



# Cambridge Pre-U

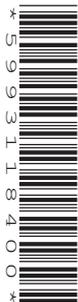
LITERATURE IN ENGLISH

9765/02

Paper 2 Drama

October/November 2020

2 hours



You must answer on the answer booklet/paper.

You will need: Answer booklet/paper

## 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.
- If you have been given an answer booklet, follow the instructions on the front cover of the answer booklet.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number on all the work you hand in.
- Do **not** use an erasable pen or correction fluid.
- At the end of the examination, fasten all your work together. Do **not** use staples, paper clips or glue.

## 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. Blank pages are indicated.

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: *Antony and Cleopatra*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present Egypt and its values in the play?
- Or** (b) Using the following passage as the central focus of your response, discuss some of the ways in which Shakespeare presents antagonism between Antony and Octavius (Caesar) in the play.

<i>Antony:</i>	I learn you take things ill which are not so, Or being, concern you not.	
<i>Caesar:</i>	I must be laugh'd at If, or for nothing or a little, I Should say myself offended, and with you Chiefly i' th' world; more laugh'd at that I should Once name you derogately when to sound your name It not concern'd me.	5
<i>Antony:</i>	My being in Egypt, Caesar, What was't to you?	10
<i>Caesar:</i>	No more than my residing here at Rome Might be to you in Egypt. Yet, if you there Did practise on my state, your being in Egypt Might be my question.	
<i>Antony:</i>	How intend you – practis'd?	15
<i>Caesar:</i>	You may be pleas'd to catch at mine intent By what did here befall me. Your wife and brother Made wars upon me, and their contestation Was theme for you; you were the word of war.	
<i>Antony:</i>	You do mistake your business; my brother never Did urge me in his act. I did inquire it, And have my learning from some true reports That drew their swords with you. Did he not rather Discredit my authority with yours, And make the wars alike against my stomach, Having alike your cause? Of this my letters Before did satisfy you. If you'll patch a quarrel, As matter whole you have not to make it with, It must not be with this.	20 25
<i>Caesar:</i>	You praise yourself By laying defects of judgement to me; but You patch'd up your excuses.	30
<i>Antony:</i>	Not so, not so; I know you could not lack, I am certain on't, Very necessity of this thought, that I,	35

	Your partner in the cause 'gainst which he fought, Could not with graceful eyes attend those wars Which fronted mine own peace. As for my wife, I would you had her spirit in such another! The third o' th' world is yours, which with a snaffle You may pace easy, but not such a wife.	40
<i>Enobarbus:</i>	Would we had all such wives, that the men might go to wars with the women!	
<i>Antony:</i>	So much uncurbable, her garboils, Caesar, Made out of her impatience – which not wanted Shrewdness of policy too – I grieving grant Did you too much disquiet. For that you must But say I could not help it.	45
<i>Caesar:</i>	I wrote to you When rioting in Alexandria; you Did pocket up my letters, and with taunts Did gibe my missive out of audience.	50
<i>Antony:</i>	Sir, He fell upon me ere admitted. Then Three kings I had newly feasted, and did want Of what I was i' th' morning; but next day I told him of myself, which was as much As to have ask'd him pardon. Let this fellow Be nothing of our strife; if we contend, Out of our question wipe him.	55
<i>Caesar:</i>	You have broken The article of your oath, which you shall never Have tongue to charge me with.	60
<i>Lepidus:</i>	Soft, Caesar!	
<i>Antony:</i>	No; Lepidus, let him speak. The honour is sacred which he talks on now, Supposing that I lack'd it. But on, Caesar: The article of my oath –	65
<i>Caesar:</i>	To lend me arms and aid when I requir'd them, The which you both denied.	70
<i>Antony:</i>	Neglected, rather; And then when poisoned hours had bound me up From mine own knowledge. As nearly as I may, I'll play the penitent to you; but mine honesty Shall not make poor my greatness, nor my power Work without it. Truth is, that Fulvia, To have me out of Egypt, made wars here; For which myself, the ignorant motive, do So far ask pardon as befits mine honour To stoop in such a case.	75
<i>Lepidus:</i>	'Tis noble spoken.	80
<i>Maecenas:</i>	If it might please you to enforce no further The griefs between ye – to forget them quite Were to remember that the present need Speaks to atone you.	85
<i>Lepidus:</i>	Worthily spoken, Maecenas.	

