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Cambridge International AS & A Level

Cambridge International Examinations
Cambridge International Advanced Subsidiary and Advanced Level

LITERATURE IN ENGLISH **9695/42**

Paper 4 Drama **May/June 2018**

2 hours

No Additional Materials are required.

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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.

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CAMBRIDGE International Examinations

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TENNESSEE WILLIAMS: *Sweet Bird of Youth*

1 Either (a) In what ways, and with what effects, does Williams dramatise failure in the play?

Or (b) Discuss Williams's presentation of Boss Finley's public image in the following extract. You should pay careful attention to both language and staging.

Boss [*on TV screen*]: Thank you, my friends, neighbors, kinfolk, fellow Americans …

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The HECKLER *defended himself, but finally has been overwhelmed and rather systematically beaten …*

Act 2, Scene 2

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WILLIAM SHAKESPEARE: *Twelfth Night*

2 **Either** **(a)** Discuss Shakespeare's dramatic presentation of Olivia's household in the play.

Or **(b)** In what ways, and with what effects, does Shakespeare create dramatic tension at this point in the play? You should make close reference to both language and action.

[*Enter* ANTONIO.]

Viola: I do assure you 'tis against my will.

Antonio: Put up your sword. If this young gentleman
Have done offence, I take the fault on me:
If you offend him, I for him defy you.

Sir Toby: You, sir! Why, what are you?

Antonio: One, sir, that for his love dares yet do more
Than you have heard him brag to you he will.

Sir Toby: Nay, if you be an undertaker, I am for you.
[*They draw.*

[*Enter* OFFICERS.]

Fabian: O good Sir Toby, hold! Here come the officers.

Sir Toby [*To* ANTONIO]: I'll be with you anon.

Viola: Pray, sir, put your sword up, if you please.

Sir Andrew: Marry, will I, sir; and for that I promis'd you, I'll be as good as my word. He will bear you easily and reins well.

1 Officer: This is the man; do thy office.

2 Officer: Antonio, I arrest thee at the suit
Of Count Orsino.

Antonio: You do mistake me, sir.

1 Officer: No, sir, no jot; I know your favour well,
Though now you have no sea-cap on your head.
Take him away; he knows I know him well.

Antonio: I must obey. [*To* VIOLA] This comes with seeking you;
But there's no remedy; I shall answer it.
What will you do, now my necessity
Makes me to ask you for my purse? It grieves me
Much more for what I cannot do for you
Than what befalls myself. You stand amaz'd;
But be of comfort.

2 Officer: Come, sir, away.

Antonio: I must entreat of you some of that money.

Viola: What money, sir?
For the fair kindness you have show'd me here,
And part being prompted by your present trouble,
Out of my lean and low ability
I'll lend you something. My having is not much:
I'll make division of my present with you;
Hold, there's half my coffer.

Antonio: Will you deny me now?
Is't possible that my deserts to you

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Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.

Viola: I know of none,
Nor know I you by voice or any feature.
I hate ingratitude more in a man
Than lying, vainness, babbling drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.

Antonio: O heavens themselves!

2 Officer: Come, sir, I pray you go.

Antonio: Let me speak a little. This youth that you see here
I snatch'd one half out of the jaws of death,
Reliev'd him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion.

1 Officer: What's that to us? The time goes by; away.

Antonio: But, O, how vile an idol proves this god!
Thou hast, Sebastian, done good feature shame.
In nature there's no blemish but the mind:
None can be call'd deform'd but the unkind.
Virtue is beauty; but the beauteous evil
Are empty trunks, o'erflourish'd by the devil.

1 Officer: The man grows mad. Away with him. Come, come, sir.

Antonio: Lead me on. [*Exit with Officers.*

Act 3, Scene 4

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WILLIAM SHAKESPEARE: *Henry IV Part 2*

3 Either (a) Discuss the presentation and dramatic significance of Falstaff in the play.

Or (b) In what ways, and with what effects, does Shakespeare present plotting and rebellion at this point in the play? You should make close reference to both language and action.

