

**GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE (Specification 1901)
Scheme B**

Unit 5 Drama Pre-1914

WEDNESDAY 17 JANUARY 2007

F 2445/1

Afternoon
Time: 45 minutes

Additional materials: Answer Booklet (4 pages)

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



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.

INFORMATION FOR CANDIDATES

- The number of marks for each question 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.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **14** 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>	4–6	1–3
WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i>	7–9	4–6
OSCAR WILDE: <i>An Ideal Husband</i>	10–11	7–9
HENRIK IBSEN: <i>An Enemy of the People</i>	12–14	10–12

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

1	CLAUDIO:	Sweet Prince, you learn me noble thankfulness. There Leonato, take her back again, Give not this rotten orange to your friend – She's but the sign and semblance of her honour. Behold how like a maid she blushes here! O what authority and show of truth Can cunning sin cover itself withal! Comes not that blood as modest evidence To witness simple virtue? Would you not swear, All you that see her, that she were a maid By these exterior shows? But she is none; She knows the heat of a luxurious bed. Her blush is guiltiness, not modesty.	5
	LEONATO:	What do you mean, my lord?	
	CLAUDIO:	Not to be married, Not to knit my soul to an approved wanton.	15
	LEONATO:	Dear my lord, if you, in your own proof Have vanquished the resistance of her youth, And made defeat of her virginity –	
	CLAUDIO:	I know what you would say. If I have known her, You will say she did embrace me as a husband, And so extenuate the 'forehand sin. No Leonato, I never tempted her with word too large, But, as a brother to his sister, showed Bashful sincerity and comely love.	20
	HERO:	And seemed I ever otherwise to you?	
	CLAUDIO:	Out on thee, seeming! I will write against it. You seem to me as Dian in her orb, As chaste as is the bud ere it be blown; But you are more intemperate in your blood Than Venus, or those pampered animals That rage in savage sensuality.	25
	HERO:	Is my lord well that he doth speak so wide?	
	LEONATO:	Sweet Prince, why speak not you?	30
	DON PEDRO:	What should I speak? I stand dishonoured, that have gone about To link my dear friend to a common stale.	
	LEONATO:	Are these things spoken, or do I but dream?	
	DON JOHN:	Sir, they are spoken, and these things are true.	35
	BENEDICK:	This looks not like a nuptial.	
	HERO:	True? O God!	
	CLAUDIO:	Leonato, stand I here? Is this the Prince? Is this the Prince's brother? Is this face Hero's? Are our eyes our own?	40
	LEONATO:	All this is so; but what of this, my lord?	
	CLAUDIO:	Let me but move one question to your daughter; And by that fatherly and kindly power That you have in her bid her answer truly.	
	LEONATO:	I charge thee do so, as thou art my child.	45
	HERO:	O God defend me! How am I beset! What kind of catechizing call you this?	
	CLAUDIO:	To make you answer truly to your name.	50

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

HERO:	Is it not Hero? Who can blot that name With any just reproach?	55
CLAUDIO:	Marry that can Hero. Hero itself can blot out Hero's virtue. What man was he talked with you yesternight Out at your window betwixt twelve and one? Now if you are a maid, answer to this.	60
HERO:	I talked with no man at that hour my lord.	
DON PEDRO:	Why then are you no maiden. Leonato, I am sorry you must hear. Upon mine honour, Myself, my brother, and this grieved Count Did see her, hear her, at that hour last night Talk with a ruffian at her chamber-window; Who hath indeed most like a liberal villain, Confessed the vile encounters they have had A thousand times in secret.	65
DON JOHN:	Fie, fie, they are not to be named my lord, Not to be spoke of. There is not chastity enough in language Without offence to utter them. Thus pretty lady, I am sorry for thy much misgovernment.	70
CLAUDIO:	O Hero! What a Hero hadst thou been, If half thy outward graces had been placed About thy thoughts and counsels of thy heart. But fare thee well, most foul, most fair. Farewell Thou pure impiety and impious purity. For thee I'll lock up all the gates of love, And on my eyelids shall conjecture hang, To turn all beauty into thoughts of harm, And never shall it more be gracious.	75
LEONATO:	Hath no man's dagger here a point for me? [<i>Hero swoons.</i>]	80
		85

Either 1 What do you think makes this such an upsetting moment in the play?

You should consider:

- what is happening here to Claudio's and Hero's relationship
- how other characters react
- the language they use.

