



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education
Advanced Subsidiary Level and Advanced Level

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LITERATURE IN ENGLISH

9695/51

Paper 5 Shakespeare and other pre-20th Century Texts

May/June 2013

2 hours

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

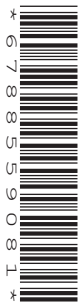
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **one** question from Section A and **one** question from Section B.

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

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



This document consists of **15** printed pages and **1** blank page.



Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *As You Like It*

- 1 **Either** (a) 'It is not innocence but self-knowledge and wisdom that the Forest of Arden teaches.'
How far do you agree with this comment on the play?
- Or** (b) Paying close attention to the language, tone and action, consider what might be the thoughts and feelings of an audience as the following passage unfolds.

<i>Orlando:</i>	I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies any thing. But let your fair eyes and gentle wishes go with me to my trial; wherein if I be foil'd, there is but one sham'd that was never gracious; if kill'd, but one dead that is willing to be so. I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place, which may be better supplied when I have made it empty.	5
<i>Rosalind:</i>	The little strength that I have, I would it were with you.	
<i>Celia:</i>	And mine to eke out hers.	
<i>Rosalind:</i>	Fare you well. Pray heaven I be deceiv'd in you!	
<i>Celia:</i>	Your heart's desires be with you!	
<i>Charles:</i>	Come, where is this young gallant that is so desirous to lie with his mother earth?	15
<i>Orlando:</i>	Ready, sir; but his will hath in it a more modest working.	
<i>Duke Frederick:</i>	You shall try but one fall.	
<i>Charles:</i>	No, I warrant your Grace, you shall not entreat him to a second, that have so mightily persuaded him from a first.	20
<i>Orlando:</i>	You mean to mock me after; you should not have mock'd me before; but come your ways.	
<i>Rosalind:</i>	Now, Hercules be thy speed, young man!	
<i>Celia:</i>	I would I were invisible, to catch the strong fellow by the leg. [They wrestle.	25
<i>Rosalind:</i>	O excellent young man!	
<i>Celia:</i>	If I had a thunderbolt in mine eye, I can tell who should down.	
	[Charles is thrown. Shout.	
<i>Duke Frederick:</i>	No more, no more.	30
<i>Orlando:</i>	Yes, I beseech your Grace; I am not yet well breath'd.	
<i>Duke Frederick:</i>	How dost thou, Charles?	
<i>Le Beau:</i>	He cannot speak, my lord.	
<i>Duke Frederick:</i>	Bear him away. What is thy name, young man?	

Orlando: Orlando, my liege; the youngest son of Sir Rowland de Boys.

Duke Frederick: I would thou hadst been son to some man else.
The world esteem'd thy father honourable,
But I did find him still mine enemy.
Thou shouldst have better pleas'd me with this deed, 40
Hadst thou descended from another house.
But fare thee well; thou art a gallant youth;
I would thou hadst told me of another father.

[*Exeunt DUKE, TRAIN, and LE BEAU.*]

Celia: Were I my father, coz, would I do this? 45

Orlando: I am more proud to be Sir Rowland's son,
His youngest son – and would not change that calling
To be adopted heir to Frederick.

Rosalind: My father lov'd Sir Rowland as his soul,
And all the world was of my father's mind; 50
Had I before known this young man his son,
I should have given him tears unto entreaties
Ere he should thus have ventur'd.

Celia: Gentle cousin,
Let us go thank him, and encourage him; 55
My father's rough and envious disposition
Sticks me at heart. Sir, you have well deserv'd;
If you do keep your promises in love
But justly as you have exceeded all promise,
Your mistress shall be happy. 60

Rosalind: Gentleman,
[*Giving him a chain from her neck.*]
Wear this for me; one out of suits with fortune,
That could give more, but that her hand lacks means.
Shall we go, coz? 65

Celia: Ay. Fare you well, fair gentleman.

Orlando: Can I not say 'I thank you'? My better parts
Are all thrown down; and that which here stands up
Is but a quintain, a mere lifeless block.

