

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

2444/2

Scheme A

UNIT 4 Pre-1914 Texts (Higher Tier)

THURSDAY 22 MAY 2008

Afternoon
Time: 1 hour 30 minutes

Additional materials (enclosed): None

Additional materials (required):

Answer Booklet (8 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 **THREE** questions.
- You must answer **one** question from **Section A: Drama pre-1914**.
- You must answer **one** question from **Section B: Poetry pre-1914**.
- You must answer **one** question from **Section C: Prose pre-1914**.
- 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 or part question.
- The total number of marks for this paper is **60**.

This document consists of **27** printed pages and **1** blank page.

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(Answer **ONE** question from this Section)

Page 20

Answer **one** question from this Section.

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Section A – Drama pre-1914		
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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 1 BENEDICK: By my sword Beatrice, thou lovest me.
 BEATRICE: Do not swear, and eat it.
 BENEDICK: I will swear by it that you love me; and I will make him eat it that says I love not you.
 BEATRICE: Will you not eat your word? 5
 BENEDICK: With no sauce that can be devised to it. I protest I love thee.
 BEATRICE: Why then God forgive me.
 BENEDICK: What offence sweet Beatrice?
 BEATRICE: You have stayed me in a happy hour; I was about to protest I loved you.
 BENEDICK: And do it with all thy heart. 10
 BEATRICE: I love you with so much of my heart that none is left to protest.
 BENEDICK: Come bid me do anything for thee.
 BEATRICE: Kill Claudio.
 BENEDICK: Ha, not for the wide world.
 BEATRICE: You kill me to deny it. Farewell. 15
 BENEDICK: Tarry sweet Beatrice.
 BEATRICE: I am gone though I am here. There is no love in you. Nay I pray you, let me go.
 BENEDICK: Beatrice –
 BEATRICE: In faith I will go. 20
 BENEDICK: We'll be friends first.
 BEATRICE: You dare easier be friends with me than fight with mine enemy.
 BENEDICK: Is Claudio thine enemy?
 BEATRICE: Is he not approved in the height a villain that hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands, and then with public accusation, uncovered slander, unmitigated rancour – O God, that I were a man! I would eat his heart in the market-place. 25
 BENEDICK: Hear me Beatrice –
 BEATRICE: Talk with a man out at a window – a proper saying! 30
 BENEDICK: Nay but Beatrice –
 BEATRICE: Sweet Hero, she is wronged, she is slandered, she is undone.
 BENEDICK: Beat –
 BEATRICE: Princes and counties! Surely a princely testimony, a goodly count, Count Comfect; a sweet gallant surely! O that I were a man for his sake, or that I had any friend would be a man for my sake! But manhood is turned into curtsies, valour into compliment, and men are only turned into tongue, and trim ones too. He is now as valiant as Hercules that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving. 40

Either 1 How does Shakespeare's writing make this exchange between Benedick and Beatrice so dramatic? [20]

Or 2 Explore **ONE** moment in the play which Shakespeare's writing makes particularly entertaining for you. [20]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

- 3 JULIET: Thou knowest the mask of night is on my face,
 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. 5
 Dost thou love me? I know thou wilt say 'Ay',
 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. 10
 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. 15
 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, 20
 And not impute this yielding to light love,
 Which the dark night hath so discovered.

Either 3 How does Shakespeare vividly create Juliet's thoughts and feelings here? [20]

Or 4 Explore **ONE or TWO** moments in the play where in your view Shakespeare makes the Nurse particularly memorable as a character. [20]

