

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Williams present selfishness in the play?
- Or** (b) With close reference to language and action, discuss Williams's presentation of Chance's 'wild dreams' in the following extract.

Chance: Wild dreams!

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[He snatches out papers and lights lighter.]

Act 2, Scene 2

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss Shakespeare's dramatic presentation of Malvolio's relationship with the other members of Olivia's household.
- Or** (b) How might an audience react as the following scene unfolds? You should make close reference to both language and action.

[Enter SEBASTIAN.]

- Sebastian:* I am sorry; madam, I have hurt your kinsman;
But, had it been the brother of my blood,
I must have done no less with wit and safety. 5
You throw a strange regard upon me, and by that
I do perceive it hath offended you.
Pardon me, sweet one, even for the vows
We made each other but so late ago.
- Duke:* One face, one voice, one habit, and two persons!
A natural perspective, that is and is not. 10
- Sebastian:* Antonio, O my dear Antonio!
How have the hours rack'd and tortur'd me
Since I have lost thee!
- Antonio:* Sebastian are you?
- Sebastian:* Fear'st thou that, Antonio? 15
- Antonio:* How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?
- Olivia:* Most wonderful!
- Sebastian:* Do I stand there? I never had a brother; 20
Nor can there be that deity in my nature
Of here and everywhere. I had a sister
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman, what name, what parentage? 25
- Viola:* Of Messaline; Sebastian was my father.
Such a Sebastian was my brother too;
So went he suited to his watery tomb;
If spirits can assume both form and suit,
You came to fright us. 30
- Sebastian:* A spirit I am indeed,
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek, 35
And say 'Thrice welcome, drowned Viola!'
- Viola:* My father had a mole upon his brow.
- Sebastian:* And so had mine.
- Viola:* And died that day when Viola from her birth
Had numb'ed thirteen years. 40
- Sebastian:* O, that record is lively in my soul!
He finished indeed his mortal act
That day that made my sister thirteen years.

- Viola:* If nothing lets to make us happy both
 But this my masculine usurp'd attire, 45
 Do not embrace me till each circumstance
 Of place, time, fortune, do cohere and jump
 That I am Viola; which to confirm,
 I'll bring you to a captain in this town,
 Where lie my maiden weeds; by whose gentle help 50
 I was preserv'd to serve this noble Count.
 All the occurrence of my fortune since
 Hath been between this lady and this lord.
- Sebastian* [To OLIVIA]: So comes it, lady, you have been mistook;
 But nature to her bias drew in that. 55
 You would have been contracted to a maid;
 Nor are you therein, by my life, deceiv'd;
 You are betroth'd both to a maid and man.
- Duke:* Be not amaz'd; right noble is his blood.
 If this be so, as yet the glass seems true, 60
 I shall have share in this most happy wreck.
 [To VIOLA] Boy, thou hast said to me a thousand times
 Thou never shouldst love woman like to me.
- Viola:* And all those sayings will I overwear;
 And all those swearings keep as true in soul 65
 As doth that orb'd continent the fire
 That severs day from night.
- Duke:* Give me thy hand;
 And let me see thee in thy woman's weeds.

Act 5, Scene 1

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare portray Prince Hal preparing to become king?
- Or** (b) Discuss Shakespeare's dramatic presentation of King Henry IV in the following exchange. You should make close reference to both language and action.

King: How many thousand of my poorest subjects
 Are at this hour asleep! O sleep, O gentle sleep,
 Nature's soft nurse, how have I frighted thee,
 That thou no more wilt weigh my eyelids down,
 And steep my senses in forgetfulness? 5
 Why rather, sleep, liest thou in smoky cribs,
 Upon uneasy pallets stretching thee,
 And hush'd with buzzing night-flies to thy slumber,
 Than in the perfum'd chambers of the great,
 Under the canopies of costly state, 10
 And lull'd with sound of sweetest melody?
 O thou dull god, why liest thou with the vile
 In loathsome beds, and leav'st the kingly couch
 A watch-case or a common 'larum-bell?
 Wilt thou upon the high and giddy mast 15
 Seal up the ship-boy's eyes, and rock his brains
 In cradle of the rude imperious surge,
 And in the visitation of the winds,
 Who take the ruffian billows by the top,
 Curling their monstrous heads, and hanging them 20
 With deafing clamour in the slippery clouds,
 That with the hurly death itself awakes?
 Canst thou, O partial sleep, give thy repose
 To the wet sea-boy in an hour so rude;
 And in the calmest and most stillest night, 25
 With all appliances and means to boot,
 Deny it to a king? Then, happy low, lie down!
 Uneasy lies the head that wears a crown.
 [*Enter WARWICK and SURREY.*]

Warwick: Many good morrows to your Majesty! 30

King: Is it good morrow, lords?

Warwick: 'Tis one o'clock, and past.

King: Why then, good morrow to you all, my lords.
 Have you read o'er the letters that I sent you?

Warwick: We have, my liege. 35

King: Then you perceive the body of our kingdom
 How foul it is; what rank diseases grow,
 And with what danger, near the heart of it.

Warwick: It is but as a body yet distempered;
 Which to his former strength may be restored 40
 With good advice and little medicine.
 My Lord Northumberland will soon be cool'd.

King: O God! that one might read the book of fate,
 And see the revolution of the times

Make mountains level, and the continent, 45
 Weary of solid firmness, melt itself
 Into the sea; and other times to see
 The beachy girdle of the ocean
 Too wide for Neptune's hips; how chances mock,
 And changes fill the cup of alteration 50
 With divers liquors! O, if this were seen,
 The happiest youth, viewing his progress through,
 What perils past, what crosses to ensue,
 Would shut the book and sit him down and die.
 'Tis not ten years gone 55
 Since Richard and Northumberland, great friends,
 Did feast together, and in two years after
 Were they at wars. It is but eight years since
 This Percy was the man nearest my soul;
 Who like a brother toil'd in my affairs 60
 And laid his love and life under my foot;
 Yea, for my sake, even to the eyes of Richard
 Gave him defiance. But which of you was by –
 [To WARWICK] You, cousin Nevil, as I may remember –
 When Richard, with his eye brim full of tears, 65
 Then check'd and rated by Northumberland,
 Did speak these words, now prov'd a prophecy?
 'Northumberland, thou ladder by the which
 My cousin Bolingbroke ascends my throne' –
 Though then, God knows, I had no such intent 70
 But that necessity so bow'd the state
 That I and greatness were compell'd to kiss –
 'The time shall come' – thus did he follow it –
 'The time will come that foul sin, gathering head,
 Shall break into corruption' so went on, 75
 Foretelling this same time's condition
 And the division of our amity.

Act 3, Scene 1

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) Discuss the dramatic presentation and significance of Gar's father (S.B.) in the play.
- Or** (b) In what ways, and with what effects, does Friel present Gar's longing to escape in the following extract? You should pay close attention to both language and action.

[PUBLIC *puts a record on the player: first movement, Mendelssohn's Violin Concerto.*

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Public: 'Philadelphia, here I come –'

Episode 1

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

- 5 **Either** (a) In what ways, and with what dramatic effects, does Soyinka contrast Elesin and Olunde in the play?
- Or** (b) Discuss Soyinka's dramatic presentation of clashing cultures in the following extract. You should pay careful attention to both language and action.

Pilkings: Now, sergeant.

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[An uncomfortable silence follows.]

Scene 4

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