



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/42

Paper 4 Drama

May/June 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.



ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) Discuss Miller's dramatic use of symbolism and its effects in *All My Sons*.
- Or** (b) With close reference to detail of language and action, discuss Miller's dramatic presentation of the Kellers' home life in the following episode.

[CHRIS *watches her off.*

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[BERT, on tiptoe, puts his lips to KELLER's ear, then in unbearable embarrassment steps back.]

Act 1

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 **Either** (a) '*Much Ado About Nothing* is more serious than the title would suggest.'

How far do you agree with this comment on the play?

Or (b) With close attention to detail of language, discuss Shakespeare's presentation of Benedick's attitudes at this point in the play.

| | | |
|-------------------|--|----|
| <i>Don Pedro:</i> | What secret hath held you here, that you followed not to Leonato's? | |
| <i>Benedick:</i> | I would your Grace would constrain me to tell. | |
| <i>Don Pedro:</i> | I charge thee on thy allegiance. | |
| <i>Benedick:</i> | You hear, Count Claudio; I can be secret as a dumb man, I would have you think so; but on my allegiance, mark you this, on my allegiance – he is in love. With who? now that is your Grace's part. Mark how short his answer is: with Hero, Leonato's short daughter. | 5 |
| <i>Claudio:</i> | If this were so, so were it utt'ed. | 10 |
| <i>Benedick:</i> | Like the old tale, my lord: 'It is not so, nor 'twas not so; but, indeed, God forbid it should be so!' | |
| <i>Claudio:</i> | If my passion change not shortly, God forbid it should be otherwise! | |
| <i>Don Pedro:</i> | Amen, if you love her; for the lady is very well worthy. | 15 |
| <i>Claudio:</i> | You speak this to fetch me in, my lord? | |
| <i>Don Pedro:</i> | By my troth, I speak my thought. | |
| <i>Claudio:</i> | And, in faith, my lord, I spoke mine. | |
| <i>Benedick:</i> | And, by my two faiths and troths, my lord I spoke mine. | |
| <i>Claudio:</i> | That I love her, I feel. | 20 |
| <i>Don Pedro:</i> | That she is worthy, I know. | |
| <i>Benedick:</i> | That I neither feel how she should be loved, nor know how she should be worthy, is the opinion that fire cannot melt out of me; I will die in it at the stake. | |
| <i>Don Pedro:</i> | Thou wast ever an obstinate heretic in the despite of beauty. | 25 |
| <i>Claudio:</i> | And never could maintain his part but in the force of his will. | |
| <i>Benedick:</i> | That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks; but that I will have a recheat winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong to mistrust any, I will do myself the right to trust none; and the fine is, for the which I may go the finer, I will live a bachelor. | 30 |
| <i>Don Pedro:</i> | I shall see thee, ere I die, look pale with love. | |
| <i>Benedick:</i> | With anger, with sickness, or with hunger, my lord; not with love. Prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker's pen, and hang me up at the door | 40 |

- of a brothel-house for the sign of blind Cupid.
- Don Pedro:* Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.
- Benedick:* If I do, hang me in a bottle like a cat, and shoot at me; and he that hits me, let him be clapp'd on the shoulder and call'd Adam. 45
- Don Pedro:* Well, as time shall try.
'In time the savage bull doth bear the yoke.'
- Benedick:* The savage bull may; but if ever the sensible Benedick bear it, pluck off the bull's horns and set them in my forehead, and let me be vilely painted; and in such great letters as they write 'Here is good horse to hire' let them signify under my sign 'Here you may see Benedick the married man'. 50
55
- Claudio:* If this should ever happen, thou wouldst be horn-mad.
- Don Pedro:* Nay, if Cupid have not spent all his quiver in Venice, thou wilt quake for this shortly.
- Benedick:* I look for an earthquake too, then.

Act 1, Scene 1

WILLIAM SHAKESPEARE: *Henry IV, Part 2*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare contrast Prince Hal with his father during the play?
- Or** (b) With close reference to detail of language, discuss Shakespeare's presentation of the rebels and their situation at the beginning of the play.

| | | |
|------------------------|--|----------|
| <i>Lord Bardolph:</i> | Who keeps the gate here, ho? [<i>The PORTER opens the gate.</i>] | |
| | Where is the Earl? | |
| <i>Porter:</i> | What shall I say you are? | |
| <i>Lord Bardolph:</i> | Tell thou the Earl That the Lord Bardolph doth attend him here. | 5 |
| <i>Porter:</i> | His lordship is walk'd forth into the orchard. Please it your honour knock but at the gate, And he himself will answer. [<i>Enter NORTHUMBERLAND.</i>] | 10 |
| <i>Lord Bardolph:</i> | Here comes the Earl. [<i>Exit PORTER.</i>] | |
| <i>Northumberland:</i> | What news, Lord Bardolph? Every minute now Should be the father of some stratagem. The times are wild; contention, like a horse Full of high feeding, madly hath broke loose And bears down all before him. | 15 |
| <i>Lord Bardolph:</i> | Noble Earl, I bring you certain news from Shrewsbury. | |
| <i>Northumberland:</i> | Good, an God will! | 20 |
| <i>Lord Bardolph:</i> | As good as heart can wish. The King is almost wounded to the death; And, in the fortune of my lord your son, Prince Harry slain outright; and both the Blunts Kill'd by the hand of Douglas; young Prince John, And Westmoreland, and Stafford, fled the field; And Harry Monmouth's brawn, the hulk Sir John, Is prisoner to your son. O, such a day, So fought, so followed, and so fairly won, Came not till now to dignify the times, Since Caesar's fortunes! | 25 30 |
| <i>Northumberland:</i> | How is this deriv'd? Saw you the field? Came you from Shrewsbury? | |
| <i>Lord Bardolph:</i> | I spake with one, my lord, that came from thence; A gentleman well bred and of good name, That freely rend' red me these news for true. [<i>Enter TRAVERS.</i>] | 35 |
| <i>Northumberland:</i> | Here comes my servant Travers, whom I sent On Tuesday last to listen after news. | |
| <i>Lord Bardolph:</i> | My lord, I over-rode him on the way; And he is furnish'd with no certainties More than he haply may retail from me. | 40 |
| <i>Northumberland:</i> | Now, Travers, what good tidings comes with you? | |

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

4 Either (a) In what ways, and with what dramatic effects, does Soyinka explore different kinds of language in the play?

Or (b) With close reference to detail of language and action, discuss Soyinka's presentation of Elesin and his relationship with the Praise-Singer in the following episode.

Elesin: You're like a jealous wife.

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*He
performs like a born raconteur, infecting his retinue
with his humour and energy.]*

Scene 1

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 5 **Either** (a) Discuss Williams's dramatic presentation of violence and the threat of violence in the play.
- Or** (b) With close reference to detail of language and action, discuss Williams's dramatic presentation of Chance's attempt to blackmail Princess in the following extract.

Princess: Chance, come here.

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Chance: Here. [*Throws the checkbook toward the bed.*]

Act 1, Scene 1

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