



Cambridge Pre-U

LITERATURE IN ENGLISH**9765/02**

Paper 2 Drama

May/June 2022**2 hours**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 - Section A: answer **one** question.
 - Section B: answer **one** question.
- You must answer at least one (b) passage-based question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth 25 marks.

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

This document has **16** pages. Any blank pages are indicated.

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.

Section A

Answer **one** question from this section.

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

WILLIAM SHAKESPEARE: *Richard III*

- 1 **Either** (a) Discuss Shakespeare's dramatic presentation of Richard's inadequacies as a king.
- Or** (b) Using the extract below as the central focus of your answer, discuss the significance of deception and hypocrisy, both here and elsewhere in the play.

[*Flourish. Enter KING EDWARD sick, QUEEN ELIZABETH, DORSET, RIVERS, HASTINGS, BUCKINGHAM, GREY, and Others.*]

<i>King Edward:</i>	Why, so. Now have I done a good day's work. You peers, continue this united league. I every day expect an embassy From my Redeemer to redeem me hence; And more at peace my soul shall part to heaven, Since I have made my friends at peace on earth. Hastings and Rivers, take each other's hand; Dissemble not your hatred, swear your love.	5 10
<i>Rivers:</i>	By heaven, my soul is purg'd from grudging hate; And with my hand I seal my true heart's love.	
<i>Hastings:</i>	So thrive I, as I truly swear the like!	
<i>King Edward:</i>	Take heed you dally not before your king; Lest He that is the supreme King of kings Confound your hidden falsehood and award Either of you to be the other's end.	15
<i>Hastings:</i>	So prosper I, as I swear perfect love!	
<i>Rivers:</i>	And I, as I love Hastings with my heart!	20
<i>King Edward:</i>	Madam, yourself is not exempt from this; Nor you, son Dorset; Buckingham, nor you: You have been factious one against the other. Wife, love Lord Hastings, let him kiss your hand; And what you do, do it unfeignedly.	25
<i>Queen Elizabeth:</i>	There, Hastings; I will never more remember Our former hatred, so thrive I and mine!	
<i>King Edward:</i>	Dorset, embrace him; Hastings, love Lord Marquis.	
<i>Dorset:</i>	This interchange of love, I here protest, Upon my part shall be inviolable.	30
<i>Hastings:</i>	And so swear I. [<i>They embrace.</i>]	
<i>King Edward:</i>	Now, princely Buckingham, seal thou this league With thy embracements to my wife's allies, And make me happy in your unity.	

<i>Buckingham</i>	[<i>to the Queen</i>]: Whenever Buckingham doth turn his hate Upon your Grace, but with all duteous love Doth cherish you and yours, God punish me With hate in those where I expect most love! When I have most need to employ a friend And most assured that he is a friend, Deep, hollow, treacherous and full of guile, Be he unto me! This do I beg of God When I am cold in love to you or yours.	35 40
	[<i>They embrace.</i>]	
<i>King Edward:</i>	A pleasing cordial, princely Buckingham, Is this thy vow unto my sickly heart. There wanteth now our brother Gloucester here To make the blessed period of this peace.	45
<i>Buckingham:</i>	And, in good time, Here comes Sir Richard Ratcliff and the Duke. [<i>Enter GLOUCESTER, and RATCLIFF.</i>]	50
<i>Gloucester:</i>	Good morrow to my sovereign king and queen; And, princely peers, a happy time of day!	
<i>King Edward:</i>	Happy, indeed, as we have spent the day. Gloucester, we have done deeds of charity, Made peace of enmity, fair love of hate, Between these swelling wrong-incensed peers.	55
<i>Gloucester:</i>	A blessed labour, my most sovereign lord. Among this princely heap, if any here, By false intelligence or wrong surmise, Hold me a foe – If I unwittingly, or in my rage, Have aught committed that is hardly borne To any in this presence, I desire To reconcile me to his friendly peace: 'Tis death to me to be at enmity; I hate it, and desire all good men's love. First, madam, I entreat true peace of you, Which I will purchase with my duteous service; Of you, my noble cousin Buckingham, If ever any grudge were lodg'd between us; Of you, and you, Lord Rivers, and of Dorset, That all without desert have frown'd on me; Of you, Lord Woodville, and, Lord Scales, of you; Dukes, earls, lords, gentlemen – indeed, of all. I do not know that Englishman alive With whom my soul is any jot at odds More than the infant that is born to-night. I thank my God for my humility.	60 65 70 75
<i>Queen Elizabeth:</i>	A holy day shall this be kept hereafter. I would to God all strifes were well compounded. My sovereign lord, I do beseech your Highness To take our brother Clarence to your grace.	80
<i>Gloucester:</i>	Why, madam, have I off' red love for this, To be so flouted in this royal presence? Who knows not that the gentle Duke is dead?	85