Rosalind: He calls us back. My pride fell with my fortunes; 70
I'll ask him what he would. Did you call, sir?
Sir, you have wrestled well, and overthrown
More than your enemies.

Act 1, Scene 2

WILLIAM SHAKESPEARE: *Coriolanus*

- 2 **Either** (a) How far do you agree with the view that 'the main motivation in the play characters is self-interest'?
- Or** (b) Paying close attention to language and tone, write a critical appreciation of the following passage, showing what it contributes to your understanding of the role and characterisation of Caius Marcius Coriolanus.

Menenius: Hail, noble Marcius!

Marcus: Thanks. What's the matter, you dissentious rogues
That, rubbing the poor itch of your opinion,
Make yourselves scabs?

1 Citizen: We have ever your good word. 5

Marcus: He that will give good words to thee will flatter
Beneath abhorring. What would you have, you curs,
That like nor peace nor war? The one affrights you,
The other makes you proud. He that trusts to you,
Where he should find you lions, finds you hares; 10
Where foxes, geese; you are no surer, no,
Than is the coal of fire upon the ice
Or hailstone in the sun. Your virtue is
To make him worthy whose offence subdues him,
And curse that justice did it. Who deserves greatness 15
Deserves your hate; and your affections are
A sick man's appetite, who desires most that
Which would increase his evil. He that depends
Upon your favours swims with fins of lead,
And hews down oaks with rushes. Hang ye! Trust ye? 20
With every minute you do change a mind
And call him noble that was now your hate,
Him vile that was your garland. What's the matter
That in these several places of the city
You cry against the noble Senate, who, 25
Under the gods, keep you in awe, which else
Would feed on one another? What's their seeking?

Menenius: For corn at their own rates, whereof they say
The city is well stor'd.

Marcus: Hang 'em! They say! 30
They'll sit by th' fire and presume to know
What's done i' th' Capitol, who's like to rise,
Who thrives and who declines; side factions, and give out
Conjectural marriages, making parties strong,
And feebling such as stand not in their liking 35
Below their cobbled shoes. They say there's grain
enough!
Would the nobility lay aside their ruth
And let me use my sword, I'd make a quarry
With thousands of these quarter'd slaves, as high 40
As I could pick my lance.

Menenius: Nay, these are almost thoroughly persuaded;
For though abundantly they lack discretion,
Yet are they passing cowardly. But, I beseech you,
What says the other troop?

43

Marcus: They are dissolv'd. Hang 'em!
They said they were an-hungry; sigh'd forth proverbs –
That hunger broke stone walls, that dogs must eat,
That meat was made for mouths, that the gods sent not
Corn for the rich men only. With these shreds
They vented their complainings; which being answer'd,
And a petition granted them – a strange one,
To break the heart of generosity
And make bold power look pale – they threw their caps
As they would hang them on the horns o' th' moon,
Shouting their emulation.

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Menenius: What is granted them?

Marcus: Five tribunes, to defend their vulgar wisdoms,
Of their own choice. One's Junius Brutus –
Sicinius Velutus, and I know not. 'Sdeath!
The rabble should have first unroof'd the city
Ere so prevail'd with me; it will in time
Win upon power and throw forth greater themes
For insurrection's arguing.

60

Act 1, Scene 1

Section B

Answer **one** question from this section.

JANE AUSTEN: *Sense and Sensibility*

- 3 **Either** (a) Discuss Austen's presentation of family relationships in *Sense and Sensibility*.
Or (b) Paying close attention to language and tone, write a critical appreciation of the following passage, showing in particular what it contributes to Austen's presentation of Mrs Dashwood and her daughters.

Mrs Dashwood, who could not think a man five years younger than herself, so exceedingly ancient as he appeared to the youthful fancy of her daughter, ventured to clear Mrs Jennings from the probability of wishing to throw ridicule on his age.

