

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

Unit 5 Drama Pre-1914

**TUESDAY 22 MAY 2007**

**H 2445/2**

Morning  
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.**



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**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.

**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 30.
- 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 **11** printed pages and **1** blank page.



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>OSCAR WILDE:</b> <i>An Ideal Husband</i>	8–9	7–9
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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

	<i>Enter DON PEDRO and CLAUDIO</i>		
1	DON PEDRO:	Good-e'en, good-e'en.	
	CLAUDIO:	Good day to both of you.	
	LEONATO:	Hear you my lords –	
	DON PEDRO:	We have some haste Leonato.	5
	LEONATO:	Some haste my lord! Well, fare you well my lord. Are you so hasty now? Well, all is one.	
	DON PEDRO:	Nay, do not quarrel with us, good old man.	
	ANTONIO:	If he could right himself with quarrelling, Some of us would lie low.	10
	CLAUDIO:	Who wrongs him?	
	LEONATO:	Marry thou dost wrong me, thou dissembler, thou. Nay, never lay thy hand upon thy sword; I fear thee not.	
	CLAUDIO:	Marry beshrew my hand, If it should give your age such cause of fear. In faith my hand meant nothing to my sword.	15
	LEONATO:	Tush, tush man, never fleer and jest at me. I speak not like a dotard nor a fool, As under privilege of age to brag What I have done being young, or what would do Were I not old. Know, Claudio, to thy head, Thou hast so wronged mine innocent child and me That I am forced to lay my reverence by, And with grey hairs and bruise of many days, Do challenge thee to trial of a man. I say thou hast belied mine innocent child. Thy slander hath gone through and through her heart, And she lies buried with her ancestors – O, in a tomb where never scandal slept, Save this of hers, framed by thy villainy!	20
	CLAUDIO:	My villainy?	
	LEONATO:	Thine Claudio, thine I say.	
	DON PEDRO:	You say not right old man.	
	LEONATO:	My lord, my lord, I'll prove it on his body if he dare, Despite his nice fence and his active practice, His May of youth and bloom of lustihood.	35
	CLAUDIO:	Away, I will not have to do with you.	
	LEONATO:	Canst thou so daff me? Thou hast killed my child; If thou kill'st me, boy, thou shalt kill a man.	40
	ANTONIO:	He shall kill two of us, and men indeed; But that's no matter, let him kill one first. Win me and wear me; let him answer me. Come follow me boy; come sir boy, come follow me. Sir boy, I'll whip you from your foining fence. Nay, as I am a gentleman, I will.	45
	LEONATO:	Brother –	
	ANTONIO:	Content yourself. God knows I loved my niece, And she is dead, slandered to death by villains, That dare as well answer a man indeed As I dare take a serpent by the tongue. Boys, apes, braggarts, Jacks, milksops!	50

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

LEONATO:	Brother Antony –	
ANTONIO:	Hold you content. What, man! I know them, yea, And what they weigh, even to the utmost scruple – Scrambling, out-facing, fashion-monging boys, That lie and cog and flout, deprave, and slander, Go anticly, show outward hideousness, And speak off half a dozen dangerous words, How they might hurt their enemies, if they durst, And this is all.	55       60
LEONATO:	But brother Antony –	
ANTONIO:	Come 'tis no matter. Do not you meddle, let me deal in this.	65
DON PEDRO:	Gentlemen both, we will not wake your patience. My heart is sorry for your daughter's death, But on my honour she was charged with nothing But what was true and very full of proof.	
LEONATO:	My lord, my lord –	70
DON PEDRO:	I will not hear you.	
LEONATO:	No?	
ANTONIO:	Come brother, away. I will be heard. And shall, or some of us will smart for it. [ <i>Exeunt</i> LEONATO and ANTONIO]	75

