

General Certificate of Education
January 2006
Advanced Level Examination



**ENGLISH LANGUAGE AND LITERATURE
(SPECIFICATION B)**

NTB5

Unit 5 Talk in Life and Literature

Thursday 19 January 2006 1.30 pm to 3.30 pm

For this paper you must have:

- a 12-page answer book.

Time allowed: 2 hours

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 NTB5.
- Answer **two** questions.
- 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.
- 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.
- The maximum mark for this paper is 70.
- There are 35 marks for each question.
- *Othello*, *The Winter's Tale* and *Much Ado About Nothing* will be examined for the final time in this paper. The extracts set on these texts should therefore be attempted **only** by candidates who are **re-sitting** these texts.

Answer **Question 1** and **either** Question 2(a) **or** Question 2(b).

Each question carries 35 marks.

1 English Drama: Pre-1770

A Midsummer Night's Dream **or** *The Country Wife* **or** *Twelfth Night* **or** *Hamlet*

Re-sit texts **only** *Othello* **or** *The Winter's Tale* **or** *Much Ado About Nothing*

Passages from the above plays are printed on pages 4 – 17. Read the **two** passages from the play that you have studied.

Discuss the ways in which these **two** passages reveal the playwright's skills in producing **specific dramatic effects**.

In your answer you should consider:

- context (including *brief* reference to the play as a whole)
- spoken language features and discourse conventions
- literary, grammatical and rhetorical devices
- phonological features including delivery of lines in performance
- any other relevant aspects.

END OF QUESTION 1

Re-sit texts

The passages from *Othello*, *The Winter's Tale* and *Much Ado About Nothing* should be attempted by **re-sit** candidates **only**.

There are no questions printed on this page

Turn over for the passages

Turn over ►

PASSAGES FOR QUESTION 1
A MIDSUMMER NIGHT'S DREAM
Passage A

DEMETRIUS	I love thee not, therefore pursue me not. Where is Lysander, and fair Hermia? The one I'll slay; the other slayeth me. Thou toldest me they were stolen unto this wood, And here am I, and wood within this wood Because I cannot meet my Hermia. Hence, get thee gone, and follow me no more!	5
HELENA	You draw me, you hard-hearted adamant! But yet you draw not iron: for my heart Is true as steel. Leave you your power to draw, And I shall have no power to follow you.	10
DEMETRIUS	Do I entice you? Do I speak you fair? Or rather do I not in plainest truth Tell you I do not nor I cannot love you?	
HELENA	And even for that do I love you the more. I am your spaniel; and, Demetrius, The more you beat me I will fawn on you. Use me but as your spaniel: spurn me, strike me, Neglect me, lose me; only give me leave, Unworthy as I am, to follow you. What worsè place can I beg in your love – And yet a place of high respect with me – Than to be usèd as you use your dog?	15 20
DEMETRIUS	Tempt not too much the hatred of my spirit; For I am sick when I do look on thee.	25
HELENA	And I am sick when I look not on you.	

A MIDSUMMER NIGHT'S DREAM

Passage B

MUSTARDSEED	What's your will?	
BOTTOM	Nothing, good Monsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, Monsieur, for methinks I am marvellous hairy about the face. And I am such a tender ass, if my hair do but tickle me, I must scratch.	5
TITANIA	What, wilt thou hear some music, my sweet love?	
BOTTOM	I have a reasonable good ear in music. Let's have the tongs and the bones.	
TITANIA	Or say, sweet love, what thou desirest to eat.	
BOTTOM	Truly, a peck of provender. I could munch your good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay hath no fellow.	10
TITANIA	I have a venturous fairy that shall seek The squirrel's hoard, and fetch thee new nuts.	
BOTTOM	I had rather have a handful or two of dried pease. But, I pray you, let none of your people stir me. I have an exposition of sleep come upon me.	15
TITANIA	Sleep thou, and I will wind thee in my arms. Fairies be gone, and be all ways away. <i>Exeunt Fairies</i> So doth the woodbine the sweet honeysuckle Gently entwist; the female ivy so Enrings the barky fingers of the elm. O, how I love thee! How I dote on thee!	20

