Section A. Shakespeare

Answer Question 1 or Question 4 (but not both) and any one other question from this section.

The Tempest

1. Read the following passage carefully and then answer, as briefly as possible, the questions which follow it.

Ariel. This will I tell my master.

Colin. Thou mak'st me merry; I am full of pleasure.

Let us be jocund; will you tell the catch

You taught me when I were a child.

Stephano. At thy request, master, I will do reason, any reason. Come on,

Trinculo, let us sing.

(Stops)

Flout 'em and scoot 'em.

And scutt 'em and flout 'em;

Thought is free.

Colin. That's not the tune.

(Ariel plays the tune on a lute and pipe.)

Stephano. What is this same?

Trinculo. This is the tune of our catch, play'd by the picture of Nobody.

Stephano. If thou best a man, show thyself in thy likeness; if thou best a devil, take'st thou list.

Trinculo. O, for sake me my sins!

Stephano. He that dies pays all debts, I defy thee. Mercy upon us!

Colin. Art thou afraid?

Stephano. No, monster, not I.

Colin. He not afraid. The Isle is full of noises,

Sounds, and sweet airs, that give delight, and hurt not.

Sometimes a thousand twangling instruments

Will hum about mine ears; and sometime voices,

That, if I then had wak'd after long sleep,

Will make me sleep again; and then, in dreaming,

The clouds methought would open and show riches

Ready to drop upon me, that, when I wak'd,

I cried to dream again.

Stephano. This will prove a brave kingdom to me, where I shall have my use to nothing.

Colin. When Prospero is destroy'd.

Stephano. That shall be by and by; I remember the story.

Trinculo. The sound is going away; let's follow it, and after do our work.

Stephano. Lead, monster; we'll follow. I would I could see this tabernacle; he lays it on.

Trinculo. With com't I'll follow, Stephano. (Exeunt.)
EXAMINATION PAPERS (ORDINARY LEVEL)

(a) How has Ariel made Caliban angry with Trinculo earlier in this scene? [2 marks]
(b) What two things has Caliban told Stephano to do in order to destroy Prospero (line 30)? [2 marks]
(c) What, according to Caliban, will be Stephano’s rewards? [2 marks]
(d) What temptation distracts Trinculo and Stephano when they attempt to carry out their purpose later in the play? [2 marks]
(e) How are they then punished? [2 marks]
(f) In line 19 Caliban says ‘The isle is full of noises’. By brief reference to two separate scenes show that both Ferdinand and Alonso are affected by ‘sounds and sweet air’. [4 marks]
(g) Use evidence from this passage to illustrate two contrasting aspects of the character of Caliban. [4 marks]
(h) Why do you think Shakespeare used a mixture of prose and blank verse in this passage? [2 marks]

Answer Question 2 or Question 3

2 Give an account of the scenes in which Ferdinand and Miranda appear together, showing how Shakespeare emphasizes their virtues.

3 ‘Prospero has the mysterious power of a magician, but the weaknesses and virtues of an ordinary human being.’ Illustrate the truth of this statement by detailed reference to what happens in the play.

The Merchant of Venice

4 Read the following passage and then answer, as briefly as possible, the questions which follow it.

Bassanio. Madam, you have heard me of all words;
Only my blood speaks to you in my voice;
And there is such confusion in my powers
As, after some creation fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude,
Where every nothing, being blended togethers
Turns to a wild of nothing, save of joy
Express’d and not express’d. But when this ring
Parts from this finger, then parts life from life;
O, then be bold to say Bassanio’s dead!
Nerissa. My lord and lady, it is now our time
That have stood by and seen our wishes prosper
To cry ‘Good joy!’. Good joy, my lord and lady!
Gratiano. My lord Bassanio, and my gentle lady,
I wish you all the joy that you can wish,
For I am sure you can wish none from me,
And, when your honours mean to solemnise
The bargain of your faith, I do beseech you
Even at that time I may be married too.

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Bassanio. With all my heart; so thou canst get a wife.
Gratiano. I thank your lordship you have got me one.
Nerissa. My eye, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You lov’d, I lov’d; for intermission
No more pertains to me, my lord, than you.
Your fortune stood upon the caskets three,
And so did mine too, as the matter falls;
For wooring here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last— if promise fast—
I got a promise of this fair one here
To have her love, provided that your fortune
Achiev’d her mistress.

