



General Certificate of Education
January 2006
Advanced Level Examination



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

NTA5

Thursday 26 January 2006 1.30 pm to 3.45 pm

For this paper you must have:

- a 16-page answer book

Time allowed: 2 hours 15 minutes

Instructions

- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is NTA5.
- Answer **one** question from Section A **and both** parts of Question 13 in Section B.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 150.
- All questions carry 50 marks.
- Section A carries 50 marks and Section B carries 100 marks.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

Advice

- You should spend no longer than 45 minutes on your Section A question, and 45 minutes on Question 13(a) and 45 minutes on Question 13(b).
- *The Recruiting Officer* and *Measure for Measure* are examined for the last time in this paper. The questions set on these texts, on pages 14, 15, 16 and 17 should therefore be attempted **only** by candidates who are **re-sitting** these texts.

SECTION A – Dramatic Study

Answer **one** question from this Section.

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

Othello – William Shakespeare

EITHER

1 Read the extract printed below.

Examine how Shakespeare presents Othello's emotions, 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

Alas the heavy day, why do you weep?
Am I the motive of these tears, my lord?
If haply you my father do suspect
An instrument of this your calling back,
Lay not your blame on me: if you have lost him
Why, I have lost him too.

OTHELLO

Had it pleased heaven
To try me with affliction, had they rained
All kinds of sores and shames on my bare head,
Steeped me in poverty to the very lips,
Given to captivity me and my utmost hopes,
I should have found in some place of my soul
A drop of patience; but, alas, to make me
The fixed figure for the time of scorn
To point his slow and moving finger at!
Yet could I bear that too, well, very well:
But there where I have garnered up my heart,
Where either I must live or bear no life,
The fountain from the which my current runs
Or else dries up – to be discarded thence!
Or keep it as a cistern for foul toads
To knot and gender in! Turn thy complexion there,
Patience, thou young and rose-lipped cherubin,
Ay, here look, grim as hell!

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!

Act 4 Scene 2

OR

2 Read the extract printed below.

Explore Shakespeare's presentation of the relationship between Iago and Roderigo, 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.

RODERIGO What should I do? I confess it is my shame to be so fond, but it is not in my virtue to amend it.

IAGO Virtue? a fig! 'tis in ourselves that we are thus, or thus. Our bodies are gardens, to the which our wills are gardeners. So that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry – why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions. But we have reason to cool our raging motions, our carnal stings, our unbitted lusts; whereof I take this, that you call love, to be a sect or scion.

RODERIGO It cannot be.

IAGO It is merely a lust of the blood and a permission of the will. Come, be a man! drown thyself? drown cats and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness. I could never better stead thee than now. Put money in thy purse, follow thou the wars, defeat thy favour with an usurped beard; I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor – put money in thy purse – nor he his to her. It was a violent commencement in her, and thou shalt see an answerable sequestration – put but money in thy purse. These Moors are changeable in their wills – fill thy purse with money. The food that to him now is as luscious as locusts shall be to him shortly as acerb as coloquintida. She must change for youth; when she is sated with his body she will find the error of her choice: she must have change, she must. Therefore, put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning – make all the money thou canst. If sanctimony, and a frail vow betwixt an erring Barbarian and a super-subtle Venetian, be not too hard for my wits and all the tribe of hell, thou shalt enjoy her – therefore make money. A pox of drowning thyself, it is clean out of the way: seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

RODERIGO Wilt thou be fast to my hopes, if I depend on the issue?

Act 1 Scene 3

Twelfth Night – William Shakespeare**OR****3** Read the extract printed below.

How are characters' feelings of rejection conveyed, 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

Madam, you have done me wrong;
Notorious wrong.

OLIVIA

Have I, Malvolio? No!

