
ENGLISH - ORDINARY LEVEL - PAPER II

Total Marks: 210

WEDNESDAY, 9 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.

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

A.

MACBETH : Act I, Scene VII

Hautboys and Torches. Enter a Sewer, and divers Servants with dishes and service, and pass over the stage. Then enter MACBETH.

MACBETH: If it were done, when 'tis done, then 'twere well
It were done quickly : if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all, here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here ; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor : this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. -He's here in double trust :
First, as I am his kinsman and his subject,
Strong both against the deed ; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongu'd , against
The deep damnation of his taking-off ;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, hors'd
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. -I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

Enter LADY MACBETH.

How now ; what news?

LADY MACBETH: He has almost supp'd ; why have you
left the chamber?

MACBETH: Hath he ask'd for me?

LADY MACBETH: Know you not he has?

MACBETH: We will proceed no further in this business :
He hath honour'd me of late ; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH: Was the hope drunk
Wherein you dress'd yourself ? hath it slept since;
And wakes it now, to look so green and pale
At what it did so freely ? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire ? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"
Like the poor cat i' the adage ?

MACBETH: Prithee, peace :

I dare do all that may become a man ;
Who dares do more, is none.

LADY MACBETH: What beast was't then
That made you break this enterprise to me ?
When you durst do it, then you were a man ;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both :
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love my babe :
I would, while it was smiling in my face,
Have pluck'd my breast from his boneless gums away,
And dash'd the brains out, had I so sworn as you
Have done to this.

MACBETH : If we should fail ?

LADY MACBETH : We fail !
But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep-
Whereto the rather shall his day's hard journey
Soundly invite him- his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only : when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan ? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell ?

MACBETH : Bring forth men-children only ;
For thy unband'd mettle should compose
Nothing but males ! Will it not be receiv'd,
When we have mark'd with blood those sleepy two
Of his own chamber, and us'd their very daggers,
That they have done't ?

LADY MACBETH : Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death ?

MACBETH : I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show :
False face must hide what the false heart doth know. [*Exeunt*]

SHAKESPEARE

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

1. (a) How, in the above extract, does Lady Macbeth convince Macbeth to murder Duncan?
Support your answer by close reference to the extract. (30)
- (b) "Before the murder of Duncan, Lady Macbeth is strong and domineering; after the murder she is weak and despairing."
Discuss this assessment of the character of Lady Macbeth in the context of the play as a whole. (40)
2. (a) Many consider the scene above to be the most dramatic in the play *Macbeth*. Do you agree?
Give reasons for your answer. You may, if you wish, choose another scene which you consider to be more dramatic than the one printed above. If so, justify the choice you have made. (30)
- (b) "Duncan was a good and worthy king. His only fault was that he was too trusting and lacked the ability to judge people's characters accurately."
Discuss this statement, supporting your answer by reference to or quotation from the play. (40)
3. "After the murder of Duncan, Macbeth breaks away from the influence of his wife and becomes a tyrant."
Examine Macbeth's conduct in the remainder of the play in the light of this statement. Support the points you make by reference to or quotation from the play. (70)

RAINA [*wonderingly*] Do you know, you are the first man I ever met who did not take me seriously?

BLUNTSCHLI You mean, don't you, that I am the first man that has ever taken you quite seriously?

RAINA Yes: I suppose I do mean that. [*Cosily, quite at her ease with him*] How strange it is to be talked to in such a way! You know, I've always gone on like that.

BLUNTSCHLI You mean the - ?

RAINA I mean the noble attitude and the thrilling voice. [*They laugh together*]. I did it when I was a tiny child to my nurse. She believed in it. I do it before my parents. They believe in it. I do it before Sergius. He believes in it.

BLUNTSCHLI Yes: he's a little in that line himself, isn't he?

RAINA [*startled*] Oh! Do you think so?

BLUNTSCHLI You know him better than I do.

RAINA I wonder- I wonder is he? If I thought that -!

[*Discouraged*] Ah, well : what does it matter? I suppose now you've found me out, you despise me.

BLUNTSCHLI [*warmly, rising*] No, my dear young lady, no, no, no a thousand times. It's part of your youth: part of your charm. I'm like all the rest of them: the nurse, your parents, Sergius: I'm your infatuated admirer.

RAINA [*pleased*] Really?

BLUNTSCHLI [*slapping his breast smartly with his hand, German fashion*] Hand aufs Herz! Really and truly.

RAINA [*very happy*] But what did you think of me for giving you my portrait?

BLUNTSCHLI [*astonished*] Your portrait! You never gave me your portrait.

RAINA [*quickly*] Do you mean to say you never got it?