OSCAR WILDE: *An Ideal Husband*

- 5 MRS CHEVELEY: Sir Robert, I will be quite frank with you. I want you to withdraw the report that you had intended to lay before the House, on the ground that you have reasons to believe that the Commissioners have been prejudiced or misinformed, or something. Then I want you to say a few words to the effect that the Government is going to reconsider the question, and that you have reason to believe that the Canal, if completed, will be of great international value. You know the sort of things ministers say in cases of this kind. A few ordinary platitudes will do. In modern life nothing produces such an effect as a good platitude. It makes the whole world kin. Will you do that for me? 5
- SIR ROBERT CHILTERN: Mrs Cheveley, you cannot be serious in making me such a proposition! 15
- MRS CHEVELEY: I am quite serious.
- SIR ROBERT CHILTERN: [*coldly.*] Pray allow me to believe that you are not.
- MRS CHEVELEY: [*speaking with great deliberation and emphasis.*] Ah! but I am. And if you do what I ask you, I ... will pay you very handsomely! 20
- SIR ROBERT CHILTERN: Pay me!
- MRS CHEVELEY: Yes.
- SIR ROBERT CHILTERN: I am afraid I don't quite understand what you mean.
- MRS CHEVELEY: [*leaning back on the sofa and looking at him.*] How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me. 25
- SIR ROBERT CHILTERN: I fear I don't.
- MRS CHEVELEY: [*in her most nonchalant manner.*] My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms. 30
- SIR ROBERT CHILTERN: [*rises indignantly.*] If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs Cheveley, that you seem to be unable to realise that you are talking to an English gentleman. 35
- MRS CHEVELEY: [*detains him by touching his arm with her fan, and keeping it there while she is talking.*] I realise that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret. 40
- SIR ROBERT CHILTERN: [*biting his lip.*] What do you mean?
- MRS CHEVELEY: [*rising and facing him.*] I mean that I know the real origin of your wealth and your career, and I have got your letter, too. 45
- SIR ROBERT CHILTERN: What letter?
- MRS CHEVELEY: [*contemptuously.*] The letter you wrote to Baron Arnheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares – a letter written three days before the Government announced its own purchase. 50
- SIR ROBERT CHILTERN: [*hoarsely.*] It is not true.

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

Either 5 What impressions does Wilde create of Mrs Cheveley and Sir Robert in this passage?
[20]

Or 6 You are Lady Chiltern at the end of the play.
Write your thoughts. [20]

HENRIK IBSEN: *An Enemy of the People*

7

- DR STOCKMANN'S study. Along the walls are bookcases and medicine cupboards. On the back wall is the door to the hall; left front is the door to the living-room. On the right wall are two windows, all the glass panels of which are smashed. In the centre of the room is the DOCTOR'S desk, covered with books and papers. The room is in disorder. It is morning. DR STOCKMANN, in dressing-gown, slippers and skull-cap, is bending down and raking under one of the cupboards with an umbrella. Finally he manages to rake out a stone. 5
- DR STOCKMANN: [calling through the open door into the sitting-room.] I've found another one, Katherine. 10
- MRS STOCKMANN: [from the living-room.] Oh, you'll find a lot more yet, I'm sure.
- DR STOCKMANN: [adding the stone to a pile of others on the table.] I'm going to keep these stones – like relics. Ejlif and Morten must see them every day, and when they grow up, they'll inherit them. [Rakes under a bookcase.] Hasn't – what the devil's her name again – you know, that girl – hasn't she gone for the glazier yet? 15
- MRS STOCKMANN: [comes in.] Yes, but he said he didn't know if he could come today. 20
- DR STOCKMANN: He daren't – you'll see.
- MRS STOCKMANN: Yes, that's what Randina thought too – he was afraid of what the neighbours might say. [Calls into the living-room.] What's that you want, Randina? I see. [She goes out and comes back at once.] It's a letter for you, Thomas. 25
- DR STOCKMANN: Let me see. [He opens it and reads.] Aha!
- MRS STOCKMANN: Who's it from?
- DR STOCKMANN: From the landlord. He's given us notice.
- MRS STOCKMANN: Has he really? But he was such a nice man ...
- DR STOCKMANN: [looking at the letter.] He daren't do anything else, he says. He's very sorry, but he daren't do anything else ... because of the others ... public opinion ... not his own master ... dare not risk putting certain people's backs up ... 30
- MRS STOCKMANN: There you see, Thomas.
- DR STOCKMANN: Yes, yes, I see all right. They are all cowards, the whole lot of them here. Nobody dares do anything because of all the others. [Flings the letter on the table.] But that doesn't make any difference to us, Katherine. We are leaving for the New World, and then ... 35
- MRS STOCKMANN: But, Thomas, have you really thought about it properly, this business of leaving ...? 40
- DR STOCKMANN: You wouldn't want me to stay here, would you? Not after the way they've taken it out of me, branding me as an enemy of the people, and smashing all my windows! And look here, Katherine! I've even got a tear in my black trousers through them. 45
- MRS STOCKMANN: So you have! And they are the best pair you have!
- DR STOCKMANN: You should never have your best trousers on when you turn out to fight for freedom and truth. Well, it's not that I care all that much about the trousers – you can always put a stitch in them for me. But what gets me is the idea of that mob going for me as though they were my equals – that's what I can't stomach, damn it! 50

