



Cambridge Pre-U

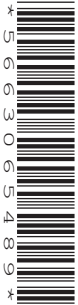
LITERATURE IN ENGLISH

9765/02

Paper 2 Drama

May/June 2023

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) In what ways, and with what dramatic effects, does Shakespeare explore the relationship between King and kingdom in *Richard III*?
- Or** (b) Using the following passage as the central focus of your answer, discuss Richard's ability as a manipulator of others.

<i>King Richard:</i>	I swear –	
<i>Queen Elizabeth:</i>	By nothing; for this is no oath: Thy George, profan'd, hath lost his lordly honour; Thy garter, blemish'd, pawn'd his knightly virtue; Thy crown, usurp'd, disgrac'd his kingly glory. If something thou wouldst swear to be believ'd, Swear then by something that thou hast not wrong'd.	5
<i>King Richard:</i>	Then, by my self –	
<i>Queen Elizabeth:</i>	Thy self is self-misus'd.	
<i>King Richard:</i>	Now, by the world –	10
<i>Queen Elizabeth:</i>	'Tis full of thy foul wrongs.	
<i>King Richard:</i>	My father's death –	
<i>Queen Elizabeth:</i>	Thy life hath it dishonour'd.	
<i>King Richard:</i>	Why, then, by God –	
<i>Queen Elizabeth:</i>	God's wrong is most of all. If thou didst fear to break an oath with Him, The unity the King my husband made Thou hadst not broken, nor my brothers died. If thou hadst fear'd to break an oath by Him, Th' imperial metal, circling now thy head, Had grac'd the tender temples of my child; And both the Princes had been breathing here, Which now, two tender bedfellows for dust, Thy broken faith hath made the prey for worms. What canst thou swear by now?	15 20 25
<i>King Richard:</i>	The time to come.	
<i>Queen Elizabeth:</i>	That thou hast wronged in the time o'erpast; For I myself have many tears to wash Hereafter time, for time past wrong'd by thee. The children live whose fathers thou hast slaughter'd, Ungovern'd youth, to wail it in their age; The parents live whose children thou hast butcher'd, Old barren plants, to wail it with their age,	30

	Swear not by time to come; for that thou hast Misus'd ere us'd, by times ill-us'd o'erpast.	35
<i>King Richard:</i>	As I intend to prosper and repent, So thrive I in my dangerous affairs Of hostile arms! Myself myself confound! Heaven and fortune bar me happy hours! Day, yield me not thy light; nor, night, thy rest! Be opposite all planets of good luck To my proceeding! – if, with dear heart's love, Immaculate devotion, holy thoughts, I tender not thy beauteous princely daughter. In her consists my happiness and thine; Without her, follows to myself and thee, Herself, the land, and many a Christian soul, Death, desolation, ruin, and decay. It cannot be avoided but by this; It will not be avoided but by this.	40 45
	Therefore, dear mother – I must call you so – Be the attorney of my love to her; Plead what I will be, not what I have been; Not my deserts, but what I will deserve. Urge the necessity and state of times, And be not peevish-fond in great designs.	50 55
<i>Queen Elizabeth:</i>	Shall I be tempted of the devil thus?	
<i>King Richard:</i>	Ay, if the devil tempt you to do good.	
<i>Queen Elizabeth:</i>	Shall I forget myself to be myself?	
<i>King Richard:</i>	Ay, if your self's remembrance wrong yourself.	60
<i>Queen Elizabeth:</i>	Yet thou didst kill my children.	
<i>King Richard:</i>	But in your daughter's womb I bury them; Where, in that nest of spicery, they will breed Selves of themselves, to your recomforture.	
<i>Queen Elizabeth:</i>	Shall I go win my daughter to thy will?	65
<i>King Richard:</i>	And be a happy mother by the deed.	
<i>Queen Elizabeth:</i>	I go. Write to me very shortly, And you shall understand from me her mind.	
<i>King Richard:</i>	Bear her my true love's kiss; and so, farewell.	
	[<i>Kissing her. Exit QUEEN ELIZABETH.</i>]	70
	Relenting fool, and shallow, changing woman!	

