

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**General Certificate of Secondary Education**

**ENGLISH LITERATURE (Specification 1901)**

**2445/2**

**Scheme B**

UNIT 5 Drama Pre-1914

**HIGHER TIER**

Thursday

**13 JANUARY 2005**

Afternoon

45 minutes

Additional materials:

Answer paper.

This is an 'open book' paper. Texts should be taken into the examination. They may be annotated.

**TIME** 45 minutes

**INSTRUCTIONS TO CANDIDATES**

You must answer **one** question.

- Answer on the text you have studied.

**INFORMATION FOR CANDIDATES**

The total number of marks for this paper is 30.

- All questions carry equal marks.

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**This question paper consists of 12 printed pages and 4 blank pages.**



## SECTION A

You must answer **one** question from this Paper.

	<b>Pages</b>	<b>Questions</b>
<b>Drama pre-1914</b>		
<b>WILLIAM SHAKESPEARE:</b> <i>Much Ado About Nothing</i>	4–5	1–3
<b>WILLIAM SHAKESPEARE:</b> <i>Romeo and Juliet</i>	6–7	4–6
<b>WILLIAM SHAKESPEARE:</b> <i>Henry IV Part 1</i>	8–9	7–9
<b>WILLIAM SHAKESPEARE:</b> <i>The Merchant of Venice</i>	10–11	10–12
<b>HENRY IBSEN:</b> <i>An Enemy of the People</i>	12–13	13–15

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

1

*Enter LEONATO, Governor of Messina, HERO, his daughter, BEATRICE, his niece, with a Messenger.*

LEONATO	I learn in this letter that Don Pedro of Arragon comes this night to Messina.	
MESSENGER	He is very near by this: he was not three leagues off when I left him.	
LEONATO	How many gentlemen have you lost in this action?	5
MESSENGER	But few of any sort, and none of name.	
LEONATO	A victory is twice itself when the achiever brings home full numbers. I find here that Don Pedro hath bestowed much honour on a young Florentine called Claudio.	
MESSENGER	Much deserved on his part, and equally remembered by Don Pedro. He hath borne himself beyond the promise of his age, doing in the figure of a lamb, the feats of a lion. He hath indeed better bettered expectation than you must expect of me to tell you how.	10
LEONATO	He hath an uncle here in Messina will be very much glad of it.	15
MESSENGER	I have already delivered him letters, and there appears much joy in him; even so much that joy could not show itself modest enough without a badge of bitterness.	
LEONATO	Did he break out into tears?	20
MESSENGER	In great measure.	
LEONATO	A kind overflow of kindness; there are no faces truer than those that are so washed. How much better is it to weep at joy than to joy at weeping.	
BEATRICE	I pray you, is Signor Mountanto returned from the wars, or no?	25
MESSENGER	I know none of that name, lady; there was none such in the army of any sort.	
LEONATO	What is he that you ask for, niece?	
Hero	My cousin means Signor Benedick of Padua.	30
MESSENGER	O, he's returned, and as pleasant as ever he was.	
BEATRICE	He set up his bills here in Messina, and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt. I pray you, how many hath he killed and eaten in these wars? But how many hath he killed? For, indeed, I promised to eat all of his killing.	35
LEONATO	Faith, niece, you tax Signor Benedick too much; but he'll be meet with you, I doubt it not.	
MESSENGER	He hath done good service, lady, in these wars.	40
BEATRICE	You had musty victual and he hath help to eat it; he is a very valiant trencher-man, he hath an excellent stomach.	
MESSENGER	And a good soldier too, lady.	
BEATRICE	And a good soldier to a lady. But what is he to a lord?	
MESSENGER	A lord to a lord, a man to a man, stuffed with all honourable virtues.	45
BEATRICE	It is so, indeed, he is no less than a stuffed man; but for the stuffing – well, we are all mortal.	

WILLIAM SHAKESPEARE: *Much Ado About Nothing* (Cont.)

LEONATO	You must not, sir, mistake my niece. There is a kind of merry war betwixt Signor Benedick and her; they never meet but there's a skirmish of wit between them.	50
BEATRICE	Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man governed with one; so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wealth that he hath left to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.	55
MESSENGER	Is't possible?	60
BEATRICE	Very easily possible: he wears his faith but as the fashion of his hat; it ever changes with the next block.	
MESSENGER	I see, lady, the gentleman is not in your books.	
BEATRICE	No, an he were, I would burn my study. But I pray you who is his companion? Is there no young squarer now that will make a voyage with him to the devil?	65
MESSENGER	He is most in the company of the right noble Claudio.	
BEATRICE	O Lord, he will hang upon him like a disease; he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio. If he have caught the Benedick, it will cost him a thousand pound ere 'a be cured.	70
MESSENGER	I will hold friends with you, lady.	
BEATRICE	Do, good friend.	
LEONATO	You will never run mad, niece.	75
BEATRICE	No, not till a hot January.	
MESSENGER	Don Pedro is approached.	

