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LITERATURE IN ENGLISH

9695/42

Paper 4 Drama

May/June 2019

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.

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TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 1 **Either** (a) How, and with what dramatic effects, does Williams present the passage of time in the play?
- Or** (b) With close reference to language and action, discuss the presentation of Chance and his sense of identity in the following extract.

Princess: Open the shutters!

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Princess: Ah-ha!

Act 1, Scene 2

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present Malvolio's love for Olivia in the play as a whole?
- Or** (b) With close attention to language and action, discuss Shakespeare's presentation of Olivia's first meeting with Viola (Cesario).

[*Re-enter MARIA.*]

Olivia: Give me my veil; come, throw it o'er my face;
We'll once more hear Orsino's embassy.

[*Enter VIOLA.*]

Viola: The honourable lady of the house, which is she? 5

Olivia: Speak to me; I shall answer for her. Your will?

Viola: Most radiant, exquisite, and unmatchable beauty – I pray
you tell me if this be the lady of the house, for I never saw
her. I would be loath to cast away my speech; for, besides
that it is excellently well penn'd, I have taken great pains
to con it. Good beauties, let me sustain no scorn; I am
very comptible, even to the least sinister usage. 10

Olivia: Whence came you, sir?

Viola: I can say little more than I have studied, and that
question's out of my part. Good gentle one, give me
modest assurance if you be the lady of the house, that I
may proceed in my speech. 15

Olivia: Are you a comedian?

Viola: No, my profound heart; and yet, by the very fangs of
malice I swear, I am not that I play. Are you the lady of the
house? 20

Olivia: If I do not usurp myself, I am.

Viola: Most certain, if you are she, you do usurp yourself; for
what is yours to bestow is not yours to reserve. But this
is from my commission. I will on with my speech in your
praise, and then show you the heart of my message. 25

Olivia: Come to what is important in't. I forgive you the praise.

Viola: Alas, I took great pains to study it, and 'tis poetical.

Olivia: It is the more like to be feigned; I pray you keep it in. I
heard you were saucy at my gates, and allow'd your
approach rather to wonder at you than to hear you. If you
be not mad, be gone; if you have reason, be brief; 'tis not
that time of moon with me to make one in so skipping a
dialogue. 30

Maria: Will you hoist sail, sir? Here lies your way. 35

Viola: No, good swabber, I am to hull here a little longer. Some
mollification for your giant, sweet lady.

Olivia: Tell me your mind.

Viola: I am a messenger.

Olivia: Sure, you have some hideous matter to deliver, when the
courtesy of it is so fearful. Speak your office. 40

5

<i>Viola:</i>	It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold the olive in my hand; my words are as full of peace as matter.	
<i>Olivia:</i>	Yet you began rudely. What are you? What would you?	45
<i>Viola:</i>	The rudeness that hath appear'd in me have I learn'd from my entertainment. What I am and what I would are as secret as maidenhead – to your ears, divinity; to any other's, profanation.	
<i>Olivia:</i>	Give us the place alone; we will hear this divinity. [<i>Exeunt MARIA and ATTENDANTS</i>] Now, sir, what is your text?	50
<i>Viola:</i>	Most sweet lady –	
<i>Olivia:</i>	A comfortable doctrine, and much may be said of it. Where lies your text?	
<i>Viola:</i>	In Orsino's bosom.	55
<i>Olivia:</i>	In his bosom! In what chapter of his bosom?	
<i>Viola:</i>	To answer by the method: in the first of his heart.	
<i>Olivia:</i>	O, I have read it; it is heresy. Have you no more to say?	
<i>Viola:</i>	Good madam, let me see your face.	
<i>Olivia:</i>	Have you any commission from your lord to negotiate with my face? You are now out of your text; but we will draw the curtain and show you the picture. [<i>Unveiling</i>] Look you, sir, such a one I was this present. Is't not well done?	60
<i>Viola:</i>	Excellently done, if God did all.	
<i>Olivia:</i>	'Tis in grain, sir; 'twill endure wind and weather.	65
<i>Viola:</i>	'Tis beauty truly blent, whose red and white Nature's own sweet and cunning hand laid on. Lady, you are the cruell'st she alive, If you will lead these graces to the grave, And leave the world no copy.	70

Act 1, Scene 5

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 Either** (a) What, in your view, do the ‘low-life’ scenes contribute to the play as a whole?
- Or** (b) With close reference to detail of language and action, discuss Shakespeare’s presentation of Hal’s relationship with his father at this point in the play.