BLUNTSCHLI No. [*He sits down beside her, with renewed interest and says with some complacency*] When did you send it to me?

RAINA [*indignantly*] I did not send it to you. [*She turns her head away, and adds, reluctantly*] It was in the pocket of that coat.

BLUNTSCHLI [*pursing his lips and rounding his eyes*] Oh-o-oh! I never found it. It must be there still.

RAINA [*springing up*] There still! For my father to find the first time he puts his hand in his pocket! Oh, how could you be so stupid?

BLUNTSCHLI [*rising also*] It doesn't matter: I suppose it's only a photograph: how can he tell who it was intended for? Tell him he put it there himself.

RAINA [*bitterly*] Yes: that is so clever! Isn't it? [*Distractedly*] Oh! What shall I do?

BLUNTSCHLI Ah, I see. You wrote something on it. That was rash.

RAINA [*vexed almost to tears*] Oh, to have done such a thing for you, who care no more - except to laugh at me - oh! Are you sure nobody has touched it?

BLUNTSCHLI Well, I can't be quite sure. You see, I couldn't carry it about with me all the time: one can't take much luggage on active service.

RAINA What did you do with it?

BLUNTSCHLI When I got through to Pirot I had to put it in safe keeping somehow. I thought of the railway cloak room; but that's the surest place to get looted in modern warfare. So I pawned it.

RAINA Pawned it !!!

BLUNTSCHLI I know it doesn't sound nice; but it was much the safest plan. I redeemed it the day before yesterday. Heaven only knows whether the pawnbroker cleared out the pockets or not.

RAINA [*furiously: throwing the words right into his face*] You have a low shopkeeping mind. You think of things that would never come into a gentleman's head.

BLUNTSCHLI [*phlegmatically*] That's the Swiss national character, dear lady. [*He returns to the table*].

RAINA Oh, I wish I had never met you. [*She flounces away, and sits at the window fuming*].

Louka comes in with a heap of letters and telegrams on her salver, and crosses, with her bold free gait, to the table. Her left sleeve is looped up to the shoulder with a brooch, shewing her naked arm, with a broad gilt bracelet covering the bruise.

LOUKA [*to Bluntschli*] For you. [*She empties the salver with a fling on to the table*]. The messenger is waiting. [*She is determined not to be civil to an enemy, even if she must bring him his letters*].

BLUNTSCHLI [*to Raina*] Will you excuse me: the last postal delivery that reached me was three weeks ago. These are the subsequent accumulations. Four telegrams: a week old. [*He opens one*]. Oho! Bad news!

RAINA [*rising and advancing a little remorsefully*] Bad news?

BLUNTSCHLI My father's dead. [*He looks at the telegram with his lips pursed, musing on the unexpected change in his arrangements. Louka crosses herself hastily*].

RAINA Oh, how very sad!

SHAW

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

1. (a) Describe the developing relationship between Raina and Bluntschli as revealed in the above extract. Refer to the extract in support of the points that you make. (30)
- (b) How does Raina's relationship with Bluntschli differ from her relationship with Sergius in the play as a whole? Support your answer by reference to or quotation from the play. (40)
2. (a) Comment on the part played by Major Petkoff's old coat in the development of the plot. Support your answer by quotation or reference. (30)
- (b) At the end of the play, Sergius exclaims, in admiration of Bluntschli, "What a man! Is he a man!". What, in your opinion, has Bluntschli said and done throughout the play to earn such a compliment from Sergius? Support the points you make by reference to or quotation from the play. (40)
3. Discuss Shaw's treatment of **any two** love relationships in the play *Arms And The Man*. (70)

C.

Philadelphia Here I Come: Episode III, Part I

[Public goes into his bedroom, leaving the door open. Private stays in the kitchen. Public in the bedroom mimes the actions of Private in the following sequence. Private stands at the table between S.B. and Canon:]

