
LITERATURE IN ENGLISH (PRINCIPAL)

9765/02

Paper 2 Drama

May/June 2017

2 hours

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

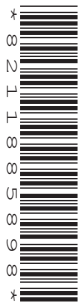
If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
DO NOT WRITE IN ANY BARCODES.

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.

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.

All questions carry equal marks.

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

WILLIAM SHAKESPEARE: *Othello*

- 1 **Either** (a) In what ways, and with what effects, does Shakespeare explore loyalty in the play?
Or (b) Using the extract below as the central focus of your answer, discuss the dramatic presentation and significance of Emilia, both here and elsewhere in the play.

Emilia: I will not charm my tongue; I am bound to speak:
My mistress here lies murdered in her bed.

All: O heavens forfend!

Emilia: And your reports have set the murder on.

Othello: Nay, stare not, masters: it is true, indeed. 5

Gratiano: 'Tis a strange truth.

Montano: O monstrous act!

Emilia: Villainy, villainy, villainy!
I think upon't. I think – I smell't. Villainy!
I thought so then. I'll kill myself for grief. 10
O villainy, villainy!

Iago: What, are you mad? I charge you get you home.

Emilia: Good gentlemen, let me have leave to speak.
'Tis proper I obey him, but not now.
Perchance, Iago, I will ne'er go home. 15

Othello: O! O! O! [Falls on the bed.]

Emilia: Nay, lay thee down and roar;
For thou hast kill'd the sweetest innocent
That e'er did lift up eye.

Othello [Rising]: O, she was foul! 20
I scarce did know you, uncle. There lies your niece,
Whose breath indeed these hands have newly stopp'd.
I know this act shows horrible and grim.

Gratiano: Poor Desdemona! I am glad thy father's dead.
Thy match was mortal to him, and pure grief 25
Shore his old thread atwain. Did he live now,
This sight would make him do a desperate turn,
Yea, curse his better angel from his side,
And fall to reprobance.

Othello: 'Tis pitiful; but yet Iago knows 30
That she with Cassio hath the act of shame
A thousand times committed; Cassio confess'd it;
And she did gratify his amorous works
With that recognizance and pledge of love
Which I first gave her; I saw it in his hand. 35
It was a handkerchief, an antique token
My father gave my mother.

- Emilia:* O God! O heavenly God!
- Iago:* Zounds, hold your peace.
- Emilia:* 'Twill out, 'twill out. I, peace! 40
No, I will speak as liberal as the north.
Let heaven and men and devils, let them all,
All, all, cry shame against me, yet I'll speak.
- Iago:* Be wise, and get you home.
- Emilia:* I will not. 45
[*Iago offers to stab his wife.*]
- Gratiano:* Fie! Your sword upon a woman?
- Emilia:* O thou dull Moor! That handkerchief thou speak'st of
I found by fortune, and did give my husband;
For often with a solemn earnestness – 50
More than indeed belong'd to such a trifle –
He begg'd of me to steal it.
- Iago:* Villainous whore!
- Emilia:* She give it Cassio! No, alas, I found it,
And I did give't my husband. 55
- Iago:* Filth, thou liest.
- Emilia:* By heaven, I do not, I do not, gentlemen.
O murderous coxcomb! What should such a fool
Do with so good a wife? [The Moor runs at Iago;
Montano and others disarm the Moor. 60
Iago kills his wife and escapes.]
- Othello:* Are there no stones in heaven but what
serves for the thunder? Precious villain!
- Gratiano:* The woman falls; sure he hath kill'd his wife.
- Emilia:* Ay, ay. O, lay me by my mistress' side. 65
- Gratiano:* He's gone, but his wife's kill'd.
- Montano:* 'Tis a notorious villain. Take you this weapon,
Which I have here recover'd from the Moor.
Come, guard the door without; let him not pass,
But kill him rather. I'll after that same villain, 70
For 'tis a damned slave.
[*Exeunt Montano, Gratiano, and others.*]
- Othello:* I am not valiant neither –
But every puny whipster gets my sword.
But why should honour outlive honesty? 75
Let it go all.
- Emilia:* What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan,
And die in music. [*Sings*] Willow, willow, willow. –
Moor, she was chaste; she lov'd thee, cruel Moor;
So come my soul to bliss, as I speak true;
So speaking as I think, alas, I die. 80
[*She dies.*]

Act 5, Scene 2

WILLIAM SHAKESPEARE: *Hamlet*

2 **Either** (a) Discuss Shakespeare's dramatic presentation of death and dying in the play.