MALVOLIO

Lady, you have; pray you, peruse that letter.
You must not now deny it is your hand.
Write from it if you can, in hand or phrase,
Or say 'tis not your seal, not your invention;
You can say none of this. Well, grant it then,
And tell me in the modesty of honour,
Why you have given me such clear lights of favour?
Bade me come smiling and cross-gartered to you,
To put on yellow stockings, and to frown
Upon Sir Toby and the lighter people?
And, acting this in an obedient hope,
Why have you suffered me to be imprisoned,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention played on? Tell me why?

OLIVIA

Alas, Malvolio, this is not my writing,
Though, I confess, much like the character.
But out of question 'tis Maria's hand.
And now I do bethink me, it was she
First told me thou wast mad; then, camest in smiling,
And in such forms which here were presupposed
Upon thee in the letter. Prithee, be content.
This practice hath most shrewdly passed upon thee;
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

FABIAN

Good madam, hear me speak;

And let no quarrel, nor no brawl to come,
Taint the condition of this present hour,
Which I have wondered at. In hope it shall not,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceived against him.

Act 5 Scene 1

OR

4 Read the extract printed below.

Examine Shakespeare's presentation of the relationship between Viola and Orsino, 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.

ORSINO Who saw Cesario, ho?

VIOLA On your attendance, my lord, here.

ORSINO (*to Curio and attendants*)

Stand you awhile aloof. (*To Viola*) Cesario,
Thou knowest no less but all. I have unclasped
To thee the book even of my secret soul.
Therefore, good youth, address thy gait unto her.
Be not denied access; stand at her doors,
And tell them, there thy fixèd foot shall grow
Till thou have audience.

VIOLA Sure, my noble lord,
If she be so abandoned to her sorrow
As it is spoke, she never will admit me.

ORSINO

Be clamorous and leap all civil bounds
Rather than make unprofited return.

VIOLA

Say I do speak with her, my lord, what then?

ORSINO

O, then unfold the passion of my love.
Surprise her with discourse of my dear faith.
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.

VIOLA

I think not so, my lord.

ORSINO

Dear lad, believe it.
For they shall yet belie thy happy years
That say thou art a man. Diana's lip
Is not more smooth and rubious. Thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.
I know thy constellation is right apt
For this affair. Some four or five attend him –
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.

VIOLA

I'll do my best
To woo your lady. (*Aside*) Yet, a barful strife!
Whoe'er I woo, myself would be his wife. *Exeunt*

Act 1 Scene 4

King Lear – William Shakespeare

OR

5 Read the extract printed below.

Examine the role and presentation of Goneril, 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.

GONERIL Did my father strike my gentleman for chiding of his Fool?

OSWALD Ay, Madam.

GONERIL

By day and night he wrongs me; every hour
He flashes into one gross crime or other
That sets us all at odds. I'll not endure it!
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting
I will not speak with him. Say I am sick.
If you come slack of former services
You shall do well; the fault of it I'll answer.

OSWALD He's coming, madam; I hear him.

GONERIL

Put on what weary negligence you please,
You and your fellows. I'd have it come to question.
If he distaste it let him to my sister,
Whose mind and mine I know in that are one,
Not to be overruled. Idle old man,
That still would manage those authorities
That he hath given away! Now, by my life,
Old fools are babes again, and must be used
With checks, as flatteries, when they are seen abused.
Remember what I have said.

OSWALD Well, madam.

GONERIL

And let his knights have colder looks among you.
What grows of it, no matter. Advise your fellows so.
I would breed from hence occasions, and I shall,
That I may speak. I'll write straight to my sister
To hold my very course. Prepare for dinner. *Exeunt*

Act 1 Scene 3

OR

6 Read the extract printed below.

Explore Shakespeare's treatment of loyalty, 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 Royal Lear,
Whom I have ever honoured as my king,
Loved as my father, as my master followed,
As my great patron thought on in my prayers –

LEAR
The bow is bent and drawn; make from the shaft.

