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**LITERATURE IN ENGLISH**

**9765/02**

Paper 2 Drama

**May/June 2014**

**2 hours**

Additional Materials: Answer Booklet/Paper

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**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.**

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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: *Measure for Measure*

- 1 **Either** (a) Discuss Shakespeare's presentation of attitudes to sexual desire in *Measure for Measure*.
- Or** (b) With close reference to the language and the dramatic situation at this point, explore Shakespeare's presentation of the Duke, both here and elsewhere in the play.

*The prison.*

*Enter DUKE, disguised as before, CLAUDIO, and PROVOST.*

<i>Duke:</i>	So, then you hope of pardon from Lord Angelo?	
<i>Claudio:</i>	The miserable have no other medicine But only hope:	5
<i>Duke:</i>	I have hope to live, and am prepar'd to die. Be absolute for death; either death or life Shall thereby be the sweeter. Reason thus with life. If I do lose thee, I do lose a thing	10
	That none but fools would keep. A breath thou art, Servile to all the skyey influences, That dost this habitation where thou keep'st Hourly afflict. Merely, thou art Death's fool; For him thou labour'st by thy flight to shun	15
	And yet run'st toward him still. Thou art not noble; For all th' accommodations that thou bear'st Are nurs'd by baseness. Thou'rt by no means valiant; For thou dost fear the soft and tender fork Of a poor worm. Thy best of rest is sleep,	20
	And that thou oft provok'st; yet grossly fear'st Thy death, which is no more. Thou art not thyself; For thou exists on many a thousand grains That issue out of dust. Happy thou art not; For what thou hast not, still thou striv'st to get,	25
	And what thou hast, forget'st. Thou art not certain; For thy complexion shifts to strange effects, After the moon. If thou art rich, thou'rt poor; For, like an ass whose back with ingots bows, Thou bear'st thy heavy riches but a journey,	30
	And Death unloads thee. Friend hast thou none; For thine own bowels which do call thee sire, The mere effusion of thy proper loins, Do curse the gout, serpigo, and the rheum, For ending thee no sooner. Thou hast nor youth nor age, But, as it were, an after-dinner's sleep,	35

- Dreaming on both; for all thy blessed youth  
 Becomes as aged, and doth beg the alms  
 Of palsied eld; and when thou art old and rich,  
 Thou hast neither heat, affection, limb, nor beauty, 40  
 To make thy riches pleasant. What's yet in this  
 That bears the name of life? Yet in this life  
 Lie hid moe thousand deaths; yet death we fear,  
 That makes these odds all even.
- Claudio:* I humbly thank you. 45  
 To sue to live, I find I seek to die;  
 And, seeking death, find life. Let it come on.
- Isabella:* [*Within*] What, ho! Peace here; grace and good  
 company!
- Provost:* Who's there? Come in; the wish deserves a welcome. 50
- Duke:* Dear sir, ere long I'll visit you again.
- Claudio:* Most holy sir, I thank you.  
*Enter ISABELLA.*
- Isabella:* My business is a word or two with Claudio.
- Provost:* And very welcome. Look, signior, here's your sister. 55
- Duke:* Provost, a word with you.
- Provost:* As many as you please.
- Duke:* Bring me to hear them speak, where I may be conceal'd.  
 [*Exeunt DUKE and PROVOST.*]

Act 3, Scene 1

WILLIAM SHAKESPEARE: *King Lear*

2 **Either** (a) 'Kent: The wonder is he hath endur'd so long. . . .'

In what ways, and with what effects, does Shakespeare create sympathy for Lear as a tragic figure?