WILLIAM SHAKESPEARE: *Troilus and Cressida*

- 2 **Either** (a) Discuss Shakespeare's presentation of attitudes towards women in *Troilus and Cressida*.
- Or** (b) Using the extract below as the central focus of your answer, discuss the significance of Thersites as a commentator, both here and elsewhere in the play.

[Enter THERSITES, *solus*.]

Thersites: How now, Thersites! What, lost in the labyrinth of thy fury? Shall the elephant Ajax carry it thus? He beats me, and I rail at him. O worthy satisfaction! Would it were otherwise: that I could beat him, whilst he rail'd at me! 'Sfoot, I'll learn to conjure and raise devils, but I'll see some issue of my spiteful execrations. Then there's Achilles, a rare engineer! If Troy be not taken till these two undermine it, the walls will stand till they fall of themselves. O thou great thunder-darter of Olympus, forget that thou art Jove, the king of gods, and, Mercury, lose all the serpentine craft of thy caduceus, if ye take not that little little less-than-little wit from them that they have! which short-arm'd ignorance itself knows is so abundant scarce, it will not in circumvention deliver a fly from a spider without drawing their massy irons and cutting the web. After this, the vengeance on the whole camp! or, rather, the Neapolitan bone-ache! for that, methinks, is the curse depending on those that war for a placket. I have said my prayers; and devil Envy say 'Amen'. What ho! my Lord Achilles!

5
10
15
20

[Enter PATROCLUS.]

Patroclus: Who's there? Thersites! Good Thersites, come in and rail.

Thersites: If I could 'a rememb'rd a gilt counterfeit, thou wouldst not have slipp'd out of my contemplation; but it is no matter; thyself upon thyself! The common curse of mankind, folly and ignorance, be thine in great revenue! Heaven bless thee from a tutor, and discipline come not near thee! Let thy blood be thy direction till thy death. Then if she that lays thee out says thou art a fair corse, I'll be sworn and sworn upon't she never shrouded any but lazars. Amen. Where's Achilles?

25
30

Patroclus: What, art thou devout? Wast thou in prayer?

Thersites: Ay, the heavens hear me!

Patroclus: Amen.

[Enter ACHILLES.]

35

Achilles: Who's there?

Patroclus: Thersites, my lord.

Achilles: Where, where? O, where? Art thou come? Why, my cheese, my digestion, why hast thou not served thyself in to my table so many meals? Come, what's Agamemnon?

40

Thersites: Thy commander, Achilles. Then tell me, Patroclus, what's Achilles?

