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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/43**

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 deception in the play.

Or (b) In what ways, and with what dramatic effects, does Miller present Chris's growing awareness of his father's guilt in the following extract? You should pay close attention to both language and action.

Mother: [*To* CHRIS*, but not facing them*]

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Chris … My Chris …

Act 2

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 **Either** **(a)** Discuss the dramatic presentation and significance of Dogberry and the Night Watch in the play.

Or **(b)** With close attention to language and action, discuss Shakespeare's presentation of Claudio in the following extract.

Claudio: Sweet Prince, you learn me noble thankfulness.
There, Leonato, take her back again;
Give not this rotten orange to your friend;
She's but the sign and semblance of her honour.
Behold how like a maid she blushes here.
O, what authority and show of truth
Can cunning sin cover itself withal!
Comes not that blood as modest evidence
To witness simple virtue? Would you not swear,
All you that see her, that she were a maid
By these exterior shows? But she is none:
She knows the heat of a luxurious bed;
Her blush is guiltiness, not modesty.

Leonato: What do you mean, my lord?

Claudio: Not to be married,
Not to knit my soul to an approved wanton.

Leonato: Dear, my lord, if you, in your own proof,
Have vanquish'd the resistance of her youth,
And made defeat of her virginity –

Claudio: I know what you would say. If I have known her,
You will say she did embrace me as a husband,
And so extenuate the 'forehand sin.
No, Leonato,
I never tempted her with word too large
But, as a brother to his sister, show'd
Bashful sincerity and comely love.

Hero: And seem'd I ever otherwise to you?

Claudio: Out on thee! Seeming! I will write against it.
You seem to me as Dian in her orb,
As chaste as is the bud ere it be blown;
But you are more intemperate in your blood
Than Venus, or those pamp'red animals
That rage in savage sensuality.

Hero: Is my lord well, that he doth speak so wide?

Leonato: Sweet Prince, why speak not you?

Don Pedro: What should I speak?
I stand dishonour'd that have gone about
To link my dear friend to a common stale.

Leonato: Are these things spoken, or do I but dream?

Don John: Sir, they are spoken, and these things are true.

Benedick: This looks not like a nuptial.

Hero: True! O God!

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Claudio: Leonato, stand I here?
Is this the Prince? Is this the Prince's brother?
Is this face Hero's? Are our eyes our own?

Leonato: All this is so; but what of this, my lord?

Claudio: Let me but move one question to your daughter;
And, by that fatherly and kindly power
That you have in her, bid her answer truly.

Leonato: I charge thee do so, as thou art my child.

Hero: O, God defend me! how am I beset!
What kind of catechising call you this?

Claudio: To make you answer truly to your name.

Hero: Is it not Hero? Who can blot that name
With any just reproach?

Claudio: Marry, that can Hero;
Hero itself can blot out Hero's virtue.
What man was he talk'd with you yester-night
Out at your window, betwixt twelve and one?
Now, if you are a maid, answer to this.

Hero: I talk'd with no man at that hour, my lord.

Don Pedro: Why, then are you no maiden. Leonato,
I am sorry you must hear: upon mine honour,
Myself, my brother, and this grieved Count,
Did see her, hear her, at that hour last night,
Talk with a ruffian at her chamber window;
Who hath, indeed, most like a liberal villain,
Confess'd the vile encounters they have had
A thousand times in secret.

Don John: Fie, fie! they are not to be nam'd, my lord,
Not to be spoke of;
There is not chastity enough in language
Without offence to utter them. Thus, pretty lady,
I am sorry for thy much misgovernment.

Claudio: O Hero, what a Hero hadst thou been,
If half thy outward graces had been placed
About thy thoughts and counsels of thy heart!
But fare thee well, most foul, most fair! Farewell,
Thou pure impiety and impious purity!
For thee I'll lock up all the gates of love,
And on my eyelids shall conjecture hang,
To turn all beauty into thoughts of harm,
And never shall it more be gracious.

Leonato: Hath no man's dagger here a point for me?
[HERO *swoons.*

Act 4, Scene 1

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[Turn over

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WILLIAM SHAKESPEARE: *Henry IV, Part 2*

3 **Either** **(a)** Discuss Shakespeare's presentation of the law and those who enforce it in the play.

