www.dynamicpapers.com

Cambridge International AS & A Level

Cambridge International Examinations
Cambridge International Advanced Subsidiary and Advanced Level

LITERATURE IN ENGLISH **9695/43**

Paper 4 Drama **May/June 2018**

2 hours

No Additional Materials are required.

7723081058

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 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.

DC (SC) 145800/2
© UCLES 2018

CAMBRIDGE International Examinations

[Turn over

www.dynamicpapers.com

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

1 Either (a) Discuss the role and dramatic significance of Miss Lucy to the play.

Or (b) In what ways, and with what effects, does Williams present the relationship between Chance and Princess in this extract? You should pay careful attention to both language and action.

[*The sleeping woman suddenly cries out in her sleep.*

Content removed due to copyright restrictions

© UCLES 2018

www.dynamicpapers.com

Content removed due to copyright restrictions

Princess: I can, I will. I'm forgetting … I'm forgetting …

Act 1, Scene 1

www.dynamicpapers.com

WILLIAM SHAKESPEARE: *Twelfth Night*

2 **Either** **(a)** Discuss the dramatic significance and effects of mistaken identity in the play.

Or **(b)** In what ways, and with what effects, does Shakespeare present Orsino and his court at the beginning of the play? You should pay careful attention to both language and action.

[*The Duke's palace*.

Enter ORSINO, *Duke of Illyria*, CURIO, *and other Lords; Musicians attending*.]

Duke: If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken and so die.
That strain again! It had a dying fall;
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour! Enough, no more;
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou!
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price
Even in a minute. So full of shapes is fancy,
That it alone is high fantastical.

Curio: Will you go hunt, my lord?

Duke: What, Curio?

Curio: The hart.

Duke: Why, so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purg'd the air of pestilence!
That instant was I turn'd into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me.

[*Enter* VALENTINE.]

How now! what news from her?

Valentine: So please my lord, I might not be admitted,
But from her handmaid do return this answer
The element itself, till seven years' heat,
Shall not behold her face at ample view;
But like a cloistress she will veiled walk,
And water once a day her chamber round
With eye-offending brine; all this to season
A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.

Duke: O, she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her; when liver, brain and heart,
These sovereign thrones, are all supplied and fill'd,

© UCLES 2018

www.dynamicpapers.com

Her sweet perfections, with one self king! *45*
Away before me to sweet beds of flow'rs:
Love-thoughts lie rich when canopied with bow'rs.

[*Exeunt.*

Act 1, Scene 1

© UCLES 2018

[Turn over

www.dynamicpapers.com

WILLIAM SHAKESPEARE: *Henry IV Part 2*

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

Or (b) In what ways, and with what dramatic effects, does Shakespeare present Falstaff and the Lord Chief Justice in the following extract? You should make close reference to both language and action.

Chief Justice: Sir John Falstaff, a word with you.

Falstaff: My good lord! God give your lordship good time of day. I am glad to see your lordship abroad. I heard say your lordship was sick; I hope your lordship goes abroad by advice. Your lordship, though not clean past your youth, hath yet some smack of age in you, some relish of the saltness of time; and I most humbly beseech your lordship to have a reverend care of your health.

Chief Justice: Sir John, I sent for you before your expedition to Shrewsbury.

Falstaff: An't please your lordship, I hear his Majesty is return'd with some discomfort from Wales.

Chief Justice: I talk not of his Majesty. You would not come when I sent for you.

Falstaff: And I hear, moreover, his Highness is fall'n into this same whoreson apoplexy.

Chief Justice: Well, God mend him! I pray you let me speak with you.

Falstaff: This apoplexy, as I take it, is a kind of lethargy, an't please your lordship, a kind of sleeping in the blood, a whoreson tingling.

Chief Justice: What tell you me of it? Be it as it is.

Falstaff: It hath it original from much grief, from study, and perturbation of the brain. I have read the cause of his effects in Galen; it is a kind of deafness.

Chief Justice: I think you are fall'n into the disease, for you hear not what I say to you.

Falstaff: Very well, my lord, very well. Rather an't please you, it is the disease of not listening, the malady of not marking, that I am troubled withal.

Chief Justice: To punish you by the heels would amend the attention of your ears; and I care not if I do become your physician.

Falstaff: I am as poor as Job, my lord, but not so patient. Your lordship may minister the potion of imprisonment to me in respect of poverty; but how I should be your patient to follow your prescriptions, the wise may make some dram of a scruple, or indeed a scruple itself.

Chief Justice: I sent for you, when there were matters against you for your life, to come speak with me.

© UCLES 2018

www.dynamicpapers.com

Falstaff: As I was then advis'd by my learned counsel in the laws of this land-service, I did not come.

Chief Justice: Well, the truth is, Sir John, you live in great infamy.

Falstaff: He that buckles himself in my belt cannot live in less.

Chief Justice: Your means are very slender, and your waste is great.

Falstaff: I would it were otherwise; I would my means were greater and my waist slenderer.

Chief Justice: You have misled the youthful Prince.

Falstaff: The young Prince hath misled me. I am the fellow with the great belly, and he my dog.

Chief Justice: Well, I am loath to gall a newheal'd wound. Your day's service at Shrewsbury hath a little gilded over your night's exploit on Gadshill. You may thank th' unquiet time for your quiet o'erposting that action.

Falstaff: My lord –

Chief Justice: But since all is well, keep it so: wake not a sleeping wolf.

Falstaff: To wake a wolf is as bad as smell a fox.

Act 1, Scene 2

© UCLES 2018

[Turn over

www.dynamicpapers.com

BRIAN FRIEL: *Philadelphia, Here I Come!*

4 **Either** **(a)** In what ways, and with what dramatic effects, does Friel present Gar's fantasy life in the play?

Or **(b)** Discuss Friel's presentation of the relationship between Gar and his father (S.B.) at this point in the play. You should make close reference to both language and action.

Public: You'll need a new tyre for the van.

Content removed due to copyright restrictions

© UCLES 2018

www.dynamicpapers.com

Content removed due to copyright restrictions

S.B.: Eh?

Episode 3, Part 2

www.dynamicpapers.com

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

5 Either (a) Discuss the dramatic significance of different settings in *Death and the King's Horseman*.

Or (b) Discuss Soyinka's presentation of tension between different values in the following extract. You should pay careful attention to both language and action.

Amusa [*shouting above the laughter*]: For the last time I warn you women to clear the road.

Content removed due to copyright restrictions

© UCLES 2018

www.dynamicpapers.com

Content removed due to copyright restrictions

[*With equally swift movements they knock off their hats.*]

Scene 3

© UCLES 2018

www.dynamicpapers.com

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cie.org.uk after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

© UCLES 2018