[21]

Questions on *Much Ado About Nothing* continue on the next page.

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

Or 2 What do you find particularly unpleasant about Don John and his part in the play?

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

Or 3 You are Benedick just after your dance with Beatrice (in Act 2, Scene 1).

You might be thinking about:

- what she has said to you
- your attitude towards Beatrice now.

Write your thoughts. [21]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

- 4 JULIET: O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father, and refuse thy name.
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.
- ROMEO: [*Aside*] Shall I hear more, or shall I speak at this? 5
- JULIET 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand nor foot,
Nor arm nor face, nor any other part
Belonging to a man. O be some other name. 10
What's in a name? That which we call a rose
By any other name would smell as sweet.
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo doff thy name, 15
And for that name which is no part of thee,
Take all myself.
- ROMEO: I take thee at thy word.
Call me but 'love', and I'll be new baptized.
Henceforth I never will be Romeo. 20
- JULIET: What man art thou, that thus bescreened in night
So stumblest on my counsel?
- ROMEO: By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself, 25
Because it is an enemy to thee.
Had I it written, I would tear the word.
- JULIET: My ears have not yet drunk a hundred words
Of thy tongue's utterance, yet I know the sound.
Art thou not Romeo, and a Montague? 30
- ROMEO: Neither, fair maid, if either thee dislike.
- JULIET: How cam'st thou hither, tell me, and wherefore?
The orchard walls are high, and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here. 35
- ROMEO: With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.
- JULIET: If they do see thee, they will murder thee. 40
- ROMEO: Alack there lies more peril in thine eye
Than twenty of their swords; look thou but sweet,
And I am proof against their enmity.
- JULIET: I would not for the world they saw thee here.
- ROMEO: I have night's cloak to hide me from their eyes, 45
And but thou love me, let them find me here.
My life were better ended by their hate,
Than death prorogued, wanting of thy love.
- JULIET: By whose direction found'st thou out this place?
- ROMEO: By love that first did prompt me to inquire; 50
He lent me counsel, and I lent him eyes.
I am no pilot, yet wert thou as far

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

As that vast shore washed with the farthest sea,
I should adventure for such merchandise.

JULIET: Thou knowest the mask of night is on my face, 55
Else would a maiden blush bepaint my cheek,
For that which thou hast heard me speak tonight.
Fain would I dwell on form, fain, fain deny
What I have spoke; but farewell compliment.
Dost thou love me? I know thou wilt say 'Ay', 60
And I will take thy word. Yet if thou swearest,
Thou mayst prove false; at lovers' perjuries
They say Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully. 65
Or if thou thinkest I am too quickly won,
I'll frown and be perverse, and say thee nay,
So thou wilt woo; but else not for the world.
In truth fair Montague I am too fond,
And therefore thou mayst think my haviour light. 70
But trust me gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true-love passion. Therefore pardon me, 75
And not impute this yielding to light love,
Which the dark night hath so discovered.

ROMEO: Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops –

JULIET: O swear not by the moon, th' inconstant moon, 80
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO: What shall I swear by?

JULIET: Do not swear at all;
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry, 85
And I'll believe thee.

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

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

You should consider:

- the situation here for Romeo and Juliet
- their feelings for each other
- the language they use.

[21]

Or 5 You might feel differently about Romeo at different points in the play.

Show why, by exploring **TWO** different moments in the play.

[21]

Or 6 You are Lady Capulet. You and your husband have just had the angry confrontation with Juliet about marriage to Paris (in Act 3, Scene 5).

You might be thinking about:

- Juliet's reactions
- how your husband behaved
- your feelings about what has happened.

Write your thoughts.

[21]

