



Cambridge International AS & A Level

LITERATURE IN ENGLISH**9695/42**

Paper 4 Drama

February/March 2020**2 hours**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions, each on a different set text.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- You are reminded of the need for good English and clear presentation in your answers.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **12** pages. Blank pages are indicated.

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ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Miller explore tensions between family and wider society in *All My Sons*?
- Or** (b) With close reference to language and action, discuss Miller's presentation of the relationship between Chris and Joe Keller at this point in the play.

Keller: What's she going to say?

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I want to talk to you.

Act 1

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 2 Either** (a) In what ways, and with what dramatic effects, does Shakespeare present the 'merry war' between Beatrice and Benedick?
- Or** (b) How might an audience react as the following extract unfolds? You should pay careful attention to both language and action.

<i>Ursula:</i>	So angle we for Beatrice; who even now Is couched in the woodbine coverture. Fear you not my part of the dialogue.	
<i>Hero:</i>	Then go we near her, that her ear lose nothing Of the false sweet bait that we lay for it.	5
	[<i>They advance to the bower.</i> No, truly, Ursula, she is too disdainful; I know her spirits are as coy and wild As haggards of the rock.	
<i>Ursula:</i>	But are you sure That Benedick loves Beatrice so entirely?	10
<i>Hero:</i>	So says the Prince and my new-trothed lord.	
<i>Ursula:</i>	And did they bid you tell her of it, madam?	
<i>Hero:</i>	They did entreat me to acquaint her of it; But I persuaded them, if they lov'd Benedick, To wish him wrestle with affection, And never to let Beatrice know of it.	15
<i>Ursula:</i>	Why did you so? Doth not the gentleman Deserve as full as fortunate a bed As ever Beatrice shall couch upon?	20
<i>Hero:</i>	O god of love! I know he doth deserve As much as may be yielded to a man; But nature never fram'd a woman's heart Of prouder stuff than that of Beatrice. Disdain and scorn ride sparkling in her eyes, Misprising what they look on; and her wit Values itself so highly that to her All matter else seems weak. She cannot love, Nor take no shape nor project of affection, She is so self-endear'd.	25 30
<i>Ursula:</i>	Sure, I think so; And therefore, certainly, it were not good She knew his love, lest she'll make sport at it.	
<i>Hero:</i>	Why, you speak truth. I never yet saw man, How wise, how noble, young, how rarely featur'd, But she would spell him backward. If fair-fac'd, She would swear the gentleman should be her sister; If black, why, Nature, drawing of an antic, Made a foul blot; if tall, a lance ill-headed; If low, an agate very vilely cut; If speaking, why, a vane blown with all winds; If silent, why, a block moved with none. So turns she every man the wrong side out, And never gives to truth and virtue that	35 40

5

	Which simpleness and merit purchaseth.	45
<i>Ursula:</i>	Sure, sure, such carping is not commendable.	
<i>Hero:</i>	No; not to be so odd and from all fashions, As Beatrice is, cannot be commendable; But who dare tell her so? If I should speak, She would mock me into air; O, she would laugh me Out of myself, press me to death with wit! Therefore let Benedick, like cover'd fire, Consume away in sighs, waste inwardly. It were a better death than die with mocks, Which is as bad as die with tickling.	50 55
<i>Ursula:</i>	Yet tell her of it; hear what she will say.	
<i>Hero:</i>	No; rather I will go to Benedick And counsel him to fight against his passion; And, truly, I'll devise some honest slanders To stain my cousin with. One doth not know How much an ill word may empoison liking.	60
<i>Ursula:</i>	O, do not do your cousin such a wrong! She cannot be so much without true judgment – Having so swift and excellent a wit As she is priz'd to have – as to refuse So rare a gentleman as Signior Benedick.	65
<i>Hero:</i>	He is the only man of Italy, Always excepted my dear Claudio.	
<i>Ursula:</i>	I pray you be not angry with me, madam, Speaking my fancy: Signior Benedick, For shape, for bearing, argument, and valour, Goes foremost in report through Italy.	70
<i>Hero:</i>	Indeed, he hath an excellent good name.	
<i>Ursula:</i>	His excellence did earn it ere he had it. When are you married, madam?	75
<i>Hero:</i>	Why, every day – to-morrow. Come, go in; I'll show thee some attires, and have thy counsel Which is the best to furnish me to-morrow.	
<i>Ursula:</i>	She's lim'd, I warrant you; we have caught her, madam.	
<i>Hero:</i>	If it prove so, then loving goes by haps: Some Cupid kills with arrows, some with traps.	80
	[<i>Exeunt HERO and URSULA.</i>]	
<i>Beatrice</i>	[<i>Coming forward</i>]: What fire is in mine ears? Can this be true? Stand I condemn'd for pride and scorn so much? Contempt, farewell! and maiden pride, adieu! No glory lives behind the back of such. And, Benedick, love on; I will requite thee, Taming my wild heart to thy loving hand; If thou dost love, my kindness shall incite thee To bind our loves up in a holy band; For others say thou dost deserve, and I Believe it better than reportingly.	85 90
	[<i>Exit.</i>]	