Or (b) Using the passage below as the central focus of your answer, discuss Shakespeare's presentation of Hamlet's relationships with others, both here and elsewhere in the play.

<i>Hamlet:</i>	Madam, how like you this play?	
<i>Queen:</i>	The lady doth protest too much, methinks.	
<i>Hamlet:</i>	O, but she'll keep her word.	
<i>King:</i>	Have you heard the argument? Is there no offence in't?	5
<i>Hamlet:</i>	No, no; they do but jest, poison in jest; no offence i' th' world.	
<i>King:</i>	What do you call the play?	
<i>Hamlet:</i>	'The Mouse-trap.' Marry, how? Tropically. This play is the image of a murder done in Vienna: Gonzago is the duke's name; his wife, Baptista. You shall see anon. 'Tis a knavish piece of work; but what of that? Your Majesty, and we that have free souls, it touches us not. Let the galled jade wince, our withers are unwrung.	10 15
Enter LUCIANUS.		
	This is one Lucianus, nephew to the King.	
<i>Ophelia:</i>	You are as good as a chorus, my lord.	
<i>Hamlet:</i>	I could interpret between you and your love, if I could see the puppets dallying.	20
<i>Ophelia:</i>	You are keen, my lord, you are keen.	
<i>Hamlet:</i>	It would cost you a groaning to take off mine edge.	
<i>Ophelia:</i>	Still better, and worse.	
<i>Hamlet:</i>	So you mis-take your husbands. – Begin, murderer; pox, leave thy damnable faces and begin. Come; the croaking raven doth bellow for revenge.	25
<i>Lucianus:</i>	<i>Thoughts black, hands apt, drugs fit, and time agreeing; Confederate season, else no creature seeing; Thou mixture rank, of midnight weeds collected, With Hecat's ban thrice blasted, thrice infected, Thy natural magic and dire property On wholesome life usurps immediately.</i>	30
	[<i>Pours the poison in his ears.</i>]	
<i>Hamlet:</i>	'A poisons him i' th' garden for his estate. His name's Gonzago. The story is extant, and written in very choice Italian. You shall see anon how the murderer gets the love of Gonzago's wife.	35
<i>Ophelia:</i>	The King rises.	
<i>Hamlet:</i>	What, frightened with false fire!	40
<i>Queen:</i>	How fares my lord?	
<i>Polonius:</i>	Give o'er the play.	
<i>King:</i>	Give me some light. Away!	
<i>Polonius:</i>	Lights, lights, lights!	
	[<i>Exeunt all but HAMLET and HORATIO.</i>]	45

Hamlet: Why, let the stricken deer go weep,
The hart ungalled play;
For some must watch, while some must sleep;
Thus runs the world away.
Would not this, sir, and a forest of feathers – if 50
the rest of my fortunes turn Turk with me – with
two Provincial roses on my raz'd shoes, get me a
fellowship in a cry of players, sir?

Horatio: Half a share.
Hamlet: A whole one, I. 55
For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself; and now reigns here
A very, very – paiock.
Horatio: You might have rhym'd. 60
Hamlet: O good Horatio, I'll take the ghost's word for a
thousand pound. Didst perceive?
Horatio: Very well, my lord.
Hamlet: Upon the talk of the poisoning.
Horatio: I did very well note him. 65
Hamlet: Ah, ha! Come, some music. Come, the recorders.
For if the King like not the comedy,
Why, then, belike he likes it not, perdy.
Come, some music.