'But at least, mama, you cannot deny the absurdity of the accusation, though you may not think it intentionally ill-natured. Colonel Brandon is certainly younger than Mrs Jennings, but he is old enough to be *my* father; and if he were ever animated enough to be in love, must have long outlived every sensation of the kind. It is too ridiculous! When is a man to be safe from such wit, if age and infirmity will not protect him?' 5

'Infirmity!' said Elinor, 'do you call Colonel Brandon infirm? I can easily suppose that his age may appear much greater to you than to my mother; but you can hardly deceive yourself as to his having the use of his limbs!' 10

'Did not you hear him complain of the rheumatism? and is not that the commonest infirmity of declining life?' 15

'My dearest child,' said her mother laughing, 'at this rate you must be in continual terror of *my* decay; and it must seem to you a miracle that my life has been extended to the advanced age of forty.' 20

'Mama, you are not doing me justice. I know very well that Colonel Brandon is not old enough to make his friends yet apprehensive of losing him in the course of nature. He may live twenty years longer. But thirty-five has nothing to do with matrimony.' 25

'Perhaps,' said Elinor, 'thirty-five and seventeen had better not have any thing to do with matrimony together. But if there should by any chance happen to be a woman who is single at seven and twenty, I should not think Colonel Brandon's being thirty-five any objection to his marrying *her*.' 30

'A woman of seven and twenty,' said Marianne, after pausing a moment, 'can never hope to feel or inspire affection again, and if her home be uncomfortable, or her fortune small, I can suppose that she might bring herself to submit to the offices of a nurse, for the sake of the provision and security of a wife. In his marrying such a woman therefore there would be nothing unsuitable. It would be a compact of convenience, and the world would be satisfied. In my eyes it would be no marriage at all, but that would be nothing. To me it would seem only a commercial exchange, in which each wished to be benefited at the expense of the other.' 35

'It would be impossible, I know,' replied Elinor, 'to convince you that a woman of seven and twenty could feel for a man of thirty-five any thing near enough to love, to make him a desirable companion to her. But I must object to your dooming Colonel Brandon and his wife to the constant confinement of a sick chamber, merely because he chanced to complain yesterday (a very cold damp day) of a slight rheumatic feel in one of his shoulders.' 40

'But he talked of flannel waistcoats,' said Marianne; 'and with me a flannel waistcoat is invariably connected with aches, cramps, rheumatisms, and every species of ailment that can afflict the old and feeble.'

'Had he been only in a violent fever, you would not have despised him half so much. Confess, Marianne, is not there something interesting to you in the flushed cheek, hollow eye, and quick pulse of a fever?'

Chapter 8

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

- 4 **Either** (a) Discuss Chaucer's presentation of death and attitudes to death in *The Pardoner's Prologue and Tale*.
- Or** (b) Paying close attention to language and tone, discuss the following lines, relating them to Chaucer's methods and concerns in *The Pardoner's Prologue and Tale* as a whole.

Adam oure fader, and his wyf also,
 Fro Paradys to labour and to wo
 Were dryven for that vice, it is no drede
 For whil that Adam fasted, as I rede,
 He was in Paradys; and whan that he 5
 Eet of the fruyt deffended on the tree,
 Anon he was out cast to wo and peyne.
 O glotonye, on thee wel oghte us pleyne!
 O, wiste a man how manye maladyes
 Folwen of excesse and of glotonyes, 10
 He wolde been the moore mesurable
 Of his diete, sittynge at his table.
 Allas! the shorte throte, the tendre mouth,
 Maketh that est and west and north and south,
 In erthe, in eir, in water, men to swynke 15
 To gete a glotoun deyntee mete and drynke!
 Of this matiere, o Paul, wel kanstow trete:
 "Mete unto wombe, and wombe eek unto mete,
 Shal God destroyen bothe," as Paulus seith.
 Allas! a foul thyng is it, by my feith, 20
 To seye this word, and fouler is the dede,
 Whan man so drynketh of the white and rede
 That of his throte he maketh his pryvee,
 Thurgh thilke cursed superfluitee.
 The apostel wepyng seith ful pitously, 25
 "Ther walken manye of whiche yow toold have I –
 I seye it now wepyng, with pitous voys –
 That they been enemys of Cristes croys,
 Of whiche the ende is deeth, wombe is hir god!"
 O wombe! O bely! O stynkyng cod, 30
 Fulfilled of dong and of corrupcioun!
 At either ende of thee foul is the soun.
 How greet labour and cost is thee to fynde!
 Thise cookes, how they stampe, and streyne, and grynde,
 And turnen substaunce into accident, 35
 To fulfille al thy likerous talent!
 Out of the harde bones knocke they
 The mary, for they caste noght away
 That may go thurgh the golet softe and swoote.
 Of spicerie of leef, and bark, and roote 40
 Shal been his sauce ymaked by delit,
 To make hym yet a newer appetit.
 But, certes, he that haunteth swiche delices
 Is deed, whil that he lyveth in tho vices.

