



Cambridge International Examinations
Cambridge Pre-U Certificate

LITERATURE IN ENGLISH (PRINCIPAL)

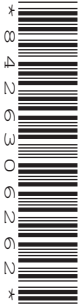
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Paper 2 Drama

May/June 2016

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.
DO NOT WRITE IN ANY BARCODES.

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.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

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

- Heaven doth with us as we with torches do,
 Not light them for themselves; for if our virtues
 Did not go forth of us, 'twere all alike
 As if we had them not. Spirits are not finely touch'd 40
 But to fine issues; nor Nature never lends
 The smallest scruple of her excellence
 But, like a thrifty goddess, she determines
 Herself the glory of a creditor,
 Both thanks and use. But I do bend my speech 45
 To one that can my part in him advertise.
 Hold, therefore, Angelo –
 In our remove be thou at full ourself;
 Mortality and mercy in Vienna
 Live in thy tongue and heart. Old Escalus, 50
 Though first in question, is thy secondary,
 Take thy commission.
- Angelo:* Now, good my lord,
 Let there be some more test made of my metal,
 Before so noble and so great a figure 55
 Be stamp'd upon it.
- Duke:* No more evasion!
 We have with a leaven'd and prepared choice
 Proceeded to you; therefore take your honours.
 Our haste from hence is of so quick condition 60
 That it prefers itself, and leaves unquestion'd
 Matters of needful value. We shall write to you,
 As time and our concernings shall importune,
 How it goes with us, and do look to know
 What doth befall you here. So, fare you well. 65
 To th' hopeful execution do I leave you
 Of your commissions.
- Angelo:* Yet give leave, my lord,
 That we may bring you something on the way.
- Duke:* My haste may not admit it; 70
 Nor need you, on mine honour, have to do
 With any scruple: your scope is as mine own,
 So to enforce or qualify the laws
 As to your soul seems good. Give me your hand;
 I'll privily away. I love the people, 75
 But do not like to stage me to their eyes;
 Though it do well, I do not relish well
 Their loud applause and Aves vehement;
 Nor do I think he man of safe discretion
 That does affect it. Once more, fare you well. 80
- Angelo:* The heavens give safety to your purposes!
Escalus: Lead forth and bring you back in happiness!
Duke: I thank you. Fare you well. [Exit.

Act 1, Scene 1

WILLIAM SHAKESPEARE: *Hamlet*

- 2 **Either** (a) Discuss *Hamlet* as a revenge drama.
- Or** (b) Using the passage below as the central focus of your answer, discuss what it contributes to your understanding of Hamlet's state of mind, both here and elsewhere in the play.

[Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, and Others.]

Hamlet: Good sir, whose powers are these?

Captain: They are of Norway, sir.

Hamlet: How purpos'd, sir, I pray you? 5

Captain: Against some part of Poland.

Hamlet: Who commands them, sir?

Captain: The nephew to old Norway, Fortinbras.

Hamlet: Goes it against the main of Poland, sir, Or for some frontier? 10

Captain: Truly to speak, and with no addition, We go to gain a little patch of ground That hath in it no profit but the name. To pay five ducats, five, I would not farm it; Nor will it yield to Norway or the Pole A ranker rate should it be sold in fee. 15

Hamlet: Why, then the Polack never will defend it.

Captain: Yes, it is already garrison'd.

Hamlet: Two thousand souls and twenty thousand ducats Will not debate the question of this straw. This is th' imposthume of much wealth and peace, That inward breaks, and shows no cause without Why the man dies. I humbly thank you, sir. 20

Captain: God buy you, sir. [Exit.

Rosencrantz: Will't please you go, my lord? 25

Hamlet: I'll be with you straight. Go a little before. [Exeunt all but HAMLET.

