



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

1 **Either** (a) *Martha*: George and Martha: sad, sad, sad.

To what extent would you agree with this view of George and Martha's relationship?

**Or** (b) With close reference to language and action, discuss how Nick and George are presented in the following passage.

*Martha* [*with a gesture of contemptuous dismissal*]: Yaaaahhhh! You two types amuse yourselves ... we'll be in. [*As she goes*] You clean up the mess you made, George?

*George* [*MARTHA goes, GEORGE speaks to the empty hallway*]: No, Martha, I did not clean up the mess I made. I've been trying for years to clean up the mess I made. 5

*Nick*: Have you?

*George*: Hm?

*Nick*: Have you been trying for years?

*George* [*after a long pause ... looking at him*]: Accommodation, malleability, adjustment ... those do seem to be in the order of things, don't they? 10

*Nick*: Don't try to put me in the same class with you!

*George* [*pause*]: Oh. [*Pause*] No, of course not. Things are simpler with you ... you marry a woman because she's all blown up ... while I, in my clumsy, old-fashioned way ... 15

*Nick*: There was more to it than that!

*George*: Sure! I'll bet she has money, too!

*Nick* [*looks hurt. Then, determined, after a pause*]: Yes.

*George*: Yes? [*Joyfully*] YES! You mean I was right? I hit it? 20

*Nick*: Well, you see ...

*George*: My God, what archery! First try, too. How about that!

*Nick*: You see ...

*George*: There were other things.

*Nick*: Yes. 25

*George*: To compensate.

*Nick*: Yes.

*George*: There always are. [*Sees that NICK is reacting badly.*] No, I'm sure there are. I didn't mean to be ... flip. There are *always* compensating factors ... as in the case of Martha and myself.... Now, on the surface of it ... 30

*Nick*: We sort of grew up together, you know ...

*George*: ... it looks to be a kind of knock-about, drag-out affair, on the *surface* of it ...

*Nick*: We knew each other from, oh God, I don't know, when we were *six*, or something ... 35

*George*: ... but somewhere back there, at the beginning of it, right when I first came to New Carthage, back then ...

*Nick* [*with some irritation*]: I'm sorry.

- George: Hm? Oh. No, no ... *I'm* sorry. 40
- Nick: No ... it's ... it's all right.
- George: No ... you go ahead.
- Nick: No ... please.
- George: I insist. ... You're a guest. You go first.
- Nick: Well, it seems a little silly ... now. 45
- George: Nonsense! [*Pause*] But if you were six, she must have been four, or something.
- Nick: Maybe I was eight ... she was six. We ... we used to play ... doctor.
- George: That's a good healthy heterosexual beginning. 50
- Nick [*laughing*]: Yup.
- George: The scientist even then, eh?
- Nick [*laughs*]: Yeah. And it was ... always taken for granted ... you know ... by our families, and by us, too, I guess. And ... so, we did. 55
- George [*pause*]: Did what?
- Nick: We got married.
- George: When you were eight?
- Nick: No. No, of course not. Much later.
- George: I wondered. 60
- Nick: I wouldn't say there was any ... particular *passion* between us, even at the beginning ... of our marriage, I mean.
- George: Well, certainly no surprise, no earth-shaking discoveries, after Doctor, and all.
- Nick [*uncertainly*]: No... 65
- George: Everything's all pretty much the same, anyway ... in *spite* of what they say about Chinese women.
- Nick: What is that?
- George: Let me freshen you up. [*Takes NICK's glass.*]
- Nick: Oh, thanks. After a while you don't get any drunker, do you? 70
- George: Well, you *do* ... but it's different ... everything slows down ... you get sodden ... unless you can up-chuck ... like your wife ... then you can sort of start all over again.

Act 2

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) In what ways, and with what effects, does Shakespeare present mistaken identity in the play?
- Or** (b) How, and with what dramatic effects, does the following extract present ideas about lovers and their obsessions. You should make close reference to both language and action in your answer.

[Enter PYRAMUS.]

*Theseus:* Pyramus draws near the wall; silence.

*Pyramus:* *O grim-look'd night! O night with hue so black!  
O night, which ever art when day is not!  
O night, O night, alack, alack, alack,* 5  
*I fear my Thisby's promise is forgot!  
And thou, O wall, O sweet, O lovely wall,  
That stand'st between her father's ground and mine;  
Thou wall, O wall, O sweet and lovely wall,  
Show me thy chink, to blink through with mine eyne.* 10

[WALL holds up his fingers.]

*Thanks, courteous wall. Jove shield thee well for this!  
But what see I? No Thisby do I see.  
O wicked wall, through whom I see no bliss;  
Curs'd be thy stones for thus deceiving me!* 15

*Theseus:* The wall, methinks, being sensible, should curse again.