Act 3, Scene 2

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 3 **Either** (a) In what ways, and with what effects, does Shakespeare present parent–child relationships in the play?
- Or** (b) By using the passage below as the central focus of your answer, discuss the presentation and dramatic significance of Leontes's jealousy, both here and elsewhere in the play.

Leontes: To your own bents dispose you; you'll be found,
 Be you beneath the sky. [*Aside*] I am angling now,
 Though you perceive me not how I give line.
 Go to, go to!
 How she holds up the neb, the bill to him! 5
 And arms her with the boldness of a wife
 To her allowing husband!

[*Exeunt* POLIXENES, HERMIONE, and *Attendants*.

Gone already!

Inch-thick, knee-deep, o'er head and ears a fork'd one! 10
 Go, play, boy, play; thy mother plays, and I
 Play too; but so disgrac'd a part, whose issue
 Will hiss me to my grave. Contempt and clamour
 Will be my knell. Go, play, boy, play. There have been,
 Or I am much deceiv'd, cuckolds ere now; 15
 And many a man there is, even at this present,
 Now while I speak this, holds his wife by th'arm
 That little thinks she has been sluic'd in's absence,
 And his pond fish'd by his next neighbour, by
 Sir Smile, his neighbour. Nay, there's comfort in't, 20
 Whiles other men have gates and those gates open'd,
 As mine, against their will. Should all despair
 That have revolted wives, the tenth of mankind
 Would hang themselves. Physic for't there's none;
 It is a bawdy planet, that will strike 25
 Where 'tis predominant; and 'tis pow'rful, think it,
 From east, west, north, and south. Be it concluded,
 No barricado for a belly. Know't,
 It will let in and out the enemy
 With bag and baggage. Many thousand on's 30
 Have the disease, and feel't not. How now, boy!

Mamillius: I am like you, they say.
Leontes: Why, that's some comfort.
 What! Camillo there?
Camillo: Ay, my good lord. 35
Leontes: Go play, Mamillius; thou'rt an honest man.
 [*Exit* MAMILLIUS.

Camillo: Camillo, this great sir will yet stay longer.
 You had much ado to make his anchor hold;
 When you cast out, it still came home. 40

Leontes: Didst note it?
Camillo: He would not stay at your petitions; made
 His business more material.

<i>Leontes:</i>	Didst perceive it?	
	[<i>Aside</i>] They're here with me already; whisp'ring, rounding. 'Sicilia is a so-forth'. 'Tis far gone When I shall gust it last. – How came't, Camillo, That he did stay?	45
<i>Camillo:</i>	At the good Queen's entreaty.	
<i>Leontes:</i>	'At the Queen's' be't. 'Good' should be pertinent; But so it is, it is not. Was this taken By any understanding pate but thine? For thy conceit is soaking, will draw in More than the common blocks. Not noted, is't, But of the finer natures, by some severals Of head-piece extraordinary? Lower messes Perchance are to this business purblind? Say.	50 55
<i>Camillo:</i>	Business, my lord? I think most understand Bohemia stays here longer.	
<i>Leontes:</i>	Ha?	60
<i>Camillo:</i>	Stays here longer.	
<i>Leontes:</i>	Ay, but why?	
<i>Camillo:</i>	To satisfy your Highness, and the entreaties Of our most gracious mistress.	
<i>Leontes:</i>	Satisfy Th' entreaties of your mistress! Satisfy! Let that suffice.	65

Act 1, Scene 2

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) 'SURLY: I would not willingly be gulled.'

In what ways, and with what dramatic effects in the play as a whole, does Jonson portray the gulling of Surly?

Or (b) With close attention to detail, discuss the dramatic significance of the following episode for the play as a whole.

Dapper: Truly, there's all.
Face: All what?
Dapper: My money, truly.
Face: Keep nothing, that is transitory, about you.
 (Bid Dol play music.) Look, the elves are come 5

[DOL enters with a cithern: they pinch him

To pinch you, if you tell not truth. Advise you.
Dapper: O, I have a paper with a spur-rial in't.
Face: *Ti, ti,*
 They knew't, they say. 10

Subtle: *Ti, ti, ti, ti,* he has more yet.
Face: *Ti, ti-ti-ti.* I' the tother pocket?
Subtle: *Titi, titi, titi, titi.*

They must pinch him, or he will never confess, they say.
Dapper: O, O. 15
Face: Nay, 'pray you hold. He is her Grace's nephew.
Ti, ti, ti? What care you? Good faith, you shall care.
 Deal plainly, sir, and shame the fairies. Show
 You are an innocent.

