

ENGLISH - ORDINARY LEVEL - PAPER II
Total Marks: 210

WEDNESDAY, 5 JUNE - AFTERNOON, 2.00 - 5.00

All three sections of this paper (Drama, Poetry, and Fiction) must be attempted. Candidates are advised - (a) to note carefully the choice of questions available in each section; (b) to spend no more than ten minutes deciding which question or set of questions they will answer in any one section; (c) to ensure that they write their answers clearly and to the point.

I. DRAMA - (70 Marks)

44855

Candidates must answer on one play only, A or B or C.

A. - Hamlet : Act iv, Scene iii, Lines 16-66

Enter HAMLET and GUARDS

KING: Now, Hamlet, where's Polonius?		HAMLET: For England?	
HAMLET: At supper.		KING: Ay, Hamlet.	
KING: At supper? Where?		HAMLET: Good.	
HAMLET: Not where he eats, but where he is eaten. A certain convocation of politic worms are e'en at him: your worm is your only emperor for diet, we fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service - two dishes, but to one table: that's the end.	20	KING: So is it, if thou knew'st our purposes.	45
KING: Alas, alas!	25	HAMLET: I see a cherub that sees them: but come, for England! Farewell, dear mother.	
HAMLET: A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.		KING: Thy loving father, Hamlet.	
KING: What dost thou mean by this?		HAMLET: My mother - father and mother is man and wife, man and wife is one flesh, and so my mother. Come, for England!	50
HAMLET: Nothing but to show you how a king may go a progress through the guts of a beggar.	30	<i>[Exit attended]</i>	
KING: Where is Polonius?		KING: Follow him at foot, tempt him with speed aboard, Delay it not, I'll have him hence tonight. Away! For everything is sealed and done That else leans on th' affair, pray you make haste.	55
HAMLET: In heaven. Send thither to see. If your messenger find him not there, seek him i' th' other place yourself. But if indeed you find him not within this month, you shall nose him as you go up the stairs into the lobby.	35	<i>[Exeunt all but the King]</i>	
KING: <i>[To Attendants]</i> Go, seek him there.		And England, if my love thou hold'st at aught - As my great power thereof may give thee sense, Since yet thy cicatrice looks raw and red After the Danish sword, and thy free awe Pays homage to us - thou mayst not coldly set Our sovereign process, which imports at full By letters congruing to that effect The present death of Hamlet. Do it England, For like the hectic in my blood he rages, And thou must cure me; till I know 'tis done, Howe'er my haps, my joys were ne'er begun.	60
HAMLET: He will stay till you come.			65
		<i>[Exit]</i>	
KING: Hamlet, this deed, for thine especial safety, Which we do tender as we dearly grieve For that which thou hast done, must send thee hence With fiery quickness. Therefore prepare yourself, The bark is ready, and the wind at help, Th' associates tend, and everything is bent For England.	40		

SHAKESPEARE

Having read the above extract, answer **one** of the following questions **1, 2, or 3.**

1. (a) What impression of Hamlet do we get from the above extract? (30)
(b) Trace the development of the relationship between The King and Hamlet in the play as a whole. (40)
2. (a) The above extract is intensely dramatic. Do you agree? Support your answer by reference to the extract. (30)
(b) Discuss the part played by Rosencrantz and Guildenstern in the play. (40)
3. "Hamlet can be extremely cruel in his dealings with others." Discuss this statement in relation to his dealings with any two characters in the play. (70)

B. - Death of a Salesman: Act I

WILLY: Just wanna be careful with those girls, Biff, that's all. Don't make any promises. No promises of any kind. Because a girl, y'know they always believe what you tell 'em, and you're very young, Biff, you're too young to be talking seriously to girls.

[Light rises on the kitchen. WILLY, talking, shuts the refrigerator door and comes downstage to the kitchen table. He pours milk into a glass. He is totally immersed in himself, smiling faintly.]

WILLY: Too young entirely, Biff. You want to watch your schooling first. Then when you're all set, there'll be plenty of girls for a boy like you. [He smiles broadly at a kitchen chair.] That so? The girls pay for you? [He laughs.] Boy, you must really be makin' a hit.

[WILLY is gradually addressing - physically - a point off-stage, speaking through the wall of the kitchen, and his voice has been rising in volume to that of a normal conversation.]

