

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

General Certificate of Secondary Education

ENGLISH LITERATURE (Specification 1901)

2445/1

Scheme B

UNIT 5 Drama Pre-1914

FOUNDATION TIER

Thursday

12 JANUARY 2006

Afternoon

45 minutes

Additional materials:

4 page 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 answer, 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 brackets [] at the end of each question.
- The total number of marks for this paper is 21.
- All questions carry equal marks.

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

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

	Pages	Questions
Drama pre-1914		
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*

1	LEONATO	Was not Count John here at supper?	
	ANTONIO	I saw him not.	
	BEATRICE	How tartly that gentleman looks! I never can see him but I am heart-burned an hour after.	
	HERO	He is of a very melancholy disposition.	5
	BEATRICE	He were an excellent man that were made just in the midway between him and Benedick; the one is too like an image and says nothing, and the other too like my lady's eldest son, evermore tattling.	
	LEONATO	Then half Signor Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signor Benedick's face –	10
	BEATRICE	With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world, if 'a could get her good will.	15
	LEONATO	By my troth, niece, thou wilt never get thee a husband if thou be so shrewd of thy tongue.	
	ANTONIO	In faith, she's too curst.	
	BEATRICE	Too curst is more than curst. I shall lessen God's sending that way; for it is said, 'God sends a curst cow short horns', but to a cow too curst he sends none.	20
	LEONATO	So, by being too curst, God will send you no horns.	
	BEATRICE	Just, if he send me no husband; for the which blessing I am at him upon my knees every morning and evening. Lord, I could not endure a husband with a beard on his face! I had rather lie in the woollen.	25
	LEONATO	You may light on a husband that hath no beard.	
	BEATRICE	What should I do with him? Dress him in my apparel and make him my waiting-gentlewoman? He that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth is not for me, and he that is less than a man, I am not for him. Therefore I will even take sixpence in earnest of the bear-ward, and lead his apes into hell.	30
	LEONATO	Well then, go you into hell?	35
	BEATRICE	No, but to the gate; and there will the devil meet me, like an old cuckold with horns on his head, and say 'Get you to heaven, Beatrice, get you to heaven; here's no place for you maids.' So deliver I up my apes, and away to Saint Peter. For the heavens he shows me where the bachelors sit, and there live we as merry as the day is long.	40
	ANTONIO	(to Hero) Well, niece, I trust you will be ruled by your father.	
	BEATRICE	Yes, faith; it is my cousin's duty to make curtsy and say, 'Father, as it please you'. But yet for all that, cousin, let him be a handsome fellow, or else make another curtsy and say, 'Father, as it please me'.	45
	LEONATO	Well, niece, I hope to see you one day fitted with a husband.	
	BEATRICE	Not till God make men of some other metal than earth. Would it not grieve a woman to be over-mastered with a piece of valiant dust? To make an account of her life to a clod of wayward marl? No, uncle, I'll none. Adam's sons are my brethren, and truly I hold it a sin to match in my kindred.	50

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

LEONATO	Daughter, remember what I told you. If the Prince do solicit you in that kind, you know your answer.	
BEATRICE	The fault will be in the music cousin, if you be not wooed in good time. If the Prince be too important, tell him there is measure in everything, and so dance out the answer. For hear me, Hero: wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinquepace; the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes repentance and, with his bad legs, falls into the cinquepace faster and faster, till he sink into his grave.	60 65
LEONATO	Cousin, you apprehend passing shrewdly.	
BEATRICE	I have a good eye, uncle; I can see a church by daylight.	
LEONATO	The revellers are entering, brother; make good room.	70

Either 1 What do you think makes this such a fascinating moment to return to when you know what happens later in the play? [21]

Or 2 What do you think are the main differences between Don Pedro and his brother, Don John?

What makes these differences so dramatic?

Remember to support your ideas with details from the play. [21]

Or 3 You are Benedick, just before you challenge Claudio (in Act 5, scene 1), as Beatrice has demanded that you do.

You might be thinking about:

- your feelings about Claudio
- Beatrice's demand
- your feelings about Beatrice.

Write your thoughts. [21]

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

Either 4 What makes this such a moving moment in the play?

You should consider:

- the situation Juliet finds herself in
- the way she reacts to her situation
- the language she uses.

[21]

Or 5 What do you think makes Lord Capulet a memorable and important character in the play?

Remember to support your ideas with details from the play.

[21]

Or 6 You are the Nurse, just after Prince Escalus has publicly announced Romeo's banishment (at the end of Act 3, scene 2).

You might be thinking about:

- Juliet
- her secret marriage to Romeo
- the part you have played in their relationship.

Write your thoughts.