KENT
Let it fall rather, though the fork invade
The region of my heart. Be Kent unmannerly
When Lear is mad. What wouldst thou do, old man?
Think'st thou that duty shall have dread to speak
When power to flattery bows? To plainness honour's
bound
When majesty stoops to folly. Reserve thy state,
And in thy best consideration check
This hideous rashness. Answer my life my judgement,
Thy youngest daughter does not love thee least,
Nor are those empty-hearted whose low sounds
Reverb no hollowness.

LEAR Kent, on thy life, no more!

KENT
My life I never held but as a pawn
To wage against thine enemies; nor fear to lose it,
Thy safety being motive.

LEAR Out of my sight!

KENT
See better, Lear, and let me still remain
The true blank of thine eye.

LEAR
Now by Apollo -

KENT Now by Apollo, King,
Thou swear'st thy gods in vain.

LEAR O vassal, miscreant!

He makes to strike him

ALBANY *and* CORNWALL Dear sir, forbear!

KENT
Kill thy physician and thy fee bestow
Upon the foul disease. Revoke thy gift,
Or whilst I can vent clamour from my throat
I'll tell thee thou dost evil.

LEAR Hear me, recreant,
On thine allegiance hear me!

Act 1 Scene 1

The Winter's Tale – William Shakespeare

OR

7 Read the extract printed below.

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

In your answer you should consider:

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

Enter Autolycus, singing

AUTOLYCUS

When daffodils begin to peer,
With heigh, the doxy over the dale,
Why, then comes in the sweet o'the year,
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh, the sweet birds O, how they sing!
Doth set my pugging tooth an edge,
For a quart of ale is a dish for a king.

The lark, that tirra-lyra chants,
With heigh, with heigh, the thrush and the jay,
Are summer songs for me and my aunts
While we lie tumbling in the hay.

I have served Prince Florizel, and in my time wore
three-pile; but now I am out of service.

But shall I go mourn for that, my dear?
The pale moon shines by night:
And when I wander here and there
I then do most go right.

If tinkers may have leave to live,
And bear the sow-skin budget,
Then my account I well may give,
And in the stocks avouch it.

My traffic is sheets; when the kite builds, look to lesser
linen. My father named me Autolycus, who, being, as I
am, littered under Mercury, was likewise a snapper-up
of unconsidered trifles. With die and drab I purchased
this caparison, and my revenue is the silly cheat. Gal-
lows and knock are too powerful on the highway: beat-
ing and hanging are terrors to me.

Act 4 Scene 3

OR

8 Read the extract printed below.

Examine how Shakespeare explores guilt and innocence, 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.

CLEOMENES

Sir, you have done enough, and have performed
A saint-like sorrow. No fault could you make
Which you have not redeemed; indeed, paid down
More penitence than done trespass. At the last,
Do as the heavens have done, forget your evil;
With them forgive yourself.

LEONTES

Whilst I remember

Her and her virtues, I cannot forget
My blemishes in them, and so still think of
The wrong I did myself: which was so much
That heirless it hath made my kingdom and
Destroyed the sweet'st companion that e'er man
Bred his hopes out of.

PAULINA

True, too true, my lord.

If one by one you wedded all the world,
Or from the all that are took something good
To make a perfect woman, she you killed
Would be unparalleled.

LEONTES

I think so. Killed!

She I killed! I did so; but thou strik'st me
Sorely to say I did. It is as bitter
Upon thy tongue as in my thought. Now, good now,
Say so but seldom.

CLEOMENES

Not at all, good lady.

You might have spoken a thousand things that would
Have done the time more benefit and graced
Your kindness better.

PAULINA

You are one of those

Would have him wed again.

DION

If you would not so,

You pity not the state, nor the remembrance
Of his most sovereign name; consider little
What dangers by his highness' fail of issue
May drop upon his kingdom and devour
Uncertain lookers-on. What were more holy
Than to rejoice the former queen is well?
What holier than, for royalty's repair,
For present comfort and for future good,
To bless the bed of majesty again
With a sweet fellow to't?

