

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**  
**General Certificate of Secondary Education**  
**ENGLISH LITERATURE (Specification 1901)**  
**Scheme B**  
UNIT 5 Drama Pre-1914  
**FOUNDATION TIER**

**2445/1**

Wednesday                      **25 MAY 2005**                      Morning                      45 minutes

Additional materials:  
Answer booklet

This is an 'open book' paper. Texts should be taken into the examination. **They must not be annotated.**

**TIME**    45 minutes

**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre number and candidate number in the spaces on the answer booklet.
- You must answer **one** question, on the text you have studied.
- Write your answers, in blue or black ink, in the answer booklet provided.
- Read each question carefully and make sure you know what to do before starting your answer.

**INFORMATION FOR CANDIDATES**

- The number of marks is given in [ ] at the end of each question.
- The total number of marks for the paper is 20.
- All questions carry equal marks.

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**This question paper consists of 10 printed pages and 2 blank pages.**



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

	<b>Pages</b>	<b>Questions</b>
<b>Drama pre-1914</b>		
WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i>	4–5	1–3
WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i>	6–7	4–6
OSCAR WILDE: <i>An Ideal Husband</i>	8–9	7–9
HENRIK IBSEN: <i>An Enemy of the People</i>	10–11	10–12



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

- CLAUDIO: I had well hoped thou wouldst have denied Beatrice, that I might have cudgelled thee out of thy single life, to make thee a double-dealer, which out of question thou wilt be, if my cousin do not look exceedingly narrowly to thee. 55
- BENEDICK: Come, come, we are friends. Let's have a dance ere we are married, that we may lighten our own hearts and our wives' heels.
- LEONATO: We'll have dancing afterward. 60
- BENEDICK: First, of my word, therefore play music. Prince, thou art sad; get thee a wife, get thee a wife; there is no staff more reverend than one tipped with horn.
- Enter a Messenger*
- MESSENGER: My lord, your brother John is ta'en in flight, And brought with armed men back to Messina. 65
- BENEDICK: Think not on him till tomorrow; I'll devise thee brave punishments for him. Strike up, pipers.
- Dance, and then exeunt*

**Either 1** What do you think makes this such an entertaining ending to the play?

You should consider:

- Hero's return as Claudio's bride
- Benedick's and Beatrice's relationship.

[20]

**Or 2** Do you think that Claudio deserves to marry Hero at the end of the play?

Remember to support your ideas with details from the play.

[20]

**Or 3** You are Beatrice, just after Benedick has agreed to kill Claudio (in Act 4, Scene 1).

You might be thinking about:

- your feelings towards Claudio
- your concern for Hero
- your feelings about Benedick.

Write your thoughts.

[20]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4	ROMEO:	Good gentle youth, tempt not a desperate man; Fly hence and leave me; think upon these gone; Let them affright thee. I beseech thee youth, Put not another sin upon my head, By urging me to fury. O be gone.	5
	PARIS:	By heaven, I love thee better than myself, For I come hither armed against myself. Stay not, be gone, live, and hereafter say, A madman's mercy bid thee run away.	10
	ROMEO:	I do defy thy conjuration, And apprehend thee for a felon here.	10
	ROMEO:	Wilt thou provoke me? Then have at thee boy.	10
	PAGE:	O Lord, they fight! I will go call the watch.	15
	PARIS:	O I am slain! If thou be merciful, Open the tomb, lay me with Juliet.	15
	ROMEO:	In faith I will. Let me peruse this face. Mercutio's kinsman, noble County Paris! What said my man, when my betossed soul Did not attend him as we rode? I think He told me Paris should have married Juliet. Said he not so? Or did I dream it so? Or am I mad, hearing him talk of Juliet, To think it was so? O give me thy hand, One writ with me in sour misfortune's book.	20
		I'll bury thee in a triumphant grave. A grave? O no, a lantern, slaughtered youth; For here lies Juliet, and her beauty makes This vault a feasting presence full of light. Death, lie thou there, by a dead man interred.	25
		<i>[Lays Paris in the monument]</i> How oft when men are at the point of death Have they been merry, which their keepers call A lightning before death. O how may I Call this a lightning? O my love, my wife!	30
		Death that hath sucked the honey of thy breath Hath had no power yet upon thy beauty. Thou art not conquered; beauty's ensign yet Is crimson in thy lips and in thy cheeks, And death's pale flag is not advanced there.	35
		Tybalt, liest thou there in thy bloody sheet? O what more favour can I do to thee, Than with that hand that cut thy youth in twain To sunder his that was thine enemy? Forgive me cousin. Ah dear Juliet, Why art thou yet so fair? Shall I believe That unsubstantial death is amorous, And that the lean abhorred monster keeps Thee here in dark to be his paramour? For fear of that, I still will stay with thee, And never from this palace of dim night Depart again. Here, here will I remain With worms that are thy chamber-maids. O here Will I set up my everlasting rest;	40
		[They fight Exit	45
		Will I set up my everlasting rest;	50