<i>Patroclus:</i>	Thy lord, Thersites. Then tell me, I pray thee, what's Thersites?	
<i>Thersites:</i>	Thy knower, Patroclus. Then tell me, Patroclus, what art thou?	45
<i>Patroclus:</i>	Thou must tell that knowest.	
<i>Achilles:</i>	O, tell, tell!	
<i>Thersites:</i>	I'll decline the whole question. Agamemnon commands Achilles; Achilles is my lord; I am Patroclus' knower; and Patroclus is a fool.	50
<i>Patroclus:</i>	You rascal!	
<i>Thersites:</i>	Peace, fool! I have not done.	
<i>Achilles:</i>	He is a privileg'd man. Proceed, Thersites.	
<i>Thersites:</i>	Agamemnon is a fool; Achilles is a fool; Thersites is a fool; and, as aforesaid, Patroclus is a fool.	55
<i>Achilles:</i>	Derive this; come.	
<i>Thersites:</i>	Agamemnon is a fool to offer to command Achilles; Achilles is a fool to be commanded of Agamemnon; Thersites is a fool to serve such a fool; and this Patroclus is a fool positive.	60
<i>Patroclus:</i>	Why am I a fool?	
<i>Thersites:</i>	Make that demand of the Creator. It suffices me thou art. Look you, who comes here?	
<i>Achilles:</i>	Come, Patroclus, I'll speak with nobody. Come in with me, Thersites. <i>[Exit.]</i>	65
<i>Thersites:</i>	Here is such patchery, such juggling, and such knavery. All the argument is a whore and a cuckold – a good quarrel to draw emulous factions and bleed to death upon. Now the dry serpigo on the subject, and war and lechery confound all! <i>[Exit.]</i>	70

Act 2, Scene 3

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare link the human and the fairy worlds in *A Midsummer Night's Dream*?
- Or** (b) Using the following extract as the central focus of your answer, discuss Shakespeare's presentation of misdirected love in the play.

	[Enter HELENA.]	
<i>Hermia:</i>	God speed fair Helena! Whither away?	
<i>Helena:</i>	Call you me fair? That fair again unsay. Demetrius loves your fair. O happy fair! Your eyes are lode-stars and your tongue's sweet air More tuneable than lark to shepherd's ear, When wheat is green, when hawthorn buds appear. Sickness is catching; O, were favour so, Yours would I catch, fair Hermia, ere I go! My ear should catch your voice, my eye your eye, My tongue should catch your tongue's sweet melody. Were the world mine, Demetrius being bated, The rest I'd give to be to you translated. O, teach me how you look, and with what art You sway the motion of Demetrius' heart!	5 10 15
<i>Hermia:</i>	I frown upon him, yet he loves me still.	
<i>Helena:</i>	O that your frowns would teach my smiles such skill!	
<i>Hermia:</i>	I give him curses, yet he gives me love.	
<i>Helena:</i>	O that my prayers could such affection move!	
<i>Hermia:</i>	The more I hate, the more he follows me.	20
<i>Helena:</i>	The more I love, the more he hateth me.	
<i>Hermia:</i>	His folly, Helena, is no fault of mine.	
<i>Helena:</i>	None, but your beauty; would that fault were mine!	
<i>Hermia:</i>	Take comfort: he no more shall see my face; Lysander and myself will fly this place. Before the time I did Lysander see, Seem'd Athens as a paradise to me. O, then, what graces in my love do dwell, That he hath turn'd a heaven unto a hell!	25
<i>Lysander:</i>	Helen, to you our minds we will unfold: To-morrow night, when Phoebe doth behold Her silver visage in the wat'ry glass, Decking with liquid pearl the bladed grass, A time that lovers' flights doth still conceal, Through Athens' gates have we devis'd to steal.	30 35
<i>Hermia:</i>	And in the wood, where often you and I Upon faint primrose beds were wont to lie, Emptying our bosoms of their counsel sweet, There my Lysander and myself shall meet; And thence from Athens turn away our eyes, To seek new friends and stranger companies. Farewell, sweet playfellow; pray thou for us, And good luck grant thee thy Demetrius!	40

Keep word, Lysander; we must starve our sight
 From lovers' food till morrow deep midnight. 45

Lysander: I will, my Hermia. [Exit HERMIA.]

