



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/52

Paper 5 Shakespeare and other pre-20th Century Texts

February/March 2020**2 hours**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 - Section A: answer **one** question.
 - Section B: answer **one** question.
- You must answer at least **one** (b) passage-based question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- You are reminded of the need for good English and clear presentation in your answers.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **16** pages. Blank pages are indicated.

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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) In what ways and with what effects does Shakespeare present politics in the play *Richard II*?
- Or** (b) Paying close attention to the detail of the writing, discuss the following passage, showing its significance to the play as a whole.

King Richard: What doth our cousin lay to Mowbray's charge?
It must be great that can inherit us
So much as of a thought of ill in him.

Bolingbroke: Look what I speak, my life shall prove it true –
That Mowbray hath receiv'd eight thousand nobles 5
In name of lendings for your Highness' soldiers,
The which he hath detain'd for lewd employments
Like a false traitor and injurious villain.
Besides, I say and will in battle prove –
Or here, or elsewhere to the furthest verge 10
That ever was survey'd by English eye –
That all the treasons for these eighteen years
Complotted and contrived in this land
Fetch from false Mowbray their first head and spring.
Further I say, and further will maintain 15
Upon his bad life to make all this good,
That he did plot the Duke of Gloucester's death,
Suggest his soon-believing adversaries,
And consequently, like a traitor coward,
Sluc'd out his innocent soul through streams of blood; 20
Which blood, like sacrificing Abel's, cries,
Even from the tongueless caverns of the earth,
To me for justice and rough chastisement;
And, by the glorious worth of my descent,
This arm shall do it, or this life be spent. 25

King Richard: How high a pitch his resolution soars!
Thomas of Norfolk, what say'st thou to this?

Mowbray: O, let my sovereign turn away his face
And bid his ears a little while be deaf,
Till I have told this slander of his blood 30
How God and good men hate so foul a liar.

King Richard: Mowbray, impartial are our eyes and ears.
Were he my brother, nay, my kingdom's heir,
As he is but my father's brother's son,
Now by my sceptre's awe I make a vow, 35
Such neighbour nearness to our sacred blood
Should nothing privilege him nor partialize
The unstooping firmness of my upright soul.

3

He is our subject, Mowbray; so art thou:
Free speech and fearless I to thee allow. 40

Mowbray: Then, Bolingbroke, as low as to thy heart,
Through the false passage of thy throat, thou liest.
Three parts of that receipt I had for Calais
Disburs'd I duly to his Highness' soldiers;
The other part reserv'd I by consent, 45
For that my sovereign liege was in my debt
Upon remainder of a dear account
Since last I went to France to fetch his queen:
Now swallow down that lie. For Gloucester's death –
I slew him not, but to my own disgrace 50
Neglected my sworn duty in that case.
For you, my noble Lord of Lancaster,
The honourable father to my foe,
Once did I lay an ambush for your life,
A trespass that doth vex my grieved soul; 55
But ere I last receiv'd the sacrament
I did confess it, and exactly begg'd
Your grace's pardon; and I hope I had it.

Act 1, Scene 1

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 Either** (a) In what ways and with what effects does Shakespeare present contrasts between court and country in the play?
- Or** (b) Paying close attention to language, tone and action, discuss the following passage, showing how it develops the play's concerns.

Hermione: Sir,
You speak a language that I understand not.
My life stands in the level of your dreams,
Which I'll lay down.

Leontes: Your actions are my dreams. 5
You had a bastard by Polixenes,
And I but dream'd it. As you were past all shame –
Those of your fact are so – so past all truth;
Which to deny concerns more than avails; for as
Thy brat hath been cast out, like to itself, 10
No father owning it – which is indeed
More criminal in thee than it – so thou
Shalt feel our justice; in whose easiest passage
Look for no less than death.

