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**LITERATURE IN ENGLISH**

**9695/42**

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) Discuss Williams's dramatic presentation of ambition and its consequences in the play.
- Or** (b) In what ways, and with what dramatic effects, does Princess recall her past at this point in the play? You should pay careful attention to both language and action.

[PRINCESS *turns to the audience, and intermittently changes the focus of her attention.*]

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Flight, just flight, not interrupted until I woke up this morning  
... Oh God it's gone out ...

Act 1, Scene 1

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss some of the ways in which Shakespeare explores love and its complications in *Twelfth Night*.
- Or** (b) How, and with what dramatic effects, does Shakespeare present Olivia's household in the following extract? You should make close reference to both language and action.

[*Re-enter* MARIA.]

*Maria:* Madam, there is at the gate a young gentleman much desires to speak with you. 5

*Olivia:* From the Count Orsino, is it?

*Maria:* I know not, madam; 'tis a fair young man, and well attended. 5

*Olivia:* Who of my people hold him in delay?

*Maria:* Sir Toby, madam, your kinsman.

*Olivia:* Fetch him off, I pray you; he speaks nothing but madman. Fie on him! [*Exit* MARIA] Go you, Malvolio: if it be a suit from the Count, I am sick, or not at home – what you will to dismiss it. [*Exit* MALVOLIO] Now you see, sir, how your fooling grows old, and people dislike it. 10

*Clown:* Thou hast spoke for us, madonna, as if thy eldest son should be a fool; whose skull Jove cram with brains! For – here he comes – one of thy kin has a most weak pia mater. 15  
[*Enter* SIR TOBY.]

*Olivia:* By mine honour, half drunk! What is he at the gate, cousin?

*Sir Toby:* A gentleman.

*Olivia:* A gentleman! What gentleman? 20

*Sir Toby:* 'Tis a gentleman here. [*Hiccups*] A plague o' these pickle-herring! How now, sot!

*Clown:* Good Sir Toby!

*Olivia:* Cousin, cousin, how have you come so early by this lethargy? 25

*Sir Toby:* Lechery! I defy lechery. There's one at the gate.

*Olivia:* Ay, marry; what is he?

*Sir Toby:* Let him be the devil an he will, I care not; give me faith, say I. Well, it's all one. [*Exit*.]

*Olivia:* What's a drunken man like, fool? 30

*Clown:* Like a drown'd man, a fool, and a madman: one draught above heat makes him a fool; the second mads him; and a third drowns him.

*Olivia:* Go thou and seek the crowner, and let him sit o' my coz; for he's in the third degree of drink, he's drown'd; go look after him. 35

*Clown:* He is but mad yet, madonna, and the fool shall look to the madman. [*Exit*.]  
[*Re-enter* MALVOLIO.]

- Malvolio:* Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? He's fortified against any denial. 40
- Olivia:* Tell him he shall not speak with me. 45
- Malvolio:* Has been told so; and he says he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.
- Olivia:* What kind o' man is he? 50
- Malvolio:* Why, of mankind.
- Olivia:* What manner of man?
- Malvolio:* Of very ill manner; he'll speak with you, will you or no.
- Olivia:* Of what personage and years is he?
- Malvolio:* Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple; 'tis with him in standing water, between boy and man. He is very well-favour'd, and he speaks very shrewishly; one would think his mother's milk were scarce out of him. 55
- Olivia:* Let him approach. Call in my gentlewoman. 60
- Malvolio:* Gentlewoman, my lady calls. [Exit

Act 1, Scene 5

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) Discuss the dramatic presentation and significance of the relationship between Falstaff and Prince Henry in the play.
- Or** (b) In what ways, and with what effects, are trickery and deceit presented in the following extract? You should make close reference to both language and action.

*Prince John:* If this may please you,  
Discharge your powers unto their several counties,  
As we will ours; and here, between the armies,  
Let's drink together friendly and embrace,  
That all their eyes may bear those tokens home 5  
Of our restored love and amity.

*Archbishop:* I take your princely word for these redresses.