Act 5 Scene 1

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

How does Jonson present the attitudes of Ananias, 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.

SUBTLE

This 's heathen Greek, to you? What are you, sir?

ANANIAS

Please you, a servant of the exiled Brethren,
That deal with widows' and with orphans' goods;
And make a just account, unto the Saints:
A Deacon.

SUBTLE O, you are sent from master Wholesome,
Your teacher?

ANANIAS From Tribulation Wholesome,
Our very zealous Pastor.

SUBTLE Good. I have
Some orphans' goods to come here.

ANANIAS Of what kind, sir?

SUBTLE

Pewter, and brass, andirons, and kitchen ware,
Metals, that we must use our med'cine on:
Wherein the Brethren may have a penn'orth,
For ready money.

ANANIAS Were the orphans' parents
Sincere professors?

SUBTLE Why do you ask?

ANANIAS Because
We then are to deal justly, and give (in truth)
Their utmost value.

SUBTLE 'Slid, you'd cozen, else,
And, if their parents were not of the faithful?
I will not trust you, now I think on 't,
Till I ha' talked with your Pastor. Ha' you brought
money
To buy more coals?

ANANIAS No, surely.

SUBTLE No? How so?

ANANIAS

The Brethren bid me say unto you, sir.
Surely, they will not venture any more,
Till they may see projection.

SUBTLE How!

ANANIAS You've had,
For the instruments, as bricks, and loam, and glasses,
Already thirty pound; and, for materials,
They say, some ninety more: and, they have heard, since,
That one, at Heidelberg, made it, of an egg,
And a small paper of pin-dust.

Act 2 Scene 5

OR

10 Read the extract printed below.

Examine how Jonson satirises greed, 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.

SUBTLE I'll send her to thee:
And but dispatch my brace of little John Leydens,
And come again myself.

FACE Are they within then?

SUBTLE Numbering the sum.

FACE How much?

SUBTLE A hundred marks, boy.
[Exit SUBTLE]

FACE
Why, this 's a lucky day! Ten pounds of Mammon!
Three o' my clerk! A portague o' my grocer!
This o' the Brethren! Beside reversions,
And states, to come i' the widow, and my Count!
[Enter DOL]
My share, today, will not be bought for forty—

DOL What?

FACE
Pounds, dainty Dorothy, art thou so near?

DOL
Yes, say lord General, how fares our camp?

FACE
As, with the few, that had entrenched themselves
Safe, by their discipline, against a world, Dol:
And laughed, within those trenches, and grew fat
With thinking on the booties, Dol, brought in
Daily, by their small parties. This dear hour,
A doughty Don is taken, with my Dol;
And thou may'st make his ransom, what thou wilt,
My Dousabell: he shall be brought here, fettered
With thy fair looks, before he sees thee; and thrown
In a down-bed, as dark as any dungeon;
Where thou shalt keep him waking, with thy drum;
Thy drum, my Dol; thy drum; till he be tame
As the poor blackbirds were i' the great frost,
Or bees are with a basin: and so hive him
I' the swanskin coverlid, and cambric sheets,
Till he work honey, and wax, my little God's-gift.

DOL
What is he, General?

FACE An *Adalantado*,
A grandee, girl. Was not my Dapper here, yet?

DOL
No.

FACE Nor my Drugger?

DOL Neither.

FACE A pox on 'em,
They are so long a-furnishing! Such stinkards
Would not be seen, upon these festival days.

Act 3 Scene 3

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

Examine Behn's presentation of Belvile, 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.

BELVILE

When shall I be weary of railing on fortune, who is resolved never to turn with smiles upon me? Two such defeats in one night none but the devil and that mad rogue could have contrived to have plagued me with. I am here a prisoner – but where, Heaven knows. And if there be murder done, I can soon decide the fate of a stranger in a nation without mercy. Yet this is nothing to the torture my soul bows with when I think of losing my fair, my dear Florinda. Hark, my door opens. – A light! A man – and seems of quality. Armed, too! Now shall I die like a dog without defence.

