



F

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

**2445/01**

Unit 5 Drama Pre-1914 (Foundation Tier)

Candidates answer on the answer booklet.

**OCR supplied materials:**

- 4 page answer booklet (sent with general stationery)

**Other materials required:**

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

**Wednesday 12 January 2011  
Afternoon**

**Duration: 45 minutes**



**INSTRUCTIONS TO CANDIDATES**

- Write your name, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.
- Use black ink.
- Read each question carefully. Make sure 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.

**INSTRUCTION TO EXAMS OFFICER/INVIGILATOR**

- Do not send this question paper for marking; it should be retained in the centre or destroyed.

**BLANK PAGE**

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
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: I like the new tire within excellently, if the hair were a thought browner: and your gown's a most rare fashion i'faith. I saw the Duchess of Milan's gown that they praise so.
- HERO: Oh, that exceeds they say.
- MARGARET: By my troth's but a nightgown in respect of yours – cloth o'gold, 5  
and cuts, and laced with silver, set with pearls, down sleeves, side sleeves, and skirts, round underborne with a bluish tinsel; but for a fine, quaint, graceful, and excellent fashion, yours is worth ten on't.
- HERO: God give me joy to wear it, for my heart is exceeding heavy.
- MARGARET: 'Twill be heavier soon by the weight of a man. 10
- HERO: Fie upon thee, art not ashamed?
- MARGARET: Of what, lady? Of speaking honourably? Is not marriage honourable in a beggar? Is not your lord honourable without marriage? I think you would have me say, 'saving your reverence, a husband'; an bad thinking do not wrest true speaking, I'll offend 15  
nobody. Is there any harm in 'the heavier for a husband'? None, I think, an it be the right husband and the right wife; otherwise 'tis light, and not heavy. Ask my Lady Beatrice else, here she comes.  
[Enter BEATRICE]
- HERO: Good morrow, coz. 20
- BEATRICE: Good morrow sweet Hero.
- HERO: Why how now? Do you speak in the sick tune?
- BEATRICE: I am out of all other tune, methinks.
- MARGARET: Clap's into 'Light o'Love'; that goes without a burden. Do you sing it and I'll dance it. 25
- BEATRICE: Ye light o'love with your heels! Then if your husband have stables enough, you'll see he shall lack no barns.
- MARGARET: O illegitimate construction! I scorn that with my heels.
- BEATRICE: 'Tis almost five o'clock, cousin; 'tis time you were ready. By my troth I am exceeding ill. Heigh ho! 30
- MARGARET: For a hawk, a horse, or a husband?
- BEATRICE: For the letter that begins them all, H.
- MARGARET: Well, an you be not turned Turk, there's no more sailing by the star.
- BEATRICE: What means the fool trow?
- MARGARET: Nothing I; but God send everyone their heart's desire! 35
- HERO: These gloves the Count sent me, they are an excellent perfume.
- BEATRICE: I am stuffed, cousin, I cannot smell.
- MARGARET: A maid, and stuffed! There's goodly catching of cold.
- BEATRICE: O God help me, God help me, how long have you professed apprehension? 40
- MARGARET: Ever since you left it. Doth not my wit become me rarely?
- BEATRICE: It is not seen enough; you should wear it in your cap. By my troth I am sick.
- MARGARET: Get you some of this distilled Carduus Benedictus, and lay it to your heart; it is the only thing for a qualm. 45

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

- HERO: There thou prick'st her with a thistle.
- BEATRICE: Benedictus, why Benedictus? You have some moral in this Benedictus.
- MARGARET: Moral? No by my troth I have no moral meaning; I meant plain holy thistle. You may think perchance that I think you are in love. 50  
Nay by'r Lady I am not such a fool to think what I list, nor I list not to think what I can, nor indeed I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love. Yet Benedick was such another, and now is he become a man. He swore he would never marry, and yet now 55  
in despite of his heart he eats his meat without grudging. And how you may be converted, I know not, but methinks you look with your eyes as other women do.
- BEATRICE: What pace is this that thy tongue keeps?
- MARGARET: Not a false gallop. 60

**Either 1** What do you think makes this such an entertaining moment in the play?

You should consider:

- the situation here for Hero, Beatrice and Margaret
- Beatrice's behaviour
- the language the characters use.

[21]

**Or 2** In what ways do you think that Beatrice has changed by the end of the play?

Remember to support your ideas with details from the play.

[21]

**Or 3** You are Benedick immediately after the end of the play (at the end of Act Five, Scene Four).

You might be thinking about:

- Beatrice's words and actions
- the way your relationship with Beatrice has developed
- the future.

Write your thoughts.

