



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/51

Paper 5 Shakespeare and other pre-20th Century Texts

October/November 2020

2 hours

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

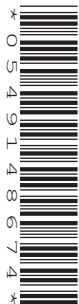
INSTRUCTIONS

- Answer **two** questions in total:
 - Section A: answer **one** question.
 - Section B: answer **one** question.
- You must answer at least **one** (b) passage-based question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- You are reminded of the need for good English and clear presentation in your answers.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **16** pages. Blank pages are indicated.



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)** In what ways and with what effects does Shakespeare present family relationships in the play *Richard II*?
- Or (b)** Paying close attention to the detail of the writing, discuss the following passage, showing its significance to the play as a whole.

[Wales. Before Flint Castle. Enter, with drum and colours, BOLINGBROKE, YORK, NORTHUMBERLAND, and Forces.]

- | | | |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| <i>Bolingbroke:</i> | So that by this intelligence we learn
The Welshmen are dispers'd; and Salisbury
Is gone to meet the King, who lately landed
With some few private friends upon this coast. | 5 |
| <i>Northumberland:</i> | The news is very fair and good, my lord.
Richard not far from hence hath hid his head. | |
| <i>York:</i> | It would beseem the Lord Northumberland
To say 'King Richard'. Alack the heavy day
When such a sacred king should hide his head! | 10 |
| <i>Northumberland:</i> | Your Grace mistakes; only to be brief,
Left I his title out. | |
| <i>York:</i> | The time hath been,
Would you have been so brief with him, he would
Have been so brief with you to shorten you,
For taking so the head, your whole head's length. | 15 |
| <i>Bolingbroke:</i> | Mistake not, uncle, further than you should. | |
| <i>York:</i> | Take not, good cousin, further than you should,
Lest you mistake. The heavens are over our heads. | 20 |
| <i>Bolingbroke:</i> | I know it, uncle; and oppose not myself
Against their will. But who comes here?
[Enter PERCY.] | |
| | Welcome, Harry. What, will not this castle yield? | 25 |
| <i>Percy:</i> | The castle royally is mann'd, my lord,
Against thy entrance. | |
| <i>Bolingbroke:</i> | Royally!
Why, it contains no king? | |
| <i>Percy:</i> | Yes, my good lord,
It doth contain a king; King Richard lies
Within the limits of yon lime and stone;
And with him are the Lord Aumerle, Lord Salisbury,
Sir Stephen Scroop, besides a clergyman
Of holy reverence; who, I cannot learn. | 30
35 |

Northumberland: O, belike it is the Bishop of Carlisle.

Bolingbroke [To NORTHUMBERLAND]: Noble lord,
 Go to the rude ribs of that ancient castle;
 Through brazen trumpet send the breath of parley
 Into his ruin'd ears, and thus deliver: 40
 Henry Bolingbroke
 On both his knees doth kiss King Richard's hand,
 And sends allegiance and true faith of heart
 To his most royal person; hither come
 Even at his feet to lay my arms and power, 45
 Provided that my banishment repeal'd
 And lands restor'd again be freely granted;
 If not, I'll use the advantage of my power
 And lay the summer's dust with showers of blood
 Rain'd from the wounds of slaughtered Englishmen; 50
 The which how far off from the mind of Bolingbroke
 It is such crimson tempest should bedrench
 The fresh green lap of fair King Richard's land,
 My stooping duty tenderly shall show.
 Go, signify as much, while here we march 55
 Upon the grassy carpet of this plain.

[NORTHUMBERLAND *advances to the Castle, with a trumpet.*]

Let's march without the noise of threat'ning drum,
 That from this castle's tottered battlements 60
 Our fair appointments may be well perus'd.
 Methinks King Richard and myself should meet
 With no less terror than the elements
 Of fire and water, when their thund'ring shock
 At meeting tears the cloudy cheeks of heaven. 65
 Be he the fire, I'll be the yielding water;
 The rage be his, whilst on the earth I rain
 My waters – on the earth, and not on him.
 March on, and mark King Richard how he looks.

