

General Certificate of Education  
January 2008  
Advanced Level Examination



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

**NTA5**

Monday 28 January 2008 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 good English, to organise information clearly and to use specialist vocabulary where appropriate.

**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).

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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 portray doubt and indecision, 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.

#### HAMLET

How all occasions do inform against me  
 And spur my dull revenge! What is a man,  
 If his chief good and market of his time  
 Be but to sleep and feed? A beast, no more.  
 Sure He that made us with such large discourse,  
 Looking before and after, gave us not  
 That capability and godlike reason  
 To fust in us unused. Now, whether it be  
 Bestial oblivion, or some craven scruple  
 Of thinking too precisely on th’event –  
 A thought which, quartered, hath but one part wisdom  
 And ever three parts coward – I do not know  
 Why yet I live to say ‘This thing’s to do’,  
 Sith I have cause, and will, and strength, and means  
 To do’t. Examples gross as earth exhort me.  
 Witness this army of such mass and charge,  
 Led by a delicate and tender prince,  
 Whose spirit, with divine ambition puffed,  
 Makes mouths at the invisible event,  
 Exposing what is mortal and unsure  
 To all that fortune, death, and danger dare,  
 Even for an eggshell. Rightly to be great  
 Is not to stir without great argument,  
 But greatly to find quarrel in a straw  
 When honour’s at the stake. How stand I then,  
 That have a father killed, a mother stained,  
 Excitements of my reason and my blood,  
 And let all sleep, while to my shame I see  
 The imminent death of twenty thousand men  
 That for a fantasy and trick of fame  
 Go to their graves like beds, fight for a plot  
 Whereon the numbers cannot try the cause,  
 Which is not tomb enough and continent  
 To hide the slain? O, from this time forth,  
 My thoughts be bloody, or be nothing worth!

Act 4 Scene 4

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

Explore Shakespeare's presentation of Polonius, 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.

POLONIUS

Give him this money and these notes, Reynaldo.

REYNALDO

I will, my lord.

POLONIUS

You shall do marvellous wisely, good Reynaldo,  
Before you visit him, to make inquire  
Of his behaviour.

REYNALDO

My lord, I did intend it.

POLONIUS

Marry, well said. Very well said. Look you, sir,  
Inquire me first what Danskers are in Paris,  
And how, and who, what means, and where they keep,  
What company, at what expense; and finding  
By this encompassment and drift of question  
That they do know my son, come you more nearer  
Than your particular demands will touch it.  
Take you as 'twere some distant knowledge of him,  
As thus, 'I know his father and his friends,  
And in part him' – do you mark this, Reynaldo?

REYNALDO

Ay, very well, my lord.

POLONIUS

'And in part him, but', you may say, 'not well;  
But if't be he I mean, he's very wild,  
Addicted so and so.' And there put on him  
What forgeries you please – marry, none so rank  
As may dishonour him – take heed of that –  
But, sir, such wanton, wild, and usual slips  
As are companions noted and most known  
To youth and liberty.

REYNALDO

As gaming, my lord.

POLONIUS

Ay, or drinking, fencing, swearing, quarrelling,  
Drabbing. You may go so far.

REYNALDO

My lord, that would dishonour him.

POLONIUS

Faith, no, as you may season it in the charge.  
You must not put another scandal on him,  
That he is open to incontinency.  
That's not my meaning. But breathe his faults so  
quaintly  
That they may seem the taints of liberty,  
The flash and outbreak of a fiery mind,  
A savageness in unreclaimed blood,  
Of general assault.

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*Twelfth Night* – William Shakespeare

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

Explore the role and presentation of Sir Andrew, 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 ANDREW Sir Toby Belch! How now, Sir Toby Belch?

SIR TOBY Sweet Sir Andrew!

SIR ANDREW Bless you, fair shrew.

MARIA And you too, sir.

SIR TOBY Accost, Sir Andrew, accost.

SIR ANDREW What's that?

SIR TOBY My niece's chambermaid.

SIR ANDREW Good Mistress Accost, I desire better acquaintance.

MARIA My name is Mary, sir.

SIR ANDREW Good Mistress Mary Accost –

SIR TOBY (*aside*) You mistake, knight. 'Accost' is front her, board her, woo her, assail her.

SIR ANDREW (*aside*) By my troth, I would not undertake her in this company. Is that the meaning of 'accost'?

MARIA Fare you well, gentlemen.