Helena, adieu;
 As you on him, Demetrius dote on you! [Exit LYSANDER.] 50

Helena: How happy some o'er other some can be!
 Through Athens I am thought as fair as she.
 But what of that? Demetrius thinks not so;
 He will not know what all but he do know. 55
 And as he errs, doting on Hermia's eyes,
 So I, admiring of his qualities.
 Things base and vile, holding no quantity,
 Love can transpose to form and dignity.
 Love looks not with the eyes, but with the mind;
 And therefore is wing'd Cupid painted blind. 60
 Nor hath Love's mind of any judgment taste;
 Wings and no eyes figure unheedy haste;
 And therefore is Love said to be a child,
 Because in choice he is so oft beguil'd.
 As waggish boys in game themselves forswear, 65
 So the boy Love is perjur'd everywhere;
 For ere Demetrius look'd on Hermia's eyne,
 He hail'd down oaths that he was only mine;
 And when this hail some heat from Hermia felt,
 So he dissolv'd, and show'rs of oaths did melt. 70
 I will go tell him of fair Hermia's flight;
 Then to the wood will he to-morrow night
 Pursue her; and for this intelligence
 If I have thanks, it is a dear expense.
 But herein mean I to enrich my pain, 75
 To have his sight thither and back again.

[Exit.]

Act 1, Scene 1

Section B

Answer **one** question from this section.

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

HANNAH COWLEY: *The Belle's Stratagem*

- 4 **Either** (a) How, and with what dramatic effects, does Cowley present marriage in the play?
- Or** (b) Using the following scene as the central focus of your answer, discuss the dramatic significance of farcical action in the play.

	[<i>Courtall's</i>] [<i>Enter KITTY WILLIS and COURTALL</i>]	
<i>Kitty:</i>	Where have you brought me, Sir George? This is not our home.	
<i>Courtall:</i>	'Tis <i>my</i> home, beautiful Lady Frances. [<i>Kneels, and takes off his mask</i>] Oh, forgive the ardency of my passion, which has compelled me to deceive you.	5
<i>Kitty:</i>	Mr Courtall! What will become of me?	
<i>Courtall:</i>	Oh, say but that you pardon the wretch who adores you. Did you but know the agonizing tortures of my heart since I had the felicity of conversing with you this morning—or the despair that now—[<i>Knock</i>]	10
<i>Kitty:</i>	Oh! I'm undone!	
<i>Courtall:</i>	Zounds! My dear Lady Frances. [<i>Calling to Servant off-stage</i>] I am not at home. Rascal! Do you hear? Let nobody in; I am not at home.	15
<i>Servant</i>	[<i>offstage</i>]: Sir, I told the gentlemen so.	
<i>Courtall:</i>	Eternal curses! They are coming up. Step into this room, adorable creature! <i>One</i> moment; I'll throw them out of the window if they stay three.	20
	[<i>Exit KITTY WILLIS, through the back scene. Enter SAVILLE, FLUTTER, and Masks.</i>]	
<i>Flutter:</i>	Oh, Gemini! Beg the petticoat's pardon. Just saw a corner of it.	
<i>First Mask:</i>	No wonder admittance was so difficult. I thought you took us for bailiffs.	25
<i>Courtall:</i>	Upon my soul, I am devilish glad to see you; but you perceive how I am circumstanced. Excuse me at this moment.	
<i>Second Mask:</i>	Tell us who 'tis then.	30
<i>Courtall:</i>	Oh, fie!	
<i>Flutter:</i>	We won't blab.	
<i>Courtall:</i>	I can't, upon honour. Thus far: she's a woman of the first character and rank.—Saville, [<i>takes him aside</i>] have I influence, or have I not?	35
<i>Saville:</i>	Why, sure, you do not insinuate—	
<i>Courtall:</i>	No, not insinuate, but swear, that she's now in my bedchamber. By gad, I don't deceive you. There's	

