

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 1 **Either** (a) In what ways, and with what effects, does Williams dramatise similarities between Chance and Princess in the play?
- Or** (b) Discuss Williams's dramatic presentation of the relationship between Heavenly and her father in the following extract. You should make close reference to both language and action.

[HEAVENLY *starts to laugh and then screams hysterically.*

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And on all of them that want to adulterate
the pure white blood of the South.

Act 2, Scene 1

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss some of the ways in which Shakespeare presents Duke Orsino and Malvolio as foolish lovers in the play.
- Or** (b) Discuss the dramatic significance of the following scene. You should make close reference to both language and action.

[Enter SEBASTIAN and CLOWN.]

- Clown:* Will you make me believe that I am not sent for you? 5
- Sebastian:* Go to, go to, thou art a foolish fellow; let me be clear of thee.
- Clown:* Well held out, i' faith! No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so. 10
- Sebastian:* I prithee vent thy folly somewhere else. Thou know'st not me. 15
- Clown:* Vent my folly! He has heard that word of some great man, and now applies it to a fool. Vent my folly! I am afraid this great lubber, the world, will prove a cockney. I prithee now, ungird thy strangeness, and tell me what I shall vent to my lady. Shall I vent to her that thou art coming? 20
- Sebastian:* I prithee, foolish Greek, depart from me; There's money for thee; if you tarry longer I shall give worse payment.
- Clown:* By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report – after fourteen years' purchase. 25
- [Enter SIR ANDREW, SIR TOBY, and FABIAN.]
- Sir Andrew:* Now, sir, have I met you again? [Striking SEBASTIAN] There's for you. 30
- Sebastian:* Why, there's for thee, and there, and there. Are all the people mad?
- Sir Toby:* Hold, sir, or I'll throw your dagger o'er the house. [Holding SEBASTIAN.]
- Clown:* This will I tell my lady straight. I would not be in some of your coats for two-pence. [Exit. 35
- Sir Toby:* Come on, sir, hold.
- Sir Andrew:* Nay, let him alone. I'll go another way to work with him; I'll have an action of battery against him, if there be any law in Illyria; though I struck him first, yet it's no matter for that. 40
- Sebastian:* Let go thy hand.
- Sir Toby:* Come, sir, I will not let you go. Come, my young soldier, put up your iron; you are well flesh'd. Come on.
- Sebastian:* I will be free from thee. What wouldst thou now? If thou dar'st tempt me further, draw thy sword. 45
- [Draws.]

- Sir Toby:* What, what? Nay, then I must have an ounce or two of
this malapert blood from you. [Draws. 45
[Enter OLIVIA.]
- Olivia:* Hold, Toby; on thy life, I charge thee hold.
- Sir Toby:* Madam!
- Olivia:* Will it be ever thus? Ungracious wretch,
Fit for the mountains and the barbarous caves,
Where manners ne'er were preach'd! Out of my sight! 50
Be not offended, dear Cesario –
Rudesby, be gone!
[Exeunt SIR TOBY, SIR ANDREW, and FABIAN.
I prithee, gentle friend,
Let thy fair wisdom, not thy passion, sway 55
In this uncivil and unjust extent
Against thy peace. Go with me to my house,
And hear thou there how many fruitless pranks
This ruffian hath botch'd up, that thou thereby
Mayst smile at this. Thou shalt not choose but go; 60
Do not deny. Beshrew his soul for me!
He started one poor heart of mine in thee.
- Sebastian:* What relish is in this? How runs the stream?
Or I am mad, or else this is a dream.
Let fancy still my sense in Lethe steep; 65
If it be thus to dream, still let me sleep!
- Olivia:* Nay, come, I prithee. Would thou'dst be rul'd by me!
- Sebastian:* Madam, I will.
- Olivia:* O, say so, and so be! [Exeunt.