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

And shake the yoke of inauspicious stars 55  
 From this world-wearied flesh. Eyes look your last.  
 Arms, take your last embrace. And lips, O you  
 The doors of breath, seal with a righteous kiss  
 A dateless bargain to engrossing death.  
 [*Takes out the poison*] Come bitter conduct, come unsavoury 60  
 guide.  
 Thou desperate pilot, now at once run on  
 The dashing rocks thy sea-sick weary bark.  
 Here's to my love! [*drinks*] O true apothecary!  
 Thy drugs are quick. Thus with a kiss I die. 65

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**Either** 4 What do you think makes this passage so moving? [20]

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**Or** 5 What do you think makes the Nurse such a memorable and entertaining character in the play?  
 Remember to support your ideas with details from the play. [20]

**Or** 6 You are Lord Capulet at the end of the play.  
 You might be thinking about:

- Juliet
- her secret marriage to Romeo
- the feud.

Write your thoughts. [20]

OSCAR WILDE: *An Ideal Husband*

- 7 SIR ROBERT CHILTERN: I received from the Baron £110,000.  
 LORD GORING: You were worth more, Robert.  
 SIR ROBERT CHILTERN: No; that money gave me exactly what I wanted, power over others. I went into the House immediately. The Baron advised me in finance from time to time. Before five years I had almost trebled my fortune. Since then everything that I have touched has turned out a success. In all things connected with money I have had a luck so extraordinary that sometimes it has made me almost afraid. I remember having read somewhere, in some strange book, that when the gods wish to punish us they answer our prayers. 5
- LORD GORING: But tell me, Robert, did you ever suffer any regret for what you had done? 10
- SIR ROBERT CHILTERN: No. I felt that I had fought the century with its own weapons, and won. 15
- LORD GORING: (*sadly*). You thought you had won.  
 SIR ROBERT CHILTERN: I thought so. (*After a long pause.*) Arthur, do you despise me for what I have told you? 20
- LORD GORING: (*with deep feeling in his voice*). I am very sorry for you, Robert, very sorry indeed.  
 SIR ROBERT CHILTERN: I don't say that I suffered any remorse. I didn't. Not remorse in the ordinary, rather silly sense of the word. But I have paid conscience money many times. I had a wild hope that I might disarm destiny. The sum Baron Arnheim gave me I have distributed twice over in public charities since then. 25
- LORD GORING: (*looking up*). In public charities? Dear me! what a lot of harm you must have done, Robert! 30
- SIR ROBERT CHILTERN: Oh, don't say that, Arthur; don't talk like that!  
 LORD GORING: Never mind what I say, Robert! I am always saying what I shouldn't say. In fact, I usually say what I really think. A great mistake nowadays. It makes one so liable to be misunderstood. As regards this dreadful business, I will help you in whatever way I can. Of course, you know that. 35
- SIR ROBERT CHILTERN: Thank you, Arthur, thank you. But what is to be done? What can be done?  
 LORD GORING: (*leaning back with his hands in his pockets*). Well, the English can't stand a man who is always saying he is in the right, but they are very fond of a man who admits that he has been in the wrong. It is one of the best things in them. However, in your case, Robert, a confession would not do. The money, if you will allow me to say so, is ... awkward. Besides, if you did make a clean breast of the whole affair, you would never be able to talk morality again. And in England a man who can't talk morality twice a week to a large, popular, immoral audience is quite over as a serious politician. There would be nothing left for him as a profession except Botany or the Church. A confession would be of no use. It would ruin you. 40 45 50



OSCAR WILDE: *An Ideal Husband* (Cont.)

