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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/42**

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) Discuss Miller's dramatic presentation of the relationship between Chris and his father in *All My Sons*.

Or (b) What, in your opinion, is the dramatic significance of the following extract from the play? You should make close reference to both language and action.

[*Two o'clock the following morning.*

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JIM *goes to him.*]

Act 3

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) Discuss the presentation and dramatic significance of the relationship between Hero and Leonato, her father.

Or (b) With close attention to detail of language and action, discuss the dramatic significance of the following extract.

Claudio: O ay; stalk on, stalk on; the fowl sits. I did never think that lady would have loved any man.

Leonato: No, nor I neither; but most wonderful that she should so dote on Signior Benedick, whom she hath in all outward behaviours seem'd ever to abhor.

Benedick: Is't possible? Sits the wind in that corner?

Leonato: By my troth, my lord, I cannot tell what to think of it; but that she loves him with an enraged affection – it is past the infinite of thought.

Don Pedro: May be she doth but counterfeit.

Claudio: Faith, like enough.

Leonato: O God, counterfeit! There was never counterfeit of passion came so near the life of passion as she discovers it.

Don Pedro: Why, what effects of passion shows she?

Claudio: Bait the hook well; this fish will bite.

Leonato: What effects, my lord? She will sit you – you heard my daughter tell you how.

Claudio: She did, indeed.

Don Pedro: How, how, I pray you? You amaze me; I would have thought her spirit had been invincible against all assaults of affection.

Leonato: I would have sworn it had, my lord; especially against Benedick.

Benedick: I should think this a gull, but that the white-bearded fellow speaks it; knavery cannot, sure, hide himself in such reverence.

Claudio: He hath ta'en th' infection; hold it up.

Don Pedro: Hath she made her affection known to Benedick?

Leonato: No; and swears she never will; that's her torment.

Claudio: 'Tis true, indeed; so your daughter says. 'Shall I,' says she 'that have so oft encount'red him with scorn, write to him that I love him?'

Leonato: This says she now, when she is beginning to write to him; for she'll be up twenty times a night; and there will she sit in her smock till she have writ a sheet of paper. My daughter tells us all.

Claudio: Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of.

Leonato: O, when she had writ it, and was reading it over, she found 'Benedick' and 'Beatrice' between the sheet!

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Claudio: That.

Leonato: O, she tore the letter into a thousand halfpence; rail'd at herself that she should be so immodest to write to one that she knew would flout her. 'I measure him' says she 'by my own spirit; for I should flout him if he writ to me; yea, though I love him, I should.'

Claudio: Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses – 'O sweet Benedick! God give me patience!'

Leonato: She doth indeed; my daughter says so; and the ecstasy hath so much overborne her that my daughter is sometime afeard she will do a desperate outrage to herself. It is very true.

Don Pedro: It were good that Benedick knew of it by some other, if she will not discover it.

Claudio: To what end? He would make but a sport of it, and torment the poor lady worse.

Don Pedro: An he should, it were an alms to hang him. She's an excellent sweet lady, and, out of all suspicion, she is virtuous.

Claudio: And she is exceeding wise.

Don Pedro: In everything but in loving Benedick.

Leonato: O my lord, wisdom and blood combating in so tender a body, we have ten proofs to one that blood hath the victory. I am sorry for her, as I have just cause, being her uncle and her guardian.

Don Pedro: I would she had bestowed this dotage on me; I would have daff'd all other respects and made her half myself. I pray you, tell Benedick of it, and hear what 'a will say.

Leonato: Were it good, think you?

Claudio: Hero thinks surely she will die; for she says she will die if he love her not; and she will die ere she make her love known; and she will die if he woo her, rather than she will bate one breath of her accustomed crossness.

Don Pedro: She doth well; if she should make tender of her love, 'tis very possible he'll scorn it; for the man, as you know all, hath a contemptible spirit.

Claudio: He is a very proper man.

Don Pedro: He hath, indeed, a good outward happiness.

Claudio: Before God, and in my mind, very wise!