- generalship, you rogue! Such an humble, distant, sighing fellow as thou art, at the end of a six-months siege would have *boasted* of a kiss from her glove. I only give the signal, and—pop!—she’s in my arms. 40
- Saville:* What, Lady Fran—
- Courtall:* Hush! You shall see her name tomorrow morning in red letters at the end of my list. [*Aloud, to the others*] Gentlemen, you must excuse me now. Come and drink chocolate at twelve, but— 45
- Saville:* Aye, let us go, out of respect to the lady; ’tis a person of rank.
- Flutter:* Is it? Then I’ll have a peep at her. [*Runs to the door in the back scene*] 50
- Courtall:* This is too much, sir. [*Trying to prevent him*]
- First Mask:* By Jupiter, we’ll all have a peep.
- Courtall:* Gentlemen, consider—for heaven’s sake—a lady of quality. What will be the consequences?
- Flutter:* The consequences! Why, you’ll have your throat cut, that’s all; but I’ll write your elegy. So, now for the door. [*Part opens the door, whilst the rest hold COURTALL*] Beg your ladyship’s pardon, whoever you are. [*Leads KITTY WILLIS out*] Emerge from darkness like the glorious sun, and bless the wondering circle with your charms. [*Takes off KITTY’s mask*] 55 60
- Saville:* Kitty Willis! Ha, ha, ha!
- All:* Kitty Willis! Ha, ha, ha! Kitty Willis!
- First Mask:* Why, what a fellow you are, Courtall, to attempt imposing on your friends in this manner! A lady of quality! An earl’s daughter! [*To KITTY*] Your ladyship’s most obedient. Ha, ha, ha! 65
- Saville:* Courtall, have you influence, or have you not?
- Flutter:* The man’s moonstruck.
- Courtall:* Hell, and ten thousand furies, seize you all together!
- Kitty:* What! Me, too, Mr Courtall? Me, whom you have knelt to, prayed to, and adored? 70
- Flutter:* That’s right, Kitty; give him a little more.
- Courtall:* Disappointed and laughed at!
- Saville:* Laughed at and despised. I have fulfilled my design, which was to expose your villainy and laugh at your presumption. Adieu, sir! Remember how you again boast of your influence with women of rank, and when you next want amusement, dare not look up to the virtuous and to the noble for a companion. 75
- [*Exit SAVILLE, leading KITTY WILLIS.*] 80
- Flutter:* And, Courtall, before you carry a lady into your bedchamber again, look under her mask, d’ye hear?
- [*Exeunt FLUTTER and Masks*]
- Courtall:* There’s no bearing this! I’ll set off for Paris directly. [*Exit.*] 85

Act 4, Scene 2

BRIAN FRIEL: *Translations*

- 5 **Either** (a) Discuss Friel's presentation of the English in Ireland in *Translations*.
- Or** (b) Using the following extract as the central focus of your response, discuss the significance of renaming to the action of the play as a whole.

Owen: Now.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Yolland: Oh I wish I were.

Act 2, Scene 1

RICHARD BRINSLEY SHERIDAN: *The School for Scandal*

- 6 **Either** (a) Discuss Sheridan's dramatic use of disguise and deception in the play.
- Or** (b) Using the extract below as the central focus of your answer, discuss the dramatic presentation of honour and reputation, both here and elsewhere in the play.

