

Cambridge  
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**Cambridge International Examinations**  
Cambridge International Advanced Subsidiary and Advanced Level

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**LITERATURE IN ENGLISH**

**9695/43**

Paper 4 Drama

**October/November 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.



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This document consists of **11** printed pages, **1** blank page and **1** insert.

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 1 **Either** (a) ‘Princess describes herself as a “monster”.’

With this comment in mind, discuss Williams’s dramatic presentation of Princess in the play.

- Or** (b) Discuss Williams’s presentation of Boss Finley in the following extract. You should pay careful attention to both language and action.

*[At the rise of the curtain, BOSS FINLEY is standing in the center and GEORGE SCUDDER nearby.]*

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*Boss:*            Okay, you think of a way.

Act 2, Scene 1

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss the dramatic presentation and role of Feste, the Clown, in the play.
- Or** (b) With close attention to detail, discuss Shakespeare's presentation of the relationship between Viola and Olivia in the following extract.

*Viola:* Dear lady –

*Olivia:* Give me leave, beseech you. I did send,  
After the last enchantment you did here,  
A ring in chase of you; so did I abuse  
Myself, my servant, and, I fear me, you. 5  
Under your hard construction must I sit,  
To force that on you in a shameful cunning  
Which you knew none of yours. What might you think?  
Have you not set mine honour at the stake,  
And baited it with all th' unmuzzled thoughts 10  
That tyrannous heart can think? To one of your receiving  
Enough is shown: a cypress, not a bosom,  
Hides my heart. So, let me hear you speak.

*Viola:* I pity you.

*Olivia:* That's a degree to love. 15

*Viola:* No, not a grize; for 'tis a vulgar proof  
That very oft we pity enemies.

*Olivia:* Why, then, methinks 'tis time to smile again.  
O world, how apt the poor are to be proud!  
If one should be a prey, how much the better 20  
To fall before the lion than the wolf!

[Clock strikes.

The clock upbraids me with the waste of time.  
Be not afraid, good youth; I will not have you;  
And yet, when wit and youth is come to harvest, 25  
Your wife is like to reap a proper man.  
There lies your way, due west.

*Viola:* Then westward-ho!  
Grace and good disposition attend your ladyship!  
You'll nothing, madam, to my lord by me? 30

*Olivia:* Stay.  
I prithee tell me what thou think'st of me.

*Viola:* That you do think you are not what you are.

*Olivia:* If I think so, I think the same of you.

*Viola:* Then think you right: I am not what I am. 35

*Olivia:* I would you were as I would have you be!

*Viola:* Would it be better, madam, than I am?  
I wish it might, for now I am your fool.

*Olivia:* O, what a deal of scorn looks beautiful  
In the contempt and anger of his lip! 40  
A murd'rous guilt shows not itself more soon  
Than love that would seem hid: love's night is noon.  
Cesario, by the roses of the spring,  
By maidhood, honour, truth, and every thing,

I love thee so that, maugre all thy pride, 45  
Nor wit nor reason can my passion hide.  
Do not extort thy reasons from this clause,  
For that I woo, thou therefore hast no cause;  
But rather reason thus with reason fetter:  
Love sought is good, but given unsought is better. 50

*Viola:* By innocence I swear, and by my youth,  
I have one heart, one bosom, and one truth,  
And that no woman has; nor never none  
Shall mistress be of it, save I alone.  
And so adieu, good madam; never more 55  
Will I my master's tears to you deplore.

*Olivia:* Yet come again; for thou perhaps mayst move  
That heart which now abhors to like his love. [Exeunt.

Act 3, Scene 1

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) Discuss Shakespeare's presentation of wrongdoing and corruption in the play.
- Or** (b) Discuss the presentation of King Henry and his relationship with his sons at this point in the play. You should make close reference to both language and action.

*King:*

O my son,  
 God put it in thy mind to take it hence,  
 That thou mightst win the more thy father's love,  
 Pleading so wisely in excuse of it!  
 Come hither, Harry; sit thou by my bed, 5  
 And hear, I think, the very latest counsel  
 That ever I shall breathe. God knows, my son,  
 By what by-paths and indirect crook'd ways  
 I met this crown; and I myself know well 10  
 How troublesome it sat upon my head:  
 To thee it shall descend with better quiet,  
 Better opinion, better confirmation;  
 For all the soil of the achievement goes  
 With me into the earth. It seem'd in me  
 But as an honour snatch'd with boist'rous hand; 15  
 And I had many living to upbraid  
 My gain of it by their assistances;  
 Which daily grew to quarrel and to bloodshed,  
 Wounding supposed peace. All these bold fears  
 Thou seest with peril I have answered; 20  
 For all my reign hath been but as a scene  
 Acting that argument. And now my death  
 Changes the mood; for what in me was purchas'd  
 Falls upon thee in a more fairer sort;  
 So thou the garland wear'st successively. 25  
 Yet, though thou stand'st more sure than I could do,  
 Thou art not firm enough, since griefs are green;  
 And all my friends, which thou must make thy friends,  
 Have but their stings and teeth newly ta'en out;  
 By whose fell working I was first advanc'd, 30  
 And by whose power I well might lodge a fear  
 To be again displac'd; which to avoid,  
 I cut them off; and had a purpose now  
 To lead out many to the Holy Land,  
 Lest rest and lying still might make them look 35  
 Too near unto my state. Therefore, my Harry,  
 Be it thy course to busy giddy minds  
 With foreign quarrels, that action, hence borne out,  
 May waste the memory of the former days.  
 More would I, but my lungs are wasted so 40  
 That strength of speech is utterly denied me.  
 How I came by the crown, O God, forgive;  
 And grant it may with thee in true peace live!

*Prince:*

My gracious liege,  
 You won it, wore it, kept it, gave it me; 45  
 Then plain and right must my possession be;  
 Which I with more than with a common pain  
 'Gainst all the world will rightfully maintain.

[Enter PRINCE JOHN OF LANCASTER, WARWICK,  
Lords, and Others.] 50

*King:* Look, look, here comes my John of Lancaster.

*Prince John:* Health, peace, and happiness, to my royal father!

*King:* Thou bring'st me happiness and peace, son John;  
But health, alack, with youthful wings is flown  
From this bare wither'd trunk. Upon thy sight 55  
My worldly business makes a period.  
Where is my Lord of Warwick?

*Prince:* My Lord of Warwick!

*King:* Doth any name particular belong  
Unto the lodging where I first did swoon? 60

*Warwick:* 'Tis call'd Jerusalem, my noble lord.

*King:* Laud be to God! Even there my life must end.  
It hath been prophesied to me many years,  
I should not die but in Jerusalem;  
Which vainly I suppos'd the Holy Land. 65  
But bear me to that chamber; there I'll lie;  
In that Jerusalem shall Harry die. [Exeunt.

Act 4, Scene 5

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) In what ways, and with what effects, does Friel present Gar's relationship with his father (S.B.) in the play?
- Or** (b) Discuss Friel's presentation of Gar's thoughts and feelings in the following extract. You should pay careful attention to both language and action.

*Public:* There's nothing about Ballybeg that I don't know already.

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*Public* [*in whispered shout*]: Screwballs, say something! Say something, father!

[*Quick curtain.*]

Episode 2

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

- 5 **Either** (a) How, and with what dramatic effects, does Soyinka present religious beliefs in the play?
- Or** (b) In what ways, and with what effects, does Soyinka create contrasts between the following scenes? You should pay careful attention to language and to the stage directions.

*Praise-Singer:* Elesin Oba, can you hear me at all?

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*Pilkings:* They take their time about these things, sir.

Scenes 3 and 4

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