Portia. Is this true, Nerissa?
Nerissa. Madam, it is, so you stand pleased withal.
Bassanio. And do you, Gratiano, mean good faith?
Gratiano. Yes, faith, my lord.
Bassanio. Our feast shall be much honoured in your marriage.
Gratiano. We’ll play with them; the first boy for a thousand ducats.
Nerissa. What, and stake down?
Gratiano. No; we shall never win at that sport, and stake down—
But who comes here? Lorenzo and his infidel?
What, and my old Venetian friend, Salerio?

(a) What has Portia just said, and done, to make Bassanio so happy? [2 marks]
(b) Explain briefly but clearly for what reasons Bassanio is later persuaded to give away the ring referred to in line 8. [6 marks]
(c) In line 27 Gratiano says: ‘Your fortune stood upon the caskets there.’ Explain fully the reason Bassanio gives for rejecting the gold casket. What two things attract him about the leaden one? [4 marks]
(d) What two things does Bassanio find, on opening the leaden casket? [2 marks]
(e) In line 28 Gratiano says ‘so did mine too’. Explain in what way Gratiano’s fortune also stood upon the caskets there’. [2 marks]
(f) Who is the ‘infidel’ referred to in line 42, and why is this word used? [2 marks]
(g) What two pieces of bad news does Salerio bring with him? [2 marks]
(h) What is Portia’s reaction to this news, and what characteristic of her does this reveal? [2 marks]

Answer Question 5 or Question 6

5 For what reasons do you admire Portia? Remember to refer closely to her words and actions, in support of your answer.

6 Each of the following may be said to influence strongly our emotions about Shylock. By referring closely to each, make clear how and why your feelings about him have been influenced.
(a) Jessica’s behaviour, as it affects her father. [6 marks]
(b) Shylock’s behaviour towards Antonio, at the time when the latter’s ships miscarry. [6 marks]
(c) Portia’s treatment of Shylock during the Trial scene. [8 marks]
Section B

Answer three questions on at least two books from this section.

**CHaucer. The Nun's Priest's Tale**

7 Though warned by his wife, a cockle bursits that he is in danger from a strange beast, about which he has had a dream. Soon afterwards a sly fox so flatters him that he closes his eyes and crow, enabling the fox to carry him off. But the clever cockle persuades the fox to open his mouth in order to speak, thus managing to escape by flying into a tree. This is a brief summary of what happens in The Nun's Priest's Tale. Explain why, in your opinion, Chaucer's version of this simple story is still read with enjoyment nearly six hundred years after it was written.

8 By close reference explain Pecce's and Chauntecleer's differing opinions about dreams. Show in what ways the argument is typical of an argument between any wife and any husband.

9 At the end of the story the Nun's Priest tells the pilgrims to take the fruit and leave the chaff. Explain what he means by the 'fruit' and the 'chaff', and then show that his comment is suitable by referring in detail to different parts of the story.

**Charlotte Bronte. Jane Eyre**

10 Show that Jane's Uncle John in Medina plays an important part in the story, by referring in detail to the consequences of:

(a) the letter he writes to Mrs. Reed;
(b) the letter Jane writes to him announcing her engagement;
(c) the letter from the solicitor to St. John Rivers about his will.

11 'I saw nothing, but I heard a voice somewhere cry, - Jane! Jane! Jane!' - Nothing more.:

"I am coming!" I cried. "Wait for me!"

(a) Just before she hears the voice, Jane was entreated Heaven to show her what to do. Why? [6 marks]
(b) Give a detailed account of her reunion with Mr. Rochester at Ferndean. Conclude your answer to the evening of her arrival there. [12 marks]
(c) Give Mr. Rochester's version of how the quoted words came to be uttered. [4 marks]

12 By reference to their conversation on various occasions, illustrate the developing relationship between Jane and Mr. Rochester from their first meeting until she rescues him from his burning bed. What aspects of her character attract him so strongly?

**Hardy. Far From The Madding Crowd**

13 The following passages occur at different stages in the relationship between Bathsheba and Troy. Indicate briefly the circumstances in which they appear, and then show the way in which the relationship changes and develops as a result.

