

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

**2445/02**

Unit 5 Drama Pre-1914  
(Higher Tier)

Candidates answer on the Answer Booklet

**OCR Supplied Materials:**

- 4 page Answer Booklet

**Other Materials Required:**

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

**Tuesday 19 May 2009**  
**Morning**

**Duration: 45 minutes**



**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **one** question, on the text you have studied.
- Do **not** write in the bar codes.

**INFORMATION FOR CANDIDATES**

- The number of marks is given in brackets [ ] at the end of each question or part question.
- All questions carry equal marks.
- The total number of marks for this paper is **30**.
- This document consists of **12** pages. Any blank pages are indicated.



You must answer **one** question from this paper.

	<b>Pages</b>	<b>Questions</b>
<b>Drama Pre-1914</b>		
WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i>	4–5	1–3
WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i>	6–7	4–6
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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 1 BENEDICK: ... One woman is fair, yet I am well; another is wise, yet I am well; another virtuous, yet I am well. But till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be of what colour it please God. Ha, the Prince and Monsieur Love! I will hide me in the arbour. 5
- Enter DON PEDRO, LEONATO, CLAUDIO, and BALTHASAR*
- DON PEDRO: Come, shall we hear this music? 10
- CLAUDIO: Yea my good lord. How still the evening is,  
As hushed on purpose to grace harmony.
- DON PEDRO: See you where Benedick hath hid himself?
- CLAUDIO: O very well my lord; the music ended,  
We'll fit the hid-fox with a pennyworth. 15
- DON PEDRO: Come Balthasar, we'll hear that song again.
- BALTHASAR: O good my lord, tax not so bad a voice  
To slander music any more than once.
- DON PEDRO: It is the witness still of excellency  
To put a strange face on his own perfection. 20  
I pray thee sing, and let me woo no more.
- BALTHASAR: Because you talk of wooing, I will sing,  
Since many a wooer doth commence his suit  
To her he thinks not worthy, yet he woos,  
Yet will he swear he loves. 25
- DON PEDRO: Nay pray thee come,  
Or if thou wilt hold longer argument,  
Do it in notes.
- BALTHASAR: Note this before my notes;  
There's not a note of mine that's worth the noting. 30
- DON PEDRO: Why these are very crotchets that he speaks;  
Note notes forsooth, and nothing.
- [Music]
- BENEDICK: Now divine air. Now is his soul ravished. Is it not strange that sheep's guts should hale souls out of men's bodies? Well, a horn for my money when all's done. 35
- The Song*
- BALTHASAR:
- Sigh no more, ladies, sigh no more,  
Men were deceivers ever,  
One foot in sea and one on shore,  
To one thing constant never. 40
- Then sigh not so, but let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny. 45

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

Sing no more ditties, sing no moe,  
 Of dumps so dull and heavy,  
 The fraud of men was ever so,  
 Since summer first was leavy.  
 Then sigh not so, but let them go, 50  
 And be you blithe and bonny,  
 Converting all your sounds of woe  
 Into Hey nonny, nonny.

DON PEDRO: By my troth a good song.  
 BALTHASAR: And an ill singer my lord. 55  
 DON PEDRO: Ha, no, no faith, thou sing'st well enough for a shift.  
 BENEDICK: An he had been a dog that should have howled thus, they would  
 have hanged him; and I pray God his bad voice bode no mischief.  
 I had as lief have heard the night-raven, come what plague could  
 have come after it. 60  
 DON PEDRO: Yea marry, dost thou hear, Balthasar? I pray thee, get us some  
 excellent music; for tomorrow night we would have it at the Lady  
 Hero's chamber-window.  
 BALTHASAR: The best I can my lord.  
 DON PEDRO: Do so; farewell. [*Exit Balthasar*] Come hither Leonato. What was 65  
 it you told me of today, that your niece Beatrice was in love with  
 Signor Benedick?  
 CLAUDIO: [*Aside*] O ay, stalk on, stalk on, the fowl sits. –

**Either 1** Explore some of the ways in which Shakespeare makes this such an entertaining and revealing moment in the play. [30]

**Or 2** In Act 5, Scene 2 Benedick says: 'I do suffer love indeed, for I love thee against my will.'  
 Which **ONE** character does Shakespeare encourage you to feel has suffered the most in love?  
 Remember to support your ideas with details from the play. [30]

