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LITERATURE IN ENGLISH

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Paper 4 Drama

May/June 2015

2 hours

No Additional Materials are required.

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.

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

All questions in this paper carry equal marks.

This document consists of **11** printed pages, **1** blank page and **1** insert.

2

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

- 1 **Either** (a) In what ways, and with what effects, does the relationship between George and Martha change during the course of the play?
- Or** (b) In what ways, and with what effects, does Albee create dramatic tension between the characters in this extract? You should pay careful attention to both language and action.

Honey [her hands to her ears]: STOP IT!! STOP IT!!

George [with a hand sign]: Kyrie, eleison. Christe, eleison. Kyrie, eleison.

Honey: JUST STOP IT!!

George: Why, baby? Don't you like it? 5

Honey [quite hysterical]: You ... can't ... do ... this!

George [triumphant]: Who says!

Honey: !! Say!

George: Tell us why, baby.

Honey: No! 10

Nick: Is this game over?

Honey: Yes! Yes, it is.

George: Ho-ho! Not by a long shot. [To MARTHA] We got a little surprise for you, baby. It's about sunny-Jim.

Martha: No more, George. 15

George: YES!

Nick: Leave her be!

George: I'M RUNNING THIS SHOW! [To MARTHA] Sweetheart, I'm afraid I've got some bad news for you ... for us, of course. Some rather sad news. 20

[HONEY begins weeping, head in hands.]

Martha [afraid, suspicious]: What is this?

George [oh, so patiently]: Well, Martha, while you were out of the room, while the ... two of you were out of the room ... I mean, I don't know where, hell, you both must have been somewhere [Little laugh].... While you were out of the room, for a while ... well, Missey and I were sittin' here havin' a little talk, you know: a chaw and a talk ... and the doorbell rang.... 25

Honey [head still in hands]: Chimed. 30

George: Chimed ... and ... well, it's hard to tell you, Martha....

Martha [a strange throaty voice]: Tell me.

Honey: Please ... don't.

Martha: Tell me.

George: ... and ... what it was ... it was good old Western Union, some little boy about seventy. 35

Martha [involved]: Crazy Billy?

3

- George:* Yes, Martha, that's right ... crazy Billy ... and he had a telegram, and it was for us, and I have to tell you about it.
- Martha* [*as if from a distance*]: Why didn't they phone it? Why did they bring it; why didn't they telephone it? 40
- George:* Some telegrams you have to deliver, Martha; some telegrams you can't phone.
- Martha* [*rising*]: What do you mean?
- George:* Martha.... I can hardly bring myself to say it ... 45
- Honey:* Don't.
- George* [*to HONEY*]: Do you want to do it?
- Honey* [*as if defending herself against an attack of bees*]: No no no no no.
- George* [*sighing heavily*]: All right. Well, Martha ... I'm afraid our boy isn't coming home for his birthday. 50
- Martha:* Of course he is.
- George:* No, Martha.
- Martha:* Of course he is. I say he is!
- George:* He ... can't. 55
- Martha:* He is! I say so!
- George:* Martha ... [*Long pause*] ... our son is ... dead.
[*Silence.*]
He was ... killed ... late in the afternoon ...
[*Silence.*] 60
[*A tiny chuckle*] on a country road, with his learner's permit in his pocket, he swerved, to avoid a porcupine, and drove straight into a ...
- Martha* [*rigid fury*]: YOU ... CAN'T ... DO ... THAT!
- George:* ... large tree. 65
- Martha:* YOU CANNOT DO THAT!
- Nick* [*softly*]: Oh my God. [*HONEY is weeping louder.*]
- George* [*quietly, dispassionately*]: I thought you should know.

Act 3

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 Either** (a) Discuss the role and dramatic significance of Bottom to the play as a whole.
- Or** (b) With close reference to detail from the passage, discuss Shakespeare's presentation of Helena's feelings for Demetrius at this point in the play.

[Enter DEMETRIUS, HELENA following him.]