(a) 'Clearly she did not think his beer-faced praise of her pretty an insult now. It was a fatal omission of Boldwood's that he had never once told her she was beautiful.'

(b) 'She felt like one who has sinned a great sin.

The circumstances had been the gentle dip of Troy's mouth downwards upon her own.'

(c) 'Do you know who that woman was?' said Bathsheba, lookingsearchingly into his face.

"I do," he said, looking boldly back into hers.

"I thought you did," said she, with angry lazzard, and still regarding him. "Who is she?"

(d) 'It was light, ma'am, but she wore it at short, and packed away under her cape, so that you would hardly notice it. But I have seen her let it down when she was going to bed, and it looked beautiful then. Real golden hair.'

"Yes, in the same regiment as Mr. Troy. He says he knew him very well."

14 By referring to some detail to the scene in Warren's Malthouse when Gabriel first arrives at Weatherbury, illustrate Hardy's ability to humanize us with his portraits of country characters.

15 'Throughout Far From The Madding Crowd' activities connected with the sheep form a background to a number of important incidents in the novel. Select three such incidents and, by detailed reference, illustrate the truth of this statement.

**Mills. The Crucible**

16 By referring to what happens in the first act show to what extent the following are responsible for starting the witch-hunt in Salem: Abigail Williams, the Reverend Parris, Mr. and Mrs. Putnam.

17 For what different reasons do Parris and Hale want Proctor to confess at the end of the play? Describe the attempt to make him do so, and explain why he agrees at first but tears up his confession afterwards.

18 The author says that his play is about one of the strangest and most awful chapters in human history. Show by detailed reference what seems to you strange and horrifying in The Crucible.
EXAMINATION PAPERS (ORDINARY LEVEL)

Modern Short Stories (ed. Huxtrum)

N.B. In answering these questions, you must not use any story twice.

19. 'Some of these stories gain their effect by creating a strong feeling of suspense.' By close reference to any two stories in this selection, illustrate the truth of this statement.

20. The editor says 'a full understanding of Life's Three Down Oddity is possibly beyond any of us, but I hope you will like it, and want to think it over.' With detailed reference to the story, say what you think it is really about, and why you like or dislike it.

21. Choose two of the following stories and, by detailed reference, show how the author has presented violence in each story:
   - The Wedge-Tailed Eagle
   - Tickets Please
   - Growing-up
   - Indian Camp.

H. G. Wells. The History of Mr. Polly

22. Mr. Polly calls Fishbourne a 'beastly hole'. Explain why it is that he goes there in the first place, and for what reasons he grows to detest it so.

23. Describe the appearance and character of Persons and the fat woman at the Potwell Inn, making clear why Mr. Polly was so attracted to both of them.

24. Give an account of Mr. Polly's final visit to Fishbourne to find out about Miriam, and of his return to the Potwell Inn. In what ways are these two incidents suitable and to the novel?

A Choice of Poets

(Tennyson, Hardy, Owen, Elliot, R. S. Thomas)

25. Read the following poem, and then answer the questions below it:

Anthem for Doomed Youth

What passing-bells for these who die as cattle?
   Only the monstrous anger of the gun,
   Only the stuttering rifles' rapid rattle
   Can patter out their hasty orisons.

No mockeries for them from bells or drums,
   Nor any voice of mourning save the choirs,
   The shrill, denouncing chorus of wailing shells;
   And bugles calling them from out of all.

What candles may be held to speed them all?
   Not in the hands of boys, but in their eyes
   Shall shine the holy glimmers of goodbyes.
   The pallor of girls' brows shall be their pall;
   Their flowers the tenderness of silent minds,
   And each slow dusk a drawing-down of blinds.

(a) By close reference to the subject matter of the poem, explain fully the suitability of the title. [8 marks]

(b) Referring closely to two other poems of Owen's in this selection, point out in what ways these are different from the above poem. [15 marks]

ENGLISH LITERATURE

SYLLABUS C

(PLAIN TEXTS)

(Two hours and three quarters)

Please read these notes carefully:

(i) The paper is divided into two parts, Section A and Section B. Each Section contains questions on all the set books.

(ii) You must answer four questions altogether, taking at least one question from Section A and at least one from Section B.

(iii) Your four answers must cover at least three books.

