



## Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *As You Like It*

- 1 **Either** (a) What in your view does Shakespeare's presentation of friendship and loyalty contribute to the meaning and effects of *As You Like It*?
- Or** (b) Paying close attention to language, tone and dramatic techniques, discuss the following extract, showing what it contributes to your understanding of Rosalind, Orlando and their relationship.

*Orlando:* Where dwell you, pretty youth?

*Rosalind:* With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

*Orlando:* Are you native of this place?

*Rosalind:* As the coney that you see dwell where she is kindled. 5

*Orlando:* Your accent is something finer than you could purchase in so removed a dwelling.

*Rosalind:* I have been told so of many; but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man; one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it; and I thank God I am not a woman, to be touch'd with so many giddy offences as he hath generally tax'd their whole sex withal. 10

*Orlando:* Can you remember any of the principal evils that he laid to the charge of women? 15

*Rosalind:* There were none principal; they were all like one another as halfpence are; every one fault seeming monstrous till his fellow-fault came to match it.

*Orlando:* I prithee recount some of them. 20

*Rosalind:* No; I will not cast away my physic but on those that are sick. There is a man haunts the forest that abuses our young plants with carving 'Rosalind' on their barks; hangs odes upon hawthorns and elegies on brambles; all, forsooth, deifying the name of Rosalind. If I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him. 25

*Orlando:* I am he that is so love-shak'd; I pray you tell me your remedy.

*Rosalind:* There is none of my uncle's marks upon you; he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner. 30

*Orlando:* What were his marks?

*Rosalind:* A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not; but I pardon you for that, for simply your having in 35

beard is a younger brother's revenue. Then your hose should be ungarter'd, your bonnet unbanded, your sleeve unbutton'd, your shoe untied, and every thing about you demonstrating a careless desolation. But you are no such man; you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other. 40

*Orlando:* Fair youth, I would I could make thee believe I love.

*Rosalind:* Me believe it! You may as soon make her that you love believe it; which, I warrant, she is apter to do than to confess she does. That is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees wherein Rosalind is so admired? 45 50

*Orlando:* I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

*Rosalind:* But are you so much in love as your rhymes speak?

*Orlando:* Neither rhyme nor reason can express how much.

Act 3, Scene 2



- Cassio:* The Duke does greet you, General;  
And he requires your haste-post-haste appearance  
Even on the instant. 45
- Othello:* What is the matter, think you?
- Cassio:* Something from Cyprus, as I may divine.  
It is a business of some heat: the galleys  
Have sent a dozen sequent messengers  
This very night at one another's heels; 50  
And many of the consuls, rais'd and met,  
Are at the Duke's already. You have been hotly call'd for;  
When, being not at your lodging to be found,  
The Senate hath sent about three several quests  
To search you out. 55
- Othello:* 'Tis well I am found by you.  
I will but spend a word here in the house,  
And go with you. [Exit.
- Cassio:* Ancient, what makes he here?
- Iago:* Faith, he to-night hath boarded a land carrack. 60  
If it prove lawful prize, he's made for ever.
- Cassio:* I do not understand.
- Iago:* He's married.
- Cassio:* To who?
- [Re-enter OTHELLO.] 65
- Iago:* Marry, to – Come, Captain, will you go?
- Othello:* Have with you.  
[Enter BRABANTIO, RODERIGO, and Officers with  
torches and weapons.]
- Cassio:* Here comes another troop to seek for you. 70
- Iago:* It is Brabantio. General, be advis'd;  
He comes to bad intent.
- Othello:* Holla! stand there.
- Roderigo:* Signior, it is the Moor.
- Brabantio:* Down with him, thief. 75  
[They draw on both sides.]
- Iago:* You, Roderigo; come, sir, I am for you.
- Othello:* Keep up your bright swords, for the dew will rust them.  
Good signior, you shall more command with years  
Than with your weapons. 80
- Brabantio:* O thou foul thief, where hast thou stow'd my daughter?  
Damn'd as thou art, thou hast enchanted her.

Act 1, Scene 2

## Section B

Answer **one** question from this section.

JANE AUSTEN: *Sense and Sensibility*

- 3 **Either** (a) 'A commercial exchange in which each would be benefited at the expense of the other.'

Discuss the role and characterisation of Marianne Dashwood in the light of her comment about marriage.

