

O Level

English Literature

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ENGLISH LITERATURE

210/1

ORDINARY LEVEL

(Two hours and a half)

Answer five questions in all. You must answer Question 1 on the book which you have studied for Section A, and one other question from Section A. Your three other questions must be taken either from Section B, covering at least two books, or from Section C.

SECTION A

Answer Question 1, choosing from either the Shakespeare passages (a) to (d) on the play which you have studied or from the Chaucer passages (e) to (h), and one other question, which may be on either Shakespeare or Chaucer. All Shakespeare answers must however be on the same play.

SHAKESPEARE: *The Merchant of Venice*

1 Choose **three** of the following passages (a) to (d) and answer *briefly* the questions which follow them:

(a) *Salerio.* I know, Antonio

Is sad to think upon his merchandise.

Antonio. Believe me no, I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year.
Therefore my merchandise makes me not sad.

(i) What alternative explanation of Antonio's sadness does Salerio offer, and how does Antonio receive the suggestion?

(ii) Give the details of any **two** items of news concerning Antonio's 'merchandise' which we learn as the play progresses.

(iii) Express in your own words the meaning of the fourth line of the passage ('My ventures are not in one bottom trusted').

(iv) Early in the trial scene, when he is talking with Bassanio, Antonio refers again to his own depressed state of mind. Give the general sense of what he says.

(b) *Shylock.*

I say

To buy his favour, I extend this friendship.

If he will take it, so, if not adieu,

And for my love I pray you wrong me not.

Antonio. Yes Shylock, I will seal unto this bond.

Shylock. Then meet me forthwith at the notary's.

Give him direction for this merry bond,

And I will go and purse the ducats straight,

See to my house, left in the fearful guard

Of an unthrifty knave; and presently

I will be with you.

(i) Give the exact terms of 'this bond' which Antonio agrees to 'seal'.

(ii) What were Bassanio's reactions to 'this bond'?

(iii) Express in your own words the meaning of the phrase 'left in the fearful guard of an unthrifty knave' (lines 9 and 10).

(iv) Who is the 'unthrifty knave'?

(c) *Portia.* Behold, there stand the caskets, noble Prince.

If you choose that wherein I am contained,
Straight shall our nuptial rites be solemnized...

Aragon. I am enjoined by oath to observe three things...

Portia. To these injunctions every one doth swear
That comes to hazard for my worthless self.

Aragon. And so have I addressed me—fortune now
To my heart's hope.

(i) What are the 'three things' which all Portia's suitors have to swear to 'observe'? Who had drawn up the list?

(ii) What reason does Aragon give for rejecting the golden casket, and what reason does Morocco give for choosing it?

(iii) What do the princes of Aragon and Morocco find inside their chosen caskets (in addition to the rhymes)?

(iv) Express in your own words the meaning of what Portia says in lines 5 and 6 ('To these injunctions... worthless self'), and of Aragon's reply in line 7 ('And so have I addressed me').

(d) *Antonio.* I once did lend my body for his wealth,
Which but for him that had your husband's ring
Had quite miscarried. I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.

Portia. Then you shall be his surety. Give him this,
And bid him keep it better than the other.

Antonio. Here, Lord Bassanio, swear to keep this ring.

(i) Who had had Bassanio's 'other' ring? Explain briefly but clearly the circumstances in which Bassanio had parted with it.

(ii) Express in your own words the meaning of what Antonio says in lines 3–5 of the passage ('I dare be bound... advisedly').

(iii) What makes this offer of Antonio's especially generous and moving?

(iv) After handing the ring to Bassanio, Portia tells Lorenzo that there is good news for him too. What is this news?

2 Write a clear summary of the scene at Belmont during which Bassanio makes his choice of the caskets and at the end of which he hurriedly leaves to return to Venice. In the course of your account, emphasise what we learn in this scene about the characters of Bassanio and Portia.

3 In our feelings about Shylock we swing, as the play progresses, between sympathy and disgust, between dislike and admiration. Drawing your evidence from as many occasions as possible, show clearly in what way and for what reasons your own feelings about Shylock vary.

SHAKESPEARE: *Richard II*

1 Choose **three** of the following passages (a) to (d) and answer briefly the questions which follow them:

(a) *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 received eight thousand nobles
In name of lendings for your Highness' soldiers,
The which he hath detained for lewd
employments,

Like a false traitor, and injurious villain.

(i) What is Mowbray's defence to this accusation of Bolingbroke's?

(ii) Give **one** of the further accusations which Bolingbroke goes on to make against Mowbray.

(iii) When the King has failed to settle the quarrel between Bolingbroke and Mowbray, what does he order them to do?

(iv) Express clearly in your own words the second and third lines of the passage (It must . . . in him).

(b) *Richard*. The ripest fruit first falls, and so doth he;
His time is spent, our pilgrimage must be;
So much for that. Now for our Irish wars.
We must supplant these rough rug-headed kerns,
Which live like venom where no venom else
But only they have privilege to live.