How all occasions do inform against me, And spur my dull revenge! What is a man, If his chief good and market of his time Be but to sleep and feed? A beast, no more! Sure he that made us with such large discourse, Looking before and after, gave us not That capability and godlike reason To fust in us unus'd. Now, whether it be Bestial oblivion, or some craven scruple Of thinking too precisely on th' event – A thought which, quarter'd, hath but one part wisdom And ever three parts coward – I do not know Why yet I live to say 'This thing's to do', Sith I have cause, and will, and strength, and means, To do't. Examples gross as earth exhort me: Witness this army, of such mass and charge, Led by a delicate and tender prince, Whose spirit, with divine ambition puff'd, Makes mouths at the invisible event, Exposing what is mortal and unsure 45

5

To all that fortune, death, and danger, dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument, 50
But greatly to find quarrel in a straw,
When honour's at the stake. How stand I, then,
That have a father kill'd, a mother stain'd,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see 55
The imminent death of twenty thousand men
That, for a fantasy and trick of fame,
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent 60
To hide the slain? O, from this time forth,
My thoughts be bloody, or be nothing worth!

[Exit.

Act 4, Scene 4

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare compare and contrast the world of Bohemia with that of Sicilia?
- Or** (b) Using the passage below as the central focus of your answer, discuss the presentation and dramatic significance of Autolycus, both here and elsewhere in the play.

[*Bohemia. A road near the shepherd's cottage.*]

[*Enter AUTOLYCUS, singing:*]

When daffodils begin to peer,
 With heigh! the doxy over the dale,
 Why, then comes in the sweet o' the year, 5
 For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
 With heigh! the sweet birds, O, how they sing!
 Doth set my pugging tooth on edge,
 For a quart of ale is a dish for a king. 10

The lark, that tirra-lirra chants,
 With heigh! with heigh! the thrush and the jay,
 Are summer songs for me and my aunts,
 While we lie tumbling in the hay.

I have serv'd Prince Florizel, and in my time wore three-
 pile; but now I am out of service. 15

But shall I go mourn for that, my dear?
 The pale moon shines by night;
 And when I wander here and there,
 I then do most go right. 20
 If tinkers may have leave to live,
 And bear the sow-skin budget,
 Then my account I well may give
 And in the stocks avouch it.

My traffic is sheets; when the kite builds, look to lesser
 linen. My father nam'd me Autolycus; who, being, as I
 am, litter'd under Mercury, was likewise a snapper-up of
 unconsidered trifles. With die and drab I purchas'd this
 caparison; and my revenue is the silly-cheat. Gallows
 and knock are too powerful on the highway; beating and
 hanging are terrors to me; for the life to come, I sleep out
 the thought of it. A prize! a prize! 25
 30

[*Enter CLOWN.*]

Clown: Let me see: every 'leven wether tods; every tod yields
 pound and odd shilling; fifteen hundred shorn, what comes
 the wool to? 35

Autolycus [*Aside*]: If the springe hold, the cock's mine.

Clown: I cannot do 't without counters. Let me see: what am I to
 buy for our sheep-shearing feast? Three pound of sugar,
 five pound of currants, rice – what will this sister of mine
 do with rice? But my father hath made her mistress of
 the feast, and she lays it on. She hath made me four and
 twenty nosegays for the shearers – three-man song-men
 all, and very good ones; but they are most of them means 40

- and bases; but one Puritan amongst them, and he sings psalms to hornpipes. I must have saffron to colour the warden pies; mace; dates – none, that's out of my note; nutmegs, seven; a race or two of ginger, but that I may beg; four pound of prunes, and as many of raisins o' th' sun. 45
- Autolycus* [Groveling on the ground]: O that ever I was born! 50
- Clown:* I' th' name of me!
- Autolycus:* O, help me, help me! Pluck but off these rags; and then, death, death!
- Clown:* Alack, poor soul! thou hast need of more rags to lay on thee, rather than have these off. 55
- Autolycus:* O sir, the loathsomeness of them offend me more than the stripes I have received, which are mighty ones and millions.
- Clown:* Alas, poor man! a million of beating may come to a great matter. 60
- Autolycus:* I am robb'd, sir, and beaten; my money and apparel ta'en from me, and these detestable things put upon me.
- Clown:* What, by a horseman or a footman?
- Autolycus:* A footman, sweet sir, a footman.
- Clown:* Indeed, he should be a footman, by the garments he has left with thee; if this be a horseman's coat, it hath seen very hot service. Lend me thy hand, I'll help thee. Come, lend me thy hand. 65
[Helping him up.]