[21]

OSCAR WILDE: *An Ideal Husband*

7	LORD GORING	Your wife will forgive you. Perhaps at this moment she is forgiving you. She loves you, Robert. Why should she not forgive?	
	SIR ROBERT CHILTERN	God grant it! God grant it! (<i>Buries his face in his hands.</i>) But there is something more I have to tell you, Arthur.	
		<i>Enter PHIPPS with drinks.</i>	5
	PHIPPS	(<i>hands hock and selzer to SIR ROBERT CHILTERN.</i>) Hock and seltzer, sir.	
	SIR ROBERT CHILTERN	Thank you.	
	LORD GORING	Is your carriage here, Robert?	
	SIR ROBERT CHILTERN	No, I walked from the club.	10
	LORD GORING	Sir Robert will take my cab, Phipps.	
	PHIPPS	Yes, my lord.	
		<i>Exit</i>	
	LORD GORING	Robert, you don't mind my sending you away?	
	SIR ROBERT CHILTERN	Arthur, you must let me stay for five minutes. I have made up my mind what I am going to do tonight in the House. The debate on the Argentine Canal is to begin at eleven. (<i>A chair falls in the drawing-room.</i>) What is that?	15
	LORD GORING	Nothing.	
	SIR ROBERT CHILTERN	I heard a chair fall in the next room. Someone has been listening.	20
	LORD GORING	No, no; there is no one there.	
	SIR ROBERT CHILTERN	There is someone. There are lights in the room, and the door is ajar. Someone has been listening to every secret of my life. Arthur, what does this mean?	25
	LORD GORING	Robert, you are excited, unnerved. I tell you there is no one in that room. Sit down, Robert.	
	SIR ROBERT CHILTERN	Do you give me your word that there is no one there?	
	LORD GORING	Yes.	
	SIR ROBERT CHILTERN	Your word of honour?	30
		<i>Sits down.</i>	
	LORD GORING	Yes.	
	SIR ROBERT CHILTERN	(<i>rises</i>). Arthur, let me see for myself.	
	LORD GORING	No, no,	
	SIR ROBERT CHILTERN	If there is no one there why should I not look in that room? Arthur, you must let me go into that room and satisfy myself. Let me know that no eaves-dropper has heard my life's secret. Arthur, you don't realise what I am going through.	35
	LORD GORING	Robert, this must stop. I have told you that there is no one in that room – that is enough.	40
	SIR ROBERT CHILTERN	(<i>rushes to the door of the room</i>). It is not enough. I insist on going into this room. You have told me there is no one there, so what reason can you have for refusing me?	
	LORD GORING	For God's sake, don't! There is someone there. Someone whom you must not see.	45
	SIR ROBERT CHILTERN	Ah, I thought so!	
	LORD GORING	I forbid you to enter that room.	
	SIR ROBERT CHILTERN	Stand back. My life is at stake. And I don't care who is there. I will know who it is to whom I have told my secret and my shame.	50

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

Enters room.

LORD GORING	Great heavens! his own wife!	
	SIR ROBERT CHILTERN <i>comes back, with a look of scorn and anger on his face.</i>	55
SIR ROBERT CHILTERN	What explanation have you to give me for the presence of that woman here?	
LORD GORING	Robert, I swear to you on my honour that that lady is stainless and guiltless of all offence towards you.	
SIR ROBERT CHILTERN	She is a vile, an infamous thing!	60
LORD GORING	Don't say that, Robert! It was for your sake she came here. It was to try and save you she came here. She loves you and no one else.	
SIR ROBERT CHILTERN	You are mad. What have I to do with her intrigues with you? Let her remain your mistress! You are well suited to each other. She, corrupt and shameful – you, false as a friend, treacherous as an enemy even –	65
LORD GORING	It is not true, Robert. Before heaven, it is not true. In her presence and in yours I will explain all.	
SIR ROBERT CHILTERN	Let me pass, sir. You have lied enough upon your word of honour.	70
	SIR ROBERT CHILTERN <i>goes out.</i> LORD GORING <i>rushes to the door of the drawing-room, when MRS CHEVELEY comes out, looking radiant and much amused.</i>	
MRS CHEVELEY	<i>(with a mock curtsey).</i> Good evening, Lord Goring!	75

Either 7 What do you think makes this such a gripping moment in the play?

You should consider:

- Sir Robert's situation and his feelings
- Lord Goring's situation and his feelings
- the way the audience knows more than Lord Goring and Sir Robert. [21]

Or 8 What do you think makes the relationship between Lord Goring and Mabel Chiltern such an entertaining part of the play?

Remember to support your ideas with details from the play. [21]

Or 9 You are Mrs Cheveley as you leave the Chilterns' house after revealing Sir Robert's guilty secret to his wife (in Act Two).

You might be thinking about:

- Sir Robert and your scheme
- Lady Chiltern
- what you plan to do next.