SIR ROBERT CHILTERN:	It would ruin me. Arthur, the only thing for me to do now is to fight the thing out.	55
LORD GORING:	<i>(rising from his chair)</i> . I was waiting for you to say that, Robert. It is the only thing to do now. And you must begin by telling your wife the whole story.	
SIR ROBERT CHILTERN:	That I will not do.	60
LORD GORING:	Robert, believe me, you are wrong.	
SIR ROBERT CHILTERN:	I couldn't do it. It would kill her love for me. And now about this woman, this Mrs Cheveley. How can I defend myself against her? You knew her before, Arthur, apparently.	65
LORD GORING:	Yes.	
SIR ROBERT CHILTERN:	Did you know her well?	
LORD GORING:	<i>(arranging his necktie)</i> . So little that I got engaged to be married to her once, when I was staying at the Tenbys'. The affair lasted for three days ... nearly.	70
SIR ROBERT CHILTERN:	Why was it broken off?	
LORD GORING:	<i>(airily)</i> . Oh, I forget. At least, it makes no matter. By the way, have you tried her with money? She used to be confoundedly fond of money.	75
SIR ROBERT CHILTERN:	I offered her any sum she wanted. She refused.	
LORD GORING:	Then the marvellous gospel of gold breaks down sometimes. The rich can't do everything, after all.	
SIR ROBERT CHILTERN:	Not everything. I suppose you are right. Arthur, I feel that public disgrace is in store for me. I feel certain of it. I never knew what terror was before. I know it now. It is as if a hand of ice were laid upon one's heart. It is as if one's heart were beating itself to death in some empty hollow.	80
LORD GORING:	<i>(striking the table)</i> . Robert, you must fight her. You must fight her.	85
SIR ROBERT CHILTERN:	But how?	

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- Either**    **7**    What do you think makes this such a dramatic and important moment in the play?
- You should consider:
- Sir Robert's confession
  - his situation and feelings
  - Lord Goring's reactions.
- [20]
- 
- Or**        **8**        What do you think makes Lord Goring such a memorable character in the play?  
Remember to support your ideas with details from the play.
- [20]
- Or**        **9**        You are Lady Chiltern after your husband has written to Mrs Cheveley rejecting her scheme (the end of Act One).
- You might be thinking about:
- the decision to write the letter
  - your feelings for your husband
  - Mrs Cheveley.
- Write your thoughts.
- [20]

