



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

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**LITERATURE IN ENGLISH**

**9695/05**

Paper 5 Shakespeare and other pre-20th Century Authors

**October/November 2008**

**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 **14** printed pages and **2** blank pages.



## Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *King Lear*

- 1 **Either** (a) Discuss the dramatic function and the characterisation of the Fool in the play *King Lear*.
- Or** (b) Paying close attention to the language, tone and dramatic action, consider what might be the thoughts and feelings of an audience as the following passage unfolds.

*Edmund:* In wisdom I should ask thy name;  
 But, since thy outside looks so fair and warlike,  
 And that thy tongue some say of breeding breathes,  
 What safe and nicely I might well delay  
 By rule of knighthood, I disdain and spurn. 5  
 Back do I toss these treasons to thy head;  
 With the hell-hated lie o'erwhelm thy heart;  
 Which – for they yet glance by and scarcely bruise –  
 This sword of mine shall give them instant way  
 Where they shall rest for ever. Trumpets, speak. 10

[*Alarums. They fight. Edmund falls.*

*Albany:* Save him, save him!  
*Goneril:* This is practice, Gloucester.  
 By th' law of war thou wast not bound to answer  
 An unknown opposite; thou art not vanquish'd, 15  
 But cozen'd and beguil'd.

*Albany:* Shut your mouth, dame,  
 Or with this paper shall I stopple it. Hold, sir.  
 Thou worse than any name, read thine own evil.  
 No tearing, lady; I perceive you know it. 20  
*Goneril:* Say, if I do – the laws are mine, not thine.  
 Who can arraign me for't?

*Albany:* Most monstrous! O!  
 Know'st thou this paper?  
*Goneril:* Ask me not what I know. [*Exit.*] 25  
*Albany:* Go after her. She's desperate; govern her.  
 [*Exit an Officer.*]

*Edmund:* What you have charg'd me with, that have I done,  
 And more, much more; the time will bring it out.  
 'Tis past, and so am I. But what art thou  
 That hast this fortune on me? If thou'rt noble, 30  
 I do forgive thee.

*Edgar:* Let's exchange charity.  
 I am no less in blood than thou art, Edmund;  
 If more, the more th' hast wrong'd me.  
 My name is Edgar, and thy father's son. 35  
 The gods are just, and of our pleasant vices  
 Make instruments to plague us:  
 The dark and vicious place where thee he got

*Edmund:* Cost him his eyes.  
Th' hast spoken right, 'tis true;  
The wheel is come full circle; I am here. 40

*Albany:* Methought thy very gait did prophesy  
A royal nobleness. I must embrace thee.  
Let sorrow split my heart if ever I  
Did hate thee or thy father! 45

*Edgar:* Worthy prince,  
I know't.

*Albany:* Where have you hid yourself?  
How have you known the miseries of your father?

*Edgar:* By nursing them, my lord. 50

Act 5, Scene 3

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) Discuss Shakespeare's presentation of women in *Measure for Measure*.  
**Or** (b) Write a critical appreciation of the following passage, commenting in particular on what it reveals about the low life characters and their role in the play.