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

- MRS STOCKMANN: Yes, they've really been horrid to you here, Thomas. But do we have to go as far as to leave the country for *that*? 55
- DR STOCKMANN: Don't you think you would get the same insolence from the masses in the other towns as you would here? Of course you would! They're all the same! Oh, to hell! Let them yap! That's not the worst; the thing is that all over the country everybody's got to toe the party line. Not that it's likely to be very much better out West either; it will be the same there too, with your liberal public opinions and your compact majorities and all the rest of the rigmarole. But things are on a bigger scale there, you see. They might kill, but they don't torture. They don't take a free man and put the screws on his soul, as they do here. And if the worst comes to the worst, you can get away from it all. [*Walks up and down.*] If only I knew where there was a primeval forest or a little South Sea island going cheap ... 60 65
-

- Either** 7 What does Ibsen make you feel about Dr Stockmann at this point in the play? [20]
-
- Or** 8 How does Ibsen make Petra a memorable character in the play? [20]

Answer **one** question from this Section.

	Pages	Questions
Section B – Poetry pre-1914		
OCR: <i>Opening Lines</i>	12–15	9–12
BLAKE: <i>Songs of Innocence and Experience</i>	16–17	13–14
HARDY: <i>Selected Poems</i>	18–19	15–16

OCR *Opening Lines: Section C: War*

9 (a)

The Volunteer

Here lies a clerk who half his life had spent
 Toiling at ledgers in a city grey,
 Thinking that so his days would drift away
 With no lance broken in life's tournament.
 Yet ever 'twixt the books and his bright eyes 5
 The gleaming eagles of the legions came,
 And horsemen, charging under phantom skies,
 Went thundering past beneath the oriflamme.

And now those waiting dreams are satisfied;
 From twilight to the halls of dawn he went; 10
 His lance is broken; but he lies content
 With that high hour, in which he lived and died.
 And falling thus he wants no recompense,
 Who found his battle in the last resort;
 Nor need he any hearse to bear him hence, 15
 Who goes to join the men of Agincourt.

Herbert Asquith

(b)

Ode, Written in the Beginning of the Year 1746

How sleep the brave, who sink to rest
 By all their country's wishes blest!
 When Spring, with dewy fingers cold,
 Returns to deck their hallowed mould,
 She there shall dress a sweeter sod 5
 Than Fancy's feet have ever trod.

By fairy hands their knell is wrung,
 By forms unseen their dirge is sung;
 There Honour comes, a pilgrim grey,
 To bless the turf that wraps their clay, 10
 And Freedom shall awhile repair
 To dwell a weeping hermit there!

William Collins

OCR *Opening Lines: Section C: War* (Cont.)

Either 9 Compare the ways in which the poets make these poems particularly moving. [20]

Or 10 Compare some of the ways that the poets vividly convey the pointless waste of war in **TWO** of the following poems:

The Charge of the Light Brigade (Tennyson)

Come up from the fields father ... (Whitman)

Tommy's Dead (Dobell).

Remember to refer to the words and phrases the poets use. [20]

OCR *Opening Lines: Section D: Town and Country*

11 (a)

Binsey Poplars
Felled 1879

My aspens dear, whose airy cages quelled,
 Quelled or quenched in leaves the leaping sun,
 All felled, felled, are all felled;
 Of a fresh and following folded rank
 Not spared, not one
 That dandled a sandalled
 Shadow that swam or sank
 On meadow and river and wind-wandering
 weed-winding bank. 5

O if we but knew what we do 10
 When we delve or hew –
 Hack and rack the growing green!
 Since country is so tender
 To touch, her being so slender,
 That, like this sleek and seeing ball 15
 But a prick will make no eye at all,
 Where we, even where we mean
 To mend her we end her,
 When we hew or delve:
 After-comers cannot guess the beauty been. 20
 Ten or twelve, only ten or twelve
 Strokes of havoc unselfe
 The sweet especial scene,
 Rural scene, a rural scene,
 Sweet especial rural scene. 25

Gerard Manley Hopkins

(b)

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
 And a small cabin build there, of clay and wattles made:
 Nine bean-rows will I have there, a hive for the honey-bee,
 And live alone in the bee-loud glade.

 And I shall have some peace there, for peace comes dropping slow, 5
 Dropping from the veils of the morning to where the cricket sings;
 There midnight's all a glimmer, and noon a purple glow,
 And evening full of the linnet's wings.

 I will arise and go now, for always night and day
 I hear lake water lapping with low sounds by the shore; 10
 While I stand on the roadway, or on the pavements grey,
 I hear it in the deep heart's core.

William Butler Yeats

OCR *Opening Lines: Section D: Town and Country* (Cont.)

Either 11 Compare some of the ways in which these two poets movingly express their love for nature. [20]

Or 12 Explore some of the different ways in which the poets vividly create impressions of weather and the seasons in **TWO** of the following poems:

On Wenlock Edge (Housman)

A Dead Harvest in Kensington Gardens (Meynell)

Beeny Cliff (Hardy).