Lord Bardolph: When we mean to build,
We first survey the plot, then draw the model;
And when we see the figure of the house,
Then must we rate the cost of the erection;
Which if we find outweighs ability,
What do we then but draw anew the model
In fewer offices, or at least desist
To build at all? Much more, in this great work –
Which is almost to pluck a kingdom down
And set another up – should we survey
The plot of situation and the model,
Consent upon a sure foundation,
Question surveyors, know our own estate
How able such a work to undergo –
To weigh against his opposite; or else
We fortify in paper and in figures,
Using the names of men instead of men;
Like one that draws the model of a house
Beyond his power to build it; who, half through,
Gives o'er and leaves his part-created cost
A naked subject to the weeping clouds
And waste for churlish winter's tyranny.

Hastings: Grant that our hopes – yet likely of fair birth –
Should be still-born, and that we now possess'd
The utmost man of expectation,
I think we are so a body strong enough,
Even as we are, to equal with the King.

Lord Bardolph: What, is the King but five and twenty thousand?

Hastings: To us no more; nay, not so much, Lord Bardolph;
For his divisions, as the times do brawl,
Are in three heads: one power against the French,
And one against Glendower; perforce a third
Must take up us. So is the unfirm King
In three divided; and his coffers sound
With hollow poverty and emptiness.

Archbishop: That he should draw his several strengths together
And come against us in full puissance
Need not be dreaded.

Hastings: If he should do so,
He leaves his back unarm'd, the French and Welsh
Baying him at the heels. Never fear that.

Lord Bardolph: Who is it like should lead his forces hither?

Hastings: The Duke of Lancaster and Westmoreland;
Against the Welsh, himself and Harry Monmouth;

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But who is substituted against the French
I have no certain notice.

Archbishop: Let us on,
And publish the occasion of our arms.
The commonwealth is sick of their own choice;
Their over-greedy love hath surfeited.
An habitation giddy and unsure
Hath he that buildeth on the vulgar heart.
O thou fond many, with what loud applause
Didst thou beat heaven with blessing Bolingbroke
Before he was what thou wouldst have him be!
And being now trimm'd in thine own desires,
Thou, beastly feeder, art so full of him
That thou provok'st thyself to cast him up.
So, so, thou common dog, didst thou disgorge
Thy glutton bosom of the royal Richard;
And now thou wouldst eat thy dead vomit up,
And howl'st to find it. What trust is in these times?
They that, when Richard liv'd, would have him die
Are now become enamour'd on his grave.
Thou that threw'st dust upon his goodly head,
When through proud London he came sighing on
After th' admired heels of Bolingbroke,
Criest now 'O earth, yield us that king again,
And take thou this!' O thoughts of men accurs'd!
Past and to come seems best; things present, worst.

Mowbray: Shall we go draw our numbers, and set on?

Hastings: We are time's subjects, and time bids be gone.

[*Exeunt.*

Act 1, Scene 3

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BRIAN FRIEL: *Philadelphia, Here I Come!*

4 **Either** **(a)** In what ways, and with what dramatic effects, does Friel use Gar's two voices in the play?

Or **(b)** Discuss Friel's dramatic presentation of memory and regret at this point in the play. You should make close reference to both language and action.

[*The record begins – Any lively piece of ceilidh band music.*]

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And you were so far gone that night, Laddybuck –

Episode 1

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

5 Either (a) In what ways, and with what effects, does Soyinka dramatise a clash of cultures in *Death and the King's Horseman*?

Or (b) In what ways, and with what dramatic effects, does Soyinka present the relationship between Jane and Olunde at this point in the play? You should pay careful attention to both language and action.

Olunde: Can you hear the drums? Listen.

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I've lived with my bereavement so long now that I cannot think of him alive.

Scene 4

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