
LITERATURE IN ENGLISH

9765/02

Paper 2 Drama

May/June 2011

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.



This document consists of **17** printed pages and **3** blank pages.



- Be not as common fools; if you are not,
 Let them have cushions by you. You are plebeians, 35
 If they be senators; and they are no less,
 When, both your voices blended, the great'st taste
 Most palates theirs. They choose their magistrate;
 And such a one as he, who puts his 'shall',
 His popular 'shall', against a graver bench 40
 Than ever frown'd in Greece. By Jove himself,
 It makes the consuls base; and my soul aches
 To know, when two authorities are up,
 Neither supreme, how soon confusion
 May enter 'twixt the gap of both and take 45
 The one by th' other.
- Cominius:* Well, on to th' market-place.
Coriolanus: Whoever gave that counsel to give forth
 The corn o' th' storehouse gratis, as 'twas us'd
 Sometime in Greece – 50
- Meneni-
 us:* Well, well, no more of that.
Coriolanus: Though there the people had more absolute pow'r –
 I say they nourish'd disobedience, fed
 The ruin of the state.
- Brutus:* Why shall the people give 55
 One that speaks thus their voice?
- Coriolanus:* I'll give my reasons,
 More worthier than their voices. They know the corn
 Was not our recompense, resting well assur'd
 They ne'er did service for't; being press'd to th' war, 60
 Even when the navel of the state was touch'd,
 They would not thread the gates. This kind of service
 Did not deserve corn gratis. Being i' th' war,
 Their mutinies and revolts, wherein they show'd
 Most valour, spoke not for them. Th' accusation 65
 Which they have often made against the Senate,
 All cause unborn, could never be the native
 Of our so frank donation. Well, what then?
 How shall this bosom multiplied digest
 The Senate's courtesy? Let deeds express 70
 What's like to be their words: 'We did request it;
 We are the greater poll, and in true fear
 They gave us our demands'. Thus we debase
 The nature of our seats, and make the rabble
 Call our cares fears; which will in time 75
 Break ope the locks o' th' Senate and bring in
 The crows to peck the eagles.
- Meneni-
 us:* Come, enough.

Act 3, Scene 1

WILLIAM SHAKESPEARE: *As You Like It*2 **Either** (a) '... there's no clock in the forest.' (Orlando)

Examine Shakespeare's treatment of time in *As You Like It*.

Or (b) Comment closely on the following exchange between Corin and Touchstone, and its significance for the play as a whole.

	<i>Enter CORIN and TOUCHSTONE.</i>	
<i>Corin:</i>	And how like you this shepherd's life, Master Touchstone?	
<i>Touchstone:</i>	Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is nought. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd?	5 10
<i>Corin:</i>	No more but that I know the more one sickens the worse at ease he is; and that he that wants money, means, and content, is without three good friends; that the property of rain is to wet, and fire to burn; that good pasture makes fat sheep; and that a great cause of the night is lack of the sun; that he that hath learned no wit by nature nor art may complain of good breeding, or comes of a very dull kindred.	15 20
<i>Touchstone:</i>	Such a one is a natural philosopher. Wast ever in court, shepherd?	
<i>Corin:</i>	No, truly.	
<i>Touchstone:</i>	Then thou art damn'd.	
<i>Corin:</i>	Nay, I hope.	25
<i>Touchstone:</i>	Truly, thou art damn'd, like an ill-roasted egg, all on one side.	
<i>Corin:</i>	For not being at court? Your reason.	
<i>Touchstone:</i>	Why, if thou never wast at court thou never saw'st good manners; if thou never saw'st good manners, then thy manners must be wicked; and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd.	30
<i>Corin:</i>	Not a whit, Touchstone. Those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at the court. You told me you salute not at the court, but you kiss your hands; that courtesy would be uncleanly if courtiers were shepherds.	35
<i>Touchstone:</i>	Instance, briefly; come, instance.	40
<i>Corin:</i>	Why, we are still handling our ewes; and their fells, you know, are greasy.	