THE COUNTRY WIFE

Passage A

LADY FIDGET	Master Horner, husband!	
SIR JASPAR	My lady, my Lady Fidget, sir.	
HORNER	So, sir.	
SIR JASPAR	Won't you be acquainted with her sir? (<i>Aside</i>) So, the report is true, I find, by his coldness or aversion to the sex; but I'll play the wag with him. – Pray salute my wife, my lady, sir.	5
HORNER	I will kiss no man's wife, sir, for him, sir; I have taken my eternal leave, sir, of the sex already, sir.	
SIR JASPAR (<i>Aside</i>)	Ha, ha, ha! I'll plague him yet. – Not know my wife, sir?	10
HORNER	I do know your wife, sir, she's a woman, sir, and consequently a monster, sir, a greater monster than a husband, sir.	
SIR JASPAR	A husband! How, sir?	
HORNER (<i>Makes horns</i>)	So, sir. But I make no more cuckolds, sir.	15
SIR JASPAR	Ha, ha, ha! Mercury, Mercury!	
LADY FIDGET	Pray, Sir Jaspar, let us be gone from this rude fellow.	
DAINTY	Who, by his breeding, would think he had ever been in France?	
LADY FIDGET	Foh! he's but too much a French fellow, such as hate women of quality and virtue for their love to their husbands, Sir Jaspar. A woman is hated by 'em as much for loving her husband as for loving their money. But pray let's be gone.	20
HORNER	You do well, madam, for I have nothing that you came for. I have brought over not so much as a bawdy picture, new postures, nor the second part of the <i>École des Filles</i> , nor –	25
QUACK (<i>Apart to HORNER</i>)	Hold for shame sir! What d'ye mean? You'll ruin yourself for ever with the sex –	
SIR JASPAR	Ha, ha, ha! He hates women perfectly, I find.	

*THE COUNTRY WIFE***Passage B**

HORNER	I know not, but your reputations frightened me, as much as your faces invited me.	
LADY FIDGET	Our reputation! Lord, why should you not think that we women make use of our reputation, as you men of yours, only to deceive the world with less suspicion? Our virtue is like the statesman's religion, the Quaker's word, the gamester's oath, and the great man's honour – but to cheat those that trust us.	5
SQUEAMISH	And that demureness, coyness, and modesty that you see in our faces in the boxes at plays is as much a sign of a kind woman as a vizard-mask in the pit.	10
DAINTY	For, I assure you, women are least masked when they have the velvet vizard on.	
LADY FIDGET	You would have found us modest women in our denials only.	15
SQUEAMISH	Our bashfulness is only the reflection of the men's.	
DAINTY	We blush, when they are shamefaced.	
HORNER	I beg your pardon, ladies. I was deceived in you devilishly. But why that mighty pretence to honour?	
LADY FIDGET	We have told you. But sometimes 'twas for the same reason you men pretend business often, to avoid ill company, to enjoy the better and more privately those you love.	20
HORNER	But why would you ne'er give a friend a wink then?	
LADY FIDGET	Faith, your reputation frightened us as much as ours did you, you were so notoriously lewd.	25
HORNER	And you so seemingly honest.	

TWELFTH NIGHT

Passage A

MARIA	That quaffing and drinking will undo you. I heard my lady talk of it yesterday, and of a foolish knight that you brought in one night here, to be her wooer.	
SIR TOBY	Who? Sir Andrew Aguecheek?	
MARIA	Ay, he.	5
SIR TOBY	He's as tall a man as any's in Illyria.	
MARIA	What's that to the purpose?	
SIR TOBY	Why, he has three thousand ducats a year.	
MARIA	Ay, but he'll have but a year in all these ducats. He's a very fool and a prodigal.	10
SIR TOBY	Fie, that you'll say so. He plays o'the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.	
MARIA	He hath indeed all, most natural; for besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.	15
SIR TOBY	By this hand, they are scoundrels and substractors that say so of him. Who are they?	
MARIA	They that add, moreover, he's drunk nightly in your company.	20
SIR TOBY	With drinking healths to my niece. I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and a coistrel that will not drink to my niece till his brains turn o'the toe, like a parish top. What, wench! Castiliano, <i>vulgo</i> – for here comes Sir Andrew Agueface!	25
	<i>Enter Sir Andrew Aguecheek</i>	
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.	30
SIR ANDREW	What's that?	
SIR TOBY	My niece's chambermaid.	
SIR ANDREW	Good Mistress Accost, I desire better acquaintance.	