PRIVATE Canon battling tooth and nail for another Half-penny; Screwballs fighting valiantly to Retain his trousers! Gripped in mortal combat! County Councillor versus Canon! Screwballs versus Canonballs! [Stares Intently at them.] Hi, kids! Having fun, Kids? [Gets to his feet, leans his elbow on the table, and talks confidentially into their faces.] Any chance of a game, huh? Tell me, boys, strictly between ourselves, will you miss me? You will? You really will? But now I want you both to close your eyes-please, my darlings-don't, don't argue-just do as I say-just close your eyes and think of all the truly wonderful times we've had together. Now! What'll we chat about, eh? Let's-chat-about-what? No, Screwballs, not women; not before you-know-who. [Looking at the Canon.] Money? Agh, sure, Canon, what interest have you in money? Sure as long as you get to Tenerife for five weeks every winter what interest have you in money? But I'm wasting my time with you, Canon-Screwballs here is different; there's an affinity between Screwballs and me that no one, literally, no one could understand-except you, Canon [deadly serious], because you're warm and kind and soft and sympathetic-all things to all men-because you could translate all this loneliness, this groping, this dreadful bloody buffoonery into Christian terms that will make life bearable for us all. And yet you don't say a word. Why, Canon? Why, arid Canon? Isn't this your job?-to translate? Why don't you speak, then? Prudence arid Canon? Prudence be damned! Christianity isn't prudent-it's insane! Or maybe this just happens to be one of your bad nights-[suddenly bright and brittle again]-A pound to a shilling I make you laugh! [Dancing around, singing to the tune of 'Daisy':] 'Screwballs, Screwballs, give me your answer do. I'm half crazy all for the love of you. I'm off to Philadelphney, and I'll leave you on the shelfey-'

[S.B. gives a short dry laugh.]

PRIVATE A pound you owe me! Money for aul rope! And you, Canon, what about giving us a bar or two?

CANON Aye

PRIVATE You will? Wonderful! What'll it be? A pop number? An aul Gregorian come-all-ye? A whack out of an aul aria?

CANON I had you cornered.

PRIVATE 'I had you cornered'-I know it! I know it! I know it! Okay. [Sings in the style of a modern crooner.] I had you cornered/That night in Casablanca/That night you said you loved me-all set? Boys and girls, that top, pop recording star, Kenny O'Byrne and the Ballybeg Buggers in their latest fabulous release, 'I Had You Cornered.'

[Private stands with head lowered, his foot tapping, his fingers clicking in syncopated rhythm, waiting for the Canon to begin. He keeps this up for a few seconds. Then in time to his own beat he sings very softly, as he goes to the bedroom-

*Should aul acquaintance be forgot
And never brought to min'?*

*Should aul acquaintance be forgot
And days o' lang-syne?*

Yah-ooooo.

[Public suddenly sits up in bed.]

Mendelssohn! That's the bugger'll tear the guts out of you! [Public puts on a recording of the second movement of the violin concerto. Private, now almost frenzied, dashes back to the kitchen.] Give us a bar or two, Mendelssohn, aul fella. Come on, lad' resin the aul bow and spit on your hands and give us an aul bar!

[The record begins, Private runs to the table and thrusts his face between the players.]

Listen! Listen! Listen! D'you hear it? D'you know what the music says? [To S.B.] It says that once upon a time a boy and his father sat in a blue boat on a lake on an afternoon in May, and on that afternoon a great beauty happened, a beauty that has haunted the boy ever since, because he wonders now did it really take place or did he imagine it. There are only the two of us, he says; each of us is all the other has; and why can we not even look at each other? Have pity on us, he says; have goddam pity on every goddam bloody man jack of us. [He comes away from the table and walks limply back to the bedroom. When he gets to the bedroom door he turns, surveys the men.]

To hell with all strong silent men!

[He goes into the bedroom, drops into the chair, and sits motionless. Public sinks back on to the bed again, silence.]

FRIEL

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

1. (a) What does this extract tell us of Gar's attitude to (i) the Canon and to (ii) G.B. O'Donnell, his father?
Support your answer by reference to the extract. (30)
- (b) What, in your opinion, were the main reasons for Gar's decision to leave his home in Ballybeg?
Support your answer, by reference to, or quotation from the play. (40)

2. (a) There is a striking mixture of humour and sadness in the above extract from *Philadelphia Here I Come*. Do you agree?
Support the points you make by reference to the extract. (30)
- (b) Throughout the play, Gar is constantly wondering if he will be missed when he has gone to the United States. How do his father, Master Boyle and Katie reveal that they will deeply miss him? Support your answer by quotation or reference. (40)

3. "A sense of failure and frustration is evident in the society of Ballybeg."
Discuss this statement, supporting your answer by reference to or quotation from the play. (70)

II. POETRY - (70 Marks)

Answer A or B or C.

A.

Sonnet No. 15

When I consider everything that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment :
When I perceive that men as plants increase, 5
Cheered and check'd e'en by the self-same sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory :
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight, 10
Where wasteful Time debateth with decay,
To change your day of youth to sullied night ;
And, all in war with Time for love of you,
As he takes from you, I engraft you new.

Sonnet No. 55

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rime ;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn, 5
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth ; your praise shall still find room, 10
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the judgement that yourself arise,
You live in this, and dwell in lovers' eyes.

