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**LANGUAGE AND LITERATURE IN ENGLISH**

Paper 9 Poetry, Prose and Drama

**8695/92**

**May/June 2016**

**2 hours**

No Additional Materials are required.

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**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions, each from a different section.

You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.



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This document consists of **15** printed pages, **1** blank page and **1** insert.

**Section A: Poetry**

TED HUGHES: *New Selected Poems 1957–1994*

- 1 **Either** (a) By what means, and with what effects, does Hughes present beauty in the natural world? Refer to **two** poems in your answer.
- Or** (b) Comment closely on the following poem, considering ways in which Hughes presents the landscape.

*Crow Hill*

The farms are oozing craters in

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And lit the fox in the dripping ground.

WILFRED OWEN: *Selected Poems*

- 2 **Either** (a) Discuss ways in which Owen presents the personal consequences of war in **two** poems.
- Or** (b) Comment closely on the following poem, considering ways in which it presents thoughts about death.

*Wild with All Regrets*

TO SIEGFRIED SASSOON

My arms have mutinied against me – brutes!  
 My fingers fidget like ten idle brats,  
 My back's been stiff for hours, damned hours.  
 Death never gives his squad a Stand-at-ease.  
 I can't read. There: it's no use. Take your book. 5  
 A short life and a merry one, my buck!  
 We said we'd hate to grow dead-old. But now,  
 Not to live old seems awful: not to renew  
 My boyhood with my boys, and teach 'em hitting,  
 Shooting, and hunting – all the arts of hurting! 10  
 – Well, that's what I learnt. That, and making money.  
 Your fifty years in store seem none too many,  
 But I've five minutes. God! For just two years  
 To help myself to this good air of yours!  
 One Spring! Is one too hard to spare? Too long? 15  
 Spring air would find its own way to my lung,  
 And grow me legs as quick as lilac-shoots.

\* \* \*

Yes, there's the orderly. He'll change the sheets  
 When I'm lugged out. Oh, couldn't I do that?  
 Here in this coffin of a bed, I've thought 20  
 I'd like to kneel and sweep his floors for ever –  
 And ask no nights off when the bustle's over,  
 For I'd enjoy the dirt. Who's prejudiced  
 Against a grimed hand when his own's quite dust –  
 Less live than specks that in the sun-shafts turn? 25  
 Dear dust – in rooms, on roads, on faces' tan!  
 I'd love to be a sweep's boy, black as Town;  
 Yes, or a muckman. Must I be his load?  
 A flea would do. If one chap wasn't bloody,  
 Or went stone-cold, I'd find another body. 30

\* \* \*

Which I shan't manage now. Unless it's yours.  
 I shall stay in you, friend, for some few hours.  
 You'll feel my heavy spirit chill your chest,  
 And climb your throat on sobs, until it's chased  
 On sighs, and wiped from off your lips by wind. 35

I think on your rich breathing, brother, I'll be weaned  
 To do without what blood remained me from my wound.

*Songs of Ourselves*

- 3 **Either** (a) Compare ways in which **two** poems express personal distress.
- Or** (b) Comment closely on the following poem, considering ways in which it presents the speaker's methods of persuasion.

*Come Live with me, and be my Love*

Come live with me, and be my love,  
 And we will all the pleasures prove  
 That valleys, groves, hills and fields,  
 Woods, or steepy mountains yields.

And we will sit upon the rocks, 5  
 Seeing the shepherds feed their flocks  
 By shallow rivers, to whose falls  
 Melodious birds sing madrigals.

And I will make thee beds of roses 10  
 And a thousand fragrant posies,  
 A cap of flowers, and a kirtle  
 Embroidered all with leaves of myrtle,

A gown made of our finest wool, 15  
 Which from our pretty lambs we pull,  
 Fair lined slippers for the cold,  
 With buckles of the purest gold,

A belt of straw and ivy buds 20  
 With coral clasps and amber studs:  
 And if these pleasures may thee move,  
 Come live with me, and be my love.

The shepherd swains shall dance and sing  
 For thy delight each May morning:  
 'If these delights thy mind may move,  
 Then live with me, and be my love.'

Christopher Marlowe

## Section B: Prose

JHUMPA LAHIRI: *The Namesake*

- 4 **Either** (a) Discuss ways in which Lahiri presents some of the relationships between men and women in the novel.
- Or** (b) Comment closely on the presentation of Ashima's memories and feelings in the following passage.

