
LITERATURE IN ENGLISH

9695/53

Paper 5 Shakespeare and other pre-20th Century Texts

October/November 2019

2 hours

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

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

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

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

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

All questions in this paper carry equal marks.

This document consists of **13** printed pages, **3** blank pages and **1** Insert.

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) ‘The play is called *Richard II*, but Shakespeare presents Bolingbroke as its hero.’
How far, and in what ways, do you agree with this comment on the play?
- Or** (b) Paying close attention to language, tone and action, discuss the following passage, showing its significance in the play.

King Richard: Good sometimes queen, prepare thee hence for France.
Think I am dead, and that even here thou takest,
As from my death-bed, thy last living leave. 5
In winter’s tedious nights sit by the fire
With good old folks, and let them tell thee tales
Of woeful ages long ago betid;
And ere thou bid good night, to quit their griefs
Tell thou the lamentable tale of me, 10
And send the hearers weeping to their beds;
For why the senseless brands will sympathize
The heavy accent of thy moving tongue,
And in compassion weep the fire out;
And some will mourn in ashes, some coal-black, 15
For the deposing of a rightful king.
[Enter NORTHUMBERLAND attended.]

Northumberland: My lord, the mind of Bolingbroke is chang’d;
You must to Pomfret, not unto the Tower.
And, madam, there is order ta’en for you:
With all swift speed you must away to France. 20

King Richard: Northumberland, thou ladder wherewithal
The mounting Bolingbroke ascends my throne,
The time shall not be many hours of age
More than it is, ere foul sin gathering head 25
Shall break into corruption. Thou shalt think
Though he divide the realm and give thee half
It is too little, helping him to all;
And he shall think that thou, which knowest the way
To plant unrightful kings, wilt know again, 30
Being ne’er so little urg’d, another way
To pluck him headlong from the usurped throne.
The love of wicked men converts to fear;
That fear to hate; and hate turns one or both
To worthy danger and deserved death.

Northumberland: My guilt be on my head, and there an end. 35
Take leave, and part; for you must part forthwith.

- King Richard:* Doubly divorc'd! Bad men, you violate
A twofold marriage – 'twixt my crown and me,
And then betwixt me and my married wife.
Let me unkiss the oath 'twixt thee and me; 40
And yet not so, for with a kiss 'twas made.
Part us, Northumberland; I towards the north,
Where shivering cold and sickness pines the clime;
My wife to France, from whence set forth in pomp,
She came adorned hither like sweet May, 45
Sent back like Hallowmas or short'st of day.
- Queen:* And must we be divided? Must we part?
- King Richard:* Ay, hand from hand, my love, and heart from heart.
- Queen:* Banish us both, and send the King with me.
- Northumberland:* That were some love, but little policy. 50
- Queen:* Then whither he goes thither let me go.
- King Richard:* So two, together weeping, make one woe.
Weep thou for me in France, I for thee here;
Better far off than near, be ne'er the near.
Go, count thy way with sighs; I mine with groans. 55
- Queen:* So longest way shall have the longest moans.
- King Richard:* Twice for one step I'll groan, the way being short,
And piece the way out with a heavy heart.
Come, come, in wooing sorrow let's be brief,
Since, wedding it, there is such length in grief. 60
One kiss shall stop our mouths, and dumbly part;
Thus give I mine, and thus take I thy heart.
- Queen:* Give me mine own again; 'twere no good part
To take on me to keep and kill thy heart.
So, now I have mine own again, be gone, 65
That I may strive to kill it with a groan.
- King Richard:* We make woe wanton with this fond delay.
Once more, adieu; the rest let sorrow say.

Act 5, Scene 1

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 **Either** (a) Discuss some of the ways Shakespeare presents contrasts between the old and the young in *The Winter's Tale*.
- Or** (b) Paying close attention to language, tone and action, discuss the significance of the following passage to the play's meaning and effects.

Hermione: Come, sir, now
I am for you again. Pray you sit by us,
And tell's a tale.

Mamillius: Merry or sad shall't be?

Hermione: As merry as you will. 5

Mamillius: A sad tale's best for winter. I have one
Of sprites and goblins.

