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UNIVERSITIES OF MANCHESTER LIVERPOOL
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JOINT MATRICULATION BOARD

GENERAL CERTIFICATE OF EDUCATION

ENGLISH LITERATURE PAPER A

ORDINARY

Tuesday 20 June 1967 9-30—12

Careless and untidy work will be penalized.

*Answer **three** questions from Section I and **three** questions from Section II.*

[Turn over

SECTION I

You are recommended to spend not more than 45 minutes on Section I.

Answer one only of the alternatives in each of the three questions in this section.

Question 1.

Julius Caesar OR As You Like It

Either (a) (Julius Caesar)

Caesar. So in the world: 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshak'd of motion; and that I am he,
Let me a little show it, even in this—
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.

Cinna. O Caesar!

Caesar. Hence! Wilt thou lift up Olympus?

Decius. Great Caesar!

Caesar. Doth not Brutus bootless kneel?

Casca. Speak, hands, for me!

[*They stab Caesar. Casca strikes the first, Brutus the last blow.*]

Caesar. Et tu, Brute?—Then fall, Caesar! [*Dies.*]

Cinna. Liberty! Freedom! Tyranny is dead! Run hence,
proclaim, cry it about the streets.

(i) Comment on the dramatic effectiveness of the above passage, referring briefly to the passage to support your answer.

(ii) Give a brief account of the words and actions of the conspirators and of Caesar from their entry at the opening of this scene up to these lines,

Or (b) (Julius Caesar)

Antony. These many, then, shall die; their names are prick'd.

Octavius. Your brother too must die. Consent you, Lepidus?

Lepidus. I do consent.

Octavius. Prick him down, Antony.

Lepidus. Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.

Antony. He shall not live; look, with a spot I damn him.
But, Lepidus, go you to Caesar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

Lepidus. What, shall I find you here?

Octavius. Or here or at the Capitol. [*Exit Lepidus.*]

(i) What do the above lines suggest about the characters and relationships with each other of the three speakers?

(ii) Give an account of the rest of this scene between Antony and Octavius.

Or (c)

(As You Like It)

Oliver. Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it; but he is resolute. I'll tell thee, Charles, it is the stubbornest young fellow of France; full of ambition, an envious emulator of every man's good parts, a secret and villainous contriver against me his natural brother. Therefore use thy discretion: I had as lief thou didst break his neck as his finger. And thou wert best look to't; for if thou dost him any slight disgrace, or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee, and almost with tears I speak it, there is not one so young and so villainous this day living. I speak but brotherly of him; but should I anatomize him to thee as he is, I must blush and weep, and thou must look pale and wonder.

(i) **Briefly** referring to details of the above speech, spoken to Charles the wrestler after the quarrel with Orlando and Adam, say what impressions you get of the character of Oliver.

(ii) Give a **brief** account of the part of the scene in which Oliver delivers a "bloody napkin" to Rosalind and tells how he was rescued by his brother.

Or (d)

(As You Like It)

And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. [I]

Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. [II]

And then the justice,
In fair round belly with good capon lin'd,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances . . . [III]

. . . the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. [IV]

(i) Comment on the effectiveness of **three** out of the four descriptions [I—IV] above, which are taken from a speech by Jaques.

(ii) What impressions of Jaques' character do you get from the conversation he has with Duke Senior about Touchstone and his own desire to be a fool?

[Turn over

Question 2.

Coleridge, *Christabel*; Byron, *The Siege of Corinth*; Keats, *The Eve of St. Agnes*; Yeats, *The Death of Cuchulain*; Chesterton, *Lepanto*; D. H. Lawrence, *Snake* (all as in *The Golden Treasury of Longer Poems*, Everyman's Library or Literature of Yesterday and To-day) OR Selections from Wordsworth, pages 46—60, 65—117 and 126—134, Somervell, OR the poems of Betjeman, de la Mare, Frost, Hardy and Muir, as in *Ten Twentieth-Century Poets*, Wollman.