Hermione: Sir, spare your threats. 15
The bug which you would fright me with I seek.
To me can life be no commodity.
The crown and comfort of my life, your favour,
I do give lost, for I do feel it gone.
But know not how it went; my second joy 20
And first fruits of my body, from his presence
I am barr'd, like one infectious; my third comfort,
Starr'd most unluckily, is from my breast –
The innocent milk in it most innocent mouth – 25
Hal'd out to murder; myself on every post
Proclaim'd a strumpet; with immodest hatred
The child-bed privilege denied, which 'longs
To women of all fashion; lastly, hurried
Here to this place, i' th' open air, before
I have got strength of limit. Now, my liege, 30
Tell me what blessings I have here alive
That I should fear to die. Therefore proceed.
But yet hear this – mistake me not: no life,
I prize it not a straw, but for mine honour
Which I would free – if I shall be condemn'd 35
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
'Tis rigour, and not law. Your honours all,
I do refer me to the oracle:
Apollo be my judge! 40

Lord: This your request
Is altogether just. Therefore, bring forth,
And in Apollo's name, his oracle.
[Exeunt certain OFFICERS.]

Hermione: The Emperor of Russia was my father; 45
O that he were alive, and here beholding

5

	His daughter's trial! that he did but see The flatness of my misery; yet with eyes Of pity, not revenge!	
	[<i>Re-enter OFFICERS, with CLEOMENES and DION.</i>]	50
<i>Officer:</i>	You here shall swear upon this sword of justice That you, Cleomenes and Dion, have Been both at Delphos, and from thence have brought This seal'd-up oracle, by the hand deliver'd Of great Apollo's priest; and that since then You have not dar'd to break the holy seal Nor read the secrets in't.	55
<i>Cleomenes, Dion:</i>	All this we swear.	
<i>Leontes:</i>	Break up the seals and read.	
<i>Officer</i>	[<i>Reads</i>]: 'Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly begotten; and the King shall live without an heir, if that which is lost be not found.'	60
<i>Lords:</i>	Now blessed be the great Apollo!	
<i>Hermione:</i>	Praised!	65
<i>Leontes:</i>	Hast thou read truth?	
<i>Officer:</i>	Ay, my lord; even so As it is here set down.	
<i>Leontes:</i>	There is no truth at all i' th' oracle. The sessions shall proceed. This is mere falsehood. [<i>Enter a SERVANT.</i>]	70
<i>Servant:</i>	My lord the King, the King!	
<i>Leontes:</i>	What is the business?	
<i>Servant:</i>	O sir, I shall be hated to report it: The Prince your son, with mere conceit and fear Of the Queen's speed, is gone.	75
<i>Leontes:</i>	How! Gone?	
<i>Servant:</i>	Is dead.	
<i>Leontes:</i>	Apollo's angry; and the heavens themselves Do strike at my injustice [HERMIONE swoons. How now, there!	80
<i>Paulina:</i>	This news is mortal to the Queen. Look down And see what death is doing.	
<i>Leontes:</i>	Take her hence. Her heart is but o'ercharg'd; she will recover. I have too much believ'd mine own suspicion. Beseech you tenderly apply to her Some remedies for life. [<i>Exeunt PAULINA and LADIES with HERMIONE.</i>]	85

Act 3, Scene 2

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) Compare and contrast the roles and characterisation of General Tilney and John Thorpe in *Northanger Abbey*.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to the novel as a whole.

The marriage of Eleanor Tilney, her removal from all the evils of such a home as Northanger had been made by Henry's banishment, to the home of her choice and the man of her choice, is an event which I expect to give general satisfaction among all her acquaintance. My own joy on the occasion is very sincere. I know no one more entitled, by unpretending merit, or better prepared by habitual suffering, to receive and enjoy felicity. Her partiality for this gentleman was not of recent origin; and he had been long withheld only by inferiority of situation from addressing her. His unexpected accession to title and fortune had removed all his difficulties; and never had the General loved his daughter so well in all her hours of companionship, utility, and patient endurance, as when he first hailed her, "Your Ladyship!" Her husband was really deserving of her; independent of his peerage, his wealth, and his attachment, being to a precision the most charming young man in the world. Any further definition of his merits must be unnecessary; the most charming young man in the world is instantly before the imagination of us all. Concerning the one in question therefore I have only to add—(aware that the rules of composition forbid the introduction of a character not connected with my fable)—that this was the very gentleman whose negligent servant left behind him that collection of washing-bills, resulting from a long visit at Northanger, by which my heroine was involved in one of her most alarming adventures.