Ashima feels lonely suddenly, horribly, permanently alone, and briefly, turned away from the mirror, she sobs for her husband. She feels overwhelmed by the thought of the move she is about to make, to the city that was once home and is now in its own way foreign. She feels both impatience and indifference for all the days she still must live, for something tells her she will not go quickly as her husband did. For thirty-three years she missed her life in India. Now she will miss her job at the library, the women with whom she's worked. She will miss throwing parties. She will miss living with her daughter, the surprising companionship they have formed, going into Cambridge together to see old movies at the Brattle, teaching her to cook the food Sonia had complained of eating as a child. She will miss the opportunity to drive, as she sometimes does on her way home from the library, to the university, past the engineering building where her husband once worked. She will miss the country in which she had grown to know and love her husband. Though his ashes have been scattered into the Ganges, it is here, in this house and in this town, that he will continue to dwell in her mind. 5

She takes a deep breath. In a moment she will hear the beeps of the security system, the garage door opening, car doors closing, her children's voices in the house. She applies lotion to her arms and legs, reaches for a peach-colored terry-cloth robe that hangs from a hook on the door. Her husband had given her the robe years ago, for a Christmas now long forgotten. This too she will have to give away, will have no use for where she is going. In such a humid climate it would take days for such a thick material to dry. She makes a note to herself, to wash it well and donate it to the thrift shop. She does not remember the year she'd gotten the robe, does not remember opening it, or her reaction. She knows only that it had been either Gogol or Sonia who had picked it out at one of the department stores at the mall, had wrapped it, even. That all her husband had done was to write his name and hers on the to-and-from tag. She does not fault him for this. Such omissions of devotion, of affection, she knows now, do not matter in the end. She no longer wonders what it might have been like to do what her children have done, to fall in love first rather than years later, to deliberate over a period of months or years and not a single afternoon, which was the time it had taken for her and Ashoke to agree to wed. It is the image of their two names on the tag that she thinks of, a tag she had not bothered to save. It reminds her of their life together, of the unexpected life he, in choosing to marry her, had given her here, which she had refused for so many years to accept. And though she still does not feel fully at home within these walls on Pemberton Road she knows that this is home nevertheless — the world for which she is responsible, which she has created, which is everywhere around her, needing to be packed up, given away, thrown out bit by bit. She slips her damp arms into the sleeves of the robe, ties the belt around her waist. It's always been a bit short on her, a size too small. Its warmth is a comfort all the same. 10 15 20 25 30 35 40

Chapter 12

EDITH WHARTON: *The House of Mirth*

- 5 **Either** (a) How far, and in what ways, do you consider Selden to be a victim of society?  
**Or** (b) Comment closely on the presentation of Lily in the following passage.

Seating herself on the upper step of the terrace, Lily leaned her head against the honeysuckles wreathing the balustrade. The fragrance of the late blossoms seemed an emanation of the tranquil scene, a landscape tutored to the last degree of rural elegance. In the foreground glowed the warm tints of the gardens. Beyond the lawn, with its pyramidal pale-gold maples and velvety firs, sloped pastures dotted with cattle; and through a long glade the river widened like a lake under the silver light of September. Lily did not want to join the circle about the tea-table. They represented the future she had chosen, and she was content with it, but in no haste to anticipate its joys. The certainty that she could marry Percy Gryce when she pleased had lifted a heavy load from her mind, and her money troubles were too recent for their removal not to leave a sense of relief which a less discerning intelligence might have taken for happiness. Her vulgar cares were at an end. She would be able to arrange her life as she pleased, to soar into that empyrean of security where creditors cannot penetrate. She would have smarter gowns than Judy Trenor, and far, far more jewels than Bertha Dorset. She would be free for ever from the shifts, the expedients, the humiliations of the relatively poor. Instead of having to flatter, she would be flattered; instead of being grateful, she would receive thanks. There were old scores she could pay off as well as old benefits she could return. And she had no doubts as to the extent of her power. She knew that Mr Gryce was of the small chary type most inaccessible to impulses and emotions. He had the kind of character in which prudence is a vice, and good advice the most dangerous nourishment. But Lily had known the species before: she was aware that such a guarded nature must find one huge outlet of egoism, and she determined to be to him what his Americana had hitherto been: the one possession in which he took sufficient pride to spend money on it. She knew that this generosity to self is one of the forms of meanness, and she resolved so to identify herself with her husband's vanity that to gratify her wishes would be to him the most exquisite form of self-indulgence. The system might at first necessitate a resort to some of the very shifts and expedients from which she intended it should free her; but she felt sure that in a short time she would be able to play the game in her own way. How should she have distrusted her powers? Her beauty itself was not the mere ephemeral possession it might have been in the hands of inexperience: her skill in enhancing it, the care she took of it, the use she made of it, seemed to give it a kind of permanence. She felt she could trust it to carry her through to the end.

