

GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2445/01

Scheme B

Unit 5 Drama Pre-1914 (Foundation 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 25 May 2010
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 **21**.
- 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 *Enter DON JOHN*
- DON JOHN: My lord and brother, God save you.
- DON PEDRO: Good-e'en, brother.
- DON JOHN: If your leisure served, I would speak with you.
- DON PEDRO: In private? 5
- DON JOHN: If it please you, yet Count Claudio may hear, for what I would speak of concerns him.
- DON PEDRO: What's the matter?
- DON JOHN: [*To Claudio*] Means your lordship to be married tomorrow?
- DON PEDRO: You know he does. 10
- DON JOHN: I know not that, when he knows what I know.
- CLAUDIO: If there be an impediment, I pray you discover it.
- DON JOHN: You may think I love you not; let that appear hereafter, and aim better at me by that I now will manifest. For my brother, I think he holds you well, and in dearness of heart hath help to effect your ensuing marriage – surely suit ill spent, and labour ill bestowed. 15
- DON PEDRO: Why, what's the matter?
- DON JOHN: I came hither to tell you; and, circumstances shortened – for she has been too long a talking of – the lady is disloyal.
- CLAUDIO: Who, Hero? 20
- DON JOHN: Even she, Leonato's Hero, your Hero, every man's Hero.
- CLAUDIO: Disloyal?
- DON JOHN: The word is too good to paint out her wickedness. I could say she were worse; think you of a worse title, and I will fit her to it. Wonder not till further warrant. Go but with me tonight, you shall see her chamber-window entered, even the night before her wedding-day. If you love her then, tomorrow wed her; but it would better fit your honour to change your mind. 25
- CLAUDIO: May this be so?
- DON PEDRO: I will not think it. 30
- DON JOHN: If you dare not trust that you see, confess not that you know. If you will follow me, I will show you enough; and when you have seen more and heard more, proceed accordingly.
- CLAUDIO: If I see any thing tonight why I should not marry her tomorrow, in the congregation, where I should wed, there will I shame her. 35
- DON PEDRO: And as I wooed for thee to obtain her, I will join with thee to disgrace her.
- DON JOHN: I will disparage her no farther till you are my witness. Bear it coldly but till midnight, and let the issue show itself.
- DON PEDRO: O day untowardly turned! 40
- CLAUDIO: O mischief strangely thwarting!
- DON JOHN: O plague right well prevented! So will you say when you have seen the sequel.

[*Exeunt*]

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

Either 1 What makes this such a dramatic moment in the play?

You should consider:

- what Don John says to Claudio
- the reactions of Claudio and Don Pedro
- the way the tension builds.

[21]

Or 2 You might feel differently about Benedick at different points in the play.

Show why by exploring **TWO** different moments in the play.

Remember to support your ideas with details from the play.

[21]

Or 3 You are Benedick, just after Don Pedro and Claudio have teased you for your lovesick appearance (Act Three, Scene Two).

You might be thinking about:

- Don Pedro's and Claudio's words and actions
- your relationship with Beatrice
- the future.

Write your thoughts.

[21]

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

	My dearest cousin, and my dearer lord? Then dreadful trumpet, sound the general doom, For who is living, if those two are gone?	
NURSE:	Tybalt is gone, and Romeo banished, Romeo that killed him, he is banished.	55
JULIET:	O God, did Romeo's hand shed Tybalt's blood?	
NURSE:	It did, it did, alas the day, it did!	
JULIET:	O serpent heart, hid with a flow'ring face! Did ever dragon keep so fair a cave? Beautiful tyrant, fiend angelical, Dove-feathered raven, wolfish ravening lamb, Despised substance of divinest show, Just opposite to what thou justly seem'st, A damned saint, an honourable villain. O nature, what hadst thou to do in hell, When thou didst bower the spirit of a fiend.	60 65
NURSE:	There's no trust, No faith, no honesty in men; all perjured, All forsworn, all naught, all dissemblers. Ah, where's my man? Give me some aqua vitae. These griefs, these woes, these sorrows make me old. Shame come to Romeo. Was ever book containing such vile matter So fairly bound? O that deceit should dwell In such a gorgeous palace!	70 75

Either 4 What do you think makes this such a dramatic moment in the play?

You should consider:

- Juliet's changing feelings
- the Nurse's behaviour
- the way the tension builds.

[21]

Or 5 What makes Mercutio such a memorable character in the play?

Remember to support your ideas with details from the play.