The influence of the Viscount and Viscountess in their brother's behalf was assisted by that right understanding of Mr. Morland's circumstances which, as soon as the General would allow himself to be informed, they were qualified to give. It taught him that he had been scarcely more misled by Thorpe's first boast of the family wealth, than by his subsequent malicious overthrow of it; that in no sense of the word were they necessitous or poor, and that Catherine would have three thousand pounds. This was so material an amendment of his late expectations, that it greatly contributed to smooth the descent of his pride; and by no means without its effect was the private intelligence, which he was at some pains to procure, that the Fullerton estate, being entirely at the disposal of its present proprietor, was consequently open to every greedy speculation.

On the strength of this, the General, soon after Eleanor's marriage, permitted his son to return to Northanger, and thence made him the bearer of his consent, very courteously worded in a page full of empty professions to Mr. Morland. The event which it authorized soon followed: Henry and Catherine were married, the bells rang and every body smiled; and, as this took place within a twelve-month from the first day of their meeting, it will not appear, after all the dreadful delays occasioned by the General's cruelty, that they were essentially hurt by it. To begin perfect happiness at the respective ages of twenty-six and eighteen, is to do pretty well; and professing myself moreover convinced, that the General's unjust

interference, so far from being really injurious to their felicity, was perhaps rather 40
conducive to it, by improving their knowledge of each other, and adding strength to
their attachment, I leave it to be settled by whomsoever it may concern, whether the
tendency of this work be altogether to recommend parental tyranny, or reward filial
disobedience.

Volume 2, Chapter 16

GEOFFREY CHAUCER: *The Knight's Tale*

- 4 **Either** (a) In what ways and with what effects does Chaucer present nature and the natural world in *The Knight's Tale*?
- Or** (b) Paying close attention to Chaucer's poetic methods, discuss the following extract, showing its significance to *The Knight's Tale*.

Now to the temple of Dyane the chaste,
 As shortly as I kan, I wol me haste,
 To telle yow al the descripsioun.
 Depeynted been the walles up and doun
 Of huntyng and of shamefast chastitee. 5
 Ther saugh I how woful Calistopee,
 Whan that Diane agreved was with here,
 Was turned from a womman til a bere,
 And after was she maad the loode-sterre;
 Thus was it peynted, I kan sey yow no ferre. 10
 Hir sone is eek a sterre, as men may see.
 Ther saugh I Dane, yturned til a tree, –
 I mene nat the goddesse Diane,
 But Penneus doghter, which that highte Dane.
 Ther saugh I Attheon an hert ymaked, 15
 For vengeance that he saugh Diane al naked;
 I saugh how that his houndes have hym caught
 And freeten hym, for that they knewe hym naught.
 Yet peynted was a litel forther moor
 How Atthalante hunted the wilde boor, 20
 And Meleagre, and many another mo,
 For which Dyane wroghte hym care and wo.
 Ther saugh I many another wonder storie,
 The which me list nat drawn to memorie.
 This goddesse on an hert ful hye seet, 25
 With smale houndes al aboute hir feet;
 And undernethe hir feet she hadde a moone, –
 Wexynge it was and sholde wanye soone.
 In gaude grene hir statue clothed was,
 With bowe in honde, and arwes in a cas. 30
 Hir eyen caste she ful lowe adoun,
 Ther Pluto hath his derke regioun.
 A womman travailynge was hire biforn;
 But for hir child so longe was unborn,
 Ful pitously Lucyna gan she calle, 35
 And seyde, "Help, for thou mayst best of alle!"
 Wel koude he peynten lifly that it wroghte;
 With many a floryn he the hewes boghte.
 Now been thise lystes maad, and Theseus,
 That at his grete cost arrayed thus 40
 The temples and the theatre every deel,
 Whan it was doon, hym lyked wonder weel.

from *The Knight's Tale*

Turn over for Question 5.

