, madam, I have hurt your kinsman.  
 But had it been the brother of my blood  
 I must have done no less, with wit and safety.  
 You throw a strange regard upon me; and by that  
 I do perceive it hath offended you.  
 Pardon me, sweet one, even for the vows  
 We made each other but so late ago.

ORSINO

One face, one voice, one habit, and two persons!  
 A natural perspective, that is and is not.

SEBASTIAN

Antonio! O, my dear Antonio!  
 How have the hours racked and tortured me  
 Since I have lost thee!

ANTONIO

Sebastian, are you?

SEBASTIAN                   Fear'st thou that, Antonio?

ANTONIO

How have you made division of yourself?  
 An apple cleft in two is not more twin  
 Than these two creatures. Which is Sebastian?

OLIVIA

Most wonderful!

SEBASTIAN

Do I stand there? I never had a brother;  
 Nor can there be that deity in my nature  
 Of here and everywhere. I had a sister  
 Whom the blind waves and surges have devoured.  
 Of charity, what kin are you to me?  
 What countryman? What name? What parentage?

VIOLA

Of Messaline. Sebastian was my father.  
 Such a Sebastian was my brother too.  
 So went he suited to his watery tomb.  
 If spirits can assume both form and suit  
 You come to fright us.

Act 5 Scene 1

**Turn over ►**

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*King Lear* – William Shakespeare

**OR**

5 Read the extract printed below.

How does Shakespeare present Kent, 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.

KENT

Sir, 'tis my occupation to be plain.  
I have seen better faces in my time  
Than stands on any shoulder that I see  
Before me at this instant.

CORNWALL

This is some fellow  
Who, having been praised for bluntness, doth affect  
A saucy roughness, and constrains the garb  
Quite from his nature. He cannot flatter, he!  
An honest mind and plain – he must speak truth!  
And they will take it, so; if not, he's plain.  
These kind of knaves I know, which in this plainness  
Harbour more craft and more corrupter ends  
Than twenty silly-ducking observants  
That stretch their duties nicely.

KENT

Sir, in good faith, in sincere verity,  
Under th'allowance of your great aspect  
Whose influence like the wreath of radiant fire  
On flickering Phoebus' front –

CORNWALL

What mean'st by this?

KENT To go out of my dialect which you discommend so  
much. I know, sir, I am no flatterer. He that beguiled  
you in a plain accent was a plain knave; which, for my  
part, I will not be, though I should win your displeasure  
to entreat me to't.

CORNWALL What was th'offence you gave him?

OSWALD I never gave him any.

It pleased the King his master very late  
To strike at me upon his misconstruction,  
When he, compact, and flattering his displeasure,  
Tripped me behind; being down, insulted, railed,  
And put upon him such a deal of man  
That worthied him, got praises of the King  
For him attempting who was self-subdued;  
And in the fleshment of this dread exploit  
Drew on me here again.

KENT

None of these rogues and cowards  
But Ajax is their fool.

Act 2 Scene 2

## OR

## 6 Read the extract printed below.

Explore Shakespeare's use of violent language and imagery, 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.

LEAR

*He kneels*

Hear, Nature, hear! Dear goddess, hear!  
Suspend thy purpose if thou didst intend  
To make this creature fruitful.  
Into her womb convey sterility,  
Dry up in her the organs of increase,  
And from her derogate body never spring  
A babe to honour her. If she must teem,  
Create her child of spleen, that it may live  
And be a thwart disnatured torment to her.  
Let it stamp wrinkles in her brow of youth,  
With cadent tears fret channels in her cheeks,  
Turn all her mother's pains and benefits  
To laughter and contempt, that she may feel  
How sharper than a serpent's tooth it is  
To have a thankless child! Away, away! *Exit*

ALBANY

Now gods that we adore, whereof comes this?

GONERIL

Never afflict yourself to know more of it;  
But let his disposition have that scope  
As dotage gives it.

*Enter Lear*

LEAR

What, fifty of my followers at a clap?  
Within a fortnight?