(from Act 4, Scene 4)

WILLIAM SHAKESPEARE: *Troilus and Cressida*2 **Either** (a) 'Troy in our weakness stands, not in her strength.'

With Ulysses's comment in mind, discuss Shakespeare's dramatic presentation of the Greeks in *Troilus and Cressida*.

Or (b) Using the following extract as the central focus of your response, discuss Shakespeare's presentation of Troilus and Cressida's relationship in the play.

<i>Cressida:</i>	My lord, I do beseech you, pardon me; 'Twas not my purpose thus to beg a kiss. I am asham'd. O heavens! what have I done? For this time will I take my leave, my lord.	
<i>Troilus:</i>	Your leave, sweet Cressid!	5
<i>Pandarus:</i>	Leave! An you take leave till to-morrow morning –	
<i>Cressida:</i>	Pray you, content you.	
<i>Troilus:</i>	What offends you, lady?	
<i>Cressida:</i>	Sir, mine own company.	
<i>Troilus:</i>	You cannot shun yourself.	10
<i>Cressida:</i>	Let me go and try. I have a kind of self resides with you; But an unkind self, that it self will leave To be another's fool. I would be gone. Where is my wit? I know not what I speak.	15
<i>Troilus:</i>	Well know they what they speak that speak so wisely.	
<i>Cressida:</i>	Perchance, my lord, I show more craft than love; And fell so roundly to a large confession To angle for your thoughts; but you are wise – Or else you love not; for to be wise and love Exceeds man's might; that dwells with gods above.	20
<i>Troilus:</i>	O that I thought it could be in a woman – As, if it can, I will presume in you – To feed for aye her lamp and flames of love; To keep her constancy in plight and youth, Outliving beauty's outward, with a mind That doth renew swifter than blood decays! Or that persuasion could but thus convince me That my integrity and truth to you Might be affronted with the match and weight Of such a winnowed purity in love. How were I then uplifted! but, alas, I am as true as truth's simplicity, And simpler than the infancy of truth.	25 30
<i>Cressida:</i>	In that I'll war with you.	35
<i>Troilus:</i>	O virtuous fight, When right with right wars who shall be most right! True swains in love shall in the world to come Approve their truth by Troilus, when their rhymes, Full of protest, of oath, and big compare, Want similes, truth tir'd with iteration –	40

As true as steel, as plantage to the moon,
 As sun to day, as turtle to her mate,
 As iron to adamant, as earth to th' centre –
 Yet, after all comparisons of truth, 45
 As truth's authentic author to be cited,
 'As true as Troilus' shall crown up the verse
 And sanctify the numbers.

Cressida: Prophet may you be!
 If I be false, or swerve a hair from truth, 50
 When time is old and hath forgot itself,
 When waterdrops have worn the stones of Troy,
 And blind oblivion swallow'd cities up,
 And mighty states characterless are grated
 To dusty nothing – yet let memory 55
 From false to false, among false maids in love,
 Upbraid my falsehood when th' have said 'As false
 As air, as water, wind, or sandy earth,
 As fox to lamb, or wolf to heifer's calf,
 Pard to the hind, or stepdame to her son' – 60
 Yea, let them say, to stick the heart of falsehood,
 'As false as Cressid'.

(from Act 3, Scene 2)

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 3** **Either** (a) Discuss the presentation and dramatic significance of Puck in the play.
- Or** (b) Using the following extract as the central focus of your response, discuss the significance of the Mechanicals' play as a commentary on the action of *A Midsummer Night's Dream* as a whole.