[*Parle without, and answer within; then a flourish.* 70
*Enter on the walls, the KING, the BISHOP
 OF CARLISLE, AUMERLE, SCROOP and
 SALISBURY.*]

See, see, King Richard doth himself appear,
 As doth the blushing discontented sun 75
 From out the fiery portal of the east,
 When he perceives the envious clouds are bent
 To dim his glory and to stain the track
 Of his bright passage to the occident.

York: Yet looks he like a king. Behold, his eye, 80
 As bright as is the eagle's, lightens forth
 Controlling majesty. Alack, alack, for woe,
 That any harm should stain so fair a show!

Act 3, Scene 3

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 **Either** (a) In what ways and with what effects does Shakespeare present justice in *The Winter's Tale*?
- Or** (b) Paying close attention to language, tone and action, discuss the following passage, showing its significance to the play's meaning and concerns.

[Enter an old SHEPHERD.]

- Shepherd:* I would there were no age between ten and three and twenty, or that youth would sleep out the rest; for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting – [Horns] Hark you now! Would any but these boil'd brains of nineteen and two and twenty hunt this weather? They have scar'd away two of my best sheep, which I fear the wolf will sooner find than the master. If any where I have them, 'tis by the sea-side, browsing of ivy. Good luck, an't be thy will! What have we here? [Taking up the child] Mercy on's, a barne! A very pretty barne. A boy or a child, I wonder? A pretty one; a very pretty one – sure, some scape. Though I am not bookish, yet I can read waiting-gentle-woman in the scape. This has been some stair-work, some trunk-work, some behind-door-work; they were warmer that got this than the poor thing is here. I'll take it up for pity; yet I'll tarry till my son come; he halloo'd but even now. Whoa-ho-hoa! 5
- [Enter CLOWN.] 10
- Clown:* Hilloa, loa!
- Shepherd:* What, art so near? If thou'lt see a thing to talk on when thou art dead and rotten, come hither. What ail'st thou, man? 15
- Clown:* I have seen two such sights, by sea and by land! But I am not to say it is a sea, for it is now the sky; betwixt the firmament and it you cannot thrust a bodkin's point. 20
- Shepherd:* Why, boy, how is it?
- Clown:* I would you did but see how it chafes, how it rages, how it takes up the shore! But that's not to the point. O, the most piteous cry of the poor souls! Sometimes to see 'em, and not to see 'em; now the ship boring the moon with her mainmast, and anon swallowed with yeast and froth, as you'd thrust a cork into a hogs-head. And then for the land service – to see how the bear tore out his shoulder-bone; how he cried to me for help, and said his name was Antigonus, a nobleman! But to make an end of the ship – to see how the sea flap-dragon'd it; but first, how the poor souls roared, and the sea mock'd them; and how the poor gentleman roared, and the bear mock'd him, both roaring louder than the sea or weather. 30
- Shepherd:* Name of mercy, when was this, boy? 35
- Clown:* Now, now; I have not wink'd since I saw these sights; the men are not yet cold under water, nor the bear half din'd on the gentleman; he's at it now. 40
- 45

- Shepherd:* Would I had been by to have help'd the old man!
- Clown:* I would you had been by the ship-side, to have help'd her; there your charity would have lack'd footing.
- Shepherd:* Heavy matters, heavy matters! But look thee here, boy. Now bless thyself; thou met'st with things dying, I with things new-born. Here's a sight for thee; look thee, a bearing-cloth for a squire's child! Look thee here; take up, take up, boy; open't. So, let's see – it was told me I should be rich by the fairies. This is some changeling. Open't. What's within, boy? 50
- Clown:* You're a made old man; if the sins of your youth are forgiven you, you're well to live. Gold! all gold! 55
- Shepherd:* This is fairy gold, boy, and 'twill prove so. Up with't, keep it close. Home, home, the next way! We are lucky, boy; and to be so still requires nothing but secrecy. Let my sheep go. Come, good boy, the next way home. 60
- Clown:* Go you the next way with your findings. I'll go see if the bear be gone from the gentleman, and how much he hath eaten. They are never curst but when they are hungry. If there be any of him left, I'll bury it. 65
- Shepherd:* That's a good deed. If thou mayest discern by that which is left of him what he is, fetch me to th' sight of him.
- Clown:* Marry, will I; and you shall help to put him i' th' ground.
- Shepherd:* 'Tis a lucky day, boy; and we'll do good deeds on't. 70

[Exeunt.]