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**Either**    **1**    In what ways does Shakespeare capture the audience's interest and attention in this opening scene of the play? [30]

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**Or**        **2**    How far does Shakespeare make Don Pedro an interesting character in the play?  
Remember to support your answer with details from the play. [30]

**Or**        **3**    You are Claudio, just after Borachio has confessed to slandering Hero (at the beginning of Act Five Scene One).  
Write your thoughts. [30]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4

*Exeunt Montague and Lady Montague*

BENVOLIO Good morrow, cousin.  
 ROMEO Is the day so young?  
 BENVOLIO But new struck nine.  
 ROMEO Ay me! sad hours seem long. 5  
 Was that my father that went hence so fast?  
 BENVOLIO It was. What sadness lengthens Romeo's hours?  
 ROMEO Not having that which having makes them short.  
 BENVOLIO In love?  
 ROMEO Out – 10  
 BENVOLIO Of love?  
 ROMEO Out of her favour where I am in love.  
 BENVOLIO Alas, that love, so gentle in his view,  
 Should be so tyrannous and rough in proof!  
 ROMEO Alas, that love, whose view is muffled still, 15  
 Should without eyes see pathways to his will.  
 Where shall we dine? O me! what fray was here?  
 Yet tell me not, for I have heard it all.  
 Here's much to do with hate, but more with love.  
 Why then, o brawling love, o loving hate, 20  
 O any thing of nothing first create!  
 O heavy lightness, serious vanity,  
 Mis-shapen chaos of well-seeming forms,  
 Feather of lead, bright smoke, cold fire, sick health,  
 Still-waking sleep, that is not what it is! 25  
 This love feel I, that feel no love in this.  
 Dost thou not laugh?  
 BENVOLIO No, coz, I rather weep.  
 ROMEO Good heart, at what?  
 BENVOLIO At thy good heart's oppression. 30  
 ROMEO Why such is love's transgression.  
 Griefs of mine own lie heavy in my breast,  
 Which thou wilt propagate to have it pressed  
 With more of thine. This love that thou hast shown  
 Doth add more grief to too much of mine own. 35  
 Love is a smoke made with the fume of sighs,  
 Being purged, a fire sparkling in lovers' eyes,  
 Being vexed, a sea nourished with lovers' tears,  
 What is it else? A madness most discreet,  
 A choking gall, and a preserving sweet. 40  
 Farewell my coz.  
 BENVOLIO Soft! I will go along.  
 And if you leave me so, you do me wrong.  
 ROMEO Tut, I have lost myself; I am not here;  
 This is not Romeo, he's some other where. 45  
 BENVOLIO Tell me in sadness, who is that you love.  
 ROMEO What, shall I groan and tell thee?  
 BENVOLIO Groan? why, no.  
 But sadly tell me who.  
 ROMEO Bid a sick man in sadness make his will? 50  
 A word ill urged to one that is so ill,  
 In sadness cousin, I do love a woman.

WILLIAM SHAKESPEARE: *Romeo and Juliet* (Cont.)

BENVOLIO	I aimed so near, when I supposed you loved.	
ROMEO	A right good mark-man. And she's fair I love.	
BENVOLIO	A right fair mark, fair coz, is soonest hit.	55
ROMEO	Well in that hit you miss. She'll not be hit With Cupid's arrow. She hath Dian's wit, And in strong proof of chastity well armed, From love's weak childish bow she lives uncharmed. She will not stay the siege of loving terms, Nor bide th' encounter of assailing eyes, Nor ope her lap to saint-seducing gold. O she is rich in beauty, only poor, That when she dies with beauty dies her store.	60
BENVOLIO	Then she hath sworn that she will still live chaste?	65
ROMEO	She hath, and in that sparing makes huge waste; For beauty starved with her severity, Cuts beauty off from all posterity. She is too fair, too wise; wisely too fair, To merit bliss by making me despair. She hath forsworn to love, and in that vow Do I live dead that live to tell it now.	70
BENVOLIO	Be ruled by me, forget to think of her.	
ROMEO	O teach me how I should forget to think.	
BENVOLIO	By giving liberty unto thine eyes. Examine other beauties.	75
ROMEO	'Tis the way To call hers, exquisite, in question more. These happy masks that kiss fair ladies' brows, Being black, put us in mind they hide the fair. He that is stricken blind cannot forget The precious treasure of his eyesight lost. Show me a mistress that is passing fair, What doth her beauty serve, but as a note Where I may read who passed that passing fair? Farewell: thou canst not teach me to forget.	80
BENVOLIO	I'll pay that doctrine, or else die in debt.	85