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

<i>Cornwall:</i>	Peace, sirrah!	
	You beastly knave, know you no reverence?	
<i>Kent:</i>	Yes, sir; but anger hath a privilege.	
<i>Cornwall:</i>	Why art thou angry?	
<i>Kent:</i>	That such a slave as this should wear a sword,	5
	Who wears no honesty. Such smiling rogues as these,	
	Like rats, oft bite the holy cords a-twain	
	Which are too intrinse t' unloose; smooth every passion	
	That in the natures of their lords rebel;	
	Bring oil to fire, snow to their colder moods;	10
	Renege, affirm, and turn their halcyon beaks	
	With every gale and vary of their masters,	
	Knowing nought, like dogs, but following.	
	A plague upon your epileptic visage!	
	Smile you my speeches, as I were a fool?	15
	Goose, if I had you upon Sarum plain,	
	I'd drive ye cackling home to Camelot.	
<i>Cornwall:</i>	What, art thou mad, old fellow?	
<i>Gloucester:</i>	How fell you out? Say that.	
<i>Kent:</i>	No contraries hold more antipathy	20
	Than I and such a knave.	
<i>Cornwall:</i>	Why dost thou call him knave?	
	What is his fault?	
<i>Kent:</i>	His countenance likes me not.	
<i>Cornwall:</i>	No more, perchance, does mine, nor his, nor hers.	25
<i>Kent:</i>	Sir, 'tis my occupation to be plain:	
	I have seen better faces in my time	
	Than stands on any shoulder that I see	
	Before me at this instant.	
<i>Cornwall:</i>	This is some fellow	30
	Who, having been prais'd for bluntness, doth affect	
	A saucy roughness, and constrains the garb	
	Quite from his nature. He cannot flatter, he,	
	An honest mind and plain – he must speak truth.	
	An they will take it, so; if not, he's plain.	35
	These kind of knaves I know, which in this plainness	
	Harbour more craft and more corrupter ends	
	Than twenty silly ducking observants	
	That stretch their duties nicely.	
<i>Kent:</i>	Sir, in good faith, in sincere verity,	40
	Under th' allowance of your great aspect,	
	Whose influence, like the wreath of radiant fire	
	On flickering Phoebus' front –	
<i>Cornwall:</i>	What mean'st by this?	
<i>Kent:</i>	To go out of my dialect, which you discommend so	45

much. I know, sir, I am no flatterer. He that beguil'd  
 you in a plain accent was a plain knave; which,  
 for my part, I will not be, though I should win your  
 displeasure to entreat me to't.

*Cornwall:* What was th' offence you gave him? 50

*Oswald:* I never gave him any.

It pleas'd the King his master very late  
 To strike at me, upon his misconstruction;  
 When he, compact, and flattering his displeasure,  
 Tripp'd me behind; being down, insulted, rail'd, 55  
 And put upon him such a deal of man  
 That worthied him, got praises of the King  
 For him attempting who was self-subdu'd;  
 And in the fleshment of this dread exploit,  
 Drew on me here again. 60

*Kent:* None of these rogues and cowards  
 But Ajax is their fool.

*Cornwall:* Fetch forth the stocks.  
 You stubborn ancient knave, you reverend braggart,  
 We'll teach you. 65

*Kent:* Sir, I am too old to learn.  
 Call not your stocks for me; I serve the King,  
 On whose employment I was sent to you.  
 You shall do small respect, show too bold malice  
 Against the grace and person of my master, 70  
 Stocking his messenger.

*Cornwall:* Fetch forth the stocks. As I have life and honour,  
 There shall he sit till noon.

*Regan:* Till noon! Till night, my lord; and all night too.

*Kent:* Why, madam, if I were your father's dog, 75  
 You should not use me so.

*Regan:* Sir, being his knave, I will.

Act 2, Scene 2

WILLIAM SHAKESPEARE: *Henry IV, Part 1*

- 3 **Either** (a) Discuss Shakespeare's dramatic treatment of different types of loyalty and disloyalty in the play.
- Or** (b) With close reference to the passage, consider what this episode contributes to your understanding of Hal, both here and elsewhere in the play.