(iv) If you choose to answer the question on the unseen poem (Question 17), make sure that your other three answers are on three different books.

(v) In Section B there are three questions on each book. These are numbered (a), (b), and (c), and you may answer only one of the three.

(vi) The page references are to certain specified editions. Where these are different from the edition you have been using, your teachers will give you the page reference to your own edition.
SHAKESPEARE: A Midsummer Night’s Dream

1. Read again in Act 4 scene 1 the passages in which Titania, the lovers and Bottom wake up after their various dreams. First read the section when Titania is woken, from line 43 beginning with the words, “Welcome good Robin . . . .” and ending at line 99 with the words “. . . . with these mortals on the ground”. Then read from line 139 when the four lovers are woken up to the end of the scene after Bottom’s speech.

   In what different ways do you think that these characters have been affected by the experiences of the night?

SHAKESPEARE: Macbeth

2. Re-read the last part of Act 1 scene III from the point where the witches disappear (line 79) to the end of the scene.

   Write about the different ways in which Macbeth and Banquo react in this scene. How does the relationship between them develop as the play continues?

THOMAS HARDY: Far From The Madding Crowd

3. Read again carefully Chapter 35 (XXXV) — At an Upper Window (page 293, Penguin). Here we see the three men most involved with Bathsheba reacting to her marriage. How does their behaviour in the chapter bring out the differences in their characters?

HENRY JAMES: Washington Square

4. In Chapter 20 Catherine and Morris make important requests and decisions.

   Read through their conversation, beginning (at the bottom of page 97, Penguin Edition) with “Morris watched her for a moment attentively” continuing to the end of the chapter on page 101.

   Comment on whatever strikes you as particularly significant in their words and behaviour, especially when you bear in mind how their story ends.

E. M. REMARQUE: All Quiet On The Western Front

5. Read again the section of Chapter 9 (IX) which begins on page 133 (Triad Granada Edition), “There’s a great deal of polishing being done”, and ends on page 137, “The good ones were merely for the inspection”.

   The Kaiser’s visit is described in less than ten lines of print, but it sparks off a discussion that fills more than four pages. What do you feel the book gains from the author’s inclusion of this discussion?

TENNESSEE WILLIAMS: The Glass Menagerie

6. Jim and Laura have a long conversation in scene 7. Remind yourself of the part that begins (near the top of page 64, Heinemann) with Jim saying “Now, how about you?” and ends with the stage direction at the foot of page 66 “They both laugh”.

   Tennessee Williams has previously told us, in a stage direction near the top of page 55, what he wants here: “In playing this scene it should be stressed that while the incident is apparently unimportant, it is to Laura the climax of her secret life.” In what ways do you see Jim and Laura’s conversation between pages 64 and 66 as significant, not just in Laura’s secret life but also in the play as a whole?
SHAKESPEARE: Macbeth

(Don't answer more than one of these three questions)

10 Either (a) In the play you have met two kings (Duncan and Macbeth) and heard of another (Edward the Confessor). From what you have learned from the play about the way they behave as kings and from what you know about Malcolm, what kind of king do you think Shakespeare wants us to imagine he will be?

Or (b) There are great changes in Lady Macbeth's state of mind during the play. How does the reader of the letter of Act 1 scene 5 become the sleep-walker of Act 5 scene 1?

Or (c) There are as many different ways of directing Macbeth as there are directors. Each director has to make crucial decisions about what Shakespeare's play means and how the production will bring out the meaning. What would you, as director, want to convey to the audience about one of the following three difficult problems:

(i) The witches
(ii) Banquo's ghost
(iii) The army scenes in Act 5?

and how would you do it?

THOMAS HARDY: Far From The Madding Crowd

(Don't answer more than one of these three questions)

11 Either (a) In Chapter 43 (XLIII) — Fanny's Revenge — Bathsheba decides to go ask Gabriel Oak for the truth about Fanny Robbin's death but when she has watched him for a few moments she feels she cannot do it. Explain exactly why she feels unable to knock at the door and speak to Oak. You may write as if you were Bathsheba if you wish.

Or (b) At the end of the book Boldwood is not hanged, because he is presumed to be insane. What evidence can you find in the rest of the novel which supports this view of him? How insane do you think he actually is?

