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**LITERATURE IN ENGLISH**

**9695/51**

Paper 5 Shakespeare and other pre-20th Century Texts

**May/June 2014**

**2 hours**

No Additional Materials are required.

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**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 **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.

All questions in this paper carry equal marks.



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This document consists of **17** printed pages, **3** blank pages and **1** insert.



## Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *As You Like It*

- 1 **Either** (a) 'His bitterness casts a shadow over the merry making in the Forest.'

Discuss the role and characterisation of Jacques in the light of this comment.

- Or** (b) Paying close attention to language, tone and action, discuss the following passage, showing what it contributes to your understanding of the relationship between Orlando and Rosalind in the play.

[Enter ROSALIND.]

*Rosalind:* God save you, brother.

*Oliver:* And you, fair sister. [Exit]

*Rosalind:* O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf! 5

*Orlando:* It is my arm.

*Rosalind:* I thought thy heart had been wounded with the claws of a lion.

*Orlando:* Wounded it is, but with the eyes of a lady.

*Rosalind:* Did your brother tell you how I counterfeited to swoon when he show'd me your handkercher. 10

*Orlando:* Ay, and greater wonders than that.

*Rosalind:* O, I know where you are. Nay, 'tis true. There was never any thing so sudden but the fight of two rams and Caesar's thrasonical brag of 'I came, saw, and overcame'. For your brother and my sister no sooner met but they look'd; no sooner look'd but they lov'd; no sooner lov'd but they sigh'd; no sooner sigh'd but they ask'd one another the reason; no sooner knew the reason but they sought the remedy – and in these degrees have they made a pair of stairs to marriage, which they will climb incontinent, or else be incontinent before marriage. They are in the very wrath of love, and they will together. Clubs cannot part them. 15 20 25

*Orlando:* They shall be married to-morrow; and I will bid the Duke to the nuptial. But, O, how bitter a thing it is to look into happiness through another man's eyes! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy in having what he wishes for. 30

*Rosalind:* Why, then, to-morrow I cannot serve your turn for Rosalind?

*Orlando:* I can live no longer by thinking.

*Rosalind:* I will weary you, then, no longer with idle talking. Know of me then – for now I speak to some purpose 35

– that I know you are a gentleman of good conceit.  
 I speak not this that you should bear a good opinion  
 of my knowledge, insomuch I say I know you are; 40  
 neither do I labour for a greater esteem than may  
 in some little measure draw a belief from you, to do  
 yourself good, and not to grace me. Believe then, if  
 you please, that I can do strange things. I have, since  
 I was three year old, convers'd with a magician, most  
 profound in his art and yet not damnable. If you do 45  
 love Rosalind so near the heart as your gesture  
 cries it out, when your brother marries Aliena shall  
 you marry her. I know into what straits of fortune she  
 is driven; and it is not impossible to me, if it appear  
 not inconvenient to you, to set her before your eyes 50  
 to-morrow, human as she is, and without any danger.

*Orlando:* Speak'st thou in sober meanings?

*Rosalind:* By my life, I do; which I tender dearly, though I say I  
 am a magician. Therefore put you in your best array,  
 bid your friends; for if you will be married to-morrow, 55  
 you shall; and to Rosalind, if you will.

Act 5, Scene 2



- My praises made thee first a soldier, so,  
To have my praise for this, perform a part 45  
Thou hast not done before.
- Coriolanus:* Well, I must do't.  
Away, my disposition, and possess me  
Some harlot's spirit! My throat of war be turn'd,  
Which quier'd with my drum, into a pipe 50  
Small as an eunuch or the virgin voice  
That babies lulls asleep! The smiles of knaves  
Tent in my cheeks, and schoolboys' tears take up  
The glasses of my sight! A beggar's tongue  
Make motion through my lips, and my arm'd knees, 55  
Who bow'd but in my stirrup, bend like his  
That hath receiv'd an alms! I will not do't,  
Lest I surcease to honour mine own truth,  
And by my body's action teach my mind  
A most inherent baseness. 60
- Volumnia:* At thy choice, then.  
To beg of thee, it is my more dishonour  
Than thou of them. Come all to ruin. Let  
Thy mother rather feel thy pride than fear  
Thy dangerous stoutness; for I mock at death 65  
With as big heart as thou. Do as thou list.  
Thy valiantness was mine, thou suck'dst it from me;  
But owe thy pride thyself.
- Coriolanus:* Pray be content.  
Mother, I am going to the market-place;  
Chide me no more. I'll mountebank their loves,  
Cog their hearts from them, and come home belov'd  
Of all the trades in Rome. Look, I am going.  
Commend me to my wife. I'll return consul,  
Or never trust to what my tongue can do 75  
I' th' way of flattery further.
- Volumnia:* Do your will. [Exit.]
- Cominius:* Away! The tribunes do attend you. Arm yourself  
To answer mildly; for they are prepar'd  
With accusations, as I hear, more strong 80  
Than are upon you yet.
- Coriolanus:* The word is 'mildly'. Pray you let us go.  
Let them accuse me by invention; I  
Will answer in mine honour.
- Menenius:* Ay, but mildly. 85
- Coriolanus:* Well, mildly be it then – mildly.