- Or** (b) Paying close attention to the effects of the writing, consider what the following passage contributes to your understanding of Marianne and Elinor and their relationship.

About a week after their arrival it became certain that Willoughby was also arrived. His card was on the table, when they came in from the morning's drive.

'Good God!' cried Marianne, 'he has been here while we were out.' Elinor, rejoiced to be assured of his being in London, now ventured to say, 'depend upon it he will call again tomorrow.' But Marianne seemed hardly to hear her, and on Mrs Jennings's entrance, escaped with the precious card. 5

This event, while it raised the spirits of Elinor, restored to those of her sister, all, and more than all, their former agitation. From this moment her mind was never quiet; the expectation of seeing him every hour of the day, made her unfit for anything. She insisted on being left behind, the next morning, when the others went out. 10

Elinor's thoughts were full of what might be passing in Berkeley-street during their absence; but a moment's glance at her sister when they returned was enough to inform her, that Willoughby had paid no second visit there. A note was just then brought in, and laid on the table. 15

'For me!' cried Marianne, stepping hastily forward.

'No, ma'am, for my mistress.'

But Marianne, not convinced, took it instantly up.

'It is indeed for Mrs Jennings; how provoking!' 20

'You are expecting a letter then?' said Elinor, unable to be longer silent.

'Yes, a little – not much.'

After a short pause, 'you have no confidence in me, Marianne.'

'Nay, Elinor, this reproach from *you* – you who have confidence in no one!'

'Me!' returned Elinor in some confusion; 'indeed, Marianne, I have nothing to tell.' 25

'Nor I,' answered Marianne with energy, 'our situations then are alike. We have neither of us any thing to tell; you, because you communicate, and I, because I conceal nothing.'

Elinor, distressed by this charge of reserve in herself, which she was not at liberty to do away, knew not how, under such circumstances, to press for greater openness in Marianne. 30

Mrs Jennings soon appeared, and the note being given her, she read it aloud. It was from Lady Middleton, announcing their arrival in Conduit-street the night before, and requesting the company of her mother and cousins the following evening. Business on Sir John's part, and a violent cold on her own, prevented their calling in Berkeley-street. The invitation was accepted: but when the hour of appointment drew near, necessary as it was in common civility to Mrs Jennings, that 35

they should both attend her on such a visit, Elinor had some difficulty in persuading her sister to go, for still she had seen nothing of Willoughby; and therefore was not more indisposed for amusement abroad, than unwilling to run the risk of his calling again in her absence. 40

Chapter 27

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

- 4 **Either** (a) In what ways and with what effects does Chaucer present conflict in *The Wife of Bath's Prologue and Tale*?
- Or** (b) Paying close attention to language and tone, discuss the following extract, showing what it reveals about Chaucer's methods and concerns in *The Wife of Bath's Prologue and Tale*.

Now, sire, of elde ye repreve me;  
 And certes, sire, thogh noon auctoritee  
 Were in no book, ye gentils of honour  
 Seyn that men sholde an oold wight doon favour,  
 And clepe hym fader, for youre gentillesse; 5  
 And auctours shal I fynden, as I gesse.

Now ther ye seye that I am foul and old,  
 Than drede you noght to been a cokewold;  
 For filthe and eelde, also moot I thee,  
 Been grete wardeyns upon chastitee. 10  
 But nathelees, syn I knowe youre delit,  
 I shal fulfille youre worldly appetit.

"Chese now," quod she, "oon of these thynges tweye:  
 To han me foul and old til that I deye,  
 And be to yow a trewe, humble wyf, 15  
 And nevere yow displese in al my lyf;  
 Or elles ye wol han me yong and fair,  
 And take youre aventure of the repair  
 That shal be to youre hous by cause of me,  
 Or in som oother place, may wel be. 20  
 Now chese yourselven, wheither that yow liketh."

This knyght avyseth hym and sore siketh,  
 But atte laste he seyde in this manere:  
 "My lady and my love, and wyf so deere,  
 I put me in youre wise governance; 25  
 Cheseth youreself which may be moost plesance,  
 And moost honour to yow and me also.  
 I do no fors the wheither of the two;  
 For as yow liketh, it suffiseth me."