<i>Lady Teazle:</i>	So, so. Then I perceive your prescription is that I must sin in my own defence, and part with my virtue to preserve my reputation.	
<i>Joseph Surface:</i>	Exactly so, upon my credit, ma'am.	
<i>Lady Teazle:</i>	Well, certainly this is the oddest doctrine, and the newest receipt for avoiding calumny.	5
<i>Joseph Surface:</i>	An infallible one, believe me. Prudence, like experience, must be paid for.	
<i>Lady Teazle:</i>	Why, if my understanding were once convinced –	
<i>Joseph Surface:</i>	O, certainly, madam, your understanding <i>should</i> be convinced. Yes, yes; heaven forbid I should persuade you to do anything you <i>thought</i> wrong. No, no; I have too much honour to desire it.	10
<i>Lady Teazle:</i>	Don't you think we may as well leave honour out of the argument?	15
<i>Joseph Surface:</i>	Ah, the ill effects of your country education, I see, still remain with you.	
<i>Lady Teazle:</i>	I doubt they do indeed, and I will fairly own to you that if I could be persuaded to do wrong it would be by Sir Peter's ill usage sooner than your honourable logic, after all.	20
<i>Joseph Surface:</i>	Then, by this hand, which he is unworthy of – [Enter SERVANT]	
	'Sdeath, you blockhead! What do you want?	
<i>Servant:</i>	I beg pardon, sir; but I thought you wouldn't choose Sir Peter to come up without announcing him?	25
<i>Joseph Surface:</i>	Sir Peter! Oons and the devil!	
<i>Lady Teazle:</i>	Sir Peter! O lud! I'm ruined, I'm ruined.	
<i>Servant:</i>	Sir, 'twasn't I let him in.	
<i>Lady Teazle:</i>	O I'm undone. What will become of me now, Mr Logic? O mercy, he's on the stairs. I'll get behind here. And if ever I am so imprudent again – [LADY TEAZLE goes behind the screen]	30
<i>Joseph Surface:</i>	Give me that book! [JOSEPH SURFACE sits down. SERVANT pretends to adjust his hair.]	35
	[Enter SIR PETER TEAZLE]	
<i>Sir Peter Teazle</i>	[aside]: Ay, ever improving himself! – Mr Surface, Mr Surface!	
<i>Joseph Surface:</i>	O, my dear Sir Peter, I beg your pardon. [Gaping and throws away the book] I have been dozing over a stupid book! Well, I am much obliged to you for this call. You haven't been here, I believe, since I fitted up this room. Books, you know, are the only things I am a coxcomb in.	40

- Sir Peter Teazle:* 'Tis very neat indeed. Well, well, that's proper. And you make even your screen a source of knowledge – hung, I perceive, with maps. 45
- Joseph Surface:* O yes, I find great use in that screen.
- Sir Peter Teazle:* I dare say you must, certainly, when you want to find anything in a hurry.
- Joseph Surface* [*aside*]: Ay, or to hide anything in a hurry either.
- Sir Peter Teazle:* Well, I have a little private business. 50
- Joseph Surface* [*to SERVANT*]: You needn't stay.
- Servant:* No, sir.
[*Exit SERVANT*]
- Joseph Surface:* Here's a chair, Sir Peter. I beg –
[*SIR PETER TEAZLE and JOSEPH SURFACE sit*] 55
- Sir Peter Teazle:* Well, now we are alone, there *is* a subject, my dear friend, on which I wish to unburden my mind to you – a point of the greatest moment to my peace. In short, my good friend, Lady Teazle's conduct of late has made me extremely unhappy. 60
- Joseph Surface:* Indeed I'm very sorry to hear it.
- Sir Peter Teazle:* Yes, 'tis but too plain she has not the least regard for me; but, what's worse, I have pretty good authority to suspect that she must have formed an attachment to another.
- Joseph Surface:* You astonish me. 65
- Sir Peter Teazle:* Yes, and, between ourselves, I think I have discovered the person.
- Joseph Surface:* How! You alarm me exceedingly!
- Sir Peter Teazle:* Ah, my dear friend, I knew you would sympathize with me.
- Joseph Surface:* Yes, believe me, Sir Peter, such a discovery would hurt me just as much as it would you. 70

Act 4, Scene 3

TOM STOPPARD: *Arcadia*

- 7 **Either** (a) Discuss some of the ways in which the play explores the difference between the classical and the romantic view of the world.
- Or** (b) Using the extract below as the central focus of your answer, discuss the dramatic presentation and significance of characters trying to reconstruct the past in the play.

BERNARD *is pacing around, reading aloud from a handful of typed sheets.*

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

I need to ask Valentine about this [*letter*] – sorry,
Bernard, go on, this will keep.

Act 2, Scene 5

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.