Enter ANTONIO in a nightgown, with a light; his arm in a scarf, and a sword under his arm: he sets the candle on the table

ANTONIO

Sir, I come to know what injuries I have done you, that could provoke you to so mean an action as to attack me basely, without allowing time for my defence?

BELVILE

Sir, for a man in my circumstances to plead innocence, would look like fear – but view me well and you will find no marks of coward on me; not anything that betrays that brutality you accuse me with.

ANTONIO

In vain, sir, you impose upon my sense. You are not only he who drew on me last night, but yesterday before the same house, that of Angellica. Yet there is something in your face and mien that makes me wish I were mistaken.

BELVILE

I own I fought today in the defence of a friend of mine with whom you, if you're the same, and your party, were first engaged. Perhaps you think this crime enough to kill me, but if you do, I cannot fear you'll do it basely.

ANTONIO

No, sir, I'll make you fit for a defence with this.

Gives him the sword

BELVILE

This gallantry surprises me – nor know I how to use this present, sir, against a man so brave.

Act 4 Scene 1

OR

12 Read the extract printed below.

How does Behn present her characters' feelings of love and attraction, 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.

BELVILE

What the devil's the matter with thee, Ned?

[BLUNT]

Oh, such a mistress.

FREDERICK

Such a girl!

WILLMORE

Ha! Where?

FREDERICK

Ay, where?

[BLUNT]

So fond, so amorous, so toying, and so fine! And all for sheer love, ye rogue! Oh, how she looked and kissed! And soothed my heart from my bosom! I cannot think I was awake, and yet methinks I see and feel her charms still. – Fred, try if she have not left the taste of her balmy kisses upon my lips –

Kisses him

BELVILE

Ha! Ha! Ha!

WILLMORE

Death, man, where is she?

[BLUNT]

What a dog was I to stay in dull England so long! How have I laughed at the colonel when he sighed for love! But now the little archer has revenged him! And by this one dart I can guess at all his joys, which then I took for fancies, mere dreams and fables. Well, I'm resolved to sell all in Essex and plant here forever.

BELVILE

What a blessing 'tis, thou hast a mistress thou dar'st boast of; for I know thy humour is rather to have a proclaimed clap than a secret amour.

WILLMORE

Dost know her name?

BLUNT

Her name? No, 'sheartlikins. What care I for names? She's fair, young, brisk and kind, even to ravishment! And what a pox care I for knowing her by any other title?

WILLMORE

Didst give her anything?

BLUNT

Give her! Ha! Ha! Ha! Why, she's a person of quality. – That's a good one! Give her! 'Sheartlikins, dost think such creatures are to be bought? Or are we provided for such a purchase? Give her, quoth ye? Why, she presented me with this bracelet for the toy of a diamond I used to wear. No, gentlemen, Ned Blunt is not everybody. She expects me again tonight.

Act 2 Scene 1

RE-SIT QUESTIONS – TO BE ATTEMPTED BY RE-SIT CANDIDATES ONLY*The Recruiting Officer – George Farquhar***OR****Re-sit A** Read the extract printed below.

Examine how Farquhar presents contrasting characters, here and elsewhere in the play.

In your answer you should consider:

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

BALANCE

Here, you Sergeant, where's your captain? Here's a poor, foolish fellow comes clamouring to me with a complaint, that your captain has pressed his sister; do you know anything of this matter, Worthy?

WORTHY

Ha, ha, ha, I know his sister is gone with Plume to his lodgings to sell him some chickens.

BALANCE

Is that all? The fellow's a fool.

BULLOCK

I know that, an't please you; but if your worship pleases to grant me a warrant to bring her before you for fear o' th' worst –

BALANCE

Thou'rt mad, fellow, thy sister's safe enough.

