

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

2445/1

UNIT 5 Drama Pre-1914 (Foundation Tier)

WEDNESDAY 16 JANUARY 2008

Afternoon
Time: 45 minutes

Additional materials: Answer Booklet (4 page)

This is an 'open book' paper. Texts should be taken into the examination.

They must not be annotated.



INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- 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 or part question.
- The total number of marks for this paper is **21**.
- All questions carry equal marks.

This document consists of **11** printed pages and **1** blank page.

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 [Enter DON JOHN *the Bastard* and CONRADE *his companion*]
- CONRADE: What the good-year my lord, why are you thus out of measure sad?
- DON JOHN: There is no measure in the occasion that breeds, therefore the sadness is without limit. 5
- CONRADE: You should hear reason.
- DON JOHN: And when I have heard it, what blessing brings it?
- CONRADE: If not a present remedy, at least a patient sufferance.
- DON JOHN: I wonder that thou – being, as thou sayest thou art, born under Saturn – goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am. I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour. 10
- CONRADE: Yea, but you must not make the full show of this till you may do it without controlment. You have of late stood out against your brother, and he hath ta'en you newly into his grace, where it is impossible you should take true root but by the fair weather that you make yourself. It is needful that you frame the season for your own harvest. 15
- DON JOHN: I had rather be a canker in a hedge than a rose in his grace, and it better fits my blood to be disdained of all than to fashion a carriage to rob love from any. In this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle and enfranchised with a clog; therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do my liking. In the meantime, let me be that I am, and seek not to alter me. 20
- CONRADE: Can you make no use of your discontent?
- DON JOHN: I make all use of it, for I use it only. Who comes here? 25
- [Enter BORACHIO]
- BORACHIO: What news, Borachio?
- BORACHIO: I came yonder from a great supper. The Prince your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage. 30
- DON JOHN: Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness?
- BORACHIO: Marry it is your brother's right hand.
- DON JOHN: Who, the most exquisite Claudio?
- BORACHIO: Even he. 35
- DON JOHN: A proper squire. And who, and who? Which way looks he?
- BORACHIO: Marry on Hero, the daughter and heir of Leonato.
- DON JOHN: A very forward March-chick. How came you to this?
- BORACHIO: Being entertained for a perfumer, as I was smoking a musty room, comes me the Prince and Claudio, hand in hand in sad conference. I whipt me behind the arras, and there heard it agreed upon that the Prince should woo Hero for himself, and having obtained her, give her to Count Claudio. 40
- DON JOHN: Come, come, let us thither; this may prove food to my displeasure. That young start-up hath all the glory of my overthrow. If I can cross him any way, I bless myself every way. You are both sure, and will assist me? 45
- CONRADE: To the death my lord. 50

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

DON JOHN: Let us to the great supper; their cheer is the greater that I am subdued. Would the cook were o'my mind. Shall we go prove what's to be done? 55

BORACHIO: We'll wait upon your lordship.

[*Exeunt*]

Either 1 What do you think makes this a dramatic and revealing scene in the play?

You should consider:

- what Don John reveals about himself
- the way Borachio and Conrade behave towards him
- the language the characters use.

[21]

Or 2 Do you think Beatrice and Benedick are a well-suited couple?

Remember to support your ideas with details from the play.

[21]

Or 3 You are Benedick, just after you have issued your challenge to Claudio and called him a villain (in Act Five, Scene One).

You might be thinking about:

- Claudio's behaviour
- your relationship with him
- your reasons for challenging him.

Write your thoughts.

[21]

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

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

You should consider:

- the situation Juliet finds herself in
- her feelings here
- the language she uses.

[21]

Or 5 What do you think of the Prince and of his part in what happens in the play?

Remember to support your ideas with details from the play.

[21]

Or 6 You are Romeo at the masked ball. The Nurse has just told you that Juliet is a Capulet (at the end of Act One, Scene Five).

You might be thinking about:

- your feelings for Juliet
- the feud between the two families
- the future.

Write your thoughts.