*Exeunt*


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**Either**    **4**    How does Shakespeare's presentation of Romeo in this extract affect your response to him later in the play? [30]

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**Or**        **5**    How does Shakespeare make Mercutio such an unforgettable figure in the play?  
Remember to support your ideas with details from the play. [30]

**Or**        **6**    Explore ONE episode in the play where the language most engages and interests you. [30]

WILLIAM SHAKESPEARE: *Henry IV Part 1*

7 *Re-enter DOUGLAS; he fights with FALSTAFF, who falls down as if he were dead. Exit DOUGLAS. The PRINCE mortally wounds HOTSPUR.*

HOTSPUR	O Harry, thou hast robbed me of my youth! I better brook the loss of brittle life Than those proud titles thou hast won of me; They wound my thoughts worse than thy sword my flesh: But thoughts, the slaves of life, and life, time's fool,	5
	And time, that takes survey of all the world, Must have a stop. O, I could prophesy, But that the earthy and cold hand of death Lies on my tongue: no, Percy, thou art dust, And food for –	10
	[Dies.]	
PRINCE	For worms, brave Percy. Fare thee well, great heart! Ill-weaved ambition, how much art thou shrunk! When that this body did contain a spirit, A kingdom for it was too small a bound;	15
	But now two paces of the vilest earth Is room enough. This earth that bears thee dead Bears not alive so stout a gentleman. If thou wert sensible of courtesy, I should not make so dear a show of zeal:	20
	But let my favours hide thy mangled face, And even in thy behalf I'll thank myself For doing these fair rites of tenderness. Adieu, and take thy praise with thee to heaven!	25
	Thy ignominy sleep with thee in the grave, But not remembered in thy epitaph! [He sees FALSTAFF on the ground.] What, old acquaintance could not all this flesh Keep in a little life? Poor Jack, farewell!	30
	I could have better spared a better man: O, I should have a heavy miss of thee If I were much in love with vanity: Death hath not struck so fat a deer today, Though many dearer, in this bloody fray. Embowelled will I see thee by and by, Till then in blood by noble Percy lie.	35
		[Exit]
	[FALSTAFF rises up.]	

Either 7 Explore the ways in which Shakespeare makes this such a dramatic and important moment in the play. [30]



WILLIAM SHAKESPEARE: *Henry IV Part 1* (Cont.)

- Or**     **8**     “Jolly companion”?  
              “Misleader of youth”?

Which view of Shakespeare’s portrayal of Falstaff is closer to your own?

Remember to support your ideas with details from the play. [30]

- Or**     **9**     You are the King, after your meeting with Prince Hal in the Palace (at the end of Act Three Scene Two).

Write your thoughts. [30]

WILLIAM SHAKESPEARE: *The Merchant of Venice*

10	PORTIA	[ <i>To ANTONIO</i> ] Therefore, lay bare your bosom.	
	SHYLOCK	Ay, his breast, So says the bond, doth it not, noble judge? "Nearest his heart", those are the very words.	
	PORTIA	It is so. Are there balance here to weigh The flesh?	5
	SHYLOCK	I have them ready	
	PORTIA	Have by some surgeon, Shylock, on your charge, To stop his wounds, lest he do bleed to death.	
	SHYLOCK	It is so nominated in the bond?	10
	PORTIA	It is not so expressed, but what of that? 'T were good you do so much for charity.	
	SHYLOCK	I cannot find it; 't is not in the bond.	
	PORTIA	[ <i>To ANTONIO</i> ] You merchant, have you anything to say?	
	ANTONIO	But little. I am armed and well prepared. Give me your hand, Bassanio; fare you well, Grieve not that I am fall'n to this for you, For herein Fortune shows herself more kind Than is her custom. It is still her use To let the wretched man outlive this wealth, To view with hollow eye and wrinkled brow An age of poverty: from which ling'ring penance Of such misery doth she cut me off. Commend me to your honourable wife; Tell her the process of Antonio's end, Say how I loved you, speak me fair in death; And when the tale is told, bid her be judge Whether Bassanio had not once a love; Repent but you that you shall lose your friend And he repents not that he pays your debt. For if the Jew do cut but deep enough, I'll pay it instantly, with all my heart.	15
	BASSANIO	Antonio, I am married to a wife Which is as dear to me as life itself, But life itself, my wife, and all the world, Are not with me esteemed above thy life. I would lose all, ay, sacrifice them all Here to this devil, to deliver you.	20
	PORTIA	Your wife would give you little thanks for that If she were by to hear you make the offer.	25
	GRATIANO	I have a wife who I protest I love – I would she were in heaven, so she could Entreat some power to change this currish Jew.	30
	NERISSA	'T is well you offer it behind her back; The wish would make else an unquiet house.	35
	SHYLOCK	[ <i>Aside</i> ] These be the Christian husbands! I have a daughter – Would any of the stock of Barabbas Had been her husband, rather than a Christian. [ <i>Aloud</i> ] We trifle time; I pray thee pursue sentence.	40
			45
			50

WILLIAM SHAKESPEARE: *The Merchant of Venice* (Cont.)