JOHN DONNE: *Selected Poems* (from *The Metaphysical Poets* ed. Gardner)

- 5 **Either** (a) 'Donne's poetry is above all dramatic in its effects.'

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

- Or** (b) Paying close attention to language, tone and imagery, write a critical appreciation of the following poem, relating it to Donne's methods and concerns in other poems in your selection.

The Flea

Marke but this flea, and marke in this, How little that which thou deny'st me is; Mee it suck'd first, and now sucks thee, And in this flea, our two bloods mingled bee; Confesse it, this cannot be said	5
A sinne, or shame, or losse of maidenhead, Yet this enjoys before it wooe, And pamper'd swells with one blood made of two, And this, alas, is more than wee would doe.	
Oh stay, three lives in one flea spare,	10
Where wee almost, nay more than maryed are. This flea is you and I, and this Our mariage bed, and mariage temple is; Though parents grudge, and you, w'are met, And cloysterd in these living walls of Jet.	15
Though use make thee apt to kill mee, Let not to this, selfe murder added bee, And sacrilege, three sinnes in killing three.	
Cruell and sodaine, hast thou since Purpled thy naile, in blood of innocence? In what could this flea guilty bee, Except in that drop which it suckt from thee? Yet thou triumph'st, and saist that thou Find'st not thy selfe, nor mee the weaker now;	20
'Tis true, then learne how false, feares bee; Just so much honor, when thou yeeld'st to mee, Will wast, as this flea's death tooke life from thee.	25

- 6 **Either** (a) Compare and contrast the roles and characterisation of Molly Farren and Lammeter.
- Or** (b) Paying close attention to language, tone and narrative techniques, discuss the following extract, showing what it contributes to your understanding of the relationship between Godfrey and Dunstan Cass.

It was the once hopeful Godfrey who was standing, with his hands in his side-pockets and his back to the fire, in the dark wainscoted parlour, one late November afternoon in that fifteenth year of Silas Marner's life at Raveloe. The fading grey light fell dimly on the walls decorated with guns, whips, and foxes' brushes, on coats and hats flung on the chairs, on tankards sending forth a scent of flat ale, and on a half-choked fire, with pipes propped up in the chimney-corners: signs of a domestic life destitute of any hallowing charm, with which the look of gloomy vexation on Godfrey's blond face was in sad accordance. He seemed to be waiting and listening for some one's approach, and presently the sound of a heavy step, with an accompanying whistle, was heard across the large empty entrance-hall.

5

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The door opened, and a thick-set, heavy-looking young man entered, with the flushed face and the gratuitously elated bearing which mark the first stage of intoxication. It was Dunsey, and at the sight of him Godfrey's face parted with some of its gloom to take on the more active expression of hatred. The handsome brown spaniel that lay on the hearth retreated under the chair in the chimney-corner.

15

'Well, Master Godfrey, what do you want with me?' said Dunsey, in a mocking tone. 'You're my elders and betters, you know; I was obliged to come when you sent for me.'

'Why, this is what I want – and just shake yourself sober and listen, will you?' said Godfrey, savagely. He had himself been drinking more than was good for him, trying to turn his gloom into uncalculating anger. 'I want to tell you, I must hand over that rent of Fowler's to the Squire, or else tell him I gave it you; for he's threatening to distrain for it, and it'll all be out soon, whether I tell him or not. He said, just now, before he went out, he should send word to Cox to distrain, if Fowler didn't come and pay up his arrears this week. The Squire's short o' cash, and in no humour to stand any nonsense; and you know what he threatened, if ever he found you making away with his money again. So, see and get the money, and pretty quickly, will you?'

