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**LITERATURE IN ENGLISH**

**9695/42**

Paper 4 Drama

**February/March 2019**

**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) In what ways, and with what dramatic effects, does Williams present politics in the play?
- Or** (b) In what ways, and with what dramatic effects, does Williams present Chance Wayne in the following extract? You should make close reference to both language and action in your answer.

[GEORGE SCUDDER *enters: a coolly nice-looking, businesslike young man who might be the head of the Junior Chamber of Commerce but is actually a young doctor, about thirty-six or -seven*].

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*Chance:* She's gone. Why talk about it?

Act 1, Scene 1

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss Shakespeare's dramatic presentation of concealed love in the play.
- Or** (b) In what ways, and with what dramatic effects, does Shakespeare present the Clown's treatment of Malvolio at this point in the play? You should make close reference to both language and action.

|                  |   |    |
|------------------|---|----|
| <i>Malvolio:</i> | Sir Topas, Sir Topas, good Sir Topas, go to my lady.  |    |
| <i>Clown:</i>    | Out, hyperbolic fiend! How vexest thou this man! Talkest thou nothing but of ladies?  |    |
| <i>Sir Toby:</i> | Well said, Master Parson.   |    |
| <i>Malvolio:</i> | Sir Topas, never was man thus wronged. Good Sir Topas, do not think I am mad; they have laid me here in hideous darkness.   | 5  |
| <i>Clown:</i>    | Fie, thou dishonest Satan! I call thee by the most modest terms, for I am one of those gentle ones that will use the devil himself with courtesy. Say'st thou that house is dark?                                 | 10 |
| <i>Malvolio:</i> | As hell, Sir Topas.   |    |
| <i>Clown:</i>    | Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?   | 15 |
| <i>Malvolio:</i> | I am not mad, Sir Topas. I say to you this house is dark.   |    |
| <i>Clown:</i>    | Madman, thou errest. I say there is no darkness but ignorance; in which thou art more puzzled than the Egyptians in their fog.  | 20 |
| <i>Malvolio:</i> | I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abus'd. I am no more mad than you are; make the trial of it in any constant question.         |    |
| <i>Clown:</i>    | What is the opinion of Pythagoras concerning wild fowl?   | 25 |
| <i>Malvolio:</i> | That the soul of our grandam might haply inhabit a bird.  |    |
| <i>Clown:</i>    | What think'st thou of his opinion?  |    |
| <i>Malvolio:</i> | I think nobly of the soul, and no way approve his opinion.  |    |
| <i>Clown:</i>    | Fare thee well. Remain thou still in darkness: thou shalt hold th' opinion of Pythagoras ere I will allow of thy wits; and fear to kill a woodcock, lest thou dispossess the soul of thy grandam. Fare thee well. | 30 |
| <i>Malvolio:</i> | Sir Topas, Sir Topas!   |    |
| <i>Sir Toby:</i> | My most exquisite Sir Topas!  | 35 |
| <i>Clown:</i>    | Nay, I am for all waters.   |    |
| <i>Maria:</i>    | Thou mightst have done this without thy beard and gown: he sees thee not.   |    |
| <i>Sir Toby:</i> | To him in thine own voice, and bring me word how thou find'st him. I would we were well rid of this knavery. If he may be conveniently deliver'd, I would he were; for I am                                       | 40 |

now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber.

[*Exeunt* SIR TOBY and MARIA.]

45

*Clown* [Sings]: Hey, Robin, jolly Robin,  
Tell me how thy lady does.

*Malvolio*: Fool!

*Clown* [Sings]: My lady is unkind, perdy.

*Malvolio*: Fool!

50

*Clown* [Sings]: Alas, why is she so?

*Malvolio*: Fool I say!

*Clown* [Sings]: She loves another – Who calls, ha?

*Malvolio*: Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink, and paper; as I am a gentleman, I will live to be thankful to thee for't.

55

*Clown*: Master Malvolio?

*Malvolio*: Ay, good fool.

*Clown*: Alas, sir, how fell you besides your five wits?

*Malvolio*: Fool, there was never man so notoriously abus'd; I am as well in my wits, fool, as thou art.

60

*Clown*: But as well? Then you are mad indeed, if you be no better in your wits than a fool.

*Malvolio*: They have here propertied me; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits.