WILLY: I been wondering why you polish the car so careful. Ha! Don't leave the hubcaps, boys. Get the chamois to the hubcaps. Happy, use newspaper on the windows, it's the easiest thing. Show him how to do it, Biff! You see, Happy? Pad it up, use it like a pad. That's it, that's it, good work. You're doin' all right, Hap. [He pauses, then nods in approbation for a few seconds, then looks upward.] Biff, first thing we gotta do when we get time is clip that big branch over the house. Afraid it's gonna fall in a storm and hit the roof. Tell you what. We get a rope and sling her around, and then we climb up there with a couple of saws and take her down. Soon as you finish the car, boys, I wanna see ya. I got a surprise for you, boys.

BIFF [offstage]: Whatta ya got, Dad?

WILLY: No, you finish first. Never leave a job till you're finished - remember that. [Looking toward the 'big trees'] Biff, up in Albany I saw a beautiful hammock. I think I'll buy it next trip, and we'll hang it right between those two elms. Wouldn't that be something? Just swingin' there under those branches. Boy, that would be

[YOUNG BIFF and YOUNG HAPPY appear from the direction WILLY was addressing. HAPPY carries rags and a pail of water. BIFF, wearing a sweater with a block 'S', carries a football].

BIFF [pointing in the direction of the car offstage]: How's that, Pop, professional?

WILLY: Terrific. Terrific job, boys. Good work, Biff.

HAPPY: Where's the surprise, Pop?

WILLY: In the back seat of the car.

HAPPY: Boy! [He runs off.]

BIFF: What is it, Dad? Tell me, what'd you buy?

WILLY [laughing, cuffs him]: Never mind, something I want you to have.

BIFF: [turns and starts off] What is it, Hap?

HAPPY [offstage]: It's a punching bag!

BIFF: Oh, Pop!

WILLY: It's got Gene Tunney's signature on it!

[HAPPY runs onstage with a punching bag.]

BIFF: Gee, how'd you know we wanted a punching bag?

WILLY: Well, it's the finest thing for the timing.

HAPPY [lies down on his back and pedals with his feet]: I'm losing weight, you notice, Pop?

WILLY [to HAPPY]: Jumping rope is good too.

BIFF: Did you see the new football I got?

WILLY: [examining the ball]: Where'd you get a new ball?

BIFF: The coach told me to practise my passing.

WILLY: That so? And he gave you the ball, heh?

BIFF: Well, I borrowed it from the locker room. [He laughs confidentially.]

WILLY: [laughing with him at the theft]: I want you to return that.

HAPPY: I told you he wouldn't like it!

BIFF [angrily]: Well, I'm bringing it back!

WILLY: [stopping the incipient argument, to HAPPY]: Sure, he's gotta practise with a regulation ball, doesn't he? [To BIFF] Coach'll probably congratulate you on your initiative!

BIFF: Oh, he keeps congratulating my initiative all the time, Pop.

WILLY: That's because he likes you. If somebody else took that ball there'd be an uproar. So what's the report, boys, what's the report?

BIFF: Where'd you go this time, Dad? Gee, we were lonesome for you.

WILLY: [pleased, puts an arm around each boy and they come down to the apron]: Lonesome, heh?

BIFF: Missed you every minute.

WILLY: Don't say? Tell you a secret, boys. Don't breathe it to a soul. Someday I'll have my own business, and I'll never have to leave home any more.

HAPPY: Like Uncle Charley, heh?

WILLY: Bigger than Uncle Charley! Because Charley is not - liked. He's liked, but he's not - well liked.

MILLER

Having read the above extract, answer **one** of the following questions 1, 2, or 3.

- What picture of Willy Loman as a father emerges from the above extract? (30)
 - From your knowledge of Willy Loman in the play as a whole what is your overall feeling about him? (40)
- The dramatic technique of flashback is used in the above extract. Describe a scene elsewhere in the play where this technique is used and give a reason for its use in the scene you have chosen. (30)
 - You are the producer of the play *Death of a Salesman*. Write out the talk you would give to the actor playing the part of Biff, outlining for him the kind of character you wish him to portray.

Refer to the text of the play in your talk. (40)
- "In the Loman family it is Linda (the mother) who suffers most." Discuss this statement in relation to the play as a whole. (70)

C. – The Playboy of the Western World: Act 1

Christy (*with relief*). It's a safe house, so.
[*He goes over to the fire, sighing and moaning. Then he sits down putting his glass beside him and begins gnawing a turnip, too miserable to feel the others staring at him with curiosity.*

Michael (*going after him*). Is it yourself is fearing the polis? You're wanting, maybe?