(i) What event is Richard referring to, in the first two lines?

(ii) What does he decide to do, and for what reason, immediately after this?

(iii) Why is this decision disastrous to him?

(iv) Express clearly in your own words lines 4-6 of the passage (We must . . . to live).

(c) *Carlisle*. My lord, wise men ne'er sit and wail their woes,

But presently prevent the ways to wail.

To fear the foe, since fear oppreseth strength,
Gives in your weakness strength unto your foe,
And so your follies fight against yourself.

Fear and be slain, no worse can come to fight,
And fight and die, is death destroying death,
Where fearing dying pays death servile breath.

Aumerle. My father hath a power, enquire of him,
And learn to make a body of a limb.

(i) What news has Richard just received which has caused him to 'sit and wail his woes'?

(ii) What aspect of Carlisle's character is revealed by this speech of his?

(iii) As a result of Aumerle's speech, Richard says: 'Say, Scroop, where lies our uncle with his power?' Give **two** pieces of bad news that he receives in reply.

(iv) Express clearly in your own words lines 3 and 4 of the passage (To fear . . . your foe).

(d) *Aumerle*. For ever may my knees grow to the earth,
My tongue cleave to the roof within my mouth,
Unless a pardon ere I rise or speak.

Bolingbroke. Intended, or committed, was this
fault?

If on the first, how heinous e'er it be,
To win thy after-love, I pardon thee.

(i) For what crime is Aumerle here asking pardon?

(ii) What aspect of Bolingbroke's character is revealed in his reply?

(iii) Express clearly in your own words Bolingbroke's speech.

(iv) York and the Duchess arrive shortly after this. Say, very briefly, what each requests, and what Bolingbroke finally decides.

2 What qualities in Richard do you consider make him an unsuccessful king, and what qualities in Bolingbroke are likely to make him a more successful one? Refer closely to the text in your answer.

3 Give a close account of the events in Westminster Hall, from the time when Carlisle reveals Norfolk's death to the end of the scene. What makes us sympathise with Richard in this scene?

CHAUCER: *The Franklin's Tale*

(You may write on 'The Franklin's Tale' in Section A or in Section B, but **not in both**.)

1 Choose **three** of the following passages (e) to (h) and answer *briefly* the questions which follow them:

(e) Now stood hire castel *faste* by the see,
And often with hire freendes walketh shee,
Hire to *disporte*, upon the bank an heigh,
Where as she many a shipe and barge seigh
Seillynge hir cours, *where as hem liste go*.
But thanne was that a *parcel* of hire wo.

(i) Why have the friends of Dorigen thought it necessary to persuade her to go walking?

(ii) What does Dorigen say about the ships that she sees?

(iii) What else does she see at this time, which increases her sorrow?

(iv) Give a modern equivalent for the words or phrases in italics.

(f) Lord Phebus, cast thy merciable eighe
On wrecche Aurelie, which am but *lorn*.
Lo, lord! my lady hath my deeth y-sworn
Withoute gilt, *but* thy benignytee
Upon my *dedly* herte have som pitee.
For wel I woot, lord Phebus, *if yow lest*,
Ye may me helpen, save my lady, best.

(i) Who is 'Lord Phebus'?

(ii) Why is Aurelius so downcast at this time?

(iii) Say briefly what help Aurelius asks from 'Lord Phebus'.

(iv) Give a modern equivalent for the words or phrases in italics.

(g) He taketh his leve, and she astoned stood;
In al hir face nas a drope of blood.
She *wende* nevere han come in swich a trappe.
'Allas' quod she, 'that evere this sholde happe!
For wende I nevere by possibilitee
That swich a *monstre* or mervelle myghte bee.
It is *agayns the proces of nature*.'

- (i) Who has just taken his leave, and what news has he just given Dorigen?
- (ii) Say, *very briefly*, what 'trappe' she has fallen into.
- (iii) What are the only two ways of escape that she can see out of the 'trappe'?
- (iv) Give a modern equivalent for the words or phrases in italics.

(h) And in his herte he caughte of this greet *routhe*,
 Considerynge the beste on every syde,
 That fro his lust yet were hym levere *abyde*
 Than doon so heigh a cherlyssh *wrecchednesse*
 Agayns *franchise* and alle gentillesse,
 For which in fewe wordes seyde he thus.

- (i) What has Dorigen just told Aurelius?
- (ii) What, briefly, does he go on to say to her?
- (iii) What comment does the Franklin then make about the behaviour of the squire, Aurelius?
- (iv) Give a modern equivalent for the words or phrases in italics.

2 Describe in some detail the occasion when Aurelius first meets Dorigen in the garden, and their subsequent conversation. What aspects of her character are here revealed?

3 'Trouthe is the hyeste thyng that man may kepe.' What does 'Trouthe' mean in the Franklin's Tale? Show in detail how the Tale illustrates this quotation.