Or **(b)** With close reference to detail, discuss Shakespeare's presentation of King Henry IV in the following extract.

[*Enter the* KING*,* PRINCE THOMAS OF CLARENCE*,* PRINCE HUMPHREY Of GLOUCESTER*,* WARWICK*, and Others.*]

King: Now, lords, if God doth give successful end
To this debate that bleedeth at our doors,
We will our youth lead on to higher fields,
And draw no swords but what are sanctified.
Our navy is address'd, our power collected,
Our substitutes in absence well invested,
And everything lies level to our wish.
Only we want a little personal strength;
And pause us till these rebels, now afoot,
Come underneath the yoke of government.

Warwick: Both which we doubt not but your Majesty
Shall soon enjoy.

King: Humphrey, my son of Gloucester,
Where is the Prince your brother?

Gloucester: I think he's gone to hunt, my lord, at Windsor.

King: And how accompanied?

Gloucester: I do not know, my lord.

King: Is not his brother, Thomas of Clarence, with him?

Gloucester: No, my good lord, he is in presence here.

Clarence: What would my lord and father?

King: Nothing but well to thee, Thomas of Clarence.
How chance thou art not with the Prince thy brother?
He loves thee, and thou dost neglect him, Thomas.
Thou hast a better place in his affection
Than all thy brothers; cherish it, my boy,
And noble offices thou mayst effect
Of mediation, after I am dead,
Between his greatness and thy other brethren.
Therefore omit him not; blunt not his love,
Nor lose the good advantage of his grace
By seeming cold or careless of his will;
For he is gracious if he be observ'd.
He hath a tear for pity and a hand
Open as day for melting charity;
Yet notwithstanding, being incens'd, he is flint;
As humorous as winter, and as sudden
As flaws congealed in the spring of day.
His temper, therefore, must be well observ'd.
Chide him for faults, and do it reverently,
When you perceive his blood inclin'd to mirth;
But, being moody, give him line and scope
Till that his passions, like a whale on ground,

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Confound themselves with working. Learn this, Thomas,
And thou shalt prove a shelter to thy friends,
A hoop of gold to bind thy brothers in,
That the united vessel of their blood,
Mingled with venom of suggestion –
As, force perforce, the age will pour it in –
Shall never leak, though it do work as strong
As aconitum or rash gunpowder.

Clarence: I shall observe him with all care and love.

King: Why art thou not at Windsor with him, Thomas?

Clarence: He is not there to-day; he dines in London.

King: And how accompanied? Canst thou tell that?

Clarence: With Poins, and other his continual followers.

King: Most subject is the fattest soil to weeds;
And he, the noble image of my youth,
Is overspread with them; therefore my grief
Stretches itself beyond the hour of death.
The blood weeps from my heart when I do shape,
In forms imaginary, th' unguided days
And rotten times that you shall look upon
When I am sleeping with my ancestors.
For when his headstrong riot hath no curb,
When rage and hot blood are his counsellors,
When means and lavish manners meet together,
O, with what wings shall his affections fly
Towards fronting peril and oppos'd decay!

Act 4, Scene 4

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[Turn over

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

4 Either (a) *Women:* We know you for a man of honour.
Elesin: Stop! Enough of that!

In the light of this exchange, discuss Soyinka's presentation of Elesin's betrayal of his people.

Or (b) With close reference to detail of language and action, discuss the presentation of the British in the following episode.

[*On their way out the* RESIDENT *gives an order to his* AIDE-DE-CAMP*.*

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Don’t forget to send me a report first thing in the morning young Pilkings.

Scene 4

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TENNESSEE WILLIAMS: *Sweet Bird of Youth*

5 Either (a) In what ways, and with what dramatic effects, does Williams present Chance and his failed ambitions in the play?

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

Princess [*entering with* PAGEBOY]: Louder, young man, louder

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Princess: Lost in the beanstalk country, the ogre's country at the top of the beanstalk, the country of the flesh-hungry, blood-thirsty ogre –

Act 2, Scene 2

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