Act 3, Scene 2

## Section B

Answer **one** question from this section.

JANE AUSTEN: *Sense and Sensibility*

- 3 Either** (a) Compare and contrast Austen's presentation of Marianne's relationships with Willoughby and Colonel Brandon.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to the novel as a whole.

'Marianne is as steadfast as ever, you see,' said Elinor, 'she is not at all altered. She is only grown a little more grave than she was.'

'Nay, Edward,' said Marianne, 'you need not reproach me. You are not very gay yourself.'

'Why should you think so?' replied he, with a sigh. 'But gaiety never was a part of my character.' 5

'Nor do I think it a part of Marianne's,' said Elinor; 'I should hardly call her a lively girl – she is very earnest, very eager in all she does – sometimes talks a great deal and always with animation – but she is not often really merry.'

'I believe you are right,' he replied, 'and yet I have always set her down as a lively girl.' 10

'I have frequently detected myself in such kind of mistakes,' said Elinor, 'in a total misapprehension of character in some point or other: fancying people so much more gay or grave, or ingenious or stupid than they really are, and I can hardly tell why, or in what the deception originated. Sometimes one is guided by what they say of themselves, and very frequently by what other people say of them, without giving oneself time to deliberate and judge.' 15

'But I thought it was right, Elinor,' said Marianne, 'to be guided wholly by the opinion of other people. I thought our judgments were given us merely to be subservient to those of our neighbours. This has always been your doctrine, I am sure.' 20

'No, Marianne, never. My doctrine has never aimed at the subjection of the understanding. All I have ever attempted to influence has been the behaviour. You must not confound my meaning. I am guilty, I confess, of having often wished you to treat our acquaintance in general with greater attention; but when have I advised you to adopt their sentiments or conform to their judgment in serious matters?' 25

'You have not yet been able then to bring your sister over to your plan of general civility,' said Edward to Elinor. 'Do you gain no ground?'

'Quite the contrary,' replied Elinor, looking expressively at Marianne. 30

'My judgment,' he returned, 'is all on your side of the question; but I am afraid my practice is much more on your sister's. I never wish to offend, but I am so foolishly shy, that I often seem negligent, when I am only kept back by my natural awkwardness. I have frequently thought that I must have been intended by nature to be fond of low company, I am so little at my ease among strangers of gentility!' 35

'Marianne has not shyness to excuse any inattention of hers,' said Elinor.

'She knows her own worth too well for false shame,' replied Edward. 'Shyness is only the effect of a sense of inferiority in some way or other. If I could persuade myself that my manners were perfectly easy and graceful, I should not be shy.'

'But you would still be reserved,' said Marianne, 'and that is worse.' 40

Edward stared – 'Reserved! Am I reserved, Marianne?'

'Yes, very.'

'I do not understand you,' replied he, colouring. 'Reserved! How – in what manner? What am I to tell you? What can you suppose?'

Elinor looked surprised at his emotion, but trying to laugh off the subject, she said to him, 'Do not you know my sister well enough to understand what she means? Do not you know she calls every one reserved who does not talk as fast, and admire what she admires as rapturously as herself?' 45

Edward made no answer. His gravity and thoughtfulness returned on him in their fullest extent – and he sat for some time silent and dull. 50

Chapter 17

GEOFFREY CHAUCER: *The Wife of Bath's Prologue and Tale*

4 **Either** (a) The Pardoner asks the Wife to 'teche us yonge men of your praktike.'

How far and in what ways do you think she fulfils his request?

**Or** (b) Paying close attention to language and tone, discuss the following extract, the opening of *The Prologue*, showing what it reveals about Chaucer's methods and concerns in *The Wife of Bath's Prologue and Tale*.