Act 3, Scene 1

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 Either** (a) What, for you, is the significance in the play of Falstaff's encounters with the Chief Justice?
- Or** (b) Discuss Shakespeare's presentation of Prince Hal's relationship with his father in the following extract. You should pay careful attention to detail of language and action.

Prince: O, pardon me, my liege! But for my tears,
 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, 5
 And He that wears the crown immortally
 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 10
 Teacheth this prostrate and exterior bending!
 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, 15
 And never live to show th' incredulous world
 The noble change that I have purposed!
 Coming to look on you, thinking you dead –
 And dead almost, my liege, to think you were –
 I spake unto this crown as having sense, 20
 And thus upbraided it: 'The care on thee depending
 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; 25
 But thou, most fine, most honour'd, most renown'd,
 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 – 30
 The quarrel of a true inheritor.
 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 35
 Give entertainment to the might of it,
 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!

King: O my son, 40
 God put it in thy mind to take it hence,
 That thou mightst win the more thy father's love,
 Pleading so wisely in excuse of it!
 Come hither, Harry; sit thou by my bed,
 And hear, I think, the very latest counsel 45
 That ever I shall breathe. God knows, my son,

By what by-paths and indirect crook'd ways
 I met this crown; and I myself know well
 How troublesome it sat upon my head:
 To thee it shall descend with better quiet, 50
 Better opinion, better confirmation;
 For all the soil of the achievement goes
 With me into the earth. It seem'd in me
 But as an honour snatch'd with boist'rous hand;
 And I had many living to upbraid 55
 My gain of it by their assistances;
 Which daily grew to quarrel and to bloodshed,
 Wounding supposed peace. All these bold fears
 Thou seest with peril I have answered;
 For all my reign hath been but as a scene 60
 Acting that argument. And now my death
 Changes the mood; for what in me was purchas'd
 Falls upon thee in a more fairer sort;
 So thou the garland wear'st successively.
 Yet, though thou stand'st more sure than I could do, 65
 Thou art not firm enough, since griefs are green;
 And all my friends, which thou must make thy friends,
 Have but their stings and teeth newly ta'en out;
 By whose fell working I was first advanc'd,
 And by whose power I well might lodge a fear 70
 To be again displac'd; which to avoid,
 I cut them off; and had a purpose now
 To lead out many to the Holy Land,
 Lest rest and lying still might make them look
 Too near unto my state. Therefore, my Harry, 75
 Be it thy course to busy giddy minds
 With foreign quarrels, that action, hence borne out,
 May waste the memory of the former days.
 More would I, but my lungs are wasted so
 That strength of speech is utterly denied me. 80
 How I came by the crown, O God, forgive;
 And grant it may with thee in true peace live!

Prince: My gracious liege,
 You won it, wore it, kept it, gave it me;
 Then plain and right must my possession be; 85
 Which I with more than with a common pain
 'Gainst all the world will rightfully maintain.

Act 4, Scene 5

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

- 4** **Either** **(a)** With particular reference to Jane and Simon Pilkings, discuss Soyinka's presentation of colonialism in the play.
- Or** **(b)** With close reference to language and action, discuss the tension between Iyaloja and Elesin in the following episode.

Elesin: I more than deserve your scorn.

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Elesin: May the world forgive me.

Scene 5

10

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 5 **Either** (a) In what ways, and with what dramatic effects, does Williams make comparisons between Boss Finley and Princess in *Sweet Bird of Youth*?
- Or** (b) With close reference to detail of language and action, discuss Williams's presentation of tension between Scudder and Chance in the following extract.

Scudder: I hope you haven't forgotten the letter I wrote you soon after you last left town.

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leaves abruptly.]

[He

Act 1, Scene 1

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