SIR TOBY (*aside*) An thou let part so, Sir Andrew, would thou mightst never draw sword again.

SIR ANDREW An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?

MARIA Sir, I have not you by the hand.

SIR ANDREW Marry, but you shall have, and here's my hand.

MARIA Now, sir, 'Thought is free.' I pray you, bring your hand to the buttery bar and let it drink.

SIR ANDREW Wherefore, sweetheart? What's your metaphor?

MARIA It's dry, sir.

SIR ANDREW Why, I think so. I am not such an ass, but I can keep my hand dry. But what's your jest?

MARIA A dry jest, sir.

SIR ANDREW Are you full of them?

MARIA Ay, sir. I have them at my fingers' ends. Marry, now I let go your hand, I am barren. *Exit*

Act 1 Scene 3

## OR

## 4 Read the extract printed below.

How does Shakespeare explore the idea 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.

MALVOLIO (*within*) Who calls there?

FESTE Sir Topas the curate, who comes to visit Malvolio the lunatic.

MALVOLIO Sir Topas, Sir Topas, good Sir Topas, go to my lady –

FESTE Out, hyperbolic fiend, how vexest thou this man! Talkest thou nothing but of ladies?

SIR TOBY Well said, Master Parson.

MALVOLIO Sir Topas, never was man thus wronged. Good Sir Topas, do not think I am mad. They have laid me here in hideous darkness –

FESTE Fie, thou dishonest Satan! I call thee by the most modest terms, for I am one of those gentle ones that will use the devil himself with courtesy. Sayst thou that house is dark?

MALVOLIO As hell, Sir Topas.

FESTE Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south–north are as lustrous as ebony. And yet complainest thou of obstruction!

MALVOLIO I am not mad, Sir Topas. I say to you, this house is dark.

FESTE Madman, thou errest. I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.

MALVOLIO I say this house is as dark as ignorance, though ignorance were as dark as hell. And I say there was never man thus abused. I am no more mad than you are – make the trial of it in any constant question.

FESTE What is the opinion of Pythagoras concerning wildfowl?

MALVOLIO That the soul of our grandam might haply inhabit a bird.

FESTE What thinkest thou of his opinion?

MALVOLIO I think nobly of the soul, and no way approve his opinion.

FESTE Fare thee well; remain thou still in darkness. Thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock lest thou dispossess the soul of thy grandam. Fare thee well.

Act 4 Scene 2

Turn over ►



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

Examine Shakespeare's presentation of nature, 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

Blow, winds, and crack your cheeks! Rage! Blow!  
 You cataracts and hurricanoes, spout  
 Till you have drenched our steeples, drowned the cocks!  
 You sulphurous and thought-executing fires,  
 Vaunt-curriers of oak-cleaving thunderbolts,  
 Singe my white head! And thou all-shaking thunder,  
 Strike flat the thick rotundity o'the world,  
 Crack Nature's moulds, all germens spill at once  
 That makes ingrateful man!

FOOL O nuncle, court holy-water in a dry house is better  
 than this rain-water out o'door. Good nuncle, in; ask thy  
 daughters' blessing. Here's a night pities neither wise  
 men nor fools.

LEAR

Rumble thy bellyful! Spit, fire! Spout, rain!  
 Nor rain, wind, thunder, fire are my daughters.  
 I tax not you, you elements, with unkindness;  
 I never gave you kingdom, called you children.  
 You owe me no subscription; then let fall  
 Your horrible pleasure. Here I stand, your slave,  
 A poor, infirm, weak, and despised old man.  
 But yet I call you servile ministers,  
 That will with two pernicious daughters join  
 Your high-engendered battles 'gainst a head  
 So old and white as this. O, ho! 'Tis foul!

FOOL He that has a house to put's head in has a good head-  
 piece:

The cod-piece that will house  
 Before the head has any,  
 The head and he shall louse;  
 So beggars marry many.  
 The man that makes his toe  
 What he his heart should make,  
 Shall of a corn cry woe,  
 And turn his sleep to wake.

For there was never yet fair woman but she made mouths  
 in a glass.

Act 3 Scene 2

**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 the shepherds, 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.

SHEPHERD I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest: for there is nothing in the between but getting wenches with child, wronging the ancients, stealing, fighting. Hark you now: would any but these boiled brains of nineteen and two-and-twenty hunt this weather? They have scared away two of my best sheep, which I fear the wolf will sooner find than the master. If anywhere I have them, 'tis by the seaside, browsing of ivy. Good luck, an't be thy will!