Experience, though noon auctoritee  
 Were in this world, is right ynogh for me  
 To speke of wo that is in mariage;  
 For, lordynges, sith I twelve yeer was of age,  
 Thonked be God that is eterne on lyve, 5  
 Housbondes at chirche dore I have had fyve –  
 If I so ofte myghte have ywedded bee –  
 And alle were worthy men in hir degree.  
 But me was toold, certeyn, nat longe agoon is,  
 That sith that Crist ne wente nevere but onis 10  
 To weddyng, in the Cane of Galilee,  
 That by the same ensample taughte he me  
 That I ne sholde wedded be but ones.  
 Herkne eek, lo, which a sharp word for the nones,  
 Biside a welle, Jhesus, God and man, 15  
 Spak in repreeve of the Samaritan:  
 'Thou hast yhad fyve housbondes,' quod he,  
 'And that ilke man that now hath thee  
 Is noght thyn housbonde,' thus seyde he certeyn.  
 What that he mente therby, I kan nat seyn; 20  
 But that I axe, why that the fifthe man  
 Was noon housbonde to the Samaritan?  
 How manye myghte she have in mariage?  
 Yet herde I nevere tellen in myn age  
 Upon this nombre diffinicioun. 25  
 Men may devyne and glosen, up and doun,  
 But wel I woot, expres, withoute lye,  
 God bad us for to wexe and multiplye;  
 That gentil text kan I wel understonde.  
 Eek wel I woot, he seyde myn housbonde 30  
 Sholde lete fader and mooder, and take to me.  
 But of no nombre mencion made he,  
 Of bigamye, or of octogamye;  
 Why sholde men thanne speke of it vileynye?  
 Lo, heere the wise kyng, daun Salomon; 35  
 I trowe he hadde wyves mo than oon.  
 As wolde God it were leveful unto me  
 To be refresshed half so ofte as he!  
 Which yifte of God hadde he for alle his wyvys!  
 No man hath swich that in this world alyve is. 40  
 God woot, this noble kyng, as to my wit,  
 The firste nyght had many a myrie fit  
 With ech of hem, so wel was hym on lyve.  
 Yblessed be God that I have wedded fyve!  
 Welcome the sixte, whan that evere he shal. 45



For sothe, I wol nat kepe me chaast in al.  
Whan myn housbonde is fro the world ygon,  
Som Cristen man shal wedde me anon,  
For thanne th'apostle seith that I am free  
To wedde, a Goddes half, where it liketh me.

GEORGE ELIOT: *The Mill on the Floss*

5 **Either** (a) ‘Maggie Tulliver is the victim of a series of selfish males.’

How far and in what ways do you agree with this comment on Eliot’s portrayal of Maggie in *The Mill on the Floss*?

**Or** (b) Paying close attention to language, tone and narrative techniques, discuss the following extract, showing what it contributes to your understanding of Philip Wakem and his father.

He had never had any sort of quarrel with his father before, and had a sickening fear that this contest just begun, might go on for weeks – and what might not happen in that time? He would not allow himself to define what that involuntary question meant. But if he could once be in the position of Maggie’s accepted, acknowledged lover, there would be less room for vague dread. He went up to his painting room again and threw himself with a sense of fatigue into the arm chair, looking round absently at the views of water and rock that were ranged around, till he fell into a doze in which he fancied Maggie was slipping down a glistening, green, slimy channel of a waterfall, and he was looking on helpless, till he was awakened by what seemed a sudden, awful crash. 5

It was the opening of the door, and he could hardly have dozed more than a few moments, for there was no perceptible change in the evening light. It was his father who entered, with a cigar in his mouth, and when Philip moved to vacate the chair for him, he said, 10

‘Sit still. I’d rather walk about.’ 15

He stalked up and down the room once or twice and then standing opposite Philip, with one hand thrust in his side-pocket, he said, as if continuing a conversation that had not been broken off –

‘But this girl seems to have been fond of you, Phil, else she wouldn’t have met you in that way.’ 20

Philip’s heart was beating rapidly, and a transient flush passed over his face like a gleam. It was not quite easy to speak at once.

‘She liked me at King’s Lorton, when she was a little girl, because I used to sit with her brother a great deal when he had hurt his foot. She had kept that in her memory, and thought of me as a friend of a long while ago. She didn’t think of me as a lover when she met me.’ 25

‘Well, but you made love to her at last. What did she say then?’ said Wakem, taking to his cigar and walking about.

‘She said she *did* love me then.’

‘Confound it, then, what else do you want? Is she a jilt?’ 30

‘She was very young then,’ said Philip, hesitatingly. ‘I’m afraid she hardly knew what she felt. I’m afraid our long separation, and the idea that events must always divide us, may have made a difference.’

