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Cambridge International Level 3 Pre-U Certificate
Principal Subject

LITERATURE IN ENGLISH

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Paper 2 Drama

May/June 2013

2 hours

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Answer **two** questions, **one** question from Section A and **one** question from Section B.

You must answer at least **one** passage-based question.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



This document consists of **15** printed pages and **1** blank page.



Section A

Answer **one** question from this section.

All questions carry equal marks.

You are reminded to make reference as appropriate to the literary and historical context of the text in your answers.

You must answer at least **one** passage-based question in the paper as a whole.

WILLIAM SHAKESPEARE: *The Tempest*

- 1 Either (a)** Explore Shakespeare's presentation of the tension between revenge and forgiveness in *The Tempest*.
- Or (b)** Using the extract below as the central focus of your answer, explore some of the ideas about government raised here and elsewhere in the play.

<i>Francisco:</i>	Sir, he may live; I saw him beat the surges under him, And ride upon their backs; he trod the water, Whose enmity he flung aside, and breasted The surge most swoln that met him; his bold head 'Bove the contentious waves he kept, and oared Himself with his good arms in lusty stroke To th' shore, that o'er his wave-worn basis bowed, As stooping to relieve him. I not doubt He came alive to land.	5 10
<i>Alonso:</i>	No, no, he's gone.	
<i>Sebastian:</i>	Sir, you may thank yourself for this great loss, That would not bless our Europe with your daughter, But rather lose her to an African; Where she, at least, is banish'd from your eye, Who hath cause to wet the grief on't.	15
<i>Alonso:</i>	Prithee, peace.	
<i>Sebastian:</i>	You were kneel'd to, and importun'd otherwise By all of us; and the fair soul herself Weigh'd between loathness and obedience at Which end o' th' beam should bow. We have lost your son, I fear, forever. Milan and Naples have More widows in them of this business' making, Than we bring men to comfort them; The fault's your own.	20 25
<i>Alonso:</i>	So is the dear'st o' th' loss.	
<i>Gonzalo:</i>	My lord Sebastian, The truth you speak doth lack some gentleness, And time to speak it in; you rub the sore, When you should bring the plaster.	30
<i>Sebastian:</i>	Very well.	
<i>Antonio:</i>	And most chirurgeonly.	
<i>Gonzalo:</i>	It is foul weather in us all, good sir, When you are cloudy.	
<i>Sebastian:</i>	Fowl weather?	35

<i>Antonio:</i>	Very foul.	
<i>Gonzalo:</i>	Had I plantation of this isle, my lord—	
<i>Antonio:</i>	He'd sow 't with nettle-seed.	
<i>Sebastian:</i>	Or docks, or mallows.	
<i>Gonzalo:</i>	And were the king on't, what would I do?	40
<i>Sebastian:</i>	Scape being drunk for want of wine.	
<i>Gonzalo:</i>	I' th' commonwealth I would by contraries Execute all things; for no kind of traffic Would I admit; no name of magistrate; Letters should not be known; riches, poverty, And use of service, none; contract, succession, Bourn, bound of land, tilth, vineyard, none; No use of metal, corn, or wine, or oil; No occupation; all men idle, all; And women too, but innocent and pure; No sovereignty—	45 50
<i>Sebastian:</i>	Yet he would be king on't.	
<i>Antonio:</i>	The latter end of his commonwealth forgets the beginning.	
<i>Gonzalo:</i>	All things in common nature should produce Without sweat or endeavour. Treason, felony, Sword, pike, knife, gun, or need of any engine, Would I not have; but nature should bring forth, Of its own kind, all foison, all abundance, To feed my innocent people.	55 60
<i>Sebastian:</i>	No marrying 'mong his subjects?	
<i>Antonio:</i>	None, man; all idle; whores and knaves.	
<i>Gonzalo:</i>	I would with such perfection govern, sir, T' excel the golden age.	
<i>Sebastian:</i>	Save his Majesty!	65
<i>Antonio:</i>	Long live Gonzalo!	
<i>Gonzalo:</i>	And—do you mark me, sir?	
<i>Alonso:</i>	Prithee, no more; thou dost talk nothing to me.	
<i>Gonzalo:</i>	I do well believe your Highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.	70
<i>Antonio:</i>	'Twas you we laugh'd at.	
<i>Gonzalo:</i>	Who in this kind of merry fooling am nothing to you; so you may continue, and laugh at nothing still.	75
<i>Antonio:</i>	What a blow was there given!	
<i>Sebastian:</i>	An it had not fall'n flat-long.	
<i>Gonzalo:</i>	You are gentlemen of brave mettle; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.	80
	[<i>Enter ARIEL, invisible, playing solemn music.</i>]	