*He sees the child*

What have we here? Mercy on's, a barme! A very pretty barme. A boy or a child, I wonder? A pretty one, a very pretty one. Sure, some scape. Though I am not bookish, yet I can read waiting gentlewoman in the scape: this has been some stair-work, some trunk-work, some behind-door-work. They were warmer that got this than the poor thing is here. I'll take it up for pity – yet I'll tarry till my son come: he hallowed but even now. Whoa-ho-hoa!

*Enter Clown*

CLOWN Hilloa, loa!

SHEPHERD What! Art so near? If thou'lt see a thing to talk on when thou art dead and rotten, come hither. What ail'st thou, man?

CLOWN I have seen two such sights, by sea and by land! But I am not to say it is a sea, for it is now the sky: betwixt the firmament and it you cannot thrust a bodkin's point.

SHEPHERD Why, boy, how is it?

CLOWN I would you did but see how it chafes, how it rages, how it takes up the shore – but that's not to the point. O, the most piteous cry of the poor souls! Sometimes to see 'em, and not to see 'em: now the ship boring the moon with her mainmast, and anon swallowed with yeast and froth, as you'd thrust a cork into a hogshead. And then for the land-service: to see how the bear tore out his shoulder bone, how he cried to me for help, and said his name was Antigonus, a nobleman. But to make an end of the ship: to see how the sea flap-dragoned it; but first, how the poor souls roared, and the sea mocked them; and how the poor gentleman roared, and the bear mocked him, both roaring louder than the sea or weather.

Act 3 Scene 3

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

How does Shakespeare explore ideas about friendship, 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.

HERMIONE                                Will you go yet?  
 Force me to keep you as a prisoner,  
 Not like a guest; so you shall pay your fees  
 When you depart, and save your thanks. How say you?  
 My prisoner? Or my guest? By your dread 'verily',  
 One of them you shall be.

POLIXENES                              Your guest, then, madam:  
 To be your prisoner should import offending;  
 Which is for me less easy to commit  
 Than you to punish.

HERMIONE                              Not your gaoler, then,  
 But your kind hostess. Come, I'll question you  
 Of my lord's tricks, and yours, when you were boys.  
 You were pretty lordings then?

POLIXENES                              We were, fair Queen,  
 Two lads that thought there was no more behind  
 But such a day tomorrow as today,  
 And to be boy eternal.

HERMIONE                              Was not my lord  
 The verier wag o' th' two?

POLIXENES  
 We were as twinned lambs that did frisk i'th'sun,  
 And bleat the one at th'other. What we changed  
 Was innocence for innocence: we knew not  
 The doctrine of ill-doing, nor dreamed  
 That any did. Had we pursued that life,  
 And our weak spirits ne'er been higher reared  
 With stronger blood, we should have answered heaven  
 Boldly 'Not guilty', the imposition cleared  
 Hereditary ours.

HERMIONE                              By this we gather  
 You have tripped since.

POLIXENES                              O my most sacred lady,  
 Temptations have since then been born to's: for  
 In those unfledged days was my wife a girl;  
 Your precious self had then not crossed the eyes  
 Of my young playfellow.

Act 1 Scene 2

**Turn over ►**

*Doctor Faustus* – Christopher Marlowe**OR****9** Read the extract printed below.

How are Faustus's attitudes towards damnation presented, 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 What ails Faustus?

FAUSTUS Ah my sweet chamber-fellow, had I lived with thee, then had I lived still; but now I die eternally. Look, comes he not, comes he not?

2 SCHOLAR What means Faustus?

3 SCHOLAR Belike he is grown into some sickness, by being over-solitary.

1 SCHOLAR If it be so, we'll have physicians to cure him; 'tis but a surfeit: never fear, man.

FAUSTUS A surfeit of deadly sin, that hath damned both body and soul.

2 SCHOLAR Yet Faustus, look up to heaven; remember God's mercies are infinite.

FAUSTUS But Faustus' offence can ne'er be pardoned! The serpent that tempted Eve may be saved, but not Faustus. Ah gentlemen, hear me with patience, and tremble not at my speeches, though my heart pants and quivers to remember that I have been a student here these thirty years – O would I had never seen Wittenberg, never read book – and what wonders I have done, all Wittenberg can witness – yea, all the world; for which Faustus hath lost both Germany and the world – yea, heaven itself – heaven, the seat of God, the throne of the blessed, the kingdom of joy; and must remain in hell for ever – hell, ah, hell for ever! Sweet friends, what shall become of Faustus, being in hell for ever?