Remember to look closely at the language the poets use. [20]

WILLIAM BLAKE: *Songs of Innocence and Experience*

13 (a)

On Another's Sorrow (Innocence)

Can I see another's woe,
And not be in sorrow too?
Can I see another's grief,
And not seek for kind relief?

Can I see a falling tear,
And not feel my sorrow's share?
Can a father see his child
Weep, nor be with sorrow fill'd?

5

Can a mother sit and hear
An infant groan, an infant fear?
No, no! never can it be!
Never, never can it be!

10

And can he who smiles on all
Hear the wren with sorrows small,
Hear the small bird's grief & care,
Hear the woes that infants bear,

15

And not sit beside the nest,
Pouring pity in their breast;
And not sit the cradle near,
Weeping tear on infant's tear;

20

And not sit both night & day,
Wiping all our tears away?
O! no, never can it be!
Never, never can it be!

He doth give his joy to all;
He becomes an infant small;
He becomes a man of woe;
He doth feel the sorrow too.

25

Think not thou canst sigh a sigh,
And thy maker is not by;
Think not thou canst weep a tear,
And thy maker is not near.

30

O! he gives to us his joy
That our grief he may destroy;
Till our grief is fled & gone
He doth sit by us and moan.

35

WILLIAM BLAKE: *Songs of Innocence and Experience* (Cont.)

(b)

The Divine Image (Innocence)

To Mercy, Pity, Peace, and Love
 All pray in their distress;
 And to these virtues of delight
 Return their thankfulness.

For Mercy, Pity, Peace, and Love
 Is God, our father dear,
 And Mercy, Pity, Peace, and Love
 Is Man, his child and care.

5

For Mercy has a human heart,
 Pity a human face,
 And Love, the human form divine,
 And Peace, the human dress.

10

Then every man, of every clime
 That prays in his distress,
 Prays to the human form divine,
 Love, Mercy, Pity, Peace.

15

And all must love the human form,
 In heathen, turk, or jew;
 Where Mercy, Love & Pity dwell
 There God is dwelling too.

20

Either 13 Compare the ways in which Blake powerfully describes human and divine love in these two poems. [20]

Or 14 How does Blake convey to you strikingly different impressions of the two creatures in the two poems *The Lamb* (Innocence) and *The Tyger* (Experience)?

Remember to refer closely to the words and images Blake uses. [20]

THOMAS HARDY: *Selected Poems*

15 (a)

Neutral Tones

We stood by a pond that winter day,
 And the sun was white, as though chidden of God,
 And a few leaves lay on the starving sod;
 – They had fallen from an ash, and were gray.

Your eyes on me were as eyes that rove 5
 Over tedious riddles of years ago;
 And some words played between us to and fro
 On which lost the more by our love.

The smile on your mouth was the deadest thing 10
 Alive enough to have strength to die;
 And a grin of bitterness swept thereby
 Like an ominous bird a-wing ...

Since then, keen lessons that love deceives, 15
 And wrings with wrong, have shaped to me
 Your face, and the God-curst sun, and a tree,
 And a pond edged with grayish leaves.

(b)

The Darkling Thrush

I leant upon a coppice gate
 When Frost was spectre-gray,
 And Winter's dregs made desolate
 The weakening eye of day.
 The tangled bine-stems scored the sky 5
 Like string of broken lyres,
 And all mankind that haunted nigh
 Had sought their household fires.

The land's sharp features seemed to be 10
 The Century's corpse outleant,
 His crypt the cloudy canopy,
 The wind his death-lament.

The ancient pulse of germ and birth
 Was shrunken hard and dry.
 And every spirit upon earth 15
 Seemed fervourless as I.

THOMAS HARDY: *Selected Poems* (Cont.)

At once a voice arose among
 The bleak twigs overhead
 In a full-hearted evensong
 Of joy illimited; 20
 An aged thrush, frail, gaunt, and small,
 In blast-beruffled plume,
 Had chosen thus to fling his soul
 Upon the growing gloom.

So little cause for carolings 25
 Of such ecstatic sound
 Was written on terrestrial things
 Afar or nigh around,
 That I could think there trembled through
 His happy good-night air 30
 Some blessed Hope, whereof he knew
 And I was unaware.

Either 15 Compare how Hardy movingly presents connections between the natural world and people's feelings in these two poems. [20]

Or 16 Compare how Hardy creates striking impressions of the speakers and their feelings in **TWO** of the following poems:

I Look Into My Glass
To Lizbie Browne
In Tenebris I

Remember to refer closely to the words and phrases Hardy uses. [20]

Answer **one** question from this Section.