Act 2, Scene 2

WILLIAM SHAKESPEARE: *Richard III*

- 2 **Either** (a) Discuss the presentation and dramatic significance of dreams and dreaming in the play.
- Or** (b) Using the following passage as the central focus of your answer, discuss Shakespeare's presentation of Richard's relationships with women in the play.

*Anne:* Ill rest betide the chamber where thou liest!  
*Gloucester:* So will it, madam, till I lie with you.  
*Anne:* I hope so.  
*Gloucester:* I know so. But, gentle Lady Anne,  
 To leave this keen encounter of our wits, 5  
 And fall something into a slower method –  
 Is not the causer of the timeless deaths  
 Of these Plantagenets, Henry and Edward,  
 As blameful as the executioner?  
*Anne:* Thou wast the cause and most accurs'd effect. 10  
*Gloucester:* Your beauty was the cause of that effect –  
 Your beauty that did haunt me in my sleep  
 To undertake the death of all the world  
 So I might live one hour in your sweet bosom.  
*Anne:* If I thought that, I tell thee, homicide, 15  
 These nails should rend that beauty from my cheeks.  
*Gloucester:* These eyes could not endure that beauty's wreck;  
 You should not blemish it if I stood by.  
 As all the world is cheered by the sun,  
 So I by that; it is my day, my life. 20  
*Anne:* Black night o'ershade thy day, and death thy life!  
*Gloucester:* Curse not thyself, fair creature; thou art both.  
*Anne:* I would I were, to be reveng'd on thee.  
*Gloucester:* It is a quarrel most unnatural,  
 To be reveng'd on him that loveth thee. 25  
*Anne:* It is a quarrel just and reasonable,  
 To be reveng'd on him that kill'd my husband.  
*Gloucester:* He that bereft thee, lady, of thy husband  
 Did it to help thee to a better husband.  
*Anne:* His better doth not breathe upon the earth. 30  
*Gloucester:* He lives that loves thee better than he could.  
*Anne:* Name him.  
*Gloucester:* Plantagenet.  
*Anne:* Why, that was he.  
*Gloucester:* The self-same name, but one of better nature. 35  
*Anne:* Where is he?  
*Gloucester:* Here. [*She spits at him*] Why dost thou  
 spit at me?  
*Anne:* Would it were mortal poison, for thy sake!  
*Gloucester:* Never came poison from so sweet a place. 40  
*Anne:* Never hung poison on a fouler toad.  
 Out of my sight! Thou dost infect mine eyes.  
*Gloucester:* Thine eyes, sweet lady, have infected mine.  
*Anne:* Would they were basilisks to strike thee dead!  
*Gloucester:* I would they were, that I might die at once; 45  
 For now they kill me with a living death.  
 Those eyes of thine from mine have drawn salt tears,



WILLIAM SHAKESPEARE: *Twelfth Night*

- 3 **Either** (a) Discuss the presentation and dramatic significance of self-deception in *Twelfth Night*.
- Or** (b) Using the extract below as the central focus of your answer, discuss Shakespeare's presentation of the relationship between Viola and Olivia in the play.

