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LITERATURE IN ENGLISH

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Paper 5 Shakespeare and other pre-20th Century Texts

October/November 2019

2 hours

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

At least **one** of the questions you answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.

This document consists of **14** printed pages, **2** blank pages and **1** Insert.

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Section A

Answer **one** question from this section

Remember, at least **one** of the questions you answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

WILLIAM SHAKESPEARE: *Richard II*

- 1 **Either** (a) Bolingbroke says to King Richard: 'My gracious Lord, I come but for my own.'

Discuss Shakespeare's presentation of Bolingbroke's rebellion in the light of this comment.

- Or** (b) Paying close attention to language, tone and action, discuss the following passage, showing what it contributes to the play's meaning and effects.

[Enter a GARDENER and two SERVANTS.]

Queen: But stay, here come the gardeners.
Let's step into the shadow of these trees.
My wretchedness unto a row of pins,
They will talk of state, for every one doth so
Against a change: woe is forerun with woe. 5

[QUEEN and LADIES retire.]

Gardener: Go, bind thou up yon dangling apricocks,
Which, like unruly children, make their sire
Stoop with oppression of their prodigal weight;
Give some supportance to the bending twigs. 10
Go thou, and like an executioner

Cut off the heads of too fast growing sprays
That look too lofty in our commonwealth:
All must be even in our government. 15
You thus employ'd, I will go root away
The noisome weeds which without profit suck
The soil's fertility from wholesome flowers.

Servant: Why should we, in the compass of a pale,
Keep law and form and due proportion, 20
Showing, as in a model, our firm estate,
When our sea-walled garden, the whole land,
Is full of weeds; her fairest flowers chok'd up,
Her fruit trees all unprun'd, her hedges ruin'd,
Her knots disordered, and her wholesome herbs 25
Swarming with caterpillars?

Gardener: Hold thy peace.
He that hath suffer'd this disorder'd spring
Hath now himself met with the fall of leaf;
The weeds which his broad-spreading leaves did shelter, 30
That seem'd in eating him to hold him up,
Are pluck'd up root and all by Boling-broke –
I mean the Earl of Wiltshire; Bushy, Green.

Servant: What, are they dead?

Gardener: They are; and Bolingbroke 35
Hath seiz'd the wasteful king. O, what pity is it

3

- That he had not so trimm'd and dress'd his land
 As we this garden! We at time of year
 Do wound the bark, the skin of our fruit trees,
 Lest, being over-proud in sap and blood, 40
 With too much riches it confound itself;
 Had he done so to great and growing men,
 They might have liv'd to bear, and he to taste
 Their fruits of duty. Superfluous branches
 We lop away, that bearing boughs may live; 45
 Had he done so, himself had borne the crown,
 Which waste of idle hours hath quite thrown down.
- Servant:* What, think you the King shall be deposed?
- Gardener:* Depress'd he is already, and depos'd
 'Tis doubt he will be. Letters came last night 50
 To a dear friend of the good Duke of York's
 That tell black tidings.
- Queen:* O, I am press'd to death through want of speaking!
 [Coming forward.]
 Thou, old Adam's likeness, set to dress this garden, 55
 How dares thy harsh rude tongue sound this displeasing news?
 What Eve, what serpent, hath suggested thee
 To make a second fall of cursed man?
 Why dost thou say King Richard is depos'd?
 Dar'st thou, thou little better thing than earth, 60
 Divine his downfall? Say, where, when, and how,
 Cam'st thou by this ill tidings? Speak, thou wretch.
- Gardener:* Pardon me, madam; little joy have I
 To breathe this news; yet what I say is true.
 King Richard, he is in the mighty hold 65
 Of Bolingbroke. Their fortunes both are weigh'd.
 In your lord's scale is nothing but himself,
 And some few vanities that make him light;
 But in the balance of great Bolingbroke,
 Besides himself, are all the English peers, 70
 And with that odds he weighs King Richard down.

Act 3, Scene 4

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 Either (a)** 'Although Hermione is absent from the stage for much of the play, she is central to its meaning and effects.'

With this comment in mind, discuss the role and characterisation of Hermione in *The Winter's Tale*.