	Pages	Questions
Section C – Prose pre-1914		
AUSTEN: <i>Northanger Abbey</i>	21	17–18
DICKENS: <i>Hard Times</i>	22	19–20
HARDY: <i>Far From the Madding Crowd</i>	23	21–22
ELIOT: <i>Silas Marner</i>	24	23–24
POE: <i>Selected Tales</i>	25	25–26
WELLS: <i>The History of Mr Polly</i>	26	27–28
CHOPIN: <i>Short Stories</i>	27	29–30

JANE AUSTEN: *Northanger Abbey*

- 17 'You were with her, I suppose, to the last?'
 'No,' said Miss Tilney, sighing; 'I was unfortunately from home. – Her illness was sudden and short; and, before I arrived it was all over.'
- Catherine's blood ran cold with the horrid suggestions which naturally sprang from these words. Could it be possible? – Could Henry's father? – And yet how many were the examples to justify even the blackest suspicions! – And, when she saw him in the evening, while she worked with her friend, slowly pacing the drawing-room for an hour together in silent thoughtfulness, with downcast eyes and contracted brow, she felt secure from all possibility of wronging him. It was the air and attitude of a Montoni! – What could more plainly speak the gloomy workings of a mind not wholly dead to every sense of humanity, in its fearful review of past scenes of guilt? Unhappy man! – And the anxiousness of her spirits directed her eyes towards his figure so repeatedly, as to catch Miss Tilney's notice. 'My father,' she whispered, 'often walks about the room in this way; it is nothing unusual.'
- 'So much the worse!' thought Catherine; such ill-timed exercise was of a piece with the strange unseasonableness of his morning walks, and boded nothing good.
- After an evening, the little variety and seeming length of which made her peculiarly sensible of Henry's importance among them, she was heartily glad to be dismissed; though it was a look from the General not designed for her observation which sent his daughter to the bell. When the butler would have lit his master's candle, however, he was forbidden. The latter was not going to retire. 'I have many pamphlets to finish,' said he to Catherine, 'before I can close my eyes; and perhaps may be poring over the affairs of the nation for hours after you are asleep. Can either of us be more meetly employed? *My* eyes will be blinding for the good of others; and *yours* preparing by rest for future mischief.'
- But neither the business alleged, nor the magnificent compliment, could win Catherine from thinking, that some very different object must occasion so serious a delay of proper repose. To be kept up for hours, after the family were in bed, by stupid pamphlets, was not very likely. There must be some deeper cause: something was to be done which could be done only while the household slept; and the probability that Mrs Tilney yet lived, shut up for causes unknown, and receiving from the pitiless hands of her husband a nightly supply of coarse food, was the conclusion which necessarily followed. Shocking as was the idea, it was at least better than a death unfairly hastened, as, in the natural course of things, she must ere long be released. The suddenness of her reputed illness; the absence of her daughter, and probably of her other children, at the time – all favoured the supposition of her imprisonment. – Its origin – jealousy perhaps, or wanton cruelty – was yet to be unravelled.

Either 17 How does Austen's writing here affect your opinion of Catherine? [20]

Or 18 Which **ONE** character in the novel does Austen make you most dislike because of his or her snobbery?

Remember to support your view with details from the novel. [20]