ALBANY

What's the matter, sir?

LEAR

I'll tell thee – (*to Goneril*) life and death! I am  
ashamed  
That thou hast power to shake my manhood thus,  
That these hot tears which break from me perforce  
Should make thee worth them. Blasts and fogs upon  
thee!  
Th'untented woundings of a father's curse  
Pierce every sense about thee! – Old fond eyes,  
Bewep this cause again, I'll pluck ye out  
And cast you with the waters that you loose  
To temper clay. Yea, is't come to this?

Act 1 Scene 4

Turn over ►

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*The Winter's Tale* – William Shakespeare

**OR**

7 Read the extract printed below.

Examine the role and presentation of Polixenes, 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

Nine changes of the watery star hath been  
The shepherd's note since we have left our throne  
Without a burden. Time as long again  
Would be filled up, my brother, with our thanks,  
And yet we should for perpetuity  
Go hence in debt. And therefore, like a cipher  
Yet standing in rich place, I multiply  
With one 'We thank you' many thousands more  
That go before it.

LEONTES                      Stay your thanks a while,  
And pay them when you part.

POLIXENES                      Sir, that's tomorrow.  
I am questioned by my fears of what may chance  
Or breed upon our absence. That may blow  
No sneaping winds at home, to make us say  
'This is put forth too truly'! Besides, I have stayed  
To tire your royalty.

LEONTES                      We are tougher, brother,  
Than you can put us to't.

POLIXENES                      No longer stay.

LEONTES                      One sev'n-night longer.

POLIXENES                      Very sooth, tomorrow.

LEONTES                      We'll part the time between's then; and in that  
I'll no gainsaying.

POLIXENES                      Press me not, beseech you, so.  
There is no tongue that moves, none, none i'th' world,  
So soon as yours could win me. So it should now,  
Were there necessity in your request, although  
'Twere needful I denied it. My affairs  
Do even drag me homeward; which to hinder  
Were, in your love, a whip to me, my stay  
To you a charge and trouble. To save both,  
Farewell, our brother.

Act 1 Scene 2



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

Examine how Shakespeare explores lack of trust, 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 I'fecks!  
Why, that's my bawcock. What, hast smutched thy  
nose?

They say it is a copy out of mine. Come, captain,  
We must be neat – not neat but cleanly, captain.  
And yet the steer, the heifer, and the calf  
Are all called neat. Still virginalling  
Upon his palm? – How now, you wanton calf!  
Art thou my calf?

MAMILLIUS Yes, if you will, my lord.

LEONTES  
Thou want'st a rough pash and the shoots that I have  
To be full like me; yet they say we are  
Almost as like as eggs. Women say so,  
That will say anything. But were they false  
As o'er-dyed blacks, as wind, as waters, false  
As dice are to be wished by one that fixes  
No bourn 'twixt his and mine, yet were it true  
To say this boy were like me. Come, sir page,  
Look on me with your welkin eye. Sweet villain!  
Most dear'st! My collop! Can thy dam? May't be?  
Affection, thy intention stabs the centre.  
Thou dost make possible things not so held,  
Communicat'st with dreams – how can this be? –  
With what's unreal thou coactive art,  
And fellow'st nothing. Then 'tis very credent  
Thou mayst co-join with something; and thou dost,  
And that beyond commission, and I find it,  
And that to the infection of my brains  
And hardening of my brows.

Act 1 Scene 2

*Doctor Faustus* – Christopher Marlowe**OR**

9 Read the extract printed below.

How does Marlowe convey Faustus's feelings of doubt, here **and** elsewhere in the play?

In your answer you should consider:

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

FAUSTUS

Now Faustus, must thou needs be damned,  
 And canst thou not be saved.  
 What boots it then to think of God or heaven?  
 Away with such vain fancies and despair,  
 Despair in God, and trust in Belzebub.  
 Now go not backward: no, Faustus, be resolute;  
 Why waverest thou? O, something soundeth in mine ears:  
 'Abjure this magic, turn to God again'.  
 Ay, and Faustus will turn to God again.  
 To God? He loves thee not:  
 The god thou servest is thine own appetite  
 Wherein is fixed the love of Belzebub.  
 To him I'll build an altar and a church,  
 And offer luke-warm blood of new-born babes.