<i>Pyramus:</i>	<p><i>Sweet Moon, I thank thee for thy sunny beams; I thank thee, Moon, for shining now so bright; For, by thy gracious, golden, glittering gleams, I trust to take of truest Thisby sight.</i></p> <p style="text-align: right;"><i>But stay, O spite!</i> 5</p> <p style="text-align: right;"><i>But mark, poor knight, What dreadful dole is here! Eyes, do you see? How can it be? O dainty duck! O dear!</i> 10</p> <p style="text-align: right;"><i>Thy mantle good, What! stain'd with blood? Approach, ye Furies fell. O Fates! come, come; Cut thread and thrum;</i> 15</p> <p style="text-align: right;"><i>Quail, crush, conclude, and quell.</i></p>
<i>Theseus:</i>	This passion, and the death of a dear friend, would go near to make a man look sad.
<i>Hippolyta:</i>	Beshrew my heart, but I pity the man.
<i>Pyramus:</i>	<p><i>O wherefore, Nature, didst thou lions frame? Since lion vile hath here deflower'd my dear; Which is – no, no – which was the fairest dame That liv'd, that lov'd, that lik'd, that look'd with cheer.</i></p> <p style="text-align: right;"><i>Come, tears, confound; Out, sword, and wound</i> 25</p> <p><i>The pap of Pyramus; Ay, that left pap, Where heart doth hop.</i></p> <p style="text-align: right;">[Stabs himself.]</p> <p><i>Thus die I, thus, thus, thus.</i> 30</p> <p style="text-align: right;"><i>Now am I dead, Now am I fled; My soul is in the sky. Tongue, lose thy light; Moon, take thy flight.</i> 35</p> <p style="text-align: right;">[Exit MOONSHINE.]</p> <p style="text-align: right;"><i>Now die, die, die, die, die.</i> [Dies.]</p>
<i>Demetrius:</i>	No die, but an ace, for him; for he is but one.
<i>Lysander:</i>	Less than an ace, man; for he is dead; he is nothing.
<i>Theseus:</i>	With the help of a surgeon he might yet recover and yet prove an ass. 40
<i>Hippolyta:</i>	How chance Moonshine is gone before Thisby comes back and finds her lover?

	[<i>Re-enter THISBY.</i>]	
<i>Theseus:</i>	She will find him by starlight. Here she comes; and her passion ends the play.	45
<i>Hippolyta:</i>	Methinks she should not use a long one for such a Pyramus; I hope she will be brief.	
<i>Demetrius:</i>	A mote will turn the balance, which Pyramus, which Thisby, is the better – he for a man, God warrant us: she for a woman, God bless us!	50
<i>Lysander:</i>	She hath spied him already with those sweet eyes.	
<i>Demetrius:</i>	And thus she moans, videlicet: –	
<i>Thisby:</i>	<i>Asleep, my love?</i>	
	<i>What, dead, my dove?</i>	55
	<i>O Pyramus, arise,</i>	
	<i>Speak, speak. Quite dumb?</i>	
	<i>Dead, dead? A tomb</i>	
	<i>Must cover thy sweet eyes.</i>	
	<i>These lily lips,</i>	60
	<i>This cherry nose,</i>	
	<i>These yellow cowslip cheeks,</i>	
	<i>Are gone, are gone;</i>	
	<i>Lovers, make moan;</i>	
	<i>His eyes were green as leeks.</i>	65
	<i>O Sisters Three,</i>	
	<i>Come, come to me,</i>	
	<i>With hands as pale as milk;</i>	
	<i>Lay them in gore,</i>	
	<i>Since you have shore</i>	70
	<i>With shears his thread of silk.</i>	
	<i>Tongue, not a word.</i>	
	<i>Come, trusty sword;</i>	
	<i>Come, blade, my breast imbrue.</i>	
	[<i>Stabs herself.</i>]	75
	<i>And farewell, friends;</i>	
	<i>Thus Thisby ends;</i>	
	<i>Adieu, adieu, adieu.</i>	
	[<i>Dies.</i>]	

(from Act 5, 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) 'Letitia: You see I can be anything.'

With this quotation in mind, discuss Cowley's dramatic presentation of women's aspirations in the play.

Or (b) Using the following extract as the central focus of your answer, discuss Cowley's dramatic presentation of courtship in the play.