*TWELFTH NIGHT***Passage B**

ORSINO But hear me this: Since you to non-regardance cast my faith, And that I partly know the instrument That screws me from my true place in your favour, Live you the marble-breasted tyrant still. 5 But this your minion, whom I know you love, And whom, by heaven, I swear, I tender dearly, Him will I tear out of that cruel eye Where he sits crownèd in his master's spite. Come, boy, with me, my thoughts are ripe in mischief. 10 I'll sacrifice the lamb that I do love To spite a raven's heart within a dove.
VIOLA	And I, most jocund, apt, and willingly To do you rest, a thousand deaths would die.
OLIVIA	Where goes Cesario? 15
VIOLA	After him I love More than I love these eyes, more than my life, More by all mores than e'er I shall love wife. If I do feign, you witnesses above, Punish my life, for tainting of my love! 20
OLIVIA	Ay me, detested! How am I beguiled!
VIOLA	Who does beguile you? Who does do you wrong?
OLIVIA	Hast thou forgot thyself? Is it so long? Call forth the holy father! <i>Exit an attendant</i>
ORSINO	Come, away! 25
OLIVIA	Whither, my lord? Cesario, husband, stay!
ORSINO	Husband?
OLIVIA	Ay, husband. Can he that deny?
ORSINO	Her husband, sirrah?
VIOLA	No, my lord, not I. 30

*HAMLET***Passage A**

HAMLET	My excellent good friends. How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do you both?	
ROSENCRANTZ	As the indifferent children of the earth.	
GUILDENSTERN	Happy in that we are not over-happy. On Fortune's cap we are not the very button.	5
HAMLET	Nor the soles of her shoe?	
ROSENCRANTZ	Neither, my lord.	
HAMLET	Then you live about her waist, or in the middle of her favours?	10
GUILDENSTERN	Faith, her privates we.	
HAMLET	In the secret parts of Fortune? O, most true! She is a strumpet. What news?	
ROSENCRANTZ	None, my lord, but that the world's grown honest.	
HAMLET	Then is Doomsday near. But your news is not true. Let me question more in particular. What have you, my good friends, deserved at the hands of Fortune that she sends you to prison hither?	15
GUILDENSTERN	Prison, my lord?	
HAMLET	Denmark's a prison.	20
ROSENCRANTZ	Then is the world one.	
HAMLET	A goodly one; in which there are many confines, wards, and dungeons, Denmark being one o'th'worst.	
ROSENCRANTZ	We think not so, my lord.	
HAMLET	Why, then 'tis none to you. For there is nothing either good or bad but thinking makes it so. To me it is a prison.	25
ROSENCRANTZ	Why, then your ambition makes it one. 'Tis too narrow for your mind.	
HAMLET	O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams.	30

*HAMLET***Passage B**

- KING Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?
- LAERTES Why ask you this?
- KING Not that I think you did not love your father, 5
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it, 10
And nothing is at a like goodness still;
For goodness, growing to a pleurisy,
Dies in his own too-much. That we would do
We should do when we would. For this 'would' changes,
And hath abatements and delays as many 15
As there are tongues, are hands, are accidents.
And then this 'should' is like a spendthrift sigh,
That hurts by easing. But to the quick o'th'ulcer –
Hamlet comes back. What would you undertake
To show yourself in deed your father's son 20
More than in words?
- LAERTES To cut his throat i'th'church!
- KING No place, indeed, should murder sanctuarize.
Revenge should have no bounds.