65

Act 4, Scene 2

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare explore the responsibilities of kingship in *Henry IV Part 2*?
- Or** (b) With close reference to language and action, discuss Shakespeare's presentation of the relationship between Prince Hal and Falstaff at this point in the play.

|                  |  |    |
|------------------|--|----|
| <i>Prince:</i>   | You whoreson candle-mine, you, how vilely did you speak of me even now before this honest, virtuous, civil gentlewoman!  |    |
| <i>Hostess:</i>  | God's blessing of your good heart! and so she is, by my troth.   | 5  |
| <i>Falstaff:</i> | Didst thou hear me?  |    |
| <i>Prince:</i>   | Yea; and you knew me, as you did when you ran away by Gadshill. You knew I was at your back, and spoke it on purpose to try my patience.   |    |
| <i>Falstaff:</i> | No, no, no; not so; I did not think thou wast within hearing.  | 10 |
| <i>Prince:</i>   | I shall drive you then to confess the wilful abuse, and then I know how to handle you.   |    |
| <i>Falstaff:</i> | No abuse, Hal, o' mine honour; no abuse.   |    |
| <i>Prince:</i>   | Not – to dispraise me, and call me pantler, and bread-chipper, and I know not what!  | 15 |
| <i>Falstaff:</i> | No abuse, Hal.   |    |
| <i>Poins:</i>    | No abuse!  |    |
| <i>Falstaff:</i> | No abuse Ned, i' th' world; honest Ned, none. I disprais'd him before the wicked – that the wicked might not fall in love with thee; in which doing, I have done the part of a careful friend and a true subject; and thy father is to give me thanks for it. No abuse, Hal; none, Ned, none; no, faith, boys, none. | 20 |
| <i>Prince:</i>   | See now, whether pure fear and entire cowardice doth not make thee wrong this virtuous gentlewoman to close with us? Is she of the wicked? Is thine hostess here of the wicked? Or is thy boy of the wicked? Or honest Bardolph, whose zeal burns in his nose, of the wicked?  | 25 |
| <i>Poins:</i>    | Answer, thou dead elm, answer.   |    |
| <i>Falstaff:</i> | The fiend hath prick'd down Bardolph irrecoverable; and his face is Lucifer's privy-kitchen, where he doth nothing but roast malt-worms. For the boy – there is a good angel about him; but the devil outbids him too.   | 30 |
| <i>Prince:</i>   | For the women?   |    |
| <i>Falstaff:</i> | For one of them – she's in hell already, and burns poor souls. For th' other – I owe her money; and whether she be damn'd for that, I know not.  | 35 |
| <i>Hostess:</i>  | No, I warrant you.   | 40 |
| <i>Falstaff:</i> | No, I think thou art not; I think thou are quit for that. Marry, there is another indictment upon thee for   |    |

- suffering flesh to be eaten in thy house, contrary to the law; for the which I think thou wilt howl.
- Hostess:* All vict'lers do so. What's a joint of mutton or two in a whole Lent? 45
- Prince:* You, gentlewoman –
- Doll:* What says your Grace?
- Falstaff:* His Grace says that which his flesh rebels against.  
[Knocking within.] 50
- Hostess:* Who knocks so loud at door? Look to th' door there, Francis.  
[Enter PETO.]
- Prince:* Peto, how now! What news?
- Peto:* The King your father is at Westminster; 55  
And there are twenty weak and wearied posts  
Come from the north; and as I came along  
I met and overtook a dozen captains,  
Bare-headed, sweating, knocking at the taverns,  
And asking every one for Sir John Falstaff. 60
- Prince:* By heaven, Poins, I feel me much to blame  
So idly to profane the precious time,  
When tempest of commotion, like the south,  
Borne with black vapour, doth begin to melt  
And drop upon our bare unarmed heads. 65  
Give me my sword and cloak. Falstaff, good night.  
[Exeunt PRINCE, POINS, PETO, and BARDOLPH.]

Act 2, Scene 4

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) How, and with what dramatic effects, does Friel present failures in communication in *Philadelphia, Here I Come!*?
- Or** (b) In what ways, and with what dramatic effects, does Friel present contrasts between Gar's public and private lives in the following extract? You should pay close attention to both language and action.

[S.B. *appears at the shop door.*

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*Public*      [*sweet, demure*]: And I'm glad to be here, Sir.

Episode 1

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

- 5 **Either** (a) Discuss Soyinka's presentation of honour in *Death and the King's Horseman*.
- Or** (b) What, for you, is the importance of the following exchange from the play? You should make close reference to both language and action.

[*Approaching voices of PILKINGS and his wife.*]

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husband.

My business is with your

Scene 5

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