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ENGLISH LITERATURE

200/1

ORDINARY LEVEL

(Two hours and a half)

Answer five questions in all.

You must answer Question 1 or Question 4 (but not both) and any one other question from Section A (Shakespeare). Your three other questions must be taken from Section B, and must cover at least two books.

N.B. *If you answer two questions on any one book, do not base them both on the same material.*

SECTION A. SHAKESPEARE

Answer Question 1 or Question 4 (but not both) and any one other question from this section.

Macbeth

1 Choose **three** of the passages (a) to (d) and answer as **briefly as possible** the questions which follow them.

(a) *Sergeant.*

But all's too weak;

For brave Macbeth – well he deserves that name –

Disdaining fortune, with his brandished steel,

Which smoked with bloody execution,

Like valour's minion, carved out his passage,

Till he faced the slave;

Which ne'er shook hands, nor bade farewell to him,

Till he unseamed him from the nave to the chaps,

And fixed his head upon our battlements.

Duncan. O valiant cousin! worthy gentleman!

Sergeant. As whence the sun 'gins his reflection
 Shipwrecking storms and direful thunders break,
 So from that spring whence comfort seemed to come,
 Discomfort swells. Mark, King of Scotland, mark:

- (i) Who is 'the slave' of line 6?
- (ii) What is the 'discomfort' to which the Sergeant refers in the last line?
- (iii) Who arrives shortly after, and what pleasing news does he bring to Duncan?
- (iv) When he has heard this news what decision, fatal to him, does Duncan take?
- (v) What quality in Macbeth does this passage emphasise?
- (vi) For what reason does Shakespeare wish to emphasise this quality at this stage in the play?

(b) *Ross.* Here comes the good Macduff.

Enter MACDUFF.

How goes the world, sir, now?

Macduff. Why, see you not?

Ross. Is't known who did this more than bloody deed?

Macduff. Those that Macbeth hath slain.

Ross. Alas the day,

What good could they pretend?

Macduff. They were suborned.

Malcolm and Donalbain, the King's two sons,

Are stolen away and fled, which puts upon them

Suspicion of the deed.

Ross. 'Gainst nature still.

Thriftless ambition, that will ravin up

Thine own life's means! Then 'tis most like

The sovereignty will fall upon Macbeth.

- (i) To whom has Ross been talking, just before Macduff's entry?
- (ii) What phrase, used by Ross in this extract, briefly recalls the subject matter of their previous conversation?

(iii) Where have Malcolm and Donalbain fled?

(iv) Give, as closely as you can, the subject matter of Macduff's reply to Ross's last sentence.

(v) What decision does Macduff announce, just after this extract?

(vi) What attitude to Macbeth does this decision of Macduff's reveal?

(c) *Lady Macbeth* Nought's had, all's spent,
Where our desire is got without content.
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Enter MACBETH.

How now, my lord! Why do you keep alone,
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard; what's done is done.

Macbeth. We have scotched the snake, not killed it;
She'll close, and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds
suffer,

Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy.

(i) With whom has Macbeth just been, and what has he been planning?

(ii) What contrast do you notice between the feelings Lady Macbeth displays in the first four lines of this extract, and those she displays to her husband in the next five?

(iii) Why, in your opinion, does Lady Macbeth change her tone when Macbeth arrives?

(iv) In line 9 Lady Macbeth affirms, 'what's done is done'. What does she say later, similar in wording but

revealing a different attitude of mind? When does she say it?

(v) Quote the sentence of Macbeth's in this extract which exactly echoes the thoughts Lady Macbeth reveals in her first four lines.

(d) *Macbeth.* Hang out our banners on the outward walls.
The cry is still 'they come'. Our castle's strength
Will laugh a siege to scorn. Here let them lie
Till famine and the ague eat them up.
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.
[*A cry of women within*]

What is that noise?

Seyton. It is the cry of women, my good lord. [*Exit*]

Macbeth. I have almost forgot the taste of fears.
The time has been my senses would have cooled
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't. I have supped full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

[*Enter SEYTON*]

Wherefore was that cry?

(i) Who is Macbeth referring to by 'they' in the second line?