THESE PASSAGES ARE FOR RE-SIT CANDIDATES ONLY
OTHELLO**Passage A**

OTHELLO	Was not that Cassio parted from my wife?	
IAGO	Cassio, my lord? No, sure, I cannot think it That he would sneak away so guilty-like, Seeing you coming.	
OTHELLO	I do believe 'twas he.	5
DESDEMONA	How now, my lord? I have been talking with a suitor here, A man that languishes in your displeasure.	
OTHELLO	Who is't you mean?	
DESDEMONA	Why, your Lieutenant, Cassio. Good my lord, If I have any grace or power to move you, His present reconciliation take. For if he be not one that truly loves you, That errs in ignorance, and not in cunning, I have no judgement in an honest face.	10
	I prithee call him back.	15
OTHELLO	Went he hence now?	
DESDEMONA	Yes, faith; so humbled That he hath left part of his grief with me To suffer with him. Good love, call him back.	20
OTHELLO	Not now, sweet Desdemon; some other time.	
DESDEMONA	But shall't be shortly?	
OTHELLO	The sooner, sweet, for you.	
DESDEMONA	Shall't be tonight, at supper?	
OTHELLO	No, not tonight.	25
DESDEMONA	Tomorrow dinner then?	
OTHELLO	I shall not dine at home. I meet the captains at the citadel.	
DESDEMONA	Why, then, tomorrow night, or Tuesday morn, On Tuesday noon, or night; on Wednesday morn. I prithee name the time, but let it not Exceed three days. In faith, he's penitent: . . .	30

OTHELLO**Passage B**

OTHELLO	It is the cause, it is the cause, my soul: Let me not name it to you, you chaste stars! It is the cause. Yet I'll not shed her blood, Nor scar that whiter skin of hers than snow, And smooth as monumental alabaster:	5
	Yet she must die, else she'll betray more men. Put out the light, and then put out the light: If I quench thee, thou flaming minister, I can again thy former light restore, Should I repent me; but once put out thy light,	10
	Thou cunning'st pattern of excelling nature, I know not where is that Promethean heat That can thy light relume. When I have plucked thy rose,	15
	I cannot give it vital growth again, It needs must wither. I'll smell it on the tree. <i>He kisses her</i>	20
	O balmy breath, that dost almost persuade Justice to break her sword! One more, one more. Be thus when thou art dead and I will kill thee, And love thee after. One more, and this the last.	25
DESDEMONA	Who's there? Othello?	
OTHELLO	Ay, Desdemona.	25
DESDEMONA	Will you come to bed, my lord?	
OTHELLO	Have you prayed tonight, Desdemon?	
DESDEMONA	Ay, my lord.	
OTHELLO	If you bethink yourself of any crime Unreconciled as yet to heaven and grace, Solicit for it straight.	30
DESDEMONA	Alack, my lord, what may you mean by that?	
OTHELLO	Well, do it, and be brief; I will walk by: I would not kill thy unprepared spirit; No – heaven forbid! – I would not kill thy soul.	35

THESE PASSAGES ARE FOR RE-SIT CANDIDATES ONLY***THE WINTER'S TALE*****Passage A**

LEONTES	Hold your peaces.	
LORD	Good my lord –	
ANTIGONUS	It is for you we speak, not for ourselves. You are abused, and by some putter-on That will be damned for't. Would I knew the villain! I would lam-damn him. Be she honour-flawed, I have three daughters: the eldest is eleven; The second and the third nine and some five: If this prove true, they'll pay for't. By mine honour, I'll geld'em all! Fourteen they shall not see To bring false generations. They are co-heirs; And I had rather glib myself than they Should not produce fair issue.	5 10
LEONTES	Cease, no more! You smell this business with a sense as cold As is a dead man's nose; but I do see't and feel't As you feel doing thus and see withal The instruments that feel.	15
ANTIGONUS	If it be so, We need no grave to bury honesty: There's not a grain of it the face to sweeten Of the whole dungy earth.	20
LEONTES	What? Lack I credit?	
LORD	I had rather you did lack than I, my lord, Upon this ground; and more it would content me To have her honour true than your suspicion, Be blamed for't how you might.	25
LEONTES	Why, what need we Commune with you of this, but rather follow Our forceful instigation?	30

*THE WINTER'S TALE***Passage B**

FLORIZEL	Old sir, I know She prizes not such trifles as these are: The gifts she looks from me are packed and locked Up in my heart, which I have given already, But not delivered. O, hear me breathe my life Before this ancient sir, whom, it should seem, Hath sometime loved! I take thy hand, this hand As soft as dove's down and as white as it, Or Ethiopian's tooth, or the fanned snow that's bolted By th' northern blasts twice o'er –	5 10
POLIXENES	What follows this? How prettily the young swain seems to wash The hand was fair before! I have put you out. But to your protestation: let me hear What you profess.	15
FLORIZEL	Do, and be witness to't.	
POLIXENES	And this my neighbour too?	
FLORIZEL	And he, and more Than he, and men; the earth, the heavens, and all: That were I crowned the most imperial monarch, Thereof most worthy, were I the fairest youth That ever made eye swerve, had force and knowledge More than was ever man's, I would not prize them Without her love; for her employ them all; Commend them and condemn them to her service Or to their own perdition.	20 25
POLIXENES	Fairly offered.	