And the end, on the whole, was worth while. Life was not the mockery she had thought it three days ago. There was room for her after all, in this crowded selfish world of pleasure whence, so short a time since, her poverty had seemed to exclude her. These people whom she had ridiculed and yet envied were glad to make a place for her in the charmed circle about which all her desires revolved. They were not as brutal and self-engrossed as she had fancied – or rather, since it would no longer be necessary to flatter and humour them, that side of their nature became less conspicuous. Society is a revolving body which is apt to be judged according to its place in each man's heaven; and at present it was turning its illuminated face to Lily.

In the rosy glow it diffused her companions seemed full of amiable qualities. She liked their elegance, their lightness, their lack of emphasis: even the self-assurance which at times was so like obtuseness now seemed the natural sign of social ascendancy. They were lords of the only world she cared for, and they were ready to admit her to their ranks and let her lord it with them. Already she felt within

her a stealing allegiance to their standards, an acceptance of their limitations, a disbelief in the things they did not believe in, a contemptuous pity for the people who were not able to live as they lived. 50

Book 1, Chapter 4

*Stories of Ourselves*

6 **Either** (a) 'Our views of characters sometimes change as a story develops.'

In the light of this comment, discuss the presentation of characters in **two** stories.

**Or** (b) Comment closely on ways in which the opening of *The Lemon Orchard* develops a sense of threat.

The men came down between two long, regular rows of trees. The winter had not passed completely and there was a chill in the air; and the moon was hidden behind long, high parallels of cloud which hung like suspended streamers of dirty cotton wool in the sky. All of the men but one wore thick clothes against the coolness of the night. The night and earth was cold and damp, and the shoes of the men sank into the soil and left exact, ridged foot prints, but they could not be seen in the dark. 5

One of the men walked ahead holding a small cycle lantern that worked from a battery, leading the way down the avenue of trees while the others came behind in the dark. The night close around was quiet now that the crickets had stopped their small noises, but far out others that did not feel the presence of the men continued the monotonous creek-creek-creek. Somewhere, even further, a dog started barking in short high yaps, and then stopped abruptly. The men were walking through an orchard of lemons and the sharp, bitter-sweet citrus smell hung gently on the night air. 10

'Do not go so fast,' the man who brought up the rear of the party called to the man with the lantern. 'It's as dark as a kaffir's soul here at the back.' 15

He called softly, as if the darkness demanded silence. He was a big man and wore khaki trousers and laced-up riding boots, and an old shooting jacket with leather patches on the right breast and the elbows.

The shotgun was loaded. In the dark this man's face was invisible except for a blur of shadowed hollows and lighter crags. Although he walked in the rear he was the leader of the party. The lantern-bearer slowed down for the rest to catch up with him. 20

'It's cold, too, Oom,' another man said.

'Cold?' the man with the shotgun asked, speaking with sarcasm. 'Are you colder than this verdomte hotnot, here?' And he gestured in the dark with the muzzle of the gun at the man who stumbled along in their midst and who was the only one not warmly dressed. 25

This man wore trousers and a raincoat which they had allowed him to pull on over his pyjamas when they had taken him from his lodgings, and he shivered now with chill, clenching his teeth to prevent them from chattering. He had not been given time to tie his shoes and the metal-covered ends of the laces clicked as he moved. 30

'Are you cold, hotnot?' the man with the light jeered.

The coloured man did not reply. He was afraid, but his fear was mixed with a stubbornness which forbade him to answer them. 35

'He is not cold,' the fifth man in the party said. 'He is shivering with fear. Is it not so, hotnot?'

The coloured man said nothing, but stared ahead of himself into the half-light made by the small lantern. He could see the silhouette of the man who carried the light, but he did not want to look at the two who flanked him, the one who had complained of the cold, and the one who had spoken of his fear. They each carried a sjambok and every now and then one of them slapped a corduroyed leg with his. 40

'He is dumb also,' the one who had spoken last chuckled.