King: What, canst thou not forbear me half an hour?
 Then get thee gone, and dig my grave thyself;
 And bid the merry bells ring to thine ear
 That thou art crowned, not that I am dead.
 Let all the tears that should bedew my hearse 5
 Be drops of balm to sanctify thy head;
 Only compound me with forgotten dust;
 Give that which gave thee life unto the worms.
 Pluck down my officers, break my decrees;
 For now a time is come to mock at form – 10
 Harry the Fifth is crown’d. Up, vanity:
 Down, royal state. All you sage counsellors, hence.
 And to the English court assemble now,
 From every region, apes of idleness.
 Now, neighbour confines, purge you of your scum. 15
 Have you a ruffian that will swear, drink, dance,
 Revel the night, rob, murder, and commit
 The oldest sins the newest kind of ways?
 Be happy, he will trouble you no more.
 England shall double gild his treble guilt; 20
 England shall give him office, honour, might;
 For the fifth Harry from curb’d license plucks
 The muzzle of restraint, and the wild dog
 Shall flesh his tooth on every innocent.
 O my poor kingdom, sick with civil blows! 25
 When that my care could not withhold thy riots,
 What wilt thou do when riot is thy care?
 O, thou wilt be a wilderness again,
 Peopled with wolves, thy old inhabitants!

Prince: O, pardon me, my liege! But for my tears, 30
 The moist impediments unto my speech,
 I had forestall’d this dear and deep rebuke
 Ere you with grief had spoke and I had heard
 The course of it so far. There is your crown,
 And He that wears the crown immortally 35
 Long guard it yours! [*Kneeling*] If I affect it more
 Than as your honour and as your renown,
 Let me no more from this obedience rise,
 Which my most inward true and duteous spirit
 Teacheth this prostrate and exterior bending! 40
 God witness with me, when I here came in
 And found no course of breath within your Majesty,
 How cold it struck my heart! If I do feign,
 O, let me in my present wildness die,
 And never live to show th’ incredulous world 45
 The noble change that I have purposed!
 Coming to look on you, thinking you dead –
 And dead almost, my liege, to think you were –

7

I spake unto this crown as having sense,
And thus upbraided it: 'The care on thee depending 50
Hath fed upon the body of my father;
Therefore thou best of gold art worst of gold.
Other, less fine in carat, is more precious,
Preserving life in med'cine potable;
But thou, most fine, most honour'd, most renown'd, 55
Hast eat thy bearer up'. Thus, my most royal liege,
Accusing it, I put it on my head,
To try with it – as with an enemy
That had before my face murd'ered my father –
The quarrel of a true inheritor. 60
But if it did infect my blood with joy,
Or swell my thoughts to any strain of pride;
If any rebel or vain spirit of mine
Did with the least affection of a welcome
Give entertainment to the might of it, 65
Let God for ever keep it from my head,
And make me as the poorest vassal is,
That doth with awe and terror kneel to it!

Act 4, Scene 5

8

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) Discuss the dramatic significance and presentation of Gar's relationships with his friends in the play.
- (b) Discuss Friel's dramatic presentation of Gar's feelings towards his father in the following extract. You should make close reference to both language and action.
- Or**

The droning prayers have stopped.

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S.B. What's that?

Episode 3, Part 1

10

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

- 5 **Either** (a) Discuss the role and dramatic significance of Jane Pilkings in the play.
- Or** (b) In what ways, and with what effects, does Soyinka present the Praise-Singer in the following extract? You should pay careful attention to both language and action.

Praise-Singer: How shall I tell what my eyes have seen?

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Lights fade slowly on the scene.]

Scene 3

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