3 SCHOLAR Yet Faustus, call on God.

FAUSTUS On God, whom Faustus hath abjured? On God, whom Faustus hath blasphemed? Ah my God – I would weep, but the devil draws in my tears! gush forth blood instead of tears – yea, life and soul! O, he stays my tongue! I would lift up my hands, but see, they hold them, they hold them!

ALL Who, Faustus?

FAUSTUS Lucifer and Mephistophilis! Ah gentlemen, I gave them my soul for my cunning.

Scene 13

**OR**

**10** Read the extract printed below.

Explore the role and presentation of Mephistophilis, 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 tell me, what says Lucifer thy lord?
MEPHASTOPHILIS	That I shall wait on Faustus whilst he lives, So he will buy my service with his soul.
FAUSTUS	Already Faustus hath hazarded that for thee.
MEPHASTOPHILIS	But Faustus, thou must bequeath it solemnly, And write a deed of gift with thine own blood, For that security craves great Lucifer. If thou deny it, I will back to hell.
FAUSTUS	Stay Mephistophilis, and tell me, What good will my soul do thy lord?
MEPHASTOPHILIS	Enlarge his kingdom.
FAUSTUS	Is that the reason he tempts us thus?
MEPHASTOPHILIS	<i>Solamen miseris socios habuisse doloris.</i>
FAUSTUS	Have you any pain that torture others?
MEPHASTOPHILIS	As great as have the human souls of men. But tell me Faustus, shall I have thy soul? And I will be thy slave and wait on thee, And give thee more than thou hast wit to ask.
FAUSTUS	Ay Mephistophilis, I give it thee.
MEPHASTOPHILIS	Then stab thine arm courageously, And bind thy soul, that at some certain day Great Lucifer may claim it as his own, And then be thou as great as Lucifer.
FAUSTUS	Lo Mephistophilis, for love of thee, I cut mine arm, and with my proper blood Assure my soul to be great Lucifer's, Chief lord and regent of perpetual night.

Scene 5

**Turn over ►**

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

Examine Behn's presentation of the relationship between the cavaliers, 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

'Tis a lucky devil to light upon so kind a wench!

FREDERICK

Thou hadst a great deal of talk with thy little gipsy; couldst thou do no good upon her? For mine was hard-hearted.

WILLMORE

Hang her, she was some damned honest person of quality, I'm sure; she was so very free and witty. If her face be but answerable to her wit and humour, I would be bound to constancy this month to gain her. In the meantime, have you made no kind acquaintance since you came to town? You do not use to be honest so long, gentlemen.

FREDERICK

Faith, love has kept us honest; we have been all fired with a beauty newly come to town, the famous Paduana, Angellica Bianca.

WILLMORE

What, the mistress of the dead Spanish general?

BELVILE

Yes, she's now the only adored beauty of all the youth in Naples, who put on all their charms to appear lovely in her sight – their coaches, liveries, and themselves all gay as on a monarch's birthday, to attract the eyes of this fair charmer, while she has the pleasure to behold all languish for her that see her.

FREDERICK

'Tis pretty to see with how much love the men regard her, and how much envy the women.

WILLMORE

What gallant has she?

BELVILE

None; she's exposed to sale, and four days in the week she's yours – for so much a month.

WILLMORE

The very thought of it quenches all manner of fire in me. Yet prithee, let's see her.

BELVILE

Let's first to dinner, and after that we'll pass the day as you please. But at night ye must all be at my devotion.

WILLMORE

I will not fail you.

Act 1 Scene 2

OR

12 Read the extract printed below.

How does Behn convey attitudes towards arranged marriage, 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 And this man you must kiss, nay you must kiss none but him, too – and nuzzle through his beard to find his lips – and this you must submit to for threescore years, and all for a jointure.

PEDRO For all your character of Don Vincentio, she is as like to marry him as she was before.

HELLENA Marry Don Vincentio! Hang me, such a wedlock would be worse than adultery with another man. I had rather see her in the *Hostel de Dieu*, to waste her youth there in vows and be a handmaid to lazars and cripples, than to lose it in such a marriage.

PEDRO You have considered, sister, that Belvile has no fortune to bring to you, banished his country, despised at home, and pitied abroad?