<i>Mistress Overdone:</i>	Well, well! there's one yonder arrested and carried to prison was worth five thousand of you all.	
<i>1st Gentleman:</i>	Who's that, I pray thee?	
<i>Mistress Overdone:</i>	Marry, sir, that's Claudio, Signior Claudio.	
<i>1st Gentleman:</i>	Claudio to prison? 'Tis not so.	5
<i>Mistress Overdone:</i>	Nay, but I know 'tis so: I saw him arrested, saw him carried away; and, which is more, within these three days his head to be chopp'd off.	
<i>Lucio:</i>	But, after all this fooling, I would not have it so. Art thou sure of this?	10
<i>Mistress Overdone:</i>	I am too sure of it; and it is for getting Madam Julietta with child.	
<i>Lucio:</i>	Believe me, this may be; he promis'd to meet me two hours since, and he was ever precise in promise-keeping.	
<i>2nd Gentleman:</i>	Besides, you know, it draws something near to the speech we had to such a purpose.	15
<i>1st Gentleman:</i>	But most of all agreeing with the proclamation.	
<i>Lucio:</i>	Away; let's go learn the truth of it.	
	[ <i>Exeunt Lucio and Gentlemen.</i>	
<i>Mistress Overdone:</i>	Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunk.	20
	<i>Enter POMPEY.</i>	
	How now! what's the news with you?	
<i>Pompey:</i>	Yonder man is carried to prison.	
<i>Mistress Overdone:</i>	Well, what has he done?	25
<i>Pompey:</i>	A woman.	
<i>Mistress Overdone:</i>	But what's his offence?	
<i>Pompey:</i>	Groping for trouts in a peculiar river.	
<i>Mistress Overdone:</i>	What! is there a maid with child by him?	
<i>Pompey:</i>	No; but there's a woman with maid by him. You have not heard of the proclamation, have you?	30
<i>Mistress Overdone:</i>	What proclamation, man?	
<i>Pompey:</i>	All houses in the suburbs of Vienna must be pluck'd down.	
<i>Mistress Overdone:</i>	And what shall become of those in the city?	
<i>Pompey:</i>	They shall stand for seed; they had gone down too, but that a wise burgher put in for them.	35
<i>Mistress Overdone:</i>	But shall all our houses of resort in the suburbs be pull'd down?	
<i>Pompey:</i>	To the ground, mistress.	
<i>Mistress Overdone:</i>	Why, here's a change indeed in the commonwealth! What shall become of me?	40
<i>Pompey:</i>	Come, fear not you: good counsellors lack no clients. Though you change your place you need not change your trade; I'll be your tapster still. Courage, there will be pity taken on you; you that have worn your eyes almost out in the service, you will be considered	45

*Mistress Overdone:* What's to do here, Thomas Tapster? Let's withdraw.  
*Pompey:* Here comes Signior Claudio, led by the provost to prison; and  
there's Madam Juliet. [Exeunt.]

Act 1, Scene 2

## Section B

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

- 3 **Either** (a) Compare and contrast the roles of Mrs Clay and Mrs Smith in the novel *Persuasion*.
- Or** (b) Paying close attention to the language and narrative voice, write a critical appreciation of the following passage, considering its significance to the novel as a whole.

Captain Wentworth had no fortune. He had been lucky in his profession, but spending freely, what had come freely, had realized nothing. But, he was confident that he should soon be rich; – full of life and ardour, he knew that he should soon have a ship, and soon be on a station that would lead to every thing he wanted. He had always been lucky; he knew he should be so still. – Such confidence, powerful in its own warmth, and bewitching in the wit which often expressed it, must have been enough for Anne; but Lady Russell saw it very differently. – His sanguine temper, and fearlessness of mind, operated very differently on her. She saw in it but an aggravation of the evil. It only added a dangerous character to himself. He was brilliant, he was headstrong. – Lady Russell had little taste for wit; and of any thing approaching to imprudence a horror. She deprecated the connexion in every light. 5

Such opposition, as these feelings produced, was more than Anne could combat. Young and gentle as she was, it might yet have been possible to withstand her father's ill-will, though unsoftened by one kind word or look on the part of her sister; – but Lady Russell, whom she had always loved and relied on, could not, with such steadiness of opinion, and such tenderness of manner, be continually advising her in vain. She was persuaded to believe the engagement a wrong thing – indiscreet, improper, hardly capable of success, and not deserving it. But it was not a merely selfish caution, under which she acted, in putting an end to it. Had she not imagined herself consulting his good, even more than her own, she could hardly have given him up. – The belief of being prudent, and self-denying principally for *his* advantage, was her chief consolation, under the misery of a parting – a final parting; and every consolation was required, for she had to encounter all the additional pain of opinions, on his side, totally unconvinced and unbending, and of his feeling himself ill-used by so forced a relinquishment. – He had left the country in consequence. 10 15 20 25

A few months had seen the beginning and the end of their acquaintance; but, not with a few months ended Anne's share of suffering from it. Her attachment and regrets had, for a long time, clouded every enjoyment of youth; and an early loss of bloom and spirits had been their lasting effect.