Act 4, Scene 3

Section B

Answer **one** question from this section.

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

BEN JONSON: *The Alchemist*

- 4 **Either** (a) Discuss the dramatic significance of Jonson's use of different types of language in the play.
- Or** (b) Using the passage below as the central focus of your answer, discuss Jonson's creation of comedy and comic effects, both here and elsewhere in the play.

<i>Mammon:</i>	Are they gone?	
<i>Lovewit:</i>	You may go in, and search, sir. Here, I find The empty walls, worse than I left 'em, smoked, A few cracked pots, and glasses, and a furnace, The ceiling filled with poesies of the candle: And MADAM, with a dildo, writ o' the walls. Only, one gentlewoman, I met here, That is within, that said she was a widow –	5
<i>Kastril:</i>	Ay, that's my suster. I'll go thump her. Where is she?	
<i>Lovewit:</i>	And should ha' married a Spanish Count, but he, When he came to't, neglected her so grossly, That I, a widower, am gone through with her.	10
<i>Surly:</i>	How! Have I lost her then?	
<i>Lovewit:</i>	Were you the Don, sir? Good faith, now, she does blame y'extremely, and says You swore, and told her, you had ta'en the pains, To dye your beard, and umbre o'er your face, Borrowed a suit, and ruff, all for her love; And then did nothing. What an oversight, And want of putting forward, sir, was this! Well fare an old harquebuzier, yet, Could prime his powder, and give fire, and hit, All in a twinkling. [MAMMON comes forth]	15
<i>Mammon:</i>	The whole nest are fled!	20
<i>Lovewit:</i>	What sort of birds were they?	
<i>Mammon:</i>	A kind of choughs, Or thievish daws, sir, that have picked my purse Of eight score, and ten pounds, within these five weeks, Beside my first materials; and my goods, That lie i' the cellar: which I am glad they ha' left. I may have home yet.	25
<i>Lovewit:</i>	Think you so, sir?	
<i>Mammon:</i>	Ay.	
<i>Lovewit:</i>	By order of law, sir, but not otherwise.	30
<i>Mammon:</i>	Not mine own stuff?	
<i>Lovewit:</i>	Sir, I can take no knowledge, That they are yours, but by public means. If you can bring certificate, that you were gulled of 'em, Or any formal writ, out of a court, That you did cozen yourself: I will not hold them.	35
		40

<i>Mammon:</i>	I'll rather lose 'em.	
<i>Lovewit:</i>	That you shall not, sir, By me, in troth. Upon these terms they are yours. What should they ha' been, sir, turned into gold all?	45
<i>Mammon:</i>	No.	
	I cannot tell. It may be they should. What then?	
<i>Lovewit:</i>	What a great loss in hope have you sustained?	
<i>Mammon:</i>	Not I, the commonwealth has.	
<i>Face:</i>	Ay, he would ha' built The city new; and made a ditch about it Of silver, should have run with cream from Hogsden: That, every Sunday in Moorfields, the youngers, And tits, and tomboys should have fed on, <i>gratis</i> .	50
<i>Mammon:</i>	I will go mount a turnip cart, and preach The end o' the world, within these two months. Surly, What! In a dream?	55
<i>Surly:</i>	Must I needs cheat myself, With that same foolish vice of honesty! Come let us go, and harken out the rogues. That Face I'll mark for mine, if e'er I meet him.	60
<i>Face:</i>	If I can hear of him, sir, I'll bring you word, Unto your lodging: for in troth, they were strangers To me, I thought 'em honest, as myself, sir.	
	[<i>Exeunt</i> MAMMON, SURLY.	65