CHARLES DICKENS: *Oliver Twist*

- 5 **Either** (a) Discuss some of the effects created by Dickens's presentation of crime and criminals in *Oliver Twist*.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Dickens's presentation of Mr Bumble and his relationship with Mrs Corney.

Mr. Bumble had married Mrs. Corney, and was master of the workhouse. Another beadle had come into power. On him the cocked-hat, gold-laced coat, and staff, had all three descended.

'And to-morrow two months it was done!' said Mr. Bumble, with a sigh. 'It seems a age.' 5

Mr. Bumble might have meant that he had concentrated a whole existence of happiness into the short space of eight weeks; but the sigh—there was a vast deal of meaning in the sigh.

'I sold myself,' said Mr. Bumble, pursuing the same train of reflection, 'for six teaspoons, a pair of sugar-tongs, and a milk-pot; with a small quantity of second-hand furniture, and twenty pound in money. I went very reasonable. Cheap, dirt cheap!' 10

'Cheap!' cried a shrill voice in Mr. Bumble's ear: 'you would have been dear at any price; and dear enough I paid for you, Lord above knows that!' 15

Mr. Bumble turned, and encountered the face of his interesting consort, who, imperfectly comprehending the few words she had overheard of his complaint, had hazarded the foregoing remark at a venture.

'Mrs. Bumble, ma'am!' said Mr. Bumble, with sentimental sternness.

'Well!' cried the lady.

'Have the goodness to look at me,' said Mr. Bumble, fixing his eyes upon her. ('If she stands such a eye as that,' said Mr. Bumble to himself, 'she can stand anything. It is a eye I never knew to fail with paupers. If it fails with her, my power is gone.') 20

Whether an exceedingly small expansion of eye be sufficient to quell paupers, who, being lightly fed, are in no very high condition; or whether the late Mrs. Corney was particularly proof against eagle glances; are matters of opinion. The matter of fact is, that the matron was in no way overpowered by Mr. Bumble's scowl, but, on the contrary, treated it with great disdain, and even raised a laugh thereat, which sounded as though it were genuine. 25

On hearing this most unexpected sound, Mr. Bumble looked, first incredulous, and afterwards amazed. He then relapsed into his former state; nor did he rouse himself until his attention was again awakened by the voice of his partner. 30

'Are you going to sit snoring there, all day?' inquired Mrs. Bumble.

'I am going to sit here, as long as I think proper, ma'am,' rejoined Mr. Bumble; 'and although I was *not* snoring, I shall snore, gape, sneeze, laugh, or cry, as the humour strikes me; such being my prerogative.' 35

'Your prerogative!' sneered Mrs. Bumble, with ineffable contempt.

'I said the word, ma'am,' said Mr. Bumble. 'The prerogative of a man is to command.'

'And what's the prerogative of a woman, in the name of Goodness?' cried the relict of Mr. Corney deceased. 40

'To obey, ma'am,' thundered Mr. Bumble. 'Your late unfortunate husband should have taught it you; and then, perhaps, he might have been alive now. I wish he was, poor man!'

Mrs. Bumble, seeing at a glance, that the decisive moment had now arrived, and that a blow struck for the mastership on one side or other, must necessarily be final and conclusive, no sooner heard this allusion to the dead and gone, than she 45

dropped into a chair, and with a loud scream that Mr. Bumble was a hard-hearted brute, fell into a paroxysm of tears.

But, tears were not the things to find their way to Mr. Bumble's soul; his heart was waterproof. Like washable beaver hats that improve with rain, his nerves were rendered stouter and more vigorous, by showers of tears, which, being tokens of weakness, and so far tacit admissions of his own power, pleased and exalted him. He eyed his good lady with looks of great satisfaction, and begged, in an encouraging manner, that she should cry her hardest: the exercise being looked upon, by the faculty, as strongly conducive to health. 50 55

'It opens the lungs, washes the countenance, exercises the eyes, and softens down the temper,' said Mr. Bumble. 'So cry away.'