Dapper: By this good light, I ha' nothing. 20
Subtle: *Ti, ti, titi to ta.* He does equivocate, she says:
Ti, ti do ti, ti ti do, ti da. And swears by the light, when he is
 blinded.

Dapper: By this good dark, I ha' nothing but a half crown
 Of gold, about my wrist, that my love gave me; 25
 And a leaden heart I wore, sin' she forsook me.
Face: I thought, 'twas something. And, would you incur
 Your aunt's displeasure for these trifles? Come,
 I had rather you had thrown away twenty half crowns.
 You may wear your leaden heart still. 30

[DOL looking out
 How now?

Subtle: What news, Dol?
Dol: Yonder's your knight, sir Mammon.
Face: God's lid, we never thought of him, till now. 35
 Where is he?

- Dol:* Here, hard by. He's at the door.
Subtle: [To FACE]
 And, you are not ready, now? Dol, get his suit.
 He must not be sent back. 40
 [Exit DOL]
- Face:* O, by no means.
 What shall we do with this same puffin, here,
 Now he's o' the spit?
- Subtle:* Why, lay him back a while, 45
 With some device.
 [Enter DOL]
Ti, ti, ti, ti ti ti. Would her Grace speak with me?
 I come. Help, Dol.
 [He speaks through the keyhole, the other knocking 50
- Face:* Who's there? Sir Epicure;
 My master's i' the way. Please you to walk
 Three or four turns, but till his back be turned,
 And I am for you. Quickly, Dol.
- Subtle:* [FACE dresses as 'Lungs' 55
 Her Grace
 Commends her kindly to you, master Dapper.
Dapper: I long to see her Grace.
Subtle: She, now, is set 60
 At dinner, in her bed; and she has sent you,
 From her own private trencher, a dead mouse,
 And a piece of gingerbread, to be merry withal,
 And stay your stomach, lest you faint with fasting:
 Yet, if you could hold out, till she saw you (she says)
 It would be better for you. 65
- Face:* Sir, he shall
 Hold out, and 'twere this two hours, for her Highness;
 I can assure you that. We will not lose
 All we ha' done –
- Subtle:* He must nor see, nor speak 70
 To anybody, till then.
- Face:* For that, we'll put, sir,
 A stay in 's mouth.
- Subtle:* Of what?
Face: Of gingerbread. 75
 Make you it fit. He that hath pleased her Grace,
 Thus far, shall not now crinkle, for a little.
 Gape sir, and let him fit you.
- Subtle:* [SUBTLE inserts gag
 Where shall we now 80
 Bestow him?
- Dol:* I' the privy.
Subtle: Come along, sir,
 I now must show you Fortune's privy lodgings.
Face: Are they perfumed? And his bath ready? 85
Subtle: All.
 Only the fumigation's somewhat strong.
Face: Sir Epicure, I am yours, sir, by and by.
 [Exeunt SUBTLE, DOL, DAPPER

Act 3, Scene 5

APHRA BEHN: *The Rover*

- 5 **Either** (a) Discuss the presentation and dramatic significance of Angellica in the comic world of the play.
- Or** (b) Discuss the dramatic significance of the following episode to the play as a whole. You should make the passage the central focus of your response.