Act 2, Scene 1

WILLIAM SHAKESPEARE: *King Lear*

2 **Either** (a) 'Fool: ... I am better than thou art now: I am a fool, thou art nothing.'

In the light of this quotation, discuss the relationship between the Fool and King Lear.

Or (b) With close reference to the language and dramatic action of this scene, discuss Shakespeare's presentation of the three sisters, both here and elsewhere in the play.

<i>Lear:</i>	Goneril, Our eldest-born, speak first.	
<i>Goneril:</i>	Sir, I love you more than word can wield the matter; Dearer than eyesight, space, and liberty; Beyond what can be valued, rich or rare; No less than life, with grace, health, beauty, honour; As much as child e'er loved, or father found; A love that makes breath poor, and speech unable: Beyond all manner of so much I love you.	5
<i>Cordelia:</i>	[<i>Aside</i>] What shall Cordelia speak? Love, and be silent.	10
<i>Lear:</i>	Of all these bounds, even from this line to this, With shadowy forests and with champains rich'd, With plenteous rivers and wide-skirted meads, We make thee lady: to thine and Albany's issues Be this perpetual. – What says our second daughter, Our dearest Regan, wife of Cornwall? Speak.	15
<i>Regan:</i>	I am made of that self metal as my sister, And prize me at her worth. In my true heart I find she names my very deed of love; Only she comes too short, that I profess Myself an enemy to all other joys Which the most precious square of sense possesses, And find I am alone felicitate In your dear Highness' love.	20
<i>Cordelia:</i>	[<i>Aside</i>] Then poor Cordelia! And yet not so; since I am sure my love's More ponderous than my tongue.	25
<i>Lear:</i>	To thee and thine hereditary ever Remain this ample third of our fair kingdom; No less in space, validity, and pleasure, Than that conferr'd on Goneril. – Now, our joy, Although our last and least; to whose young love The vines of France and milk of Burgundy Strive to be interest'd; what can you say to draw A third more opulent than your sisters? Speak.	30
<i>Cordelia:</i>	Nothing, my lord.	
<i>Lear:</i>	Nothing!	
<i>Cordelia:</i>	Nothing.	
<i>Lear:</i>	Nothing will come of nothing. Speak again.	40
<i>Cordelia:</i>	Unhappy that I am, I cannot heave My heart into my mouth. I love your Majesty According to my bond; no more nor less.	
<i>Lear:</i>	How, how, Cordelia! Mend your speech a little,	

	Lest you may mar your fortunes.	45
<i>Cordelia:</i>	Good my lord, You have begot me, bred me, lov'd me; I Return those duties back as are right fit, Obey you, love you, and most honour you. Why have my sisters husbands, if they say They love you all? Haply, when I shall wed, That lord whose hand must take my plight shall carry Half my love with him, half my care and duty, Sure I shall never marry like my sisters, To love my father all.	50
<i>Lear:</i>	But goes thy heart with this?	55
<i>Cordelia:</i>	Ay, good my lord.	
<i>Lear:</i>	So young and so untender?	
<i>Cordelia:</i>	So young, my lord, and true.	
<i>Lear:</i>	Let it be so! Thy truth, then, be thy dower! For, by the sacred radiance of the sun, The mysteries of Hecat and the night; By all the operation of the orbs From whom we do exist and cease to be; Here I disclaim all my paternal care, Propinquity and property of blood, And as a stranger to my heart and me Hold thee from this for ever. The barbarous Scythian, Or he that makes his generation messes To gorge his appetite, shall to my bosom Be as well neighbour'd, pitied, and reliev'd, As thou my sometime daughter.	60
<i>Kent:</i>	Good my liege –	65
<i>Lear:</i>	Peace, Kent! Come not between the dragon and his wrath.	70
		75

Act 1, Scene 1

WILLIAM SHAKESPEARE: *Henry IV, Part 1*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare explore ideas about kingship in *Henry IV, Part 1*?
- Or** (b) Using the extract below as the central focus of your answer, consider in detail Shakespeare's dramatic presentation of honour in the play.