THESE PASSAGES ARE FOR RE-SIT CANDIDATES ONLY
MUCH ADO ABOUT NOTHING
Passage A

DON JOHN	I had rather be a canker in a hedge than a rose in his grace, and it better fits my blood to be disdained of all than to fashion a carriage to rob love from any. In this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle and enfranchised with a clog; therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do my liking. In the meantime, let me be that I am, and seek not to alter me.	5
CONRADE	Can you make no use of your discontent?	10
DON JOHN	I make all use of it, for I use it only. Who comes here? <i>Enter Borachio</i>	
	What news, Borachio?	
BORACHIO	I came yonder from a great supper. The Prince your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage.	15
DON JOHN	Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness?	
BORACHIO	Marry, it is your brother's right hand.	
DON JOHN	Who? The most exquisite Claudio?	
BORACHIO	Even he.	20
DON JOHN	A proper squire! And who, and who? Which way looks he?	
BORACHIO	Marry, on Hero, the daughter and heir of Leonato.	

*MUCH ADO ABOUT NOTHING***Passage B**

LEONATO	Tush, tush, man, never fleer and jest at me; I speak not like a dotard nor a fool, As under privilege of age to brag What I have done being young, or what would do Were I not old. Know, Claudio, to thy head,	5
	Thou hast so wronged mine innocent child and me That I am forced to lay my reverence by, And with grey hairs and bruise of many days, Do challenge thee to trial of a man. I say thou hast belied mine innocent child.	10
	Thy slander hath gone through and through her heart, And she lies buried with her ancestors – O, in a tomb where never scandal slept, Save this of hers, framed by thy villainy!	
CLAUDIO	My villainy?	15
LEONATO	Thine, Claudio; thine, I say.	
DON PEDRO	You say not right, old man.	
LEONATO	My lord, my lord, I'll prove it on his body if he dare, Despite his nice fence and his active practice, His May of youth and bloom of lustihood.	20
CLAUDIO	Away! I will not have to do with you.	
LEONATO	Canst thou so daff me? Thou hast killed my child; If thou kill'st me, boy, thou shalt kill a man.	

End of passages for question 1

Turn over for question 2

Turn over ►

2 Unseen texts

EITHER (a) **Text A** is a transcribed extract from *Any Questions*, a radio discussion on the topic of smoking. The participants include the person from the audience who asked the question (Questioner), the Chairman of the discussion, a Labour government minister, a Conservative politician (David Willetts) and an academic (Professor Halsey).

Text B is a comic exchange in verse between a young man and his father, taken from *Through the Looking-Glass* (1871) by Lewis Carroll.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between talk in real life and talk in literature.

In your answer you should refer to:

- the significance of context and situation
- the functions and purposes of interaction
- how attitudes and values are conveyed.

OR (b) **Text C** is a transcription of part of an interview between a teacher (T) and a pupil (P), concerning the time when P was referred to a counselling unit at his school.

Text D is an extract from *Blood Brothers* (1983), a play by Willy Russell. In this scene the teacher is teaching South American geography; Mickey Johnstone and Linda are friends and classmates.

Compare the two texts, commenting on the ways in which they reflect differences and similarities between talk in real life and talk in literature.

In your answer you should refer to:

- the significance of context and situation
- the functions and purposes of interaction
- how attitudes and values are conveyed.

