



TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Williams present the influence of the past on the present in the play?
- Or** (b) With close reference to language and action, discuss Williams's presentation of Princess at this point in the play.

*[The shuttered doors on the veranda open and  
CHANCE enters the room.]*

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*Chance:* In Beverly Hills, California, Coldwater five-nine thousand.

Act 3

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare explore Olivia's love for Viola (Cesario) in the play?
- Or** (b) Discuss the significance of Shakespeare's presentation of Sir Toby and Maria at this point in the play. You should make close reference to language and action.

[Enter SIR TOBY BELCH and MARIA.]

- Sir Toby:* What a plague means my niece to take the death of her brother thus? I am sure care's an enemy to life.
- Maria:* By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours. 5
- Sir Toby:* Why, let her except before excepted.
- Maria:* Ay, but you must confine yourself within the modest limits of order.
- Sir Toby:* Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in, and so be these boots too; an they be not, let them hang themselves in their own straps. 10
- Maria:* That quaffing and drinking will undo you; I heard my lady talk of it yesterday, and of a foolish knight that you brought in one night here to be her wooer. 15
- Sir Toby:* Who? Sir Andrew Aguecheek?
- Maria:* Ay, he.
- Sir Toby:* He's as tall a man as any's in Illyria.
- Maria:* What's that to th' purpose? 20
- Sir Toby:* Why, he has three thousand ducats a year.
- Maria:* Ay, but he'll have but a year in all these ducats; he's a very fool and a prodigal.
- Sir Toby:* Fie that you'll say so! He plays o' th' viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature. 25
- Maria:* He hath indeed, almost natural; for, besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave. 30
- Sir Toby:* By this hand, they are scoundrels and substractors that say so of him. Who are they?
- Maria:* They that add, moreover, he's drunk nightly in your company. 35
- Sir Toby:* With drinking healths to my niece; I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and a coystrill that will not drink to my niece till his brains turn o' th' toe like a parish-top. What, wench! Castiliano vulgo! for here comes Sir Andrew Agueface. 40

[Enter SIR ANDREW AGUECHEEK.]

*Sir Andrew:* Sir Toby Belch! How now, Sir Toby Belch!

*Sir Toby:* Sweet Sir Andrew!

*Sir Andrew:* Bless you, fair shrew. 45

*Maria:* And you too, sir.

*Sir Toby:* Accost, Sir Andrew, accost.

*Sir Andrew:* What's that?

*Sir Toby:* My niece's chambermaid.

*Sir Andrew:* Good Mistress Accost, I desire better acquaintance. 50

*Maria:* My name is Mary, sir.

*Sir Andrew:* Good Mistress Mary Accost –

*Sir Toby:* You mistake, knight. 'Accost' is front her, board her, woo her, assail her.

*Sir Andrew:* By my troth, I would not undertake her in this company. 55  
Is that the meaning of 'accost'?

*Maria:* Fare you well, gentlemen.

*Sir Toby:* An thou let part so, Sir Andrew, would thou mightst never draw sword again!

*Sir Andrew:* An you part so, mistress, I would I might never draw 60  
sword again. Fair lady, do you think you have fools in hand?

*Maria:* Sir, I have not you by th' hand.

*Sir Andrew:* Marry, but you shall have; and here's my hand.

*Maria:* Now, sir, thought is free. I pray you, bring your hand to 65  
th' butt'ry-bar and let it drink.

*Sir Andrew:* Wherefore, sweetheart? What's your metaphor?

*Maria:* It's dry, sir.

*Sir Andrew:* Why, I think so; I am not such an ass but I can keep 70  
my hand dry. But what's your jest?

*Maria:* A dry jest, sir.

*Sir Andrew:* Are you full of them?

*Maria:* Ay, sir, I have them at my fingers' ends; marry, now I  
let go your hand, I am barren. [Exit MARIA.]