(ii) What military course of action has he decided on, according to the first seven lines of this extract?

(iii) Why has he adopted this course of action?

(iv) What news, later in the scene, makes him change his mind?

(v) Macbeth's second speech reveals a great contrast between what he is now, and what he was in the early part of the play. Briefly make clear in what way he has changed.

(vi) What is Seyton's reply to Macbeth's last question?

Macbeth

Answer Question 2 or Question 3.

2 'Security is mortals' chiefest enemy.' Write a short paragraph explaining what this line means. Then show in what ways the truth of this statement is illustrated, by referring to the words and behaviour of **both Macbeth and Duncan**.

3 Trace the stages by which Lady Macbeth becomes gradually less dominant during the course of the play, making clear your changing feelings towards her as the play progresses.

Twelfth Night

4 Choose **three** of the passages (a) to (d) and answer **as briefly as possible** the questions which follow them.

(a) *Sir Toby*. O knight, thou lack'st a cup of canary! When did I see thee so put down?

Sir Andrew. Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordinary man has; but I am a great eater of beef, and I believe that does harm to my wit.

Sir Toby. No question.

Sir Andrew. An I thought that, I'd forswear it. I'll ride home to-morrow, Sir Toby.

Sir Toby. Pourquoi, my dear knight?

Sir Andrew. What is 'pourquoi' - do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting. O, had I but followed the arts!

(i) What does Sir Toby mean by 'thou lack'st a cup of canary'?

(ii) Give one reason why Sir Andrew feels 'put down'.

(iii) What is Sir Andrew's purpose in staying with Sir Toby?

(iv) For what reason is Sir Toby glad to have him?

(v) What previous description by Sir Toby of Sir Andrew's accomplishments is disproved by this extract? In what way is it disproved?

(vi) Sir Andrew suggests that he is good at fencing. In what way is this disproved later in the play?

(b) *Olivia*. How does he love me?

Viola. With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

Olivia. Your lord does know my mind; I cannot love him.

Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulg'd, free, learn'd and valiant,
And in dimension and the shape of nature
A gracious person; but yet I cannot love him.
He might have took his answer long ago.

Viola. If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense;
I would not understand it.

Olivia. Why, what would you?

(i) Why has Viola visited Olivia?

(ii) What two people received her at the gate?

(iii) Suggest one reason why Viola's description of her lord's love (lines 2-3) is not convincing to Olivia.

(iv) Quote or refer closely to two details from Viola's reply to Olivia's question 'Why, what would you?'

(v) What is Olivia's immediate reaction to Viola's reply? What does she do about it?

(c) *Maria*. Get ye all three into the box-tree. Malvolio's coming down this walk. He has been yonder i' the sun practising behaviour to his own shadow this half hour. Observe him, for the love of mockery, for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! [*As the men hide she drops a letter.*] Lie thou there; for here comes the trout that must be caught with tickling.

Enter MALVOLIO.

[*Exit*]

Malvolio. 'Tis but fortune; all is fortune. Maria once told me she did affect me; and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on't?

(i) Who are the three told to get into the box-tree?

(ii) Malvolio's speech in this extract shows that he is already contemplating marriage with Olivia. Quote **two** details from what he goes on to say before seeing the letter, which show what he is imagining about the future.

(iii) Give **two** of the reasons Malvolio has for thinking that the letter comes from Olivia.

(iv) Give **two** pieces of evidence from the play showing that Olivia *did* value Malvolio.

(d) *Sebastian.* This is the air; that is the glorious sun;
This pearl she gave me, I do feel't and see't;
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. Where's Antonio then?
I could not find him at the Elephant;
Yet there he was; and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason, that persuades me
To any other trust but that I am mad,
Or else the lady's mad; . . .

(i) Who has given Sebastian 'this pearl'?

(ii) Excluding Antonio, how has the behaviour of three different people puzzled Sebastian at this point of the play?

(iii) Explain fully what happened to Antonio when he 'did range the town to seek' Sebastian.

(iv) How does Sebastian go on to convince himself that the lady is not mad?

Twelfth Night

Answer Question 5 or Question 6.

