

EDWARD ALBEE: *Who's Afraid of Virginia Woolf?*

- 1 **Either** (a) Discuss some of the dramatic effects of Nick and Honey's participation in the games played by George and Martha.
- Or** (b) Discuss some of the ways in which, despite not being on stage, Martha dominates the following extract. You should make close reference to both language and action.

<i>George:</i>	MARTHA! [<i>No answer.</i>] DAMN IT! [<i>To NICK</i>] You asked me if I knew women.... Well, one of the things I do <i>not</i> know about them is what they talk about while the men are talking. [<i>Vaguely</i>] I must find out some time.	5
<i>Martha's voice:</i>	WHADD'YA WANT?	
<i>George</i>	[<i>to NICK</i>]: Isn't that a wonderful sound? What I mean is ... what do you think they really <i>talk</i> about ... or don't you care?	
<i>Nick:</i>	Themselves, I would imagine.	10
<i>Martha's voice:</i>	GEORGE?	
<i>George</i>	[<i>to NICK</i>]: Do you find women ... puzzling?	
<i>Nick:</i>	Well ... yes and no.	
<i>George</i>	[<i>with a knowing nod</i>]: Unh-hunh. [<i>Moves towards the hall, almost bumps into HONEY, re-entering.</i>] Oh! Well, here's one of you, at least. [<i>HONEY moves towards NICK, GEORGE goes to the hall.</i>]	15
<i>Honey</i>	[<i>to GEORGE</i>]: She'll be right down. [<i>To NICK</i>] You must see this house, dear ... this is such a wonderful old house.	20
<i>Nick:</i>	Yes, I ...	
<i>George:</i>	MARTHA!	
<i>Martha's voice:</i>	FOR CHRIST'S SAKE, HANG ON A MINUTE, WILL YOU?	25
<i>Honey</i>	[<i>to GEORGE</i>]: She'll be right down ... she's changing.	
<i>George</i>	[<i>incredulous</i>]: She's what? She's changing?	
<i>Honey:</i>	Yes.	
<i>George:</i>	Her clothes?	30
<i>Honey:</i>	Her dress.	
<i>George</i>	[<i>suspicious</i>]: Why?	
<i>Honey</i>	[<i>with a nervous little laugh</i>]: Why, I imagine she wants to be ... comfortable.	
<i>George</i>	[<i>with a threatening look towards the hall</i>]: Oh she does, does she?	35
<i>Honey:</i>	Well, heavens, I should think ...	
<i>George:</i>	YOU DON'T KNOW!	
<i>Nick</i>	[<i>as HONEY starts</i>]: You feel all right?	

Honey	[<i>reassuring, but with the echo of a whine. A long-practised tone</i>]: Oh, yes, dear ... perfectly fine.	40
George	[<i>fuming ... to himself</i>]: So she wants to be comfortable, does she? Well, we'll see about that.	
Honey	[<i>to GEORGE, brightly</i>]: I didn't know until just a minute ago that you had a son.	45
George	[<i>wheeling, as if struck from behind</i>]: WHAT?	
Honey:	A son! I hadn't known.	
Nick:	You to know and me to find out. Well, he must be quite a big ...	
Honey:	Twenty-one ... twenty-one tomorrow ... tomorrow's his birthday.	50
Nick	[<i>a victorious smile</i>]: Well!	
George	[<i>to HONEY</i>]: She told you about him?	
Honey	[<i>flustered</i>]: Well, yes. Well, I mean ...	
George	[<i>nailing it down</i>]: She told you about him.	55
Honey	[<i>a nervous giggle</i>]: Yes.	
George	[<i>strangely</i>]: You say she's changing?	
Honey:	Yes....	
George:	And she mentioned ... ?	
Honey	[<i>cheerful, but a little puzzled</i>]: ... your son's birthday ... yes.	60
George	[<i>more or less to himself</i>]: O.K., Martha ... O.K.	
Nick:	You look pale, Honey. Do you want a ... ?	
Honey:	Yes, dear ... a little more brandy, maybe. Just a drop.	65
George:	O.K., Martha.	
Nick:	May I use the ... uh ... bar?	