Act 1, Scene 3

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) Discuss Shakespeare's dramatic presentation of betrayal in the play.
- Or** (b) How, and with what effects on an audience, does Shakespeare present Prince Hal in this extract, his first appearance in the play? You should make close reference to both language and action.

[Enter PRINCE HENRY and POINS.]

- Prince:* Before God, I am exceeding weary.
- Poins:* Is't come to that? I had thought weariness durst not have attach'd one of so high blood.
- Prince:* Faith, it does me; though it discolours the complexion of my greatness to acknowledge it. Doth it not show vilely in me to desire small beer? 5
- Poins:* Why, a prince should not be so loosely studied as to remember so weak a composition.
- Prince:* Belike then my appetite was not princely got; for, by my troth, I do now remember the poor creature, small beer. But indeed these humble considerations make me out of love with my greatness. What a disgrace is it to me to remember thy name, or to know thy face to-morrow, or to take note how many pair of silk stockings thou hast – viz., these, and those that were thy peach-colour'd ones – or to bear the inventory of thy shirts – as, one for superfluity, and another for use! But that the tennis-court-keeper knows better than I; for it is a low ebb of linen with thee when thou keepest not racket there; as thou hast not done a great while, because the rest of thy low countries have made a shift to eat up thy holland. And God knows whether those that bawl out the ruins of thy linen shall inherit his kingdom; but the midwives say the children are not in the fault; whereupon the world increases, and kindreds are mightily strengthened. 10
- Poins:* How ill it follows, after you have laboured so hard, you should talk so idly! Tell me, how many good young princes would do so, their fathers being so sick as yours at this time is? 15
- Prince:* Shall I tell thee one thing, Poins?
- Poins:* Yes, faith; and let it be an excellent good thing.
- Prince:* It shall serve among wits of no higher breeding than thine. 20
- Poins:* Go to; I stand the push of your one thing that you will tell. 25
- Prince:* Marry, I tell thee it is not meet that I should be sad, now my father is sick; albeit I could tell to thee – as to one it pleases me, for fault of a better, to call my friend – I could be sad and sad indeed too. 30
- Poins:* Very hardly upon such a subject.
- Prince:* By this hand, thou thinkest me as far in the devil's book as thou and Falstaff for obduracy and persistency: let 35
- 40

- the end try the man. But I tell thee my heart bleeds inwardly that my father is so sick; and keeping such vile company as thou art hath in reason taken from me all ostentation of sorrow. 45
- Poins:* The reason?
- Prince:* What wouldst thou think of me if I should weep?
- Poins:* I would think thee a most princely hypocrite. 50
- Prince:* It would be every man's thought; and thou art a blessed fellow to think as every man thinks. Never a man's thought in the world keeps the road-way better than thine. Every man would think me an hypocrite indeed. And what accites your most worshipful thought to think so? 55
- Poins:* Why, because you have been so lewd and so much engrafted to Falstaff.
- Prince:* And to thee.
- Poins:* By this light, I am well spoke on; I can hear it with mine own ears. The worst that they can say of me is that I am a second brother and that I am a proper fellow of my hands; and those two things, I confess, I cannot help. By the mass, here comes Bardolph. 60

Act 2, Scene 2

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) What, in your view, is the dramatic significance to the play of the relationship between Madge and Gar?
- Or** (b) In what ways, and with what dramatic effects, does Friel present Gar and his desires for the future in the following extract? You should pay close attention to both language and action.

*Public:* What?

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*[They both stand listening to the sound of MADGE flapping  
across the kitchen and out to the scullery.]*

Episode 2

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

- 5 **Either** (a) Discuss Soyinka's dramatic treatment of attitudes towards death in the play.
- Or** (b) In what ways, and with what effects, does Soyinka introduce Elesin to an audience at the beginning of the play? You should pay careful attention to both language and action.

ELESIN OBA *enters along a passage before the market, pursued by his drummers and praise-singers.*

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*Elesin:* It did not in the time of my forebears, it shall not in mine.

Scene 1

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