'No, Andries. Wait a minute,' the leader who carried the shotgun said, and they all stopped between the row of trees. The man with the lantern turned and put the light on the rest of the party. 45



'What is it?' he asked.

'Wag'n oomblikkie. Wait a moment,' the leader said, speaking with forced casualness. 'He is not dumb. He is a slim hotnot; one of those educated bushmen. Listen, hotnot,' he addressed the coloured man, speaking angrily now. 'When a baas speaks to you, you answer him. Do you hear?' The coloured man's wrists were tied behind him with a riem and the leader brought the muzzle of the shotgun down, pressing it hard into the small of the man's back above where the wrists met. 'Do you hear, hotnot? Answer me or I will shoot a hole through your spine.'

*The Lemon Orchard*

## Section C: Drama

AMA ATA AIDOO: *The Dilemma of a Ghost* and *Anowa*

- 7 **Either** (a) Discuss Aidoo's dramatic presentation of the clash between Ghanaian and American cultural values in *The Dilemma of a Ghost*.
- Or** (b) With close reference to detail, discuss the significance of this extract from *Anowa* to the play as a whole.

[GIRL enters from upper right. She resembles ANOWA of a long time ago. She is dressed in a one-piece cloth wrapped around her. She too, looks like a wild one, and she is carrying a broom and a duster with which she immediately begins to dust and sweep. Then suddenly she stops and just stands dreamily. Meanwhile, BOY enters from upper right and quietly steals behind her and cries 'Hei!' She is startled.] 5

*Girl* [Turning round to face BOY]: How you frightened me.

*Boy*: Have you just started working in here? And why were you standing there like that?

*Girl*: That is none of your business. 10

*Boy*: I don't know what is happening in this house. I am sure there are more people here than in Oguaa town. Yet nothing gets done.

*Girl*: But you!

*Boy*: I what? Is this the hour you were instructed to come and clean the place up? 15

*Girl*: Well, that is not my fault.

*Boy*: What is not your fault? Look at those arms. I wonder what they could do even if you were not so lazy. Listen, today is Friday and Father is going to come in here. And don't stand there staring at me.

*Girl*: And anyway, are you the new overseer? Why don't you leave me alone? 20

*Boy* [Playfully pulling her nose]: I won't!

*Girl*: You! [She raises her arm to hit him, and causes one of the decorative plates to fall. It breaks. BOY is furious.]

*Boy*: God, what is wrong with you? Look at what you've done!

*Girl*: Well, it's broken, isn't it? I wouldn't fuss so much if I were you. 25

*Boy*: Doesn't anything bother you?

*Girl*: Not much. Certainly not this plate.

[She bends down to pick up the pieces. Then she stands up again.]

This mistress will not miss it. After all, she has no time these days for things like plates. 30

*Boy*: You are mad, that's all. I thought she said we should always call her 'Mother' and the master 'Father'.

*Girl* [Giggling]: Some Mother and Father, heh!

*Boy*: I don't think I have said anything for you to laugh at.

*Girl*: You are being very unfair. You know I like both of them very much. 35  
[Earnestly] I wish I really was their child ... born to them. [She pouts.] As for her too.