- Or (b)** Paying careful attention to language, tone and action, show what the following passage contributes to your understanding of the role and characterisation of Paulina.

Paulina: Good my liege, I come –
And I beseech you hear me, who professes
Myself your loyal servant, your physician,
Your most obedient counsellor; yet that dares
Less appear so, in comforting your evils, 5
Than such as most seem yours – I say I come
From your good Queen.

Leontes: Good Queen!

Paulina: Good Queen, my lord, good Queen – I say good Queen;
And would by combat make her good, so were I 10
A man, the worst about you.

Leontes: Force her hence.

Paulina: Let him that makes but trifles of his eyes
First hand me. On mine own accord I'll off;
But first I'll do my errand. The good Queen, 15
For she is good, hath brought you forth a daughter;
Here 'tis; commends it to your blessing.
[Laying down the child.]

Leontes: Out!
A mankind witch! Hence with her, out o' door! 20
A most intelligencing bawd!

Paulina: Not so.
I am as ignorant in that as you
In so entitling me; and no less honest
Than you are mad; which is enough, I'll warrant, 25
As this world goes, to pass for honest.

Leontes: Traitors!
Will you not push her out? Give her the bastard.
[To ANTIGONUS] Thou dotard, thou art woman-tir'd, unroosted
By thy Dame Partlet here. Take up the bastard; 30
Take't up, I say; give't to thy crone.

Paulina: For ever
Unvenerable be thy hands, if thou
Tak'st up the Princess by that forced baseness
Which he has put upon't! 35

Leontes: He dreads his wife.

Paulina: So I would you did; then 'twere past all doubt
You'd call your children yours.

Leontes: A nest of traitors!

Antigonus: I am none, by this good light. 40

Paulina: Nor I; nor any
But one that's here; and that's himself; for he
The sacred honour of himself, his Queen's,

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	His hopeful son's, his babe's, betrays to slander, Whose sting is sharper than the sword's; and will not – For, as the case now stands, it is a curse He cannot be compell'd to 't – once remove The root of his opinion, which is rotten As ever oak or stone was sound.	45
<i>Leontes:</i>	A callat Of boundless tongue, who late hath beat her husband, And now baits me! This brat is none of mine; It is the issue of Polixenes. Hence with it, and together with the dam Commit them to the fire.	50 55
<i>Paulina:</i>	It is yours. And, might we lay th' old proverb to your charge, So like you 'tis the worse. Behold, my lords, Although the print be little, the whole matter And copy of the father – eye, nose, lip, The trick of's frown, his forehead; nay, the valley, The pretty dimples of his chin and cheek; his smiles; The very mould and frame of hand, nail, finger. And thou, good goddess Nature, which hast made it So like to him that got it, if thou hast The ordering of the mind too, 'mongst all colours No yellow in't, lest she suspect, as he does, Her children not her husband's!	60 65
<i>Leontes:</i>	A gross hag! And, lozel, thou art worthy to be hang'd That wilt not stay her tongue.	70

Act 2, Scene 3

6

Section B

Answer **one** question from this section

Remember, at least **one** of the questions you answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

JANE AUSTEN: *Northanger Abbey*

- 3 **Either** (a) What, in your view, does Austen's use of different settings contribute to the novel's meaning and effects?
- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing what it contributes to your understanding of Austen's methods of characterisation.

When the young ladies next met, they had a far more interesting subject to discuss. James Morland's second letter was then received, and the kind intentions of his father fully explained. A living, of which Mr. Morland was himself patron and incumbent, of about four hundred pounds yearly value, was to be resigned to his son as soon as he should be old enough to take it; no trifling deduction from the family income, no niggardly assignment to one of ten children. An estate of at least equal value, moreover, was assured as his future inheritance.

5

James expressed himself on the occasion with becoming gratitude; and the necessity of waiting between two and three years before they could marry, being, however unwelcome, no more than he had expected, was born by him without discontent. Catherine, whose expectations had been as unfixed as her ideas of her father's income, and whose judgment was now entirely led by her brother, felt equally well satisfied, and heartily congratulated Isabella on having every thing so pleasantly settled.