**Either 10** Explore the ways in which Shakespeare builds suspense here and makes this such a gripping moment in the play. [30]

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**Or 11** Does Shakespeare's portrayal of Shylock encourage you to feel sympathy for him at any point in the play?

Remember to support your ideas with details from the play. [30]

**Or 12** You are Portia, about to marry Bassanio before he returns to Venice to help Antonio (the end of Act Three Scene Two).

Write your thoughts. [30]

HENRIK IBSEN: *An Enemy of the People*

13	MAYOR	My hat and my stick! [DR STOCKMANN <i>takes the hat off and puts it on the table, along with the stick.</i> ]	
	MAYOR	[ <i>collecting them both</i> ] Your term as mayor has come to an abrupt end.	5
	DR STOCKMANN	This is not the end yet [ <i>To HOVSTAD.</i> ] So it's quite impossible to get my article in the <i>Herald</i> ?	
	HOVSTAD	Quite impossible. And I'm thinking partly also of your family ...	
	MRS STOCKMANN	Oh, you needn't start worrying about his family, Mr Hovstad.	10
	MAYOR	[ <i>takes a sheet of paper out of his pocket</i> ]. For the guidance of the public, it will be sufficient to print this. It is an official statement.	
	HOVSTAD	[ <i>takes it</i> ]. Good. I'll see that it goes in.	15
	DR STOCKMANN	But not mine! You think you can gag me and silence the truth! You'll not get away with this so easily. Mr Aslaksen, will you please take my manuscript and print it for me at once as a pamphlet – at my own expense, and on my authority. I want four hundred copies – no five ... six hundred, I want.	20
	ASLAKSEN	Not if you offered me its weight in gold could I let my printing press be used for a thing like that. I daren't offend public opinion. You'll not get anybody in town to print it, I shouldn't think.	25
	DR STOCKMANN	Give it back to me then.	
	HOVSTAD	[ <i>hands him the manuscript</i> ]. There you are.	
	DR STOCKMANN	[ <i>takes his hat and stick</i> ]. I'll get it out somehow. I'll call a mass meeting and read it out! All my fellow citizens shall hear the voice of truth!	30
	MAYOR	You'll never get anybody to hire you a hall.	
	ASLAKSEN	Absolutely nobody, I'm quite certain.	
	BILLING	No, I'm damned if they will.	
	MRS STOCKMANN	But that would be outrageous! Why is everybody against you all of a sudden?	35
	DR STOCKMANN	[ <i>angrily</i> ]. I'll tell you why. It's because all the men in this town are nothing but a lot of old women – like you. All they can think about is their families; they never think about the rest of the community.	
	MRS STOCKMANN	[ <i>taking his arm</i> ]. Then I'll show them one ... old woman at least who can be a man ... for once. I'll stick by you, Thomas!	40
	DR STOCKMANN	Well said, Katherine. And I <i>will</i> have my say, by Heaven! If I can't book a hall, I'll hire a man with a drum to march round town with me, and I'll proclaim it at every street corner.	45
	MAYOR	I can't believe you'd be so absolutely crazy.	
	DR STOCKMANN	Oh yes, I would!	
	ASLAKSEN	You'll not get a single man in the whole of the town to go with you!	50
	BILLING	No, I'm damned if you will!	
	MRS STOCKMANN	Don't you give in now, Thomas. I'll get the boys to go with you.	

HENRIK IBSEN: *An Enemy of the People* (Cont.)

DR STOCKMANN	That's a wonderful idea!	
MRS STOCKMANN	Morten will love to go: and Ejlif's sure to come along as well.	55
DR STOCKMANN	Yes, and then what about Petra! And you too, Katherine?	
MRS STOCKMANN	No, no, not me. But I'll stand in the window and watch, that's what I'll do.	
DR STOCKMANN	<i>[puts his arms round her and kisses her]</i> . Thank you for that! And now, gentlemen, the gloves are off. We'll see whether you and your shabby tricks can stop an honest citizen who wants to clean up the town. <i>[He and his wife go out through the door, back, left.]</i>	60
MAYOR	<i>[shakes his head thoughtfully]</i> . Now he's sent her mad, too.	65

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**Either 13** Explore the ways in which Ibsen makes this such a dramatic moment and brings out some of the main issues of the play. [30]

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**Or 14** How far does Ibsen's portrayal of Dr Stockmann convince you that he is an admirable character?

Remember to support your ideas with details from the play. [30]

**Or 15** You are Morten Kiil, just after your final visit to Dr Stockmann (in Act Five).

Write your thoughts. [30]





