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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/41**

Paper 4 Drama **October/November 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)** How, and with what dramatic effects, does Miller present feelings of guilt in the play?

Or **(b)** In what ways, and with what dramatic effects, does Miller portray everyday life in the following extract? You should pay careful attention to detail of both language and action.

On the rise; it is early Sunday morning.

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That’s nice.

Act 1

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 **Either** **(a)** In what ways, and with what dramatic effects, does Shakespeare present love in the play?

Or **(b)** How does Shakespeare shape the audience's first impressions of Beatrice in the following extract? You should make close reference to both language and action.

Beatrice: I pray you, is Signior Mountanto return'd from the wars or no?

Messenger: I know none of that name, lady; there was none such in the army of any sort.

Leonato: What is he that you ask for, niece?

Hero: My cousin means Signior Benedick of Padua.

Messenger: O, he's return'd, and as pleasant as ever he was.

Beatrice: He set up his bills here in Messina, and challeng'd Cupid at the flight; and my uncle's fool, reading the challenge, subscrib'd for Cupid, and challeng'd him at the bird-bolt. I pray you, how many hath he kill'd and eaten in these wars? But how many hath he kill'd? For, indeed, I promised to eat all of his killing.

Leonato: Faith, niece, you tax Signior Benedick too much; but he'll be meet with you, I doubt it not.

Messenger: He hath done good service, lady, in these wars.

Beatrice: You had musty victual, and he hath holp to eat it; he is a very valiant trencherman; he hath an excellent stomach.

Messenger: And a good soldier too, lady.

Beatrice: And a good soldier to a lady; but what is he to a lord?

Messenger: A lord to a lord, a man to a man; stuff'd with all honourable virtues.

Beatrice: It is so, indeed; he is no less than a stuff'd man; but for the stuffing – well, we are all mortal.

Leonato: You must not, sir, mistake my niece: there is a kind of merry war betwixt Signior Benedick and her; they never meet but there's a skirmish of wit between them.

Beatrice: Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man govern'd with one; so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wealth that he hath left, to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

Messenger: Is't possible?

Beatrice: Very easily possible: he wears his faith but as the fashion of his hat; it ever changes with the next block.

Messenger: I see, lady, the gentleman is not in your books.

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Beatrice: No; an he were, I would burn my study. But, I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil?

Messenger: He is most in the company of the right noble Claudio.

Beatrice: O Lord! He will hang upon him like a disease; he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! If he have caught the Benedick, it will cost him a thousand pound ere 'a be cured.

Messenger: I will hold friends with you, lady.

Beatrice: Do, good friend.

Leonato: You will never run mad, niece.

Beatrice: No, not till a hot January.

Act 1, Scene 1

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WILLIAM SHAKESPEARE: *Henry IV, Part 2*

3 **Either** **(a)** In what ways, and with what dramatic effects, does Shakespeare present Prince Hal's suitability for kingship?

Or **(b)** With close reference to detail of language, discuss Shakespeare's dramatic presentation of Falstaff in the following extract.

Chief Justice: Do you set down your name in the scroll of youth, that are written down old with all the characters of age? Have you not a moist eye, a dry hand, a yellow cheek, a white beard, a decreasing leg, an increasing belly? Is not your voice broken, your wind short, your chin double, your wit single, and every part about you blasted with antiquity? And will you yet call yourself young? Fie, fie, fie, Sir John!

Falstaff: My lord, I was born about three of the clock in the afternoon, with a white head and something a round belly. For my voice – I have lost it with hallooing and singing of anthems. To approve my youth further, I will not. The truth is, I am only old in judgement and understanding; and he that will caper with me for a thousand marks, let him lend me the money, and have at him. For the box of the ear that the Prince gave you – he gave it like a rude prince, and you took it like a sensible lord. I have check'd him for it; and the young lion repents – marry, not in ashes and sackcloth, but in new silk and old sack.

Chief Justice: Well, God send the Prince a better companion!

Falstaff: God send the companion a better prince! I cannot rid my hands of him.

Chief Justice: Well, the King hath sever'd you. I hear you are going with Lord John of Lancaster against the Archbishop and the Earl of Northumberland.

Falstaff: Yea; I thank your pretty sweet wit for it. But look you pray, all you that kiss my Lady Peace at home, that our armies join not in a hot day; for, by the Lord, I take but two shirts out with me, and I mean not to sweat extraordinarily. If it be a hot day, and I brandish anything but a bottle, I would I might never spit white again. There is not a dangerous action can peep out his head but I am thrust upon it. Well, I cannot last ever, but it was alway yet the trick of our English nation, if they have a good thing, to make it too common. If ye will needs say I am an old man, you should give me rest. I would to God my name were not so terrible to the enemy as it is. I were better to be eaten to death with a rust than to be scoured to nothing with perpetual motion.

Chief Justice: Well, be honest, be honest; and God bless your expedition!

Falstaff: Will your lordship lend me a thousand pound to furnish me forth?

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Chief Justice: Not a penny, not a penny; you are too impatient to bear crosses. Fare you well. Commend me to my cousin Westmoreland.

[*Exeunt* CHIEF JUSTICE *and* SERVANT.

Falstaff: If I do, fillip me with a three-man beetle. A man can no more separate age and covetousness than 'a can part young limbs and lechery; but the gout galls the one, and the pox pinches the other; and so both the degrees prevent my curses. Boy!

Page: Sir?

Falstaff: What money is in my purse?

Page: Seven groats and two pence.

Falstaff: I can get no remedy against this consumption of the purse; borrowing only lingers and lingers it out, but the disease is incurable. Go bear this letter to my Lord of Lancaster; this to the Prince; this to the Earl of Westmoreland; and this to old Mistress Ursula, whom I have weekly sworn to marry since I perceiv'd the first white hair of my chin. About it; you know where to find me. [*Exit* PAGE] A pox of this gout! or, a gout of this pox! for the one or the other plays the rogue with my great toe. 'Tis no matter if I do halt; I have the wars for my colour, and my pension shall seem the more reasonable. A good wit will make use of anything. I will turn diseases to commodity.

[*Exit.*

Act 1, Scene 2

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

4 **Either** **(a)** Discuss Soyinka's dramatic presentation of Elesin's attitudes to life in the play.

Or **(b)** With close reference to detail of language and action, discuss Soyinka's presentation of Jane and Simon Pilkings and their attitudes towards others in the following exchange.

Jane: Oh now I remember.

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Have it your own way.

Scene 2

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TENNESSEE WILLIAMS: *Sweet Bird of Youth*

5 **Either** **(a)** Discuss Williams's dramatic presentation of the tension between public and private lives in *Sweet Bird of Youth*.

Or **(b)** With close reference to detail of language and action, discuss Williams's presentation of Chance in the following episode.

Chance [*The group push back their chairs, snubbing him.*

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You’re not sick, are you?

Act 2, Scene 2

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