Don Pedro: He doth, indeed, show some sparks that are like wit.

Act 2, Scene 3

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[Turn over

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WILLIAM SHAKESPEARE: *Henry IV, Part 2*

3 **Either** **(a)** In what ways, and with what dramatic effects, does Shakespeare present Henry IV and Falstaff as father figures to Prince Hal?

Or **(b)** With close reference to detail of language and action, discuss Shakespeare's presentation of Northumberland and his family in the following extract.

[*Enter* NORTHUMBERLAND*,* LADY NORTHUMBERLAND*, and* LADY PERCY.]

Northumberland:
I pray thee, loving wife, and gentle daughter,
Give even way unto my rough affairs;
Put not you on the visage of the times
And be, like them, to Percy troublesome.

Lady Northumberland:
I have given over, I will speak no more.
Do what you will; your wisdom be your guide.

Northumberland:
Alas, sweet wife, my honour is at pawn;
And but my going nothing can redeem it.

Lady Percy:
O, yet, for God's sake, go not to these wars!
The time was, father, that you broke your word,
When you were more endear'd to it than now;
When your own Percy, when my heart's dear Harry,
Threw many a northward look to see his father
Bring up his powers; but he did long in vain.
Who then persuaded you to stay at home?
There were two honours lost, yours and your son's.
For yours, the God of heaven brighten it!
For his, it stuck upon him as the sun
In the grey vault of heaven; and by his light
Did all the chivalry of England move
To do brave acts. He was indeed the glass
Wherein the noble youth did dress themselves.
He had no legs that practis'd not his gait;
And speaking thick, which nature made his blemish,
Became the accents of the valiant;
For those that could speak low and tardily
Would turn their own perfection to abuse
To seem like him: so that in speech, in gait,
In diet, in affections of delight,
In military rules, humours of blood,
He was the mark and glass, copy and book,
That fashion'd others. And him – O wondrous him!
O miracle of men! – him did you leave –
Second to none, unseconded by you –
To look upon the hideous god of war
In disadvantage, to abide a field
Where nothing but the sound of Hotspur's name
Did seem defensible. So you left him.
Never, O never, do his ghost the wrong
To hold your honour more precise and nice
With others than with him! Let them alone.
The Marshal and the Archbishop are strong.

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Had my sweet Harry had but half their numbers,
To-day might I, hanging on Hotspur's neck,
Have talk'd of Monmouth's grave.

Northumberland: Beshrew your heart,
Fair daughter, you do draw my spirits from me
With new lamenting ancient oversights.
But I must go and meet with danger there,
Or it will seek me in another place,
And find me worse provided.

Lady Northumberland: O, fly to Scotland
Till that the nobles and the armed commons
Have of their puissance made a little taste.

Lady Percy: If they get ground and vantage of the King,
Then join you with them, like a rib of steel,
To make strength stronger; but, for all our loves,
First let them try themselves. So did your son;
He was so suff'red; so came I a widow;
And never shall have length of life enough
To rain upon remembrance with mine eyes,
That it may grow and sprout as high as heaven,
For recordation to my noble husband.

Northumberland: Come, come, go in with me. 'Tis with my mind
As with the tide swell'd up unto his height
That makes a still-stand, running neither way.
Fain would I go to meet the Archbishop,
But many thousand reasons hold me back.
I will resolve for Scotland. There am I,
Till time and vantage crave my company.

[*Exeunt.*

Act 2, Scene 3

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[Turn over

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

4 **Either** **(a)** Discuss Soyinka's dramatic presentation of masculinity in the play.

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

Praise-Singer: Ah, but listen yet.

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I dare
not refuse.

Scene 1

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TENNESSEE WILLIAMS: *Sweet Bird of Youth*

5 Either (a) How, and with what dramatic effects, does Williams present the women in the play?

Or (b) With close attention to detail of action and language, discuss Williams's presentation of Princess and Chance in the following extract.

Chance: Are you okay now, Princess?

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Well, I may have done better, but God knows I've done worse.

Act 1, Scene 1

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