**Or 3** You are Beatrice at the end of the play, just after Benedick has kissed you.  
 Write your thoughts. [30]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4	JULIET:	Now good sweet Nurse—O Lord why lookest thou sad? Though news be sad, yet tell them merrily. If good, thou sham'st the music of sweet news By playing it to me with so sour a face.	
	NURSE:	I am aweary, give me leave awhile. Fie how my bones ache, what a jaunt have I?	5
	JULIET:	I would thou hadst my bones, and I thy news. Nay come I pray thee speak, good, good Nurse speak.	
	NURSE:	Jesu, what haste! Can you not stay awhile? Do you not see that I am out of breath?	10
	JULIET:	How art thou out of breath, when thou hast breath To say to me that thou art out of breath? The excuse that thou dost make in this delay Is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that. Say either, and I'll stay the circumstance. Let me be satisfied, is 't good or bad?	15
	NURSE:	Well, you have made a simple choice, you know not how to choose a man. Romeo? No, not he. Though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, but I'll warrant him, as gentle as a lamb. Go thy ways wench, serve God. What, have you dined at home?	20
	JULIET:	No, no. But all this did I know before. What says he of our marriage, what of that?	25
	NURSE:	Lord, how my head aches, what a head have I! It beats as it would fall in twenty pieces. My back a t' other side, ah my back, my back! Beshrew your heart for sending me about, To catch my death with jauncing up and down.	30
	JULIET:	I' faith I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me what says my love?	
	NURSE:	Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and I warrant a virtuous—Where is your mother?	35
	JULIET:	Where is my mother? Why she is within. Where should she be? How oddly thou repliest. 'Your love says like an honest gentleman, 'Where is your mother?'	40
	NURSE:	O God's lady dear, Are you so hot? Marry come up I trow, Is this the poultice for my aching bones? Henceforward do your messages yourself.	
	JULIET:	Here's such a coil. Come, what says Romeo?	45
	NURSE:	Have you got leave to go to shrift today?	
	JULIET:	I have.	



OSCAR WILDE: *An Ideal Husband*

- 7 LORD CAVERSHAM: Well, sir, what are you doing here? Wasting your time as usual, I suppose?
- LORD GORING: (*throws down paper and rises*). My dear father, when one pays a visit it is for the purpose of wasting other people's time, not one's own. 5
- LORD CAVERSHAM: Have you been thinking over what I spoke to you about last night?
- LORD GORING: I have been thinking about nothing else.
- LORD CAVERSHAM: Engaged to be married yet?
- LORD GORING: (*genially*). Not yet; but I hope to be before lunchtime. 10
- LORD CAVERSHAM: (*caustically*). You can have till dinner-time if it would be of any convenience to you.
- LORD GORING: Thanks awfully, but I think I'd sooner be engaged before lunch.
- LORD CAVERSHAM: Humph! Never know when you are serious or not. 15
- LORD GORING: Neither do, I father.  
*A pause.*
- LORD CAVERSHAM: I suppose you have read *The Times* this morning?
- LORD GORING: (*airily*). *The Times*? Certainly not. I only read *The Morning Post*. All that one should know about modern life is where the Duchesses are; anything else is quite demoralising. 20
- LORD CAVERSHAM: Do you mean to say you have not read *The Times* leading article on Robert Chiltern's career?
- LORD GORING: Good heavens! No. What does it say? 25
- LORD CAVERSHAM: What should it say, sir? Everything complimentary, of course. Chiltern's speech last night on this Argentine Canal scheme was one of the finest pieces of oratory ever delivered in the House since Canning.
- LORD GORING: Ah! Never heard of Canning. Never wanted to. And did ... did Chiltern uphold the scheme? 30
- LORD CAVERSHAM: Uphold it, sir? How little you know him! Why, he denounced it roundly, and the whole system of modern political finance. This speech is the turning-point in his career, as *The Times* points out. You should read this article, sir. (*Opens The Times.*) 'Sir Robert Chiltern. ... most rising of our young statesmen ... Brilliant orator ... Unblemished career ... Well-known integrity of character ... Represents what is best in English public life ... Noble contrast to the lax morality so common among foreign politicians.' They will never say that of you, sir. 35
- LORD GORING: I sincerely hope not, father. However, I am delighted at what you tell me about Robert, thoroughly delighted. It shows he has got pluck. 40
- LORD CAVERSHAM: He has got more than pluck, sir, he has got genius.
- LORD GORING: Ah! I prefer pluck. It is not so common, nowadays, as genius is.
- LORD CAVERSHAM: I wish you would go into Parliament. 45



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

LORD GORING:	My dear father, only people who look dull ever get into the House of Commons, and only people who are dull ever succeed there.	50
LORD CAVERSHAM:	Why don't you try to do something useful in life?	
LORD GORING:	I am far too young.	
LORD CAVERSHAM:	( <i>testily</i> ). I hate this affectation of youth, sir. It is a great deal too prevalent nowadays.	55
LORD GORING:	Youth isn't an affectation. Youth is an art.	
LORD CAVERSHAM:	Why don't you propose to that pretty Miss Chiltern?	
LORD GORING:	I am of a very nervous disposition, especially in the morning.	60
LORD CAVERSHAM:	I don't suppose there is the smallest chance of her accepting you.	
LORD GORING:	I don't know how the betting stands today.	