[21]

OSCAR WILDE: *An Ideal Husband*

- 7 MABEL CHILTERN: [*takes up roses and begins to arrange them in a bowl on the table*]. People who don't keep their appointments in the Park are horrid.
- LORD GORING: Detestable.
- MABEL CHILTERN: I am glad you admit it. But I wish you wouldn't look so pleased about it. 5
- LORD GORING: I can't help it. I always look pleased when I am with you.
- MABEL CHILTERN: [*sadly*]. Then I suppose it is my duty to remain with you?
- LORD GORING: Of course it is.
- MABEL CHILTERN: Well, my duty is a thing I never do, on principle. It always depresses me. So I am afraid I must leave you. 10
- LORD GORING: Please don't, Miss Mabel. I have something very particular to say to you.
- MABEL CHILTERN: [*rapturously*]. Oh, is it a proposal?
- LORD GORING: [*somewhat taken aback*]. Well, yes, it is – I am bound to say it is. 15
- MABEL CHILTERN: [*with a sigh of pleasure*]. I am so glad. That makes the second today.
- LORD GORING: [*indignantly*]. The second today? What conceited ass has been impertinent enough to dare to propose to you before I had proposed to you? 20
- MABEL CHILTERN: Tommy Trafford, of course. It is one of Tommy's days for proposing. He always proposes on Tuesdays and Thursdays, during the Season.
- LORD GORING: You didn't accept him, I hope? 25
- MABEL CHILTERN: I make it a rule never to accept Tommy. That is why he goes on proposing. Of course, as you didn't turn up this morning, I very nearly said yes. It would have been an excellent lesson both for him and for you if I had. It would have taught you both better manners. 30
- LORD GORING: Oh! bother Tommy Trafford. Tommy is a silly little ass. I love you.
- MABEL CHILTERN: I know. And I think you might have mentioned it before. I am sure I have given you heaps of opportunities.
- LORD GORING: Mabel, do be serious. Please be serious. 35
- MABEL CHILTERN: Ah! that is the sort of thing a man always says to a girl before he has been married to her. He never says it afterwards.
- LORD GORING: [*taking hold of her hand*]. Mabel, I have told you that I love you. Can't you love me a little in return?
- MABEL CHILTERN: You silly Arthur! If you knew anything about ... anything, which you don't, you would know that I adore you. Everyone in London knows it except you. It is a public scandal the way I adore you. I have been going about for the last six months telling the whole of society that I adore you. I wonder you consent to have anything to say to me. I have no character left at all. At least, I feel so happy that I am quite sure I have no character left at all. 40
- LORD GORING: [*catches her in his arms and kisses her. Then there is a pause of bliss*]. Dear! Do you know I was awfully afraid of being refused! 45
- MABEL CHILTERN: [*looking up at him*]. But you never have been refused yet by anybody, have you, Arthur? I can't imagine any one refusing you. 50

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

LORD GORING:	[<i>after kissing her again</i>]. Of course I'm not nearly good enough for you, Mabel.	55
MABEL CHILTERN:	[<i>nestling close to him</i>]. I am so glad, darling. I was afraid you were.	
LORD GORING:	[<i>after some hesitation</i>]. And I'm ... I'm a little over thirty.	
MABEL CHILTERN:	Dear, you look weeks younger than that.	
LORD GORING:	[<i>enthusiastically</i>]. How sweet of you to say so! ... And it is only fair to tell you frankly that I am fearfully extravagant.	60
MABEL CHILTERN:	But so am I, Arthur. So we're sure to agree. And now I must go and see Gertrude.	
LORD GORING:	Must you really? [<i>Kisses her</i>].	65
MABEL CHILTERN:	Yes.	
LORD GORING:	Then do tell her I want to talk to her particularly. I have been waiting here all the morning to see either her or Robert.	

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

You should consider:

- the behaviour of Lord Goring and Mabel Chiltern
- the relationship between them
- the language they use.

[21]

Or 8 How do you think Lady Chiltern has changed by the end of the play?

Remember to support your ideas with details from the play.

[21]

Or 9 You are Mrs Cheveley as you leave Lord Goring's house (at the end of Act Three).

You might be thinking about:

- Lord Goring and his rejection of you
- the loss of Sir Robert's letter
- your theft of Lady Chiltern's letter.

Write your thoughts.