- Touchstone:* Why, do not your courtier's hands sweat? And is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow. A better instance, I say; come. 45
- Corin:* Besides, our hands are hard.
- Touchstone:* Your lips will feel them the sooner. Shallow again. A more sounder instance; come.
- Corin:* And they are often tarr'd over with the surgery of our sheep; and would you have us kiss tar? The courtier's hands are perfum'd with civet. 50
- Touchstone:* Most shallow man! Thou worm's meat in respect of a good piece of flesh indeed! Learn of the wise, and perpend: civet is of a baser birth than tar – the very uncleanly flux of a cat. Mend the instance, shepherd. 55
- Corin:* You have too courtly a wit for me; I'll rest.
- Touchstone:* Wilt thou rest damn'd? God help thee, shallow man! God make incision in thee! thou art raw.
- Corin:* Sir, I am a true labourer: I earn that I eat, get that I wear; owe no man hate, envy no man's happiness; glad of other men's good, content with my harm; and the greatest of my pride is to see my ewes graze and my lambs suck. 60
- Touchstone:* That is another simple sin in you: to bring the ewes and the rams together, and to offer to get your living by the copulation of cattle; to be bawd to a bell-wether, and to betray a she-lamb of a twelvemonth to a crooked-pated, old, cuckoldly ram, out of all reasonable match. If thou beest not damn'd for this, the devil himself will have no shepherds; I cannot see else how thou shouldst scape. 70
- Corin:* Here comes young Master Ganymede, my new mistress's brother.

Act 3, Scene 2

WILLIAM SHAKESPEARE: *King Lear*

3 **Either** (a) Discuss the significance of the scenes on the heath to the play as a whole.

Or (b) With close reference to language and action, discuss Shakespeare's treatment of child/parent relationships here and in the play as a whole.

<i>Gloucester:</i>	Where is the villain, Edmund?	
<i>Edmund:</i>	Fled this way, sir. When by no means he could –	
<i>Gloucester:</i>	Pursue him, ho! Go after. [<i>Exeunt servants</i>] – By no means what?	
<i>Edmund:</i>	Persuade me to the murder of your lordship;	5
	But that I told him the revenging gods	
	'Gainst parricides did all their thunders bend;	
	Spoke with how manifold and strong a bond	
	The child was bound to th' father. Sir, in fine,	
	Seeing how loathly opposite I stood	10
	To his unnatural purpose, in fell motion,	
	With his prepared sword, he charges home	
	My unprovided body, latch'd mine arm;	
	But when he saw my best alarm'd spirits,	
	Bold in the quarrel's right, rous'd to th' encounter,	15
	Or whether gasted by the noise I made,	
	Full suddenly he fled.	
<i>Gloucester:</i>	Let him fly far.	
	Not in this land shall he remain uncaught;	
	And found – dispatch. The noble Duke my master,	20
	My worthy arch and patron, comes to-night;	
	By his authority I will proclaim it,	
	That he which finds him shall deserve our thanks,	
	Bringing the murderous coward to the stake;	
	He that conceals him, death.	25
<i>Edmund:</i>	When I dissuaded him from his intent,	
	And found him pight to do it, with curst speech	
	I threaten'd to discover him; he replied,	
	'Thou unpossessing bastard! dost thou think,	
	If I would stand against thee, would the reposeure	30
	Of any trust, virtue, or worth, in thee	
	Make thy words faith'd? No. What I should deny –	
	As this I would; ay, though thou didst produce	
	My very character – I'd turn it all	
	To thy suggestion, plot, and damned practice;	35
	And thou must make a dullard of the world,	
	If they not thought the profits of my death	
	Were very pregnant and potential spurs	
	To make thee seek it'.	
<i>Gloucester:</i>	O strong and fast'ned villain!	40
	Would he deny his letter? – I never got him.	
	[<i>Tucket within.</i>]	
	Hark, the Duke's trumpets! I know not why he comes.	
	All ports I'll bar; the villain shall not scape;	
	The Duke must grant me that. Besides, his picture	45
	I will send far and near, that all the kingdom	
	May have due note of him; and of my land,	
	Loyal and natural boy, I'll work the means	