Either (a) *(Christabel)*

And now the tears were on his face,
 And fondly in his arms he took
 Fair Geraldine, who met the embrace,
 Prolonging it with joyous look.
 Which when she viewed, a vision fell
 Upon the soul of Christabel,
 The vision of fear, the touch and pain!
 She shrunk and shuddered, and saw again—
 (Ah, woe is me! Was it for thee,
 Thou gentle maid! such sights to see?)
 Again she saw that bosom old,
 Again she felt that bosom cold,
 And drew in her breath with a hissing sound:
 Whereat the Knight turned wildly round,
 And nothing saw, but his own sweet maid
 With eyes upraised, as one that prayed.

(i) Point out and comment on the effectiveness of **three** details in the above passage from *Christabel*.

(ii) Give a **brief** account of the several unusual happenings while Christabel is taking Geraldine through the castle before they reach her room.

Or (b)

(Siege of Corinth)

So near they came, the nearest stretch'd
 To grasp the spoil he almost reach'd,
 When old Minotti's hand
 Touch'd with the torch the train—
 'Tis fired!
 Spire, vaults, the shrine, the spoil, the slain,
 The turban'd victors, the Christian band,
 All that of living or dead remain,
 Hurl'd on high with the shiver'd fane,
 In one wild roar expired!
 The shatter'd town—the walls thrown down —
 The waves a moment backward bent—
 The hills that shake, although unrent,
 As if an earthquake pass'd— . . .

(i) Point out and comment on the effectiveness of **three** ways by which Byron presents an explosion.

(ii) Give a **brief** account of Alp's meeting with Minotti on the battlefield and the fate of the former.

[Turn over

Or (c)

(The Solitary Reaper)

Alone she cuts and binds the grain,
 And sings a *melancholy* strain;
 O listen! for the vale profound
 Is overflowing with the sound. [I]

No Nightingale did ever chaunt
 More *welcome* notes to weary bands
 Of travellers in some shady haunt,
 Among Arabian sands: [II]

A voice so *thrilling* ne'er was heard
 In spring-time from the Cuckoo-bird,
 Breaking the silence of the seas
 Among the farthest Hebrides. [III]

(i) **Briefly** referring to the three passages above [I—III], say in what ways each one helps to convey the feeling directly expressed by its italicized word.

(ii) Give **in your own words** the substance of the last two stanzas of Wordsworth's *Solitary Reaper*, which follow the extracts given above.

Or (d) (Resolution and Independence)

There was a roaring in the wind all night;
 The rain came heavily and fell in floods;
 But now the sun is rising calm and bright;
 The birds are singing in the distant woods;
Over his own sweet voice the Stock-dove broods;
 The Jay makes answer as the Magpie chatters;
 And all the air is filled with pleasant noise of waters.

All things that love the sun are out of doors;
The sky rejoices in the morning's birth;
 The grass is bright with raindrops;—*on the moors*
The hare is running races in her mirth . . .

(i) Explain the italicized lines in the above passage from *Resolution and Independence* and comment on their effectiveness.

(ii) Say **briefly** what kind of a man the old Leech-gatherer was and what he meant to Wordsworth.

Or (e) (Polonius)

He moves small fingers much, and *all his speech*
Is like a sampler of precisest words,
Set in the pattern of a simpleton.

His mirth floats eerily down chill corridors;
His sigh—it is a sound that loves a keyhole;
 His tenderness a faint court-tarnished thing;
His wisdom prates as from a wicker cage;
 His very belly is a pompous nought;
His eye a page that hath forgot his errand.

(i) Explain **three** out of the four italicized details of description in the above lines and comment on their effectiveness.

(ii) Give an account of the rest of the poem from which the above lines are taken, bringing out the unexpected aspect of Polonius that de la Mare reveals.

[Turn over

Or (f)

(Horses)

Their conquering hooves which trod the stubble down
 Were ritual that turned the fields to brown,
 And their great hulks were seraphim of gold
 Or mute ecstatic monsters on the mould.

And oh the rapture, when, one furrow done,
 They marched broad-breasted to the sinking sun!
 The light flowed off their bossy sides in flakes;
 The furrows rolled behind like struggling snakes.

(i) **Briefly** referring to the above passage, say what impressions of the horses Muir wishes to convey to his readers.

(ii) Say **briefly** what else we are told of the horses and of Muir's attitude towards them in the rest of the poem.

Question 3.

