

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
General Certificate of Secondary Education

ENGLISH LITERATURE (Specification 1901)
Scheme B

2445/1

UNIT 5 Drama Pre-1914

FOUNDATION TIER

Thursday

25 MAY 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 answers in blue or black ink in the answer booklet.
- 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		<i>[Enter DOGBERRY and his compartner VERGES with the Watch]</i>	
	DOGBERRY:	Are you good men and true?	
	VERGES:	Yea, or else it were pity but they should suffer salvation, body and soul.	5
	DOGBERRY:	Nay, that were a punishment too good for them, if they should have any allegiance in them, being chosen for the Prince's watch.	
	VERGES:	Well, give them their charge, neighbour Dogberry.	
	DOGBERRY:	First, who think you the most desertless man to be constable?	10
	FIRST WATCHMAN:	Hugh Oatcake, sir, or George Seacoal, for they can write and read.	
	DOGBERRY:	Come hither, neighbour Seacoal. God hath blessed you with a good name. To be a well-favoured man is the gift of fortune; but to write and read comes by nature.	15
	SECOND WATCHMAN:	Both which, Master Constable –	
	DOGBERRY:	You have; I knew it would be your answer. Well, for your favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern. This is your charge: you shall comprehend all vagrom men; you are to bid any man stand, in the Prince's name.	20
	SECOND WATCHMAN:	How if 'a will not stand?	25
	DOGBERRY:	Why, then, take no note of him, but let him go; and presently call the rest of the watch together and thank God you are rid of a knave.	
	VERGES:	If he will not stand when he is bidden, he is none of the Prince's subjects.	30
	DOGBERRY:	True, and they are to meddle with none but the Prince's subjects. You shall also make no noise in the streets; for for the watch to babble and to talk is most tolerable and not to be endured.	35
	FIRST WATCHMAN:	We will rather sleep than talk; we know what belongs to a watch.	
	DOGBERRY:	Why, you speak like an ancient and most quiet watchman, for I cannot see how sleeping should offend; only, have a care that your bills be not stolen. Well, you are to call at all the ale-houses, and bid those that are drunk get them to bed.	40
	SECOND WATCHMAN:	How if they will not?	
	DOGBERRY:	Why, then, let them alone till they are sober; if they make you not then the better answer, you may say they are not the men you took them for.	45
	SECOND WATCHMAN:	Well, sir.	
	DOGBERRY:	If you meet a thief, you may suspect him, by virtue of your office, to be no true man; and, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.	50
	SECOND WATCHMAN:	If we know him to be a thief, shall we not lay hands on him?	

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

DOGBERRY:	Truly, by your office, you may, but I think they that touch pitch will be defiled. The most peaceable way for you, if you do take a thief, is to let him show himself what he is and steal out of your company.	55
VERGES:	You have been always called a merciful man, partner.	
DOGBERRY:	Truly, I would not hang a dog by my will, much more a man who hath any honesty in him.	60
VERGES:	If you hear a child cry in the night, you must call to the nurse and bid her still it.	
SECOND WATCHMAN:	How if the nurse be asleep and will not hear us?	
DOGBERRY:	Why, then, depart in peace, and let the child wake her with crying; for the ewe that will not hear her lamb when it baes will never answer a calf when he bleats.	65
VERGES:	'Tis very true.	

Either 1 What makes this such an entertaining moment in the play?

You should consider:

- Dogberry's instructions to the Watchmen
- the Watchmen
- Dogberry's and Verges' relationship.

[21]

Or 2 What do you think makes Beatrice such a memorable character in the play?

Remember to support your ideas with details from the play.

[21]

Or 3 Explore **TWO** moments where you feel particularly surprised by any character's actions.

Remember to support your ideas with details from the play.