END OF QUESTION 2

There are no questions printed on this page

Turn over for the Texts for Question 2

TEXTS FOR QUESTION 2(a)

Text A

Questioner	how can the Labour Government believe that at sixteen a person is mature enough to decide if they are homosexual (.) start a family (.) or go to war (.) but not old enough to decide if they wish to smoke	
Chairman	this is the proposal that there is (.) that the ban on teenage smoking may be raised from sixteen to eighteen (.) Professor Halsey	5
Professor Halsey	well I... I... wasn't aware that there was such a proposal and certainly it would be an example of the enormous distance between the legislature and common practice (.) I... I... I remember starting to smoke at age nine or ten and I... I didn't even know what the law was in... in those days er (.) I am now a reformed smoker and er (.) it seems to me to be a rather stinking habit as a result of erm escaping from it and I (.) er (.) hope that we will use all reasonable means to (.) er (.) persuade people to (.) er (.) be non-smokers	10
Chairman	erm (.) minister you are a (.) unreformed serial smoker (.) what's your view	
Minister	er I... I think I could question the word serial	
Chairman	how many a day	15
Minister	well certainly not the forty I'm reported to smoke (.) erm (.) yes I... I... I admit I am as yet an (.) un... unreformed smoker but I was in the House of Commons to assist in this (.) because there are so many areas that you may not smoke (.) but I certainly didn't want to start at the age of sixteen or indeed at the age of nine (.) I think this is something that warrants examination (.) given that there is a marked increase in smoking among young people and many of them way below the age of sixteen (.) erm (.) and I think if we can assist (.) er (.) young people not getting into this habit which I know from bitter experience is extremely hard to break (.) then I certainly think we should explore every possibility because we are losing too many people	20
Chairman	okay (.) a reminder that the question (.) the contrast that Mr Hickey pose... poses is that you can make other kinds of decisions not least you can be sent to war erm (.) at the age of sixteen (.) David Willetts	25
David Willetts	I think it's a very good question because it does get at the (.) it ties in with the previous question what do we tolerate and there are (.) must be limits to (.) to bossiness (.) we all instinctively (.) occasionally when there's something that comes up that we dislike (.) or we disapprove of (.) or we persuade is unhealthy think (.) oh there should be a law against it (.) but you know if I look back on the (.) er (.) years of Conservative government (.) some of the regrets that I have are laws that we passed that subsequently looking back were too intrusive and too heavy-handed (.)	30
		35

Key

(.) pause

... false start/hesitation

Text B*Father William*

- ‘You are old, Father William,’ the young man said,
 ‘And your hair has become very white;
 And yet you incessantly stand on your head –
 Do you think, at your age, it is right?’
- ‘In my youth,’ Father William replied to his son, 5
 ‘I feared it might injure the brain;
 But, now that I’m perfectly sure I have none,
 Why, I do it again and again.’
- ‘You are old,’ said the youth, ‘as I mentioned before,
 And have grown most uncommonly fat; 10
 Yet you turned a back-somersault in at the door –
 Pray, what is the reason of that?’
- ‘In my youth,’ said the sage, as he shook his gray locks,
 ‘I kept all my limbs very supple
 By the use of this ointment – one shilling the box – 15
 Allow me to sell you a couple?’
- ‘You are old,’ said the youth, ‘and your jaws are too weak
 For anything tougher than suet;
 Yet you finished the goose, with the bones and the beak –
 Pray, how did you manage to do it?’ 20
- ‘In my youth,’ said his father, ‘I took to the law,
 And argued each case with my wife;
 And the muscular strength, which it gave to my jaw,
 Has lasted the rest of my life.’
- ‘You are old,’ said the youth, ‘one would hardly suppose 25
 That your eye was as steady as ever;
 Yet you balanced an eel on the end of your nose –
 What made you so awfully clever?’
- ‘I have answered three questions, and that is enough,’ 30
 Said his father; ‘don’t give yourself airs!
 Do you think I can listen all day to such stuff?
 Be off, or I’ll kick you downstairs!’

Text C

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Text D

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END OF TEXTS

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- Text A *Source:* Part of a transcribed discussion on smoking, from 'Any Questions'.
Text B *Source:* 'Father William', from *Through the Looking-Glass*, by Lewis Carroll, published by Penguin, 1994.
Text C *Source:* from part of an interview between a teacher and a pupil. © Laura Cockcroft.
Text D *Source:* an extract from *Blood Brothers* (1983), by Willy Russell, published by Methuen Publishing Ltd.

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