

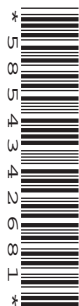


# Cambridge International AS & A Level

---

**LITERATURE IN ENGLISH****9695/43**

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 the presentation and significance of the relationship between Ann and Chris in the play.
- Or** (b) With close reference to detail of language and action, discuss Miller's presentation of Joe Keller in the following extract.

*Chris:* Go ahead, Ann.

**Content removed due to copyright restrictions.**

**Content removed due to copyright restrictions.**

*[He breaks off as ANN's voice comes out loud from the house where she is still talking on phone.]*

Act 1

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 2 **Either** (a) Explore Shakespeare's presentation of Benedick's and Claudio's attitudes to women in the play.
- Or** (b) How might an audience react as the following episode unfolds? You should pay careful attention to both language and action.

[Enter DON PEDRO and CLAUDIO, with Attendants.]

*Don Pedro:* Good morrow to this fair assembly.

*Leonato:* Good morrow, Prince; good morrow, Claudio;  
We here attend you. Are you yet determin'd  
To-day to marry with my brother's daughter? 5

*Claudio:* I'll hold my mind were she an Ethiop.

*Leonato:* Call her forth, brother; here's the friar ready.  
[Exit ANTONIO.]

*Don Pedro:* Good morrow, Benedick. Why, what's the matter  
That you have such a February face,  
So full of frost, of storm, and cloudiness? 10

*Claudio:* I think he thinks upon the savage bull.  
Tush, fear not, man; we'll tip thy horns with gold,  
And all Europa shall rejoice at thee,  
As once Europa did at lusty Jove,  
When he would play the noble beast in love. 15

*Benedick:* Bull Jove, sir, had an amiable low;  
And some such strange bull leap'd your father's cow,  
And got a calf in that same noble feat  
Much like to you, for you have just his bleat. 20  
[Re-enter ANTONIO, with the Ladies masked.]

*Claudio:* For this I owe you. Here comes other reck'nings.  
Which is the lady I must seize upon?

*Antonio:* This same is she, and I do give you her.

*Claudio:* Why, then she's mine. Sweet, let me see your face. 25

*Leonato:* No, that you shall not, till you take her hand  
Before this friar, and swear to marry her.

*Claudio:* Give me your hand; before this holy friar  
I am your husband, if you like of me.

*Hero:* And when I liv'd I was your other wife; 30  
[Unmasking.]

And when you lov'd you were my other husband.

*Claudio:* Another Hero!

*Hero:* Nothing certainer.  
One Hero died defil'd; but I do live,  
And, surely as I live, I am a maid. 35

*Don Pedro:* The former Hero! Hero that is dead!

*Leonato:* She died, my lord, but whiles her slander liv'd.

*Friar:* All this amazement can I qualify,  
When, after that the holy rites are ended,  
I'll tell you largely of fair Hero's death. 40

## 5

	Meantime let wonder seem familiar, And to the chapel let us presently.	
<i>Benedick:</i>	Soft and fair, friar. Which is Beatrice?	
<i>Beatrice:</i>	I answer to that name. What is your will?	[Unmasking] 45
<i>Benedick:</i>	Do not you love me?	
<i>Beatrice:</i>	Why no, no more than reason.	
<i>Benedick:</i>	Why, then your uncle, and the Prince, and Claudio, Have been deceived: they swore you did.	50
<i>Beatrice:</i>	Do not you love me?	
<i>Benedick:</i>	Troth no, no more than reason.	
<i>Beatrice:</i>	Why, then my cousin, Margaret, and Ursula, Are much deceiv'd; for they did swear you did.	
<i>Benedick:</i>	They swore that you were almost sick for me.	55
<i>Beatrice:</i>	They swore that you were well-nigh dead for me.	
<i>Benedick:</i>	'Tis no such matter. Then you do not love me?	
<i>Beatrice:</i>	No, truly, but in friendly recompense.	
<i>Leonato:</i>	Come, cousin, I am sure you love the gentleman.	
<i>Claudio:</i>	And I'll be sworn upon't that he loves her; For here's a paper written in his hand, A halting sonnet of his own pure brain, Fashion'd to Beatrice.	60
<i>Hero:</i>	And here's another, Writ in my cousin's hand, stol'n from her pocket, Containing her affection unto Benedick.	65
<i>Benedick:</i>	A miracle! here's our own hands against our hearts. Come, I will have thee; but, by this light, I take thee for pity.	
<i>Beatrice:</i>	I would not deny you; but, by this good day, I yield upon great persuasion; and partly to save your life, for I was told you were in a consumption.	70
<i>Benedick:</i>	Peace; I will stop your mouth.	
	[Kissing her.]	

Act 5, Scene 4

WILLIAM SHAKESPEARE: *Henry IV, Part 2*

**3 Either (a)** In what ways, and with what dramatic effects, does Shakespeare present Hal's sense of duty to his father and the country in the play?