Jane Austen, *Northanger Abbey* OR H. G. Wells, *Kipps* OR
 Gerald Durrell, *My Family and Other Animals* (complete text).

Either (a)

(Northanger Abbey)

“You *do* acquit me, then, of anything wrong? You are convinced that I never meant to deceive your brother, never suspected him of liking me till this moment?”

“Oh, as to that,” answered Isabella laughingly, “I do not pretend to determine what your thoughts and designs in time past may have been. All that is best known to yourself. A little harmless flirtation or so will occur, and one is often drawn on to give more encouragement than one wishes to stand by. But you may be assured that I am the last person in the world to judge you severely. All those things should be allowed for in youth and high spirits. What one means one day, you know, one may not mean the next. Circumstances change, opinions alter.”

“But my opinion of your brother never did alter; it was always the same. You are describing what never happened.”

“My dearest Catherine,” continued the other, without at all listening to her, “I would not for all the world be the means of hurrying you into an engagement before you knew what you were about. I do not think anything would justify me in wishing you to sacrifice all your happiness merely to oblige my brother, because he is my brother, and who, perhaps, after all, you know, might be just as happy without you; for people seldom know what they would be at, young men especially, they are so amazingly changeable and inconstant. What I say is, Why should a brother’s happiness be dearer to me than a friend’s? You know I carry my notions of friendship pretty high. But, above all things, my dear Catherine, do not be in a hurry. Take my word for it, that if you are in too great a hurry, you will certainly live to repent it. Tilney says there is nothing people are so often deceived in as the state of their own affections; and I believe he is very right. Ah! here he comes. Never mind; he will not see us, I am sure.”

Catherine, looking up, perceived Captain Tilney; and Isabella, earnestly fixing her eye on him as she spoke, soon caught his notice. He approached immediately, and took the seat to which her movements invited him.

(i) What impressions of the character of Isabella do you get from the above passage?

(ii) Give an account of the main points of the conversation between John Thorpe and Catherine in which John thought he had “as good as made an offer” of marriage to her.

[Turn over

Or (b)

(Northanger Abbey)

“ I do not believe Isabella has any fortune at all; but that will not signify in your family. Your father is so very liberal! He told me the other day that he only valued money as it allowed him to promote the happiness of his children.”

The brother and sister looked at each other. “ But,” said Eleanor, after a short pause, “ would it be to promote his happiness to enable him to marry such a girl? She must be an unprincipled one, or she could not have used your brother so. And how strange an infatuation on Frederick’s side! A girl who, before his eyes, is violating an engagement voluntarily entered into with another man! Is not it inconceivable, Henry? Frederick, too, who always wore his heart so proudly, who found no woman good enough to be loved! ”

“ That is the most unpromising circumstance, the strongest presumption against him. When I think of his past declarations, I give him up. Moreover, I have too good an opinion of Miss Thorpe’s prudence to suppose that she would part with one gentleman before the other was secured. It is all over with Frederick, indeed! He is a deceased man—defunct in understanding. Prepare for your sister-in-law, Eleanor, and such a sister-in-law as you must delight in—open, candid, artless, guileless, with affections strong but simple, forming no pretensions, and knowing no disguise.”

“ Such a sister-in-law, Henry, I should delight in,” said Eleanor, with a smile.

“ But, perhaps,” observed Catherine, “ though she has behaved so ill by our family, she may behave better by yours. Now she has really got the man she likes, she may be constant.”

“ Indeed, I am afraid she will,” replied Henry; “ *I am afraid she will be very constant, unless a baronet should come in her way; that is Frederick’s only chance. I will get the Bath paper, and look over the arrivals.* ”

(i) Explain and comment on the significance or implications of **three** out of the four italicized portions of the above passage.

(ii) Give a **brief** account of the letter from James which was the cause of this conversation and a **brief** account of Isabella’s letter trying to re-establish her connection with the Morland family.

Or (c)

(Kipps)

“ I say, Buggins, what do these here advertisements mean that say so-and-so will hear of something greatly to his advantage? ”

“ Missin’ people,” said Buggins, making to resume reading.

“ How d’yer mean? ” asked Kipps. “ Money left and that sort of thing? ”

Buggins shook his head. “ Debts,” he said, “ more often than not.”