KITE (Aside)

I hope so too.

WORTHY

Hast thou no more sense, fellow, than to believe that the captain can list women?

BULLOCK

I know not whether they list them, or what they do with them, but I'm sure they carry as many women as men with them out of the country.

BALANCE

But how came you not to go along with your sister?

BULLOCK

Luord, sir, I thought no more of her going than I do of the day I shall die; but this gentleman here, not suspecting any hurt neither, I believe – you thought no harm, friend, did ye?

KITE

Lack-a-day, sir, not I. – (Aside) Only that I believe I shall marry her tomorrow.

BALANCE

I begin to smell powder. Well, friend, but what did that gentleman with you?

BULLOCK

Why, sir, he entertained me with a fine story of a great fight between the Hungarians, I think it was, and the Irish.

KITE

And so, sir, while we were in the heat of the battle, the captain carried off the baggage.

BALANCE

Sergeant, go along with this fellow to your captain, give him my humble service, and desire him to discharge the wench, though he has listed her.

Act 3 Scene 1

OR

Re-sit B Read the extract printed below.

Explore how Farquhar uses military language, here and elsewhere in the play.

In your answer you should consider:

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

BRAZEN

True to the touch, faith. (*Aside*) I'll draw up all my compliments into one grand platoon, and fire upon her at once.

Thou peerless princess of Salopian plains,
Envied by nymphs and worshipped by the swains,
Behold how humbly does the Severn glide,
To greet thee, princess of the Severn side.

Madam, I'm your humble servant and all that, madam – a fine river this same Severn – do you love fishing, madam?

MELINDA

'Tis a pretty melancholy amusement for lovers.

BRAZEN

I'll go buy hooks and lines presently; for you must know, madam, that I have served in Flanders against the French, in Hungary against the Turks, and in Tangier against the Moors, and I was never so much in love before; and split me, madam, in all the campaigns I ever made I have not seen so fine a woman as your ladyship.

MELINDA

And from all the men I ever saw I never had so fine a compliment; but you soldiers are the best-bred men, that we must allow.

BRAZEN

Some of us, madam, but there are brutes among us too, very sad brutes; for my own part, I have always had the good luck to prove agreeable – I have had very considerable offers, madam, I might have married a German princess worth fifty thousand crowns a year, but her stove disgusted me. – The daughter of a Turkish bashaw fell in love with me too when I was prisoner among the infidels; she offered to rob her father of his treasure, and make her escape with me, but I don't know how, my time was not come; hanging and marriage, you know, go by destiny; Fate has reserved me for a Shropshire lady with twenty thousand pound – do you know any such person, madam?

MELINDA

Extravagant coxcomb! – To be sure, a great many ladies of that fortune would be proud of the name of Mrs Brazen.

BRAZEN

Nay, for that matter, madam, there are women of very good quality of the name of Brazen.

Enter WORTHY

MELINDA

Oh, are you there, gentleman? – Come, Captain, we'll walk this way, give me your hand.

BRAZEN

My hand, heart's blood, and guts are at your service. –
Mr Worthy – your servant, my dear. *Exit leading* MELINDA

Act 3 Scene 2

RE-SIT QUESTIONS – TO BE ATTEMPTED BY RE-SIT CANDIDATES ONLY*Measure for Measure* – William Shakespeare**OR****Re-sit C** Read the extract printed below.

How do you respond to Lucio, 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.

LUCIO What news, friar, of the Duke?

DUKE I know none. Can you tell me of any?

LUCIO Some say he is with the Emperor of Russia; other some he is in Rome; but where is he, think you?

DUKE I know not where, but wheresoever, I wish him well.

LUCIO It was a mad fantastical trick of him to steal from the state and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence: he puts transgression to't.

DUKE He does well in't.

LUCIO A little more lenity to lechery would do no harm in him: something too crabbed that way, friar.