[21]

Or 6 You are Lord Capulet. You and your wife have just had the angry confrontation with Juliet about her refusal to marry Paris (Act Three, Scene Five).

You might be thinking about:

- Juliet's behaviour
- what you said to her
- the future.

Write your thoughts.

[21]

OSCAR WILDE: *An Ideal Husband*

7

LADY CHILTERN *stands like someone in a dreadful dream. Then she turns round and looks at her husband. She looks at him with strange eyes, as though she was seeing him for the first time.*

LADY CHILTERN: You sold a Cabinet secret for money! You began your life with fraud! You built up your career on dishonour! Oh, tell me it is not true! Lie to me! Lie to me! Tell me it is not true! 5

SIR ROBERT CHILTERN: What this woman said is quite true. But, Gertrude, listen to me. You don't realise how I was tempted. Let me tell you the whole thing. 10

[Goes towards her.]

LADY CHILTERN: Don't come near me. Don't touch me. I feel as if you had soiled me for ever. Oh! what a mask you have been wearing all these years! A horrible painted mask! You sold your self for money. Oh! a common thief were better. You put yourself up to sale to the highest bidder! You were bought in the market. You lie to the whole world. And yet you will not lie to me. 15

SIR ROBERT CHILTERN: *[rushing towards her]*. Gertrude! Gertrude! 20

LADY CHILTERN: *[thrusting him back with outstretched hands]*. No, don't speak! Say nothing! Your voice wakes terrible memories – memories of things that made me love you – memories of words that made me love you – memories that now are horrible to me. And how I worshipped you! You were to me something apart from common life, a thing pure, noble, honest, without stain. The world seemed to me finer because you were in it, and goodness more real because you lived. And now – oh, when I think that I made of a man like you my ideal! the ideal of my life! 25 30

SIR ROBERT CHILTERN: There was your mistake. There was your error. The error all women commit. Why can't you women love us, faults and all? Why do you place us on monstrous pedestals? We have all feet of clay, women as well as men: but when we men love women, we love them knowing their weaknesses, their follies, their imperfections, love them all the more, it may be, for that reason. It is not the perfect, but the imperfect, who have need of love. It is when we are wounded by our own hands, or by the hands of others, that love should come to cure us – else what use is love at all? All sins, except a sin against itself, Love should forgive. All lives, save loveless lives, true Love should pardon. A man's love is like that. It is wider, larger, more human than a woman's. Women think that they are making ideals of men. What they are making of us are false idols merely. You made your false idol of me, and I had not the courage to come down, show you my wounds, tell you my weaknesses. I was afraid that I might lose your love, as I have lost it now. And so, last night you ruined my life for me – yes, ruined it! What this woman asked 35 40 45 50

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

of me was nothing compared to what she offered to me. She offered security, peace, stability. The sin of my youth, that I had thought was buried, rose up in front of me, hideous, horrible, with its hands at my throat. I could have killed it for ever, sent it back into its tomb, destroyed its record, burned the one witness against me. You prevented me. No one but you, you know it. And now what is there before me but public disgrace, ruin, terrible shame, the mockery of the world, a lonely dishonoured life, a lonely dishonoured death, it may be, some day? Let women make no more ideals of men! let them not put them on altars and bow before them, or they may ruin other lives as completely as you – you whom I have so wildly loved – have ruined mine!

He passes from the room. LADY CHILTERN rushes towards him, but the door is closed when she reaches it. Pale with anguish, bewildered, helpless, she sways like a plant in the water. Her hands, outstretched, seem to tremble in the air like blossoms in the wind. Then she flings herself down beside a sofa and buries her face. Her sobs are like the sobs of a child.

Either 7 What do you think makes this such a moving moment in the play?

You should consider:

- the impact of what Mrs Cheveley has said
- the feelings of the Chilterns for each other now
- their powerful words and actions.

[21]

Or 8 What do you think are the main differences between the characters of Lord Goring and Sir Robert Chiltern, and what makes these differences so fascinating?

Remember to support your ideas with details from the play.

[21]

Or 9 You are Lord Caversham on your way to visit your son, Lord Goring (at the start of the Third Act).

You might be thinking about:

- your son and the life he leads
- the differences between your son and Sir Robert Chiltern
- what you are planning to say to your son.

Write your thoughts.