	[Enter DORICOURT and LETITIA. They come forward]	
Doricourt:	By heavens! I never was charmed till now. English beauty—French vivacity—wit—elegance. Your name, my angel! Tell me your name, though you persist in concealing your face.	5
Letitia:	My name has a spell in it.	
Doricourt:	I thought so; it must be <i>Charming</i> .	
Letitia:	But, if revealed, the charm is broke.	
Doricourt:	I'll answer for its force.	
Letitia:	Suppose it Harriet, or Charlotte, or Maria, or —	10
Doricourt:	Hang Harriet, and Charlotte, and Maria! The name your father gave ye!	
Letitia:	That can't be worth knowing; 'tis so transient a thing.	
Doricourt:	How, transient?	
Letitia:	Heaven forbid, my name should be <i>lasting</i> till I am married.	15
Doricourt:	Married! The chains of matrimony are too heavy and vulgar for such a spirit as yours. The flowery wreaths of Cupid are the only bands you should wear.	
Letitia:	They are the lightest, I believe, but 'tis possible to wear those of marriage gracefully. Throw 'em loosely round, and twist 'em in a true-lover's knot for the bosom.	20
Doricourt:	An angel! But what will you be when a wife?	
Letitia:	A woman. If my husband should prove a churl, a fool, or a tyrant, I'd break his heart, ruin his fortune, elope with the first pretty fellow that asked me—and return the contempt of the world with scorn, whilst my feelings preyed upon my life.	25
Doricourt:	[aside]: Amazing! [To LETITIA] What if you loved him, and he were worthy of your love?	
Letitia:	Why, then I'd be anything—and all! Grave, gay, capricious—the soul of whim, the spirit of variety—live with him in the eye of fashion, or in the shade of retirement—change my country, my sex, feast with him in an Eskimo hut, or a Persian pavillion—join him in the victorious	30

	war-dance on the borders of Lake Ontario, or sleep to the soft breathings of the flute in the cinnamon groves of Ceylon—dig with him in the mines of Golconda, or enter the dangerous precincts of the Mogul's seraglio, cheat him of his wishes, and overturn his empire to restore the husband of my heart to the blessings of liberty and love.	35
<i>Doricourt:</i>	Delightful wildness! Oh, to catch thee, and hold thee forever in this little cage! [<i>Attempting to clasp her</i>]	40
<i>Letitia:</i>	Hold, sir! Though Cupid must give the bait that tempts me to the snare, 'tis Hymen must spread the net to catch me.	
<i>Doricourt:</i>	'Tis in vain to assume airs of coldness. Fate has ordained you mine.	45
<i>Letitia:</i>	How do you know?	
<i>Doricourt:</i>	I feel it <i>here</i> . I never met with a woman so perfectly to my taste; and I won't believe it formed you so on purpose to tantalize me.	50
<i>Letitia</i>	[<i>aside</i>]: This moment is worth a whole existence.	
<i>Doricourt:</i>	Come, show me your face, and rivet my chains.	
<i>Letitia:</i>	Tomorrow, you shall be satisfied.	
<i>Doricourt:</i>	Tomorrow! And not tonight?	
<i>Letitia:</i>	No.	55
<i>Doricourt:</i>	Where then shall I wait on you tomorrow? Where see you?	
<i>Letitia:</i>	You shall see me in an hour when you least expect me.	
<i>Doricourt:</i>	Why all this mystery?	
<i>Letitia:</i>	I like to be mysterious. At present be content to know that I am a woman of family and fortune. Adieu!	60
	[<i>Enter HARDY</i>]	
<i>Hardy</i>	[<i>aside</i>]: Adieu! Then I am come at the fag-end.	
<i>Doricourt:</i>	Let me see you to your carriage.	
<i>Letitia:</i>	As you value knowing me, stir not a step. If I am followed you never see me more.	65
	[<i>Exit LETITIA</i>]	

(from Act 4, Scene 1)

BRIAN FRIEL: *Translations*

- 5 **Either** (a) Discuss Friel's dramatic presentation of Ireland and the Irish in the play.
- Or** (b) Using the following extract as the central focus of your answer, discuss the dramatic significance of maps and map-making to the play as a whole.

Lancey: I'll say what I have to say, if I may, and as briefly as possible.

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Owen: He is already a committed Hibernophile—

(from Act 1)

RICHARD BRINSLEY SHERIDAN: *The School for Scandal*

- 6 **Either** (a) Discuss the presentation and dramatic significance of the Teazles' marriage in the play as a whole.
- Or** (b) Using the following extract as the central focus of your answer, discuss Sheridan's dramatic presentation of sentiment in *The School for Scandal*.