[21]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4	FRIAR LAWRENCE:	Then all alone At the prefixed hour of her waking, Came I to take her from her kindred's vault, Meaning to keep her closely at my cell, Till I conveniently could send to Romeo.	5
		But when I came, some minute ere the time Of her awakening, here untimely lay The noble Paris and true Romeo dead. She wakes, and I entreated her come forth, And bear this work of heaven with patience.	10
		But then a noise did scare me from the tomb, And she, too desperate, would not go with me, But, as it seems, did violence on herself. All this I know, and to the marriage Her Nurse is privy; and if aught in this	15
	PRINCE:	Miscarried by my fault, let my old life Be sacrificed some hour before his time, Unto the rigour of severest law. We still have known thee for a holy man. Where's Romeo's man? What can he say in this?	20
	BALTHASAR:	I brought my master news of Juliet's death, And then in post he came from Mantua To this same place, to this same monument. This letter he early bid me give his father, And threatened me with death, going in the vault,	25
	PRINCE:	If I departed not, and left him there. Give me the letter, I will look on it. Where is the County's page, that raised the Watch? Sirrah, what made your master in this place?	
	PAGE:	He came with flowers to strew his lady's grave, And bid me stand aloof, and so I did. Anon comes one with light to ope the tomb, And by and by my master drew on him, And then I ran away to call the Watch.	30
	PRINCE:	This letter doth make good the friar's words, Their course of love, the tidings of her death. And here he writes that he did buy a poison Of a poor pothecary, and therewithal Came to this vault to die and lie with Juliet.	35
		Where be these enemies? Capulet, Montague, See what a scourge is laid upon your hate, That heaven finds means to kill your joys with love. And I for winking at your discords too Have lost a brace of kinsmen; all are punished.	40
	CAPULET:	O brother Montague, give me thy hand. This is my daughter's jointure, for no more Can I demand.	45
	MONTAGUE:	But I can give thee more. For I will raise her statue in pure gold, That whiles Verona by that name is known, There shall no figure at such rate be set As that of true and faithful Juliet.	50

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

CAPULET: As rich shall Romeo by his lady lie,
 Poor sacrifices of our enmity.

PRINCE: A glooming peace this morning with it brings; 55
 The sun for sorrow will not show his head.
 Go hence to have more talk of these sad things;
 Some shall be pardoned, and some punished.
 For never was a story of more woe
 Than this of Juliet and her Romeo. 60

[Exeunt]

Either 4 What do you think makes this a dramatic ending to the play?

You should consider:

- the reactions of Friar Lawrence to the tragic events
- the reactions of the Prince
- the reactions of Lord Capulet and Lord Montague.

[21]

Or 5 What do you think makes the relationship between Romeo and Mercutio such a memorable part of the play?

Remember to support your ideas with details from the play.

[21]

Or 6 You are Friar Lawrence. You have told Romeo of the Prince's decision to banish him and Romeo has left to join Juliet (at the end of Act 3, Scene 3).

You might be thinking about:

- Romeo's reactions to the news
- your own part in Romeo's secret marriage to Juliet
- the future.

Write your thoughts.

[21]