*Enter* GOOD ANGEL *and* EVIL [ANGEL]

GOOD ANGEL

Sweet Faustus, leave that execrable art.

FAUSTUS

Contrition, prayer, repentance: what of them?

GOOD ANGEL

O they are means to bring thee unto heaven.

EVIL ANGEL

Rather illusions, fruits of lunacy,  
 That makes men foolish that do trust them most.

GOOD ANGEL

Sweet Faustus, think of heaven, and heavenly things.

EVIL ANGEL

No Faustus, think of honour and of wealth.

*Exeunt* [ANGELS]

FAUSTUS

Of wealth!  
 Why, the signory of Emden shall be mine  
 When Mephistophilis shall stand by me.  
 What god can hurt thee, Faustus? Thou art safe,  
 Cast no more doubts. Come Mephistophilis,  
 And bring glad tidings from great Lucifer.  
 Is't not midnight? Come Mephistophilis:  
*Veni, veni Mephistophile.*

Scene 5

**OR****10** Read the extract printed below.

Examine the role and presentation of Wagner, here **and** elsewhere in the play.

In your answer you should consider:

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

1 SCHOLAR

How now sirra, where's thy master?

WAGNER

God in heaven knows.

2 SCHOLAR

Why, dost not thou know?

WAGNER

Yes I know, but that follows not.

1 SCHOLAR

Go to sirra, leave your jesting, and tell us where he is.

WAGNER

That follows not necessary by force of argument, that you, being licentiates, should stand upon't; therefore acknowledge your error, and be attentive.

2 SCHOLAR

Why, didst thou not say thou knew'st?

WAGNER

Have you any witness on't?

1 SCHOLAR

Yes sirra, I heard you.

WAGNER

Ask my fellow if I be a thief.

2 SCHOLAR

Well, you will not tell us.

WAGNER

Yes sir, I will tell you; yet if you were not dunces you would never ask me such a question. For is not he *corpus naturale*? And is not that *mobile*? Then wherefore should you ask me such a question? But that I am by nature phlegmatic, slow to wrath, and prone to lechery – to love I would say – it were not for you to come within forty foot of the place of execution, although I do not doubt to see you both hanged the next sessions. Thus having triumphed over you, I will set my countenance like a precisian, and begin to speak thus: Truly my dear brethren, my master is within at dinner with Valdes and Cornelius, as this wine, if it could speak, it would inform your worships. And so the Lord bless you, preserve you, and keep you, my dear brethren, my dear brethren.

*Exit*

Scene 2

**Turn over ►**

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

Examine Behn's presentation of Hellena, 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.

HELLENA

Have a care how you venture with me, sir, lest I pick your pocket, which will more vex your English humour than an Italian fortune will please you.

WILLMORE

How the devil cam'st thou to know my country and humour?

HELLENA

The first I guess by a certain forward impudence, which does not displease me at this time; and the loss of your money will vex you because I hope you have but very little to lose.

WILLMORE

Egad, child, thou'rt i'th' right; it is so little I dare not offer it thee for a kindness. But cannot you divine what other things of more value I have about me that I would more willingly part with?

HELLENA

Indeed no, that's the business of a witch, and I am but a gipsy yet. Yet without looking in your hand, I have a parlous guess 'tis some foolish heart you mean, an inconstant English heart, as little worth stealing as your purse.

WILLMORE

Nay, then thou dost deal with the devil, that's certain. Thou hast guessed as right as if thou hadst been one of that number it has languished for. I find you'll be better acquainted with it, nor can you take it in a better time; for I am come from sea, child, and Venus not being propitious to me in her own element, I have a world of love in store. Would you would be good-natured and take some on't off my hands.