Act 5, Scene 5

RICHARD BRINSLEY SHERIDAN: *The Rivals*

- 5 **Either** (a) In what ways, and with what effects, does Sheridan dramatise sentimentality and excessive emotion in the play?
- Or** (b) Using the passage below as the central focus of your answer, discuss Sheridan's presentation of Julia and Lydia, both here and elsewhere in the play.

<i>Lydia:</i>	Heigh-ho! Though he has used me so, this fellow runs strangely in my head. I believe one lecture from my grave cousin will make me recall him. [Enter JULIA (MELVILLE)]	
	O Julia, I am come to you with such an appetite for consolation. Lud, child, what's the matter with you? You have been crying! I'll be hanged if that Faulkland has not been tormenting you!	5
<i>Julia:</i>	You mistake the cause of my uneasiness. Something <i>has</i> flurried me a little. Nothing that you can guess at. [Aside] I would not accuse Faulkland to a sister!	10
<i>Lydia:</i>	Ah, whatever vexations you may have, I can assure you mine surpass them. You know who Beverley proves to be?	
<i>Julia:</i>	I will now own to you, Lydia, that Mr Faulkland had before informed me of the whole affair. Had young Absolute been the person you took him for, I should not have accepted your confidence on the subject without a serious endeavour to counteract your caprice.	15
<i>Lydia:</i>	So, then, I see I have been deceived by every one! But I don't care; I'll never have him.	
<i>Julia:</i>	Nay, Lydia –	20
<i>Lydia:</i>	Why, is it not provoking, when I thought we were coming to the prettiest distress imaginable, to find myself made a mere Smithfield bargain of at last? There had I projected one of the most sentimental elopements! So becoming a disguise! So amiable a ladder of ropes! Conscious moon, four horses, Scotch parson; with such surprise to Mrs Malaprop, and such paragraphs in the newspapers! O, I shall die with disappointment.	25
<i>Julia:</i>	I don't wonder at it!	
<i>Lydia:</i>	Now – sad reverse! What have I to expect, but, after a deal of flimsy preparation, with a bishop's licence, and my aunt's blessing, to go simpering up to the altar, or perhaps be cried three times in a country church, and have an unmannerly fat clerk ask the consent of every butcher in the parish to join John Absolute and Lydia Languish, <i>spinster</i> ! O, that I should live to hear myself called spinster!	30
<i>Julia:</i>	Melancholy, indeed!	
<i>Lydia:</i>	How mortifying to remember the dear delicious shifts I used to be put to, to gain half a minute's conversation with this fellow! How often have I stole forth, in the coldest night in January, and found him in the garden, stuck like a dripping statue! There would he kneel to me in the snow, and sneeze and cough so pathetically! He shivering with cold, and I with apprehension! And while the freezing blast numbed our joints, how warmly would he press me to pity his flame, and glow with mutual ardour! Ah, Julia! That was something like being in love.	40
<i>Julia:</i>	If I were in spirits, Lydia, I should chide you only by laughing	45

heartily at you. But it suits more the situation of my mind, at present, earnestly to entreat you not to let a man, who loves you with sincerity, suffer that unhappiness from your *caprice*, which I know too well caprice can inflict. 50

Lydia: O lud! What has brought my aunt here?

Act 5, Scene 1

SAMUEL BECKETT: *Waiting for Godot*

6 **Either** (a) 'Act 2: Next Day. Same time. Same Place.'

Discuss the dramatic significance of Beckett's use of repetition in the play.

Or (b) Bearing in mind what has gone before, how might an audience react to the closing moments of the play? You should pay detailed attention to the form, structure and language of the printed extract.