OSCAR WILDE: *An Ideal Husband*

- 7 LORD GORING: Ten o'clock. She should be here soon. I must tell Phipps I am not in to anyone else.
Goes towards bell.
Enter PHIPPS.
- PHIPPS: Lord Caversham. 5
- LORD GORING: Oh, why will parents always appear at the wrong time? Some extraordinary mistake in nature, I suppose. [*Enter LORD CAVERSHAM.*] Delighted to see you, my dear father.
Goes to meet him.
- LORD CAVERSHAM: Take my cloak off. 10
- LORD GORING: Is it worth while, father?
- LORD CAVERSHAM: Of course it is worth while, sir. Which is the most comfortable chair?
- LORD GORING: This one, father. It is the chair I use myself, when I have visitors. 15
- LORD CAVERSHAM: Thank ye. No draught, I hope, in this room?
- LORD GORING: No, father.
- LORD CAVERSHAM: [*sitting down.*] Glad to hear it. Can't stand draughts. No draughts at home.
- LORD GORING: Good many breezes, father. 20
- LORD CAVERSHAM: Eh? Eh? Don't understand what you mean. Want to have a serious conversation with you, sir.
- LORD GORING: My dear father! At this hour?
- LORD CAVERSHAM: Well, sir, it is only ten o'clock. What is your objection to the hour? I think the hour is an admirable hour! 25
- LORD GORING: Well, the fact is, father, this is not my day for talking seriously. I am very sorry, but it is not my day.
- LORD CAVERSHAM: What do you mean, sir?
- LORD GORING: During the Season, father, I only talk seriously on the first Tuesday in every month, from four to seven. 30
- LORD CAVERSHAM: Well, make it Tuesday, sir, make it Tuesday.
- LORD GORING: But it is after seven, father, and my doctor says I must not have any serious conversation after seven. It makes me talk in my sleep.
- LORD CAVERSHAM: Talk in your sleep, sir? What does that matter? You are not married. 35
- LORD GORING: No, father, I am not married.
- LORD CAVERSHAM: Hum! That is what I have come to talk to you about, sir. You have got to get married, and at once. Why, when I was your age, sir, I had been an inconsolable widower for three months, and was already paying my addresses to your admirable mother. Damme, sir, it is your duty to get married. You can't be always living for pleasure. Every man of position is married nowadays. Bachelors are not fashionable any more. They are a damaged lot. Too much is known about them. You must get a wife, sir. Look where your friend Robert Chiltern has got to by probity, hard work, and a sensible marriage with a good woman. Why don't you imitate him, sir? Why don't you take him for your model? 45
- LORD GORING: I think I shall, father. 50
- LORD CAVERSHAM: I wish you would, sir. Then I should be happy. At present I make your mother's life miserable on your account. You are heartless, sir, quite heartless.

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

LORD GORING:	I hope not, father.	
LORD CAVERSHAM:	And it is high time for you to get married. You are thirty-four years of age, sir.	55
LORD GORING:	Yes, father, but I only admit to thirty-two – thirty-one and a half when I have a really good buttonhole. This buttonhole is not ... trivial enough.	
LORD CAVERSHAM:	I tell you you are thirty-four, sir. And there is a draught in your room, besides, which makes your conduct worse. Why did you tell me there was no draught, sir? I feel a draught, sir, I feel it distinctly.	60
LORD GORING:	So do I, father. It is a dreadful draught. I will come and see you tomorrow, father. We can talk over anything you like. Let me help you on with your cloak, father.	65
LORD CAVERSHAM:	No, sir; I have called this evening for a definite purpose, and I am going to see it through at all costs to my health or yours. Put down my cloak, sir.	
LORD GORING:	Certainly, father. But let us go into another room. [<i>Rings bell.</i>] There is a dreadful draught here.	70

Either 7 What do you think makes this such an entertaining moment in the play?

You should consider:

- Lord Goring's situation and behaviour
- the relationship between father and son
- the language they use.

[21]

Or 8 Lord Goring says that Lady Chiltern is 'a little hard' in some of her views on life.

What is **your** view of Lady Chiltern?

Remember to support your ideas with details from the play.

[21]

Or 9 You are Sir Robert Chiltern as you leave Lord Goring's house (in Act Three).

You might be thinking about:

- your wife
- your discovery of Mrs Cheveley at Lord Goring's house
- the speech you are to make in the House of Commons.

Write your thoughts.