Enter WILLMORE drunk

<i>Willmore:</i>	What the devil is become of these fellows, Belville and Frederick? They promised to stay at the next corner for me, but who the devil knows the corner of a full moon? Now, whereabouts am I? – Ha, what have we here? A garden! A very convenient place to sleep in. – Ha, what has God sent us here? A female – by this light, a woman! I'm a dog if it be not a very wench!	5
<i>Florinda:</i>	He's come! – Ha, who's there?	
<i>Willmore:</i>	Sweet soul, let me salute thy shoe-string!	10
<i>Florinda:</i>	[<i>Aside</i>] 'Tis not my Belville. Good Heavens! I know him not. – Who are you, and from whence come you?	
<i>Willmore:</i>	Prithee, prithee, child – not so many hard questions. Let it suffice I am here, child. – Come, come kiss me.	15
<i>Florinda:</i>	Good gods! What luck is mine?	
<i>Willmore:</i>	Only good luck, child, parlous good luck. Come hither. – 'Tis a delicate, shining wench! By this hand, she's perfumed, and smells like any nosegay. – Prithee, dear soul, let's not play the fool and lose time, precious time; for as Gad shall save me, I'm as honest a fellow as breathes, though I'm a little disguised at present. – Come, I say. – Why, thou may'st be free with me; I'll be very secret. I'll not boast who 'twas obliged me, not I – for hang me if I know thy name.	20
<i>Florinda:</i>	Heavens! What a filthy beast is this?	25
<i>Willmore:</i>	I am so, and thou ought'st the sooner to lie with me for that reason. For look you, child, there will be no sin in't because 'twas neither designed, nor premeditated. 'Tis pure accident on both sides – that's a certain thing now. Indeed, should I make love to you, and you vow fidelity – and swear and lie till you believed and yielded – that were to make it wilful fornication, the crying sin of the nation. Thou art, therefore – as thou art a good Christian – obliged in conscience to deny me nothing. Now – come, be kind without any more idle prating.	30
<i>Florinda:</i>	Oh, I am ruined! – Wicked man, unhand me.	35
<i>Willmore:</i>	Wicked! Egad, child, a judge, were he young and vigorous, and saw those eyes of thine, would know 'twas they gave the first blow – the first provocation. Come, prithee, let's lose no time, I say. This is a fine, convenient place.	40
<i>Florinda:</i>	Sir, let me go, I conjure you, or I'll call out.	
<i>Willmore:</i>	Ay, ay, you were best to call witness to see how finely you treat me. Do.	
<i>Florinda:</i>	I'll cry murder, rape, or anything if you do not instantly let me go!	45

Willmore: A rape! Come, come, you lie, you baggage, you lie. What, I'll warrant you would fain have the world believe now that you are not so forward as I. No, not you! – Why, at this time of night, was your cobweb door set open, dear spider, but to catch flies? Ha, come – or I shall be damnably angry. 50
Why, what a coil is here.

Florinda: Sir, can you think –

Willmore: That you would do't for nothing? Oh, oh, I find what you would be at. – Look here, here's a pistole for you. Here's a work indeed. – Here, take it, I say. 55

Florinda: For Heaven's sake, sir, as you're a gentleman –

Willmore: So – now, now, she would be wheedling me for more! What, you will not take it then? You are resolved you will not? Come, come take it or I'll put it up again – for look ye, I never give more. Why, how now mistress, are you so high i'th' mouth a pistole won't down with you? Ha, why, what a work's here! – In good time. Come, no struggling to be gone. – But an y'are good at a dumb wrestle I'm for ye. 60
Look ye, I'm for ye –

She struggles with him 65
Enter BELVILE and FREDERICK

Belvile: The door is open; a pox of this mad fellow. I'm angry that we've lost him; I durst have sworn he had followed us.

Frederick: But you were so hasty, colonel, to be gone.

Florinda: Help! Help! Murder! Help – oh, I am ruined! 70

Belvile: Ha! Sure, that's Florinda's voice. (*Comes up to them*) – A man! Villain, let go that lady.

A noise, WILLMORE turns and draws; FREDERICK interposes

Florinda: Belvile! Heavens! My brother, too, is coming, and 'twill be impossible to escape. – Belvile, I conjure you to walk under my chamber window, from whence I'll give you some instructions what to do. This rude man has undone us! 75

Exit

Act 3, Scene 5

SAMUEL BECKETT: *Waiting for Godot*

- 6 **Either** (a) Discuss Beckett's dramatic treatment of waiting in the play.
- Or** (b) Using the extract below as the central focus of your answer, discuss the dramatic significance of Pozzo and Lucky to the play as a whole.