Act 4, Scene 1

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) Discuss some of the ways in which Shakespeare shapes an audience's response to Falstaff in the play.
- Or** (b) With reference to details of language and action, discuss the dramatic significance of the following passage.

| | | |
|------------------|---|----|
| | [<i>Enter</i> PISTOL.] | |
| <i>Falstaff:</i> | How now, Pistol? | |
| <i>Pistol:</i> | Sir John, God save you! | |
| <i>Falstaff:</i> | What wind blew you hither, Pistol? | |
| <i>Pistol:</i> | Not the ill wind which blows no man to good. Sweet knight, thou art now one of the greatest men in this realm. | 5 |
| <i>Silence:</i> | By'r lady, I think 'a be, but goodman Puff of Barson. | |
| <i>Pistol:</i> | Puff! Puff in thy teeth, most recreant coward base! Sir John, I am thy Pistol and thy friend, And helter-skelter have I rode to thee; And tidings do I bring, and lucky joys, And golden times, and happy news of price. | 10 |
| <i>Falstaff:</i> | I pray thee now, deliver them like a man of this world. | 15 |
| <i>Pistol:</i> | A foutra for the world and worldlings base! I speak of Africa and golden joys. | |
| <i>Falstaff:</i> | O base Assyrian knight, what is thy news? Let King Cophetua know the truth thereof. | |
| <i>Silence</i> | [<i>Singing</i>]: And Robin Hood, Scarlet, and John. | 20 |
| <i>Pistol:</i> | Shall dunghill curs confront the Helicons? And shall good news be baffled? Then, Pistol, lay thy head in Furies' lap. | |
| <i>Shallow:</i> | Honest gentleman, I know not your breeding. | |
| <i>Pistol:</i> | Why, then, lament therefore. | 25 |
| <i>Shallow:</i> | Give me pardon, sir. If, sir, you come with news from the court, I take it there's but two ways – either to utter them or conceal them. I am, sir, under the King, in some authority. | |
| <i>Pistol:</i> | Under which king, Bezonian? Speak, or die. | 30 |
| <i>Shallow:</i> | Under King Harry. | |
| <i>Pistol:</i> | Harry the Fourth – or Fifth? | |
| <i>Shallow:</i> | Harry the Fourth. | |
| <i>Pistol:</i> | A foutra for thine office! Sir John, thy tender lambkin now is King; Harry the Fifth's the man. I speak the truth. When Pistol lies, do this; and fig me, like The bragging Spaniard. | 35 |
| <i>Falstaff:</i> | What, is the old king dead? | |
| <i>Pistol:</i> | As nail in door. The things I speak are just. | 40 |

- Falstaff:* Away, Bardolph! saddle my horse. Master Robert Shallow, choose what office thou wilt in the land, 'tis thine. Pistol, I will double-charge thee with dignities.
- Bardolph:* O joyful day!
I would not take a knighthood for my fortune. 45
- Pistol:* What, I do bring good news?
- Falstaff:* Carry Master Silence to bed. Master Shallow, my Lord Shallow, be what thou wilt – I am Fortune's steward. Get on thy boots; we'll ride all night. O sweet Pistol! Away, Bardolph! [*Exit BARDOLPH.*] Come, Pistol, utter more to me; and withal devise something to do thyself good. Boot, boot, Master Shallow! I know the young King is sick for me. Let us take any man's horses: the laws of England are at my commandment. Blessed are they that have been my friends; and woe to my Lord Chief Justice! 50 55
- Pistol:* Let vultures vile seize on his lungs also!
'Where is the life that late I led?' say they.
Why, here it is. Welcome these pleasant days!
[*Exeunt.*] 60

Act 5, Scene 3

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) 'Madge is central to our understanding of the relationship between Gar and his father.'

In the light of this comment, discuss the presentation and dramatic significance of Madge in the play.

- Or** (b) With close reference to detail of language and action, discuss Friel's presentation of Gar's state of mind at this point in the play.

Public [sings]:
'Philadelphia, here I come, right back –'

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[MADGE *enters the bedroom.*]

Episode 1

WOLE SOYINKA: *Death and the King's Horseman*

- 5 **Either** (a) To what extent, and with what effects, does Soyinka dramatise Elesin as selfish in the play?
- Or** (b) How might an audience react as the following episode unfolds? You should make close reference to both language and action.

Olunde [waves his hand towards the background.]

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You're just a savage like all the rest.

Scene 4

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