SHAKESPEARE

1. What, in your opinion, do sonnets 15 and 55 have in common from the points of view of theme and treatment of theme? (25)
2. How would you describe the poet's mood in **either** sonnet 15 **or** sonnet 55? Is it one of pessimism or optimism or a combination of both? Justify your answer by reference to the sonnet you have chosen. (25)
3. Answer **one** of the following:
 - (a) What impression do you get of the poet from your reading of the above poems? Support your answer by reference to both poems. (20)
 - (b) Explain the following lines:
 - (i) "Where wasteful Time debateth with decay,
To change your day of youth to sullied night."
(Sonnet 15)
 - (ii) "Nor Mars his sword nor war's quick fire shall burn
The living record of your memory."
(Sonnet 55)(20)
 - (c) Take **either** sonnet 15 **or** sonnet 55 and discuss the use of imagery in the sonnet you have chosen. (20)

B.**Felix Randal**

Felix Randal the farrier, O he is dead then ? my duty all
ended,
Who have watched his mould of man, big-boned and hardy-
handsome
Pining, pining, till time when reason rambled in it and some
Fatal four disorders, fleshed there, all contended ?

Sickness broke him. Impatient he cursed at first, but mended 5
Being anointed and all ; though a heavenlier heart began some
Months earlier, since I had our sweet reprieve and ransom
Tendered to him. Ah well, God rest him all road ever he
offended !

This seeing the sick endears them to us, us too it endears.
My tongue had taught thee comfort, touch had quenched thy
tears, 10
Thy tears that touched my heart, child, Felix, poor Felix
Randal ;

How far from then forethought of, all thy more boisterous
years
When thou at the random grim forge, powerful amidst peers,
Didst fettle for the great grey drayhorse his bright and battering
sandal !

HOPKINS

1. What, in your opinion, was the attitude of the poet towards Felix Randal (i) in sickness and (ii) in death? (25)
2. From your reading of the poem do you think Felix Randal was a person worthy of admiration? Support your answer by relevant quotation or reference. (25)
3. Answer **one** of the following:
 - (a) How effectively, in your opinion, does the first line introduce the poem? Give reasons for your answer. (20)
 - (b) Select from the poem two words or phrases which you consider to be striking and justify your choice in each case. (20)
 - (c) "Although the poem deals with sickness and death, in reality it is a poem of joy and celebration." Do you agree with this view? Support your answer by relevant quotation or reference. (20)

C.**Canal Bank Walk**

Leafy-with-love banks and the green waters of the canal
 Pouring redemption for me, that I do
 The will of God, wallow in the habitual, the banal,
 Grow with nature again as before I grew. 5
 The bright stick trapped, the breeze adding a third
 Party to the couple kissing on an old seat,
 And a bird gathering materials for the nest for the Word
 Eloquently new and abandoned to its delirious beat.
 O unworn world enrapture me, enrapture me in a web 10
 Of fabulous grass and eternal voices by a beech,
 Feed the gaping need of my senses, give me ad lib
 To pray unselfconsciously with overflowing speech
 For this soul needs to be honoured with a new dress woven
 From green and blue things and arguments that cannot be
 proven.

KAVANAGH

1. (a) What is the central theme of this poem? (10)
- (b) Are the images used by the poet suited to this theme? Support your answer by reference. (15)

2. Explain the following:
 - (a) "... wallow in the habitual, the banal,"
 - (b) "For this soul needs to be honoured with a new dress woven
From green and blue things and arguments that cannot be proven." (25)

3. Answer **one** of the following:
 - (a) What impression do you get of the poet from your reading of the above poem?
Support your answer by reference. (20)
 - (b) Select **three** examples of Kavanagh's use of adjectives in the above poem and comment on
the effectiveness of each. (20)
 - (c) Which one of the three poems by Kavanagh on your course do you prefer?
Give reasons for your answer, supporting them by reference or quotation. (20)

III. Fiction - (70 Marks)

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

A. **Hard Times.**

'Fetch Mr Bounderby down!' cried Mrs Sparsit. 'Rachael, young woman; you know who this is?'

'It's Mrs Pegler,' said Rachael.

'I should think it is!' cried Mrs Sparsit, exulting. 'Fetch Mr Bounderby. Stand away, everybody!' Here old Mrs Pegler, muffling herself up, and shrinking from observation, whispered a word of entreaty. 'Don't tell me,' said Mrs Sparsit, aloud, 'I have told you twenty times, coming along, that I will *not* leave you till I have handed you over to him myself.'

Mr Bounderby now appeared, accompanied by Mr Gradgrind, and the whelp, with whom he had been holding conference upstairs. Mr Bounderby looked more astonished than hospitable, at sight of this uninvited party in his dining-room.