[21]

HENRIK IBSEN: *An Enemy of the People*

10	DR STOCKMANN:	[<i>composedly</i>]. Come to the point, gentlemen. What is it you want?	
	ASLAKSEN:	Perhaps Mr Hovstad had better ...	
	HOVSTAD:	No, you do it, Aslaksen.	
	ASLAKSEN:	Well, the thing is that – now that we know how things really are – we think we might venture to put the <i>People's Herald</i> at your disposal.	5
	DR STOCKMANN:	So <i>now</i> you dare do it? But what about public opinion? Aren't you afraid of having to face a storm of protest.	
	HOVSTAD:	We must try to ride that storm.	10
	ASLAKSEN:	And then you must be ready to change your tack quickly, Doctor. As soon as your campaign has had its effect ...	
	DR STOCKMANN:	You mean as soon as my father-in-law and I have bought the shares up cheap ...?	15
	HOVSTAD:	I suppose it's mainly for research purposes you are anxious to get control of the Baths.	
	DR STOCKMANN:	Of course. It was with an eye on my research that I managed to get the old Badger to come in on it with me. Then we'll patch up the pipes a bit, and dig up a bit of the beach, and it won't cost the town a penny. Don't you think that'll work? Eh?	20
	HOVSTAD:	I think so – if you've got the <i>Herald</i> with you.	
	ASLAKSEN:	In a free society, the press has great power, you know, Doctor.	25
	DR STOCKMANN:	Yes, indeed. And so has public opinion. And you, Mr Aslaksen, will take responsibility for the Ratepayers Association, I suppose?	
	ASLAKSEN:	The Ratepayers Association <i>and</i> the Temperance Society. You may depend on that.	30
	DR STOCKMANN:	But, gentlemen – I feel ashamed putting a question like this – but ... what do <i>you</i> get out of this ...?	
	HOVSTAD:	Actually, we'd rather not take anything at all for our help, really. But in fact the <i>Herald</i> is a bit shaky at the moment; it just can't quite make ends meet, and I should be most reluctant to wind the paper up now, just when there's such a lot of political work to be done.	35
	DR STOCKMANN:	Of course. That would be a sad blow for a friend of the people like yourself. [<i>Flares up.</i>] But <i>I</i> am an enemy of the people. [<i>Rushes about the room.</i>] Where's my stick? Where the devil's my stick?	40
	HOVSTAD:	What does this mean?	
	ASLAKSEN:	Surely you don't ...!	
	DR STOCKMANN:	[<i>stops</i>]. And what if I didn't give you a single brass farthing out of all my shares? It's not easy to get money out of us rich people, don't forget.	45
	HOVSTAD:	And <i>you</i> mustn't forget that this business about the shares can be presented in two very different ways.	
	DR STOCKMANN:	Yes, and you are just the man to do it. If I don't come to the aid of the <i>Herald</i> , then you'll take a pretty poor view of things. The hunt will be up, I dare say. ... You'll be after my blood ... you'll be on to me like a dog on a hare!	50

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

HOVSTAD:	That's the law of nature. Every animal must fight for survival.	55
ASLAKSEN:	You've got to take your food where you find it, you know.	
DR STOCKMANN:	Then let's see if you can find anything out in the gutter. [<i>Rushes about the room.</i>] Because now we are damned well going to see who is the strongest animal amongst us three. [<i>Finds his umbrella and waves it.</i>] Now, watch out ...!	60
HOVSTAD:	You wouldn't dare attack us!	
ASLAKSEN:	Watch what you are doing with that umbrella!	
DR STOCKMANN:	Out of the window with you, Mr Hovstad.	65

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

You should consider:

- why Hovstad and Aslaksen are visiting Dr Stockmann
- the reactions of Dr Stockmann
- the way the tension is built up.

[21]

Or 11 What do you think makes Petra such an admirable character in the play?

Remember to support your ideas with details from the play.

[21]

Or 12 You are Hovstad, as Dr Stockmann and Mrs Stockmann leave your office (at the end of Act Three).

You might be thinking about:

- your refusal to print Dr Stockmann's article
- Dr Stockmann's reactions
- your conversation with Petra.

Write your thoughts.

[21]

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