HELLENA

Why, I could be inclined that way, but for a foolish vow I am going to make – to die a maid.

WILLMORE

Then thou art damned without redemption, and as I am a good Christian, I ought in charity to divert so wicked a design. Therefore prithee, dear creature, let me know quickly when and where I shall begin to set a helping hand to so good a work.

HELLENA

If you should prevail with my tender heart – as I begin to fear you will, for you have horrible loving eyes – there will be difficulty in't, that you'll hardly undergo for my sake.

Act 1 Scene 2

## OR

## 12 Read the extract printed below.

How does Behn create humour, 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.

BLUNT

So, now must I speak in my own defence; I'll try what rhetoric will do. [*To those without*] Hold, hold! What do you mean, gentlemen? What do you mean?

BELVILE (*within*)

Oh, rogue, art alive? Prithee open the door and convince us.

BLUNT

Yes, I am alive, gentlemen – but at present a little busy.

BELVILE (*within*)

How? Blunt grown a man of business? Come, come, open and let's see this miracle.

BLUNT

No, no, no, no! Gentlemen, 'tis no great business – but – I am – at – my devotion. 'Dsheartlikins, will you not allow a man time to pray?

BELVILE (*within*)

Turned religious! A greater wonder than the first, therefore open quickly, or we shall unhinge, we shall.

BLUNT [*Aside*]

This won't do. [*To them*] – Why, hark'ee colonel, to tell you the plain truth, I am about a necessary affair of life – I have a wench with me. You apprehend me? [*Aside*] The devil's in't if they be so uncivil as to disturb me now.

WILLMORE [*within*]

How, a wench? Nay, then we must enter and partake no resistance – unless it be your lady of quality, and then we'll keep our distance.

BLUNT [*Aside*]

So, the business is out.

WILLMORE [*within*]

Come, come, lend's more hands to the door. – Now heave all together. (*Breaks open the door*) So, well done, my boys!

*Enter* BELVILE [*and his PAGE*], WILLMORE, FREDERICK, and PEDRO. BLUNT *looks simply; they all laugh at him. He lays his hand on his sword and comes up to WILLMORE*

BLUNT

Hark'ee, sir, laugh out your laugh quickly, d'ye hear, and begone. I shall spoil your sport else. 'Adsheartlikins, sir, I shall – the jest has been carried on too long. (*Aside*) A plague upon my tailor!

WILLMORE

'Sdeath, how the whore has dressed him! Faith sir, I'm sorry.

Act 5 Scene 1

Turn over ►

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


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*Othello* – William Shakespeare

**EITHER**

**Re-sit A** Read the extract printed below.

How is the relationship between Othello and Cassio presented, 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 Thanks, you the valiant of this warlike isle  
That so approve the Moor. O, let the heavens  
Give him defence against the elements,  
For I have lost him on a dangerous sea.

MONTANO Is he well shipped?

CASSIO His bark is stoutly timbered, and his pilot  
Of very expert and approved allowance,  
Therefore my hopes, not surfeited to death,  
Stand in bold cure.

A VOICE (*within*) A sail! a sail! a sail!

CASSIO What noise?

2 GENTLEMAN The town is empty: on the brow o'th' sea  
Stand ranks of people, and they cry 'A sail!'

CASSIO My hopes do shape him for the governor.

*A shot.*

2 GENTLEMAN They do discharge their shot of courtesy,  
Our friends at least.

CASSIO I pray you sir, go forth  
And give us truth who 'tis that is arrived.

2 GENTLEMAN I shall.

MONTANO But, good lieutenant, is your general wived?

CASSIO Most fortunately: he hath achieved a maid  
That paragons description and wild fame;  
One that excels the quirks of blazoning pens  
And in th'essential vesture of creation  
Does tire the inginer.

*Enter Second Gentleman.*

How now? Who has put in?

2 GENTLEMAN 'Tis one Iago, ancient to the general.

CASSIO He's had most favourable and happy speed.  
Tempests themselves, high seas, and howling winds,  
The guttered rocks and congregated sands,  
Traitors ensteeped to clog the guiltless keel,  
As having sense of beauty, do omit  
Their mortal natures, letting go safely by  
The divine Desdemona.