“ But that ain’t to his advantage.”

“ They put that to get ’old of ’em,” said Buggins. “ Often it’s wives.”

“ What you mean? ”

“ Deserted wives try and get their husbands back that way.”

“ I suppose it *is* legacies sometimes, eh? Perhaps if someone was left a hundred pounds by someone—— ”

“ Hardly ever,” said Buggins.

“ Well, ’ow——? ” began Kipps, and hesitated.

Buggins resumed reading. He was very much excited by a leader on Indian affairs. “ By Jove! ” he said, “ it won’t do to give these here Blacks votes.”

“ No fear,” said Kipps.

“ They’re different altogether,” said Buggins. “ They ’aven’t the sound sense of Englishmen, and they ’aven’t the character. There’s a sort of tricky dishonesty about ’em—false witness and all that—of which an Englishman has no idea. Outside their courts of law—it’s a pos’tive fact, Kipps—there’s witnesses waitin’ to be ’ired. Reg’lar trade. Touch their ’ats as you go in. Englishmen ’ave no idea, I tell you—not ord’nary Englishmen. It’s in their blood. They’re too timid to be honest. Too slavish. They aren’t used to being free like we are, and if you gave ’em freedom they wouldn’t make a proper use of it. Now, *we*—Oh, Damn! ”

For the gas had suddenly gone out, and Buggins had the whole column of Society Club Chat still to read.

(i) What impressions of the character of Buggins does the above passage convey to you?

(ii) Describe the lack of freedom of the junior employees at Shalford’s emporium.

[Turn over

Or (d)

(Kipps)

One early-closing evening in July they left the baby to the servant cousin, and Kipps took Ann for a row on the Hythe canal. The sun set in a mighty blaze, and left a world warm and very still. The twilight came. And there was the water, shining bright, and the sky a deepening blue, and the great trees that dipped their boughs towards the water, exactly as it had been when he paddled home with Helen, when her eyes had seemed to him like dusky stars. He had ceased from rowing and rested on his oars, and suddenly he was touched by the wonder of life—the strangeness that is a presence stood again by his side.

Out of the darkness beneath the shallow, weedy stream of his being rose a question, a question that looked up dimly and never reached the surface. It was the question of the wonder of the beauty, the purposeless, inconsecutive beauty, that falls so strangely among the happenings and memories of life. It never reached the surface of his mind, it never took to itself substance or form; it looked up merely as the phantom of a face might look, out of deep waters, and sank again into nothingness.

“Artie,” said Ann.

He woke up and pulled a stroke. “What?” he said.

“Penny for your thoughts, Artie.”

He considered.

“I reely don’t think I was thinking of anything,” he said at last, with a smile. “No.”

He still rested on his oars.

“I expect,” he said, “I was thinking jest what a Rum Go everything is. I expect it was something like that.”

“Queer old Artie!”

“Ain’t I? I don’t suppose there ever was a chap quite like me before.”

He reflected for just another minute.

“Oo!—I dunno,” he said at last, and roused himself to pull.

(i) From the above passage point out and comment on **three** details, either of description or of the words and actions of the characters, which seem effective to you in creating a mood appropriate to the ending of this novel.

(ii) Describe **briefly** how Chitterlow delivered the news which made Kipps rich again.

Or (e) (My Family and Other Animals)

At this moment Mother arrived, slightly dishevelled, and we had to turn our attention to the task of getting Roger into the cab. He had never been in such a vehicle, and treated it with suspicion. Eventually we had to lift him bodily and hurl him inside, yelping frantically, and then pile in breathlessly after him and hold him down. The horse, frightened by this activity, broke into a shambling trot, and we ended in a tangled heap on the floor of the cab with Roger moaning loudly underneath us.

“What an entry,” said Larry bitterly. “I had hoped to give an impression of gracious majesty, and this is what happens . . . we arrive in town like a troupe of medieval tumblers.”

“Don’t keep *on*, dear,” Mother said soothingly, straightening her hat; “we’ll soon be at the hotel.”