**Or (b)** With close reference to detail, discuss Shakespeare's presentation of reactions to Hotspur's death.

<i>Morton:</i>	Douglas is living, and your brother, yet; But for my lord your son –	
<i>Northumberland:</i>	Why, he is dead. See what a ready tongue suspicion hath! He that but fears the thing he would not know Hath by instinct knowledge from others' eyes That what he fear'd is chanced. Yet speak, Morton; Tell thou an earl his divination lies, And I will take it as a sweet disgrace And make thee rich for doing me such wrong.	5       10
<i>Morton:</i>	You are too great to be by me gainsaid; Your spirit is too true, your fears too certain.	
<i>Northumberland:</i>	Yet, for all this, say not that Percy's dead. I see a strange confession in thine eye; Thou shak'st thy head, and hold'st it fear or sin To speak a truth. If he be slain, say so: The tongue offends not that reports his death; And he doth sin that doth belie the dead, Not he which says the dead is not alive. Yet the first bringer of unwelcome news Hath but a losing office, and his tongue Sounds ever after as a sullen bell, Rememb' red tolling a departing friend.	15       20
<i>Lord Bardolph:</i>	I cannot think, my lord, your son is dead.	
<i>Morton:</i>	I am sorry I should force you to believe That which I would to God I had not seen; But these mine eyes saw him in bloody state, Rend'ring faint quittance, wearied and outbreath'd, To Harry Monmouth, whose swift wrath beat down The never-daunted Percy to the earth, From whence with life he never more sprung up. In few, his death – whose spirit lent a fire Even to the dullest peasant in his camp – Being bruited once, took fire and heat away From the best-temper'd courage in his troops; For from his metal was his party steeled; Which once in him abated, all the rest Turn'd on themselves, like dull and heavy lead. And as the thing that's heavy in itself Upon enforcement flies with greatest speed, So did our men, heavy in Hotspur's loss, Lend to this weight such lightness with their fear That arrows fled not swifter toward their aim Than did our soldiers, aiming at their safety, Fly from the field. Then was that noble Worcester Too soon ta'en prisoner; and that furious Scot,	25       30       35       40    45

The bloody Douglas, whose well-labouring sword  
 Had three times slain th' appearance of the King,  
 Gan vail his stomach and did grace the shame  
 Of those that turn'd their backs, and in his flight, 50  
 Stumbling in fear, was took. The sum of all  
 Is that the King hath won, and hath sent out  
 A speedy power to encounter you, my lord,  
 Under the conduct of young Lancaster  
 And Westmoreland. This is the news at full. 55

*Northumberland:* For this I shall have time enough to mourn.  
 In poison there is physic; and these news,  
 Having been well, that would have made me sick,  
 Being sick, have in some measure made me well;  
 And as the wretch whose ever-weak'ned joints, 60  
 Like strengthless hinges, buckle under life,  
 Impatient of his fit, breaks like a fire  
 Out of his keeper's arms, even so my limbs,  
 Weak'ned with grief, being now enrag'd with grief,  
 Are thrice themselves. Hence, therefore, thou nice 65  
 crutch!  
 A scaly gauntlet now with joints of steel  
 Must glove this hand; and hence, thou sickly coif!  
 Thou art a guard too wanton for the head  
 Which princes, flesh'd with conquest, aim to hit. 70  
 Now bind my brows with iron; and approach  
 The ragged'st hour that time and spite dare bring  
 To frown upon th' enrag'd Northumberland!  
 Let heaven kiss earth! Now let not Nature's hand  
 Keep the wild flood confin'd! Let order die! 75  
 And let this world no longer be a stage  
 To feed contention in a ling'ring act;  
 But let one spirit of the first-born Cain  
 Reign in all bosoms, that, each heart being set  
 On bloody courses, the rude scene may end 80  
 And darkness be the burier of the dead!

*Lord Bardolph:* This strained passion doth you wrong, my lord.

Act 1, Scene 1

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

- 4 **Either** (a) In what ways, and with what dramatic effects, does Soyinka present Olunde's relationship with his father in the play?
- Or** (b) With close reference to detail of language and action, discuss Soyinka's presentation of Elesin's view of himself in the following extract.

*Elesin:* My rein is loosened.

**Content removed due to copyright restrictions.**



**Content removed due to copyright restrictions.**

*Iyaloja:* Horseman of the King, I am more baffled than ever.

Scene 1

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 5 **Either** (a) Discuss Williams's dramatic presentation of ageing and decay in *Sweet Bird of Youth*.
- Or** (b) With close reference to language and action, discuss Chance's presentation of himself and his past to Princess in the following extract.

*Chance:* Heavenly is the name of my girl in St Cloud.

**Content removed due to copyright restrictions.**

**Content removed due to copyright restrictions.**

help me?

You want to

Act 1, Scene 2

**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 Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cambridgeinternational.org](http://www.cambridgeinternational.org) after the live examination series.

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