More than seven years were gone since this little history of sorrowful interest had reached its close; and time had softened down much, perhaps nearly all of peculiar attachment to him, – but she had been too dependant on time alone; no aid had been given in change of place, (except in one visit to Bath soon after the rupture,) or in any novelty or enlargement of society. – No one had ever come within the Kellynch circle, who could bear a comparison with Frederick Wentworth, as he stood in her memory. 30 35

GEOFFREY CHAUCER: *The Nun's Priest's Prologue and Tale*

- 4 **Either** (a) 'A sermon on the follies and vanities of humankind.'

How far do you agree with this description of *The Nun's Priest's Prologue and Tale*?

- Or** (b) Discuss the language and tone of the following passage, relating it to Chaucer's methods and concerns in *The Nun's Priest's Prologue and Tale* as a whole.

O woful hennes, right so criden ye,  
 As, whan that Nero brende the citee  
 Of Rome, cryden senatoures wyves  
 For that hir husbandes losten alle hir lyves, –  
 Withouten gilt this Nero hath hem slayn. 5  
 Now wole I turne to my tale agayn.

This sely wydwe and eek hir doghtres two  
 Herden thise hennes crie and maken wo,  
 And out at dores stirten they anon,  
 And syen the fox toward the grove gon, 10  
 And bar upon his bak the cok away,  
 And cryden, "Out! harrow! and weyl-away!  
 Ha! ha! the fox!" and after hym they ran,  
 And eek with staves many another man.  
 Ran Colle oure dogge, and Talbot and Gerland, 15  
 And Malkyn, with a dystaf in hir hand;  
 Ran cow and calf, and eek the verray hogges,  
 So fered for the berkyng of the dogges  
 And shoutyng of the men and wommen eeke,  
 They ronne so hem thoughte hir herte breeke. 20  
 They yolleden as feendes doon in helle;  
 The dokes cryden as men wolde hem quelle;  
 The gees for feere flowen over the trees;  
 Out of the hyve cam the swarm of bees.  
 So hydous was the noyse, a, *benedicitee!* 25  
 Certes, he Jakke Straw and his meynee  
 Ne made nevere shoutes half so shrille  
 Whan that they wolden any Flemyng kille,  
 As thilke day was maad upon the fox. 30  
 Of bras they broghten bemes, and of box,  
 Of horn, of boon, in whiche they blewe and powped,  
 And therwithal they skriked and they howped.  
 It semed as that hevene sholde falle.



- 5 **Either** (a) Discuss the significance of Dickens's presentation of Copperfield's school days.
- Or** (b) Write a critical appreciation of the following passage, paying careful attention to the language and tone and showing its significance to the novel as a whole.

"Mr Micawber," said I, "there is a sudden change in this fellow, in more respects than the extraordinary one of his speaking the truth in one particular, which assures me that he is brought to bay. Deal with him as he deserves!"

"You are a precious set of people, ain't you?" said Uriah, in the same low voice, and breaking out into a clammy heat, which he wiped from his forehead, with his long lean hand, "to buy over my clerk, who is the very scum of society, – as you yourself were, Copperfield, you know it, before any one had charity on you, – to defame me with his lies? Miss Trotwood, you had better stop this; or I'll stop your husband shorter than will be pleasant to you. I won't know your story professionally, for nothing, old lady! Miss Wickfield, if you have any love for your father, you had better not join that gang. I'll ruin him, if you do. Now, come! I have got some of you under the harrow. Think twice, before it goes over you. Think twice, you, Micawber, if you don't want to be crushed. I recommend you to take yourself off, and be talked to presently, you fool! while there's time to retreat. Where's mother?" he said, suddenly appearing to notice, with alarm, the absence of Traddles, and pulling down the bell-rope. "Fine doings in a person's own house!"

"Mrs Heep is here, Sir," said Traddles, returning with that worthy mother of a worthy son. "I have taken the liberty of making myself known to her."

"Who are you to make yourself known?" retorted Uriah. "And what do you want here?"

"I am the agent and friend of Mr Wickfield, Sir," said Traddles, in a composed business-like way. "And I have a power of attorney from him in my pocket, to act for him in all matters."

"The old ass has drunk himself into a state of dotage," said Uriah, turning uglier than before, "and it has been got from him by fraud!"

"Something has been got from him by fraud, I know," returned Traddles quietly; "and so do you, Mr Heep. We will refer that question, if you please, to Mr Micawber."

"Ury—!" Mrs Heep began, with an anxious gesture.

