

GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2445/02

Scheme B

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.**

Wednesday 13 January 2010

Afternoon

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.

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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 MARGARET: Well, I will call Beatrice to you, who I think hath legs.
[Exit MARGARET]
- BENEDICK: And therefore will come.
[Sings] The God of love,
That sits above, 5
And knows me, and knows me,
How pitiful I deserve—
I mean in singing. But in loving – Leander the good swimmer,
Troilus the first employer of panders, and a whole bookful of these
quondam carpet-mongers, whose names yet run smoothly in the 10
even road of a blank verse – why they were never so truly turned
over and over as my poor self in love. Marry I cannot show it in
rhyme – I have tried. I can find out no rhyme to ‘lady’ but ‘baby’ –
an innocent rhyme; for ‘scorn’, ‘horn’ – a hard rhyme; for ‘school’,
‘fool’ – a babbling rhyme; very ominous endings. No, I was not born 15
under a rhyming planet, nor I cannot woo in festival terms.
[Enter BEATRICE]
Sweet Beatrice, wouldst thou come when I called thee?
- BEATRICE: Yea signor, and depart when you bid me.
- BENEDICK: O stay but till then. 20
- BEATRICE: ‘Then’ is spoken. Fare you well now – and yet ere I go, let me
go with that I came for, which is with knowing what hath passed
between you and Claudio.
- BENEDICK: Only foul words – and thereupon I will kiss thee.
- BEATRICE: Foul words is but foul wind, and foul wind is but foul breath, and 25
foul breath is noisome, therefore I will depart unknissed.
- BENEDICK: Thou hast frightened the word out of his right sense, so forcible is thy
wit. But I must tell thee plainly, Claudio undergoes my challenge,
and either I must shortly hear from him, or I will subscribe him a
coward. And I pray thee now tell me for which of my bad parts didst 30
thou first fall in love with me?
- BEATRICE: For them all together, which maintained so politic a state of evil that
they will not admit any good part to intermingle with them. But for
which of my good parts did you first suffer love for me?
- BENEDICK: Suffer love! A good epithet. I do suffer love indeed, for I love thee 35
against my will.
- BEATRICE: In spite of your heart, I think; alas poor heart! If you spite it for my
sake, I will spite it for yours, for I will never love that which my friend
hates.
- BENEDICK: Thou and I are too wise to woo peaceably. 40
- BEATRICE: It appears not in this confession; there’s not one wise man among
twenty that will praise himself.
- BENEDICK: An old, an old instance, Beatrice, that lived in the time of good
neighbours. If a man do not erect in this age his own tomb ere he
dies, he shall live no longer in monument than the bell rings and 45
the widow weeps.
- BEATRICE: And how long is that, think you?

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

- BENEDICK: Question. Why, an hour in clamour and a quarter in rheum. Therefore it is most expedient for the wise, if Don Worm, his conscience, find no impediment to the contrary, to be the trumpet of his own virtues, as I am to myself. So much for praising myself, who I myself will bear witness is praiseworthy. And now tell me, how doth your cousin? 50
- BEATRICE: Very ill.
- BENEDICK: And how do you? 55
- BEATRICE: Very ill too.
- BENEDICK: Serve God, love me, and mend. There will I leave you too for here comes one in haste.
[Enter URSULA]
- URSULA: Madam, you must come to your uncle. Yonder's old coil at home. It is proved my Lady Hero hath been falsely accused, the Prince and Claudio mightily abused, and Don John is the author of all, who is fled and gone. Will you come presently? 60
- BEATRICE: Will you go hear this news signor?
- BENEDICK: I will live in thy heart, die in thy lap, and be buried in thy eyes. And moreover, I will go with thee to thy uncle's. 65

[Exeunt]

Either 1 Explore the ways in which Shakespeare makes this such an amusing and dramatic moment in the play. [30]

Or 2 How does Shakespeare's portrayal of Dogberry and Verges contribute to your enjoyment of the play?

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

Or 3 You are Claudio, just after Don John has told you that Hero has been disloyal (Act Three, Scene Two).