<i>Viola:</i>	Good madam, let me see your face.	
<i>Olivia:</i>	Have you any commission from your lord to negotiate with my face? You are now out of your text; but we will draw the curtain and show you the picture. [ <i>Unveiling</i> ] Look you, sir, such a one I was this present. Is't not well done?	5
<i>Viola:</i>	Excellently done, if God did all.	
<i>Olivia:</i>	'Tis in grain, sir; 'twill endure wind and weather.	
<i>Viola:</i>	'Tis beauty truly blent, whose red and white Nature's own sweet and cunning hand laid on. Lady, you are the cruell'st she alive, If you will lead these graces to the grave, And leave the world no copy.	10
<i>Olivia:</i>	O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty. It shall be inventoried, and every particle and utensil labell'd to my will: as – item, two lips indifferent red; item, two grey eyes with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?	15
<i>Viola:</i>	I see you what you are: you are too proud; But, if you were the devil, you are fair. My lord and master loves you – O, such love Could be but recompens'd though you were crown'd The nonpareil of beauty!	20
<i>Olivia:</i>	How does he love me?	
<i>Viola:</i>	With adorations, fertile tears, With groans that thunder love, with sighs of fire.	25
<i>Olivia:</i>	Your lord does know my mind; I cannot love him. Yet I suppose him virtuous, know him noble, Of great estate, of fresh and stainless youth; In voices well divulg'd, free, learn'd and valiant, And in dimension and the shape of nature A gracious person; but yet I cannot love him. He might have took his answer long ago.	30
<i>Viola:</i>	If I did love you in my master's flame, With such a suff'ring, such a deadly life, In your denial I would find no sense; I would not understand it.	35
<i>Olivia:</i>	Why, what would you?	
<i>Viola:</i>	Make me a willow cabin at your gate, And call upon my soul within the house; Write loyal cantons of contemned love And sing them loud even in the dead of night; Halloo your name to the reverberate hills, And make the babbling gossip of the air Cry out 'Olivia!' O, you should not rest Between the elements of air and earth But you should pity me!	40 45

<i>Olivia:</i>	You might do much. What is your parentage?	
<i>Viola:</i>	Above my fortunes, yet my state is well: I am a gentleman.	50
<i>Olivia:</i>	Get you to your lord. I cannot love him; let him send no more – Unless perchance you come to me again To tell me how he takes it. Fare you well. I thank you for your pains; spend this for me.	55
<i>Viola:</i>	I am no fee'd post, lady; keep your purse; My master, not myself, lacks recompense. Love make his heart of flint that you shall love; And let your fervour, like my master's, be Plac'd in contempt! Farewell, fair cruelty.	60
<i>Olivia:</i>	'What is your parentage?' 'Above my fortunes, yet my state is well: I am a gentleman.' I'll be sworn thou art; Thy tongue, thy face, thy limbs, actions, and spirit, Do give thee five-fold blazon. Not too fast! Soft, soft! Unless the master were the man. How now! Even so quickly may one catch the plague? Methinks I feel this youth's perfections With an invisible and subtle stealth To creep in at mine eyes. Well, let it be. What ho, Malvolio!	[Exit. 65 70

Act 1, Scene 5



*Mosca* [writing again]: A table  
 Of porphyry – I mar’l you’ll be thus troublesome.  
*Voltore*: Nay, leave off now, they are gone.  
*Mosca*: Why, who are you? 45  
 What, who did send for you? O, cry you mercy,  
 Reverend sir! Good faith, I am grieved for you,  
 That any chance of mine should thus defeat  
 Your (I must needs say) most deserving travails.  
 But I protest, sir, it was cast upon me,  
 And I could, almost, wish to be without it, 50  
 But that the will o’ th’ dead must be observed.  
 Marry, my joy is that you need it not;  
 You have a gift, sir (thank your education)  
 Will never let you want while there are men  
 And malice to breed causes. Would I had 55  
 But half the like, for all my fortune, sir.  
 If I have any suits – as I do hope,  
 Things being so easy and direct, I shall not –  
 I will make bold with your obstreperous aid;  
 Conceive me, for your fee, sir. In meantime, 60  
 You that have so much law, I know ha’ the conscience  
 Not to be covetous of what is mine.  
 Good sir, I thank you for my plate; ’twill help  
 To set up a young man. Good faith, you look  
 As you were costive; best go home and purge, sir. 65  
 [Exit VOLTORE.]

Act 5, Scene 1

HAROLD PINTER: *The Birthday Party*

- 5 **Either** (a) In what ways, and with what dramatic effects, does Pinter present reactions to authority in the play?
- Or** (b) Using the passage below as the central focus of your answer, discuss Pinter's dramatic presentation of predatory men in the play.

*[MEG sits on a shoe-box, downstage, right. LULU, at the table, pours more drink for GOLDBERG and herself, and gives GOLDBERG his glass.]*

*Goldberg:* Thank you.

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*[They embrace.]*

They can soothe you.

