

UNIVERSITY OF LONDON
GENERAL CERTIFICATE OF EDUCATION
EXAMINATION

SUMMER 1968

Ordinary Level

ENGLISH LITERATURE

Syllabus B

Two and a half hours

Answer FIVE questions: TWO from Section A; ONE from Section B; and TWO from Section C, of which one must be selected from Questions 14 to 19 inclusive.

Not more than ONE question may be answered on any one set book.

Credit will be given for good English and the orderly presentation of material; candidates who neglect these essentials will be penalized.

Section A

MACBETH

1. Give *concise* accounts of the two scenes in which Macbeth meets the Witches. By what means and to what extent does Shakespeare, in these two scenes, cause the Witches to inspire fear in the audience?
2. Give a summary of the parts played by Malcolm, Fleance, and Macduff's young son. Indicate the importance to the plot of these three characters.

A MIDSUMMER NIGHT'S DREAM

3. (a) Describe carefully *two* episodes in which you have found the parts played by all or any of the young lovers—Lysander, Demetrius, Hermia and Helena—especially interesting or enjoyable, AND (b), more briefly, *one* episode in which you have found these characters less interesting.

Give reasons for your choice of examples.

4. It is very easy to think of *A Midsummer Night's Dream* as a light and happy play. Describe *three* occasions when other moods predominate.

GALSWORTHY: STRIFE

5. From the first Act, which takes place in the Underwoods' dining room, what impressions have you formed of (i) Wilder, (ii) Scantlebury, and (iii) Tench?

6. EITHER

- (a) How far do you think that *Strife* would be a suitable choice for your School or Youth Club Play? Give reasons for your decision, referring to episodes and characters in the play.

OR

- (b) Describe *one* episode from this play—it need not be a whole Scene or Act—that you would expect to be effective in a dramatic performance by young people, and *one* episode that you believe would be very difficult for young people to present adequately. Give reasons for your choice of episodes.

SHAW: ANDROCLES AND THE LION

7. Give a character sketch of Androcles. Refer to his actions and speeches to illustrate your statements.
8. Give a concise account of (i) the first scene, which Shaw calls *The Prologue* and in which Androcles, Megaera and the Lion appear, AND (ii) the conversation between the Captain and Lavinia in Act I (from "Captain, your jokes are too grim" to "We are both patricians, Lavinia, and must die for our beliefs"). Make plain the humour which is to be found in (i) and the serious nature of (ii).

Section B

ROBERT FROST: SELECTED POEMS

9. From each of the following poems select *two* features which appeal to you or interest you. Indicate clearly the reasons for your choice.

(Do *not* write criticisms of the poems as a whole.)

To what extent do these two poems illustrate different personal qualities of the poet?

The Cow in Apple Time

Something inspires the only cow of late
To make no more of a wall than an open gate,
And think no more of wall-builders than fools.
Her face is flecked with pomace and she drools
A cider syrup. Having tasted fruit,
She scorns a pasture withering to the root.
She runs from tree to tree where lie and sweeten
The windfalls spiked with stubble and worm-eaten.
She leaves them bitten when she has to fly.
She bellows on a knoll against the sky.
Her udders shrivel and the milk goes dry.

Desert Places

Snow falling and night falling fast, oh, fast
In a field I looked into going past,
And the ground almost covered smooth in snow,
But a few weeds and stubble showing last.

The woods around it have it—it is theirs.
All animals are smothered in their lairs.
I am too absent-spirited to count;
The loneliness includes me unawares.

And lonely as it is that loneliness
Will be more lonely ere it will be less—
A blanker whiteness of benighted snow
With no expression, nothing to express.

They cannot scare me with their empty spaces
Between stars—on stars where no human race is.
I have it in me so much nearer home
To scare myself with my own desert places.

Turn Over

10. "Frost knows the witless malevolence of Nature."

With reference to *Mending Wall*, *An Old Man's Winter Night*, *Two Tramps in MudTime*, *Stopping by Woods on a Snowy Evening* and *Goodbye and Keep Cold* (and any other of the prescribed poems, if you wish), illustrate the truth of this comment and also show that Frost does not always represent Nature as being unfriendly.

POETS OF OUR TIME — (1)

11. Write an appreciation of the presentation of human character **EITHER** (i) in John Betjeman's *Bristol and Clifton* (with reference to Mr. Battlecock) and *In Westminster Abbey* (with reference to the unnamed lady in the congregation), **OR** (ii) in Ted Hughes's *Roarers in a Ring* and *Dick Straightup*.
12. Write an appreciation of the treatment of nature and natural creatures in **THREE** of the following poems, chosen from **AT LEAST TWO** poets:
- Patric Dickinson's *The Redwing* and *Common Terns*;
Clifford Dymont's *The Swans*, *Carrion*, and *Man and Beast*;
Ted Hughes's *The Jaguar*, *The Horses*, *Hawk Roosting*, *Thrushes*, *Pike*, *View of a Pig*, and *Esther's Tomcat*.