- Boy:* What has happened now?
- Girl:* Nothing. Now she flits about like a ghost, talking to herself. [*They stop and listen. The BOY moves up to upper left and peeps*] Is she coming? 40
- Boy* [*Not turning round*]: No. [*Then he moves back towards GIRL*]
- Girl:* Listen, they were saying at the fish-kilns that she went and stared at Takoa's baby so hard that the baby is having convulsions ...
- Boy* [*Shocked*]: Ow!
- Girl:* Takoa is certainly telling everyone that Mistress, I mean Mother, is swallowing the baby because she is a witch. 45
- Boy:* Hei! [*The GIRL is startled. The BOY moves closer to face her and begins hitting her lips with the fourth finger of his right hand*] Don't let me catch you repeating any of the things those awful women say about Mother.
- Girl:* Yes, grandfather. 50
- Boy:* And you, where did you hear all these things from?
- Girl* [*Petulantly*]: I said at the kilns. [*throwing her mouth at him*] Or are you deaf?
- Boy:* I am not deaf but people in this house talk too much.
- Girl:* It is because of this new affair. And the truth is, she herself talks more about it than anyone else. Whenever she thinks she is alone anywhere, she begins 'O my husband, what have I done, what have I done?' [*She imitates someone puzzled and asks the questions with her hands. Then she giggles.*] 55
- Boy:* Don't laugh. Have you seen how you yourself will end? [*He picks her duster up and begins to dust around.*] 60
- Girl:* Ei, don't turn wise on me. [*Noticing him working*] Good. You should dust since you're keeping me from doing my work ...
- Boy:* Huh! ... And are you not a woman too?
- Girl* [*Promptly and loudly*]: And if I am? [*She lets fall the broom, and looks up for some time without saying anything.*] 65
- Boy:* I did not say you can now rest.
- Girl* [*Quietly and to herself*]: If I had more money than I knew what to do with, but not a single child, I should be unhappy. If my man refused to talk to me, I should soon start talking to myself; if he would not come to my room or allow me in his, I should pace around in the night. [*She now turns to look at the BOY.*] And after killing myself for him, he said to me one day, go away, and would not tell me why, I should then die of surprise! 70
- Boy:* People do not die of surprise.
- Girl:* See if I do not. 75
- Boy* [*Whispering*]: What do you think is going to happen now?
- Girl:* Do I know? All I know is that if she goes away, I shall run away too.
- Boy:* I shall come with you.
- Girl* [*Coyly*]: Not if you would be scolding me all the time ...
- Boy* [*Drawing near her and trying to touch her breasts*]: No, I shall not. 80  
 [*The GIRL hits his hand away. They stand still for a moment. Then they resume working with vigour. The BOY begins to whistle some tune.*]

Phase Three, Anowa

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 8 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present Antony's relationship with Octavia?
- Or** (b) In what ways, and with what effects, does Shakespeare introduce an audience to the characters Antony and Cleopatra? You should make close reference to detail of both language and action.

[Enter DEMETRIUS and PHILO.]

*Philo:* Nay, but this dotage of our general's  
O'erflows the measure. Those his goodly eyes,  
That o'er the files and musters of the war  
Have glow'd like plated Mars, now bend, now turn, 5  
The office and devotion of their view  
Upon a tawny front. His captain's heart,  
Which in the scuffles of great fights hath burst  
The buckles on his breast, reneges all temper,  
And is become the bellows and the fan 10  
To cool a gipsy's lust.

[Flourish. Enter ANTONY, CLEOPATRA, her Ladies, the Train, with Eunuchs fanning her.]

Look where they come!  
Take but good note, and you shall see in him 15  
The triple pillar of the world transform'd  
Into a strumpet's fool. Behold and see.

*Cleopatra:* If it be love indeed, tell me how much.

*Antony:* There's beggary in the love that can be reckon'd.

*Cleopatra:* I'll set a bourn how far to be belov'd. 20

*Antony:* Then must thou needs find out new heaven, new earth.

[Enter a MESSENGER.]

*Messenger:* News, my good lord, from Rome.

*Antony:* Grates me the sum.

*Cleopatra:* Nay, hear them, Antony. 25  
Fulvia perchance is angry; or who knows  
If the scarce-bearded Caesar have not sent  
His pow'rful mandate to you: 'Do this or this;  
Take in that kingdom and enfranchise that;  
Perform't, or else we damn thee'. 30

*Antony:* How, my love?

*Cleopatra:* Perchance? Nay, and most like,  
You must not stay here longer; your dismissal  
Is come from Caesar; therefore hear it, Antony.  
Where's Fulvia's process? Caesar's I would say? Both? 35  
Call in the messengers. As I am Egypt's queen,  
Thou blushest, Antony, and that blood of thine  
Is Caesar's homager. Else so thy cheek pays shame  
When shrill-tongu'd Fulvia scolds. The messengers!

