

**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 (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.**

**Tuesday 24 May 2011**  
**Morning**

**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 **30**.
- 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 [Enter LEONATO, his brother [ANTONIO] and the Sexton]
- LEONATO: Which is the villain? Let me see his eyes,  
That when I note another man like him,  
I may avoid him: which of these is he?
- BORACHIO: If you would know your wronger, look on me. 5
- LEONATO: Art thou the slave that with thy breath hast killed  
Mine innocent child?
- BORACHIO: Yea, even I alone.
- LEONATO: No, not so, villain, thou beliest thyself,  
Here stand a pair of honourable men, 10  
A third is fled that had a hand in it:  
I thank you, princes, for my daughter's death,  
Record it with your high and worthy deeds,  
'Twas bravely done, if you bethink you of it.
- CLAUDIO: I know not how to pray your patience, 15  
Yet I must speak, choose your revenge yourself,  
Impose me to what penance your invention  
Can lay upon my sin, yet sinned I not,  
But in mistaking.
- DON PEDRO: By my soul nor I, 20  
And yet to satisfy this good old man,  
I would bend under any heavy weight,  
That he'll enjoin me to.
- LEONATO: I cannot bid you bid my daughter live,  
That were impossible, but I pray you both, 25  
Possess the people in Messina here,  
How innocent she died, and if your love  
Can labour aught in sad invention,  
Hang her an epitaph upon her tomb,  
And sing it to her bones, sing it tonight: 30  
Tomorrow morning come you to my house,  
And since you could not be my son-in-law,  
Be yet my nephew: my brother hath a daughter,  
Almost the copy of my child that's dead,  
And she alone is heir to both of us, 35  
Give her the right you should have given her cousin,  
And so dies my revenge.
- CLAUDIO: Oh noble sir!  
Your over kindness doth wring tears from me,  
I do embrace your offer, and dispose 40  
For henceforth of poor Claudio.
- LEONATO: Tomorrow then I will expect your coming,  
Tonight I take my leave: this naughty man  
Shall face-to-face be brought to Margaret,  
Who I believe was packed in all this wrong, 45  
Hired to it by your brother.
- BORACHIO: No by my soul she was not,  
Nor knew not what she did when she spoke to me,  
But always hath been just and virtuous  
In anything that I do know by her. 50

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

**Either** 1 Explore the ways in which Shakespeare makes this such a powerful moment in the play. **[30]**

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**Or** 2 How does Shakespeare make **ONE** or **TWO** moment(s) in the play particularly amusing for you?

Remember to support your choice(s) with details from the play. **[30]**

**Or** 3 You are Beatrice. You have just left Benedick with Claudio after exchanging your first words with him since he has returned from the wars (in Act One, Scene One).

Write your thoughts. **[30]**

WILLIAM SHAKESPEARE: *Romeo and Juliet*

- 4 JULIET: What villain Madam?
- LADY CAPULET: That same villain Romeo.
- JULIET: [*Aside*] Villain and he be many miles asunder—  
God pardon him; I do with all my heart;  
And yet no man like he doth grieve my heart. 5
- LADY CAPULET: That is because the traitor murderer lives.
- JULIET: Ay madam, from the reach of these my hands.  
Would none but I might venge my cousin's death.
- LADY CAPULET: We will have vengeance for it, fear thou not.  
Then weep no more. I'll send to one in Mantua,  
Where that same banished runagate doth live,  
Shall give him such an unaccustomed dram,  
That he shall soon keep Tybalt company  
And then I hope thou wilt be satisfied. 10
- JULIET: Indeed I never shall be satisfied  
With Romeo, till I behold him—dead—  
Is my poor heart so for a kinsman vexed.  
Madam, if you could find out but a man  
To bear poison, I would temper it,  
That Romeo should upon receipt thereof  
Soon sleep in quiet. O how my heart abhors  
To hear him named—and cannot come to him—  
To wreak the love I bore my cousin  
Upon his body that hath slaughtered him. 15
- LADY CAPULET: Find thou the means, and I'll find such a man.  
But now I'll tell thee joyful tidings girl. 20
- JULIET: And joy comes well in such a needy time.  
What are they, I beseech your ladyship?
- LADY CAPULET: Well, well, thou hast a careful father child,  
One who to put thee from thy heaviness  
Hath sorted out a sudden day of joy,  
That thou expects not, nor I looked not for. 30
- JULIET: Madam, in happy time, what day is that?
- LADY CAPULET: Marry my child, early next Thursday morn,  
The gallant, young, and noble gentleman,  
The County Paris, at St Peter's Church,  
Shall happily make thee there a joyful bride. 35
- JULIET: Now by Saint Peter's Church, and Peter too,  
He shall not make me there a joyful bride.  
I wonder at this haste, that I must wed  
Ere he that should be husband comes to woo.  
I pray you tell my lord and father, madam,  
I will not marry yet, and when I do, I swear  
It shall be Romeo, whom you know I hate,  
Rather than Paris. These are news indeed. 40
- LADY CAPULET: Here comes your father, tell him so yourself,  
And see how he will take it at your hands. 45