5 'At the beginning of the play both Orsino and Olivia live in a dream world. It is Viola who leads them out of their dreams into the world of reality.' By giving a detailed consideration of their part in the play, show how far this is true.

6 We laugh at Sir Andrew perhaps more than at anyone else in the play, but we cannot help feeling sorry for him as well. Examine Sir Andrew's character in the light of this statement, making clear your own feelings towards him at different points in the play.

SECTION B

Answer **three** questions, on at least **two** books, from this Section.

CHAUCER: *The Pardoner's Tale*

(N.B. You are reminded that, if you answer any of Questions 7 to 9, you must **not** answer any of Questions 10 to 12.)

7 Describe, with as much vivid detail as you can, the scene and conversation in the tavern and the subsequent encounter between the three revellers and the old man. Comment briefly on the old man's instruction:

if that yow be so leef
To fynde Deeth, turne up this croked wey;
For in that grove I lafte hym, by my fey, . . .

8 The Pardoner has been asked by the pilgrims to tell them a moral tale from which they may learn wisdom. By a detailed consideration of all that he says in response to their request, show how far you think he meets their demand.

9 Chaucer has the reputation of being a great storyteller. Show how far, in your opinion, *The Pardoner's Tale* as a whole justifies that reputation.

GRAY: *Elegy Written in a Country Churchyard*;

KEATS: *The Eve of St Agnes*;

COLERIDGE: *The Rime of the Ancient Mariner*

(N.B. You are reminded that, if you answer any of Questions 7 to 9, you must **not** answer any of Questions 10 to 12.)

10 By close reference, show that in his *Elegy* Gray makes clear that the life of the villagers has both pleasures and limitations.

11 By close reference, show how Coleridge in *The Ancient Mariner* conveys any **two** of the following: fear; despair; beauty.

12 By detailed reference, show that both *The Ancient Mariner* and *The Eve of St Agnes* deal with an unreal world, but that the unrealities are of a different kind.

DICKENS: *Great Expectations*

13 'Our feelings for Pip are a mixture of pity, contempt and admiration.' By close reference to incidents in the novel, illustrate the truth of this statement.

14 How far does Pip's opinion of Bidley differ from your own opinion of her? What weaknesses in Pip's character does this difference suggest? Remember to refer closely to incidents in the novel in support of what you say.

15 Show that both Magwitch and Miss Havisham do Pip great harm, but that he suffers most from his contact with Miss Havisham.

FORSTER: *A Room With a View*

16 Write an account of (a) Lucy's meeting with the Emersons in Santa Croce (begin when she enters the church and end when she joins Miss Bartlett) and (b) Lucy's walk after the rain to the Piazza Signoria and the events which occur before she re-enters the Bertolini.

In what way are these incidents important in the development of Lucy's relationship with George Emerson?

17 Make clear the influence of Miss Bartlett on the course of events. Why does she arouse so little sympathy in the reader, and in most characters in the novel?

18 'The English abroad are observed with a shrewd twinkle.' Illustrate the truth of this statement.

Twentieth-Century Short Stories

19 From the selection as a whole, choose one character whom you admire and one whom you dislike. Describe the part played by each in such a way that you show why you feel as you do.

20 *The Machine Stops* and *The Destroyers* are both concerned with disturbing features of modern life. Choose the story which you find the more alarming and, by giving a detailed account of what happens, show that it provides a frightening comment on the twentieth century.

21 Choose **three** of the following passages and show in what ways they are significant, in the stories from which they are taken:

(a) And I watched the hat – the expression of my sudden pity for his mere flesh. It had been meant to save his homeless head from the dangers of the sun. And now – behold – it was saving the ship by serving me for a mark to help out the ignorance of my strangeness.

The Secret Sharer

(b) 'I have been fighting a husband who did not exist. He existed all the time. What wrong have I done? What was that I have been living with? There lies the reality, this man.' And her soul died in her for fear.

Odour of Chrysanthemums

(c) As a matter of fact, he had no intention of trying to get into the gooseberry garden, but it was extremely convenient for him that his aunt should believe he had.

The Lumber Room

(d) 'Don't you think perhaps –' she began.

But Josephine interrupted her. 'I was wondering if now –' she murmured. They stopped; they waited for each other.