*Prince John:* I give it you, and will maintain my word;  
And thereupon I drink unto your Grace.

*Hastings:* Go, Captain, and deliver to the army 10  
This news of peace. Let them have pay, and part.  
I know it will well please them. Hie thee, Captain.  
[Exit Officer.

*Archbishop:* To you, my noble Lord of Westmoreland.

*Westmoreland:* I pledge your Grace; and if you knew what pains 15  
I have bestow'd to breed this present peace,  
You would drink freely; but my love to ye  
Shall show itself more openly hereafter.

*Archbishop:* I do not doubt you.

*Westmoreland:* I am glad of it. 20  
Health to my lord and gentle cousin, Mowbray.

*Mowbray:* You wish me health in very happy season,  
For I am on the sudden something ill.

*Archbishop:* Against ill chances men are ever merry;  
But heaviness foreruns the good event. 25

*Westmoreland:* Therefore be merry, coz; since sudden sorrow  
Serves to say thus; 'Some good thing comes  
to-morrow'.

*Archbishop:* Believe me, I am passing light in spirit.

*Mowbray:* So much the worse, if your own rule be true. 30  
[Shouts within.

*Prince John:* The word of peace is rend'red. Hark, how they shout!

*Mowbray:* This had been cheerful after victory.

*Archbishop:* A peace is of the nature of a conquest;  
For then both parties nobly are subdu'd, 35  
And neither party loser.

*Prince John:* Go, my lord,  
And let our army be discharged too.  
[Exit WESTMORELAND.

	And, good my lord, so please you let our trains March by us, that we may peruse the men We should have cop'd withal.	40
<i>Archbishop:</i>	Go, good Lord Hastings, And, ere they be dismiss'd, let them march by.	
	[Exit HASTINGS.]	45
<i>Prince John:</i>	I trust, lords, we shall lie tonight together. [Re-enter WESTMORELAND.] Now, cousin, wherefore stands our army still?	
<i>Westmoreland:</i>	The leaders, having charge from you to stand, Will not go off until they hear you speak.	50
<i>Prince John:</i>	They know their duties. [Re-enter HASTINGS.]	
<i>Hastings:</i>	My lord, our army is dispers'd already. Like youthful steers unyok'd, they take their courses East, west, north, south; or like a school broke up, Each hurries toward his home and sporting-place.	55
<i>Westmoreland:</i>	Good tidings, my Lord Hastings; for the which I do arrest thee, traitor, of high treason; And you, Lord Archbishop, and you, Lord Mowbray, Of capital treason I attach you both.	60
<i>Mowbray:</i>	Is this proceeding just and honourable?	
<i>Westmoreland:</i>	Is your assembly so?	
<i>Archbishop:</i>	Will you thus break your faith?	
<i>Prince John:</i>	I pawn'd thee none: I promis'd you redress of these same grievances Whereof you did complain; which, by mine honour, I will perform with a most Christian care. But for you, rebels – look to taste the due Meet for rebellion and such acts as yours. Most shallowly did you these arms commence, Fondly brought here, and foolishly sent hence. Strike up our drums, pursue the scatt'rd stray. God, and not we, hath safely fought to-day. Some guard these traitors to the block of death, Treason's true bed and yielder-up of breath.	65
	[Exeunt.]	75

Act 4, Scene 2

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) In what ways, and with what dramatic effects, does Friel present the passing of time in the play?
- Or** (b) With close attention to language and action, discuss Gar's view of his father (S.B.) at this point in the play.

*[S.B. takes out a handkerchief, removes his teeth, wraps them in the handkerchief, and puts them in his pocket.]*

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You can't teach new tricks to two old dogs like us.

Episode 1

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

- 5 **Either** (a) What, in your view, is the dramatic significance of Iyaloja to the play?
- Or** (b) How might an audience respond as the following episode unfolds? You should pay careful attention to both language and action.

*Iyaloja:* They have slain the favourite horse of the King  
and slain his dog.

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*The stillness seizes and paralyses everyone,  
including PILKINGS who has turned to look.*

Scene 5

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