<i>Prince:</i>	Well then, once in my days I'll be a madcap.	
<i>Falstaff:</i>	Why, that's well said.	
<i>Prince:</i>	Well, come what will, I'll tarry at home.	
<i>Falstaff:</i>	By the lord, I'll be a traitor then, when thou art king.	
<i>Prince:</i>	I care not.	5
<i>Poins:</i>	Sir John, I prithee, leave the Prince and me alone: I will lay him down such reasons for this adventure that he shall go.	
<i>Falstaff:</i>	Well, God give thee the spirit of persuasion, and him the ears of profiting, that what thou speakest may move, and what he hears may be believed; that the true prince may, for recreation sake, prove a false thief; for the poor abuses of the time want countenance. Farewell; you shall find me in Eastcheap.	10
<i>Prince:</i>	Farewell, thou latter spring! Farewell, All-hallow'n summer! [Exit FALSTAFF.]	15
<i>Poins:</i>	Now, my good sweet honey lord, ride with us to-morrow. I have a jest to execute that I cannot manage alone. Falstaff, Bardolph, Peto, and Gadshill, shall rob those men that we have already waylaid; yourself and I will not be there; and when they have the booty, if you and I do not rob them, cut this head off from my shoulders.	20
<i>Prince:</i>	How shall we part with them in setting forth?	
<i>Poins:</i>	Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail; and then will they adventure upon the exploit themselves; which they shall have no sooner achieved but we'll set upon them.	25
<i>Prince:</i>	Yea, but 'tis like that they will know us by our horses, by our habits, and by every other appointment, to be ourselves.	30
<i>Poins:</i>	Tut! our horses they shall not see – I'll tie them in the wood; our vizards we will change after we leave them; and, sirrah, I have cases of buckram for the nonce, to immask our noted outward garments.	35
<i>Prince:</i>	Yea, but I doubt they will be too hard for us.	
<i>Poins:</i>	Well, for two of them, I know them to be as true-bred cowards as ever turn'd back; and for the third; if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be the incomprehensible lies that this same fat rogue will tell us when we meet at supper: how thirty, at least, he fought with; what wards, what blows, what extremities he endured; and in the reproof of this lives the jest.	40
<i>Prince:</i>	Well, I'll go with thee. Provide us all things necessary, and meet me to-morrow night in Eastcheap; there I'll sup. Farewell.	45

*Poins:* Farewell, my lord. [Exit POINS.  
*Prince:* I know you all, and will awhile uphold  
 The unyok'd humour of your idleness; 50  
 Yet herein will I imitate the sun,  
 Who doth permit the base contagious clouds  
 To smother up his beauty from the world,  
 That, when he please again to be himself,  
 Being wanted, he may be more wond'ered at 55  
 By breaking through the foul and ugly mists  
 Of vapours that did seem to strangle him.  
 If all the year were playing holidays,  
 To sport would be as tedious as to work;  
 But when they seldom come, they wish'd-for come, 60  
 And nothing pleaseth but rare accidents.  
 So, when this loose behaviour I throw off  
 And pay the debt I never promised,  
 By how much better than my word I am,  
 By so much shall I falsify men's hopes; 65  
 And, like bright metal on a sullen ground,  
 My reformation, glitt'ring o'er my fault,  
 Shall show more goodly and attract more eyes  
 Than that which hath no foil to set it off.  
 I'll so offend to make offence a skill, 70  
 Redeeming time when men think least I will.  
 [Exit.

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.

JOHN WEBSTER: *The White Devil*

- 4 **Either** (a) '*Flamineo*: Court promises! Let wise men count them curst, / For while you live he that scores best pays worst.'

Discuss Webster's presentation of courts and courtiers in *The White Devil*.

- Or** (b) How might an audience react as the following scene unfolds? You should pay close attention to language and action, and make links to other parts of the play where relevant.