Christy There's many wanting.

Michael Many surely, with the broken harvest and the ended wars. (*He picks up some stockings, etc., that are near the fire, and carries them away furtively.*) It should be larceny, I'm thinking?

Christy (*dolefully*). I had it in my mind it was a different word and a bigger.

Pegeen There's a queer lad. Were you never slapped in school, young fellow, that you don't know the name of your deed?

Christy (*bashfully*). I'm slow at learning, a middling scholar only.

Michael If you're a dunce itself, you'd have a right to know that larceny's robbing and stealing. Is it for the like of that you're wanting?

Christy (*with a flash of family pride*). And I the son of a strong farmer (*with a sudden qualm*), God rest his soul, could have bought up the whole of your old house a while since, from the butt of his tail-pocket, and not have missed the weight of it gone.

Michael (*impressed*). If it's not stealing, it's maybe something big.

Christy (*flattered*). Aye; it's maybe something big.

Jimmy He's a wicked-looking young fellow. Maybe he followed after a young woman on a lonesome night.

Christy (*shocked*). Oh, the saints forbid, mister; I was all times a decent lad.

Philly (*turning on Jimmy*). You're a silly man, Jimmy Farrell. He said his father was a farmer a while since, and there's himself now in a poor state. Maybe the land was grabbed from him, and he did what any decent man would do.

Michael (*to Christy, mysteriously*). Was it bailiffs?

Christy The divil a one.

Michael Agents?

Christy The divil a one.

Michael Landlords?

Christy (*peevishly*). Ah, not at all, I'm saying. You'd see the like of them stories on any little paper of a Munster town. But I'm not calling to mind any person, gentle, simple, judge or jury, did the like of me.

[*They all draw nearer with delighted curiosity.*

Philly Well, that lad's a puzzle-the-world.

Jimmy He'd beat Dan Davies' circus, or the holy missioners making sermons on the villainy of man. Try him again, Philly.

Philly Did you strike golden guineas out of solder, young fellow, or shilling coins itself?

Christy I did not mister, not sixpence nor a farthing coin.

Jimmy Did you marry three wives maybe? I'm told there's a sprinkling have done that among the holy Luthers of the preaching north.

Christy (*shyly*). I never married with one, let alone with a couple or three.

Philly Maybe he went fighting for the Boers, the like of the man beyond, was judged to be hanged, quartered and drawn. Were you off east, young fellow, fighting bloody wars for Kruger and the freedom of the Boers?

Christy I never left my own parish till Tuesday was a week.

Pegeen (*coming from counter*). He's done nothing, so. (*To Christy*) If you didn't commit murder or a bad, nasty thing, or false coining, or robbery, or butchery, or the like of them, there isn't anything that would be worth your troubling for to run from now. You did nothing at all.

Christy (*his feelings hurt*). That's an unkindly thing to be saying to a poor orphaned traveller, has a prison behind him, and hanging before, and hell's gap gaping below.

Pegeen (*with a sign to the men to be quiet*). You're only saying it. You did nothing at all. A soft lad the like of you wouldn't slit the windpipe of a screeching sow.

Christy (*offended*). You're not speaking the truth.

Pegeen (*in mock rage*). Not speaking the truth, is it? Would you have me knock the head of you with the butt of the broom?

Christy (*twisting round on her with a sharp cry of horror*). Don't strike me. I killed my poor father, Tuesday was a week, for doing the like of that.

SYNGE

Having read the above extract, answer one of the following questions 1, 2, or 3.

1. (a) The above extract is part of the opening scene of the play. How effectively does this extract introduce us to the characters and to the plot? (30)
- (b) What are the factors in the remainder of the play which influence the development of Christy's character? (40)
2. (a) Comment on the use of language in the above extract. (30)
- (b) Compare the reactions of the men to meeting Christy Mahon in the above extract with the reactions of Sara, Nelly, Honor and Susan in their meeting with him at the beginning of Act 2. (40)
3. Compare the characters of Christy Mahon and Pegeen Mike, noting their similarities and differences. (70)

II. POETRY – (70 Marks)

Candidates must answer on one poem only, A or B or C.