<i>Joseph Surface</i>	<i>[rising with MARIA]</i> : Maria, I see you have no satisfaction in this society.	
<i>Maria</i> :	How is it possible I should? If to raise malicious smiles at the infirmities and misfortunes of those who have never injured us be the province of wit or humour, heaven grant me a double portion of dullness.	5
<i>Joseph Surface</i> :	Yet they appear more ill-natured than they are. They have no malice at heart.	
<i>Maria</i> :	Then is their conduct still more contemptible, for in my opinion nothing could excuse the intemperance of their tongues but a natural and ungovernable bitterness of mind.	10
<i>Joseph Surface</i>	<i>[kneeling]</i> : But can you, Maria, feel thus for others and be unkind to me alone? Is hope to be denied the tenderest passion?	15
<i>Maria</i> :	Why will you distress me by renewing this subject?	
<i>Joseph Surface</i> :	Ah, Maria, you would not treat me thus and oppose your guardian's, Sir Peter's, wishes, but that I see that profligate Charles is still a favoured rival.	
<i>Maria</i> :	Ungenerously urged. But, whatever my sentiments of that unfortunate young man are, be assured I shall not feel more bound to give him up because his distresses have lost him the regard even of a brother.	20
	<i>[Enter LADY TEAZLE]</i>	
<i>Joseph Surface</i> :	Nay, but, Maria, do not leave me with a frown. By all that's honest, I swear – <i>[aside]</i> Gad's life, here's Lady Teazle!	25
	<i>[JOSEPH SURFACE rises]</i>	
	<i>[To MARIA]</i> You must not, no, you shall not, for though I have the greatest regard for Lady Teazle –	
<i>Maria</i> :	Lady Teazle!	30
<i>Joseph Surface</i> :	Yet, were Sir Peter to suspect –	
<i>Lady Teazle</i>	<i>[coming forward]</i> : What's this, pray? Do you take her for me! – Child, you are wanted in the next room.	
	<i>[Exit MARIA]</i>	
	What is all this, pray?	35
<i>Joseph Surface</i> :	O, the most unlucky circumstance in nature. Maria has somehow suspected the tender concern which I have for your happiness and threatened to acquaint Sir Peter with her suspicions, and I was just endeavouring to reason with her when you came.	40

- Lady Teazle:* Indeed; but you seemed to adopt a very tender method of reasoning. Do you usually argue on your knees?
- Joseph Surface:* O, she's a child, and I thought a little bombast – but, Lady Teazle, when are you to give me your judgement on my library as you promised? 45
- Lady Teazle:* No, no; I begin to think it would be imprudent, and you know I admit you as a lover no further than fashion requires.
- Joseph Surface:* True, a mere platonic cicisbeo – what every London wife is entitled to. 50
- Lady Teazle:* Certainly one must not be out of the fashion. However, I have so much of my country prejudices left that, though Sir Peter's ill humour may vex me ever so, it never shall provoke me to –
- Joseph Surface:* The only revenge in your power. Well, I applaud your moderation. 55
- Lady Teazle:* Go, you are an insinuating wretch. But we shall be missed; let us join the company.
- Joseph Surface:* But we had best not return together.
- Lady Teazle:* Well, don't stay, for Maria shan't come to hear any more of your reasoning, I promise you. 60
- [Exit LADY TEAZLE]
- Joseph Surface:* A curious dilemma, truly, my politics have run me into. I wanted at first only to ingratiate myself with Lady Teazle that she might not be my enemy with Maria, and I have – I don't know how – become her serious lover. Sincerely, I begin to wish I had never made such a point of gaining so very good a character, for it has led me into so many cursed rogueries that I doubt I shall be exposed at last. 65
- [Exit] 70

(from Act 2, Scene 2)

TOM STOPPARD: *Arcadia*

- 7 **Either** (a) 'It's wanting to know that makes us matter.'

With this quotation in mind, discuss Stoppard's dramatic presentation of the quest for knowledge in the play.

- Or** (b) Using the following extract as the central focus of your answer, discuss the dramatic significance of the park and garden of Sidley Park to the play *Arcadia*.

[BRICE *takes the sketch book to the reading stand, where he lays it open.*

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Lady Croom: I am bewildered.

(from Act 1, Scene 1)

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