Write your thoughts. [30]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4		[Enter FRIAR LAWRENCE, PARIS and Musicians]	
	FRIAR LAWRENCE:	Come, is the bride ready to go to church?	
	CAPULET:	Ready to go, but never to return. O son, the night before thy wedding-day Hath death lain with thy wife; there she lies, 5 Flower as she was, deflowered by him. Death is my son-in-law, death is my heir, My daughter, he hath wedded, I will die, And leave him all; life, living, all is death's.	
	PARIS:	Have I thought long to see this morning's face, And doth it give me such a sight as this? 10	
	LADY CAPULET:	Accursed, unhappy, wretched, hateful day, Most miserable hour that e'er time saw In lasting labour of his pilgrimage! But one, poor one, one poor and loving child, 15 But one thing to rejoice and solace in, And cruel death hath caught it from my sight.	
	NURSE:	O woe! O woeful, woeful, woeful day! Most lamentable day, most woeful day, That ever, ever, I did yet behold! 20 O day! O day! O day! O hateful day! Never was seen so black a day as this. O woeful day! O woeful day!	
	PARIS:	Beguiled, divorced, wronged, spited, slain, Most detestable death, by thee beguiled. 25 By cruel, cruel thee quite overthrown. O love! O life! Not life, but love in death.	
	CAPULET:	Despised, distressed, hated, martyred, killed; Uncomfortable time, why cam'st thou now To murder, murder our solemnity? 30 O child! O child! My soul and not my child. Dead art thou, alack my child is dead, And with my child my joys are buried.	
	FRIAR LAWRENCE:	Peace ho, for shame! Confusion's cure lives not In these confusions. Heaven and yourself 35 Had part in this fair maid, now heaven hath all, And all the better is it for the maid. Your part in her you could not keep from death, But heaven keeps his part in eternal life. The most you sought was her promotion, 40 For 'twas your heaven she should be advanced; And weep ye now, seeing she is advanced Above the clouds, as high as heaven itself? O in this love you love your child so ill, That you run mad, seeing that she is well. 45 She's not well married that lives married long, But she's best married that dies married young. Dry up your tears, and stick your rosemary On this fair corse; and as the custom is, All in her best array bear her to church. 50 For though fond nature bids us all lament, Yet nature's tears are reason's merriment.	

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

CAPULET:	All things that we ordained festival Turn from their office to black funeral: Our instruments to melancholy bells; Our wedding cheer to a sad burial feast; Our solemn hymns to sullen dirges change; Our bridal flowers serve for a buried corse; And all things change them to the contrary.	55
FRIAR LAWRENCE:	Sir, go you in, and madam, go with him; And go Sir Paris; every one prepare To follow this fair corse unto her grave. The heavens do lour upon you for some ill; Move them no more by crossing their high will. <i>[They all but the Nurse and Musicians go forth, casting rosemary on her and shutting the curtains.]</i>	60 65

Either **4** Explore some of the ways in which Shakespeare makes this such a striking moment in the play. **[30]**

Or **5** How does Shakespeare make the relationship between Juliet and the Nurse such a memorable part of the play?

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

Or **6** You are Juliet. The Nurse has told you that the man you have fallen in love with at the masked ball is a Montague (at the end of Act One, Scene Five).

Write your thoughts. **[30]**

OSCAR WILDE: *An Ideal Husband*

- 7 SIR ROBERT CHILTERN: Good evening, my dear Arthur! Mrs Cheveley, allow me to introduce to you Lord Goring, the idlest man in London.
- MRS CHEVELEY: I have met Lord Goring before.
- LORD GORING: (*bowing*). I did not think you would remember me, Mrs Cheveley. 5
- MRS CHEVELEY: My memory is under admirable control. And are you still a bachelor?
- LORD GORING: I ... believe so.
- MRS CHEVELEY: How very romantic! 10
- LORD GORING: Oh! I am not at all romantic. I am not old enough. I leave romance to my seniors.
- SIR ROBERT CHILTERN: Lord Goring is the result of Boodle's Club, Mrs Cheveley.
- MRS CHEVELEY: He reflects every credit on the institution. 15
- LORD GORING: May I ask are you staying in London long?
- MRS CHEVELEY: That depends partly on the weather, partly on the cooking, and partly on Sir Robert.
- SIR ROBERT CHILTERN: You are not going to plunge us into European war, I hope? 20
- MRS CHEVELEY: There is no danger, at present!
She nods to LORD GORING, with a look of amusement in her eye, and goes out with SIR ROBERT CHILTERN. LORD GORING saunters over to MABEL CHILTERN.
- MABEL CHILTERN: You are very late! 25
- LORD GORING: Have you missed me?
- MABEL CHILTERN: Awfully!
- LORD GORING: Then I am sorry I did not stay away longer. I like being missed.
- MABEL CHILTERN: How very selfish of you! 30
- LORD GORING: I am very selfish.
- MABEL CHILTERN: You are always telling me of your bad qualities, Lord Goring.
- LORD GORING: I have only told you half of them as yet, Miss Mabel!
- MABEL CHILTERN: Are the others very bad? 35
- LORD GORING: Quite dreadful! When I think of them at night I go to sleep at once.
- MABEL CHILTERN: Well, I delight in your bad qualities. I wouldn't have you part with one of them.
- LORD GORING: How very nice of you! But then you are always nice. 40
By the way, I want to ask you a question, Miss Mabel. Who brought Mrs Cheveley here? That woman in heliotrope, who has just gone out of the room with your brother?
- MABEL CHILTERN: Oh, I think Lady Markby brought her. Why do you ask? 45