Act 2

RICHARD BRINSLEY SHERIDAN: *The School for Scandal*

- 6 **Either** (a) Discuss *The School for Scandal* as a comedy of manners.
- Or** (b) Using the passage below as the central focus of your answer, discuss Sheridan's dramatic presentation of hypocrisy in the play.

	[Enter JOSEPH SURFACE [and SERVANT]]	
<i>Joseph Surface:</i>	Sir, I beg you ten thousand pardons for keeping you a moment waiting. Mr Stanley, I presume?	
<i>Sir Oliver Surface:</i>	At your service.	
<i>Joseph Surface:</i>	Sir, I beg you will do me the honour to sit down. I entreat you, sir.	5
<i>Sir Oliver Surface:</i>	Dear sir, there's no occasion. [Aside] Too civil by half! [JOSEPH SURFACE and SIR OLIVER SURFACE sit]	
<i>Joseph Surface:</i>	I have not the pleasure of knowing you, Mr Stanley; but I am extremely happy to see you look so well. You were nearly related to my mother, I think, Mr Stanley?	10
<i>Sir Oliver Surface:</i>	I was, sir – so nearly that my present poverty, I fear, may do discredit to her wealthy children. Else I should not have presumed to trouble you.	15
<i>Joseph Surface:</i>	Dear sir, there needs no apology. He that is in distress, though a stranger, has a right to claim kindred with the wealthy. I am sure I wish I was of that class, and had it in my power to offer you even a small relief.	20
<i>Sir Oliver Surface:</i>	If your uncle Sir Oliver were here, I should have a friend.	
<i>Joseph Surface:</i>	I wish he were, sir, with all my heart. You should not want an advocate with him, believe me, sir.	
<i>Sir Oliver Surface:</i>	I should not need one; my distresses would recommend me. But I imagined his bounty had enabled you to become the agent of his charity.	25
<i>Joseph Surface:</i>	My dear sir, you were strangely misinformed. Sir Oliver is a worthy man, a very worthy sort of man. But avarice, Mr Stanley, is the vice of age. I will tell you, my good sir, in confidence, what he has done for me has been a mere nothing, though people, I know, have thought otherwise; and for my part I never chose to contradict the report.	30
<i>Sir Oliver Surface:</i>	What, has he never transmitted you bullion, rupees, pagodas?	35
<i>Joseph Surface:</i>	O, dear sir, nothing of the kind. No, no, a few presents now and then. China, shawls, congou tea, avadavats, and Indian crackers. Little more, believe me.	
<i>Sir Oliver Surface</i>	[aside]: Here's gratitude for twelve thousand pounds! Avadavats and Indian crackers!	40
<i>Joseph Surface:</i>	Then, my dear sir, you have heard, I doubt not, of the extravagance of my brother. There are very few would credit what I have done for that unfortunate young man!	45
<i>Sir Oliver Surface</i>	[aside]: Not I for one!	
<i>Joseph Surface:</i>	The sums I have lent him! Indeed I have been exceedingly to blame. It was an amiable weakness!	

However, I don't pretend to defend it, and now I feel it doubly culpable, since it has deprived me of the power of serving *you*, Mr Stanley, as my heart directs. 50

*Sir Oliver Surface* [*aside*]: Dissembler! – Then, sir, you cannot assist me?

*Joseph Surface*: At present, it grieves me to say, I cannot; but whenever I have ability you may depend upon hearing from me. 55

*Sir Oliver Surface*: I am extremely sorry.

*Joseph Surface*: Not more than I am, believe me. To pity, without the power to relieve, is still more painful than to ask and be denied. 60

*Sir Oliver Surface*: Kind sir, your most obedient humble servant.

*Joseph Surface*: You leave me deeply affected, Mr Stanley. [*To SERVANT*] William, be ready to open the door.

*Sir Oliver Surface*: O, dear sir, no ceremony.

*Joseph Surface*: Your very obedient. 65

*Sir Oliver Surface*: Sir, your most obsequious.

*Joseph Surface*: You may depend upon hearing from me, whenever I can be of service.

*Sir Oliver Surface*: Sweet sir, you are too good.

*Joseph Surface*: In the meantime I wish you health and spirits. 70

*Sir Oliver Surface*: Your ever grateful and perpetual humble servant.