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"It is very charming indeed," said Isabella, with a grave face. "Mr. Morland has behaved vastly handsome indeed," said the gentle Mrs. Thorpe, looking anxiously at her daughter. "I only wish I could do as much. One could not expect more from him you know. If he finds he *can* do more by and bye, I dare say he will, for I am sure he must be an excellent good hearted man. Four hundred is but a small income to begin on indeed, but your wishes, my dear Isabella, are so moderate, you do not consider how little you ever want, my dear."

15

"It is not on my own account I wish for more; but I cannot bear to be the means of injuring my dear Morland, making him sit down upon an income hardly enough to find one in the common necessities of life. For myself, it is nothing; I never think of myself."

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"I know you never do, my dear; and you will always find your reward in the affection it makes every body feel for you. There never was a young woman so beloved as you are by every body that knows you; and I dare say when Mr. Morland sees you, my dear child—but do not let us distress our dear Catherine by talking of such things. Mr. Morland has behaved so very handsome you know. I always heard he was a most excellent man; and you know, my dear, we are not to suppose but what, if you had had a suitable fortune, he would have come down with something more, for I am sure he must be a most liberal-minded man."

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"Nobody can think better of Mr. Morland than I do, I am sure. But every body has their failing you know, and every body has a right to do what they like with their own money." Catherine was hurt by these insinuations. "I am very sure," said she, "that my father has promised to do as much as he can afford."

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Isabella recollected herself. “As to that, my sweet Catherine, there cannot be a doubt, and you know me well enough to be sure that a much smaller income would satisfy me. It is not the want of more money that makes me just at present a little out of spirits; I hate money; and if our union could take place now upon only fifty pounds a year, I should not have a wish unsatisfied. Ah! my Catherine, you have found me out. There’s the sting. The long, long, endless two years and half that are to pass before your brother can hold the living.”

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“Yes, yes, my darling Isabella,” said Mrs. Thorpe, “we perfectly see into your heart. You have no disguise. We perfectly understand the present vexation; and every body must love you the better for such a noble honest affection.”

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Volume 2, Chapter 1

EMILY BRONTË: *Wuthering Heights*

- 4 **Either** (a) ‘The novel is more concerned with hatred and revenge, than with love and kindness.’

How far, and in what ways, do you agree with this view of *Wuthering Heights*?

- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing what it contributes to the presentation of Heathcliff.

As soon as he heard the other members of the family stirring he retired to his den, and I breathed freer. But in the afternoon, while Joseph and Hareton were at their work, he came into the kitchen again, and, with a wild look, bid me come and sit in the house: he wanted somebody with him. I declined: telling him plainly that his strange talk and manner frightened me, and I had neither the nerve nor the will to be his companion alone. 5

“I believe you think me a fiend,” he said, with his dismal laugh: “something too horrible to live under a decent roof.” Then turning to Catherine, who was there, and who drew behind me at his approach, he added, half-sneeringly—“Will *you* come, chuck? I’ll not hurt you. No! to you I’ve made myself worse than the devil. Well, there is *one* who won’t shrink from my company! By God! she’s relentless. Oh, damn it! It’s unutterably too much for flesh and blood to bear—even mine.” 10

He solicited the society of no one more. At dusk, he went into his chamber. Through the whole night, and far into the morning, we heard him groaning and murmuring to himself. Hareton was anxious to enter; but I bade him fetch Mr. Kenneth, and he should go in and see him. When he came, and I requested admittance and tried to open the door, I found it locked; and Heathcliff bid us be damned. He was better, and would be left alone; so the doctor went away. 15

The following evening was very wet: indeed it poured down till day-dawn; and, as I took my morning walk round the house, I observed the master’s window swinging open, and the rain driving straight in. He cannot be in bed, I thought: those showers would drench him through. He must either be up or out. But I’ll make no more ado, I’ll go boldly and look. 20

Having succeeded in obtaining entrance with another key, I ran to unclosethe panels, for the chamber was vacant; quickly pushing them aside, I peeped in. Mr. Heathcliff was there—laid on his back. His eyes met mine so keen and fierce, I started; and then he seemed to smile. I could not think him dead: but his face and throat were washed with rain; the bedclothes dripped, and he was perfectly still. The lattice, flapping to and fro, had grazed one hand that rested on the sill; no blood trickled from the broken skin, and when I put my fingers to it, I could doubt no more: he was dead and stark! 25 30