*Antony:* Let Rome in Tiber melt, and the wide arch 40  
Of the rang'd empire fall! Here is my space.  
Kingdoms are clay; our dungy earth alike

- Feeds beast as man. The nobleness of life  
Is to do thus [*embracing*], when such a mutual pair  
And such a twain can do't, in which I bind, 45  
On pain of punishment, the world to weet  
We stand up peerless.
- Cleopatra:* Excellent falsehood!  
Why did he marry Fulvia, and not love her?  
I'll seem the fool I am not. Antony 50  
Will be himself.
- Antony:* But stirr'd by Cleopatra.  
Now for the love of Love and her soft hours,  
Let's not confound the time with conference harsh;  
There's not a minute of our lives should stretch 55  
Without some pleasure now. What sport to-night?
- Cleopatra:* Hear the ambassadors.
- Antony:* Fie, wrangling queen!  
Whom everything becomes – to chide, to laugh,  
To weep; whose every passion fully strives 60  
To make itself in thee fair and admir'd.  
No messenger but thine, and all alone  
To-night we'll wander through the streets and note  
The qualities of people. Come, my queen;  
Last night you did desire it. Speak not to us. 65
- [Exeunt ANTONY and CLEOPATRA, with the Train.]*
- Demetrius:* Is Caesar with Antonius priz'd so slight?
- Philo:* Sir, sometimes when he is not Antony,  
He comes too short of that great property  
Which still should go with Antony. 70
- Demetrius:* I am full sorry  
That he approves the common liar, who  
Thus speaks of him at Rome; but I will hope  
Of better deeds to-morrow. Rest you happy!
- [Exeunt.]* 75

Act 1, Scene 1

ROBERT BOLT: *A Man for All Seasons*

- 9 **Either** (a) How, and with what dramatic effects, does Bolt present Thomas More as a religious man in *A Man for All Seasons*?
- Or** (b) With close reference to detail, discuss Bolt's presentation of More's domestic life at this point in the play.

*More* [to ALICE and MARGARET]: Go to bed. You'll excuse me, Your Grace? Richard? [Kisses wife and daughter.] Now you'll go to bed. ... [The More family, as a matter of routine, put their hands together and:]

*More:* } Dear Lord give us rest tonight, or if we must be 5  
*Alice:* } wakeful, cheerful. Careful only for our soul's  
*Margaret:* } salvation. For Christ's sake. Amen.

*More:* And Bless our Lord the King.

*Alice:* } And Bless our Lord the King.  
*Margaret:* }

*All:* Amen. 10

[And then immediately a brisk leave-taking, MORE moving off below, the others mounting the stairs.]

*More:* Howard, are you at Richmond?

*Norfolk:* No, down the river.

*More:* Then good night! [Sees RICH disconsolate.] Oh, Your Grace, 15  
 here's a young man desperate for employment. Something in the clerical line.

*Norfolk:* Well, if you recommend him.

*More:* No, I don't recommend him; but I point him out. [Moving off.] 20  
 He's at the New Inn. You could take him there.

*Norfolk* [to RICH mounting stairs]: All right, come on.

*Rich:* My Lord.

*Norfolk:* We'll hawk at Hounslow, Alice.

*Alice:* Wherever you like. [ALICE and MARGARET follow NORFOLK.]

*Rich* [at foot of stairs]: Sir Thomas! ... [MORE turns.] Thank you. 25

*More:* Be a teacher. [Moving off again.] Oh — The ground's hard at Hounslow, Alice!

*Norfolk:* Eh? [Delighted roar.] That's where the Cardinal crushed his bum!

*More:* }  
*Norfolk:* } Good night! Good night! 30  
*Alice:* }  
*Rich:* }

[They process off along the gallery.]

*More* [softly]: Margaret!

*Margaret:* Yes?

*More:* Go to bed.

- [MARGARET *exits above*, MORE *exits below*. After a moment RICH *walks swiftly back down stage, picks up the goblet and is going off with it.*] 35
- Steward:* Eh!
- Rich:* What — ! Oh. ... It's a gift, Matthew. Sir Thomas gave it to me. [STEWARD *takes it and regards it silently.*] He gave it to me. 40
- Steward* [*returns it*]: Very nice present, sir.
- Rich* [*backing away with it*]: Yes. Good night, Matthew.
- Steward:* Sir Thomas has taken quite a fancy to you, sir.
- Rich:* Er, here — [*Gives money and goes.*]
- Steward:* Thank you, sir. ... [*To audience.*] That one'll come to nothing. 45  
 [*Begins packing props into basket. Pauses with cup in hand.*]  
 My master Thomas More would give anything to anyone. Some say that's good and some say that's bad, but I say he can't help it – and that's bad ... because some day someone's going to ask him for something that he wants to keep; and he'll be out of practice. [*Puts cloth with papers, ink, etc., on table.*] 50  
 There must be something that he wants to keep. That's only Common Sense.

Act 1

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