Act 3, Scene 3

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) 'Austen presents the female role in society as limited and shallow.'

How far and in what ways do you agree with this view of *Northanger Abbey*?

Or (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to the novel's concerns.

While talking to each other, she had observed with some surprize, that John Thorpe, who was never in the same part of the house for ten minutes together, was engaged in conversation with General Tilney; and she felt something more than surprize, when she thought she could perceive herself the object of their attention and discourse. What could they have to say of her? She feared General Tilney did not like her appearance: she found it was implied in his preventing her admittance to his daughter, rather than postpone his own walk a few minutes. 'How came Mr. Thorpe to know your father?' was her anxious inquiry, as she pointed them out to her companion. He knew nothing about it; but his father, like every military man, had a very large acquaintance. 5 10

When the entertainment was over, Thorpe came to assist them in getting out. Catherine was the immediate object of his gallantry; and, while they waited in the lobby for a chair, he prevented the inquiry which had travelled from her heart almost to the tip of her tongue, by asking, in a consequential manner, whether she had seen him talking with General Tilney:—'He is a fine old fellow, upon my soul!—stout, active,—looks as young as his son. I have a great regard for him, I assure you: a gentleman-like, good sort of fellow as ever lived.' 15

'But how came you to know him?'

'Know him!—There are few people much about town that I do not know. I have met him for ever at the Bedford; and I knew his face again to-day the moment he came into the billiard-room. One of the best players we have, by the bye; and we had a little touch together, though I was almost afraid of him at first: the odds were five to four against me; and, if I had not made one of the cleanest strokes that perhaps ever was made in this world—I took his ball exactly—but I could not make you understand it without a table;—however I *did* beat him. A very fine fellow; as rich as a Jew. I should like to dine with him; I dare say he gives famous dinners. But what do you think we have been talking of?—You. Yes, by heavens!—and the General thinks you the finest girl in Bath.' 20 25

'Oh! nonsense! how can you say so?'

'And what do you think I said?' (lowering his voice) 'Well done, General, said I, I am quite of your mind.' 30

Here, Catherine, who was much less gratified by his admiration than by General Tilney's, was not sorry to be called away by Mr. Allen. Thorpe, however, would see her to her chair, and, till she entered it, continued the same kind of delicate flattery, in spite of her entreating him to have done. 35

That General Tilney, instead of disliking, should admire her, was very delightful; and she joyfully thought, that there was not one of the family whom she need now fear to meet.—The evening had done more, much more, for her, than could have been expected.

GEOFFREY CHAUCER: *The Knight's Tale*

- 4 **Either** (a) Discuss some of the ways Chaucer shapes a reader's response to the relationship between Palamon and Arcite.
- Or** (b) Paying close attention to poetic methods, discuss the following extract, showing what it adds to your understanding of Chaucer's concerns in *The Knight's Tale*.