"Thanne have I gete of yow maistrie," quod she, 30  
 "Syn I may chese and governe as me lest?"  
 "Ye, certes, wyf," quod he, "I holde it best."  
 "Kys me," quod she, "we be no lenger wrothe;  
 For, by my trouthe, I wol be to yow bothe,  
 This is to seyn, ye, bothe fair and good." 35

GEORGE ELIOT: *The Mill on the Floss*

- 5 **Either** (a) Discuss the uses and effects of Eliot's presentation of different attitudes to education and learning 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 the relationships presented here.

'It is manly of you to talk in this way to *me*,' said Philip bitterly, his whole frame shaken by violent emotions. 'Giants have an immemorial right to stupidity and insolent abuse. You are incapable even of understanding what I feel for your sister. I feel so much for her that I could even desire to be at friendship with *you*.'

'I should be very sorry to understand your feelings,' said Tom with scorching contempt. 'What I wish is that you should understand *me* – that I shall take care of *my* sister and that if you dare to make the least attempt to come near her, or to write to her, or to keep the slightest hold on her mind, your puny, miserable body, that ought to have put some modesty into your mind, shall not protect you. I'll thrash you; I'll hold you up to public scorn. Who wouldn't laugh at the idea of *your* turning lover to a fine girl?' 5 10

'Tom, I will not bear it; I will listen no longer,' Maggie burst out in a convulsed voice.

'Stay, Maggie!' said Philip, making a strong effort to speak. Then, looking at Tom, 'You have dragged your sister here, I suppose, that she may stand by while you threaten and insult me. These naturally seemed to you the right means to influence me. But you are mistaken. Let your sister speak. If she says she is bound to give me up, I shall abide by her wishes to the slightest word.' 15

'It was for my father's sake, Philip,' said Maggie imploringly. 'Tom threatens to tell my father, and he couldn't bear it; I have promised, I have vowed solemnly, that we will not have any intercourse without my brother's knowledge.' 20

'It is enough, Maggie. I shall not change, but I wish you to hold yourself entirely free. But trust me – remember that I can never seek for anything but good to what belongs to you.'

'Yes,' said Tom, exasperated by this attitude of Philip's, 'you can talk of seeking good for her and what belongs to her now; did you seek her good before?' 25

'I did – at some risk, perhaps. But I wished her to have a friend for life who would cherish her, who would do her more justice than a coarse and narrow-minded brother that she has always lavished her affections on.'

'Yes, my way of befriending her is different from yours; and I'll tell you what is my way. I'll save her from disobeying and disgracing her father; I'll save her from throwing herself away on you, from making herself a laughing-stock, from being flouted by a man like *your* father, because she's not good enough for his son. You know well enough what sort of justice and cherishing you were preparing for her. I'm not to be imposed upon by fine words; I can see what actions mean. Come away, Maggie.' 30 35

Book 5, Chapter 5

THOMAS HARDY: *The Return of The Native***6 Either (a)** 'Many a man's love has been a curse to him.'

Discuss Hardy's presentation of the role and characterisation of Clym Yeobright in the light of Eustacia's comment.

**Or (b)** Paying close attention to language, tone and narrative techniques, discuss the following extract, showing its significance to the novel as a whole.

If Eustacia had been able to follow the reddleman she would soon have found striking confirmation of her thought. No sooner had Clym given her his arm and led her off the scene than the reddleman turned back from the beaten track towards East Egdon, whither he had been strolling merely to accompany Clym in his walk, Diggory's van being again in the neighbourhood. Stretching out his long legs he crossed the pathless portion of the heath somewhat in the direction which Wildeve had taken. Only a man accustomed to nocturnal rambles could at this hour have descended those shaggy slopes with Venn's velocity without falling headlong into a pit, or snapping off his leg by jamming his foot into some rabbit-burrow. But Venn went on without much inconvenience to himself, and the course of his scamper was towards the Quiet Woman Inn. This place he reached in about half an hour, and he was well aware that no person who had been near Throope Corner when he started could have got down here before him. 5

The lonely inn was not yet closed, though scarcely an individual was there, the business done being chiefly with travellers who passed the inn on long journeys, and these had now gone on their way. Venn went to the public room, called for a mug of ale, and inquired of the maid in an indifferent tone if Mr Wildeve was at home. 10

Thomasin sat in an inner room and heard Venn's voice. When customers were present she seldom showed herself, owing to her inherent dislike for the business; but perceiving that no one else was there tonight she came out. 20

'He is not at home yet, Diggory,' she said pleasantly. 'But I expected him sooner. He has been to East Egdon to buy a horse.'