20

25

'Oh!' said Dunsey, sneeringly, coming nearer to his brother and looking in his face. 'Suppose, now, you get the money yourself, and save me the trouble, eh? Since you was so kind as to hand it over to me, you'll not refuse me the kindness to pay it back for me: it was your brotherly love made you do it, you know.'

30

Godfrey bit his lips and clenched his fist. 'Don't come near me with that look, else I'll knock you down.'

'O no, you won't,' said Dunsey, turning away on his heel, however. 'Because I'm such a good-natured brother, you know. I might get you turned out of house and home, and cut off with a shilling any day. I might tell the Squire how his handsome son was married to that nice young woman, Molly Farren, and was very unhappy because he couldn't live with his drunken wife, and I should slip into your place as comfortable as could be. But you see, I don't do it – I'm so easy and good-natured. You'll take any trouble for me. You'll get the hundred pounds for me – I know you will.'

35

40

'How can I get the money?' said Godfrey, quivering. 'I haven't a shilling to bless myself with. And it's a lie that you'd slip into my place: you'd get yourself turned out too, that's all. For if you begin telling tales, I'll follow. Bob's my father's favourite – you know that very well. He'd only think himself well rid of you.'

‘Never mind,’ said Dunsey, nodding his head sideways as he looked out the window. ‘It ’ud be very pleasant to me to go in your company – you’re such a handsome brother, and we’ve always been so fond of quarrelling with one another, I shouldn’t know what to do without you. But you’d like better for us both to stay at home together; I know you would. So you’ll manage to get that little sum o’ money, and I’ll bid you good-bye, though I’m sorry to part.’

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Chapter 3

- 7 **Either** (a) 'Love was to her the one cordial which could drive away the eating loneliness of days.'

Discuss the role and characterisation of Eustacia Vye in the light of this comment.

- Or** (b) Paying close attention to language, tone and narrative techniques, write a critical appreciation of the following extract, showing its significance to the novel as a whole.

One thing at least was obvious: she was not made to be looked at thus. The reddleman had appeared conscious of as much, and, while Mrs Yeobright looked in upon her, he cast his eyes aside with a delicacy which well became him. The sleeper apparently thought so too, for the next moment she opened her own.

The lips then parted with something of anticipation, something more of doubt; and her several thoughts and fractions of thoughts, as signalled by the changes on her face, were exhibited by the light to the utmost nicety. An ingenuous, transparent life was disclosed; as if the flow of her existence could be seen passing within her. She understood the scene in a moment. 5

'Oh yes, it is I, aunt,' she cried. 'I know how frightened you are, and how you cannot believe it; but all the same, it is I who have come home like this!' 10

'Tamsin, Tamsin!' said Mrs Yeobright, stooping over the young woman and kissing her. 'O my dear girl!'

Thomasin was now on the verge of a sob; but by an unexpected self-command she uttered no sound. With a gentle panting breath she sat upright. 15

'I did not expect to see you in this state, any more than you me,' she went on quickly. 'Where am I, aunt?'

'Nearly home, my dear. In Egdon Bottom. What dreadful thing is it?'

'I'll tell you in a moment. So near, are we? Then I will get out and walk. I want to go home by the path.' 20

'But this kind man who has done so much will, I am sure, take you right on to my house?' said the aunt, turning to the reddleman, who had withdrawn from the front of the van on the awakening of the girl, and stood in the road.

'Why should you think it necessary to ask me? I will, of course,' said he.

'He is indeed kind,' murmured Thomasin. 'I was once acquainted with him, aunt, and when I saw him today I thought I should prefer his van to any conveyance of a stranger. But I'll walk now. Reddleman, stop the horses, please.' 25

The man regarded her with tender reluctance, but stopped them.