‘But she’s in the town – I’ve seen her at church. Haven’t you spoken to her since you came back?’ 35

‘Yes, at Mr. Deane’s. But I couldn’t renew my proposals to her on several grounds. But one obstacle would be removed if you would give your consent – if you would be willing to think of her as a daughter-in-law.’

Wakem was silent a little while, pausing before Maggie’s picture.

‘She’s not the sort of woman your mother was, though, Phil,’ he said, at last. ‘I saw her at church – she’s handsomer than this – deuced fine eyes and fine figure, I saw; but rather dangerous and unmanageable, eh?’ 40

‘She’s very tender and affectionate – and so simple – without the airs and petty contrivances other women have.’

‘Ah?’ said Wakem. Then looking round at his son, ‘But your mother looked gentler – she had that brown wavy hair, and grey eyes, like yours. You can’t remember her very well. It was a thousand pities I’d no likeness of her.’ 45

‘Then, shouldn’t you be glad for me to have the same sort of happiness, father, to sweeten my life for me? There can never be another tie so strong to you as that which began eight and twenty years ago, when you married my mother and you have been tightening it ever since.’ 50

‘Ay, Phil – you’re the only fellow that knows the best of me,’ said Wakem, throwing away the end of his cigar, and giving his hand to his son. ‘We must keep together, if we can. And now, what am I to do? You must come down-stairs and tell me. Am I to go and call on this dark-eyed damsel?’ 55

Book 6, Chapter 8

THOMAS HARDY: *The Return of The Native*

- 6 **Either** (a) Discuss Hardy's presentation of Thomasin's relationships with men, considering the significance of these relationships to the novel as a whole.
- Or** (b) Paying close attention to language, tone and narrative techniques, discuss the following passage, showing what it contributes to your understanding of Clym and his mother.

I have been waiting to speak about this, and I am glad the subject is begun. The reason, of course, is Eustacia Vye. Well, I confess I have seen her lately, and have seen her a good many times.'

'Yes, yes; and I know what that amounts to. It troubles me, Clym. You are wasting your life here; and it is solely on account of her. If it had not been for that woman you would never have entertained this teaching scheme at all.' 5

Clym looked hard at his mother. 'You know that is not it,' he said.

'Well, I know you had decided to attempt it before you saw her; but that would have ended in intentions. It was very well to talk of, but ridiculous to put in practice. I fully expected that in the course of a month or two you would have seen the folly of such self-sacrifice, and would have been by this time back again to Paris in some business or other. I can understand objections to the diamond trade – I really was thinking that it might be inadequate to the life of a man like you even though it might have made you a millionaire. But now I see how mistaken you are about this girl I doubt if you could be correct about other things.' 10 15

'How am I mistaken in her?'

'She is lazy and dissatisfied. But that is not all of it. Supposing her to be as good a woman as any you can find, which she certainly is not, why do you wish to connect yourself with anybody at present?'

'Well, there are practical reasons,' Clym began, and then almost broke off under an overpowering sense of the weight of argument which could be brought against his statement. 'If I take a school an educated woman would be invaluable as a help to me.' 20

'What! you really mean to marry her?'

'It would be premature to state that plainly. But consider what obvious advantages there would be in doing it. She –' 25

'Don't suppose she has any money. She hasn't a farthing.'

'She is excellently educated, and would make a good matron in a boarding-school. I candidly own that I have modified my views a little, in deference to you; and it should satisfy you. I no longer adhere to my intention of giving with my own mouth rudimentary education to the lowest class. I can do better. I can establish a good private school for farmers' sons, and without stopping the school I can manage to pass examinations. By this means, and by the assistance of a wife like her –' 30

'O, Clym!'

'I shall ultimately, I hope, be at the head of one of the best schools in the county.' 35

Yeobright had enunciated the word 'her' with a fervour which, in conversation with a mother, was absurdly indiscreet. Hardly a maternal heart within the four seas could, in such circumstances, have helped being irritated at that ill-timed betrayal of feeling for a new woman. 40

'You are blinded, Clym,' she said warmly. 'It was a bad day for you when you first set eyes on her. And your scheme is merely a castle in the air built on purpose to justify this folly which has seized you, and to salve your conscience on the irrational situation you are in.' 45

'Mother, that's not true,' he firmly answered.

'Can you maintain that I sit and tell untruths, when all I wish to do is to save you from sorrow? For shame, Clym! But it is all through that woman – a hussy!'

Clym reddened like fire and rose. He placed his hand upon his mother's shoulder and said, in a tone which hung strangely between entreaty and command, 'I won't hear it. I may be led to answer you in a way which we shall both regret.'

50

Book 3, Chapter 3

JOHN KEATS: *Selected Poems*

7 **Either** (a) 'His poetry is filled with a sense of loss.'