So our cab clopped and jingled its way into the town, while we sat on the horsehair seats and tried to muster the appearance of gracious majesty Larry required. Roger, wrapped in Leslie’s powerful grasp, lolled his head over the side of the vehicle and rolled his eyes as though at his last gasp. Then we rattled past an alley-way in which four scruffy mongrels were lying in the sun. Roger stiffened, glared at them and let forth a torrent of deep barks. The mongrels were immediately galvanized into activity, and they sped after the cab, yapping vociferously. Our pose was irretrievably shattered, for it took two people to restrain the raving Roger, while the rest of us leaned out of the cab and made wild gestures with magazines and books at the pursuing horde. This only had the effect of exciting them still further, and at each alley-way we passed their numbers increased, until by the time we were rolling down the main thoroughfare of the town there were some twenty-four dogs swirling about our wheels, almost hysterical with anger.

“Why doesn’t somebody *do* something?” asked Larry, raising his voice above the uproar. “This is like a scene from *Uncle Tom’s Cabin*.”

“Why don’t *you* do something, instead of criticizing?” snapped Leslie, who was locked in combat with Roger.

Larry promptly rose to his feet, snatched the whip from our astonished driver’s hand, made a wild swipe at the herd of dogs, missed them, and caught Leslie across the back of the neck.

(i) Point out and comment on the humour in the above description of the family’s journey to a hotel.

(ii) Give a **brief** account of the family’s house-hunting until they take their first villa.

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Or (f) (My Family and Other Animals)

Leslie, up to the waist in an imaginary swamp, for the third time showed us how he achieved his left-and-a-right.

"Very good, dear," said Mother, when Leslie had described the scene for the fourth time. "It must have been very difficult."

"I don't see why," said Larry.

Leslie, who was just about to describe the whole thing over again, broke off and glared at him.

"Oh, you don't?" he asked belligerently. "And what d'you know about it? You couldn't hit an olive-tree at three paces, let alone a flying bird."

"My dear fellow, I'm not belittling you," said Larry in his most irritating and unctuous voice. "I just don't see why it is considered so difficult to perform what seems to me a simple task."

"Simple? If you'd had any experience of shooting you wouldn't call it simple."

"I don't see that it's necessary to have had shooting experience. It seems to me to be merely a matter of keeping a cool head and aiming reasonably straight."

"Don't be silly," said Les disgustedly. "You always think the things other people do are simple."

"It's the penalty of being versatile," sighed Larry. "Generally they turn out to be ridiculously simple when I try them. That's why I can't see what you're making a fuss for, over a perfectly ordinary piece of marksmanship."

"Ridiculously simple when *you* try them?" repeated Leslie incredulously. "I've never seen you carry out one of your suggestions yet."

"A gross slander," said Larry, nettled. "I'm always ready to prove my ideas are right."

"All right, let's see you pull off a left-and-a-right, then."

"Certainly. You supply the gun and the victims and I'll show you that it requires no ability whatsoever: it's a question of a mercurial mind that can weigh up the mathematics of the problem."

"Right. We'll go after snipe down in the marsh tomorrow. You can get your mercurial mind to work on those."

"It gives me no pleasure to slaughter birds that have every appearance of having been stunted from birth," said Larry, "but, since my honour is at stake, I suppose they must be sacrificed."

"If you get *one* you'll be lucky," said Leslie with satisfaction.

(i) What impressions from the above passage do you get of the characters of Larry and Leslie?

(ii) Give a **brief** account of the expedition after snipe down in the marsh on the following day.

SECTION II

Answer one only of the alternatives in each of the three questions in this section.

Question 4.

(You will be given no credit for material provided or used in Question 1).

Julius Caesar

Either

(a) Point out the various ways in which Brutus and Antony in their speeches in the Forum at Caesar's funeral try to win the support of the crowd. Illustrate your answer by careful reference to the words of both men.

Or

(b) Give an account of Cassius's words and actions in persuading Brutus and Casca to join the conspirators. What impressions of his character have you formed from these scenes?

As You Like It

Or

(c) Give an account of the speeches and actions of both Rosalind and Celia up to the time they run away to the Forest of Arden, pointing out what is revealed of their characters. What do you learn of the relationship between them in these scenes?