	To make thee capable.	
	<i>Enter CORNWALL, REGAN, and attendants.</i>	50
<i>Cornwall:</i>	How now, my noble friend! Since I came hither, Which I can call but now, I have heard strange news.	
<i>Regan:</i>	If it be true, all vengeance comes too short Which can pursue th' offender. How dost, my lord?	
<i>Gloucester:</i>	O, madam, my old heart is crack'd, it's crack'd!	55
<i>Regan:</i>	What, did my father's godson seek your life? He whom my father nam'd? your Edgar?	
<i>Gloucester:</i>	O lady, lady, shame would have it hid!	
<i>Regan:</i>	Was he not companion with the riotous knights That tend upon my father?	60
<i>Gloucester:</i>	I know not, madam. 'Tis too bad, too bad.	
<i>Edmund:</i>	Yes, madam, he was of that consort.	
<i>Regan:</i>	No marvel, then, though he were ill affected. 'Tis they have put him on the old man's death, To have th' expense and waste of his revenues.	65
	I have this present evening from my sister Been well inform'd of them; and with such cautions That, if they come to sojourn at my house, I'll not be there.	
<i>Cornwall:</i>	Nor I, assure thee, Regan.	70
	Edmund, I hear that you have shown your father A child-like office.	
<i>Edmund:</i>	It was my duty, sir.	

Act 2, Scene 1

WILLIAM SHAKESPEARE: *The Tempest*

- 4 **Either** (a) 'Characters are held together by bonds of power, rather than by mutual care or affection.'

To what extent is this your view of *The Tempest*?

- Or** (b) With close reference to the text, discuss the dramatic significance of this scene at this point in the play's action.

	PROSPERO <i>and</i> ARIEL <i>remain, invisible. Enter</i> CALIBAN, STEPHANO, <i>and</i> TRINCULO, <i>all wet.</i>	
<i>Caliban:</i>	Pray you, tread softly, that the blind mole may not Hear a foot fall; we now are near his cell.	
<i>Stephano:</i>	Monster, your fairy, which you say is a harmless fairy, has done little better than play'd the Jack with us.	5
<i>Trinculo:</i>	Monster, I do smell all horse-piss at which my nose is in great indignation.	
<i>Stephano:</i>	So is mine. Do you hear, monster? If I should take a displeasure against you, look you –	10
<i>Trinculo:</i>	Thou wert but a lost monster.	
<i>Caliban:</i>	Good my lord, give me thy favour still. Be patient, for the prize I'll bring thee to Shall hoodwink this mischance; therefore speak softly. All's hush'd as midnight yet.	15
<i>Trinculo:</i>	Ay, but to lose our bottles in the pool!	
<i>Stephano:</i>	There is not only disgrace and dishonour in that, monster, but an infinite loss.	
<i>Trinculo:</i>	That's more to me than my wetting; yet this is your harmless fairy, monster.	20
<i>Stephano:</i>	I will fetch off my bottle, though I be o'er ears for my labour.	
<i>Caliban:</i>	Prithee, my king, be quiet. Seest thou here, This is the mouth o' th' cell; no noise, and enter. Do that good mischief which may make this island Thine own for ever, and I, thy Caliban, For aye thy foot-licker.	25
<i>Stephano:</i>	Give me thy hand. I do begin to have bloody thoughts.	
<i>Trinculo:</i>	O King Stephano! O peer! O worthy Stephano! Look what a wardrobe here is for thee!	30
<i>Caliban:</i>	Let it alone, thou fool; it is but trash.	
<i>Trinculo:</i>	O, ho, monster: we know what belongs to a frippery. O King Stephano!	
<i>Stephano:</i>	Put off that gown, Trinculo; by this hand, I'll have that gown.	35
<i>Trinculo:</i>	Thy Grace shall have it.	
<i>Caliban:</i>	The dropsy drown this fool! What do you mean To dote thus on such luggage? Let't alone, And do the murder first. If he awake, From toe to crown he'll fill our skins with pinches; Make us strange stuff.	40
<i>Stephano:</i>	Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line; now, jerkin, you are like to lose your hair, and prove a bald jerkin.	
<i>Trinculo:</i>	Do, do. We steal by line and level, an't like your Grace.	45

- Stephano:* I thank thee for that jest; here's a garment for't. Wit shall not go unrewarded while I am King of this country. 'Steal by line and level' is an excellent pass of pate; there's another garment for't.
- Trinculo:* Monster, come, put some lime upon your fingers, and away with the rest. 50
- Caliban:* I will have none on't. We shall lose our time,
And all be turn'd to barnacles, or to apes
With foreheads villainous low.

Act 4, 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.

JOHN WEBSTER: *The White Devil*

- 5 **Either** (a) 'A play more memorable for its language and dramatic effects than for its characters.'

To what extent is this your experience of *The White Devil*?