UNSEEN POEM

13. Read the following poem by C. Day Lewis and answer the questions below it:

Windy Day in August

Over the vale, the sunburnt fields
A wind from the sea like a streamer unreels:
Dust leaps up, apples thud down, 3
The river's caught between a smile and a frown.

An inn-sign swinging, swinging in the wind,
Whines and whinges like a dog confined, 6
Round his paddock gallops the colt,
Dinghies at moorings curvet and jolt. 8

Sunlight and shadow in the copse play tig,
While the wallowing clouds talk big
About their travels, and thistledown blows
Ghosting above the rank hedgerows. 12

Cornfield, orchard and fernland hail
Each other, waving from hill to hill: 14
They change their colours from morn to night
In play with the lissom, engaging light.

The wind roars endlessly past my ears,
Racing my heart as in earlier years. 18
Here and everywhere, then and now,
Earth moves like a wanton, breathes like a vow.

- (i) Briefly justify the poet's choice of title for this poem.
(ii) Quote (a) a line or two consecutive lines in which the poet conveys the idea of movement, and (b) a line or two consecutive lines which give an impression of sound. To what extent are the examples you have chosen effective?
(iii) Comment as fully as you can on the following lines:
(a) Dust leaps up, apples thud down (line 3).
(b) Racing my heart as in earlier years (line 18).
(iv) What do you find of particular interest in the following words:
whinges (line 6); curvet (line 8); ghosting (line 12); waving (line 14)?
(v) What in your opinion is the most interesting feature of stanza 3? Give reasons for your choice.

Turn Over

Section C

TROLLOPE: THE EUSTACE DIAMONDS

14. Illustrate the variety of characters presented in Trollope's novel by describing *two* of the following and the parts they play:
- (i) Lady Linlithgow;
 - (ii) Lucy Morris;
 - (iii) Mrs. Hittaway;
 - (iv) Lucinda Roanoke;
 - (v) Rev. Joseph Emilius;
 - (vi) Lady Glencora Palliser.

15. EITHER

- (a) Describe the visit of Mrs. Carbuncle, Lizzie Eustace, and Lucinda Roanoke to the Haymarket Theatre, and indicate *two* distinct ways in which this visit is important in relation to further developments in the novel.

OR

- (b) Describe the trial of Mr. Benjamin and Mr. Smiler at the Central Criminal Court, indicating what this reveals (i) of Lizzie's character, and (ii) of Trollope's skill as a writer.

GOLDING: LORD OF THE FLIES / ①

16. Describe the part played by *one* of the following:
(i) Simon; (ii) Piggy; (iii) Roger.
Comment on the qualities and the significance of the character you select.
17. Ralph remarked at a meeting early in the novel: "This is our island. It's a good island. Until the grown-ups come to fetch us we'll have fun." With close reference to episodes from the novel, discuss how far Ralph's prophecy was fulfilled, and attempt to account for the developments that took place in the situation on the island.

H. G. WELLS: THE HISTORY OF MR. POLLY / ①

18. Trace the development of Mr. Polly's character by referring to the following stages of his career—(i) as an apprentice, (ii) as a shopkeeper in Fishbourne, and (iii) on revisiting Miriam.
19. Illustrate Wells's power of writing humorous narrative by giving accounts of (i) the window dressing episode which led up to the dismissal of Parsons and (ii) the Battle of the Dead Eel.

W. H. DAVIES: THE AUTOBIOGRAPHY OF A SUPER-TRAMP

20. In his preface to this book, George Bernard Shaw writes: "I do not know whether I should describe our super-tramp as a lucky man or an unlucky one." With careful reference to the book, indicate what your verdict would be.
21. With careful reference to the book, illustrate three or four outstanding qualities of Davies's character, and say whether you find these admirable or otherwise.

HENRY WILLIAMSON: TARKA THE OTTER

22. Give an account **EITHER** of the hunting of Tarka in which Deadlock is nearly drowned **OR** of a later hunt in which Tarquol draws the chase and meets his death. How does the author create a feeling of excitement in his telling of the incident which you select?
23. Show how Williamson uses (i) Fang-over-lip, Bloody Bill Brock, and the death of the swan to heighten his description of winter, and (ii) the incident of Tarka and the ravens to heighten the impression of summer.

Turn Over

SIEGFRIED SASSOON: MEMOIRS OF A
FOXHUNTING MAN

24. Show, with illustration, what impressions you have formed of **EITHER** Dixon **OR** Aunt Evelyn, and what you have learned of Sherston's nature from the account he gives of the character which you choose.
25. Describe **THREE** of the following, all mentioned in *Part Four: A Day with the Potford*:
- (i) shopping at Kipward & Son and Craxwell & Co.;
 - (ii) the Kreisler concert;
 - (iii) Bill Jaggett;
 - (iv) Guy Warder, Master of the Potford;
 - (v) Mr. Gaffikin;
- showing how they illustrate **EITHER** Sassoon's sense of humour **OR** his power of description.