- Either** 1 How does Shakespeare make this a dramatic and revealing moment in the play? [30]
- 
- Or** 2 How does Shakespeare's portrayal of Benedick contribute to your enjoyment of the play?  
Remember to support your ideas with details from the play. [30]
- Or** 3 You are Beatrice, as you leave Leonato's party (near the end of Act 2, Scene 1).  
Write your thoughts. [30]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4	ROMEO	[ <i>To a Servingman</i> ] What lady's that which doth enrich the hand Of yonder knight?	
	SERVINGMAN:	I know not sir.	
	ROMEO:	O she doth teach the torches to burn bright. It seems she hangs upon the cheek of night Like a rich jewel in an Ethiop's ear; Beauty too rich for use, for earth too dear. So shows a snowy dove trooping with crows, As yonder lady o'er her fellows shows. The measure done, I'll watch her place of stand, And touching hers make blessed my rude hand. Did my heart love till now? Forswear it sight, For I ne'er saw true beauty till this night.	5
	TYBALT:	This by his voice should be a Montague. Fetch me my rapier, boy. What dares the slave Come hither, covered with an antic face, To fleer and scorn at our solemnity? Now by the stock and honour of my kin, To strike him dead I hold it not a sin.	10
	CAPULET:	Why how now kinsman, wherefore storm you so?	15
	TYBALT:	Uncle, this is a Montague, our foe; A villain that is hither come in spite, To scorn at our solemnity this night.	20
	CAPULET:	Young Romeo is it?	
	TYBALT:	'Tis he, that villain Romeo.	25
	CAPULET:	Content thee gentle coz, let him alone. 'A bears him like a portly gentleman; And to say truth, Verona brags of him To be a virtuous and well governed youth. I would not for the wealth of all this town Here in my house do him disparagement. Therefore be patient, take no note of him; It is my will, the which if thou respect, Show a fair presence, and put off these frowns, And ill-beseeming semblance for a feast.	30
	TYBALT:	It fits when such a villain is a guest. I'll not endure him.	35
	CAPULET:	He shall be endured. What goodman boy, I say he shall; Go to, Am I the master here or you? Go to. You'll not endure him? God shall mend my soul, You'll make a mutiny among my guests? You will set cock-a-hoop, you'll be the man?	40
	TYBALT:	Why, uncle, 'tis a shame –	
	CAPULET:	Go to, go to, You are a saucy boy. Is't so indeed? This trick may chance to scathe you I know what. You must contrary me? Marry 'tis time. [ <i>To Guests</i> ] Well said my hearts! [ <i>To Tybalt</i> ] You are a princox, go; Be quiet, or – [ <i>To Servants</i> ] More light, more light! [ <i>To Tybalt</i> ] For shame! I'll make you quiet. [ <i>To Guests</i> ] What, cheerly my hearts!	45
			50

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

TYBALT:	Patience perforce with wilful choler meeting Makes my flesh tremble in their different greeting. I will withdraw, but this intrusion shall, Now seeming sweet, convert to bitterest gall.	55
		[Exit]
ROMEO:	[To Juliet] If I profane with my unworhiest hand This holy shrine, the gentle sin is this, My lips two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss.	60
JULIET:	Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this; For saints have hands that pilgrims' hands do touch, And palm to palm is holy palmers' kiss.	65
ROMEO:	Have not saints lips, and holy palmers too?	
JULIET:	Ay pilgrim lips that they must use in prayer.	
ROMEO:	O then dear saint, let lips do what hands do. They pray; grant thou, lest faith turn to despair.	
JULIET:	Saints do not move, though grant for prayers' sake.	70
ROMEO:	Then move not, while my prayer's effect I take.	
		[Kisses her]

- Either** 4 Explore some of the ways in which Shakespeare makes this such a dramatic and significant moment in the play. [30]
- 
- Or** 5 How does Shakespeare make the relationship between Romeo and Friar Lawrence so memorable?  
Remember to support your ideas with details from the play. [30]
- Or** 6 You are Juliet. Romeo has just taken his leave of you on his way to Mantua (in Act 3, Scene 5).  
Write your thoughts. [30]

