

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 1 **Either** (a) Discuss Williams's presentation of the relationship between Boss and his son, Tom, and its dramatic significance for the play as a whole.
- Or** (b) How might an audience react as the following exchange develops? You should make close reference to both language and action.

Chance [*The group push back their chairs, snubbing him.*]

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You're not sick, are you?

Act 2, Scene 2

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss the dramatic presentation of the relationship between Sir Toby Belch and Sir Andrew Aguecheek and its significance in the play.
- Or** (b) How might an audience react as the following exchange develops? You should make close reference to both language and action.

	[Enter ANTONIO.]	
<i>Viola:</i>	I do assure you 'tis against my will.	
<i>Antonio:</i>	Put up your sword. If this young gentleman Have done offence, I take the fault on me: If you offend him, I for him defy you.	5
<i>Sir Toby:</i>	You, sir! Why, what are you?	
<i>Antonio:</i>	One, sir, that for his love dares yet do more Than you have heard him brag to you he will.	
<i>Sir Toby:</i>	Nay, if you be an undertaker, I am for you.	
	[They draw.]	10
	[Enter OFFICERS.]	
<i>Fabian:</i>	O good Sir Toby, hold! Here come the officers.	
<i>Sir Toby</i>	[To ANTONIO]: I'll be with you anon.	
<i>Viola:</i>	Pray, sir, put your sword up, if you please.	
<i>Sir Andrew:</i>	Marry, will I, sir; and for that I promis'd you, I'll be as good as my word. He will bear you easily and reins well.	15
<i>1 Officer:</i>	This is the man; do thy office.	
<i>2 Officer:</i>	Antonio, I arrest thee at the suit Of Count Orsino.	
<i>Antonio:</i>	You do mistake me, sir.	20
<i>1 Officer:</i>	No, sir, no jot; I know your favour well, Though now you have no sea-cap on your head. Take him away; he knows I know him well.	
<i>Antonio:</i>	I must obey. [To VIOLA] This comes with seeking you; But there's no remedy; I shall answer it. What will you do, now my necessity Makes me to ask you for my purse? It grieves me Much more for what I cannot do for you Than what befalls myself. You stand amaz'd; But be of comfort.	25
<i>2 Officer:</i>	Come, sir, away.	30
<i>Antonio:</i>	I must entreat of you some of that money.	
<i>Viola:</i>	What money, sir? For the fair kindness you have show'd me here, And part being prompted by your present trouble, Out of my lean and low ability I'll lend you something. My having is not much; I'll make division of my present with you; Hold, there's half my coffer.	35
<i>Antonio:</i>	Will you deny me now? Is't possible that my deserts to you	40

	Can lack persuasion? Do not tempt my misery, Lest that it make me so unsound a man As to upbraid you with those kindnesses That I have done for you.	45
<i>Viola:</i>	I know of none, Nor know I you by voice or any feature. I hate ingratitude more in a man Than lying, vainness, babbling drunkenness, Or any taint of vice whose strong corruption Inhabits our frail blood.	50
<i>Antonio:</i>	O heavens themselves!	
<i>2 Officer:</i>	Come, sir, I pray you go.	
<i>Antonio:</i>	Let me speak a little. This youth that you see here I snatch'd one half out of the jaws of death, Reliev'd him with such sanctity of love, And to his image, which methought did promise Most venerable worth, did I devotion.	55
<i>1 Officer:</i>	What's that to us? The time goes by; away.	
<i>Antonio:</i>	But, O, how vile an idol proves this god! Thou hast, Sebastian, done good feature shame. In nature there's no blemish but the mind: None can be call'd deform'd but the unkind. Virtue is beauty; but the beauteous evil Are empty trunks, o'erflourish'd by the devil.	60 65
<i>1 Officer:</i>	The man grows mad. Away with him. Come, come, sir.	
<i>Antonio:</i>	Lead me on. [Exit with OFFICERS.]	
<i>Viola:</i>	Methinks his words do from such passion fly That he believes himself; so do not I. Prove true, imagination, O, prove true, That I, dear brother, be now ta'en for you!	70
<i>Sir Toby:</i>	Come hither, knight; come hither, Fabian; we'll whisper o'er a couplet or two of most sage saws.	
<i>Viola:</i>	He nam'd Sebastian.	75

Act 3, Scene 4

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present Prince Hal as changing in the play?
- Or** (b) With close reference to language, discuss Shakespeare's presentation of the women and their concerns in the following scene.