MONTANO What is she?

CASSIO She that I spake of, our great captain's captain,  
Left in the conduct of the bold Iago,  
Whose footing here anticipates our thoughts  
A se'nnight's speed. Great Jove, Othello guard,  
And swell his sail with thine own powerful breath  
That he may bless this bay with his tall ship,  
Make love's quick pants in Desdemona's arms,  
Give renewed fire to our extincted spirits  
And bring all Cyprus comfort! –

Act 2 Scene 1

**OR**

**Re-sit B** Read the extract printed below.

Explore how Shakespeare presents attitudes towards fidelity and infidelity, 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 hope my noble lord esteems me honest.

OTHELLO

O, ay, as summer flies are in the shambles,  
That quicken even with blowing. O thou weed  
Who art so lovely fair and smell'st so sweet  
That the sense aches at thee, would thou hadst ne'er  
been born!

DESDEMONA

Alas, what ignorant sin have I committed?

OTHELLO

Was this fair paper, this most goodly book  
Made to write 'whore' upon? What committed!  
Committed? O thou public commoner!  
I should make very forges of my cheeks  
That would to cinders burn up modesty  
Did I but speak thy deeds. What committed!  
Heaven stops the nose at it, and the moon winks,  
The bawdy wind that kisses all it meets  
Is hushed within the hollow mine of earth  
And will not hear't. What committed!  
Impudent strumpet!

DESDEMONA By heaven, you do me wrong.

OTHELLO

Are not you a strumpet?

DESDEMONA

No, as I am a Christian.  
If to preserve this vessel for my lord  
From any hated foul unlawful touch  
Be not to be a strumpet, I am none.

OTHELLO

What, not a whore?

DESDEMONA No, as I shall be saved.

OTHELLO

Is't possible?

DESDEMONA

O heaven, forgive us!

OTHELLO

I cry you mercy then,  
I took you for that cunning whore of Venice  
That married with Othello.

Act 4 Scene 2

**Turn over ►**

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


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**OR***The Alchemist* – Ben Jonson**Re-sit C** Read the extract printed below.How does Jonson convey the persuasiveness 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.

MAMMON

Do we succeed? Is our day come? And holds it?

FACE

The evening will set red, upon you, sir;  
 You have colour for it, crimson: the red ferment  
 Has done his office. Three hours hence, prepare you  
 To see projection.

MAMMON

Pertinax, my Surly,  
 Again, I say to thee, aloud: be rich.  
 This day, thou shalt have ingots: and, tomorrow,  
 Give lords th'affront. Is it, my Zephyrus, right?  
 Blushes the bolt's head?

FACE

Like a wench with child, sir,  
 That were, but now, discovered to her master.

MAMMON

Excellent witty Lungs! My only care is,  
 Where to get stuff, enough now, to project on,  
 This town will not half serve me.

FACE

No, sir? Buy  
 The covering off o' churches.

MAMMON

That's true.

FACE

Yes.  
 Let 'em stand bare, as do their auditory.  
 Or cap 'em, new, with shingles.

MAMMON

No, good thatch:  
 Thatch will lie light upo' the rafters, Lungs.  
 Lungs, I will manumit thee, from the furnace;  
 I will restore thee thy complexion, Puff,  
 Lost in the embers; and repair this brain,  
 Hurt wi' the fume o' the metals.

FACE

I have blown, sir,  
 Hard, for your worship; thrown by many a coal,  
 When 'twas not beech; weighed those I put in, just,  
 To keep your heat still even; these bleared eyes  
 Have waked, to read your several colours, sir,  
 Of the pale citron, the green lion, the crow,  
 The peacock's tail, the plumed swan.

MAMMON

And, lastly,  
 Thou hast descried the flower, the *sanguis agni*?

FACE

Yes, sir.

MAMMON Where's master?