*Joseph Surface*: Sir, yours as sincerely.

*Sir Oliver Surface* [*aside*]: Charles, you are my heir!

[*Exit.*

Act 5, Scene 1

TIMBERLAKE WERTENBAKER: *Our Country's Good*

- 7 **Either** (a) Discuss Wertebaker's dramatic exploration of the 'rule of law' in the play.
- Or** (b) Using the extract below as the central focus of your answer, discuss some of the ways in which Wertebaker presents the relationship between the past and the present in the play as a whole.

<i>Ralph:</i>	Well?	
<i>Ketch:</i>	Don't you want to finish your prayers? I can be very quiet. I used to watch my mother, may her poor soul rest in peace, I used to watch her say her prayers, every night.	
<i>Ralph:</i>	Get on with it!	5
<i>Ketch:</i>	When I say my prayers I have a terrible doubt. How can I be sure God is forgiving me? What if he will forgive me, but hasn't forgiven me yet? That's why I don't want to die, Sir. That's why I can't die. Not until I am sure. Are you sure?	
<i>Ralph:</i>	I'm not a convict: I don't sin.	10
<i>Ketch:</i>	To be sure. Forgive me, Sir. But if we're in God's power, then surely he makes us sin. I was given a guardian angel when I was born, like all good Catholics, why didn't my guardian angel look after me better? But I think he must've stayed in Ireland. I think the devil tempted my mother to London and both our guardian angels stayed behind. Have you ever been to Ireland, Sir? It's a beautiful country. If I'd been an angel I wouldn't have left it either. And when we came within six fields of Westminster, the devils took over. But it's God's judgement I'm frightened of. And the women's. They're so hard. Why is that?	15
<i>Ralph:</i>	Why have you come here?	
<i>Ketch:</i>	I'm coming to that, Sir.	
<i>Ralph:</i>	Hurry up, then.	
<i>Ketch:</i>	I'm speaking as fast as I can, Sir –	25
<i>Ralph:</i>	Ketch –	
<i>Ketch:</i>	James, Sir, James, Daniel, Patrick, after my three uncles. Good men they were too, didn't go to London. If my mother hadn't brought us to London, may God give peace to her soul and breathe pity into the hearts of hard women – because the docks are in London and if I hadn't worked on the docks, on that day, May 23rd, 1785, do you remember it, Sir? Shadwell Dock. If only we hadn't left, then I wouldn't have been there, then nothing would have happened, I wouldn't have become a coal heaver on Shadwell Dock and been there on the 23rd of May when we refused to unload because they were paying us so badly, Sir. I wasn't even near the sailor who got killed. He shouldn't have done the unloading, that was wrong of the sailors, but I didn't kill him, maybe one blow, not to look stupid, you know, just to show I was with the lads, even if I wasn't, but I didn't kill him. And they caught five at random, Sir, and I was among the five, and they found the cudgel, but I just had that to look good, that's all, and when they said to me later you can hang or you can give the names, what was I to do, what would you have done, Sir?	30
<i>Ralph:</i>	I wouldn't have been in that situation, Freeman.	35
<i>Ralph:</i>		40
<i>Ralph:</i>		45

- Ketch:* To be sure, forgive me, Sir. I only told on the ones I saw, I didn't tell anything that wasn't true, death is a horrible thing, that poor sailor. 50
- Ralph:* Freeman, I'm going to go to bed now –
- Ketch:* I understand, Sir, I understand. And when it happened again, here! And I had hopes of making a good life here. It's because I'm so friendly, see, so I go along, and then I'm the one who gets caught. That theft, I didn't do it, I was just there, keeping a look out, just to help some friends, you know. But when they say to you, hang or be hanged, what do you do? Someone has to do it. I try to do it well. God had mercy on the whore, the thief, the lame, surely he'll forgive the hang – it's the women – they're without mercy – not like you and me, Sir, men. What I wanted to say, Sir, is that I heard them talking about the play. 55
- [*Pause*]
- Some players came into our village once. They were loved like the angels, Lieutenant, like the angels. And the way the women watched them – the light of a spring dawn in their eyes. 60
- Lieutenant –
- I want to be an actor. 65

Act 1, Scene 9

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