CHARLES DICKENS: *Hard Times*

- 19 'As to me,' said Tom, tumbling his hair all manner of ways with his sulky hands, 'I am a Donkey, that's what I am. I am as obstinate as one, I am more stupid than one, I get as much pleasure as one, and I should like to kick like one.'
- 'Not me, I hope, Tom?'
- 'No, Loo; I wouldn't hurt *you*. I made an exception of you at first. I don't know what this – jolly old – Jaundiced Jail,' Tom had paused to find a sufficiently complimentary and expressive name for the parental roof, and seemed to relieve his mind for a moment by the strong alliteration of this one, 'would be without you.' 5
- 'Indeed, Tom? Do you really and truly say so?'
- 'Why, of course I do. What's the use of talking about it!' returned Tom, chafing his face on his coat-sleeve, as if to mortify his flesh, and have it in unison with his spirit. 10
- 'Because, Tom,' said his sister, after silently watching the sparks awhile, 'as I get older, and nearer growing up, I often sit wondering here, and think how unfortunate it is for me that I can't reconcile you to home better than I am able to do. I don't know what other girls know. I can't play to you, or sing to you. I can't talk to you so as to lighten your mind, for I never see any amusing sights or read any amusing books that it would be a pleasure or a relief to you to talk about, when you are tired.' 15
- 'Well, no more do I. I am as bad as you in that respect; and I am a Mule too, which you're not. If father was determined to make me either a Prig or a Mule, and I am not a Prig, why, it stands to reason, I must be a Mule. And so I am,' said Tom, desperately. 20
- 'It's a great pity,' said Louisa, after another pause, and speaking thoughtfully out of her dark corner; 'it's a great pity, Tom. It's very unfortunate for both of us.'
- 'Oh! You,' said Tom; 'you are a girl, Loo, and a girl comes out of it better than a boy does. I don't miss anything in you. You are the only pleasure I have – you can brighten even this place – and you can always lead me as you like.' 25
- 'You are a dear brother, Tom; and while you think I can do such things, I don't so much mind knowing better. Though I do know better, Tom, and am very sorry for it.' She came and kissed him, and went back into her corner again. 30
- 'I wish I could collect all the Facts we hear so much about,' said Tom, spitefully setting his teeth, 'and all the Figures, and all the people who found them out; and I wish I could put a thousand barrels of gunpowder under them, and blow them all up together! However, when I go to live with old Bounderby, I'll have my revenge.'

Either 19 How does Dickens make you feel both dislike and sympathy for Tom at this point in the novel? [20]

Or 20 Explore **ONE** moment from the novel that Dickens makes particularly tense and exciting for you. [20]

THOMAS HARDY: *Far From the Madding Crowd*

- 21 Then they stood in a state of some embarrassment, Bathsheba trying to wipe her dreadfully drenched and inflamed face without his noticing her. At length Oak said, 'I've not seen you – I mean spoken to you – since ever so long, have I?' But he feared to bring distressing memories back, and interrupted himself with: 'Were you going into church?' 5
- 'No,' she said. 'I came to see the tombstone privately – to see if they had cut the inscriptions as I wished. Mr Oak, you needn't mind speaking to me, if you wish to, on the matter which is in both our minds at this moment.'
- 'And have they done it as you wished?' said Oak. 10
- 'Yes. Come and see it, if you have not already.'
- So together they went and read the tomb. 'Eight months ago!' Gabriel murmured when he saw the date. 'It seems like yesterday to me.'
- 'And to me as if it were years ago – long years, and I had been dead between. And now I am going home, Mr Oak.'
- Oak walked after her. 'I wanted to name a small matter to you as soon as I could,' he said, with hesitation. 'Merely about business, and I think I may just mention it now, if you'll allow me.' 15
- 'O yes, certainly.'
- 'It is that I may soon have to give up the management of your farm, Mrs Troy. The fact is, I am thinking of leaving England – not yet, you know – next spring.' 20
- 'Leaving England!' she said, in surprise and genuine disappointment. 'Why, Gabriel, what are you going to do that for?'
- 'Well, I've thought it best,' Oak stammered out. 'California is the spot I've had in my mind to try.'
- 'But it is understood everywhere that you are going to take poor Mr Boldwood's farm on your own account.' 25
- 'I've had the refusal o' it 'tis true; but nothing is settled yet, and I have reasons for gieing up. I shall finish out my year there as manager for the trustees, but no more.'
- 'And what shall I do without you? Oh, Gabriel, I don't think you ought to go away. You've been with me so long – through bright times and dark times – such old friends as we are – that it seems unkind almost. I had fancied that if you leased the other farm as master, you might still give a helping look across at mine. And now going away!' 30
- 'I would have willingly.' 35
- 'Yet now that I am more helpless than ever you go away!'
- 'Yes, that's the ill fortune o' it,' said Gabriel in a distressed tone. 'And it is because of that very helplessness that I feel bound to go. Good afternoon, ma'am,' he concluded, in evident anxiety to get away, and at once went out of the churchyard by a path she could follow on no pretence whatever. 40

Either 21 How does Hardy make this such a moving moment in the novel? [20]

Or 22 How far does Hardy's portrayal of Mr Boldwood's behaviour over Bathsheba make you feel sympathy for him?

Remember to support your answer with details from the novel. [20]

GEORGE ELIOT: *Silas Marner*

23 'See there,' said Dolly, with a woman's tender tact, 'she's fondest o' you. She wants to go o' your lap, I'll be bound. Go, then: take her, Master Marner; you can put the things on, and then you can say as you've done for her from the first of her coming to you.'