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

LORD GORING: I haven't seen her face for years, that is all.
 MABEL CHILTERN: What an absurd reason!
 LORD GORING: All reasons are absurd.
 MABEL CHILTERN: What sort of a woman is she?
 LORD GORING: Oh! a genius in the daytime and a beauty at night! 50
 MABEL CHILTERN: I dislike her already.
 LORD GORING: That shows your admirable good taste.

Either 7 Explore some of the ways in which Wilde makes this early scene in the play so entertaining and revealing. [30]

Or 8 How far does Wilde's portrayal of Sir Robert and Gertrude Chiltern at the end of the play encourage you to feel hopeful about their future happiness?

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

Or 9 You are Mrs Cheveley. Sir Robert has agreed to support the Canal scheme and you have left the Chilterns' home (near the end of the First Act).

Write your thoughts. [30]

HENRIK IBSEN: *An Enemy of the People*

- 10 MAYOR: A man with a family has no right to be carrying on as you are. You have no right, Thomas.
- DR. STOCKMANN: Haven't I? There's only one thing in this world a free man has no right to do. Do you know what that is?
- MAYOR: No. 5
- DR. STOCKMANN: Of course not. But I'll tell you. A free man has no right to get messed up with filth; things should never reach the stage where he feels like spitting in his own eye.
- MAYOR: This all sounds extremely plausible. And if there weren't some other explanation for your obstinacy ... But then, of course, there is ... 10
- DR. STOCKMANN: What do you mean by *that*?
- MAYOR: You know perfectly well what I mean. Speaking as your brother and as one who understands these things, let me give you some advice: don't build too much on certain expectations or prospects that might so terribly easily fall through. 15
- DR. STOCKMANN: What on earth are you getting at?
- MAYOR: You don't really expect me to believe that you are ignorant of the terms of Morten Kiil's will? 20
- DR. STOCKMANN: I know that what little he has is to go to an Old People's Home. But what's that got to do with me?
- MAYOR: In the first place, it's not so little. Morten Kiil is a pretty wealthy man.
- DR. STOCKMANN: I had absolutely no idea ... 25
- MAYOR: Hm ... Really? And you have no idea, I suppose, that a not inconsiderable part of his fortune is to be left to your children, and that you and your wife are to have the interest on this money during your lifetime? Did he never tell you that? 30
- DR. STOCKMANN: Blessed if he did! On the contrary, he's done nothing the whole time but grouse about the impossibly high taxes he had to pay. Are you quite sure about this, Peter?
- MAYOR: I have it from a completely reliable source.
- DR. STOCKMANN: But, Heavens, that means Katherine's taken care of – and the children too! I must tell them ... [*Shouts.*] Katherine, Katherine! 35
- MAYOR: [*holds him back.*] Hush! Don't say anything yet!
- MRS. STOCKMANN: [*opens the door.*] What is the matter?
- DR. STOCKMANN: Nothing, my dear. Just go back in again. [*MRS. STOCKMANN shuts the door; he walks up and down.*] Provided for! To think they're all provided for! And for life! It's a wonderful feeling to know that one has that security! 40
- MAYOR: Yes, but that's just it! You can't be sure. Morten Kiil can alter his will any time he likes. 45
- DR. STOCKMANN: But he won't, my dear Peter. The old boy is tickled to death at the way I've gone for you and your precious friends.

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

- MAYOR: [starts, and looks intently at him]. Aha, that puts a lot of things in a different light.
- DR. STOCKMANN: What things? 50
- MAYOR: So the whole thing has been a combined operation. These violent, ruthless attacks you have made – all in the name of truth – against the leading men of the town ...
- DR. STOCKMANN: What about them?
- MAYOR: Just your part of the bargain in exchange for being included in that vindictive old man's will. 55
- DR. STOCKMANN: [almost speechless]. Peter ... of all the scum I ever met, you are the worst.
- MAYOR: Things are finished now between us. Your dismissal is final ... for now we have a weapon against you. 60

Either 10 Explore the ways in which Ibsen makes this such a dramatic confrontation between Dr. Stockmann and his brother, the Mayor. [30]

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

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

Or 12 You are Petra. You are on your way home after you have been dismissed from your teaching job (near the start of Act Five).

Write your thoughts. [30]

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