'Why, what's the matter now!' said he. 'Mrs Sparsit, ma'am?'

'Sir,' explained that worthy woman, 'I trust it is my good fortune to produce a person you have much desired to find. Stimulated by my wish to relieve your mind, sir, and connecting together such imperfect clues to the part of the country in which that person might be supposed to reside, as have been afforded by the young woman Rachael, fortunately now present to identify, I have had the happiness to succeed, and to bring that person with me - I need not say most unwillingly on her part. It has not been, sir, without *some trouble that I have effected this; but trouble in your service is to me a pleasure, and hunger, thirst, and cold a real gratification.*'

Here Mrs Sparsit ceased; for Mr Bounderby's visage exhibited an extraordinary combination of all possible colours and expressions of discomfiture, as old Mrs Pegler was disclosed to his view.

'Why, what do you mean by this?' was his highly unexpected demand, in great warmth. 'I ask you, what do you mean by this, Mrs Sparsit, ma'am?'

'Sir!' exclaimed Mrs Sparsit, faintly.

'Why don't you mind your own business, ma'am?' roared Bounderby. 'How dare you go and poke your officious nose into my family affairs?'

This allusion to her favourite feature overpowered Mrs Sparsit. She sat down stiffly in a chair, as if she were frozen; and, with a fixed stare at Mr Bounderby, slowly grated her mittens against one another, as if they were frozen too.

'My dear Josiah!' cried Mrs Pegler, trembling. 'My darling boy! I am not to blame. It's not my fault, Josiah. I told this lady over and over again, that I knew she was doing what would not be agreeable to you, but she would do it.'

'What did you let her bring you for? Couldn't you knock her cap off, or her tooth out, or scratch her, or do something or other to her?' asked Bounderby.

'My own boy! She threatened me that if I resisted her, I should be brought by constables, and it was better to come quietly than make that stir in such a -' Mrs Pegler glanced timidly but proudly round the walls - 'such a fine house as this. Indeed, indeed, it is not my fault! My dear, noble, stately boy! I have always lived quiet and secret, Josiah, my dear. I have never broken the condition once. I have never said I was your mother. I have admired you at a distance; and if I have come to town sometimes, with long times between, to take a proud peep at you, I have done it unbeknown, my love, and gone away again.'

Mr Bounderby, with his hands in his pockets, walked in impatient mortification up and down at the side of the long dining-table, while the spectators greedily took in every syllable of Mrs Pegler's appeal, and at each succeeding syllable became more and more round-eyed. Mr Bounderby still walking up and down when Mrs Pegler had done, Mr Gradgrind addressed that maligned old lady:

'I am surprised, madam,' he observed with severity, 'that in your old age you have the face to claim Mr Bounderby for your son, after your unnatural and inhuman treatment of him.'

'*Me unnatural!*' cried poor old Mrs Pegler. '*Me inhuman!* To my dear boy?'

DICKENS

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

1. (a) Why, in the above extract, is Mr Bounderby so annoyed with the actions of Mrs Sparsit? (15)
(b) Later in the novel, Mrs Pegler says: "I can love for love's own sake." Describe the experiences of **one** other character in the novel who could "love for love's own sake." (20)
2. (a) Explain how Tom (the whelp) robbed Mr Bounderby's bank. (15)
(b) From your reading of the novel as a whole, do you think Tom deserved to be nicknamed "the whelp"? Give reasons for your answer. (20)
3. (a) (i) Contrast Bounderby's account of his upbringing with the account given by Mrs Pegler. (7)
(ii) What do these contrasting accounts tell us of the character of Mr Bounderby? (8)
(b) From your knowledge of the novel as a whole, explain how Bitzer could be described as the most successful product of the Gradgrind system of education. (20)
4. "Although Gradgrind and Bounderby agree on the importance of fact, Gradgrind is a more human character than Bounderby." Discuss this view of Gradgrind and Bounderby in the light of your knowledge of the novel as a whole, supporting the points you make with reference to the novel. (35)

B.**The Modern Novel**

Answer question 1 or question 2.

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

1. (a) Setting or location usually plays an important part in a novel.
Discuss the part which setting or location plays in **one** of the modern novels on your course. (30)
 - (b) "Although a novel may be made up of many incidents, one particular incident usually marks a turning point in the novel."
Discuss the accuracy of this statement in the light of **one** of the modern novels on your course. (40)
- OR**
2. (a) Describe an incident from a modern novel on your course where an important character experienced either love or hate. (30)
 - (b) Show how this incident contributed to the development of the story. (40)