Marner took her on his lap, trembling with an emotion mysterious to himself, at something unknown dawning on his life. Thought and feeling were so confused within him, that if he had tried to give them utterance, he could only have said that the child was come instead of the gold – that the gold had turned into the child. He took the garments from Dolly, and put them on under her teaching; interrupted, of course, by Baby's gymnastics. 5 10

'There, then! why, you take to it quite easy, Master Marner,' said Dolly; 'but what shall you do when you're forced to sit in your loom? For she'll get busier and mischievous every day – she will, bless her. It's lucky as you've got that high hearth i'stead of a grate, for that keeps the fire more out of her reach; but if you've got anything as can be spilt or broke, or as is fit to cut her fingers off, she'll be at it – and it is but right you should know.' 15

Silas meditated a little while in some perplexity. 'I'll tie her to the leg o' the loom,' he said at last – 'tie her with a good long strip o' something.'

'Well, mayhap that'll do, as it's a little gell, for they're easier persuaded to sit i' one place nor the lads. I know what the lads are; for I've had four – four I've had, God knows – and if you was to take and tie 'em up, they'd make a fighting and a crying as if you was ringing pigs. But I'll bring you my little chair, and some bits o' red rag and things for her to play wi'; an' she'll sit and chatter to 'em as if they was alive. Eh, if it wasn't a sin to the lads to wish 'em made different, bless 'em, I should ha' been glad for one of 'em to be a little gell; and to think as I could ha' taught her to scour, and mend, and the knitting, and everything. But I can teach 'em this little un, Master Marner, when she gets old enough.' 20 25

'But she'll be *my* little un,' said Marner, rather hastily. 'She'll be nobody else's.'

'No, to be sure; you'll have a right to her, if you're a father to her, and bring her up according. But,' added Dolly, coming to a point which she had determined beforehand to touch upon, 'you must bring her up like christened folks's children, and take her to church, and let her learn her catechize, as my little Aaron can say off – the "I believe", and everything, and "hurt nobody by word or deed," – as well as if he was the clerk. That's what you must do, Master Marner, if you'd do the right thing by the orphin child.' 30 35

Marner's pale face flushed suddenly under a new anxiety. His mind was too busy trying to give some definite bearing to Dolly's words for him to think of answering her.

Either 23 How does Eliot make this passage so touching? [20]

Or 24 Does Eliot's portrayal of Godfrey make you despise him or feel sympathy for him – or both?

Remember to support your answer with details from the novel. [20]

25 (a)

The Masque of the Red Death

The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass whose colour varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue – and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the casements. The fourth was furnished and lighted with orange – the fifth with white – the sixth with violet. The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But in this chamber only, the colour of the windows failed to correspond with the decorations. The panes here were scarlet – a deep blood colour.

(b)

The Pit and the Pendulum

I had been deceived, too, in respect to the shape of the enclosure. In feeling my way I had found many angles, and thus deduced an idea of great irregularity; so potent is the effect of total darkness upon one arousing from lethargy or sleep! The angles were simply those of a few slight depressions, or niches, at odd intervals. The general shape of the prison was square. What I had taken for masonry seemed now to be iron, or some other metal, in huge plates, whose sutures or joints occasioned the depression. The entire surface of this metallic enclosure was rudely daubed in all the hideous and repulsive devices to which the charnel superstition of the monks has given rise. The figures of fiends in aspects of menace, with skeleton forms, and other more really fearful images, overspread and disfigured the walls. I observed that the outlines of these monstrosities were sufficiently distinct, but that the colours seemed faded and blurred, as if from the effects of a damp atmosphere. I now noticed the floor, too, which was of stone. In the centre yawned the circular pit from whose jaws I had escaped; but it was the only one in the dungeon.

Either 25 How in your opinion does Poe's writing make these two descriptions so striking? [20]

Or 26 What impressions of the narrators in **TWO** of the following tales does Poe's writing create for you?

The Gold Bug
The Purloined Letter
The Imp of the Perverse

Remember to support your ideas with details from the stories. [20]