SECTION B

(Alternative to Section C)

Answer **three** questions, on at least **two** books.

CHAUCER: *The Franklin's Tale*

(If you have answered a question on 'The Franklin's Tale' in Section A, you must **not** use it as one of your books in this Section.)

4 Describe in some detail the occasion when Aurelius first meets Dorigen in the garden, and their subsequent conversation. What aspects of her character are here revealed?

5 'Trouthe is the hyeste thyng that man may kepe.' What does 'Trouthe' mean in the Franklin's Tale? Show in some detail how the Tale illustrates this quotation.

6 If you had been one of those listening to the Franklin, what would most have interested you in his Tale?

An Anthology of Longer Poems

7 Briefly describe the natural setting in which the combat between Sohrab and Rustum is placed. Show fully how the poet uses nature and the elements to make us understand the situation and sympathise with the characters involved in it.

8 A village preacher, a leechgatherer and a grammarian seem unlikely people to arouse one's interest. Choose **two** of them, and by close reference to the poems concerned show what it was about the life of each that interested the writer, and by what means he has helped us to share that interest.

9 Both *Christabel* and *The Lodestar* deal with a strange and unexpected meeting and what follows from it. Choose **one** of these poems, briefly describe the meeting involved, and then show fully both what is strange about it (or its consequences) and how the poet communicates to us the feeling of strangeness.

DICKENS: *Great Expectations*

10 Say clearly what Pip's belief about his 'expectations' is when he first comes to London, and explain why he has formed this belief. Then briefly describe how he comes to know the truth of the matter, and say what decisions he makes when he has learnt it.

11 Several of the people appearing in this story are set by Dickens in surroundings which reveal a great deal about their character, their outlook, or their history. Show the truth of this by describing in some detail **one** of the following:

- (a) Miss Havisham and Satis House.
- (b) Wemmick and The Castle at Walworth.
- (c) Jaggers and Little Britain.

12 Dickens originally planned an ending to this novel in which Pip would be left a solitary figure and would not meet Estella again. Basing your answer on a study of the characters of Pip and Estella, and referring closely to episodes in which we see them together, say whether you would find this ending more convincing than the one Dickens finally adopted.

SHAW: *Saint Joan*

13 Warwick, John de Stogumber, and Cauchon have different reasons for opposing Joan. What are these different reasons? Have you any sympathy with any of these reasons?

14 Summarise the scene in Rheims cathedral after the coronation of Charles, showing what Dunois, Charles and the Archbishop each thinks of Joan at this point in the play.

15 In his Preface to the play, Shaw says of Joan: 'There were only two opinions about her. One was that she was miraculous; the other that she was unbearable.'

How far is this an over-simplification of Joan's character? Illustrate your answer by close reference to the play.

SECTION C

(Alternative to Section B)

Answer three questions.

TROLLOPE: *The Warden*

16 Either (a) Describe Mr Harding's interview with Sir Abraham Haphazard. What was Sir Abraham's opinion of Mr Harding, and how far does it coincide with your own?

Or (b) Dr Grantly appears to be an unpleasant person much of the time in *The Warden*. Referring closely to the book, say what qualities in him you dislike, and what good qualities you have discovered in him.

Short Stories of Our Time

17 Either (a) In some of these stories the authors succeed in illustrating a profound truth from apparently trivial things. Show that this is so by referring closely to any **two** stories.

Or (b) 'Jackson's driving days on Watling Street were over.' Explain why this was so.

GAVIN MAXWELL: *Ring of Bright Water*

18 Either (a) What attractions did Gavin Maxwell find in having an otter as a pet? What seem to you the main difficulties and drawbacks of keeping otters? (Remember to illustrate your answer by frequent reference to events described in the book.)

Or (b) At one point of his book, Gavin Maxwell writes that being quite alone allows 'an intense awareness of one's surroundings, a sharpening of the senses and an intimate recognition of the teeming sub-human life around one.' Briefly describe **three** occasions which in your opinion show that Maxwell had this unusual and intense awareness of his surroundings.

SHAW: *Saint Joan*

19 Either (a) Warwick, John de Stogumber and Cauchon have different reasons for opposing Joan. What are these different reasons? Have you any sympathy with any of these reasons?

Or (b) Summarise the scene in Rheims Cathedral after the coronation of Charles, showing what Dunois, Charles and the Archbishop each thinks of Joan at this point in the play.

Rhyme and Reason

20 Either (a) Choose a poem which deals with a dangerous or mysterious situation. Give a brief but clear picture of the situation. Say how far you think that the poet has been successful in making the danger or mystery seem vividly real and try to show how he has done this (e.g. by choice of words, use of rhythm, by what he has left unsaid, etc.).

Or (b) In their Introduction the editors of the Anthology say that the poet draws upon the experience of ordinary people. From the poems that you have studied choose **three** that seem to you to support this statement, and show fully how they do so.