*Pyramus:* No, in truth, sir, he should not. *Deceiving me* is Thisby's cue. She is to enter now, and I am to spy her through the wall. You shall see it will fall pat as I told you; yonder she comes. 20

[Enter THISBY.]

*Thisby:* *O wall, full often hast thou heard my moans,  
For parting my fair Pyramus and me!  
My cherry lips have often kiss'd thy stones,  
Thy stones with lime and hair knit up in thee.* 25

*Pyramus:* *I see a voice; now will I to the chink,  
To spy an I can hear my Thisby's face.  
Thisby!*

*Thisby:* *My love! thou art my love, I think.*

*Pyramus:* *Think what thou wilt, I am thy lover's grace;  
And like Limander am I trusty still.* 30

*Thisby:* *And I like Helen, till the Fates me kill.*

*Pyramus:* *Not Shafalus to Procrus was so true.*

*Thisby:* *As Shafalus to Procrus, I to you.*

*Pyramus:* *O, kiss me through the hole of this vile wall.* 35

*Thisby:* *I kiss the wall's hole, not your lips at all.*

*Pyramus:* *Wilt thou at Ninny's tomb meet me straightway?*

*Thisby:* *Tide life, tide death, I come without delay.*

[Exeunt PYRAMUS and THISBY.]



WILLIAM SHAKESPEARE: *Richard III*

- 3 **Either** (a) In what ways and with what effects does Richard manipulate an audience into sympathising with him?
- Or** (b) Comment closely on the following passage, paying particular attention to ways in which Shakespeare presents the murderers.

2 Murderer: 'Tis better, sir, than to be tedious.  
Let him see our commission and talk no more.  
[BRAKENBURY reads it.]

Brakenbury: I am, in this, commanded to deliver  
The noble Duke of Clarence to your hands. 5  
I will not reason what is meant hereby,  
Because I will be guiltless from the meaning.  
There lies the Duke asleep; and there the keys.  
I'll to the King and signify to him  
That thus I have resign'd to you my charge. 10

1 Murderer: You may, sir; 'tis a point of wisdom.  
Fare you well.  
[Exeunt BRAKENBURY and KEEPER.]

2 Murderer: What, shall I stab him as he sleeps?

1 Murderer: No; he'll say 'twas done cowardly, when he wakes. 15

2 Murderer: Why, he shall never wake until the great judgment-day.

1 Murderer: Why, then he'll say we stabb'd him sleeping.

2 Murderer: The urging of that word judgment hath bred a kind of  
remorse in me.

1 Murderer: What, art thou afraid? 20

2 Murderer: Not to kill him, having a warrant; but to be damn'd for  
killing him, from the which no warrant can defend me.

1 Murderer: I thought thou hadst been resolute.

2 Murderer: So I am, to let him live.

1 Murderer: I'll back to the Duke of Gloucester and tell him so. 25

2 Murderer: Nay, I prithee, stay a little. I hope this passionate  
humour of mine will change; it was wont to hold me  
but while one tells twenty.

1 Murderer: How dost thou feel thyself now?

2 Murderer: Faith, some certain dregs of conscience are yet within 30  
me.

1 Murderer: Remember our reward, when the deed's done.

2 Murderer: Zounds, he dies; I had forgot the reward.

1 Murderer: Where's thy conscience now?

2 Murderer: O, in the Duke of Gloucester's purse! 35

1 Murderer: When he opens his purse to give us our reward, thy  
conscience flies out.

2 Murderer: 'Tis no matter; let it go; there's few or none will  
entertain it.

1 Murderer: What if it come to thee again? 40

- 2 Murderer:* I'll not meddle with it – it makes a man a coward: a man cannot steal, but it accuseth him; a man cannot swear, but it checks him; a man cannot lie with his neighbour's wife, but it detects him. 'Tis a blushing shamefac'd spirit that mutinies in a man's bosom; it fills a man full of obstacles: it made me once restore a purse of gold that – by chance I found. It beggars any man that keeps it. It is turn'd out of towns and cities for a dangerous thing; and every man that means to live well endeavours to trust to himself and live without it. 45
- 1 Murderer:* Zounds, 'tis even now at my elbow, persuading me not to kill the Duke.
- 2 Murderer:* Take the devil in thy mind and believe him not; he would insinuate with thee but to make thee sigh.
- 1 Murderer:* I am strong-fram'd; he cannot prevail with me. 55
- 2 Murderer:* Spoke like a tall man that respects thy reputation. Come, shall we fall to work?
- 1 Murderer:* Take him on the costard with the hilts of thy sword, and then chop him in the malmsey-butt in the next room.
- 2 Murderer:* O excellent device! and make a sop of him. 60
- 1 Murderer:* Soft! he wakes.
- 2 Murderer:* Strike!
- 1 Murderer:* No, we'll reason with him.

Act 1, Scene 4

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) What does Bolt's dramatic presentation of Thomas More's marriage contribute to the play?
- Or** (b) How might an audience react as the following sequence unfolds? You should make close reference to both language and action in your answer.