- Or** (b) With close reference to the language and action of this extract, discuss Webster's presentation of the relationship between Cornelia and her children, both here and elsewhere in the play.

<i>Cornelia:</i>	What make you here my lord this dead of night? Never dropp'd mildew on a flower here, Till now.	
<i>Flamineo:</i>	I pray will you go to bed then, Lest you be blasted?	5
<i>Cornelia:</i>	O that this fair garden, Had with all poison'd herbs of Thessaly, At first been planted, made a nursery For witchcraft; rather than a burial plot For both your honours.	10
<i>Vittoria:</i>	Dearest mother hear me.	
<i>Cornelia:</i>	O thou dost make my brow bend to the earth, Sooner than nature; see the curse of children: In life they keep us frequently in tears, And in the cold grave leave us in pale fears.	15
<i>Brachiano:</i>	Come, come, I will not hear you.	
<i>Vittoria:</i>	Dear my lord.	
<i>Cornelia:</i>	Where is thy Duchess now adulterous Duke? Thou little dream'd'st this night she is come to Rome.	
<i>Flamineo:</i>	How? Come to Rome, –	20
<i>Vittoria:</i>	The Duchess, –	
<i>Brachiano:</i>	She had been better, –	
<i>Cornelia:</i>	The lives of princes should like dials move, Whose regular example is so strong, They make the times by them go right or wrong.	25
<i>Flamineo:</i>	So, have you done?	
<i>Cornelia:</i>	Unfortunate Camillo.	
<i>Vittoria:</i>	I do protest if any chaste denial, If anything but blood could have allayed His long suit to me –	30
<i>Cornelia:</i>	I will join with thee, To the most woeful end e'er mother kneel'd, If thou dishonour thus thy husband's bed, Be thy life short as are the funeral tears In great men's.	35
<i>Brachiano:</i>	Fie, fie, the woman's mad.	
<i>Cornelia:</i>	Be thy act Judas-like, betray in kissing; May'st thou be envied during his short breath, And pitied like a wretch after his death.	

WILLIAM WYCHERLEY: *The Country Wife*

6 **Either** (a) Discuss some of Wycherley's uses of irony in *The Country Wife*.

Or (b) With close reference to the language and action of the extract below, discuss the presentation of Harcourt and Alithea both here and elsewhere in the play.

<i>Sparkish:</i>	Tell me, I say, Harcourt, how dost thou like her? Thou hast stared upon her enough to resolve me.	
<i>Harcourt:</i>	So infinitely well that I could wish I had a mistress too, that might differ from her in nothing but her love and engagement to you.	5
<i>Alithea:</i>	Sir, Master Sparkish has often told me that his acquaintance were all wits and railleurs and now I find it.	
<i>Sparkish:</i>	No, by the universe, madam, he does not rally now; you may believe him. I do assure you, he is the honestest, worthiest, true-hearted gentleman – a man of such perfect honour, he would say nothing to a lady he does not mean.	10
<i>Pinchwife:</i>	[aside] Praising another man to his mistress!	
<i>Harcourt:</i>	Sir, you are so beyond expectation obliging that –	15
<i>Sparkish:</i>	Nay, ygad, I am sure you do admire her extremely; I see't in your eyes. – He does admire you, madam. – By the world, don't you?	
<i>Harcourt:</i>	Yes, above the world, or the most glorious part of it, her whole sex; and till now I never thought I should have envied you, or any man about to marry, but you have the best excuse for marriage I ever knew.	20
<i>Alithea:</i>	Nay, now sir, I'm satisfied you are of the society of the wits and railleurs, since you cannot spare your friend, even when he is but too civil to you; but the surest sign is since you are an enemy to marriage, for that, I hear, you hate as much as business or bad wine.	25
<i>Harcourt:</i>	Truly, madam, I never was an enemy to marriage till now, because marriage was never an enemy to me before.	30
<i>Alithea:</i>	But why, sir, is marriage an enemy to you now? Because it robs you of your friend here? For you look upon a friend married as one gone into a monastery, that is dead to the world.	
<i>Harcourt:</i>	'Tis indeed because you marry him; I see, madam, you can guess my meaning. I do confess heartily and openly, I wish it were in my power to break the match; by heavens I would.	35
<i>Sparkish:</i>	Poor Frank!	
<i>Alithea:</i>	Would you be so unkind to me?	40
<i>Harcourt:</i>	No, no, 'tis not because I would be unkind to you.	
<i>Sparkish:</i>	Poor Frank! No, gad, 'tis only his kindness to me.	
<i>Pinchwife:</i>	[aside] Great kindness to you indeed! Insensible fop, let a man make love to his wife to his face!	