[21]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4	ROMEO:	Ha, banishment? Be merciful, say 'death'; For exile hath more terror in his look, Much more than death. Do not say 'banishment'.	
	FRIAR LAWRENCE:	Here from Verona art thou banished. Be patient, for the world is broad and wide.	5
	ROMEO:	There is no world without Verona walls, But purgatory, torture, hell itself. Hence banished is banished from the world, And world's exile is death. Then 'banished' Is death mis-termed. Calling death 'banished', Thou cut'st my head off with a golden axe, And smilest upon the stroke that murders me.	10
	FRIAR LAWRENCE:	O deadly sin! O rude unthankfulness! Thy fault our law calls death, but the kind Prince Taking thy part hath rushed aside the law, And turned that black word death to banishment. That is dear mercy, and thou seest it not.	15
	ROMEO:	'Tis torture and not mercy. Heaven is here Where Juliet lives, and every cat and dog, And little mouse, every unworthy thing, Live here in heaven, and may look on her, But Romeo may not. More validity, More honourable state, more courtship lives In carrion flies than Romeo. They may seize On the white wonder of dear Juliet's hand, And steal immortal blessing from her lips, Who even in pure and vestal modesty Still blush, as thinking their own kisses sin. But Romeo may not, he is banished. This may do this, but I from this must fly; They are free men, but I am banished. And sayest thou yet that exile is not death? Hast thou no poison mixed, no sharp-ground knife, No sudden mean of death, though ne'er so mean, But 'banished' to kill me? Banished? O friar, the damned use that word in hell; Howling attends it. How hast thou the heart, Being a divine, a ghostly confessor, A sin absolver, and my friend professed, To mangle me with that word banished?	40
	FRIAR LAWRENCE:	Thou fond mad man, hear me a little speak.	
	ROMEO:	O thou wilt speak again of banishment.	
	FRIAR LAWRENCE:	I'll give thee armour to keep off that word, Adversity's sweet milk, philosophy, To comfort thee though thou art banished.	45
	ROMEO:	Yet 'banished'? Hang up philosophy, Unless philosophy can make a Juliet, Displant a town, reverse a prince's doom, It helps not, it prevails not. Talk no more.	
	FRIAR LAWRENCE:	O then I see that madmen have no ears.	50

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

ROMEO: How should they when that wise men have no eyes?  
 FRIAR LAWRENCE: Let me dispute with thee of thy estate.  
 ROMEO: Thou canst not speak of that thou dost not feel.  
 Wert thou as young as I, Juliet thy love,  
 An hour but married, Tybalt murdered, 55  
 Doting like me, and like me banished,  
 Then mightst thou speak, then mightst thou tear thy hair,  
 And fall upon the ground, as I do now,  
 Taking the measure of an unmade grave.

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

You should consider:

- what is revealed about Romeo and his feelings
- the reactions of Friar Lawrence
- the hints of problems to come.

[21]

**Or 5** What do you think makes Tybalt such a memorable character in the play?

Remember to support your ideas with details from the play.

[21]

**Or 6** You are Friar Lawrence. You have just been arrested by the Watchmen after you have left the Capulet tomb (Act Five, Scene Three).

You might be thinking about:

- what you have seen in the tomb
- your part in what has happened
- what may happen to you.

Write your thoughts.

[21]

OSCAR WILDE: *An Ideal Husband*

- 7
- Enter SIR ROBERT CHILTERN.
- SIR ROBERT CHILTERN: Gertrude, here is the draft of my letter. Shall I read it to you?
- LADY CHILTERN: Let me see it.
- SIR ROBERT *hands her the letter. She reads it, and then, with a gesture of passion, tears it up.* 5
- SIR ROBERT CHILTERN: What are you doing?
- LADY CHILTERN: A man's life is of more value than a woman's. It has larger issues, wider scope, greater ambitions. Our lives revolve in curves of emotions. It is upon lines of intellect that a man's life progresses. I have just learnt this, and much else with it, from Lord Goring. And I will not spoil your life for you, nor see you spoil it as a sacrifice to me, a useless sacrifice! 10
- SIR ROBERT CHILTERN: Gertrude! Gertrude! 15
- LADY CHILTERN: You can forget. Men easily forget. And I forgive. That is how women help the world. I see that now.
- SIR ROBERT CHILTERN: *(deeply overcome by emotion, embraces her)* My wife! my wife! *(To LORD GORING.)* Arthur, it seems that I am always to be in your debt. 20
- LORD GORING: Oh dear no, Robert. Your debt is to Lady Chiltern, not to me!
- SIR ROBERT CHILTERN: I owe you much. And now tell me what you were going to ask me just now as Lord Caversham came in.
- LORD GORING: Robert, you are your sister's guardian, and I want your consent to my marriage with her. That is all. 25
- LADY CHILTERN: Oh, I am so glad! I am so glad!  
*Shakes hands with LORD GORING.*
- LORD GORING: Thank you, Lady Chiltern.
- SIR ROBERT CHILTERN: *(with a troubled look)* My sister to be your wife? 30
- LORD GORING: Yes.
- SIR ROBERT CHILTERN: *(speaking with great firmness)* Arthur, I am very sorry, but the thing is quite out of the question. I have to think of Mabel's future happiness. And I don't think her happiness would be safe in your hands. And I cannot have her sacrificed! 35
- LORD GORING: Sacrificed!
- SIR ROBERT CHILTERN: Yes, utterly sacrificed. Loveless marriages are horrible. But there is one thing worse than an absolutely loveless marriage. A marriage in which there is love, but on one side only; faith, but on one side only; devotion, but on one side only, and in which of the two hearts one is sure to be broken. 40
- LORD GORING: But I love Mabel. No other woman has any place in my life. 45
- LADY CHILTERN: Robert, if they love each other, why should they not be married?