<i>Lodovico:</i>	<i>Si nunc quoque probas ea quae acta sunt inter nos, flecte caput in laevum.</i> He is departing; pray stand all apart, And let us only whisper in his ears Some private meditations, which our order Permits you not to hear.	5
	<i>Here the rest being departed</i> LODOVICO <i>and GASPARO discover themselves.</i>	
<i>Gasparo:</i>	Bracciano!	
<i>Lodovico:</i>	Devil Bracciano. Thou art damned.	10
<i>Gasparo:</i>	Perpetually.	
<i>Lodovico:</i>	A slave condemned and given up to the gallows Is thy great lord and master.	
<i>Gasparo:</i>	True; for thou Art given up to the devil.	15
<i>Lodovico:</i>	O, you slave! You that were held the famous politician; Whose art was poison.	
<i>Gasparo:</i>	And whose conscience murder.	
<i>Lodovico:</i>	That would have broke your wife's neck down the stairs Ere she was poisoned.	20
<i>Gasparo:</i>	That had your villainous sallets—	
<i>Lodovico:</i>	And fine embroidered bottles, and perfumes Equally mortal with a winter plague—	
<i>Gasparo:</i>	Now there's mercury—	25
<i>Lodovico:</i>	And copperas—	
<i>Gasparo:</i>	And quicksilver—	
<i>Lodovico:</i>	With other devilish pothecary stuff A-melting in your politic brains. Dost hear?	
<i>Gasparo:</i>	This is Count Lodovico.	30
<i>Lodovico:</i>	This Gasparo. And thou shalt die like a poor rogue.	
<i>Gasparo:</i>	And stink Like a dead fly-blown dog.	
<i>Lodovico:</i>	And be forgotten Before thy funeral sermon.	35
<i>Bracciano:</i>	Vittoria? Vittoria!	



*Lodovico:* O the cursèd devil,  
Come to himself again! We are undone. 40

*Enter VITTORIA and the Attendants.*

*Gasparo:* [*Aside*] Strangle him in private.  
[*Aloud*] What? Will you call him again  
To live in treble torments? For charity,  
For Christian charity, avoid the chamber. 45  
[*Exeunt VITTORIA etc.*]

*Lodovico:* You would prate, sir. This is a true-love knot  
Sent from the Duke of Florence.

*BRACCIANO is strangled.*

*Gasparo:* What—is it done? 50

*Lodovico:* The snuff is out. No woman-keeper i'th'world,  
Though she had practised seven year at the pest-house,  
Could have done't quaintlier.—My lords, he's dead.

[*Re-enter VITTORIA, FRANCISCO, and FLAMINEO,  
with Attendants.*] 55

*Omnes:* Rest to his soul.

*Vittoria:* O me! This place is hell.  
[*Exit VITTORIA, followed by all except  
LODOVICO, FRANCISCO, and FLAMINEO.*]

*Francisco:* How heavily she takes it. 60

*Flamineo:* O yes, yes;  
Had women navigable rivers in their eyes  
They would dispend them all. Surely I wonder  
Why we should wish more rivers to the city,  
When they sell water so good cheap. I'll tell thee, 65  
These are but moonish shades of griefs or fears;  
There's nothing sooner dry than women's tears.  
Why, here's an end of all my harvest; he has given me  
nothing—

Act 5, Scene 3

RICHARD BRINSLEY SHERIDAN: *The Rivals*

- 5 **Either** (a) Explore some of the uses that Sheridan makes of the contrasts between the two sets of lovers, Absolute and Lydia, Faulkland and Julia.
- Or** (b) Using the passage below as the central focus of your answer, consider Sheridan's presentation of parents and guardians both here and elsewhere in the play.