"You hold your tongue, mother," he returned; "least said, soonest mended."

"But my Ury—"

"Will you hold your tongue, mother, and leave it to me?"

Though I had long known that his servility was false, and all his pretences knavish and hollow, I had had no adequate conception of the extent of his hypocrisy, until I now saw him with his mask off. The suddenness with which he dropped it, when he perceived that it was useless to him; the malice, insolence, and hatred, he revealed; the leer with which he exulted, even at this moment, in the evil he had done – all this time being desperate too, and at his wits' end for the means of getting the better of us – though perfectly consistent with the experience I had of him, at first took even me by surprise, who had known him so long, and disliked him so heartily.



THOMAS HARDY: *The Mayor of Casterbridge*

- 6 **Either** (a) What in your view does Hardy's presentation of the town of Casterbridge people contribute to the meaning and effects of the novel?
- Or** (b) Write a critical appreciation of the following passage, commenting in particular on Hardy's presentation of the relationship between Elizabeth and Henchard here and in the novel as a whole.

Now Henchard had not the slightest suspicion that Elizabeth-Jane's movement was to be so prompt. Hence when just before six, he reached home and saw a fly at the door from the King's Arms, and his stepdaughter, with all her little bags and boxes, getting into it, he was taken by surprise.

'But you said I might go, father?' she explained through the carriage window. 5

'Said! – yes. But I thought you meant next month, or next year. 'Od, seize it – you take time by the forelock! This, then, is how you be going to treat me for all my trouble about ye?'

'O father! how can you speak like that? It is unjust of you!' she said with spirit.

'Well, well, have your own way,' he replied. He entered the house, and, seeing that all her things had not yet been brought down, went up to her room to look on. He had never been there since she had occupied it. Evidence of her care, of her endeavours for improvement, were visible all around, in the form of books, sketches, maps, and little arrangements for tasteful effects. Henchard had known nothing of these efforts. He gazed at them, turned suddenly about, and came down to the door. 10 15

'Look here,' he said, in an altered voice – he never called her by name now – 'don't 'ee go away from me. It may be I've spoke roughly to you – but I've been grieved beyond everything by you – there's something that caused it.'

'By me?' she said, with deep concern. 'What have I done?' 20

'I can't tell you now. But if you'll stop, and go on living as my daughter, I'll tell you all in time.'

But the proposal had come ten minutes too late. She was in the fly – was already, in imagination, at the house of the lady whose manner had such charms for her. 'Father,' she said, as considerately as she could, 'I think it best for us that I go on now. I need not stay long; I shall not be far away; and if you want me badly I can soon come back again.' 25

He nodded ever so slightly, as a receipt of her decision and no more. 'You are not going far, you say. What will be your address, in case I wish to write to you? Or am I not to know?' 30

'Oh yes – certainly. It is only in the town – High-Place Hall.'

'Where?' said Henchard, his face stilling.

She repeated the words. He neither moved nor spoke, and waving her hand to him in utmost friendliness she signified to the flyman to drive up the street.

ANDREW MARVELL: *Selected Poems* (from *The Metaphysical Poets* ed. Gardin)

7 **Either** (a) 'At its most effective, Marvell's poetry is a celebration of nature.'

What is the importance of ideas and images of nature in Marvell's poetry? You should refer to at least **three** poems from your selection in your answer.

**Or** (b) With close attention to language, tone and imagery, write a critical appreciation of the following poem.

*On a Drop of Dew*

See how the Orient Dew,  
 Shed from the Bosom of the Morn  
 Into the blowing Roses,  
 Yet careless of its Mansion new;  
 For the clear Region where 'twas born 5  
 Round in its self incloses:  
 And in its little Globes Extent,  
 Frames as it can its native Element.  
 How it the purple flow'r does slight,  
 Scarce touching where it lyes, 10  
 But gazing back upon the Skies,  
 Shines with a mournful Light;  
 Like its own Tear,  
 Because so long divided from the Sphear.  
 Restless it roules and unsecure, 15  
 Trembling lest it grow impure:  
 Till the warm Sun pittty its Pain,  
 And to the Skies exhale it back again.  
 So the Soul, that Drop, that Ray  
 Of the clear Fountain of Eternal Day, 20  
 Could it within the humane flow'r be seen,  
 Remembring still its former height,  
 Shuns the sweet leaves and blossoms green;  
 And, recollecting its own Light,  
 Does, in its pure and circling thoughts, express 25  
 The greater Heaven in an Heaven less.  
 In how coy a Figure wound,  
 Every way it turns away:  
 So the World excluding round,  
 Yet receiving in the Day. 30  
 Dark beneath, but bright above:  
 Here disdainig, there in Love.  
 How loose and easie hence to go:  
 How girt and ready to ascend.  
 Moving but on a point below, 35  
 It all about does upwards bend.  
 Such did the Manna's sacred Dew destil;  
 White, and intire, though congeal'd and chill.  
 Congeal'd on Earth: but does, dissolving, run  
 Into the Glories of th' Almighty Sun. 40