OSCAR WILDE: *An Ideal Husband*

- 7 LADY CHILTERN: I know that there are men with horrible secrets in their lives – men who have done some shameful thing, and who in some critical moment have to pay for it, by doing some other act of shame – oh! don't tell me you are such as they are! Robert, is there in your life any secret dishonour or disgrace? Tell me, tell me at once, that – 5
- SIR ROBERT CHILTERN: That what?
- LADY CHILTERN: [*speaking very slowly.*] That our lives may drift apart.
- SIR ROBERT CHILTERN: Drift apart?
- LADY CHILTERN: That they may be entirely separate. It would be better for us both. 10
- SIR ROBERT CHILTERN: Gertrude, there is nothing in my past life that you might not know.
- LADY CHILTERN: I was sure of it, Robert, I was sure of it. But why did you say those dreadful things, things so unlike your real self? Don't let us ever talk about the subject again. You will write, won't you, to Mrs Cheveley, and tell her that you cannot support this scandalous scheme of hers? If you have given her any promise you must take it back, that is all! 15
- SIR ROBERT CHILTERN: Must I write and tell her that?
- LADY CHILTERN: Surely, Robert! What else is there to do?
- SIR ROBERT CHILTERN: I might see her personally. It would be better.
- LADY CHILTERN: You must never see her again, Robert. She is not a woman you should ever speak to. She is not worthy to talk to a man like you. No; you must write to her at once, now, this moment, and let your letter show her that your decision is quite irrevocable! 20
- SIR ROBERT CHILTERN: Write this moment!
- LADY CHILTERN: Yes. 25
- SIR ROBERT CHILTERN: But it is so late. It is close on twelve.
- LADY CHILTERN: That makes no matter. She must know at once that she has been mistaken in you – and that you are not a man to do anything base or underhand or dishonourable. Write here, Robert. Write that you decline to support this scheme of hers, as you hold it to be a dishonest scheme. Yes – write the word dishonest. She knows what that word means. 30
- [SIR ROBERT CHILTERN *sits down and writes a letter. His wife takes it up and reads it.* 40
- Yes; that will do. [*Rings bell.*] And now the envelope. [*He writes the envelope slowly. Enter MASON.*] Have this letter sent at once to Claridge's Hotel. There is no answer. [*Exit MASON. LADY CHILTERN kneels down beside her husband, and puts her arms around him.* 45
- Robert, love gives one an instinct to things. I feel tonight that I have saved you from something that might have been a danger to you, from something that might have made men honour you less than they do. I don't think you realise sufficiently, Robert, that you have brought into the political life of our time a nobler atmosphere, a finer attitude towards life, a freer air of purer aims and higher ideals – I know it, and for that I love you, Robert. 50

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

SIR ROBERT CHILTERN: Oh, love me always, Gertrude, love me always!

LADY CHILTERN: I will love you always, because you will always be worthy of love. We needs must love the highest when we see it! 55
[Kisses him and rises and goes out.]
[SIR ROBERT CHILTERN walks up and down for a moment; then sits down and buries his face in his hands. The Servant enters and begins putting out the lights. 60
SIR ROBERT CHILTERN looks up.]

SIR ROBERT CHILTERN: Put out the lights, Mason, put out the lights!
[The Servant puts out the lights. The room becomes almost dark. The only light there is comes from the great chandelier that hangs over the staircase and illumines 65
the tapestry of the Triumph of Love.]
Act Drop

Either 7 What makes this such a powerful moment in the play?

You should consider:

- Sir Robert's situation and his feelings
- Lady Chiltern's feelings for him
- the way the tension is built up.

[21]

Or 8 What do you think makes Mrs Cheveley such a fascinating and memorable character in the play?

Remember to support your ideas with details from the play.

[21]

Or 9 You are Lord Caversham. Mabel Chiltern has accepted your son's proposal of marriage and Sir Robert has accepted a seat in the Cabinet (at the end of the play).

You might be thinking about:

- your son and the life he leads
- his engagement to Miss Chiltern
- Sir Robert and his political career.

Write your thoughts.

[21]