Aunt and niece then descended from the van, Mrs Yeobright saying to its owner, 'I quite recognize you now. What made you change from the nice business your father left you?' 30

'Well, I did,' he said, and looked at Thomasin, who blushed a little. 'Then you'll not be wanting me any more to-night, ma'am?'

Mrs Yeobright glanced around at the dark sky, at the hills, at the perishing bonfires, and at the lighted window of the inn they had neared. 'I think not,' she said, 'since Thomasin wishes to walk. We can soon run up the path and reach home: we know it well.' 35

And after a few further words they parted, the reddleman moving onwards with his van, and the two women remaining standing in the road. As soon as the vehicle and its driver had withdrawn so far as to be beyond all possible reach of her voice, Mrs Yeobright turned to her niece. 40

'Now, Thomasin,' she said sternly, 'what's the meaning of this disgraceful performance?'

Turn to page 14 for Question 8

MIDDLETON: *The Changeling*

- 8 **Either** (a) *Beatrice*: This ominous ill-faced fellow more disturbs me
Than all my other passions.

Discuss Middleton's presentation of the relationship between De Flores and Beatrice in the light of her comment.

- Or** (b) Paying close attention to language and tone, discuss the following passage, showing what it contributes to your understanding of the concerns of the play.

[Enter ALIBIUS and LOLLIO.]

- Alibius*: Lollio, I must trust thee with a secret,
But thou must keep it. 5
- Lollio*: I was ever close to a secret, sir.
- Alibius*: The diligence that I have found in thee,
The care and industry already past,
Assures me of thy good continuance.
Lollio, I have a wife. 10
- Lollio*: Fie, sir, 'tis too late to keep her secret, she's known to be
married all the town and country over. 15
- Alibius*: Thou goest too fast, my Lollio, that knowledge
I allow no man can be barr'd it;
But there is a knowledge which is nearer,
Deeper and sweeter, Lollio.
- Lollio*: Well, sir, let us handle that between you and I. 20
- Alibius*: 'Tis that I go about, man; Lollio,
My wife is young.
- Lollio*: So much the worse to be kept secret, sir.
- Alibius*: Why, now thou meet'st the substance of the point:
I am old, Lollio. 25
- Lollio*: No, sir, 'tis I am old Lollio.
- Alibius*: Yet why may not this concord and sympathise?
Old trees and young plants often grow together,
Well enough agreeing. 30
- Lollio*: Ay, sir, but the old trees raise themselves higher and broader
than the young plants.
- Alibius*: Shrewd application! There's the fear, man;
I would wear my ring on my own finger;
Whilst it is borrowed it is none of mine,
But his that useth it. 35
- Lollio*: You must keep it on still then; if it but lie by, one or other will
be thrusting into't.
- Alibius*: Thou conceiv'st me, Lollio; here thy watchful eye
Must have employment, I cannot always be
At home.
- Lollio*: I dare swear you cannot.
- Alibius*: I must look out.
- Lollio*: I know't, you must look out, 'tis every man's case.

- Alibius:* Here I do say must thy employment be,
To watch her treadings, and in my absence
Supply my place.
- Lollio:* I'll do my best, sir, yet surely I cannot see who you should
have cause to be jealous of.
- Alibius:* Thy reason for that, Lollio? 'Tis a comfortable question.
- Lollio:* We have but two sorts of people in the house, and both 45
under the whip, that's fools and madmen; the one has not wit
enough to be knaves, and the other not knavery enough to
be fools.
- Alibius:* Ay, those are all my patients, Lollio.
I do profess the cure of either sort: 50
My trade, my living 'tis, I thrive by it;
But here's the care that mixes with my thrift:
The daily visitants, that come to see
My brainsick patients, I would not have
To see my wife: gallants I do observe 55
Of quick enticing eyes, rich in habits,
Of stature and proportion very comely:
These are most shrewd temptations, Lollio.
- Lollio:* They may be easily answered, sir; if they come to see the
fools and madmen, you and I may serve the turn, and let 60
my mistress alone, she's of neither sort.

Act 1, Scene 2