- Demetrius:* I love thee not, therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll slay, the other slayeth me.
Thou told'st me they were stol'n unto this wood, 5
And here am I, and wood within this wood,
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.
- Helena:* You draw me, you hard-hearted adamant;
But yet you draw not iron, for my heart 10
Is true as steel. Leave you your power to draw.
And I shall have no power to follow you.
- Demetrius:* Do I entice you? Do I speak you fair?
Or, rather, do I not in plainest truth
Tell you I do not nor I cannot love you? 15
- Helena:* And even for that do I love you the more.
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you.
Use me but as your spaniel, spurn me, strike me, 20
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.
What worser place can I beg in your love,
And yet a place of high respect with me,
Than to be used as you use your dog?
- Demetrius:* Tempt not too much the hatred of my spirit; 25
For I am sick when I do look on thee.
- Helena:* And I am sick when I look not on you.
- Demetrius:* You do impeach your modesty too much
To leave the city and commit yourself
Into the hands of one that loves you not; 30
To trust the opportunity of night,
And the ill counsel of a desert place,
With the rich worth of your virginity.
- Helena:* Your virtue is my privilege for that:
It is not night when I do see your face, 35
Therefore I think I am not in the night;
Nor doth this wood lack worlds of company,
For you, in my respect, are all the world.
Then how can it be said I am alone
When all the world is here to look on me? 40
- Demetrius:* I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.
- Helena:* The wildest hath not such a heart as you.
Run when you will; the story shall be chang'd:
Apollo flies, and Daphne holds the chase; 45

5

The dove pursues the griffin; the mild hind
Makes speed to catch the tiger – bootless speed,
When cowardice pursues and valour flies.

Demetrius: I will not stay thy questions; let me go;
Or, if thou follow me, do not believe
But I shall do thee mischief in the wood. 50

Helena: Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do; 55
We should be woo'd, and were not made to woo.

[Exit DEMETRIUS.]

I'll follow thee, and make a heaven of hell,
To die upon the hand I love so well.

[Exit HELENA.] 60

Act 2, Scene 1

WILLIAM SHAKESPEARE: *Richard III*

- 3 Either** (a) How, and with what effects, does Shakespeare dramatise the relationship between Richard and Lady Anne in the play?
- Or** (b) Comment closely on the following extract, paying particular attention to ways in which Shakespeare dramatises a guilty conscience at this point in the play.

[Enter the GHOST of young PRINCE EDWARD, son to HENRY THE SIXTH.]

Ghost [To RICHARD]: Let me sit heavy on thy soul to-morrow!
 Think how thou stabb'dst me in my prime of youth
 At Tewksbury; despair, therefore, and die!
 [To RICHMOND] Be cheerful, Richmond; for the wronged souls 5
 Of butcher'd princes fight in thy behalf.
 King Henry's issue, Richmond, comforts thee.

[Enter the GHOST of HENRY THE SIXTH.]

Ghost [To RICHARD]: When I was mortal, my anointed body
 By thee was punched full of deadly holes. 10
 Think on the Tower and me. Despair, and die.
 Harry the Sixth bids thee despair and die.
 [To RICHMOND] Virtuous and holy, be thou conqueror!
 Harry, that prophesied thou shouldst be King,
 Doth comfort thee in thy sleep. Live and flourish! 15

[Enter the GHOST of CLARENCE.]

Ghost [To RICHARD]: Let me sit heavy in thy soul to-morrow!
 I that was wash'd to death with fulsome wine,
 Poor Clarence, by thy guile betray'd to death!
 To-morrow in the battle think on me, 20
 And fall thy edgeless sword. Despair and die!
 [To RICHMOND] Thou offspring of the house of Lancaster,
 The wronged heirs of York do pray for thee.
 Good angels guard thy battle! Live and flourish!

[Enter the GHOSTS of RIVERS, GREY, and VAUGHAN.] 25

Rivers [To RICHARD]: Let me sit heavy in thy soul to-morrow,
 Rivers that died at Pomfret! Despair and die!

Grey [To RICHARD]: Think upon Grey, and let thy soul despair!

Vaughan [To RICHARD]: Think upon Vaughan, and with guilty fear
 Let fall thy lance. Despair and die! 30

All [To RICHMOND]: Awake, and think our wrongs in Richard's
 bosom
 Will conquer him. Awake and win the day.

[Enter the GHOST of HASTINGS.]

Ghost [To RICHARD]: Bloody and guilty, guiltily awake, 35
 And in a bloody battle end thy days!
 Think on Lord Hastings. Despair and die.
 [To RICHMOND] Quiet untroubled soul, awake, awake!
 Arm, fight, and conquer, for fair England's sake!

[Enter the GHOSTS of the two young Princes.] 40

Ghosts [To RICHARD]: Dream on thy cousins smothered in the Tower.
 Let us be lead within thy bosom, Richard,
 And weigh thee down to ruin, shame, and death!