A. – When I Consider

When I consider how my light is spent,
E're half my days, in this dark world and wide,
And that one Talent which is death to hide,
Lodg'd with me useless, though my Soul more bent
To serve therewith my Maker, and present 5
My true account, least he returning chide,
Doth God exact day-labour, light deny'd,
I fondly ask; But patience to prevent
That murmur, soon replies, God doth not need 10
Either man's work or his own gifts, who best
Bear his milde yoaik, they serve him best, his State
Is Kingly. Thousands at his bidding speed
And post o're Land and Ocean without rest:
They also serve who only stand and waite.

MILTON

1. (a) What is the poet concerned about in this poem? (10)
(b) How is this concern resolved? (15)
2. What impression of God do you get from this poem? Support your answer by reference to the poem. (25)
3. Answer one of the following:
 - (a) From your reading of the poem what kind of person do you think Milton was? (20)
 - (b) Comment on the use of imagery in the first seven lines of the poem. (20)
 - (c) Write a note on the structure of the poem. (20)

B. – La Belle Dame sans Merci

I

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has wither'd from the lake,
And no birds sing.

O what can ail thee, knight-at-arms! 5
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

I see a lilly on thy brow, 10
With anguish moist and fever dew,
And on thy cheeks a fading rose
Fast withereth too.

II

I met a lady in the meads,
Full beautiful – a faery's child,
Her hair was long, her foot was light, 15
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;
She look'd at me as she did love,
And made sweet moan. 20

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

She found me roots of relish sweet, 25
And honey wild, and manna dew,
And sure in language strange she said—
"I love thee true".

She took me to her elfin grot,
And there she wept, and sigh'd full sore, 30
And there I shut her wild wild eyes
With kisses four.

III

And there she lulled me asleep,
And there I dream'd—Ah! woe betide!
The latest dream I ever dream'd 35
On the cold hill side.

I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried—"La Belle Dame sans Merci
Hath thee in thrall!" 40

I saw their starved lips in the gloam,
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side.

And this is why I sojourn here, 45
Alone and palely loitering,
Though the sedge has wither'd from the lake,
And no birds sing.

KEATS

1. There is an air of desolation in the first three stanzas of the poem. How is this conveyed? (25)
2. Compare the impression you get of the Lady in Section II with the impression you get of her in Section III. (25)
3. Answer **one** of the following:
 - (a) What features of the ballad style are well illustrated in this poem? (20)
 - (b) "The portrayal of the Knight in this poem is one that arouses our sympathy." Discuss this statement. (20)
 - (c) "This poem has little appeal for a young person like me." Discuss this statement referring closely to the poem. (20)

C. – September 1913

What need you, being come to sense,
But fumble in a greasy till
And add the halfpence to the pence
And prayer to shivering prayer, until
You have dried the marrow from the bone? 5
For men were born to pray and save:
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Yet they were of a different kind,
The names that stilled your childish play, 10
They have gone about the world like wind,
But little time had they to pray
For whom the hangman's rope was spun,
And what, God help us, could they save?
Romantic Ireland's dead and gone, 15
It's with O'Leary in the grave.

Was it for this the wild geese spread
The grey wing upon every tide;
For this that all that blood was shed,
For this Edward Fitzgerald died, 20
And Robert Emmet and Wolfe Tone,
All that delirium of the brave?
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Yet could we turn the years again, 25
And call those exiles as they were
In all their loneliness and pain,
You'd cry, "Some woman's yellow hair
Has maddened every mother's son":
They weighed so lightly what they gave, 30
But let them be, they're dead and gone,
They're with O'Leary in the grave.

YEATS

1. In this poem Yeats portrays two contrasting pictures of Ireland, one of the present (1913) and one of the past. Describe these two pictures in your own words. (25)
2. Do you like the poetry of W.B. Yeats? Give reasons for your answer, supporting them by reference to the above poem **and** to one other poem by Yeats on your course. (25)
3. Answer **one** of the following:
 - (a) (i) How would you describe the tone of this poem? Justify your answer by reference to the poem as a whole. (10)
 - (ii) What similarities are there between the tone of this poem and the tone of *No Second Troy*? (10)
 - (b) "Was it for this the wild geese spread
The grey wing upon every tide;
Explain these two lines in their historical context. (20)
 - (c) Choose any **two** of the following - rhyme, rhythm, repetition, imagery, and comment on their use in the poem. (20)

III. Fiction – (70 Marks)

Candidates must answer any two of the four questions on *Emma* or one of the two questions on the modern novel.