DUKE It is too general a vice, and severity must cure it.

LUCIO Yes, in good sooth, the vice is of a great kindred, it is well allied, but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say this Angelo was not made by man and woman after this downright way of creation: is it true, think you?

DUKE How should he be made, then?

LUCIO Some report a sea-maid spawned him, some, that he was begot between two stock-fishes; but it is certain that when he makes water, his urine is congealed ice, that I know to be true; and he is a motion generative, that's infallible.

DUKE You are pleasant, sir, and speak apace.

LUCIO Why, what a ruthless thing is this in him, for the rebellion of a codpiece to take away the life of a man! Would the Duke that is absent have done this? Ere he would have hanged a man for the getting a hundred bastards, he would have paid for the nursing a thousand. He had some feeling of the sport, he knew the service, and that instructed him to mercy.

DUKE I never heard the absent Duke much detected for women, he was not inclined that way.

LUCIO Oh, sir, you are deceived.

DUKE 'Tis not possible.

LUCIO Who, not the Duke? Yes, your beggar of fifty: and his use was, to put a ducat in her clack-dish. The Duke had crotchets in him. He would be drunk too, that let me inform you.

DUKE You do him wrong, surely.

LUCIO Sir, I was an inward of his. A shy fellow was the Duke, and I believe I know the cause of his withdrawing.

Act 3 Scene 2

OR

Re-sit D Read the extract printed below.

Explore Shakespeare's treatment of moral dilemmas, 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.

ISABELLA Oh 'tis the cunning livery of hell
The damned'st body to invest and cover
In prenzie guards. Dost thou think, Claudio,
If I would yield him my virginity
Thou might'st be freed!

CLAUDIO Oh, heavens, it cannot be!

ISABELLA Yes, he would give't thee; from this rank offence
So to offend him still. This night's the time
That I should do what I abhor to name,
Or else thou diest tomorrow.

CLAUDIO Thou shalt not do't.

ISABELLA Oh, were it but my life
I'd throw it down for your deliverance
As frankly as a pin.

CLAUDIO Thanks, dear Isabel.

ISABELLA Be ready, Claudio, for your death tomorrow.

CLAUDIO Yes. Has he affections in him,
That thus can make him bite the law by th'nose
When he would force it? Sure it is no sin,
Or of the deadly seven it is the least.

ISABELLA Which is the least?

CLAUDIO If it were damnable, he, being so wise,
Why would he for the momentary trick
Be perdurably fined? Oh Isabel!

ISABELLA What says my brother?

CLAUDIO Death is a fearful thing.

ISABELLA And shamèd life a hateful.

CLAUDIO Ay, but to die and go we know not where,
To lie in cold obstruction and to rot,
This sensible warm motion to become
A kneaded clod, and the delighted spirit
To bathe in fiery floods or to reside
In thrilling region of thick-ribbed ice,
To be imprisoned in the viewless winds
And blown with restless violence round about
The pendent world, or to be worse than worst
Of those that lawless and incertain thought
Imagine howling; 'tis too horrible.

Act 3 Scene 1

SECTION B – Adaptation of Texts for an Audience

Answer **both** parts of Question 13.

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

- 13 (a)** Read the source material which follows. **Text A** is a book review from *The Guardian* newspaper; **Text B** is an extract from a pamphlet about Dick Turpin.

Your task is to write an entry on Dick Turpin for a children's encyclopaedia, which is targeted at 12/13 year olds. Your writing should aim to inform readers about Dick Turpin in a way that engages their interest.

You should adapt the source material, using your own words as far as possible.
Your writing should be approximately 350 – 400 words in length.

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

Text A

Daylight robbery

Dick Turpin was no romantic hero, if truth be told, but merely a common criminal. Kathryn Hughes enjoys James Sharpe's sincere bid to recapture real history.