Enter POZZO and LUCKY.

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Up pig! [*Pause.*]

Act 1

CARYL CHURCHILL: *Top Girls*

- 7 **Either** (a) 'MRS KIDD: You're one of these ballbreakers / that's what you are. You'll end up miserable and lonely. You're not natural.'

In the light of this comment, discuss Churchill's dramatic presentation of loneliness in the play.

- Or** (b) Using the extract below as the central focus of your answer, discuss Churchill's presentation of women's attitudes towards men, both here and elsewhere in the play.

Griselda: My father could hardly speak. The Marquis said it wasn't an order, I could say no, but if I said yes I must always obey him in everything.

Marlene: That's when you should have suspected.

Griselda: But of course a wife must obey her husband. / And of course I must obey the Marquis.* 5

Isabella: I swore to obey dear John, of course, but it didn't seem to arise. Naturally I wouldn't have wanted to go abroad while I was married.

Marlene: *Then why bother to mention it at all? He'd got a thing about it, that's why. 10

Griselda: I'd rather obey the Marquis than a boy from the village.

Marlene: Yes, that's a point.

Joan: I never obeyed anyone. They all obeyed me.

Nijo: And what did you wear? He didn't make you get married in your own clothes? That would be perverse.* 15

Marlene: Oh, you wait.

Griselda: *He had ladies with him who undressed me and they had a white silk dress and jewels for my hair.

Marlene: And at first he seemed perfectly normal? 20

Griselda: Marlene, you're always so critical of him. / Of course he was normal, he was very kind.

Marlene: But Griselda, come on, he took your baby.

Griselda: Walter found it hard to believe I loved him. He couldn't believe I would always obey him. He had to prove it. 25

Marlene: I don't think Walter likes women.

Griselda: I'm sure he loved me, Marlene, all the time.

Marlene: He just had a funny way / of showing it.

Griselda: It was hard for him too.

Joan: How do you mean he took away your baby? 30

Nijo: Was it a boy?

Griselda: No, the first one was a girl.

Nijo: Even so it's hard when they take it away. Did you see it at all?

Griselda: Oh yes, she was six weeks old. 35

Nijo: Much better to do it straight away.

Isabella: But why did your husband take the child?

- Griselda:* He said all the people hated me because I was just one of them. And now I had a child they were restless. So he had to get rid of the child to keep them quiet. But he said he wouldn't snatch her, I had to agree and obey and give her up. So when I was feeding her a man came in and took her away. I thought he was going to kill her even before he was out of the room. 40
- Marlene:* But you let him take her? You didn't struggle? 45
- Griselda:* I asked him to give her back so I could kiss her. And I asked him to bury her where no animals could dig her up. / It
- Isabella:* Oh my dear.
- Griselda:* was Walter's child to do what he liked with.*
- Marlene:* Walter was bonkers. 50
- Gret:* Bastard.
- Isabella:* *But surely, murder.
- Griselda:* I had promised.
- Marlene:* I can't stand this. I'm going for a pee.
MARLENE *goes out.*
The WAITRESS brings dessert. 55
- Nijo:* No, I understand. Of course you had to, he was your life. And were you in favour after that?
- Griselda:* Oh yes, we were very happy together. We never spoke about what had happened. 60
- Isabella:* I can see you were doing what you thought was your duty. But didn't it make you ill?
- Griselda:* No, I was very well, thank you.
- Nijo:* And you had another child?
- Griselda:* Not for four years, but then I did, yes, a boy. 65
- Nijo:* Ah a boy. / So it all ended happily.
- Griselda:* Yes he was pleased. I kept my son until he was two years old. A peasant's grandson. It made the people angry. Walter explained.
- Isabella:* But surely he wouldn't kill his children / just because — 70
- Griselda:* Oh it wasn't true. Walter would never give in to the people. He wanted to see if I loved him enough.
- Joan:* He killed his children / to see if you loved him enough?

Act 1

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