OSCAR WILDE: *An Ideal Husband*

- 7 LORD CAVERSHAM: Good evening, Lady Chiltern! Has my good-for-nothing young son been here?
- LADY CHILTERN: [*smiling.*] I don't think Lord Goring has arrived yet.
- MABEL CHILTERN: [*coming up to LORD CAVERSHAM.*] Why do you call Lord Goring good-for-nothing? 5
- [*MABEL CHILTERN is a perfect example of the English type of prettiness, the apple-blossom type. She has all the fragrance and freedom of a flower. There is ripple after ripple of sunlight in her hair, and the little mouth, with its parted lips, is expectant, like the mouth of a child. She has the fascinating tyranny of youth, and the astonishing courage of innocence. To sane people she is not reminiscent of any work of art. But she is really like a Tanagra statuette, and would be rather annoyed if she were told so.*]
- LORD CAVERSHAM: Because he leads such an idle life. 15
- MABEL CHILTERN: How can you say such a thing? Why, he rides in the Row at ten o'clock in the morning, goes to the Opera three times a week, changes his clothes at least five times a day, and dines out every night of the season. You don't call that leading an idle life, do you? 20
- LORD CAVERSHAM: [*looking at her with a kindly twinkle in his eye.*] You are a very charming young lady!
- MABEL CHILTERN: How sweet of you to say that, Lord Caversham! Do come to us more often. You know we are always at home on Wednesdays, and you look so well with your star! 25
- LORD CAVERSHAM: Never go anywhere now. Sick of London Society. Shouldn't mind being introduced to my own tailor; he always votes on the right side. But object strongly to being sent down to dinner with my wife's milliner. Never could stand Lady Caversham's bonnets. 30
- MABEL CHILTERN: Oh, I love London Society! I think it has immensely improved. It is entirely composed now of beautiful idiots and brilliant lunatics. Just what Society should be.
- LORD CAVERSHAM: Hum! Which is Goring? Beautiful idiot, or the other thing?
- MABEL CHILTERN: [*gravely.*] I have been obliged for the present to put Lord Goring into a class quite by himself. But he is developing charmingly! 35
- LORD CAVERSHAM: Into what?
- MABEL CHILTERN: [*with a little curtsey.*] I hope to let you know very soon, Lord Caversham! 40
- MASON: [*announcing guests.*] Lady Markby. Mrs Cheveley. [*Enter LADY MARKBY and MRS CHEVELEY. LADY MARKBY is a pleasant, kindly, popular woman, with grey hair à la marquise and good lace. MRS CHEVELEY, who accompanies her, is tall and rather slight. Lips very thin and highly-coloured, a line of scarlet on a pallid face. Venetian red hair, aquiline nose, and long throat. Rouge accentuates the natural paleness of her complexion. Grey-green eyes that move restlessly. She is in heliotrope, with diamonds. She looks rather like an orchid, and makes great demands on one's curiosity. In all her movements she is extremely graceful. A work of art, on the whole, but showing the influence of too many schools.*]
- 45 50



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

LADY MARKBY:	Good evening, dear Gertrude! So kind of you to let me bring my friend, Mrs Cheveley. Two such charming women should know each other!	55
LADY CHILTERN:	[ <i>advances towards</i> MRS CHEVELEY <i>with a sweet smile. Then suddenly stops, and bows rather distantly.</i> ] I think Mrs Cheveley and I have met before. I did not know she had married a second time.	60
LADY MARKBY:	[ <i>genially.</i> ] Ah, nowadays people marry as often as they can, don't they? It is most fashionable. [ <i>To</i> DUCHESS OF MARYBOROUGH.] Dear Duchess, and how is the Duke? Brain still weak, I suppose? Well, that is only to be expected, is it not? His good father was just the same. There is nothing like race, is there?	65
MRS CHEVELEY:	[ <i>playing with her fan.</i> ] But have we really met before, Lady Chiltern? I can't remember where. I have been out of England for so long.	
LADY CHILTERN:	We were at school together, Mrs Cheveley.	70
MRS CHEVELEY:	[ <i>superciliously.</i> ] Indeed? I have forgotten all about my schooldays. I have a vague impression that they were detestable.	
LADY CHILTERN:	[ <i>coldly.</i> ] I am not surprised!	
MRS CHEVELEY:	[ <i>in her sweetest manner.</i> ] Do you know, I am quite looking forward to meeting your clever husband, Lady Chiltern. Since he has been at the Foreign Office, he has been so much talked of in Vienna. They actually succeed in spelling his name right in the newspapers. That in itself is fame, on the continent.	75
LADY CHILTERN:	I hardly think there will be much in common between you and my husband, Mrs Cheveley! [ <i>Moves away.</i> ]	80

**Either**    **7**    Explore the ways in which Wilde creates such a fascinating introduction to the play here. [30]

**Or**        **8**    How does Wilde make the relationship between Sir Robert and Lady Chiltern such a memorable and central part of the play?

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

**Or**        **9**    You are Lord Goring. Sir Robert has just told you about his secret and Mrs Cheveley's threats (in Act Two).