Hermione: Let's have that, good sir.
Come on, sit down; come on, and do your best
To fright me with your sprites; you're pow'rful at it. 10

Mamillius: There was a man –

Hermione: Nay, come, sit down; then on.

Mamillius: Dwelt by a churchyard – I will tell it softly;
Yond crickets shall not hear it.

Hermione: Come on then, 15
And give't me in mine ear.
[Enter LEONTES, ANTIGONUS, LORDS and Others.]

Leontes: Was he met there? his train? Camillo with him?

1 Lord: Behind the tuft of pines I met them; never
Saw I men scour so on their way. I ey'd them
Even to their ships. 20

Leontes: How blest am I
In my just censure, in my true opinion!
Alack, for lesser knowledge! How accurs'd
In being so blest! There may be in the cup 25
A spider steep'd, and one may drink, depart,
And yet partake no venom, for his knowledge
Is not infected; but if one present
Th' abhorr'd ingredient to his eye, make known
How he hath drunk, he cracks his gorge, his sides, 30
With violent hefts. I have drunk, and seen the spider.
Camillo was his help in this, his pander.
There is a plot against my life, my crown;
All's true that is mistrusted. That false villain
Whom I employ'd was pre-employ'd by him; 35
He has discover'd my design, and I
Remain a pinch'd thing; yea, a very trick
For them to play at will. How came the posterns
So easily open?

1 Lord: By his great authority; 40
Which often hath no less prevail'd than so
On your command.

- Leontes:* I know't too well.
Give me the boy. I am glad you did not nurse him;
Though he does bear some signs of me, yet you 45
Have too much blood in him.
- Hermione:* What is this? Sport?
- Leontes:* Bear the boy hence; he shall not come about her;
Away with him; and let her sport herself
[MAMILLIUS *is led out.* 50
With that she's big with – for 'tis Polixenes
Has made thee swell thus.
- Hermione:* But I'd say he had not,
And I'll be sworn you would believe my saying,
Howe'er you lean to th' nayward. 55
- Leontes:* You, my lords,
Look on her, mark her well; be but about
To say 'She is a goodly lady' and
The justice of your hearts will thereto add
'Tis pity she's not honest – honourable'. 60
Praise her but for this her without-door form,
Which on my faith deserves high speech, and straight
The shrug, the hum or ha, these petty brands
That calumny doth use – O, I am out! –
That mercy does, for calumny will sear 65
Virtue itself – these shrugs, these hum's and ha's,
When you have said she's goodly, come between,
Ere you can say she's honest. But be't known,
From him that has most cause to grieve it should be,
She's an adultress. 70

Act 2, Scene 1

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) Discuss some of the ways Austen shapes a reader's response to Catherine Morland's development in the novel.
- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing what it contributes to your understanding of Austen's methods of characterisation.

The two dances were scarcely concluded before Catherine found her arm gently seized by her faithful Isabella, who in great spirits exclaimed—"At last I have got you. My dearest creature, I have been looking for you this hour. What could induce you to come into this set, when you knew I was in the other? I have been quite wretched without you."

5

"My dear Isabella, how was it possible for me to get at you? I could not even see where you were."

"So I told your brother all the time—but he would not believe me. Do go and see for her, Mr. Morland, said I—but all in vain—he would not stir an inch. Was not it so, Mr. Morland? But you men are all so immoderately lazy! I have been scolding him to such a degree, my dear Catherine, you would be quite amazed.—You know I never stand upon ceremony with such people."

10

"Look at that young lady with the white beads round her head," whispered Catherine, detaching her friend from James—"It is Mr. Tilney's sister."

"Oh! heavens! You don't say so! Let me look at her this moment. What a delightful girl! I never saw any thing half so beautiful! But where is her all-conquering brother? Is he in the room? Point him out to me this instant, if he is. I die to see him. Mr. Morland, you are not to listen. We are not talking about you."

15

"But what is all this whispering about? What is going on?"

"There now, I knew how it would be. You men have such restless curiosity! Talk of the curiosity of women, indeed!—'tis nothing. But be satisfied, for you are not to know any thing at all of the matter."

20

"And is that likely to satisfy me, do you think?"

"Well, I declare I never knew any thing like you. What can it signify to you, what we are talking of? Perhaps we are talking about you, therefore I would advise you not to listen, or you may happen to hear something not very agreeable."