[21]

HENRIK IBSEN: *An Enemy of the People*

- 10 DR STOCKMANN: (*walks up and down*). Have I to stand for this? In my own house, Katherine! What do you think?
- MRS STOCKMANN: I agree it's shameful and disgraceful, Thomas ...
- PETRA: If only I could get my hands on that uncle of mine ...!
- DR STOCKMANN: It's my own fault, I should have had it out with them long ago ... 5
bared my teeth ... bit back! Calling me a public enemy! Me! By God, I'm not going to stand for that!
- MRS STOCKMANN: But, Thomas my dear, your brother has a lot of power on his side ...
- DR STOCKMANN: Yes, but I have *right* on mine! 10
- MRS STOCKMANN: Right! Yes, of course. But what's the use of right without might?
- PETRA: Oh, Mother! How can you say such a thing?
- DR STOCKMANN: So you think having right on your side in a free country 15
doesn't count for anything? You are just being stupid, Katherine. And anyway, haven't I the progressive and independent press to look to, and the compact majority behind me. There's enough might there, surely, isn't there?
- MRS STOCKMANN: But heavens, Thomas! You surely aren't thinking of ...
- DR STOCKMANN: Not thinking of what? 20
- MRS STOCKMANN: ... of setting yourself up against your brother, I mean.
- DR STOCKMANN: What the devil do you expect me to do? What else is there if I'm going to hold to what's right and proper.
- PETRA: Yes, that's what I'm wondering too.
- MRS STOCKMANN: But you know very well it won't do a scrap of good. If they 25
won't they won't.
- DR STOCKMANN: Aha, Katherine, just give me time. I'll fight this thing to a finish, you watch.
- MRS STOCKMANN: Yes, and while you are fighting, you'll lose your job, that's 30
what!
- DR STOCKMANN: Then at least I shall have done my duty by the public ... and by society. Calling me a public enemy, indeed!
- MRS STOCKMANN: But what about your family, Thomas? What about us at home? Will you be doing your duty by the ones you should provide for first? 35
- PETRA: Oh, stop thinking always about us, Mother!
- MRS STOCKMANN: Yes, it's easy for *you* to talk. You can stand on your own feet, if need be. But don't forget the boys, Thomas. And think a little of yourself too, and of me ...
- DR STOCKMANN: You must be absolutely mad, Katherine! If I were to be such 40
a miserable coward as to go grovelling to Peter and his blasted pals, do you think I'd ever be happy again as long as I lived?
- MRS STOCKMANN: I'm sure I don't know. But God preserve us from the kind of happiness we'll have if you insist on carrying on like this. 45
We'll be just where we were before – no job, no regular income. I thought we had enough of that in the old days. Don't forget that, Thomas, and think what all this is going to lead to.
- DR STOCKMANN: (*squirming and clenching his fists*). Oh, the things that a free 50
and decent man has to put up with at the hands of these damned bureaucrats! Isn't it terrible, Katherine?

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

MRS STOCKMANN:	Yes, they've treated you disgracefully, I will say that. But heavens! Once you start thinking of all the injustices in this world people have to put up with ...! There's the boys, Thomas! Look at them! What's going to become of them? Oh no, you'd never have the heart ... <i>(Meanwhile EYLIF and MORTEN have come in, carrying their schoolbooks.)</i>	55
DR STOCKMANN:	The boys ...! <i>(Suddenly stops with a determined look.)</i> No! Even if it meant the end of the world, I'm not knuckling under. <i>(He walks over to his study.)</i>	60
MRS STOCKMANN:	<i>(following him)</i> . Thomas! What are you going to do?	
DR STOCKMANN:	<i>(at the door)</i> . I want to be able to look my boys in the face when they grow up into free men. <i>(He goes in.)</i>	65
MRS STOCKMANN:	<i>(bursts into tears)</i> . Oh, God help us.	
PETRA:	Father's grand! He'll never give in. <i>(The boys, in amazement, begin to ask what is happening; PETRA signs to them to be silent.)</i>	70

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

You should consider:

- Dr Stockmann's situation and feelings
- the choice he has to make
- the reactions of Mrs Stockmann and Petra.

[21]

Or 11 What do you think are the main differences between Dr Stockmann and his brother, the Mayor, and what makes these differences so dramatic?

Remember to support your ideas with details from the play.

[21]

Or 12 Which **ONE** character in the play do you find to be the most unpleasant?

Remember to support your choice by referring to details from the play.

[21]

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