Act 1

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) Discuss Shakespeare's presentation of courtship and romance in *A Midsummer Night's Dream*.
- Or** (b) In what ways, and with what effects, does Shakespeare present contrasts of attitudes and values at this point in the play? You should make close reference to both language and action.

<i>Moonshine:</i>	<i>This lanthorn doth the horned moon present –</i>	
<i>Demetrius:</i>	He should have worn the horns on his head.	
<i>Theseus:</i>	He is no crescent, and his horns are invisible within the circumference.	
<i>Moonshine:</i>	<i>This lanthorn doth the horned moon present;</i> <i>Myself the Man i' th' Moon do seem to be.</i>	5
<i>Theseus:</i>	This is the greatest error of all the rest; the man should be put into the lantern. How is it else the man i' th' moon?	
<i>Demetrius:</i>	He dares not come there for the candle; for, you see, it is already in snuff.	10
<i>Hippolyta:</i>	I am awearry of this moon. Would he would change!	
<i>Theseus:</i>	It appears, by his small light of discretion, that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.	15
<i>Lysander:</i>	Proceed, Moon.	
<i>Moonshine:</i>	All that I have to say is to tell you that the lanthorn is the moon; I, the Man i' th' Moon; this thorn-bush, my thorn-bush; and this dog, my dog.	
<i>Demetrius:</i>	Why, all these should be in the lantern; for all these are in the moon. But silence; here comes Thisby. [<i>Re-enter THISBY.</i>]	20
<i>Thisby:</i>	<i>This is old Ninny's tomb. Where is my love?</i>	
<i>Lion</i>	[<i>Roaring</i>]: O – [THISBY runs off.]	
<i>Demetrius:</i>	Well roar'd, Lion.	25
<i>Theseus:</i>	Well run, Thisby.	
<i>Hippolyta:</i>	Well shone, Moon. Truly, the moon shines with a good grace. [<i>The Lion tears THISBY's mantle, and exit.</i>]	
<i>Theseus:</i>	Well mous'd, Lion. [<i>Re-enter PYRAMUS.</i>]	30
<i>Demetrius:</i>	And then came Pyramus.	
<i>Lysander:</i>	And so the lion vanish'd.	
<i>Pyramus:</i>	<i>Sweet Moon, I thank thee for thy sunny beams;</i> <i>I thank thee, Moon, for shining now so bright;</i> <i>For, by thy gracious, golden, glittering gleams,</i> <i>I trust to take of truest Thisby sight.</i>	35

- But stay, O spite!*
But mark, poor knight,
What dreadful dole is here! 40
Eyes, do you see?
How can it be?
O dainty duck! O dear!
Thy mantle good,
What! stain'd with blood? 45
Approach, ye Furies fell.
O Fates! come, come;
Cut thread and thrum;
Quail, crush, conclude, and quell.
- Theseus:* This passion, and the death of a dear friend, would go near to make a man look sad. 50
- Hippolyta:* Beshrew my heart, but I pity the man.
- Pyramus:* *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 55
That liv'd, that lov'd, that lik'd, that look'd with cheer.
Come, tears, confound;
Out, sword, and wound
The pap of Pyramus;
Ay, that left pap, 60
Where heart doth hop.
- [Stabs himself.]
- Thus die I, thus, thus, thus.*
Now am I dead,
Now am I fled; 65
My soul is in the sky.
Tongue, lose thy light;
Moon, take thy flight.
- [Exit MOONSHINE.]
- Now die, die, die, die, die.* [Dies.] 70
- Demetrius:* No die, but an ace, for him; for he is but one.
- Lysander:* Less than an ace, man; for he is dead; he is nothing.