Greet was the feeste in Atthenes that day,
 And eek the lusty seson of that May
 Made every wight to been in swich plesaunce
 That al that Monday justen they and daunce,
 And spenden it in Venus heigh servyse. 5
 But by the cause that they sholde ryse
 Eerly, for to seen the grete fight,
 Unto hir reste wenten they at nyght.
 And on the morwe, whan that day gan spryng,
 Of hors and harneys noyse and clateryng 10
 Ther was in hostelryes al aboute;
 And to the paleys rood ther many a route
 Of lordes upon steedes and palfreys.
 Ther maystow seen devisyng of harneys
 So unkouth and so riche, and wrought so weel 15
 Of goldsmythrye, of browdyng, and of steel;
 The sheeldes brighte, testeres, and trappures,
 Gold-hewen helmes, hauberkes, cote-armures;
 Lordes in parementz on hir courseres,
 Knyghtes of retenue, and eek squieres 20
 Nailyng the speres, and helmes bokelyng;
 Giggynge of sheeldes, with layneres lacyng
 (There as nede is they weren no thyng ydel);
 The fomy steedes on the golden brydel
 Gnawynge, and faste the armurers also 25
 With fyle and hamer prikyng to and fro;
 Yemen on foote, and communes many oon
 With shorte staves, thikke as they may goon;
 Pypes, trompes, nakers, clariounes,
 That in the bataille blowen bloody sounes; 30
 The paleys ful of peple up and doun,
 Heere thre, ther ten, holdyng hir questioun,
 Dyvynyng of thise Thebane knyghtes two.
 Somme seyden thus, somme seyde 'it shal be so';
 Somme helden with hym with the blake berd, 35
 Somme with the balled, somme with the thikke herd;
 Somme seyde he looked grymme, and he wolde fighte;
 'He hath a sparth of twenty pound of wighte.'
 Thus was the halle ful of divynyng,
 Longe after that the sonne gan to spryng. 40

from *The Knight's Tale*

CHARLES DICKENS: *Oliver Twist*

- 5 **Either** (a) Discuss Dickens's presentation of children and childhood in *Oliver Twist*.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Dickens's presentation of Nancy's role in the novel as a whole.

It was fortunate for her that the possession of money occasioned him so much employment next day in the way of eating and drinking; and withal had so beneficial an effect in smoothing down the asperities of his temper; that he had neither time nor inclination to be very critical upon her behaviour and deportment. That she had all the abstracted and nervous manner of one who is on the eve of some bold and hazardous step, which it has required no common struggle to resolve upon, would have been obvious to the lynx-eyed Fagin, who would most probably have taken the alarm at once; but Mr. Sikes lacking the niceties of discrimination, and being troubled with no more subtle misgivings than those which resolve themselves into a dogged roughness of behaviour towards everybody; and being, furthermore, in an unusually amiable condition, as has been already observed; saw nothing unusual in her demeanour, and indeed, troubled himself so little about her, that, had her agitation been far more perceptible than it was, it would have been very unlikely to have awakened his suspicions. 5

As that day closed in, the girl's excitement increased; and, when night came on, and she sat by, watching until the house-breaker should drink himself asleep, there was an unusual paleness in her cheek, and a fire in her eye, that even Sikes observed with astonishment. 15

Mr. Sikes being weak from the fever, was lying in bed, taking hot water with his gin to render it less inflammatory; and had pushed his glass towards Nancy to be replenished for the third or fourth time, when these symptoms first struck him. 20

'Why, burn my body!' said the man, raising himself on his hands as he stared the girl in the face. 'You look like a corpse come to life again. What's the matter?'

'Matter!' replied the girl. 'Nothing. What do you look at me so hard for?'

'What foolery is this?' demanded Sikes, grasping her by the arm, and shaking her roughly. 'What is it? What do you mean? What are you thinking of?' 25

'Of many things, Bill,' replied the girl, shivering, and as she did so, pressing her hands upon her eyes. 'But, Lord! What odds in that?'

The tone of forced gaiety in which the last words were spoken, seemed to produce a deeper impression on Sikes than the wild and rigid look which had preceded them. 30

'I tell you wot it is,' said Sikes; 'if you haven't caught the fever, and got it comin' on, now, there's something more than usual in the wind, and something dangerous too. You're not a-going to——. No, damme! you wouldn't do that!'

'Do what?' asked the girl. 35

'There ain't,' said Sikes, fixing his eyes upon her, and muttering the words to himself; 'there ain't a stauncher-hearted gal going, or I'd have cut her throat three months ago. She's got the fever coming on; that's it.'

Fortifying himself with this assurance, Sikes drained the glass to the bottom, and then, with many grumbling oaths, called for his physic. The girl jumped up, with great alacrity; poured it quickly out, but with her back towards him; and held the vessel to his lips, while he drank off the contents. 40

'Now,' said the robber, 'come and sit aside of me, and put on your own face; or I'll alter it so, that you won't know it again when you *do* want it.'