H. G. WELLS: *The History of Mr Polly*

- 27 Slowly, argumentatively, and reluctantly, Uncle Jim waded down stream. He tried threats, he tried persuasion, he even tried a belated note of pathos; Mr Polly remained inexorable, if in secret a little perplexed as to the outcome of the situation. 'This cold's getting to my marrer!' said Uncle Jim.
- 'You want cooling. You keep out in it,' said Mr Polly. 5
- They came round the bend into sight of Nicholson's ait, where the backwater runs down to the Potwell Mill. And there, after much parley and several feints, Uncle Jim made a desperate effort, and struggled into clutch of the overhanging osiers on the island, and so got out of the water, with the mill-stream between them. He emerged dripping and muddy and vindictive. 'By Gaw!' he said. "I'll skin you for this!" 10
- 'You keep off, or I'll do worse to you,' said Mr Polly.
- The spirit was out of Uncle Jim for the time, and he turned away to struggle through the osiers towards the mill, leaving a shining trail of water among the green-grey stems.
- Mr Polly returned slowly and thoughtfully to the inn, and suddenly his mind 15 began to bubble with phrases. The plump woman stood at the top of the steps that led up to the inn door, to greet him.
- 'Law!' she cried, as he drew near, "'asn't 'e killed you?'
- 'Do I look like it?' said Mr Polly.
- 'But where's Jim?' 20
- 'Gone off.'
- ''E was mad drunk and dangerous!'
- 'I put him in the river,' said Mr Polly.
- 'That toned down his alcolaceous frenzy! I gave him a bit of a doing altogether.'
- 'Hain't he 'urt you?' 25
- 'Not a bit of it!'
- 'Then what's all that blood beside your ear?'
- Mr Polly felt. 'Quite a cut! Funny how one overlooks things! Heated moments! He must have done that when he jabbed about with those bottles. Hullo, Kiddy! You venturing downstairs again?' 30
- 'Ain't he killed you?' asked the little girl.
- 'Well!'
- 'I wish I'd seen more of the fighting.'
- 'Didn't you?'
- 'All I saw was you running round the house, and Uncle Jim after you.' 35
- There was a little pause. 'I was leading him on,' said Mr Polly.
- 'Some one's shouting at the ferry,' she said.
- 'Right O. But you won't see any more of Uncle Jim for a bit. We've been having a conversazione about that.'
- 'I believe it *is* Uncle Jim,' said the little girl. 40
- 'Then he can wait,' said Mr Polly shortly.
- He turned round and listened for the words that drifted across from the little figure on the opposite bank. So far as he could judge, Uncle Jim was making an appointment for the morrow. Mr Polly replied with a defiant movement of the punt pole. The little figure was convulsed for a moment, and then went on its way upstream – fiercely. 45

Either 27 How does Wells make this such an entertaining moment in the novel? [20]

Or 28 Explore **ONE** moment in the novel which Wells's writing makes particularly amusing for you. [20]

KATE CHOPIN: *Short Stories*

29 (a)

At the 'Cadian Ball

'How come that? You settin' yere by yo'se'f, Calixta?' It was Bobinôt who had found her there alone. The dancers had not yet come out. She looked ghastly in the faint, gray light that was struggling out of the east.

'Yes, that's me. Go yonda in the *parc aux petits* an' ask aunt Olisse fu' my hat. She knows w'ere 'tis. I want ter go home, me.'

5

'How you came?'

'I come afoot, with the Cateaus. But I'm goin' now. I ent goin' wait fu' 'em. I'm plumb wo' out, me.'

They went together across the open prairie and along the edge of the fields, stumbling in the uncertain light. He told her to lift her dress that was getting wet and bedraggled; for she was pulling at the weeds and grasses with her hands.

10

'I don' care; it's got to go in the tub, anyway. You been sayin' all along you want to marry me, Bobinôt. Well, if you want, yet, I don' care, me.'

The glow of a sudden and overwhelming happiness shone out in the brown, rugged face of the young Acadian. He could not speak, for very joy. It choked him.

15

(b)

Tonie

As she looked at him and surprised one of his shifting glances, a glimmer of the truth began to dawn faintly upon her. She remembered how she had encountered him daily in her path, with his earnest, devouring eyes always seeking her out. She recalled – but there was no need to recall anything. There are women whose perception of passion is very keen; they are the women who most inspire it.

5

A feeling of complacency took possession of her with this conviction. There was some softness and sympathy mingled with it. She would have liked to lean over and pat his big, brown hand, and tell him she felt sorry and would have helped it if she could. With this belief he ceased to be an object of complete indifference in her eyes. She had thought, awhile before, of having him turn about and take her back home. But now it was really piquant to pose for an hour longer before a man – even a rough fisherman – to whom she felt herself to be an object of silent and consuming devotion. She could think of nothing more interesting to do on shore.

10

She was incapable of conceiving the full force and extent of his infatuation. She did not dream that under the rude, calm exterior before her a man's heart was beating clamorously, and his reason yielding to the savage instinct of his blood.

15

Either 29 How does Chopin bring to life for you the relationships between the women and the men in these extracts? [20]

Or 30 In what ways does Chopin make the setting of **TWO** of the following stories particularly memorable for you?

*Lilacs**The Storm**Beyond the Bayou*

Remember to support your answer with details from the stories.

[20]

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