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AS & A Level

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Cambridge International Advanced Subsidiary and Advanced Level

LITERATURE IN ENGLISH

9695/41

Paper 4 Drama

October/November 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.

2

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 1 **Either** (a) In what ways, and with what effects, does Williams present the worlds of film and television in *Sweet Bird of Youth*?
- Or** (b) With close reference to language and action, discuss Williams's dramatic presentation of Boss's relationship with his daughter, Heavenly, in the following extract.

Boss: You're still a beautiful girl.

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I made a pile of dough on a deal involvin' the
sale of rights to oil under water here lately, and baby, I
want you to buy a piece of jewelry.

Act 2, Scene 1

WILLIAM SHAKESPEARE: *Twelfth Night*

2 Either (a) Discuss Shakespeare's dramatic presentation of Duke Orsino as a lover in the play.

Or (b) In what ways, and with what dramatic effects, does Shakespeare present Malvolio and his relationships with others in the following extract? You should make close reference to both language and action.

<i>Malvolio:</i>	O, ho! do you come near me now? No worse man than Sir Toby to look at me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. 'Cast thy humble slough' says she. 'Be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity' and consequently sets down the manner how, as: a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have lim'd her; but it is Jove's doing, and Jove make me thankful! And when she went away now – 'Let this fellow be look'd to'. 'Fellow' not 'Malvolio' nor after my degree, but 'fellow'. Why, everything adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance – What can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.	5
	[<i>Re-enter MARIA, with SIR TOBY and FABIAN.</i>]	10
<i>Sir Toby:</i>	Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possess'd him, yet I'll speak to him.	15
<i>Fabian:</i>	Here he is, here he is. How is't with you, sir?	
<i>Sir Toby:</i>	How is't with you, man?	20
<i>Malvolio:</i>	Go off; I discard you. Let me enjoy my private; go off.	
<i>Maria:</i>	Lo, how hollow the fiend speaks within him! Did not I tell you? Sir Toby, my lady prays you to have a care of him.	
<i>Malvolio:</i>	Ah, ha! does she so?	25
<i>Sir Toby:</i>	Go to, go to; peace, peace; we must deal gently with him. Let me alone. How do you, Malvolio? How is't with you? What, man, defy the devil; consider, he's an enemy to mankind.	30
<i>Malvolio:</i>	Do you know what you say?	35
<i>Maria:</i>	La you, an you speak ill of the devil, how he takes it at heart! Pray God he be not bewitch'd.	
<i>Fabian:</i>	Carry his water to th' wise woman.	
<i>Maria:</i>	Marry, and it shall be done tomorrow morning, if I live. My lady would not lose him for more than I'll say.	40
<i>Malvolio:</i>	How now, mistress!	
<i>Maria:</i>	O Lord!	

5

<i>Sir Toby:</i>	Prithee hold thy peace; this is not the way. Do you not see you move him? Let me alone with him.	
<i>Fabian:</i>	No way but gentleness – gently, gently. The fiend is rough, and will not be roughly us'd.	45
<i>Sir Toby:</i>	Why, how now, my bawcock! How dost thou, chuck?	
<i>Malvolio:</i>	Sir!	
<i>Sir Toby:</i>	Ay, Biddy, come with me. What, man, 'tis not for gravity to play at cherry-pit with Satan. Hang him, foul collier!	50
<i>Maria:</i>	Get him to say his prayers, good Sir Toby, get him to pray.	
<i>Malvolio:</i>	My prayers, minx!	
<i>Maria:</i>	No, I warrant you, he will not hear of godliness.	
<i>Malvolio:</i>	Go, hang yourselves all! You are idle shallow things; I am not of your element; you shall know more hereafter. [Exit.]	55
<i>Sir Toby:</i>	Is't possible?	
<i>Fabian:</i>	If this were play'd upon a stage now, I could condemn it as an improbable fiction.	60
<i>Sir Toby:</i>	His very genius hath taken the infection of the device, man.	
<i>Maria:</i>	Nay, pursue him now, lest the device take air and taint.	
<i>Fabian:</i>	Why, we shall make him mad indeed.	
<i>Maria:</i>	The house will be the quieter.	65
<i>Sir Toby:</i>	Come, we'll have him in a dark room and bound. My niece is already in the belief that he's mad. We may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him; at which time we will bring the device to the bar and crown thee for a finder of madmen. But see, but see.	70

Act 3, Scene 4

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 Either** (a) In what ways, and with what effects, does Shakespeare present civil war in *Henry IV Part 2*?
- Or** (b) In what ways, and with what effects, does Shakespeare present the new king at this point in the play? You should make close reference to both language and action.