The girl obeyed. Sikes, locking her hand in his, fell back upon the pillow: turning his eyes upon her face. They closed; opened again; closed once more; again opened. He shifted his position restlessly; and, after dozing again, and again, 45

for two or three minutes, and as often springing up with a look of terror, and gazing vacantly about him, was suddenly stricken, as it were, while in the very attitude of rising, into a deep and heavy sleep. The grasp of his hand relaxed; the upraised 50 arm fell languidly by his side; and he lay like one in a profound trance.

‘The laudanum has taken effect at last,’ murmured the girl, as she rose from the bedside. ‘I may be too late, even now.’

She hastily dressed herself in her bonnet and shawl; looking fearfully round, from time to time, as if, despite the sleeping draught, she expected every moment 55 to feel the pressure of Sikes’s heavy hand upon her shoulder; then, stooping softly over the bed, she kissed the robber’s lips; and then opening and closing the room-door with noiseless touch, hurried from the house.

Chapter 39

THOMAS HARDY: *Tess of the d'Urbervilles***6 Either (a)** 'Hardy presents humans as victims of Fate and Destiny.'

How far and in what ways do you agree with this comment on the novel, *Tess of the d'Urbervilles*?

Or (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to your understanding of the relationship between Tess and Angel.

He was shown into the front room – the dining-room – and looked out through the spring curtains at the little lawn, and the rhododendrons and other shrubs upon it. Obviously her position was by no means so bad as he had feared, and it crossed his mind that she must somehow have claimed and sold the jewels to attain it. He did not blame her for one moment. Soon his sharpened ear detected footsteps upon the stairs, at which his heart thumped so painfully that he could hardly stand firm. 'Dear me! what will she think of me, so altered as I am!' he said to himself; and the door opened. 5

Tess appeared on the threshold – not at all as he had expected to see her – bewilderingly otherwise, indeed. Her great natural beauty was, if not heightened, rendered more obvious by her attire. She was loosely wrapped in a cashmere dressing-gown of gray-white, embroidered in half-mourning tints, and she wore slippers of the same hue. Her neck rose out of a frill of down, and her well-remembered cable of dark-brown hair was partially coiled up in a mass at the back of her head and partly hanging on her shoulder – the evident result of haste. 10 15

He had held out his arms, but they had fallen again to his side; for she had not come forward, remaining still in the opening of the doorway. Mere yellow skeleton that he was now he felt the contrast between them, and thought his appearance distasteful to her. 20

'Tess!' he said huskily, 'can you forgive me for going away? Can't you – come to me? How do you get to be – like this?'

'It is too late,' said she, her voice sounding hard through the room, her eyes shining unnaturally.

'I did not think rightly of you – I did not see you as you were!' he continued to plead. 'I have learnt to since, dearest Tessy mine!' 25

'Too late, too late!' she cried, waving her hand in the impatience of a person whose tortures cause every instant to seem an hour. 'Don't come close to me, Angel! No – you must not. Keep away.'

'But don't you love me, my dear wife, because I have been so pulled down by illness? You are not so fickle – I am come on purpose for you – my mother and father will welcome you now!' 30

'Yes – O, yes, yes! But I say, I say it is too late.'

She seemed to feel like a fugitive in a dream, who tries to move away, but cannot. 'Don't you know all – don't you know it? Yet how do you come here if you do not know?' 35

'I inquired here and there, and I found the way.'

'I waited and waited for you,' she went on, her tones suddenly resuming their old fluty pathos. 'But you did not come! And I wrote to you, and you did not come! He kept on saying you would never come any more, and that I was a foolish woman. He was very kind to me, and to mother, and to all of us after father's death. He—' 40

'I don't understand.'

'He has won me back to him.'

Clare looked at her keenly, then, gathering her meaning, flagged like one 45
plague-stricken, and his glance sank; it fell on her hands, which, once rosy, were
now white and more delicate.