Write your thoughts. [30]

HENRIK IBSEN: *An Enemy of the People*

10	KIIL:	[ <i>tapping his breast pocket</i> ]. Do you know what I've got here?	
	DR STOCKMANN:	A good conscience too, I should hope.	
	KIIL:	Puh! Something much better than that. [ <i>He brings out a fat wallet, opens it, and produces a bundle of papers.</i> ]	5
	DR STOCKMANN:	[ <i>looks at him in amazement</i> ] Shares in the Baths?	
	KIIL:	They weren't difficult to come by today.	
	DR STOCKMANN:	You mean to say you've gone and bought ...?	
	KIIL:	As many as I could afford.	10
	DR STOCKMANN:	But, my dear Father-in-law – with things at the Baths in the state they are in now ...!	
	KIIL:	If only you behave like a sensible man, you'll soon have the place on its feet again.	
	DR STOCKMANN:	Well, you can see for yourself, I'm doing all I can, but ... The people in this town are mad!	15
	KIIL:	You said yesterday that the worst of the filth came from my works. But if this happened to be true, then my grandfather, and my father before me, to say nothing of myself, have been slowly poisoning the town all these years – like three unclean spirits. You don't think I'm going to take this lying down, do you?	20
	DR STOCKMANN:	I'm afraid you can't help it.	
	KIIL:	No thank you. My good name means a lot to me. I'm told people call me an old badger; and a badger's a kind of pig, isn't it? But I'm not going to let them say 'I told you so'. I want to live and die with my reputation clear.	25
	DR STOCKMANN:	And how are you going to manage that?	
	KIIL:	You are going to clear me, Stockmann.	30
	DR STOCKMANN:	<i>I am!</i>	
	KIIL:	Do you know where I got the money to buy all these shares? No, how could you? But I'll tell you. This is the money that Katherine and Petra and the boys are to inherit from me. Because, you see, I've managed to put quite a bit aside, after all.	35
	DR STOCKMANN:	[ <i>flaring up</i> ]. You mean you've gone and taken Katherine's money for <i>this</i> ?	
	KIIL:	Yes, every bit of the money is tied up now in the Baths. And I just want to see now if you really are completely and absolutely stark raving mad, Stockmann. If you are still going to have it that creepy, crawly things are coming from my works, you might as well be flaying Katherine alive, for all the difference it makes – <i>and</i> Petra, <i>and</i> the boys as well. But then no decent father would do that – not unless he was a madman.	40
	DR STOCKMANN:	[ <i>pacing up and down</i> ]. But I <i>am</i> a madman! I <i>am</i> a madman!	45
	KIIL:	But you couldn't be so stark, staring mad as all that, not when it affects your wife and children.	50
	DR STOCKMANN:	[ <i>halts in front of him</i> ]. Why couldn't you have talked to me first before going and buying all that trash!	
	KIIL:	What's done can't be undone – it's got to be faced.	

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

DR STOCKMANN:	[walks about restlessly]. If only I wasn't so certain ...! But I'm absolutely convinced I'm right.	55
KIIL:	[weighing his wallet in his hand]. If you persist with these stupid ideas, then these things will not be worth much, you know. [He puts his wallet in his pocket.]	
DR STOCKMANN:	Damn it, surely science could find <i>some</i> sort of prophylactic, some preventive or other.	60
KIIL:	You mean something to kill off the animals?	
DR STOCKMANN:	Yes, or to render them harmless, at least.	
KIIL:	Couldn't you try with a bit of rat poison?	
DR STOCKMANN:	Oh, don't talk rubbish! But then everybody keeps telling me it's just my imagination. Well, let's make it that then! Let them have it the way they want it! These ignorant little mongrels – calling me an enemy of the people! And tearing the very clothes off my back!	65
KIIL:	And smashing all your windows!	
DR STOCKMANN:	And then there's this business of my duty towards my family. I'll have to talk to Katherine about it. She's better than I am at things like that.	70
KIIL:	Fine! She's a sensible woman – and just you pay attention to what she says.	
DR STOCKMANN:	[turning on him]. You're a fine one, too, behaving in this stupid way! Fancy gambling with Katherine's money – and putting me in this dreadful dilemma! When I look at you, it's just like looking at the devil himself ...!	75
KIIL:	I think I'd better go. But I want to hear from you by two o'clock at the latest. Yes or no. If it's no, the shares go to charity – this very day.	80
DR STOCKMANN:	And what does Katherine get then?	
KIIL:	Not a penny.	

**Either** 10 Explore the ways in which Ibsen makes this such a dramatic and significant moment in the play. [30]

**Or** 11 How far does Ibsen's portrayal of Dr Stockmann in the public meeting (Act Four) encourage you to feel sympathy for him?

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

**Or** 12 You are Petra after listening to your father's plans for the future (at the end of the play).

Write your thoughts. [30]

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