[Enter KING HENRY THE FIFTH, attended.]

Chief Justice: Good morrow, and God save your Majesty!

King: This new and gorgeous garment, majesty,
Sits not so easy on me as you think.
Brothers, you mix your sadness with some fear. 5
This is the English, not the Turkish court;
Not Amurath an Amurath succeeds,
But Harry Harry. Yet be sad, good brothers,
For, by my faith, it very well becomes you.
Sorrow so royally in you appears 10
That I will deeply put the fashion on,
And wear it in my heart. Why, then, be sad;
But entertain no more of it, good brothers,
Than a joint burden laid upon us all.
For me, by heaven, I bid you be assur'd, 15
I'll be your father and your brother too;
Let me but bear your love, I'll bear your cares.
Yet weep that Harry's dead, and so will I;
But Harry lives that shall convert those tears
By number into hours of happiness. 20

Brothers: We hope no otherwise from your Majesty.

King: You all look strangely on me; and you most.
You are, I think, assur'd I love you not.

Chief Justice: I am assur'd, if I be measur'd rightly.
Your Majesty hath no just cause to hate me. 25

King: No?
How might a prince of my great hopes forget
So great indignities you laid upon me?
What, rate, rebuke, and roughly send to prison,
Th' immediate heir of England! Was this easy? 30
May this be wash'd in Lethe and forgotten?

Chief Justice: I then did use the person of your father;
The image of his power lay then in me;
And in th' administration of his law,
Whiles I was busy for the commonwealth, 35
Your Highness pleased to forget my place,
The majesty and power of law and justice,
The image of the King whom I presented,
And struck me in my very seat of judgment;
Whereon, as an offender to your father, 40
I gave bold way to my authority
And did commit you. If the deed were ill,
Be you contented, wearing now the garland,
To have a son set your decrees at nought,
To pluck down justice from your awful bench, 45

7

	To trip the course of law, and blunt the sword That guards the peace and safety of your person; Nay, more, to spurn at your most royal image, And mock your workings in a second body. Question your royal thoughts, make the case yours;	50
	Be now the father, and propose a son; Hear your own dignity so much profan'd, See your most dreadful laws so loosely slighted, Behold yourself so by a son disdain'd; And then imagine me taking your part	55
	And, in your power, soft silencing your son. After this cold consideration, sentence me; And, as you are a king, speak in your state What I have done that misbecame my place, My person, or my liege's sovereignty.	60
<i>King:</i>	You are right, Justice, and you weigh this well; Therefore still bear the balance and the sword; And I do wish your honours may increase Till you do live to see a son of mine Offend you, and obey you, as I did.	65
	So shall I live to speak my father's words: 'Happy am I that have a man so bold That dares do justice on my proper son; And not less happy, having such a son That would deliver up his greatness so Into the hands of justice'.	70

Act 5, Scene 2

8

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) Compare the presentation and dramatic significance of Kate and Madge in the play.
- Or** (b) With close attention to language and action, discuss Friel's dramatic presentation of the relationship between Gar and his father in the following extract.

[S.B. *enters from the shop and goes through his nightly routine.*

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But worse, far worse than that Screwballs,
because – *we embarrass one another.*

Episode 1

10

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

- 5 **Either** (a) Discuss the role and presentation of the Praise-Singer in *Death and the King's Horseman*.
- Or** (b) In what ways, and with what dramatic effects, does Soyinka present Elesin's enthusiasm for living in the following extract? You should pay careful attention to both language and action.

Praise-Singer: Elesin Oba why do your eyes roll like a bush-rat
who sees his fate like his father's spirit, mirrored in
the eye of a snake?

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uneasily.]

The WOMEN shuffle

Scene 1

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