She continued –

‘He is upstairs. I hate him now, because he told me a lie – that you would not 50
come again; and you *have* come! These clothes are what he’s put upon me: I didn’t
care what he did wi’ me! But – will you go away, Angel, please, and never come any
more?’

They stood fixed, their baffled hearts looking out of their eyes with a joylessness
pitiful to see. Both seemed to implore something to shelter them from reality.

‘Ah – it is my fault!’ said Clare. 55

But he could not get on. Speech was as inexpressive as silence. But he had
a vague consciousness of one thing, though it was not clear to him till later; that
his original Tess had spiritually ceased to recognize the body before him as hers –
allowing it to drift, like a corpse upon the current, in a direction dissociated from its
living will. 60

Chapter 55

JOHN MILTON: *Paradise Lost, Books IX and X*

- 7 **Either** (a) 'Satan rebels against tyranny and fights a heroic war.'

How far and in what ways do you agree with this view of Milton's presentation of Satan?

- Or** (b) Paying close attention to Milton's poetic methods, discuss the following extract, showing what it adds to your understanding of his concerns in *Paradise Lost, Books IX and X*.

Meanwhile the heinous and spiteful act
 Of Satan done in Paradise, and how
 He in the Serpent had perverted Eve,
 Her husband she, to taste the fatal fruit,
 Was known in heav'n; for what can scape the eye 5
 Of God all-seeing, or deceive his heart
 Omniscient, who in all things wise and just,
 Hindered not Satan to attempt the mind
 Of man, with strength entire, and free will armed,
 Complete to have discovered and repulsed 10
 Whatever wiles of foe or seeming friend?
 For still they knew, and ought to have still remembered,
 The high injunction not to taste that fruit,
 Whoever tempted; which they not obeying,
 Incurred (what could they less?) the penalty, 15
 And manifold in sin, deserved to fall.
 Up into heav'n from Paradise in haste
 Th' angelic guards ascended, mute and sad
 For man; for of his state by this they knew,
 Much wond'ring how the subtle Fiend had stol'n 20
 Entrance unseen. Soon as th' unwelcome news
 From earth arrived at heaven gate, displeased
 All were who heard; dim sadness did not spare
 That time celestial visages, yet mixed
 With pity, violated not their bliss. 25
 About the new-arrived, in multitudes
 Th' ethereal people ran, to hear and know
 How all befell. They towards the throne supreme
 Accountable made haste to make appear,
 With righteous plea, their utmost vigilance, 30
 And easily approved; when the Most High
 Eternal Father, from his secret cloud
 Amidst, in thunder uttered thus his voice:
 "Assembled Angels, and ye Powers returned
 From unsuccessful charge, be not dismayed, 35
 Nor troubled at these tidings from the earth,
 Which your sincerest care could not prevent,
 Foretold so lately what would come to pass,
 When first this Tempter crossed the gulf from hell.
 I told ye then he should prevail and speed 40
 On his bad errand; man should be seduced
 And flattered out of all, believing lies
 Against his Maker; no decree of mine
 Concurring to necessitate his fall,

Or touch with lightest moment of impulse
His free will, to her own inclining left
In even scale. But fall'n he is; and now
What rests but that the mortal sentence pass
On his transgression, death denounced that day?

45

Book X

PERCY BYSSHE SHELLEY: Selected Poems

- 8 **Either** (a) In what ways and with what effects does Shelley present loss and despair? You should refer to **three** poems in your answer.
- Or** (b) Paying close attention to Shelley's poetic methods, discuss the following poem, showing what it adds to your understanding of his concerns.

Sonnet

Lift not the painted veil which those who live
Call Life: though unreal shapes be pictured there,
And it but mimic all we would believe
With colours idly spread,—behind, lurk Fear
And Hope, twin Destinies; who ever weave 5
Their shadows, o'er the chasm, sightless and drear.
I knew one who had lifted it—he sought,
For his lost heart was tender, things to love,
But found them not, alas! nor was there aught 10
The world contains, the which he could approve.
Through the unheeding many he did move,
A splendour among shadows, a bright blot
Upon this gloomy scene, a Spirit that strove
For truth, and like the Preacher found it not.

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