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

SIR ROBERT CHILTERN:	Arthur cannot bring Mabel the love that she deserves.	
LORD GORING:	What reason have you for saying that?	
SIR ROBERT CHILTERN:	<i>(after a pause)</i> Do you really require me to tell you?	50
LORD GORING:	Certainly I do.	
SIR ROBERT CHILTERN:	As you choose. When I called on you yesterday evening I found Mrs Cheveley concealed in your rooms. It was between ten and eleven o'clock at night. I do not wish to say anything more. Your relations with Mrs Cheveley have, as I said to you last night, nothing whatsoever to do with me. I know you were engaged to be married to her once. The fascination she exercised over you then seems to have returned. You spoke to me last night of her as of a woman pure and stainless, a woman whom you respected and honoured. That may be so. But I cannot give my sister's life into your hands. It would be wrong of me. It would be unjust, infamously unjust to her.	55 60
LORD GORING:	I have nothing more to say.	65

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

You should consider:

- Sir Robert's situation and his feelings
- Lord Goring's situation and his feelings
- the way the audience knows more than Sir Robert.

[21]

**Or 8** Explore **ONE** or **TWO** moment(s) in the play where you particularly admire Lord Goring.

Remember to support your ideas with details from the play.

[21]

**Or 9** You are Mrs Cheveley on your way to Lord Arthur Goring's house (the start of the Third Act).

You might be thinking about:

- your power over Sir Robert and Gertrude Chiltern
- Lord Arthur Goring and what you will say to him
- the future.

Write your thoughts.

[21]

HENRIK IBSEN: *An Enemy of the People*

- 10 ASLAKSEN: I cannot allow such abusive remarks to be directed at the entire community.
- A MAN: I move that the Chairman rule the speaker out of order!
- ANGRY VOICES: Yes, yes! That's right. Out of order!
- DR. STOCKMANN: [*flaring up*] Then I'll shout the truth on every street corner! I'll write to all the other newspapers! I'll see that the whole country gets to know what's going on here! 5
- HOVSTAD: It might almost seem that Dr. Stockmann is set on ruining the town.
- DR. STOCKMANN: I love this town so much that I'd rather destroy it than see it prosper on a lie. 10
- ASLAKSEN: That's putting it pretty strongly.  
[*Uproar and whistles. MRS. STOCKMANN coughs in vain; the DOCTOR no longer hears her.*]
- HOVSTAD: [*shouting above the din*] Any man who wants to destroy a whole community must be a public enemy. 15
- DR. STOCKMANN: [*with rising temper*] When a place has become riddled with lies, who cares if it's destroyed? I say it should simply be razed to the ground! And all the people living by these lies should be wiped out, like vermin! You'll have the whole country infested in the end, so that eventually the whole country deserves to be destroyed. And if it ever comes to that, then I'd say with all my heart: let it all be destroyed, let all its people be wiped out! 20
- A MAN: [*in the crowd*] That's the talk of an enemy of the people! 25
- BILLING: That, God damn me, was the voice of the people!
- THE WHOLE CROWD: [*shouting*] Yes! Yes! He's an enemy of the people. He hates his country. He hates his people.
- ASLAKSEN: As a citizen of this country, and as an individual, I am profoundly shocked by what I have just had to listen to. Dr. Stockmann has betrayed himself in a way I should never have dreamt possible. I must therefore, with great regret, associate myself with the opinion that has just been expressed by my honourable fellow citizens, and I propose we embody that opinion in the form of a resolution. I suggest something like this: 'This meeting declares that it considers Dr. Thomas Stockmann, Medical Officer to the Baths, to be an enemy of the people.' 30  
35  
[*A storm of applause and cheers. A number of people crowd round DR. STOCKMANN, cat-calling. MRS. STOCKMANN and PETRA have risen. MORTEN and EJLIF fight with the other schoolboys who have also been booing. Some of the grown-ups separate them.*] 40
- DR. STOCKMANN: [*to those whistling*] You fools! I tell you that ...
- ASLAKSEN: [*ringing his bell*] Dr. Stockmann is out of order. A formal vote must be taken; but so as not to hurt anybody's feelings, we will do it by secret ballot. Have you any paper, Mr. Billing? 45

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

**Either 10** What do you think makes this such a dramatic moment in the play?

You should consider:

- Dr. Stockmann's situation and his feelings here
- the reactions of the townspeople
- the way the tension builds up.

[21]

---

**Or 11** What do you find fascinating about the differences between Dr. Stockmann and his wife, Katherine?

Remember to support your ideas with details from the play.

[21]

**Or 12** You are the Mayor leaving the office of the *People's Herald* (at the end of Act Three).

You might be thinking about:

- your brother and his behaviour
- the refusal to print his article
- the future.

Write your thoughts.

[21]

**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.