As he discharged himself of this pleasantry, Mr. Bumble took his hat from a peg, and putting it on, rather rakishly, on one side, as a man might, who felt he had asserted his superiority in a becoming manner, thrust his hands into his pockets, and sauntered towards the door, with much ease and waggishness depicted in his whole appearance. 60

Chapter 37

THOMAS HARDY: *Tess of the d'Urbervilles*

- 6 **Either** (a) In what ways and with what effects does Hardy present relationships between parents and children?
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to the novel as a whole.

He took a few steps away from her, but, returning, said, 'By the bye, Tess, your father has a new cob to-day. Somebody gave it to him.'

'Somebody? You!'

D'Urberville nodded.

'O how very good of you that is!' she exclaimed, with a painful sense of the awkwardness of having to thank him just then. 5

'And the children have some toys.'

'I didn't know – you ever sent them anything!' she murmured, much moved. 'I almost wish you had not – yes, I almost wish it!'

'Why, dear?' 10

'It – hampers me so.'

'Tessy – don't you love me ever so little now?'

'I'm grateful,' she reluctantly admitted. 'But I fear I do not—' The sudden vision of his passion for herself as a factor in this result so distressed her that, beginning with one slow tear, and then following with another, she wept outright. 15

'Don't cry, dear, dear one! Now sit down here, and wait till I come.' She passively sat down amid the leaves he had heaped, and shivered slightly. 'Are you cold?' he asked.

'Not very – a little.'

He touched her with his fingers, which sank into her as into down. 'You have only that puffy muslin dress on – how's that?' 20

'It's my best summer one. 'Twas very warm when I started, and I didn't know I was going to ride, and that it would be night.'

'Nights grow chilly in September. Let me see.' He pulled off a light overcoat that he had worn, and put it round her tenderly. 'That's it – now you'll feel warmer,' he continued. 'Now, my pretty, rest there; I shall soon be back again.' 25

Having buttoned the overcoat round her shoulders he plunged into the webs of vapour which by this time formed veils between the trees. She could hear the rustling of the branches as he ascended the adjoining slope, till his movements were no louder than the hopping of a bird, and finally died away. With the setting of the moon the pale light lessened, and Tess became invisible as she fell into reverie upon the leaves where he had left her. 30

In the meantime Alec d'Urberville had pushed on up the slope to clear his genuine doubt as to the quarter of The Chase they were in. He had, in fact, ridden quite at random for over an hour, taking any turning that came to hand in order to prolong companionship with her, and giving far more attention to Tess's moonlit person than to any wayside object. A little rest for the jaded animal being desirable, he did not hasten his search for landmarks. A clamber over the hill into the adjoining vale brought him to the fence of a highway whose contours he recognized, which settled the question of their whereabouts. D'Urberville thereupon turned back; but by this time the moon had quite gone down, and partly on account of the fog The Chase was wrapped in thick darkness, although morning was not far off. He was obliged to advance with outstretched hands to avoid contact with the boughs, and discovered that to hit the exact spot from which he had started was at first entirely beyond him. Roaming up and down, round and round, he at length heard a slight movement of the horse close at hand; and the sleeve of his overcoat unexpectedly caught his foot. 45

'Tess!' said d'Urberville.

There was no answer. The obscurity was now so great that he could see absolutely nothing but a pale nebulousness at his feet, which represented the white muslin figure he had left upon the dead leaves. Everything else was blackness alike. D'Urberville stooped; and heard a gentle regular breathing. He knelt and bent lower, till her breath warmed his face, and in a moment his cheek was in contact with hers. She was sleeping soundly, and upon her eyelashes there lingered tears. 50

Darkness and silence ruled everywhere around. Above them rose the primeval yews and oaks of The Chase, in which were poised gentle roosting birds in their last nap; and about them stole the hopping rabbits and hares. But, might some say, where was Tess's guardian angel? where was the providence of her simple faith? 55

Chapter 11

JOHN MILTON: *Paradise Lost*, Books IX and X

- 7 **Either** (a) In what ways and with what effects does Milton present the natural world in *Paradise Lost*, Books IX and X?
- Or** (b) Paying close attention to Milton's poetic methods, discuss the following extract, showing what it adds to your understanding of his concerns in *Paradise Lost*, Books IX and X.