Vladimir: Tell him ... [*he hesitates*] ... tell him you saw me and that ... [*he hesitates*] ... that you saw me.

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[They do not move.]

CURTAIN

Act 2

CARYL CHURCHILL: *Top Girls*

- 7 **Either** (a) Discuss Churchill's dramatic presentation of debates in the play.
- Or** (b) Using the extract below as the central focus of your answer, discuss Churchill's presentation of women at work, both here and elsewhere in the play.

Nell: You find it easy to get the initial interest do you?
Shona: Oh yeh, I get plenty of initial interest.
Nell: And what about closing?
Shona: I close, don't I?
Nell: Because that's what an employer is going to have doubts about with a lady as I needn't tell you, whether she's got the guts to push through to a closing situation. They think we're too nice. They think we listen to the buyer's doubts. They think we consider his needs and his feelings. 5

Shona: I never consider people's feelings. 10
Nell: I was selling for six years, I can sell anything, I've sold in three continents, and I'm jolly as they come but I'm not very nice.
Shona: I'm not very nice.
Nell: What sort of time do you have on the road with the other reps? Get on all right? Handle the chat? 15
Shona: I get on. Keep myself to myself.
Nell: Fairly much of a loner are you?
Shona: Sometimes.
Nell: So what field are you interested in?
Shona: Computers. 20
Nell: That's a top field as you know and you'll be up against some very slick fellas there, there's some very pretty boys in computers, it's an American-style field.
Shona: That's why I want to do it.
Nell: Video systems appeal? That's a high-flying situation. 25
Shona: Video systems appeal OK.
Nell: Because Prestel have half a dozen vacancies I'm looking to fill at the moment. We're talking in the area of ten to fifteen thousand here and upwards.
Shona: Sounds OK. 30
Nell: I've half a mind to go for it myself. But it's good money here if you've got the top clients. Could you fancy it do you think?
Shona: Work here?
Nell: I'm not in a position to offer, there's nothing officially going just now, but we're always on the lookout. There's not that many of us. We could keep in touch. 35
Shona: I like driving.
Nell: So the Prestel appeals?
Shona: Yeh.
Nell: What about ties? 40
Shona: No ties.
Nell: So relocation wouldn't be a problem.
Shona: No problem.
Nell: So just fill me in a bit more could you about what you've been doing. 45
Shona: What I've been doing. It's all down there.
Nell: The bare facts are down here but I've got to present you to an

- employer.
- Shona:* I'm twenty-nine years old. 50
- Nell:* So it says here.
- Shona:* We look young. Youngness runs in the family in our family.
- Nell:* So just describe your present job for me.
- Shona:* My present job at present. I have a car. I have a Porsche. I go up the M1 a lot. Burn up the M1 a lot. Straight up the M1 in the fast lane to where the clients are, Staffordshire, Yorkshire, I do a lot in Yorkshire. I'm selling electric things. Like dishwashers, washing machines, stainless steel tubs are a feature and the reliability of the programme. After sales service, we offer a very good after sales service, spare parts, plenty of spare parts. And fridges, I sell a lot of fridges specially in the summer. People want to buy fridges in the summer because of the heat melting the butter and you get fed up standing the milk in a basin of cold water with a cloth over, stands to reason people don't want to do that in this day and age. So I sell a lot of them. Big ones with big freezers. Big freezers. And I stay in hotels at night when I'm away from home. On my expense account. I stay in various hotels. They know me, the ones I go to. I check in, have a bath, have a shower. Then I go down to the bar, have a gin and tonic, have a chat. Then I go into the dining room and have dinner. I usually have fillet steak and mushrooms, I like mushrooms. I like smoked salmon very much. I like having a salad on the side. Green salad. I don't like tomatoes. 55
- Nell:* Christ what a waste of time. 60
- 65
- 70

Act 2, Scene 3

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