7

	Thy nephews' souls bid thee despair and die. [To RICHMOND] Sleep, Richmond, sleep in peace, and wake in joy; Good angels guard thee from the boar's annoy! Live, and beget a happy race of kings! Edward's unhappy sons do bid thee flourish.	45
	[Enter the GHOST of LADY ANNE, his wife.]	50
Ghost	[To RICHARD]: Richard, thy wife, that wretched Anne thy wife That never slept a quiet hour with thee Now fills thy sleep with perturbations. To-morrow in the battle think on me, And fall thy edgeless sword. Despair and die. [To RICHMOND] Thou quiet soul, sleep thou a quiet sleep; Dream of success and happy victory. Thy adversary's wife doth pray for thee.	55
	[Enter the GHOST of BUCKINGHAM.]	
Ghost	[To RICHARD]: The first was I that help'd thee to the crown; The last was I that felt thy tyranny. O, in the battle think on Buckingham, And die in terror of thy guiltiness! Dream on, dream on of bloody deeds and death; Fainting, despair; despairing, yield thy breath! [To RICHMOND] I died for hope ere I could lend thee aid; But cheer thy heart and be thou not dismay'd: God and good angels fight on Richmond's side; And Richard falls in height of all his pride.	60
	[The GHOSTS vanish. RICHARD starts out of his dream.]	65
		70

Act 5, Scene 3

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) What, in your view, is the role and significance of Chapuys, the Ambassador, in *A Man for All Seasons*?
- Or** (b) How, and with what effects, does Bolt present the plotting against More at this point in the play? You should comment closely on both language and action.

<i>Cromwell:</i>	Thomas More will line up on the right side.	
<i>Norfolk:</i>	Yes! Crank he may be, traitor he is not.	
<i>Cromwell</i>	[<i>spreading his hands</i>]: And with a little pressure, he can be got to say so. And that's all we need – a brief declaration of his loyalty to the present administration.	5
<i>Norfolk:</i>	I still say let sleeping dogs lie.	
<i>Cromwell</i>	[<i>heavily</i>]: The King does not agree with you.	
<i>Norfolk</i>	[<i>glances at him; flickers, but then rallies</i>]: What kind of 'pressure' d'you think you can bring to bear?	
<i>Cromwell:</i>	I have evidence that Sir Thomas, during the period of his judicature, accepted bribes.	10
<i>Norfolk</i>	[<i>incredulous</i>]: What! Goddammit he was the only judge since Cato who <i>didn't</i> accept bribes! When was there last a Chancellor whose possessions after three years in office totalled one hundred pounds and a gold chain.	15
<i>Cromwell</i>	[<i>rings hand-bell and calls</i>]: Richard! It is, as you imply, common practice, but a practice may be common and remain an offence; this offence could send a man to the Tower.	
<i>Norfolk</i>	[<i>contemptuous</i>]: I don't believe it.	20
	[<i>Enter RICH and a WOMAN. He motions her to remain, and approaches the table, where CROMWELL indicates a seat. He has acquired self-importance.</i>]	
<i>Cromwell:</i>	Ah, Richard. You know His Grace of course.	
<i>Rich</i>	[<i>respectful affability</i>]: Indeed yes, we're <i>old</i> friends.	25
<i>Norfolk</i>	[<i>savage snub</i>]: Used to look after my books or something, didn't you?	
<i>Cromwell</i>	[<i>clicks his fingers at WOMAN</i>]: Come here. This woman's name is Catherine Anger; she comes from Lincoln. And she put a case in the Court of Requests in—[<i>Consults paper.</i>]	30
<i>Woman:</i>	A property case, it was.	
<i>Cromwell:</i>	Be quiet. A property case in the Court of Requests in April 1526.	
<i>Woman:</i>	And got a wicked false judgement!	35
<i>Cromwell:</i>	And got an impeccably correct judgement from our friend Sir Thomas.	
<i>Woman:</i>	No, sir, it was not!	
<i>Cromwell:</i>	We're not concerned with the judgement but the gift you gave the judge. Tell this gentleman about that. The judgement for what it's worth was the right one.	40

9

Woman: No, sir! [CROMWELL *looks at her: she hastily addresses* NORFOLK.] I sent him a cup, sir; an Italian silver cup I bought in Lincoln for a hundred shillings.

Norfolk: Did Sir Thomas accept this cup?

45

Woman: I sent it.

Cromwell: He did accept it, we can corroborate that. You can go.
[*She opens her mouth.*] Go!

Act 2

10

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) What dramatic effects does Ayckbourn achieve by having the action of the play spread over three years?
- (b) Discuss Ayckbourn's dramatic presentation of contrasts between characters at this point in the play. You should make close reference to both language and action.
- Or**

[EVA *opens the window. She inhales the cold fresh air.*

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*[The door opens. GEOFFREY enters and goes to EVA.
Conversation is heard in the background]*

Act 2

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