<i>Mrs Malaprop:</i>	There's a little intricate hussy for you!	
<i>Sir Anthony:</i>	It is not to be wondered at, ma'am; all this is the natural consequence of teaching girls to read. Had I a thousand daughters, by heavens, I'd as soon have them taught the black art as their alphabet!	5
<i>Mrs Malaprop:</i>	Nay, nay, Sir Anthony, you are an absolute misanthropy.	
<i>Sir Anthony:</i>	In my way hither, Mrs Malaprop, I observed your niece's maid coming forth from a circulating library. She had a book in each hand: they were half-bound volumes, with marble covers! From that moment I guessed how full of duty I should see her mistress!	10
<i>Mrs Malaprop:</i>	Those are vile places, indeed!	
<i>Sir Anthony:</i>	Madam, a circulating library in a town is as an evergreen tree of diabolical knowledge! It blossoms through the year! And depend on it, Mrs Malaprop, that they who are so fond of handling the leaves will long for the fruit at last.	15
<i>Mrs Malaprop:</i>	Fie, fie, Sir Anthony, you surely speak laconically!	
<i>Sir Anthony:</i>	Why, Mrs Malaprop, in moderation now, what would you have a woman know?	20
<i>Mrs Malaprop:</i>	Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning: I don't think so much learning becomes a young woman. For instance, I would never let her meddle with Greek, or Hebrew, or algebra, or simony, or fluxions, or paradoxes, or such inflammatory branches of learning; neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts; and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries. But above all, Sir Anthony, she should be mistress of orthodoxy, that she might not misspell, and mispronounce words so shamefully as girls usually do, and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know; and I don't think there is a superstitious article in it.	25
<i>Sir Anthony:</i>	Well, well, Mrs Malaprop, I will dispute the point no further with you; though I must confess that you are a truly moderate and polite arguer, for almost every third word you say is on my side of the question. But, Mrs Malaprop, to the more important point in debate – you say you have no objection to my proposal?	30
		35
		40
		45

- Mrs Malaprop:* None, I assure you. I am under no positive engagement with Mr Acres, and as Lydia is so obstinate against him, perhaps your son may have better success. 50
- Sir Anthony:* Well, madam, I will write for the boy directly. He knows not a syllable of this yet, though I have for some time had the proposal in my head. He is at present with his regiment.
- Mrs Malaprop:* We have never seen your son, Sir Anthony; but I hope no objection on his side. 55
- Sir Anthony:* Objection? Let him object if he dare! No, no, Mrs Malaprop, Jack knows that the least demur puts me in a frenzy directly. My process was always very simple. In their younger days, 'twas 'Jack, do this'; if he demurred, I knocked him down, and if he grumbled at that, I always sent him out of the room. 60
- Mrs Malaprop:* Ay, and the properest way, o' my conscience! Nothing is so conciliating to young people as severity. Well, Sir Anthony, I shall give Mr Acres his discharge, and prepare Lydia to receive your son's invocations; and I hope you will represent *her* to the Captain as an object not altogether illegible. 65
- Sir Anthony:* Madam, I will handle the subject prudently. Well, I must leave you, and let me beg you, Mrs Malaprop, to enforce this matter roundly to the girl. Take my advice: keep a tight hand. If she rejects this proposal, clap her under lock and key; and if you were just to let the servants forget to bring her dinner for three or four days, you can't conceive how she'd come about! 70  
75

*Exit*

Act 1, Scene 2

HAROLD PINTER: *The Homecoming*

6 **Either** (a) 'Throughout the play, the characters judge and criticise each other.'

Explore some of the dramatic effects of the play in the light of this comment.

**Or** (b) With close reference to the detail of the passage below, consider the significance of this moment for your understanding of the play as a whole.

*Lenny:* *Pause.*  
[to TEDDY]. Your cigar's gone out.

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everywhere you look. And there's lots of insects there.

*Pause.*

And there's lots of insects there.

Act 2

BRIAN FRIEL: *Dancing at Lughnasa*

- 7 **Either** (a) Discuss Friel's dramatic presentation of Ireland and Irishness in *Dancing at Lughnasa*.
- Or** (b) Using the extract below as the main focus of your answer, consider Friel's dramatic presentation of Michael as both child and adult in the play.

*[The convention must now be established that the [imaginary] BOY MICHAEL is working at the kite materials lying on the ground.*

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*When she sees the BOY working at his kites her face lights up with pleasure. She watches him for a few seconds.]*

Act 1

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