HENRIK IBSEN: *An Enemy of the People*

- 10 DR STOCKMANN: (*shows the letter*). Here it is! It testifies to the presence in the water of putrefied organic matter ... it's full of bacteria. It is extremely dangerous to health, internally and externally.
- MRS STOCKMANN: What a mercy you found out in time! 5
- DR STOCKMANN: You may well say so.
- HOVSTAD: And what do you intend to do now, Doctor?
- DR STOCKMANN: To see the matter put right, of course.
- HOVSTAD: Can that be done?
- DR STOCKMANN: It must be done. Otherwise the whole establishment is useless, ruined. But there's no need for that. It's quite clear to me what must now be done. 10
- MRS STOCKMANN: But, my dear Thomas, what made you keep all this so secret?
- DR STOCKMANN: Did you expect me to run all round town gossiping about it before I was absolutely certain? No thank you! I'm not such a fool as all that. 15
- PETRA: Still, your own family ...
- DR STOCKMANN: No, not a living soul. Still, you can run round in the morning to the old 'Badger' ... 20
- MRS STOCKMANN: Please, Thomas!
- DR STOCKMANN: All right, to your grandfather, then. Yes, now we'll give that old boy something that will really open his eyes. He's another one who thinks I'm a bit cracked – oh yes, there are plenty more with the same idea, I can see. But now these good people are going to see something – they're certainly going to see something, this time. (*He walks round rubbing his hands.*) What a commotion this is going to cause in the town, Katherine! You've no idea! All the pipes will have to be re-laid. 25
- HOVSTAD: (*rising*). All the pipes ...?
- DR STOCKMANN: Naturally. The intake is sited too low down; it will have to be moved much higher up.
- PETRA: So you were right after all.
- DR STOCKMANN: Ah, you remember, Petra? I wrote in opposing it, when they were drawing up the plans. But at that time nobody would listen to me. Well, now I'm going to let them have it. Naturally I've written a report for the Board – it's been lying there all ready for the past week. I was only waiting for this to come. (*He points to the letter.*) But now we'll get this off at once. (*He goes into his room and comes back with a sheaf of papers.*) Look! Four closely written sheets! And the letter attached. A newspaper, Katherine! Something to wrap it in. Good! There we are! Give it to ... to ... (*Stamps his foot.*) ... what the devil's her name again? Anyway, give it to that girl, and tell her to take it straight down to the Mayor. 30
- (*Mrs Stockmann takes the packet and goes out through the dining-room.*)
- PETRA: What do you think Uncle Peter's going to say, Father? 35
- DR STOCKMANN: What do you expect him to say? He can't help but be pleased that an important matter like this has been brought to light, surely. 40
- 45
- 50

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

HOVSTAD:	Do you mind if we put a little paragraph in the <i>Herald</i> about your discovery?	55
DR STOCKMANN:	I should be extremely grateful if you would.	
HOVSTAD:	The sooner the public hears about this, the better.	
DR STOCKMANN:	Certainly.	
MRS STOCKMANN:	<i>(returning)</i> . She's just gone with it now.	
BILLING:	You'll be the leading light of the town, Dr Stockmann, damn me if you won't!	60
DR STOCKMANN:	<i>(walks happily up and down)</i> . Oh, don't be silly! I've only done my duty. It just happened to be a lucky strike, that's all. All the same ...	
BILLING:	Hovstad, don't you think the town ought to organize something to show its appreciation to Dr Stockmann?	65
HOVSTAD:	I'll certainly put it forward.	
BILLING:	And I'll talk it over with Aslaksen.	
DR STOCKMANN:	Please, please, my dear friends! Let's have no more of this nonsense. I won't hear of it. And if the Board starts getting any ideas about increasing my salary, I shall refuse. Do you hear me, Katherine? – I won't take it.	70
MRS STOCKMANN:	Quite right, Thomas.	
PETRA:	<i>(raising her glass)</i> . Your health, Father!	
HOVSTAD:	Your health, Dr Stockmann!	75
BILLING:	Your health, Dr Stockmann!	
HORSTER:	<i>(clinking glasses with him)</i> . Here's wishing you joy of it!	
DR STOCKMANN:	Thank you, my dear friends, thank you! I am extremely happy ... What a wonderful thing it is to feel that one's been of some service to one's home town and fellow citizens. Hurrah, Katherine! <i>(He puts his arm round her and whirls her round and round; she screams and tries to resist. Laughter, applause and cheering for the Doctor. The boys poke their heads in at the door.)</i>	80
		85

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**Either** 10 What makes this a fascinating moment to return to when you know what happens later in the play? [20]

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**Or** 11 Choose the **TWO** moments in the play which make you feel most angry at the unfairness or dishonesty of any of the characters.

Explore how these moments produce this angry reaction in you. [20]

**Or** 12 You are the Mayor just after you have told your brother that he must change his report on the water at the Baths (the end of Act Two).

You might be thinking about:

- your brother and his reaction to your visit
- the situation with the Baths
- what you plan to do next.

Write your thoughts. [20]

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