**Either 7** Explore the ways in which Wilde makes this such an entertaining moment in the play. **[30]**

**Or 8** How does Wilde make the differences between the characters of Lady Chiltern and Mrs Cheveley so dramatic?

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

**Or 9** You are Sir Robert Chiltern sitting alone in the darkness after you have written to Mrs Cheveley rejecting her scheme (at the end of the First Act).

Write your thoughts. **[30]**

HENRIK IBSEN: *An Enemy of the People*

10

[DR. STOCKMANN *puts the MAYOR'S hat on, takes his stick, walks over and throws open the door, and stands there saluting. The MAYOR comes in, red with anger; behind him comes BILLING.*]

- MAYOR: What's the meaning of all this tomfoolery? 5
- DR. STOCKMANN: Show some respect, my dear Peter. I'm the one in authority here now.  
[*He walks up and down.*]
- MRS. STOCKMANN: [*near to tears*]. Oh, Thomas, really!
- MAYOR: [*following him about*]. Give me my hat and stick! 10
- DR. STOCKMANN: [*as before*]. You might be chief constable, but I am the Mayor—I'm head of the whole town, can't you see!
- MAYOR: Take that hat off, I tell you. Don't forget it's an official badge of office!
- DR. STOCKMANN: Pooh! When a people rises from its slumber like a giant refreshed, do you think anybody's going to be scared by a hat? Because you might as well know, we are having a revolution in town tomorrow. You threatened to dismiss me; well now I'm dismissing you, relieving you of all your official positions. ... Perhaps you think I can't? Oh yes, I can. Because I can bring irresistible social pressure to bear. Hovstad and Billing will put down a barrage in the *People's Herald*, and Aslaksen will sally forth at the head of the entire Ratepayers Association. ... 15
- ASLAKSEN: Not me, Doctor. 20
- DR. STOCKMANN: Yes of course you will. ...
- MAYOR: Aha! Then perhaps Mr. Hovstad has decided to associate himself with this agitation after all?
- HOVSTAD: No, Mr. Mayor.
- ASLAKSEN: No, Mr. Hovstad is not so stupid as to go and ruin both the paper and himself for the sake of some wild idea. 25
- DR. STOCKMANN: [*looks round*]. What does this mean?
- HOVSTAD: You have represented your case in a false light, Dr. Stockmann; consequently I cannot give it my support.
- BILLING: And after what the Mayor was kind enough to tell me in there ... 30
- DR. STOCKMANN: A false light! You leave that side of things to me. You just print my article—I'm quite ready to stand by everything I say.
- HOVSTAD: I'm not going to print it. I cannot and will not and dare not print it. 35
- DR. STOCKMANN: Dare not? What sort of talk is that? You are the editor, aren't you? And it's the editors who control the press, surely?
- ASLAKSEN: No, it's the readers.
- MAYOR: Fortunately, yes.
- ASLAKSEN: It's public opinion, the educated public, the ratepayers and all the others—these are the people who control the press. 40
- DR. STOCKMANN: [*calmly*]. And all these forces are against me? 45

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

ASLAKSEN:	Yes, they are. It would mean total ruin for the town if your article were printed.	
DR. STOCKMANN:	Indeed.	50
MAYOR:	My hat and my stick!	
	[DR. STOCKMANN <i>takes the hat off and puts it on the table, along with the stick.</i> ]	
MAYOR:	[ <i>collecting them both</i> ]. Your term as mayor has come to an abrupt end.	55

**Either** 10 Explore the ways in which Ibsen makes this such a dramatic turning point in the play. **[30]**

**Or** 11 How does Ibsen's portrayal of Morten Kiil make him such an unpleasant character in the play?

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

**Or** 12 You are the Mayor. The ballot declaring your brother to be "an enemy of the people" has just begun and you have left the public meeting (near the end of Act Four).

Write your thoughts. **[30]**

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