I hasped the window; I combed his black long hair from his forehead; I tried to close his eyes: to extinguish, if possible, that frightful, life-like gaze of exultation before any one else beheld it. They would not shut: they seemed to sneer at my attempts: and his parted lips and sharp white teeth sneered too! Taken with another fit of cowardice, I cried out for Joseph. Joseph shuffled up and made a noise; but resolutely refused to meddle with him. 35

“Th’ devil’s harried off his soul,” he cried, “and he muh hev his carcass intuh t’ bargain, for ow’t Aw care! Ech! what a wicked un he looks ginning at death!” and the old sinner grinned in mockery. 40

Volume 2, Chapter 20

GEOFFREY CHAUCER: *The Franklin's Prologue and Tale*

- 5 **Either** (a) How, and with what effects, does Chaucer present loyalty in *The Franklin's Prologue* and *Tale*?
- Or** (b) Paying close attention to the poetic methods, discuss the following passage, showing what it contributes to Chaucer's concerns in *The Franklin's Prologue* and *Tale*.

Upon this daunce, amonges othere men,
 Daunced a squier biforn Dorigen,
 That fressher was and jolyer of array,
 As to my doom, than is the month of May.
 He syngeth, daunceth, passynge any man 5
 That is, or was, sith that the world bigan.
 Therwith he was, if men sholde hym discryve,
 Oon of the beste farynge man on lyve;
 Yong, strong, right vertuous, and riche, and wys,
 And wel biloved, and holden in greet prys. 10
 And shortly, if the sothe I tellen shal,
 Unwityng of this Dorigen at al,
 This lusty squier, servant to Venus,
 Which that ycleped was Aurelius,
 Hadde loved hire best of any creature 15
 Two yeer and moore, as was his aventure,
 But nevere dorste he tellen hire his grevaunce.
 Withouten coppe he drank al his penaunce.
 He was despeyred; no thyng dorste he seye,
 Save in his songes somewhat wolde he wreye 20
 His wo, as in a general compleynyng;
 He seyde he lovede and was biloved no thyng.
 Of swich matere made he manye layes,
 Songes, compleintes, roundels, virelayes,
 How that he dorste nat his sorwe telle, 25
 But langwissheth as a furye dooth in helle;
 And dye he moste, he seyde, as dide Ekko
 For Narcisus, that dorste nat telle hir wo.
 In oother manere than ye heere me seye,
 Ne dorste he nat to hire his wo biwreye, 30
 Save that, paraventure, somtyme at daunces,
 Ther yonge folk kepen hir observaunces,
 It may wel be he looked on hir face
 In swich a wise as man that asketh grace;
 But nothyng wiste she of his entente. 35

from *The Franklin's Tale*

THOMAS HARDY: *Tess of the d'Urbervilles*

- 6 **Either** (a) In what ways, and with what effects, does Hardy present different attitudes to sex in the novel?
- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing what it contributes to your understanding of the relationship between Tess and her mother.

'Well! – my dear Tess!' exclaimed her surprised mother, jumping up and kissing the girl. 'How be ye? I didn't see you till you was in upon me! Have you come home to be married?'

'No, I have not come for that, mother.'

'Then for a holiday?'

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'Yes – for a holiday; for a long holiday,' said Tess.

'What, isn't your cousin going to do the handsome thing?'

'He's not my cousin, and he's not going to marry me.'

Her mother eyed her narrowly.

'Come, you have not told me all,' she said.

10

Then Tess went up to her mother, put her face upon Joan's neck, and told.

'And yet th'st not got him to marry 'eel' reiterated her mother. 'Any woman would have done it but you, after that!'

'Perhaps any woman would except me.'