Enter FALSTAFF.

Falstaff: Well said, Hal! to it, Hal! Nay, you shall find no boy's play here, I can tell you. 5

Re-enter DOUGLAS; he fights with FALSTAFF, who falls down as if he were dead; DOUGLAS withdraws.

HOTSPUR is wounded, and falls.

Hotspur: O, Harry, thou hast robb'd me of my youth!
I better brook the loss of brittle life
Than those proud titles thou hast won of me:
They wound my thoughts worse than thy sword my flesh; 10
But thoughts, the slaves of life, and life, time's fool,
And time, that takes survey of all the world,
Must have a stop. O, I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue. No, Percy, thou art dust 15
And food for— [Dies.]

Prince: For worms, brave Percy. Fare thee well, great heart!
Ill-weav'd ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound; 20
But now two paces of the vilest earth
Is room enough. This earth that bears thee dead
Bears not alive so stout a gentleman.
If thou wert sensible of courtesy,
I should not make so dear a show of zeal; 25
But let my favours hide thy mangled face,
And, even in thy behalf, I'll thank myself
For doing these fair rites of tenderness.
Adieu, and take thy praise with thee to heaven!
Thy ignominy sleep with thee in the grave, 30
But not rememb'rd in thy epitaph!

[He spieth FALSTAFF on the ground.]

What, old acquaintance! Could not all this flesh
Keep in a little life? Poor Jack, farewell!
I could have better spar'd a better man. 35
O, I should have a heavy miss of thee,
If I were much in love with vanity!
Death hath not struck so fat a deer to-day,
Though many dearer, in this bloody fray.
Embowell'd will I see thee by and by; 40
Till then in blood by noble Percy lie. [Exit.]

Falstaff: *[Rising up]* Embowell'd! If thou embowel me to-day, I'll
give you leave to powder me and eat me too to-morrow.
'Sblood, 'twas time to counterfeit, or that hot termagant
Scot had paid me scot and lot too. Counterfeit? I lie, I 45
am no counterfeit: to die is to be a counterfeit; for he is

but the counterfeit of a man who hath not the life of a
man; but to counterfeit dying, when a man thereby liveth,
is to be no counterfeit, but the true and perfect image
of life indeed. The better part of valour is discretion; in
the which better part I have saved my life. Zounds, I am
50
afraid of this gunpowder Percy, though he be dead; how
if he should counterfeit too, and rise? By my faith, I am
afraid he would prove the better counterfeit. Therefore I'll
55
make him sure; yea, and I'll swear I kill'd him. Why may
not he rise as well as I? Nothing confutes me but eyes,
and nobody sees me. Therefore, sirrah [*stabbing him*],
with a new wound in your thigh, come you along with me.
[*Takes up HOTSPUR on his back.*]

Act 5, Scene 4

Section B

Answer **one** question from this section.

You must answer at least **one** passage-based question in the paper as a whole.

JOHN WEBSTER: *The White Devil*

4 **Either** (a) Consider Webster's presentation of lust and desire and their consequences in *The White Devil*.

Or (b) Using the extract below as the main focus of your answer, discuss Webster's presentation of Monticelso and his significance both here and more widely in the play.