25

In this common-place chatter, which lasted some time, the original subject seemed entirely forgotten; and though Catherine was very well pleased to have it dropped for a while, she could not avoid a little suspicion at the total suspension of all Isabella's impatient desire to see Mr. Tilney. When the orchestra struck up a fresh dance, James would have led his fair partner away, but she resisted. "I tell you, Mr. Morland," she cried, "I would not do such a thing for all the world. How can you be so teasing; only conceive, my dear Catherine, what your brother wants me to do. He wants me to dance with him again, though I tell him that it is a most improper thing, and entirely against the rules. It would make us the talk of the place, if we were not to change partners."

30

"Upon my honour," said James, "in these public assemblies, it is as often done as not."

35

EMILY BRONTË: *Wuthering Heights*

- 4 **Either** (a) How, and in what ways, does Brontë present different attitudes to social class and status in the novel?
- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing what it contributes to your understanding of the relationship between Cathy and Heathcliff.

“I must go, Cathy,” said Heathcliff, seeking to extricate himself from his companion’s arms. “But if I live, I’ll see you again before you are asleep. I won’t stray five yards from your window.”

“You must not go!” she answered, holding him as firmly as her strength allowed. “You shall not, I tell you.” 5

“For one hour,” he pleaded earnestly.

“Not for one minute,” she replied.

“I *must*—Linton will be up immediately,” persisted the alarmed intruder.

He would have risen, and unfixed her fingers by the act—she clung fast, gasping: there was mad resolution in her face. 10

“No!” she shrieked. “Oh, don’t, don’t go. It is the last time! Edgar will not hurt us. Heathcliff, I shall die! I shall die!”

“Damn the fool! There he is,” cried Heathcliff, sinking back into his seat. “Hush, my darling! Hush, hush, Catherine! I’ll stay. If he shot me so, I’d expire with a blessing on my lips.” 15

And there they were fast again. I heard my master mounting the stairs—the cold sweat ran from my forehead: I was horrified.

“Are you going to listen to her ravings?” I said passionately. “She does not know what she says. Will you ruin her, because she has not wit to help herself? Get up! You could be free instantly. That is the most diabolical deed that ever you did. We are all done for—master, mistress, and servant.” 20

I wrung my hands, and cried out; and Mr. Linton hastened his step at the noise. In the midst of my agitation, I was sincerely glad to observe that Catherine’s arms had fallen relaxed, and her head hung down.

“She’s fainted or dead,” I thought: “so much the better. Far better that she should be dead, than lingering a burden and a misery-maker to all about her.” 25

Edgar sprang to his unbidden guest, blanched with astonishment and rage. What he meant to do, I cannot tell; however, the other stopped all demonstrations, at once, by placing the lifeless-looking form in his arms.

“Look there!” he said; “unless you be a fiend, help her first—then you shall speak to me!” 30

He walked into the parlour, and sat down. Mr. Linton summoned me, and with great difficulty, and after resorting to many means, we managed to restore her to sensation; but she was all bewildered; she sighed, and moaned, and knew nobody. Edgar, in his anxiety for her, forgot her hated friend. I did not. I went, at the earliest opportunity, and besought him to depart; affirming that Catherine was better, and he should hear from me in the morning how she passed the night. 35

“I shall not refuse to go out of doors,” he answered; “but I shall stay in the garden: and, Nelly, mind you keep your word to-morrow. I shall be under those larch trees. Mind! or I pay another visit, whether Linton be in or not.” 40

He sent a rapid glance through the half-open door of the chamber, and, ascertaining that what I stated was apparently true, delivered the house of his luckless presence.

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

- 5 **Either** (a) 'The Franklin asks "which was the most fre" at the end of the tale.'

Discuss Chaucer's presentation of the characters in the light of this comment.

- Or** (b) Paying close attention to the poetic methods, discuss the following passage, showing what it contributes to Chaucer's concerns in *The Franklin's Prologue and Tale*.