Or (c) What are the different features of Oak's character which enable him to cope with each of the following:

the death of his flock of sheep
the fire in Bathsheba's rickyard
her sheep blotted in the clover
the thunderstorm?

HENRY JAMES: Washington Square

(Don't answer more than one of these three questions)

12 Either (a) Dr Sloper refers to himself as 'harmless' (end of Chapter 13, page 64, Penguin) but he is obviously far from being so. What gives him so much power over Catherine, and what are your feelings about the way he exercises it?

Or (b) "A weak-minded woman with a large fortune" is how Dr Sloper sees his daughter. How do you see her, by the time you have finished reading the novel?

Or (c) Give an account of what you imagine must be going through Morris Townsend's mind after he and Arthur have visited Catherine and Mrs Penniman shortly after the party at Mrs Almond's (Chapter 5). (You may, if you wish, write as if you were Morris).

E. M. REMARQUE: All Quiet On The Western Front

(Don't answer more than one of these three questions)

13 Either (a) Although they encounter so much that is terrifying, the soldiers manage to remain very human. What qualities in them enable them to do this? Try to refer to specific incidents from the book in your answer to this question.

Or (b) "I ought never to have come on leave" says Paul at the end of his leave-period. Try to explain carefully what reasons he has for saying this.

Or (c) Chapter 9 (IX) describes how Paul has to stab an enemy soldier in a shell-hole, and it concludes with the words (page 151): "Oelrich's rifle cracks out sharply and dry." That night seems a very ordinary sentence, but in the light of the preceding few pages it has great significance. Explore the reasons why that is so.

TENNESSEE WILLIAMS: The Glass Menagerie

(Don't answer more than one of these three questions)

14 Either (a) At the end of his speech on page 18, Tom calls his mother "You ugly-bubbling old — witch". But the author, in his introductory note on the characters, says on page 19 (Heinemann) that there is much to admire in Amanda. These two descriptions of Amanda seem to conflict. What evidence do you find in the play to support each of them? Can both be true in your opinion?

Or (b) In scene 5 (page 34 Heinemann) Amanda says to Tom that he "ignores the fact that the future becomes the present, the present the past, and the past turns into everlasting regret if you don't plan for it". Consider this statement carefully as it applies to Tom. How does it also apply to Laura, to Jim, and to Amanda herself?

Or (c) This play has been criticized for its sentimentality, and praised for its tenderness. What view do you take of it yourself, and why?
17 Read the following poem carefully a number of times. It was written about 140 years ago, and concerns a simpler world where a journey might be made by a small boat and on foot. (Perhaps the boat is a canoe? Perhaps the farm is on an island?) The poem concerns the sensations of a man journeying to meet his lover, and their meeting.

Write about the poem, saying whether you agree with me that the words chosen by the poet, and the way he uses them, make the sensations vivid and urgent to a reader. Would you say that it is an interesting poem? Try to explain your answer — but keep to the poem as a poem.

**MEETING AT NIGHT**

The grey sea and the long black land;
And the yellow half-moon large and low;
And the starred little waves that leap
In fiery ringslets from their sleep,
As I gain the cove with pushing prow,
And quench its speed in the slushy sand.

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!

ROBERT BROWNING

21 Great Stories

(Don’t answer more than one of these three questions)

16 Either (a) In “The Pearl” we read that Kino’s statement: “I am a man” meant for him “that he was half insane and half god. It meant that Kino would drive his strength against a mountain and plunge his strength against the sea”. (Pages 328 and 329).

Read again the paragraph in which these words appear. Show how this idea of “being a man” is treated in two or more of the stories in the anthology and say what you think of the idea. (You may use “The Pearl” if you wish).

Or (b) At the end of “The Necklace” Matilda Loisel is told that the diamonds that she had laboured so long to replace were fake. Imagine that you are Matilda returning to your husband with the news. Think back over the whole affair, comparing your feelings at different stages then with your feelings now, after hearing the truth. Remember to write in the character of Matilda and that you are speaking to Monsieur Loisel.

Or (c) The anthology is called 21 Great Stories. The editors clearly thought that all the Stories were GREAT.

Choose two stories which interest you and write about them with one of the following aims in mind:

(i) to show the “greatness” of each of them.

or

(ii) to show that one has qualities of “greatness” while the other may be good but hasn’t these qualities.