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

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

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**Or** 5 How far does Shakespeare's portrayal of Friar Lawrence encourage you to feel that he is a good friend to Romeo?

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

**Or** 6 You are Romeo. You have just killed Tybalt and fled (in Act Three, Scene One).

Write your thoughts. **[30]**

OSCAR WILDE: *An Ideal Husband*

- 7 MRS CHEVELEY: (*again tears at the bracelet in a paroxysm of rage, with inarticulate sounds. Then stops, and looks at LORD GORING*) What are you going to do?
- LORD GORING: I am going to ring for my servant. He is an admirable servant. Always comes in the moment one rings for him. When he comes I will tell him to fetch the police. 5
- MRS CHEVELEY: (*trembling*) The police? What for?
- LORD GORING: Tomorrow the Berkshires will prosecute you. That is what the police are for.
- MRS CHEVELEY: (*is now in an agony of physical terror. Her face is distorted. Her mouth awry. A mask has fallen from her. She is, for the moment, dreadful to look at*) Don't do that. I will do anything you want. Anything in the world you want. 10
- LORD GORING: Give me Robert Chiltern's letter.
- MRS CHEVELEY: Stop! Stop! Let me have time to think. 15
- LORD GORING: Give me Robert Chiltern's letter.
- MRS CHEVELEY: I have not got it with me. I will give it to you tomorrow.
- LORD GORING: You know you are lying. Give it to me at once. (*MRS CHEVELEY pulls the letter out, and hands it to him. She is horribly pale.*) This is it? 20
- MRS CHEVELEY: (*in a hoarse voice*) Yes.
- LORD GORING: (*takes the letter, examines it, sighs, and burns it over the lamp*). For so well-dressed a woman, Mrs Cheveley, you have moments of admirable common sense. I congratulate you.
- MRS CHEVELEY: (*catches sight of LADY CHILTERN's letter, the cover of which is just showing from under the blotting-book*) Please get me a glass of water. 25
- LORD GORING. Certainly.  
*Goes to the corner of the room and pours out a glass of water. While his back is turned MRS CHEVELEY steals LADY CHILTERN's letter. When LORD GORING returns with the glass she refuses it with a gesture.* 30
- MRS CHEVELEY: Thank you. Will you help me on with my cloak?
- LORD GORING: With pleasure.  
*Puts her cloak on.* 35
- MRS CHEVELEY: Thanks. I am never going to try to harm Robert Chiltern again.
- LORD GORING: Fortunately you have not the chance, Mrs Cheveley.
- MRS CHEVELEY: Well, even if I had the chance, I wouldn't. On the contrary, I am going to render him a great service.
- LORD GORING: I am charmed to hear it. It is a reformation. 40
- MRS CHEVELEY: Yes. I can't bear so upright a gentleman, so honourable an English gentleman, being so shamefully deceived, and so –
- LORD GORING: Well?
- MRS CHEVELEY: I find that somehow Gertrude Chiltern's dying speech and confession has strayed into my pocket. 45



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

- LORD GORING: What do you mean?
- MRS CHEVELEY: *(with a bitter note of triumph in her voice)* I mean that I am going to send Robert Chiltern the love-letter his wife wrote to you tonight.
- LORD GORING: Love-letter? 50
- MRS CHEVELEY: *(laughing)* 'I want you. I trust you, I am coming to you. Gertrude.'
- LORD GORING *rushes to the bureau and takes up the envelope, finds it empty, and turns round.*
- LORD GORING: You wretched woman, must you always be thieving? Give me back that letter. I'll take it from you by force. You shall not leave my room till I have got it. 55
- He rushes towards her, but MRS CHEVELEY at once puts her hand on the electric bell that is on the table. The bell sounds with shrill reverberations, and PHIPPS enters.*
- MRS CHEVELEY: *(after a pause)* Lord Goring merely rang that you should show me out. Good night, Lord Goring! 60
- Goes out followed by PHIPPS. Her face is illumined with evil triumph. There is joy in her eyes. Youth seems to have come back to her. Her last glance is like a swift arrow. LORD GORING bites his lip, and lights a cigarette.* 65
- Act drop.*