Act 5, Scene 1

WILLIAM SHAKESPEARE: *Richard III*

- 3 **Either** (a) Discuss Shakespeare's presentation of Richmond and its dramatic significance for the final scenes of the play.
- Or** (b) Comment closely on the following extract, paying particular attention to ways in which Shakespeare portrays Richard's dishonesty.

Gloucester: Vouchsafes to wear this ring.

Anne: To take is not to give. [Puts on the ring.]

Gloucester: Look how my ring encompasseth thy finger,
Even so thy breast encloseth my poor heart;
Wear both of them, for both of them are thine. 5
And if thy poor devoted servant may
But beg one favour at thy gracious hand,
Thou dost confirm his happiness for ever.

Anne: What is it?

Gloucester: That it may please you leave these sad designs 10
To him that hath most cause to be a mourner,
And presently repair to Crosby House;
Where – after I have solemnly interr'd
At Chertsey monast'ry this noble king,
And wet his grave with my repentant tears – 15
I will with all expedient duty see you.
For divers unknown reasons, I beseech you,
Grant me this boon.

Anne: With all my heart; and much it joys me too 20
To see you are become so penitent.
Tressel and Berkeley, go along with me.

Gloucester: Bid me farewell.

Anne: 'Tis more than you deserve;
But since you teach me how to flatter you,
Imagine I have said farewell already. 25
[Exeunt two gentlemen with LADY ANNE.]

Gloucester: Sirs, take up the corse.

Gentleman: Towards Chertsey, noble lord?

Gloucester: No, to White Friars; there attend my coming. 30
[Exeunt all but GLOUCESTER.]

Was ever woman in this humour woo'd?
Was ever woman in this humour won?
I'll have her; but I will not keep her long.
What! I that kill'd her husband and his father –
To take her in her heart's extremest hate, 35
With curses in her mouth, tears in her eyes,
The bleeding witness of my hatred by;
Having God, her conscience, and these bars against me,
And I no friends to back my suit at all
But the plain devil and dissembling looks, 40
And yet to win her, all the world to nothing!
Ha!
Hath she forgot already that brave prince,

Edward, her lord, whom I, some three months since,
 Stabb'd in my angry mood at Tewksbury? 45
 A sweeter and a lovelier gentleman –
 Fram'd in the prodigality of nature,
 Young, valiant, wise, and no doubt right royal –
 The spacious world cannot again afford;
 And will she yet abase her eyes on me, 50
 That cropp'd the golden prime of this sweet prince
 And made her widow to a woeful bed?
 On me, whose all not equals Edward's moiety?
 On me, that halts and am misshapen thus?
 My dukedom to a beggarly denier, 55
 I do mistake my person all this while.
 Upon my life, she finds, although I cannot,
 Myself to be a marv'llous proper man.
 I'll be at charges for a looking-glass,
 And entertain a score or two of tailors 60
 To study fashions to adorn my body,
 Since I am crept in favour with myself,
 I will maintain it with some little cost.
 But first I'll turn yon fellow in his grave,
 And then return lamenting to my love. 65
 Shine out, fair sun, till I have bought a glass,
 That I may see my shadow as I pass.

[Exit.

Act 1, Scene 2

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) *Wolsey*: If you could just see facts flat on, without that moral squint; with just a little common sense, you could have been a statesman.

What, in your opinion, is the significance of *Wolsey's* view of Thomas More for the play as a whole?

- Or (b) With close reference to detail, discuss Bolt's presentation of Thomas More's home life at this point in the play.