Write your thoughts. [21]

HENRIK IBSEN: *An Enemy of the People*

10	PETRA	Quite. That's why I wanted to tell you that you'll have to look round for something else. (<i>She puts the book on the table.</i>) You can never use a thing like this for the <i>Herald</i> .	
	HOVSTAD	Why not?	
	PETRA	Because it runs completely contrary to everything you believe in.	5
	HOVSTAD	Well, what does that matter...?	
	PETRA	You don't quite understand. It's all about some supernatural power that's supposed to watch over all the so-called good people, and how everything is for the best... and how all the so-called wicked people get punished in the end...	10
	HOVSTAD	Yes, but that's just fine. That's exactly what people want.	
	PETRA	Can you honestly put stuff like that in front of people? When you yourself don't believe a word of it? You know very well that's not what happens in reality.	
	HOVSTAD	You're absolutely right, of course. But an editor cannot always do what he wants. You often have to give way to public opinion, in minor things. After all, politics is the most important thing in life – at least, for a newspaper, it is. And if I want to win people over to certain liberal and progressive ideas, it's no good scaring them all off. If they find a nice moral story like this on the back pages of the paper, they are much more ready to accept what we print on the front page – it gives them a sort of feeling of security.	15 20
	PETRA	Oh, no! Not you, surely! I just can't picture you as a spider spinning a kind of web to trap unwary readers.	
	HOVSTAD	(<i>smiling</i>). Thank you for those few kind words. No, in fact you are right – it was all Billing's idea, not mine.	25
	PETRA	Billing's.	
	HOVSTAD	Yes, at least he was talking about it just the other day. Billing's really the one who is keen to get that story in. I don't know the book at all.	30
	PETRA	Mr. Billing? A man with all his progressive ideas...?	
	HOVSTAD	Oh, Billing is a man of parts. I've heard he's also applied for the post of Secretary to the council.	
	PETRA	I don't believe it, Mr. Hovstad. Whatever makes him think he could stand a job like that?	35
	HOVSTAD	You'd better ask him yourself.	
	PETRA	I'd never have thought a thing like that of Mr. Billing.	
	HOVSTAD	(<i>looks at her intently</i>). Wouldn't you? Does it come as such a surprise to you?	
	PETRA	Yes. Or perhaps not. Oh, I don't really know...	40
	HOVSTAD	Journalists like us are not really up to much, Miss Stockmann.	
	PETRA	Do you really mean that?	
	HOVSTAD	Now and again I think it.	
	PETRA	In the ordinary daily routine, perhaps; that I could understand. But when you've taken on something big...	45
	HOVSTAD	You mean this business about your father?	
	PETRA	Yes, exactly. I imagine you must feel like a man with a more worthwhile job than most people.	
	HOVSTAD	Yes, I do feel a bit like that today.	
	PETRA	I'm sure you must! Oh, what a splendid calling you have chosen. Blazing a trail for the advancement of truth, and of new and bold ideas... ! Or even just to step up and give your support, without fear or favour, to a man who has suffered a great wrong...	50

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

HOVSTAD	Especially when this unfortunate man happens to be... hm!... I don't really know how to put it...	55
PETRA	Happens to be so decent and honest, you mean?	
HOVSTAD	(<i>quietly</i>). Especially when he happens to be your father, is what I meant.	
PETRA	(<i>suddenly stuck</i>). What?	
HOVSTAD	Yes, Petra – Miss Petra.	60
PETRA	Is <i>that</i> what you are thinking of first? You're not concerned about the thing itself? Not about truth? Not about Father's public-spirited action?	
HOVSTAD	Oh yes, that too, naturally!	
PETRA	No thank you, Mr. Hovstad! You have given yourself away this time. And I can never trust you again about anything.	65
HOVSTAD	I don't see why you want to take it like this when it was mainly for your sake... !	
PETRA	What makes me cross is that you haven't played straight with Father. You talked to him as though all you cared about was truth and the common good. You made fools of us both. You are not the man you pretended to be. I'll never forgive you... never!	70
HOVSTAD	I shouldn't be too outspoken actually, Miss Petra. Especially not now.	
PETRA	Why not now, particularly?	75
HOVSTAD	Because your father cannot manage without my help.	
PETRA	(<i>looking down at him</i>). So you're one of those, are you? Pah!	

Either 10 What makes this a dramatic and revealing moment in the play?

You should consider:

- the disagreement about the story
- why Petra is surprised at Hovstad
- how Hovstad's behaviour prepares us for what happens later in the play. [21]

Or 11 What do you think makes Mrs Stockmann a memorable and important character in the play?

Remember to support your ideas with details from the play. [21]

Or 12 You are Dr Stockmann as you leave the offices of the *People's Herald* (the end of Act Three).

You might be thinking about:

- the refusal to publish your article about the Baths
- the behaviour of your brother
- what you plan to do next.

Write your thoughts. [21]

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