How far and in what ways do you agree with this comment on Keats's poetry? 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 Keats's methods and concerns in other poems in your selection.

*La Belle Dame sans Merci. A Ballad*

I

O what can ail thee, knight-at-arms,  
Alone and palely loitering?  
The sedge has withered from the lake,  
And no birds sing.

II

O what can ail thee, knight-at-arms,  
So haggard and so woe-begone?  
The squirrel's granary is full,  
And the harvest's done.

5

III

I see a lily on thy brow,  
With anguish moist and fever-dew,  
And on thy cheeks a fading rose  
Fast withereth too.

10

IV

I met a lady in the meads,  
Full beautiful – a faery's child,  
Her hair was long, her foot was light,  
And her eyes were wild.

15

V

I made a garland for her head,  
And bracelets too, and fragrant zone;  
She looked at me as she did love,  
And made sweet moan.

20

VI

I set her on my pacing steed,  
And nothing else saw all day long,  
For sidelong would she bend, and sing  
A faery's song.

VII

She found me roots of relish sweet,  
And honey wild, and manna-dew,  
And sure in language strange she said –  
'I love thee true'.

25

15

VIII

She took me to her elfin grot,  
And there she wept and sighed full sore, 30  
And there I shut her wild wild eyes  
With kisses four.

IX

And there she lulled me asleep  
And there I dreamed – Ah! woe betide! –  
The latest dream I ever dreamt 35  
On the cold hill side.

X

I saw pale kings and princes too,  
Pale warriors, death-pale were they all;  
They cried – ‘La Belle Dame sans Merci  
Thee hath in thrall!’ 40

XI

I saw their starved lips in the gloam,  
With horrid warning gapèd wide,  
And I awoke and found me here,  
On the cold hill’s side.

XII

And this is why I sojourn here 45  
Alone and palely loitering,  
Though the sedge is withered from the lake,  
And no birds sing.

MIDDLETON: *The Changeling*

8 **Either** (a) 'She is selfish and immoral but inspires devotion in those around her.'

How far and in what ways do you agree with this comment on Middleton's presentation of Beatrice in *The Changeling*?

**Or** (b) Paying close attention to language, tone and action, consider the significance of the following passage as the opening of the play.

[Enter ALSEMERO.]

*Alsemero:* 'Twas in the temple where I first beheld her,  
And now again the same; what omen yet  
Follows of that? None but imaginary; 5  
Why should my hopes or fate be timorous?  
The place is holy, so is my intent:  
I love her beauties to the holy purpose,  
And that, methinks, admits comparison  
With man's first creation, the place blest, 10  
And is his right home back, if he achieve it.  
The church hath first begun our interview,  
And that's the place must join us into one,  
So there's beginning and perfection too.

Enter JASPERINO.

*Jasperino:* Oh sir, are you here? Come, the wind's fair with you, 15  
Y'are like to have a swift and pleasant passage.

*Alsemero:* Sure y'are deceived, friend, 'tis contrary  
In my best judgment.

*Jasperino:* What, for Malta? 20  
If you could buy a gale amongst the witches,  
They could not serve you such a lucky pennyworth  
As comes a' God's name.

*Alsemero:* Even now I observ'd  
The temple's vane to turn full in my face,  
I know 'tis against me. 25

*Jasperino:* Against you?  
Then you know not where you are.

*Alsemero:* Not well indeed.

*Jasperino:* Are you not well, sir?

*Alsemero:* Yes, Jasperino. 30  
—Unless there be some hidden malady  
Within me, that I understand not.

*Jasperino:* And that  
I begin to doubt, sir; I never knew  
Your inclinations to travels at a pause 35  
With any cause to hinder it, till now.  
Ashore you were wont to call your servants up,  
And help to trap your horses for the speed;  
At sea I have seen you weigh the anchor with 'em,  
Hoist sails for fear to lose the foremost breath, 40  
Be in continual prayers for fair winds,  
And have you chang'd your orisons?



- Alsemero:* No, friend,  
I keep the same church, same devotion.
- Jasperino:* Lover I'm sure y'are none, the stoic was 45  
Found in you long ago; your mother nor  
Best friends, who have set snares of beauty (ay,  
And choice ones, too), could never trap you that way.  
What might be the cause?
- Alsemero:* Lord, how violent 50  
Thou art! I was but meditating of  
Somewhat I heard within the temple.
- Jasperino:* Is this violence? 'Tis but idleness  
Compar'd with your haste yesterday.
- Alsemero:* I'm all this while a-going, man. 55

Act 1, Scene 1





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