



[Turn over

SHELAGH DELANEY: *A Taste of Honey*

Remember to support your ideas with details from the writing.

Either 1(a) Read this passage, and then answer the question that follows it:

[PETER *appears.*]

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

PETER: Thank you.

(from Act 2, Scene 1)

In what ways does Delaney make this such a dramatic moment in the play?

Or **1(b)** How does Delaney's portrayal of Geof contribute to the dramatic impact of the play?

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

Remember to support your ideas with details from the writing.

Either 2(a) Read this passage, and then answer the question that follows it:

PILKINGS: Jane.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

out on ELESIN, sobbing into the ground.] *Light fades*
(from Scene 4)

How does Soyinka make this such a shocking moment in the play?

Or **2(b)** In what ways does Soyinka's portrayal of Jane Pilkings contribute to the dramatic impact of the play?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

Remember to support your ideas with details from the writing.

Either 3(a) Read this passage, and then answer the question that follows it:

BLANCHE: But I have been foolish – casting my pearls before swine!

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

on, please!

Hold

(*from* Scene 10)

Explore how Williams makes this such a disturbing moment in the play.

Or **3(b)** How does Williams's portrayal of Stella persuade you to feel about her?

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

Remember to support your ideas with details from the writing.

Either 4(a) Read this passage, and then answer the question that follows it:

STARVELING, AS

MOONSHINE: *This lanthorn doth the horned moon present;
Myself the Man i' th' Moon do seem to be.*

THESEUS: 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? 5

DEMETRIUS: He dares not come there for the candle; for, you see, it is already in snuff.

HIPPOLYTA: I am weary of this moon. Would he would change!

THESEUS: 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. 10

LYSANDER: Proceed, Moon.

MOONSHINE: 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.

DEMETRIUS: Why, all these should be in the lantern; for all these are in the moon. But silence; here comes Thisby. 15

[*Re-enter THISBY.*]

THISBY: *This is old Ninny's tomb. Where is my love?*

LION: [*Roaring*] O – [THISBY runs off.]

DEMETRIUS: Well roar'd, Lion. 20

THESEUS: Well run, Thisby.

HIPPOLYTA: Well shone, Moon. Truly, the moon shines with a good grace.

[*The LION tears THISBY's mantle, and exit.*]

THESEUS: Well mous'd Lion.

[*Re-enter PYRAMUS.*]

25

DEMETRIUS: And then came Pyramus.

LYSANDER: And so the lion vanish'd.

PYRAMUS: *Sweet Moon, I thank thee for thy sunny beams;
I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisby sight.*

30

But stay, O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see?

How can it be?

35

O dainty duck! O dear!

Thy mantle good,

What! stain'd with blood?

Approach, ye Furies fell.

O Fates! come, come;

40

*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.

45

HIPPOLYTA: Beshrew my heart, but I pity the man.

(from Act 5, Scene 1)

How does Shakespeare strikingly portray the courtiers and the mechanicals at this moment in the play?

Or

4(b) How far does Shakespeare's portrayal of Demetrius and Lysander make you feel they deserve their happiness at the end of the play?

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

Remember to support your ideas with details from the writing.

Either 5(a) Read this passage, and then answer the question that follows it:

MENAS:	[<i>Aside to POMPEY</i>] Pompey, a word.	
POMPEY:	[<i>Aside to MENAS</i>] Say in mine ear; what is't?	
MENAS:	[<i>Aside to POMPEY</i>] Forsake thy seat, I do beseech thee, Captain, And hear me speak a word.	
POMPEY:	[<i>Whispers in's ear</i>] Forbear me till anon – This wine for Lepidus!	5
LEPIDUS:	What manner o' thing is your crocodile?	
ANTONY:	It is shap'd, sir, like itself, and it is as broad as it hath breadth; it is just so high as it is, and moves with it own organs. It lives by that which nourisheth it, and the elements once out of it, it transmigrates.	10
LEPIDUS:	What colour is it of?	
ANTONY:	Of it own colour too.	
LEPIDUS:	'Tis a strange serpent.	
ANTONY:	'Tis so. And the tears of it are wet.	15
CAESAR:	Will this description satisfy him?	
ANTONY:	With the health that Pompey gives him, else he is a very epicuré.	
POMPEY:	[<i>Aside to MENAS</i>] Go, hang, sir, hang! Tell me of that! Away! Do as I bid you. – Where's this cup I call'd for?	
MENAS:	[<i>Aside to POMPEY</i>] If for the sake of merit thou wilt hear me, Rise from thy stool.	20
POMPEY:	[<i>Aside to MENAS</i>] I think th'art mad. [<i>Rises and walks aside</i>] The matter?	
MENAS:	I have ever held my cap off to thy fortunes.	
POMPEY:	Thou hast serv'd me with much faith. What else to say? – Be jolly, lords.	25
ANTONY:	These quicksands, Lepidus, Keep off them, for you sink.	
MENAS:	Wilt thou be lord of all the world?	
POMPEY:	What say'st thou?	30
MENAS:	Wilt thou be lord of the whole world? That's twice.	
POMPEY:	How should that be?	
MENAS:	But entertain it, And though thou think me poor, I am the man Will give thee all the world.	35
POMPEY:	Hast thou drunk well?	

MENAS: No, Pompey, I have kept me from the cup.
 Thou art, if thou dar'st be, the earthly Jove;
 Whate'er the ocean pales or sky inclips 40
 Is thine, if thou wilt ha't.

POMPEY: Show me which way.

MENAS: These three world-sharers, these competitors,
 Are in thy vessel. Let me cut the cable;
 And when we are put off, fall to their throats. 45
 All there is thine.

POMPEY: Ah, this thou shouldst have done,
 And not have spoke on't. In me 'tis villainy:
 In thee't had been good service. Thou must know
 'Tis not my profit that does lead mine honour: 50
 Mine honour, it. Repent that e'er thy tongue
 Hath so betray'd thine act. Being done unknown,
 I should have found it afterwards well done,
 But must condemn it now. Desist, and drink.

(from Act 2, Scene 7)

In what ways does Shakespeare make this such a dramatic moment in the play?

Or **5(b)** Explore how Shakespeare makes Cleopatra such a fascinating character.

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.