'Did he wear a light wideawake?' 25

'Yes.'

'Then I saw him at Throope Corner, leading one home,' said Venn drily. 'A beauty, with a white face and a mane as black as night. He will soon be here, no doubt.' Rising and looking for a moment at the pure, sweet face of Thomasin, over which a shadow of sadness had passed since the time when he had last seen her, he ventured to add, 'Mr Wildeve seems to be often away at this time.' 30

'Oh yes,' cried Thomasin in what was intended to be a tone of gaiety. 'Husbands will play the truant, you know. I wish you could tell me of some secret plan that would help me to keep him home at my will in the evenings.'

'I will consider if I know of one,' replied Venn in that same light tone which meant no lightness. And then he bowed in a manner of his own invention and moved to go. Thomasin offered him her hand; and without a sigh, though with food for many, the reddleman went out. 35

When Wildeve returned, a quarter of an hour later, Thomasin said simply, and in the abashed manner usual with her now, 'Where is the horse, Damon?' 40

'O, I have not bought it, after all. The man asks too much.'

'But somebody saw you at Throope Corner leading it home – a beauty, with a white face and a mane as black as night.'

'Ah!' said Wildeve, fixing his eyes upon her; 'who told you that?'

'Venn the reddleman.' 45

The expression of Wildeve's face became curiously condensed. 'That is a mistake – it must have been some one else,' he said slowly and testily, for he perceived that Venn's counter-moves had begun again.

Book 4, Chapter 3

JOHN KEATS: *Selected Poems*

- 7 **Either** (a) Keats said a poet should ‘watch intently Nature’s gentle doings’. By close reference to **three** poems, show how far and in what ways you consider he has achieved this aim.
- Or** (b) Paying close attention to the effects of the writing, discuss the following poem, showing what it contributes to your understanding of Keats’s poetic methods and concerns.

*On Seeing the Elgin Marbles*

My spirit is too weak – mortality  
 Weighs heavily on me like unwilling sleep,  
 And each imagined pinnacle and steep  
 Of godlike hardship, tells me I must die  
 Like a sick eagle looking at the sky. 5  
 Yet ’tis a gentle luxury to weep  
 That I have not the cloudy winds to keep  
 Fresh for the opening of the morning’s eye.  
 Such dim-conceivèd glories of the brain  
 Bring round the heart an undescribable feud; 10  
 So do these wonders a most dizzy pain  
 That mingles Grecian grandeur with the rude  
 Wasting of old Time – with a billowy wave –  
 A sun – a shadow of a magnitude.

**Turn over for Question 8**

CHRISTINA ROSSETTI: *Selected Poems*

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

*Cousin Kate*

I was a cottage maiden  
 Hardened by sun and air,  
 Contented with my cottage mates,  
 Not mindful I was fair.  
 Why did a great lord find me out, 5  
 And praise my flaxen hair?  
 Why did a great lord find me out  
 To fill my heart with care?

He lured me to his palace home—  
 Woe's me for joy thereof— 10  
 To lead a shameless shameful life,  
 His plaything and his love.  
 He wore me like a silken knot,  
 He changed me like a glove;  
 So now I moan, an unclean thing, 15  
 Who might have been a dove.

O Lady Kate, my cousin Kate,  
 You grew more fair than I:  
 He saw you at your father's gate,  
 Chose you, and cast me by. 20  
 He watched your steps along the lane,  
 Your work among the rye;  
 He lifted you from mean estate  
 To sit with him on high.

Because you were so good and pure 25  
 He bound you with his ring:  
 The neighbours call you good and pure,  
 Call me an outcast thing.  
 Even so I sit and howl in dust,  
 You sit in gold and sing: 30  
 Now which of us has tenderer heart?  
 You had the stronger wing.

O cousin Kate, my love was true,  
 Your love was writ in sand:  
 If he had fooled not me but you, 35  
 If you stood where I stand,  
 He'd not have won me with his love  
 Nor bought me with his land;  
 I would have spit into his face  
 And not have taken his hand. 40

Yet I've a gift you have not got,  
And seem not like to get:  
For all your clothes and wedding-ring  
I've little doubt you fret.  
My fair-haired son, my shame, my pride,  
Cling closer, closer yet:  
Your father would give lands for one  
To wear his coronet.

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