No more of talk where God or angel guest
 With man, as with his friend, familiar used
 To sit indulgent, and with him partake
 Rural repast, permitting him the while
 Venial discourse unblamed. I now must change 5
 Those notes to tragic; foul distrust, and breach
 Disloyal on the part of man, revolt,
 And disobedience; on the part of Heav'n
 Now alienated, distance and distaste,
 Anger and just rebuke, and judgment giv'n, 10
 That brought into this world a world of woe,
 Sin and her shadow Death, and misery,
 Death's harbinger. Sad task, yet argument
 Not less but more heroic than the wrath
 Of stern Achilles on his foe pursued 15
 Thrice fugitive about Troy wall; or rage
 Of Turnus for Lavinia disespoused;
 Or Neptune's ire or Juno's, that so long
 Perplexed the Greek and Cytherea's son;
 If answerable style I can obtain 20
 Of my celestial patroness, who deigns
 Her nightly visitation unimplored,
 And dictates to me slumb'ring, or inspires
 Easy my unpremeditated verse,
 Since first this subject for heroic song 25
 Pleased me long choosing, and beginning late;
 Not sedulous by nature to indite
 Wars, hitherto the only argument
 Heroic deemed, chief mast'ry to dissect
 With long and tedious havoc fabled knights 30
 In battles feigned (the better fortitude
 Of patience and heroic martyrdom
 Unsung), or to describe races and games,
 Or tilting furniture, emblazoned shields,
 Impresses quaint, caparisons and steeds, 35
 Bases and tinsel trappings, gorgeous knights
 At joust and tournament; then marshaled feast
 Served up in hall with sewers and seneschals;
 The skill of artifice or office mean,
 Not that which justly gives heroic name 40
 To person or to poem. Me of these
 Nor skilled nor studious, higher argument
 Remains, sufficient of itself to raise
 That name, unless an age too late, or cold
 Climate, or years damp my intended wing 45
 Depressed, and much they may, if all be mine,
 Not hers who brings it nightly to my ear.

Book IX

15

PERCY BYSSHE SHELLEY: Selected Poems

- 8 **Either** (a) Discuss some of the effects created by Shelley's presentation of freedom and the search for freedom. You should refer to **three** poems in your answer.
- Or** (b) Paying close attention to Shelley's poetic methods, discuss the following poem, showing what it adds to your understanding of his concerns.

TO NIGHT

I

Swiftly walk o'er the western wave,
 Spirit of Night!
 Out of the misty eastern cave,
 Where, all the long and lone daylight,
 Thou wovest dreams of joy and fear,
 Which make thee terrible and dear,—
 Swift be thy flight!

5

II

Wrap thy form in a mantle gray,
 Star-inwrought!
 Blind with thine hair the eyes of Day;
 Kiss her until she be wearied out,
 Then wander o'er city, and sea, and land,
 Touching all with thine opiate wand—
 Come, long-sought!

10

III

When I arose and saw the dawn,
 I sighed for thee;
 When light rode high, and the dew was gone,
 And noon lay heavy on flower and tree,
 And the weary Day turned to his rest,
 Lingered like an unloved guest,
 I sighed for thee.

15

20

IV

Thy brother Death came, and cried,
 Wouldst thou me?
 Thy sweet child Sleep, the filmy-eyed,
 Murmured like a noontide bee,
 Shall I nestle near thy side?
 Wouldst thou me?—And I replied,
 No, not thee!

25

V

Death will come when thou art dead,
 Soon, too soon—
 Sleep will come when thou art fled;
 Of neither would I ask the boon
 I ask of thee, beloved Night—
 Swift be thine approaching flight,
 Come soon, soon!

30

35

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