Arveragus, with heele and greet honour,
 As he that was of chivalrie the flour,
 Is comen hoom, and othere worthy men.
 O blisful artow now, thou Dorigen,
 That hast thy lusty housbonde in thyne armes, 5
 The fresshe knyght, the worthy man of armes,
 That loveth thee as his owene hertes lyf.
 No thyng list hym to been ymaginatyf,
 If any wight hadde spoke, whil he was oute,
 To hire of love; he hadde of it no doute. 10
 He noht entendeth to no swich mateere,
 But daunceth, justeth, maketh hire good cheere;
 And thus in joye and blisse I lete hem dwelle,
 And of the sike Aurelius wol I telle.
 In langour and in torment furyus 15
 Two yeer and moore lay wrecche Aurelyus,
 Er any foot he myghte on erthe gon;
 Ne confort in this tyme hadde he noon,
 Save of his brother, which that was a clerk.
 He knew of al this wo and al this werk, 20
 For to noon oother creature, certeyn,
 Of this matere he dorste no word seyn.
 Under his brest he baar it moore secree
 Than evere dide Pamphilus for Galathee.
 His brest was hool, withoute for to sene, 25
 But in his herte ay was the arwe kene.
 And wel ye knowe that of a sursanure
 In surgerye is perilous the cure,
 But men myghte touche the arwe or come therby.
 His brother weep and wayled pryvely, 30
 Til atte laste hym fil in remembraunce,
 That whiles he was at Orliens in Fraunce —
 As yonge clerkes that been lykerous
 To reden artes that been curious
 Seken in every halke and every herne 35
 Particuler sciences for to lerne —
 He hym remembred that, upon a day,
 At Orliens in studie a book he say
 Of magyk natureel, which his felawe,
 That was that tyme a bachelor of lawe, 40
 Al were he ther to lerne another craft,
 Hadde prively upon his desk ylaft;
 Which book spak muchel of the operaciouns
 Touchynge the eighte and twenty mansiouns
 That longen to the moone, and swich folye 45

As in oure dayes is nat worth a flye —
For hooly chirches feith in oure bileve
Ne suffreth noon illusioun us to greve.

from *The Franklin's Tale*

THOMAS HARDY: *Tess of the d'Urbervilles*

- 6 **Either** (a) What, in your view, is the significance of Hardy's presentation of home and domestic life to the novel's meaning and effects?
- Or** (b) Paying close attention to the effects of the writing, discuss the following passage, showing its significance in the novel.

Tess's friends lived so far off that none could conveniently have been present at the ceremony, even had any been asked; but as a fact nobody was invited from Marlott. As for Angel's family, he had written and duly informed them of the time, and assured them that he would be glad to see one at least of them there for the day if he would like to come. His brothers had not replied at all, seeming to be indignant with him; while his father and mother had written a rather sad letter, deploring his precipitancy in rushing into marriage, but making the best of the matter by saying that, though a dairywoman was the last daughter-in-law they could have expected, their son had arrived at an age at which he might be supposed to be the best judge. 5

This coolness in his relations distressed Clare less than it would have done had he been without the grand card with which he meant to surprise them ere long. To produce Tess, fresh from the dairy, as a d'Urberville and a lady, he had felt to be temerarious and risky; hence he had concealed her lineage till such time as, familiarized with worldly ways by a few months' travel and reading with him, he could take her on a visit to his parents, and impart the knowledge while triumphantly producing her as worthy of such an ancient line. It was a pretty lover's dream, if no more. Perhaps Tess's lineage had more value for himself than for anybody in the world besides. 10 15

Her perception that Angel's bearing towards her still remained in no whit altered by her own communication rendered Tess guiltily doubtful if he could have received it. She rose from breakfast before he had finished, and hastened upstairs. It had occurred to her to look once more into the queer gaunt room which had been Clare's den, or rather eyrie, for so long, and climbing the ladder she stood at the open door of the apartment, regarding and pondering. She stooped to the threshold of the doorway, where she had pushed in the note two or three days earlier in such excitement. The carpet reached close to the sill, and under the edge of the carpet she discerned the faint white margin of the envelope containing her letter to him, which he obviously had never seen, owing to her having in her haste thrust it beneath the carpet as well as beneath the door. 20 25

With a feeling of faintness she withdrew the letter. There it was – sealed up, just as it had left her hands. The mountain had not yet been removed. She could not let him read it now, the house being in full bustle of preparation; and descending to her own room she destroyed the letter there. 30

She was so pale when he saw her again that he felt quite anxious. The incident of the misplaced letter she had jumped at as if it prevented a confession; but she knew in her conscience that it need not; there was still time. Yet everything was in a stir; there was coming and going; all had to dress, the dairyman and Mrs Crick having been asked to accompany them as witnesses; and reflection or deliberate talk was wellnigh impossible. The only minute Tess could get to be alone with Clare was when they met upon the landing. 35 40

'I am so anxious to talk to you – I want to confess all my faults and blunders!' she said with attempted lightness.