<i>Monticelso:</i>	I shall be plainer with you, and paint out Your follies in more natural red and white Than that upon your cheek.	
<i>Vittoria:</i>	Oh, you mistake. You raise a blood as noble in this cheek As ever was your mother's.	5
<i>Monticelso:</i>	I must spare you till proof cry whore to that.— Observe this creature here, my honoured lords, A woman of a most prodigious spirit In her effected.	10
<i>Vittoria:</i>	Honourable my lord, It doth not suit a reverend cardinal To play the lawyer thus.	
<i>Monticelso:</i>	O, your trade instructs your language! You see, my lords, what goodly fruit she seems, Yet, like those apples travellers report To grow where Sodom and Gomorrah stood, I will but touch her and you straight shall see She'll fall to soot and ashes.	15
<i>Vittoria:</i>	Your envenomed Pothecary should do't.	20
<i>Monticelso:</i>	I am resolv'd, Were there a second paradise to lose This devil would betray it.	
<i>Vittoria:</i>	O poor charity! Thou art seldom found in scarlet.	25
<i>Monticelso:</i>	Who knows not how, when several night by night Her gates were choked with coaches, and her rooms Outbraved the stars with several kind of lights, When she did counterfeit a prince's court In music, banquets and most riotous surfeits? This whore, forsooth, was holy.	30
<i>Vittoria:</i>	Ha! Whore—what's that?	
<i>Monticelso:</i>	Shall I expound whore to you? sure I shall; I'll give their perfect character. They are, first, Sweet-meats which rot the eater; in man's nostril Poisoned perfumes. They are coz'ning alchemy, Shipwrecks in calmest weather. What are whores? Cold Russian winters, that appear so barren	35

As if that nature had forgot the spring. 40
 They are the true material fire of hell,
 Worse than those tributes i'th'Low Countries paid,
 Exactions upon meat, drink, garments, sleep—
 Ay, even on man's perdition, his sin.
 They are those brittle evidences of law 45
 Which forfeit all a wretched man's estate
 For leaving out one syllable. What are whores?
 They are those flattering bells have all one tune,
 At weddings and at funerals; your rich whores
 Are only treasuries by extortion filled, 50
 And emptied by cursed riot. They are worse,
 Worse than dead bodies, which are begged at gallows
 And wrought upon by surgeons, to teach man
 Wherein he is imperfect. What's a whore?
 She's like the guilty counterfeited coin 55
 Which whosoe'er first stamps it brings in trouble
 All that receive it.

Vittoria: This character 'scapes me.
Monticelso: You gentlewoman?
 Take from all beasts and from all minerals 60
 Their deadly poison—

Vittoria: Well, what then?
Monticelso: I'll tell thee—
 I'll find in thee a pothecary's shop,
 To sample them all. 65

French Ambassador: She hath lived ill.
English Ambassador: True, but the cardinal's too bitter.
Monticelso: You know what whore is—next the devil,
 Adult'ry,
 Enters the devil, Murder. 70

Francisco: Your unhappy
 Husband is dead.
Vittoria: Oh he's a happy husband
 Now he owes nature nothing.
Francisco: And by a vaulting engine. 75
Monticelso: An active plot—
 He jumped into his grave.

Francisco: What a prodigy was't,
 That from some two yards' height a slender man
 Should break his neck? 80

Monticelso: I' th' rushes.
Francisco: And what's more,
 Upon the instant lose all use of speech,
 All vital motion, like a man had lain
 Wound up three days. Now mark each circumstance. 85
Monticelso: And look upon this creature was his wife.
 She comes not like a widow; she comes armed
 With scorn and impudence. Is this a mourning habit?

Act 3, Scene 2

WILLIAM WYCHERLEY: *The Country Wife*

5 **Either** (a) What, in your view, is the significance of the title in relation to the action and themes of the play?

Or (b) Using the extract below as the main focus of your answer, consider the presentation and significance of sexual intrigue in the play.