<i>More:</i>	What was that of Aristotle's, Richard?	
<i>Richard:</i>	Nothing, Sir Thomas – 'twas out of place.	
<i>Norfolk</i>	[to RICH]: I've never found much use in Aristotle myself, not practically. Great philosopher of course. Wonderful mind.	5
<i>Rich:</i>	Exactly, Your Grace!	
<i>Norfolk</i>	[<i>suspicious</i>]: Eh?	
<i>More:</i>	Master Rich is newly converted to the doctrines of Machiavelli.	
<i>Rich:</i>	Oh <i>no</i> ...!	10
<i>Norfolk:</i>	Oh, the Italian. Nasty book, from what I hear.	
<i>Margaret:</i>	Very practical, Your Grace.	
<i>Norfolk:</i>	You read it? Amazing girl, Thomas, but where are you going to find a husband for her?	
<i>More</i>	[MORE and MEG exchange a glance]: Where indeed?	15
<i>Rich:</i>	The doctrines of Machiavelli have been largely mistaken I think; indeed properly apprehended he has no doctrine. Master Cromwell has the sense of it I think when he says—	
<i>Norfolk:</i>	You know Cromwell?	20
<i>Rich:</i>	... Slightly, Your Grace ...	
<i>Norfolk:</i>	The Cardinal's Secretary. [<i>Exclamations of shock from MORE, MARGARET and ALICE.</i>] It's a fact.	
<i>More:</i>	When, Howard?	
<i>Norfolk:</i>	Two, three days.	25
	[<i>They move about uneasily.</i>]	
<i>Alice:</i>	A farrier's son?	
<i>Norfolk:</i>	Well, the Cardinal's a butcher's son, isn't he?	
<i>Alice:</i>	It'll be up quick and down quick with Master Cromwell.	
	[NORFOLK grunts.]	30
<i>More</i>	[<i>quietly</i>]: Did you know this?	
<i>Rich:</i>	No!	
<i>Margaret:</i>	Do you <i>like</i> Master Cromwell, Master Rich?	
<i>Alice:</i>	He's the only man in London if he does!	
<i>Rich:</i>	I think I do, Lady Alice!	35
<i>More</i>	[<i>pleased</i>]: Good.... Well, you don't need <i>my</i> help now.	

<i>Rich:</i>	Sir Thomas, if only you knew how much, much rather I'd yours than his!	
	<i>[Enter STEWARD at head of stairs. Descends and gives letter to MORE who opens it and reads.]</i>	40
<i>More:</i>	Talk of the Cardinal's Secretary and the Cardinal appears. He wants me. Now.	
<i>Alice:</i>	At this time of the night?	
<i>More</i>	<i>[mildly]</i> : The King's business.	
<i>Alice:</i>	The Queen's business.	45
<i>Norfolk:</i>	More than likely, Alice, more than likely.	
<i>More</i>	<i>[cuts in sharply]</i> : What's the time?	
<i>Steward:</i>	Eleven o'clock, sir.	
<i>More:</i>	Is there a boat?	
<i>Steward:</i>	Waiting, sir.	50
<i>More</i>	<i>[to ALICE and MARGARET]</i> : Go to bed. You'll excuse me, Your Grace? Richard? <i>[Kisses wife and daughter.]</i> Now you'll go to bed ... <i>[The More family, as a matter of routine, put their hands together and:]</i>	
<i>More</i>	} Dear Lord give us rest tonight, or if we must be wakeful, cheerful. Careful only for our soul's salvation. For Christ's sake. Amen.	55
<i>Alice</i>		
<i>Margaret</i>		
<i>More:</i>	And Bless our Lord the King.	
<i>Alice</i>	} And Bless our Lord the King.	
<i>Margaret</i>		
<i>All:</i>	Amen.	60

Act 1

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) Discuss Ayckbourn's presentation of selfishness and self-obsession in *Absurd Person Singular*.
- Or** (b) With close reference to detail of both language and action, comment on Ayckbourn's presentation of Jane and Sidney Hopcroft in the following sequence.

Jane [still mouthing and miming]: Shall we give them their presents now?

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[A pause. SIDNEY puts on a nose mask. JANE laughs. The others look horrified. MARION pours herself a gin]

Act 3

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