- 8 **Either** (a) 'Swift aims to laugh men out of their follies and vices.'

In what ways and with what effects does Swift use humour in *Gulliver's Travels*?

- Or** (b) Write a critical appreciation of the following passage, relating it to Swift's methods and concerns in *Gulliver's Travels* as a whole.

The king was struck with horror at the description I had given of those terrible engines, and the proposal I had made. He was amazed how so impotent and grovelling an insect as I (these were his expressions) could entertain such inhuman ideas, and in so familiar a manner, as to appear wholly unmoved at all the scenes of blood and desolation which I had painted, as the common effects of those destructive machines; "whereof," he said, "some evil genius, enemy of mankind, must have been the first contriver." As for himself, he protested that, although few things delighted him so much as new discoveries in art or nature, yet he would rather lose half his kingdom than be privy to such a secret; which he commanded me, as I valued my life, never to mention any more.

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A strange effect of narrow principles and views! that a prince possessed of every quality which procures veneration, love, and esteem; of strong parts, great wisdom, and profound learning, endowed with admirable talents, and almost adored by his subjects, should, from a nice, unnecessary scruple, whereof in Europe we can have no conception, let slip an opportunity put into his hands that would have made him absolute master of the lives, the liberties, and the fortunes of his people. Neither do I say this with the least intention to detract from the many virtues of that excellent king, whose character, I am sensible, will, on this account, be very much lessened in the opinion of an English reader: but I take this defect among them to have arisen from their ignorance, by not having hitherto reduced politics into a science, as the more acute wits of Europe have done. For, I remember very well, in a discourse one day with the king, when I happened to say there were several thousand books among us written upon the art of government, it gave him (directly contrary to my intention) a very mean opinion of our understandings. He professed both to abominate and despise all mystery, refinement, and intrigue, either in a prince or a minister. He could not tell what I meant by secrets of state, where an enemy, or some rival nation, were not in the case. He confined the knowledge of governing within very narrow bounds – to common sense and reason, to justice and lenity, to the speedy determination of civil and criminal causes.

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ALFRED LORD TENNYSON: *Selected Poems*

- 9 **Either** (a) 'Tennyson is a master of poetic technique, but his poems lack passion.'

How far do you agree with this assessment of Tennyson? You should refer to at least **three** poems in your answer.

- Or** (b) Write a critical appreciation of the following poem, showing in what ways it is characteristic of Tennyson's methods and concerns.

*Crossing the Bar*

Sunset and evening star,  
 And one clear call for me!  
 And may there be no moaning of the bar,  
 When I put out to sea,

But such a tide as moving seems asleep, 5  
 Too full for sound and foam,  
 When that which drew from out the boundless deep  
 Turns again home.

Twilight and evening bell, 10  
 And after that the dark!  
 And may there be no sadness of farewell,  
 When I embark;

For though from out our bourne of Time and Place 15  
 The flood may bear me far,  
 I hope to see my Pilot face to face  
 When I have crost the bar.



*Duchess:* But to be past all bounds and sense of shame.  
I pray sir, hear me: I am married –  
*Ferdinand:* So.  
*Duchess:* Happily, not to your liking: but for that  
Alas: your shears do come untimely now  
To clip the bird's wings, that's already flown.  
Will you see my husband?  
*Ferdinand:* Yes, if I could change  
Eyes with a basilisk.  
*Duchess:* Sure, you came hither  
By his confederacy.

Act 3, Scene 2