[21]

HENRIK IBSEN: *An Enemy of the People*

10	PETRA:	What can that be, Mother?	
	MRS. STOCKMANN:	I don't know. He's done nothing else these last few days but ask whether the postman's been.	
	BILLING:	Presumably some country patient.	
	PETRA:	Poor Father! All this work, it's getting too much for him. <i>[She mixes her drink.]</i> Ah, I'm going to enjoy this!	5
	HOVSTAD:	Have you been taking Evening Classes again today?	
	PETRA:	<i>[sipping her glass.]</i> Two hours.	
	BILLING:	And four hours this morning at the Institute.	
	PETRA:	<i>[sits at the table.]</i> Five hours.	10
	MRS. STOCKMAN:	And tonight I see you have essays to correct.	
	PETRA:	A whole bundle of them.	
	HORSTER:	You've got plenty of work to do yourself, it seems.	
	PETRA:	Yes, but that's all right. It makes you feel so gloriously tired afterwards.	15
	BILLING:	Do you like that?	
	PETRA:	Yes, it makes you sleep so well.	
	MORTEN:	You must be a dreadful sinner, Petra!	
	PETRA:	Sinner?	
	MORTEN:	Working as hard as you do. Mr. Rörlund says that work is a punishment for our sins.	20
	EJLIF:	Puh! You must be stupid, believing a thing like that!	
	MRS. STOCKMAN:	Now, now, Ejlif!	
	BILLING:	<i>[laughs]</i> . Oh, that's good, that is!	
	HOVSTAD:	Don't you want to work as hard as that, Morten?	25
	MORTEN:	No, I don't.	
	HOVSTAD:	Well, what <i>do</i> you want to be when you grow up?	
	MORTEN:	I want to be a Viking.	
	EJLIF:	Well, you'd have to be a heathen.	
	MORTEN:	All right, I'll be a heathen.	30
	BILLING:	I'm with you there, Morten. I say exactly the same.	
	MRS. STOCKMAN:	<i>[making signs]</i> . I'm sure you wouldn't really do anything of the kind.	
	BILLING:	Yes I would, so help me! I <i>am</i> a heathen, and proud of it. You watch, we'll all be heathens before long.	35
	MORTEN:	And <i>then</i> can we do exactly what we like?	
	BILLING:	Well, you see, Morten ...	
	MRS. STOCKMAN:	Now, boys off you go now; I'm sure you've got some homework for tomorrow.	
	EJLIF:	Couldn't I just stay on a little bit longer ...?	40
	MRS. STOCKMAN:	No. Off you go now, both of you. <i>[The boys say good night and go into the room, left.]</i>	
	HOVSTAD:	Do you really think it's bad for the boys to listen to things like that?	
	MRS. STOCKMANN:	Oh, I don't know. But I don't much like it.	45
	PETRA:	Oh, mother! I think you're quite mistaken there.	
	MRS. STOCKMANN:	Yes, that's quite possible. But I <i>don't</i> like it, not in my own home.	

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

PETRA:	All this hypocrisy, both at home and at school. At home one mustn't say anything; and at school we have to stand there and lie to the children.	50
HORSTER:	Lie to them?	
PETRA:	Yes, Can't you see we have to teach all sorts of things we don't even believe in ourselves?	
BILLING:	That's only too true.	55
PETRA:	If only I had the money, I'd start a school myself, where things would be run very differently.	
BILLING:	Huh! The money!	
HORSTER:	Well, if you've got anything like that in mind, Miss Stockmann, I'd be glad to offer you the necessary accommodation. My father's big old house is standing there practically empty; there's an enormous dining-room on the ground floor ...	60
PETRA:	[<i>laughs</i>]. Thanks, thanks very much. But nothing's likely to come of it.	65
HOVSTAD:	No, I think Miss Petra's much more likely to join the ranks of the journalists. By the way, have you had any time to look at that English story you promised to translate for us?	
PETRA:	No, not yet. But you'll have it in good time. [DOCTOR STOCKMANN <i>comes out of his room, with the open letter in his hand.</i>]	70

Either 10 What makes this a fascinating moment to return to when you know what happens later in the play?

You should consider:

- Petra's strong views on teaching
- the reactions of the other characters
- the hints of problems to come.

[21]

Or 11 What is there about the character of the Mayor which makes you feel that he is the real 'enemy of the people'?

Remember to support your ideas with details from the play.

[21]

Or 12 You are Dr. Stockmann. You are on your way home after you have been called 'an enemy of the people' at the public meeting (at the end of Act Four).

You might be thinking about:

- what you have said at the meeting
- the way you have been treated
- the future.

Write your thoughts.

[21]

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