The Daughters of the Late Colonel

GOLDING: *Lord of the Flies*

22 At the beginning of the story Ralph makes fun of Piggy; at the end, he weeps for his death. Show how the relationship between the two boys develops throughout the novel. Why do you think he weeps for Piggy rather than Simon?

23 "If only they could get a message to us," cried Ralph. In the next chapter we are told that a sign came down from the world of grown-ups, – the dead airman in the parachute. Describe as fully as you can the effect of this 'message' on the lives of the boys.

24 At the end of the story Ralph weeps 'for the end of innocence, the darkness in man's heart'. By selecting significant details show how we are made more and more aware of this darkness as the story progresses.

A Choice of Poets

25 To enjoy poetry we must be made to feel with intensity. Choose a poet from this selection who reveals

Either (a) hatred of war,

Or (b) bitterness about conditions of life,

Or (c) love of beautiful things,

and, by detailed reference to at least **three** of his poems, show how he makes you share his feelings.

26 Either (a) By close reference to at least **three** of his poems, illustrate the concern felt by Auden for ordinary people.

Or (b) Illustrate as fully as you can, from the poems in this selection, Wordsworth's belief in the influence of nature on the life of man.

27 Refresh your memory by re-reading the following poem, and then answer the questions on it:

As the Team's Head-brass

As the team's head-brass flashed out on the turn
The lovers disappeared into the wood.

I sat among the boughs of the fallen elm
That strewed the angle of the fallow, and
Watched the plough narrowing a yellow square 5
Of charlock. Every time the horses turned
Instead of treading me down, the ploughman leaned
Upon the handles to say or ask a word,
About the weather, next about the war.
Scraping the share he faced towards the wood, 10
And screwed along the furrow till the brass flashed
Once more.

The blizzard felled the elm whose crest
I sat in, by a woodpecker's round hole,
The ploughman said. 'When will they take it
away?' 15

'When the war's over.' So the talk began –
One minute and an interval of ten,
A minute more and the same interval.
'Have you been out?' 'No.' 'And don't want to,
perhaps?'

'If I could only come back again, I should. 20
I could spare an arm. I shouldn't want to lose
A leg. If I should lose my head, why, so,
I should want nothing more... Have many gone
From here?' 'Yes' 'Many lost?' 'Yes, a good few.
Only two teams work on the farm this year. 25
One of my mates is dead. The second day
In France they killed him. It was back in March,
The very night of the blizzard, too. Now if
He had stayed here we should have moved the tree.'

'And I should not have sat here. Everything 30
Would have been different. For it would have been
Another world.' 'Ay, and a better, though
If we could see all all might seem good.' Then
The lovers came out of the wood again:
The horses started and for the last time 35
I watched the clods crumble and topple over
After the ploughshare and the stumbling team.

(i) 'One minute more and an interval of ten,
A minute more and the same interval.' (lines 17–18)

Say exactly what these lines indicate to be happening.

(ii) The fallen elm is mentioned on three separate occasions (lines 3, 13 and 29).

Show how it forms a link between events alluded to in the poem.

(iii) Describe in your own words the picture conjured up by the words in italics in the following:

And *screwed* along the furrow till *the brass flashed*
Once more. (lines 11-12)

(iv) Write a short paragraph - not more than eight lines - on those things in the poem which are a contrast to the war.

(v) Neither the poet nor the ploughman is bitter or pessimistic about the war. Quote a line from each speaker which gives evidence of this.

(vi) The last two lines illustrate Thomas's observation of minute detail. Show that this observation is typical of the poet by close reference to at least **three** of his poems.

ARTHUR MILLER: *The Crucible*

28 Give a brief account of the Rev. John Hale's self-confident entry, when he first arrives from Beverly, and then trace the growth of self-doubt in his mind during the course of the play. Why does he not arouse in the reader's mind the same dislike that is felt for the Rev. Samuel Parris?

29 By referring to events in the Proctor's house, in Act 2, make clear the character of Mrs Proctor. Show how her character and actions help to bring about her husband's death.

30 Show that in *The Crucible* Arthur Miller gives us a vivid picture of the superstitions, religious factions and social dissensions of a New England village in the Seventeenth Century.