<i>Horner:</i>	[<i>aside</i>] I think I know her already, therefore may venture with her, my secret for hers. [HORNER <i>and</i> LADY FIDGET <i>whisper</i> .]	
<i>Sir Jaspar:</i>	Sister, cuz, I have provided an innocent playfellow for you there.	5
<i>Dainty:</i>	Who, he!	
<i>Squeamish:</i>	There's a playfellow indeed!	
<i>Sir Jaspar:</i>	Yes, sure; what, he is good enough to play at cards, blindman's buff, or the fool with sometimes.	
<i>Squeamish:</i>	Foh, we'll have no such playfellows.	10
<i>Dainty:</i>	No, sir, you shan't choose playfellows for us, we thank you.	
<i>Sir Jaspar:</i>	Nay, pray hear me. [<i>Whispering to them</i>]	
<i>Lady Fidget:</i>	[<i>aside to HORNER</i>] But, poor gentleman, could you be so generous, so truly a man of honour, as for the sakes of us women of honour, to cause yourself to be reported no man? No man! And to suffer yourself the greatest shame that could fall upon a man, that none might fall upon us women by your conversation? But indeed, sir, as perfectly, perfectly the same man as before your going into France, sir? As perfectly, perfectly, sir?	15
<i>Horner:</i>	As perfectly, perfectly, madam. Nay, I scorn you should take my word; I desire to be tried only, madam.	20
<i>Lady Fidget:</i>	Well, that's spoken again like a man of honour: all men of honour desire to come to the test. But, indeed, generally you men report such things of yourselves, one does not know how or whom to believe and it is come to that pass we dare not take your words, no more than your tailors, without some staid servant of yours be bound with you. But I have so strong a faith in your honour, dear, dear, noble sir, that I'd forfeit mine for yours at any time, dear sir.	25
<i>Horner:</i>	No, madam, you should not need to forfeit it for me; I have given you security already to save you harmless, my late reputation being so well known in the world, madam.	30
<i>Lady Fidget:</i>	But if upon any future falling out or upon a suspicion of my taking the trust out of your hands to employ some other, you yourself should betray your trust, dear sir? I mean, if you'll give me leave to speak obscenely, you might tell, dear sir.	35
<i>Horner:</i>	If I did, nobody would believe me; the reputation of impotency is as hardly recovered again in the world as that of cowardice, dear madam.	40
<i>Lady Fidget:</i>	Nay then, as one may say, you may do your worst, dear, dear sir.	45

- Sir Jaspar:* Come, is your ladyship reconciled to him yet? Have you agreed on matters? For I must be gone to Whitehall.
- Lady Fidget:* Why, indeed, Sir Jaspar, Master Horner is a thousand, thousand times a better man than I thought him. Cousin Squeamish, Sister Dainty, I can name him now; truly, not long ago, you know, I thought his very name obscenity and I would as soon have lain with him as have named him. 50
- Sir Jaspar:* Very likely, poor madam. 55
- Dainty:* I believe it.
- Squeamish:* No doubt on't.
- Sir Jaspar:* Well, well – that your ladyship is as virtuous as any she, I know, and him all the town knows – heh, he, he! Therefore, now you like him, get you gone to your business together; go, go to your business, I say, pleasure, whilst I go to my pleasure, business. 60
- Lady Fidget:* Come then, dear gallant.
- Horner:* Come away, my dearest mistress.
- Sir Jaspar:* So, so. Why, 'tis as I'd have it. 65
[Exit SIR JASPAR.]
- Horner:* And as I'd have it.
- Lady Fidget:* Who for his business from his wife will run;
Takes the best care to have her business done.
[Exeunt omnes.] 70

Act 2, Scene 1

HAROLD PINTER: *The Homecoming*

- 6 **Either** (a) 'Max: ... But I had family obligations, my family needed me at home.'

Explore some of the ways in which Pinter presents attitudes towards family in *The Homecoming*.

- Or** (b) Using the extract below as the main focus of your answer, examine the presentation and significance of Lenny both here and in the play as a whole.

[LENNY *watches her.*]
Lenny: Isn't it funny? I've got my pyjamas on and you're fully dressed.

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I decided she was.
[*Silence.*]

80

Act 1

BRIAN FRIEL: *Dancing at Lughnasa*

- 7 **Either** (a) What, in your view, is the dramatic significance of memory in the play?
- Or** (b) Using the extract below as the main focus of your answer, consider how Friel creates dramatic tension, both here and elsewhere in the play.

Maggie: That'll do, Kate! Stop that at once! [*Calmly*] She may be

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Maggie: All that loaf. And go easy on the butter – that’s all we have. 95
Now. Parsley. And just a whiff of basil. I don’t want you to
be too optimistic, girls, but you should know I feel very
creative this evening.

Act 2

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