HELLENA What then? The viceroy's son is better than that old Sir Fisty. Don Vincentio! Don Indian! He thinks he's trading to Gambo still, and would barter himself – that bell and bauble – for your youth and fortune.

PEDRO Callis, take her hence, and lock her up all this carnival, and at Lent she shall begin her everlasting penance in a monastery.

HELLENA I care not. I had rather be a nun than be obliged to marry as you would have me, if I were designed for't.

PEDRO Do not fear the blessing of that choice. You shall be a nun.

HELLENA (*Aside*) Shall I so? You may chance to be mistaken in my way of devotion – a nun! Yes, I am like to make a fine nun! I have an excellent humour for a grate. No, I'll have a saint of my own to pray to shortly, if I like any that dares venture on me.

PEDRO Callis, make it your business to watch this wild cat. As for you, Florinda, I've only tried you all this while and urged my father's will – but mine is, that you would love Antonio; he is brave and young, and all that can complete the happiness of a gallant maid. This absence of my father will give us opportunity to free you from Vincentio by marrying here, which you must do tomorrow.

FLORINDA Tomorrow!

PEDRO Tomorrow, or 'twill be too late – 'tis not my friendship to Antonio which makes me urge this, but love to thee and hatred to Vincentio – therefore resolve upon tomorrow.

Act 1 Scene 1

Turn over ►

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**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.

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- 13** (a) Read the source material which follows. **Text A** and **Text B** are extracts from textbooks on interpersonal communication.

Your task is to write a short article for a popular magazine, aimed at a general adult audience. The topic of your article is how to be a good listener. Before you start your article, you should name the magazine, or type of magazine you are writing for.

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

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

You should aim to make your article lively and informative.

- 13** (b) Compare your own writing with **either** Text A **or** Text B in order to highlight the choices you have made in your article. In your comparison you should show:

- how language and form have been used to suit audience and purpose
- how vocabulary and other stylistic features have been used to shape meaning and to achieve particular effects

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

**END OF QUESTIONS**

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## Text A

### 5.5 Listening

As with questioning, we may well believe that we have been listening successfully to other people all our lives. However, we might also accept that often we *hear* other people talking but we don't always *listen* to what they are saying. In recent years several large business organizations in the UK have made listening a theme in their advertising campaigns. For example, we are told that one of the major British banks is 'the listening bank'. The implication is that if the bank listens to its customers it shows that it takes its customers seriously.

**Listening, like all acts of perception, is an active, not a passive process.** We need to attend to what is being said, select from it and then interpret it for ourselves.

Common **problems of listening** come from:

- merely taking note of the information and content and not taking note of the context and feeling behind it;
- allowing ourselves to be distracted and sidetracked into our own interests, which often leads us to hearing only what we want to hear;
- being put off by the context or by the speaker;
- preparing our response before the speaker has finished;
- not looking as if we're listening, i.e. failing to give verbal and non-verbal feedback to the speaker.

A useful discipline to develop our listening skills was devised by Carl Rogers, a psychotherapist and counsellor who developed a client-centred therapy method. At the heart of this therapeutic method Carl Rogers stressed the need to listen to what his clients were really saying through their verbal and non-verbal messages. To do this he believes you must empathize with the other person. That is, you must imagine how it would make sense to say what the other person is saying without filtering it through *your* own beliefs and experiences. In order to develop this skill he suggests that before you reply to a speaker you repeat in your own words what the speaker has just said to the speaker's satisfaction. This method certainly slows up a conversation or a meeting. But if you try it, it does make you listen, and usually shows that most of the time we do not listen to what other people are really saying.

As well as this technique of 'reflecting' or mirroring back what you have just listened to, an active listener will also be giving verbal and non-verbal feedback to **show** that she/he is listening to the other person. This can be positive head nodding or smiling or saying 'yes, I see' at appropriate points.

Like all other activities as part of interaction, listening is a mutual activity – all parties need to display the skills of listening. A conversation comes to an end if either partner stops listening. A good conversationalist spends more time listening than speaking and concentrates on what the other person says rather than what she/he will say next. An exercise in listening skill is to listen to a radio news broadcast with full attention and monitor the stories without taking notes. When it is finished, write down as much as you can remember. You can then gauge for yourself how fully you normally give full attention and listen actively without wandering into your own intrapersonal distractions.

Turn over ►

**Text B**

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**END OF TEXTS**

**There are no questions printed on this page**

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