Or

(d) Describe and comment on the different ways of wooing of Orlando and of Touchstone, referring to their words and actions.

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Question 5.

Coleridge, *Christabel*; Byron, *The Siege of Corinth*; Keats, *The Eve of St. Agnes*; Yeats, *The Death of Cuchulain*; Chesterton, *Lepanto*; D. H. Lawrence, *Snake* (all as in *The Golden Treasury of Longer Poems*, Everyman's Library or Literature of Yesterday and To-day.)

(You will be given no credit for material provided or used in Question 2).

Either

(a) By careful reference to at least two of these prescribed poems bring out and comment upon the ways in which their authors have presented conflicts of various kinds.

Or

(b) From the set poems by Keats, Yeats, Chesterton and Lawrence, choose **two** long passages one of which presents character and one of which you like for its narrative qualities. Give the substance of each passage in a way that brings out your opinion of its effectiveness.

Selections from Wordsworth, pages 46—60, 65—117 and 126—134, Somervell.

Or

(c) By careful reference to the prescribed poems in *Selections from Wordsworth*, especially *Lines Composed a Few Miles Above Tintern Abbey* and the *Immortality Ode*, say what were Wordsworth's most striking feelings and ideas, and give **briefly** your reactions to them.

Or

(d) Choose any **two** of the following: *To a Highland Girl*, *The Old Cumberland Beggar*, *Hart-Leap Well*, *Ode to Duty*, *Michael*. By means of appropriate references to the two poems you have chosen bring out and comment upon the features which you have found interesting.

The poems of Betjeman, de la Mare, Frost, Hardy and Muir, as in *Ten Twentieth-Century Poets*, Wollman.

Or

(e) From the prescribed poets in *Ten Twentieth-Century Poets* choose the one whose work makes the most appeal to you. By detailed reference to a number of his poems in this collection bring out his most individual qualities as a poet and indicate why you have chosen him.

Or

(f) Choose any **two** of the following poems: *Greenaway*, *The Listeners*, *Birches*, *The Darkling Thrush*, *The Horses* ("Barely a twelvemonth after . . ."). After careful accounts of the poems you have chosen, comment **briefly** on the ways in which they differ and indicate, with reasons, which you prefer.

Question 6

(You will be given no credit for material provided or used in Question 3.)

Jane Austen, *Northanger Abbey*

Either

(a) (i) Give an account of the part played by General Tilney in *Northanger Abbey*, bringing out your opinion of his character, and (ii) **briefly** describe Catherine's opinion of him during her stay at Northanger Abbey, pointing out what this reveals of her character.

Or

(b) Choose **two** incidents from *Northanger Abbey*, one of which illustrates Jane Austen's humour and one of which illustrates her skill in character drawing. Write an account of each, bringing out the qualities for which you have chosen it.

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H. G. Wells, *Kipps*

Or

(c) Give a **brief** account of (i) the expedition to Lympne, and (ii) the visit of Kipps to Mrs. Bindon Botting's in order to propose to Ann. In the course of your answer point out the different feelings and characteristics brought out in Kipps by Helen and Ann.

Or

(d) " 'We got to keep up our position, any'ow,' said Kipps." Write a **brief** account of (i) the difficulties experienced by Kipps and Ann in planning the building of a house, and (ii) their quarrel over cards left by callers. How far are their problems and unhappiness at these times caused by the attitude expressed in the above quotation?

Gerald Durrell, *My Family and Other Animals* (complete text)

Or

(e) Give an account of **two** incidents from *My Family and Other Animals*, one to illustrate what the author calls "the magic of the island", and one to illustrate Theodore's comment that "in Corfu anything can happen". (The following incidents are suggestions, but you may choose others: Gerry's first meeting with the Rose-beetle man; his having food and drink with Yani on a hot afternoon; his first meeting with the convict; Theodore's story of the modernization of the Corfu Fire Brigade.)

In the course of your accounts bring out the quality for which you have chosen each incident.

Or

(f) "The label [written by Gerry for one of his specimens] was a nice blend of scientific and sentimental." Bearing in mind this quotation, write a **brief** account of (i) Geronimo and Cicely, including their battle, and (ii) the Magenpies, pointing out Gerry's attitude to all these creatures.