FACE

At's prayers, sir, he,  
 Good man, he's doing his devotions,  
 For the success.

MAMMON

Lungs, I will set a period,  
 To all thy labours: thou shalt be the master  
 Of my seraglio.

FACE

Good, sir.

MAMMON

But do you hear?  
 I'll geld you, Lungs.

FACE

Yes, sir.

Act 2 Scene 2



**OR**

**Re-sit D** Read the extract printed below.

Explore how Jonson presents attitudes towards women, 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.

FACE

Abel, thou art made.

DRUGGER Sir, I do thank his worship. [*Bows*]

FACE

Six o' thy legs more, will not do it, Nab.

He has brought you a pipe of tobacco, Doctor.

DRUGGER Yes, sir:

I have another thing, I would impart—

FACE

Out with it, Nab.

DRUGGER Sir, there is lodged, hard by me,

A rich young widow—

FACE Good! A *bona roba*?

DRUGGER

But nineteen, at the most.

FACE Very good, Abel.

DRUGGER

Marry, she's not in fashion, yet; she wears

A hood: but 't stands a cop.

FACE No matter, Abel.

DRUGGER

And, I do, now and then give her a fucus—

FACE

What! Dost thou deal, Nab?

SUBTLE I did tell you, Captain.

DRUGGER

And physic too sometime, sir: for which she trusts me

With all her mind. She's come up here, of purpose

To learn the fashion.

FACE Good (his match too!) on, Nab.

DRUGGER

And she does strangely long to know her fortune.

FACE

God's lid, Nab, send her to the Doctor, hither.

DRUGGER

Yes, I have spoke to her of his worship, already:

But she's afraid, it will be blown abroad

And hurt her marriage.

FACE

Hurt it? 'Tis the way

To heal it, if 'twere hurt; to make it more

Followed, and sought: Nab, thou shalt tell her this.

She'll be more known, more talked of, and your widows

Are ne'er of any price till they be famous;

Their honour is their multitude of suitors:

Send her, it may be thy good fortune. What?

Thou dost not know.

DRUGGER No, sir, she'll never marry

Under a knight. Her brother has made a vow.

FACE

What, and dost thou despair, my little Nab,

Knowing, what the Doctor has set down for thee,

And, seeing so many, o' the city, dubbed?

One glass o' thy water, with a Madam, I know,

Will have it done, Nab. What's her brother? A knight?

---

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

Answer **both** parts of Question 13.

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- 13** (a) Read the source material which follows. **Text A** is an extract from the website of the National Anti-Vivisection Society; **Text B** is from the website of an organisation which uses animals for scientific research.

Using relevant information from these texts, write a speech for or against scientific testing on animals. Your speech could be delivered in **one** of the following contexts:

- a public meeting
- a college or school debate.

You should adapt the source material, using your own words as far as possible.

Your speech 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 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 to achieve particular effects.

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

**END OF QUESTIONS**

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**Text A****What is vivisection?**

Vivisection literally means the cutting up of a live animal; however dictionary definitions have been revised over the years, and this term has become a general label for all types of animal experiments.

In secret, inside the world's laboratories, animals are burnt, blinded, mutilated; their limbs are deliberately broken; they are force-fed products; noxious chemicals dripped into their eyes; irradiated; deliberately infected with disease, and more.

Yet these experiments can never be trusted. The fundamental flaw of animal-based research is that each species responds differently to drugs and chemicals. Therefore, results from animal tests are unreliable as a means of predicting likely effects in humans. Thus, animal experiments are unreliable, unethical, and unnecessary.

Nevertheless, animals suffer and die to test products used in the home, at work, in the car, in the garden and personal body care products. They are used in biological, chemical, and ballistic warfare testing. The United Kingdom's Porton Down 'defence' centre tests weapons on animals – almost every country in the world has some kind of similar weapons programme, which they develop on animals.

Animals are used in space programmes – terrified animals were shot into space before people; tests previously conducted on Earth are repeated in space to see the difference.