A. – Emma.

'I know how highly you think of Jane Fairfax,' said Emma. Little Henry was in her thoughts, and a mixture of alarm and delicacy made her irresolute what else to say.

'Yes,' he replied, 'any body may know how highly I think of her.'

'And yet,' said Emma, beginning hastily and with an arch look, but soon stopping – it was better, however, to know the worst at once – she hurried on – 'And yet, perhaps, you may hardly be aware yourself how highly it is. The extent of your admiration may take you by surprize some day or other.'

Mr Knightley was hard at work upon the lower buttons of his thick leather gaiters, and either the exertion of getting them together, or some other cause, brought the colour into his face, as he answered.

'Oh! are you there? – But you are miserably behind-hand. Mr Cole gave me a hint of it six weeks ago.'

He stopped. – Emma felt her foot pressed by Mrs Weston, and did not herself know what to think. In a moment he went on –

'That will never be, however, I can assure you. Miss Fairfax, I dare say, would not have me if I were to ask her – and I am very sure I shall never ask her.'

Emma returned her friend's pressure with interest; and was pleased enough to exclaim,

'You are not vain, Mr Knightley. I will say that for you.'

He seemed hardly to hear her; he was thoughtful – and in a manner which shewed him not pleased, soon afterwards said,

'So you have been settling that I should marry Jane Fairfax.'

'No indeed I have not. You have scolded me too much for match-making, for me to presume to take such a liberty with

you. What I said just now, meant nothing. One says those sort of things, of course, without any idea of a serious meaning. Oh! no, upon my word I have not the smallest wish for your marrying Jane Fairfax or Jane any body. You would not come in and sit with us in this comfortable way, if you were married.'

Mr Knightley was thoughtful again. The result of his reverie was, 'No, Emma, I do not think the extent of my admiration for her will ever take me by surprize. – I never had a thought of her in that way, I assure you.' And soon afterwards, 'Jane Fairfax is a very charming young woman – but not even Jane Fairfax is perfect. She has a fault. She has not the open temper which a man would wish for in a wife.'

Emma could not but rejoice to hear that she had a fault. 'Well,' said she, 'and you soon silenced Mr Cole, I suppose?'

'Yes, very soon. He gave me a quiet hint; I told him he was mistaken; he asked my pardon and said no more. Cole does not want to be wiser or wittier than his neighbours.'

'Jane Fairfax has feeling,' said Mr Knightley – 'I do not accuse her of want of feeling. Her sensibilities, I suspect, are strong – and her temper excellent in its power of forbearance, patience, self-control; but it wants openness. She is reserved, more reserved, I think, than she used to be. – And I love an open temper. No – till Cole alluded to my supposed attachment, it had never entered my head. I saw Jane Fairfax and conversed with her, with admiration and pleasure always – but with no thought beyond.'

Ch. 33, pp 288-290, Penguin Ed.

Austen

Having read this extract answer any two of the following questions 1, 2, 3, 4.

1. (a) Compare the attitudes of Mr. Knightley and Emma to Jane Fairfax in the above extract. (15)
(b) Discuss the attitude of Emma to Jane Fairfax throughout the novel. (20)
2. (a) What characteristics of Mr. Knightley are revealed in the above extract? (15)
(b) Discuss how the term "gentleman" applies to Mr. Knightley in the novel as a whole. (20)
3. "In Highbury, love and happiness are the least important considerations when it comes to match-making and marriage." Do you agree with this statement? Support your answer by reference to at least two matches/marriages in the novel. (35)
4. "Visiting and social occasions play a very important role in the novel, *Emma*." Discuss this statement. (35)

B. - The Modern Novel

Answer question 1 or question 2.

(N.B. - In answering either of the following questions you may **not** take *Emma* as a modern novel.)

1. From your study of a modern novel on your course –

(a) Describe a crisis faced by **one** of the main characters. (35)

(b) In what way was this character changed as a result of this crisis? Give reasons for your answer. (35)

OR

2. By reference to **one or more** of the modern novels on your course discuss the treatment of **any one** of the following topics:

Power, Courage, Loneliness, Evil, Disillusionment. (70)