<i>Sparkish:</i>	Come, dear Frank, for all my wife there that shall be, thou shalt enjoy me sometimes, dear rogue. By my honour, we men of wit condole for our deceased brother in marriage as much as for one dead in earnest. I think that was prettily said of me, ha, Harcourt? But come, Frank, be not melancholy for me.	45
<i>Harcourt:</i>	No, I assure you I am not melancholy for you.	
<i>Sparkish:</i>	Prithee, Frank, dost think my wife that shall be there a fine person?	50
<i>Harcourt:</i>	I could gaze upon her till I became as blind as you are.	55
<i>Sparkish:</i>	How, as I am? How?	
<i>Harcourt:</i>	Because you are a lover and true lovers are blind, stock blind.	
<i>Sparkish:</i>	True, true; but by the world, she has wit too, as well as beauty. Go, go with her into a corner and try if she has wit; talk to her anything; she's bashful before me.	60
<i>Harcourt:</i>	Indeed, if a woman wants wit in a corner, she has it nowhere.	

Act 2, Scene 1

HAROLD PINTER: *The Room* and *The Dumb Waiter*

7 **Either** (a) Discuss the presentation and significance of physical and mental confinement in these plays.

Or (b) How might an audience react as the following scene, the end of *The Dumb Waiter*, unfolds? You should make close reference to both language and action.

Silence.
The box goes up.
They turn quickly, their eyes meet. BEN turns to his paper.
Slowly GUS goes back to his bed, and sits.
Silence. 5
The hatch falls back into place.
They turn quickly, their eyes meet. BEN turns back to his paper.
Silence.
BEN throws his paper down. 10
Ben: Kaw!
He picks up the paper and looks at it.
Listen to this!
Pause.
What about that, eh? 15
Pause.
Kaw!
Pause.
Have you ever heard such a thing?
Gus: [dully]. Go on! 20
Ben: It's true.
Gus: Get away.
Ben: It's down here in black and white.
Gus: [very low]. Is that a fact?
Ben: Can you imagine it. 25
Gus: It's unbelievable.
Ben: It's enough to make you want to puke, isn't it?
Gus: [almost inaudible]. Incredible.
BEN shakes his head. He puts the paper down and rises. He fixes the revolver in his holster. 30
GUS stands up. He goes towards the door on the left.
Ben: Where are you going?
Gus: I'm going to have a glass of water.
He exits. BEN brushes dust off his clothes and shoes. The whistle in the speaking-tube blows. He goes to it, takes the whistle out and puts the tube to his ear. He listens. He puts it to his mouth. 35
Ben: Yes.
To ear. He listens. To mouth.
Straight away. Right. 40
To ear. He listens. To mouth.
Sure we're ready.
To ear. He listens. To mouth.
Understood. Repeat. He has arrived and will be coming in straight away. The normal method to be employed. 45
Understood.

*To ear. He listens. To mouth.
 Sure we're ready.
 To ear. He listens. To mouth.
 Right. 50
 He hangs the tube up.
 Gus!
 He takes out a comb and combs his hair, adjusts his jacket
 to diminish the bulge of the revolver. The lavatory flushes off
 left. BEN goes quickly to the door, left. 55
 Gus!
 The door right opens sharply. BEN turns, his revolver levelled
 at the door.
 GUS stumbles in.
 He is stripped of his jacket, waistcoat, tie, holster and
 revolver. 60
 He stops, body stooping, his arms at his sides.
 He raises his head and looks at BEN.
 A long silence.
 They stare at each other. 65*

Curtain

The Dumb Waiter

BRIAN FRIEL: *Dancing at Lughnasa*

- 8 **Either** (a) 'When I remember it, I think of it as dancing. Dancing with eyes half closed because to open them would break the spell.'

With Michael's comment in mind, consider the significance of music and dancing to the play's dramatic action.

- Or** (b) With close reference to the extract below, discuss Friel's presentation of Gerry Evans and his relationship with Chris and her sisters.

Gerry: You have a gramophone! I could have got it for you wholesale. Content removed due to copyright restrictions.

[Now on the point of tears, she runs off.] Act 1

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