Animals are subjected to deep sea pressure and raised quickly to the surface to suffer decompression sickness ('the bends').

They are used to develop crude surgical procedures, despite the differences between the species. Their bones are broken to see how they mend.

Animal skulls are drilled open and hardware inserted so that the function of their brains can be recorded.

Baby animals are deprived of their mothers to see what effect it has on them in later life.

Animals are used to develop and test pharmaceutical products – both medical and 'pseudomedical' products – for example illicit (recreational) drugs, slimming drugs, or, a pharmaceutical company's new, improved, drug which might in fact be introduced to the market simply to improve sales. Of the 20–30,000 pharmaceutical products on the market today, the World Health Organisation has listed only 250 as being necessary for human health programmes.

In the UK, over 2.5 million procedures take place on animals every year. NAVS investigations have also revealed that there is a high level of wastage in the UK's animal labs – for every animal used, around 3 animals have been reared only to be killed because they are surplus to requirements.

Consistent and reliable records are not kept worldwide, but it is estimated that as many as 150 million animals are used globally, every year.

**What happens to laboratory animals**

Many people are opposed to animals suffering and dying in experiments for trivial products such as beauty cosmetics, but are less sure about research labelled as 'medical'. This is understandable, for we all want to see medical progress.

But are experiments on animals really necessary for progress? We think not. In fact the majority of medical research does not use animals, and where animals are used each species responds differently to drugs and chemicals – therefore results from animal tests are unreliable as a means of predicting likely effects in humans.

**Turn over for Text B****Turn over ►**

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## Text B

### The Benefits of Animals in Scientific Research

There is considerable concern about the use of animals in scientific research, and all too often it is easy to lose sight of the advantages that have been generated through this work with animals.

Behind the scare stories and myths there lies an ever growing number of successes and advances in the field of human medicine. For many years, humans have been benefited from the healthcare advances that animal based research has achieved.

For example, here is a list of the average number of operations performed in the UK in a year:

- 3,000,000 operations under general anaesthetic
- 90,000 cataract operations
- 60,000 joint replacements
- 13,000 coronary bypasses
- 10,000 pacemakers implanted
- 6,000 heart valve repairs or replacements
- 4,000 heart defects corrected
- 2,500 corneal transplants
- 2,000 kidney transplants
- 400 heart/lung transplants

None of these operations or the techniques used during them would have been possible without previous animal research. It is likely that many of us will come into contact with someone who has benefited from these advances. The contribution that animals have made to human wellbeing is immense.

Advances continue to be made. Key-hole surgery, organ transplantation, skin grafting and the latest research into the prevention of genetic diseases are all benefiting from animal research.

It is certain that any unnecessary reduction in the amount of research would have serious consequences for future research into human illness and wellbeing.

### The Number of Animals Used in Research

The number of animals involved in research is often used by Animal Rights protesters as an indicator of suffering. Clearly, this is an unrealistic argument as the total number does not reflect the condition of an individual animal. However, it is interesting to look at the facts behind the different figures to gain some perspective on animal testing.

Animals benefit man in many ways – clothing, food, science, medicine and entertainment. The scope of animal use is not a justification in itself but it helps to put animal research into perspective. For example, each year in the United States 5 billion animals are used in the food industry compared to the 18 million used in research – a ratio of 294:1. In the UK the RSPCA used to destroy an average of 1000 unwanted or sick animals every month. The figure in the USA was nearer to 1.2 million a month.

Therefore, while still large, the number of animals used in research is not excessive by comparison with the food industry or the numbers of destroyed pets.

It is also helpful to look at the types of animals involved. The common misconception is that dogs and monkeys are the main animals used. In fact dogs and monkeys account for a very small part of the total number of animals involved.

In the last 30 years the annual number of animals in scientific research has halved.

Source: [www.huntingdon.com](http://www.huntingdon.com)

**END OF TEXTS**

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Text B: from 'The Benefits of Animals in Scientific Research', [www.huntingdon.com](http://www.huntingdon.com)

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