<i>Cromwell:</i>	No ceremony, no courtship. Be seated. [RICH <i>sits.</i> ] As His Majesty would say. [RICH <i>laughs nervously and involuntarily glances round.</i> ] Yes; see how I trust you.	
<i>Rich:</i>	Oh, I would never repeat or report a thing like that—	
<i>Cromwell</i>	[ <i>pouring wine</i> ]: What kind of thing would you repeat or report?	5
<i>Rich:</i>	Well, nothing said in friendship – may I say 'friendship'?	
<i>Cromwell:</i>	If you like. D'you believe that – that you would never repeat or report anything etcetera?	
<i>Rich:</i>	Why yes!	10
<i>Cromwell:</i>	No, but seriously.	
<i>Rich:</i>	Yes!	
<i>Cromwell</i>	[ <i>puts down bottle. Not sinister, but rather as a kindly teacher with a promising pupil</i> ]: Rich; seriously.	
<i>Rich</i>	[ <i>pauses, then bitterly</i> ]: It would depend what I was offered.	15
<i>Cromwell:</i>	Don't say it just to please me.	
<i>Rich:</i>	It's true. It would depend what I was offered.	
<i>Cromwell</i>	[ <i>patting his arm</i> ]: Everyone knows it; not many people can say it.	
<i>Rich:</i>	There are <i>some</i> things one wouldn't do for anything. Surely.	20
<i>Cromwell:</i>	Mm – that idea's like these lifelines they have on the embankment: comforting, but you don't expect to have to use them. [ <i>Briskly.</i> ] Well, congratulations!	
<i>Rich</i>	[ <i>suspicious</i> ]: On what?	25
<i>Cromwell:</i>	I think you'd make a good Collector of Revenues for York Diocese.	
<i>Rich</i>	[ <i>gripping on to himself</i> ]: Is it in your gift?	
<i>Cromwell:</i>	Effectively.	
<i>Rich</i>	[ <i>conscious cynicism</i> ]: What do I have to do for it?	30
<i>Cromwell:</i>	Nothing. [ <i>He lectures, pacing pedantically up and down.</i> ] It isn't like that, Rich. There are no rules. With rewards and penalties – so much wickedness purchases so much worldly prospering—[ <i>He breaks off and stops, suddenly struck.</i> ] Are you sure you're not religious?	35
<i>Rich:</i>	Almost sure.	
<i>Cromwell:</i>	Get sure. [ <i>Resumes pacing.</i> ] No, it's not like that, it's much more a matter of convenience, administrative convenience. The normal aim of administration is to keep steady this factor of convenience – and Sir Thomas would	40



- agree. Now normally when a man wants to change his woman, you let him if it's convenient and prevent him if it's not – normally indeed it's of so little importance that you leave it to the priests. But the constant factor is this element of convenience. 45
- Rich:* Whose convenience? [*CROMWELL stops.*]
- Cromwell:* Oh ours. But everybody's too. [*Sets off again.*] However, in the present instance the man who wants to change his woman is our Sovereign Lord, Harry, by the Grace of God, the Eighth of that name. Which is a quaint way of saying that if he wants to change his woman he will. So *that* becomes the constant factor. And our job as administrators is to make it as convenient as we can. I say 'our' job, on the assumption that you'll take this post at York I've offered you? 50
- Rich:* Yes ... yes, yes. [*But he seems gloomy.*]
- Cromwell* [*sits. Sharply*]: It's a bad sign when people are depressed by their own good fortune. 55
- Rich* [*defensive*]: I'm not depressed!
- Cromwell:* You look depressed. 60
- Rich* [*hastily buffooning*]: I'm lamenting. I've lost my innocence.
- Cromwell:* You lost that some time ago. If you've only just noticed, it can't have been very important to you.
- Rich* [*much struck*]: That's true! Why that's true, it can't!
- Cromwell:* We experience a sense of release do we, Master Rich? An unfamiliar freshness in the head, as of open air? 65
- Rich* [*takes wine*]: Collector of Revenues isn't bad!
- Cromwell:* Not bad for a start. [*He watches RICH drink.*] Now our present Lord Chancellor – *there's* an innocent man.
- Rich* [*puts down glass. Indulgently*]: The odd thing is – he *is*. 70

Act 1

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) Alan Ayckbourn described Sidney Hopcroft as the 'hero of *Absurd Person Singular*'; others have seen him as a self-centred bully.

What is your view? You should refer to particular episodes in your answer.

- Or** (b) With close reference to detail from the passage, discuss Ayckbourn's dramatic presentation of men's attitudes to women.

*Sidney:* He's very fascinating character, is Dick. I thought you'd be interested to meet him.

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*Sidney:* Ah – ha – oh – ha – ha-ha. [*And other noises of sexual approval*]  
[*The others look at him*]

Act 1

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