'No, no – we can't have faults talked of – you must be deemed perfect to-day at least, my Sweet!' he cried. 'We shall have plenty of time, hereafter, I hope, to talk over our failings. I will confess mine at the same time.' 45

ANDREW MARVELL: *Selected Poems*

- 7 **Either** (a) In what ways and with what effects does Marvell present human relationships with nature? You should refer to **three** poems in your answer.
- Or** (b) Paying close attention to poetic methods and their effects, discuss the following poem, showing what it contributes to your understanding of Marvell's concerns.

Young Love

1	Come, little infant, love me now, While thine unsuspected years Clear thine agèd father's brow From cold jealousy and fears.	
2	Pretty, surely, 'twere to see By young love old time beguiled, While our sportings are as free As the nurse's with the child.	5
3	Common beauties stay fifteen; Such as yours should swifter move, Whose fair blossoms are too green Yet for lust, but not for love.	10
4	Love as much the snowy lamb, Or the wanton kid, does prize, As the lusty bull or ram, For his morning sacrifice.	15
5	Now then love me: time may take Thee before thy time away: Of this need we'll virtue make, And learn love before we may.	20
6	So we win of doubtful fate; And if good she to us meant, We that good shall antedate, Or, if ill, that ill prevent.	
7	Thus as kingdoms, frustrating Other titles to their crown, In the cradle crown their king, So all foreign claims to drown,	25
8	So, to make all rivals vain, Now I crown thee with my love: Crown me with thy love again, And we both shall monarchs prove.	30

PERCY BYSSHE SHELLEY: *Selected Poems*

- 8 **Either** (a) How, and with what effects, does Shelley present rulers and people in authority? You should refer to **three** poems in your answer.
- Or** (b) Paying close attention to poetic methods and their effects, discuss the following poem, showing what it contributes to your understanding of Shelley's concerns.

Stanzas Written in Dejection, near Naples

I

The sun is warm, the sky is clear,
 The waves are dancing fast and bright,
 Blue isles and snowy mountains wear
 The purple noon's transparent might,
 The breath of the moist earth is light, 5
 Around its unexpanded buds;
 Like many a voice of one delight,
 The winds, the birds, the ocean floods,
 The City's voice itself, is soft like Solitude's.

II

I see the Deep's untrampled floor 10
 With green and purple seaweeds strown;
 I see the waves upon the shore,
 Like light dissolved in star-showers, thrown:
 I sit upon the sands alone—
 The lightning of the noontide ocean 15
 Is flashing round me, and a tone
 Arises from its measured motion,
 How sweet! did any heart now share in my emotion.

III

Alas! I have nor hope nor health,
 Nor peace within nor calm around, 20
 Nor that content surpassing wealth
 The sage in meditation found,
 And walked with inward glory crowned—
 Nor fame, nor power, nor love, nor leisure.
 Others I see whom these surround— 25
 Smiling they live, and call life pleasure;—
 To me that cup has been dealt in another measure.

IV

Yet now despair itself is mild,
 Even as the winds and waters are;
 I could lie down like a tired child, 30
 And weep away the life of care
 Which I have borne and yet must bear,
 Till death like sleep might steal on me,
 And I might feel in the warm air
 My cheek grow cold, and hear the sea 35
 Breathe o'er my dying brain its last monotony.

V

Some might lament that I were cold,
As I, when this sweet day is gone,
Which my lost heart, too soon grown old,
Insults with this untimely moan; 40
They might lament—for I am one
Whom men love not,—and yet regret,
Unlike this day, which, when the Sun
Shall on its stainless glory set,
Will linger, though enjoyed, like joy in memory yet. 45

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