15

'It would have been something like a story to come back with, if you had!' continued Mrs Durbeyfield, ready to burst into tears of vexation. 'After all the talk about you and him which has reached us here, who would have expected it to end like this! Why didn't ye think of doing some good for your family instead o' thinking only of yourself? See how I've got to teave and slave, and your poor weak father with his heart clogged like a dripping-pan. I did hope for something to come out o' this! To see what a pretty pair you and he made that day when you drove away together four months ago! See what he has given us – all, as we thought, because we were his kin. But if he's not, it must have been done because of his love for 'ee. And yet you've not got him to marry!'

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Get Alec d'Urberville in the mind to marry her! He marry *her*! On matrimony he had never once said a word. And what if he had? How a convulsive snatching at social salvation might have impelled her to answer him she could not say. But her poor foolish mother little knew her present feeling towards this man. Perhaps it was unusual in the circumstances, unlucky, unaccountable; but there it was; and this, as she had said, was what made her detest herself. She had never wholly cared for him, she did not at all care for him now. She had dreaded him, winced before him, succumbed to adroit advantages he took of her helplessness; then, temporarily blinded by his ardent manners, had been stirred to confused surrender awhile: had suddenly despised and disliked him, and had run away. That was all. Hate him she did not quite; but he was dust and ashes to her, and even for her name's sake she scarcely wished to marry him.

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'You ought to have been more careful if you didn't mean to get him to make you his wife!'

'O mother, my mother!' cried the agonized girl, turning passionately upon her parent as if her poor heart would break. 'How could I be expected to know? I was a child when I left this house four months ago. Why didn't you tell me there was danger in men-folk? Why didn't you warn me? Ladies know what to fend hands against, because they read novels that tell them of these tricks; but I never had the chance o' learning in that way, and you did not help me!'

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45

Her mother was subdued.

11

‘I thought if I spoke of his fond feelings and what they might lead to, you would be hontish wi’ him and lose your chance,’ she murmured, wiping her eyes with her apron. ‘Well, we must make the best of it, I suppose. ’Tis nater, after all, and what do please God!’

50

Chapter 13

12

ANDREW MARVELL: *Selected Poems*

- 7 **Either** (a) Discuss some of the effects created by Marvell's presentation of the natural world. You should refer to **three** poems in your answer.
- Or** (b) Paying close attention to poetic methods and their effects, discuss the following extract from *Eyes and Tears*, showing what it contributes to your understanding of Marvell's concerns.

1	How wisely Nature did decree, With the same eyes to weep and see! That, having viewed the object vain, We might be ready to complain.	
2	Thus since the self-deluding sight, In a false angle takes each height, These tears, which better measure all, Like watery lines and plummets fall.	5
3	Two tears, which Sorrow long did weigh Within the scales of either eye, And then paid out in equal poise, Are the true price of all my joys.	10
4	What in the world most fair appears, Yea, even laughter, turns to tears: And all the jewels which we prize, Melt in these pendants of the eyes.	15
5	I have through every garden been, Amongst the red, the white, the green, And yet, from all the flowers I saw, No honey but these tears, could draw.	20
6	So the all-seeing sun each day Distills the world with chemic ray, But finds the essence only show'rs, Which straight in pity back he pours.	
7	Yet happy they whom grief doth bless, That weep the more, and see the less: And, to preserve their sight more true, Bathe still their eyes in their own dew.	25

13

8

So Magdalen, in tears more wise
Dissolved those captivating eyes,
Whose liquid chains could flowing meet
To fetter her Redeemer's feet.

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9

Not full sails hasting loaden home,
Nor the chaste lady's pregnant womb,
Nor Cynthia teeming shows so fair,
As two eyes swoll'n with weeping are.

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10

The sparkling glance that shoots desire,
Drenched in these waves does lose its fire.
Yea, oft the Thunderer pity takes
And here the hissing lightning slakes.

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11

The incense was to heaven dear,
Not as a perfume, but a tear.
And stars show lovely in the night,
But as they seem the tears of light.

from *Eyes and Tears*

14

PERCY BYSSHE SHELLEY: *Selected Poems*

8 **Either** (a) 'Shelley presents the poet as a hero.'

How far, and in what ways, do you agree with this view? You should refer to **three** poems in your answer.

Or (b) Paying close attention to poetic methods and their effects, discuss the following poem, showing what it contributes to your understanding of Shelley's concerns.

Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert ... Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

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