**Either** 7 Explore some of the ways in which Wilde makes this such a dramatic moment in the play. [30]

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**Or** 8 How does Wilde make **ONE** or **TWO** moment(s) in the play particularly amusing for you?  
Remember to support your ideas with details from the play. [30]

**Or** 9 You are Mabel Chiltern. You have accepted Lord Arthur Goring's proposal of marriage and you have left the room (in the Fourth Act).  
Write your thoughts. [30]

HENRIK IBSEN: *An Enemy of the People*

- 10 MAYOR: All in all, there is an admirable spirit of tolerance in our little town ... a sense of civic pride. That's what comes of having a great communal undertaking to unite us ... an undertaking which concerns all right-thinking citizens in equal measure. ... 5
- HOVSTAD: The Baths, you mean.
- MAYOR: Exactly. We have our splendid new Baths. Mark my words! The prosperity of the town will come to depend more and more on the Baths, Mr. Hovstad. No doubt about it!
- MRS. STOCKMANN: Thomas says the same. 10
- MAYOR: Just look at the quite extraordinary way things have improved, even in the last year or two. People have more money! There's more life, more things going on. Land and property are going up in value every day.
- HOVSTAD: And unemployment falling. 15
- MAYOR: Yes, that too. The burden of the poor-rate on the propertied classes has, I am happy to say, been considerably reduced—and it will be even less if only we have a really good summer this year ... with plenty of visitors, and lots of convalescents to help to give the place a reputation. 20
- HOVSTAD: And things are looking pretty promising in that way, they tell me.
- MAYOR: The prospects are very encouraging. Every day we receive more inquiries about accommodation and things like that.
- HOVSTAD: Well then, I suppose the doctor's article will just come in nicely. 25
- MAYOR: Has he been writing something else?
- HOVSTAD: This is something he wrote during the winter, giving an account of the Baths and recommending the place generally as a very healthy spot. But I didn't use the article at the time. 30
- MAYOR: Aha! I expect there was a snag in it somewhere.
- HOVSTAD: No, it wasn't that. But I thought it might be better to hold it over till the spring; now's the time when people start thinking about their summer holidays ...
- MAYOR: Very sensible, very sensible indeed, Mr. Hovstad. 35
- MRS. STOCKMANN: Yes, Thomas is quite indefatigable if it's anything to do with the Baths.
- MAYOR: Well, as he's one of its officials it's only natural.
- HOVSTAD: Besides, he was the one who started the whole thing.
- MAYOR: *He* was! Indeed! Yes, this isn't the first time I've heard of people getting that idea. But I rather imagined / too had had a modest part in this enterprise. 40
- MRS. STOCKMANN: Yes, that's what Thomas is always saying.
- HOVSTAD: Of course, who would want to deny that, Mr. Mayor. It was you who got things moving, got it going as a practical concern, we all know that, of course. All I meant was that the idea came first from Dr. Stockmann. 45

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

MAYOR: Yes, my brother's always had plenty of ideas—more's the pity. But when it's a matter of getting things done, you have to look round for a different type of man, Mr. Hovstad. 50  
I should at least have thought that the members of *this* household would ...

MRS. STOCKMANN: My dear Peter ...

HOVSTAD: But Mr. Mayor, how can you...?

MRS. STOCKMANN: You go and get yourself something to eat, Mr. Hovstad. 55  
My husband is sure to be back by the time you're finished.

HOVSTAD: Thanks. Perhaps just a bite.

**Either 10** How does Ibsen make this conversation early in the play so fascinating? **[30]**

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**Or 11** Explore **ONE** moment in the play where you think Ibsen portrays Dr. Stockmann as someone to admire and **ONE** moment where you might feel differently about him.

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

**Or 12** You are Morten Kiil on your way to visit your son-in-law, Dr. Thomas Stockmann (in Act Five).

Write your thoughts. **[30]**

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