HENRIK IBSEN: *An Enemy of the People*

10	SECOND MAN:	[<i>to Billing</i>]. Tell me – you’ve been in their house quite a bit. Does the man drink, have you noticed?	
	BILLING:	I’m damned if I know really what to say. They always bring the toddy out when anybody calls.	
	THIRD MAN:	No, I think it’s more likely he’s a bit crazy.	5
	FIRST MAN:	Ah, I wonder if there’s any insanity in the family.	
	BILLING:	Could very well be.	
	FOURTH MAN:	No, it’s just spite, that’s what it is. Wants to get his own back about something.	
	BILLING:	He did say something secretly about wanting a rise; but he didn’t get it.	10
	ALL THE MEN TOGETHER:	Well, there you are then!	
	THE DRUNKEN MAN:	[<i>in the crowd</i>]. I want a blue one. And I want a white one an’ all.	
	VOICES:	Is that that drunk again? Chuck him out!	
	MORTEN KIIL:	[<i>approaches the Doctor</i>]. Well, Stockmann, now you see where these monkey tricks of yours have landed you!	15
	DR STOCKMANN:	I have simply done my duty.	
	KIIL:	What was that you said about the tanneries at Mölledal?	20
	DR STOCKMANN:	You heard. I said that was where all the muck came from.	
	KIIL:	From <i>my</i> tannery as well?	
	DR STOCKMANN:	I’m afraid so. Yours is the worst.	
	KIIL:	Are you going to print <i>that</i> in the papers?	25
	DR STOCKMANN:	I’m not hiding anything.	
	KIIL:	You might find that costly, Stockmann. [<i>He leaves.</i>]	
	A FAT MAN:	[<i>goes up to Horster, ignoring the ladies</i>]. So, Captain Horster, so you lend your house to enemies of the people, eh?	30
	HORSTER:	I think I can do what I like with my own property, Mr Vik.	
	THE FAT MAN:	So you won’t mind if I do the same with mine.	
	HORSTER:	What do you mean?	35
	THE FAT MAN:	You’ll hear from me in the morning. [<i>He turns and goes.</i>]	
	PETRA:	Isn’t he the owner of your ship, Captain Horster?	
	HORSTER:	Yes, that’s Mr Vik.	
	ASLAKSEN:	[<i>mounts the platform with the ballot papers; he rings the bell</i>]. Gentlemen, let me announce the result. With only one vote to the contrary ...	40
	A YOUNG MAN:	That’s the drunk!	
	ASLAKSEN:	With only one drunken man’s vote to the contrary, the resolution of this meeting was carried unanimously: that Dr Thomas Stockmann is an enemy of the people. [<i>Shouting and applause.</i>] Three cheers for our ancient and honourable community! [<i>More cheers.</i>] Three cheers for our able and efficient mayor, for putting duty before family! [<i>Cheers.</i>] The meeting is adjourned. [<i>He steps down.</i>]	45 50

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

BILLING:	Three cheers for the chairman!	
DR STOCKMANN:	My hat and coat, Petra! Captain, have you any room aboard for passengers for the New World?	55
HORSTER:	For you and your family we'll make room, Doctor.	
DR STOCKMANN:	[<i>as Petra helps him on with his coat</i>]. Good! Come on, Katherine! Come along, lads! [<i>He takes his wife by the arm.</i>]	
MRS STOCKMANN:	[<i>in a low voice</i>]. Thomas dear, let's go out by the back way.	60
DR STOCKMANN:	No back way for me, Katherine. [<i>Raises his voice.</i>] You'll hear again from this enemy of the people before he shakes the dust off his feet. I'm not as sweet-tempered as a certain person I could mention. I'm not saying: 'I forgive you, for you know not what you do.'	65
ASLAKSEN:	[<i>shouts</i>]. That comparison is blasphemous, Dr Stockmann!	
BILLING:	Well I'll be ...! What dreadful things to say in the presence of decent people.	70
A COARSE VOICE:	And what about those threats he made!	
ANGRY SHOUTS:	Lets go and break his windows! Duck him in the fjord!	
A MAN:	[<i>in the crowd</i>]. Give us another blast, Evensen! Blow! Blow!	75
	[<i>The sound of a horn and whistles and wild shouts. The DOCTOR and his family make for the exit, and HORSTER clears a way for them.</i>]	
THE WHOLE CROWD:	[<i>howling after them</i>]. Enemy of the people! Enemy of the people! Enemy of the people!	80
BILLING:	[<i>tidying his papers</i>]. Well I'm damned if I would want to drink toddy at the Stockmanns' tonight! [<i>The crowd makes for the exit; the noise is continued outside; shouts from the street of 'Enemy of the people! Enemy of the people!'</i>]	85

Either 10 What makes this such a gripping moment in the play?

You should consider:

- the words and actions of the townspeople
- the reactions of Dr Stockmann
- the way the tension is built up.

[21]

Questions on *An Enemy of the People* continue on the next page.

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

- Or 11** What do you think makes the relationship between Dr Stockmann and his wife, Katherine, such a dramatic and important part of the play?

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

- Or 12** You are Dr Stockmann after your brother has threatened to have you dismissed from the Baths (at the end of Act Two).

You might be thinking about:

- your brother's words and actions
- the reactions of your wife and daughter
- what you plan to do next.

Write your thoughts. [21]

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