[*Warkworth. Before the castle.*]

[*Enter* NORTHUMBERLAND, LADY NORTHUMBERLAND, *and* LADY PERCY.]

<i>Northumberland:</i>	I pray thee, loving wife, and gentle daughter, Give even way unto my rough affairs; Put not you on the visage of the times And be, like them, to Percy troublesome.	5
<i>Lady Northumberland:</i>	I have given over, I will speak no more. Do what you will; your wisdom be your guide.	
<i>Northumberland:</i>	Alas, sweet wife, my honour is at pawn; And but my going nothing can redeem it.	10
<i>Lady Percy:</i>	O, yet, for God's sake, go not to these wars! The time was, father, that you broke your word, When you were more endear'd to it than now; When your own Percy, when my heart's dear Harry, Threw many a northward look to see his father Bring up his powers; but he did long in vain. Who then persuaded you to stay at home? There were two honours lost, yours and your son's. For yours, the God of heaven brighten it! For his, it stuck upon him as the sun In the grey vault of heaven; and by his light Did all the chivalry of England move To do brave acts. He was indeed the glass Wherein the noble youth did dress themselves. He had no legs that practis'd not his gait; And speaking thick, which nature made his blemish, Became the accents of the valiant; For those that could speak low and tardily Would turn their own perfection to abuse To seem like him: so that in speech, in gait, In diet, in affections of delight, In military rules, humours of blood, He was the mark and glass, copy and book, That fashion'd others. And him – O wondrous him! O miracle of men! – him did you leave – Second to none, unseconded by you – To look upon the hideous god of war In disadvantage, to abide a field Where nothing but the sound of Hotspur's name Did seem defensible. So you left him. Never, O never, do his ghost the wrong To hold your honour more precise and nice With others than with him! Let them alone. The Marshal and the Archbishop are strong.	15 20 25 30 35 40 45

Had my sweet Harry had but half their numbers,
To-day might I, hanging on Hotspur's neck,
Have talk'd of Monmouth's grave.

- Northumberland:* Beshrew your heart,
Fair daughter, you do draw my spirits from me 50
With new lamenting ancient oversights.
But I must go and meet with danger there,
Or it will seek me in another place,
And find me worse provided.
- Lady Northumberland:* O, fly to Scotland 55
Till that the nobles and the armed commons
Have of their puissance made a little taste.
- Lady Percy:* If they get ground and vantage of the King,
Then join you with them, like a rib of steel,
To make strength stronger; but, for all our loves, 60
First let them try themselves. So did your son;
He was so suff'ered; so came I a widow;
And never shall have length of life enough
To rain upon remembrance with mine eyes,
That it may grow and sprout as high as heaven, 65
For recordation to my noble husband.
- Northumberland:* Come, come, go in with me. 'Tis with my mind
As with the tide swell'd up unto his height,
That makes a still-stand, running neither way.
Fain would I go to meet the Archbishop, 70
But many thousand reasons hold me back.
I will resolve for Scotland. There am I,
Till time and vantage crave my company.
- [Exeunt.]

Act 2, Scene 3

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) In what ways, and with what dramatic effects, does Friel present tensions between Gar's public and private personas?
- Or** (b) With close attention to detail of language and action, discuss Friel's presentation of Aunt Lizzy's relationship with Gar at this point in the play.

Con: Honey! [*to PUBLIC*] You'll think about what we were discussing?

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Con: Honey!

Episode 2

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

- 5 **Either** (a) *Elesin*: Life is honour.
It ends when honour ends'

With this statement in mind, discuss Soyinka's dramatic presentation of dishonour and shame in the play.

- Or** (b) Discuss Soyinka's presentation of colonial rule at this point in the play. You should pay careful attention to both language and action.

Resident: No no you stay here.

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Aide-de-Camp: Very good, sir. [*Goes.*]

Scene 4

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