Saturday January 31, 2004

The Guardian

Dick Turpin: The Myth of the English Highwayman

by James Sharpe

288pp, Profile, £15.99

In April 1739 a pock-marked butcher was hanged at York for crimes against His Majesty's Highways. Richard Turpin's death was just about the only thing in his shortish life that conformed to anyone's idea of how a highwayman was supposed to be. He smiled and swaggered, gave hatbands and other favours to the crowd, caused a delicious stir by presenting a gold ring to a married woman, and then threw himself off the hanging platform and "expired directly". In this last point he was lucky: most people kicked and spluttered for up to half an hour.

The preceding years had not been quite so full of noisy charm. Turpin's criminal career was scrappy, pragmatic, marked with bursts of panicked violence and careless boasts (his habit of showing off in pubs did for him on more than one occasion). The records are patchy, but with exemplary cunning, James Sharpe has tracked Turpin down to his Essex origins. Born in 1705, Turpin seems always to have been half-hearted about following his father into the family trade of butchering and inn-keeping. Instead, he preferred the easy pickings that came from terrorising the good burghers of Epping, Chingford and Woodford. As a member of the Gregory gang – a loose alliance of youngish men who found the respectable daily grind to which they had been born too slow and meagre – Turpin progressed from snaffling the odd deer to breaking and entering. Armed with guns, and primed for violence, the Gregory gang mounted a series of raids on substantial farmhouses in and around London, stuffing their pockets with other people's cash, jewellery and much-loved bits and pieces. Desecration seems to have been positively part of the thrill: what could not be carried off was burnt, drunk or raped.

Crime-fighting in the early 18th century has tended to be written off as bungling and corrupt, but Sharpe makes the important revisionist point that the Gregory gang was brought down with exemplary speed and efficiency. By the second half of 1735, all but two members had been hanged or were awaiting transportation to America. That left Turpin and a coin-clipper called Thomas Rowden, who now set about staging hold-ups on the main coaching roads that ran outwards from the capital. From familiar Mile End they moved to the easier banquet of Barnes, Richmond and Putney. Even now, though, Turpin was falling far short of the glamorous figure who would go down in history bearing his name. Instead of sprightly encounters with beautiful maidens on misty heaths, there were scrappy ambushes (usually exclusively male), mud, temper and, on one occasion, murder.

Most significant of all, says Sharpe, there is scarcely any evidence that Turpin ever owned a horse called Black Bess or that he undertook an epic dash from Essex to York to escape metropolitan justice. Instead he seems to have travelled north at his own pace, hoping to find a new field of endeavour for his criminal activities, which by now were centred on the distinctly mundane business of stealing other men's horses and passing them off as his own. To avoid any keen-eyed bounty hunters (there was now a massive £200 on his head), Turpin went by the name of John Palmer. Still, he could never resist showing off, and in the end it was his careless pub chat and fistfuls of cash that got people making connections. By February 1739, while locked up in York jail, John Palmer was identified as none other than Britain's most notorious criminal.

The man responsible for getting Turpin from London to York in such style is a 19th-century novelist called William Harrison Ainsworth, who falls into that huge, shadowy camp of writers-who-were-once-as-famous-as-Dickens but whom no one remembers now. In 1834, he published a rambling three-decker called Rookwood, which relocated the story of Turpin to a gothic landscape of Yorkshire toffery, complete with spooky mansion, Gypsy lover and disputed family inheritance. Ainsworth's Turpin is a "knight of the road", a gentleman to the end of his exquisitely gloved fingertips (in real life Turpin was horribly pock-marked, wore a blue-grey coat and a "natural wig"). He also has a beloved friend in Black Bess, the half-Arabian, half-English racer, which carries him, in the course of a single night, from London to York before expiring in the breaking dawn from an exhausted heart.

Text B

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END OF TEXTS

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Text A: from 'Daylight Robbery', by Kathryn Hughes, *The Guardian* newspaper, January 2004.

Text B: York Museums Trust (York Castle Museum).

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