

Cambridge
International
AS & A Level

Cambridge International Examinations
Cambridge International Advanced Subsidiary and Advanced Level

LITERATURE IN ENGLISH

9695/42

Paper 4 Drama

October/November 2015

2 hours

No Additional Materials are required.

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.



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

EDWARD ALBEE: *Who's Afraid of Virginia Woolf?*

- 1 **Either** (a) Discuss the dramatic significance to the play of George and Martha's imagined son.
- Or** (b) With close attention to detail of both language and action, discuss Albee's presentation of George at this point in the play.

Martha [*impatiently*]: Yeah, yeah; we know; snap go the dragons.

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One more game.

Act 3

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) In what ways, and with what effects, does Shakespeare present marriage in the play?
- Or** (b) How might an audience react as the following extract develops? You should make close reference to detail.

[Re-enter PUCK, and BOTTOM with an ass's head.]

Bottom: If I were fair, Thisby, I were only thine.

Quince: O monstrous! O strange! We are haunted. Pray master! fly, masters! Help!

[Exeunt all but BOTTOM and PUCK.] 5

Puck: I'll follow you; I'll lead you about a round,
Through bog, through bush, through brake, through brier;
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn, 10
Like horse, hound, hog, bear, fire, at every turn. [Exit.]

Bottom: Why do they run away? This is a knavery of them to make me afraid.

Re-enter SNOOUT.

Snout: O Bottom, thou art chang'd! What do I see on thee? 15

Bottom: What do you see? You see an ass-head of your own, do you? [Exit SNOOUT.]

Re-enter QUINCE.

Quince: Bless thee, Bottom, bless thee! Thou art translated. [Exit.]

Bottom: I see their knavery; this is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can; I will walk up and down here, and I will sing, that they shall hear I am not afraid. [Sings.] 20

The ousel cock, so black of hue,
With orange-tawny bill, 25
The throstle with his note so true,
The wren with little quill.

Titania: What angel wakes me from my flow'ry bed?

Bottom [Sings]:
The finch, the sparrow, and the lark, 30
The plain-song cuckoo grey,
Whose note full many a man doth mark,
And dares not answer nay –

for, indeed, who would set his wit to so foolish a bird? Who would give a bird the lie, though he cry 'cuckoo' never so? 35

Titania: I pray thee, gentle mortal, sing again.
Mine ear is much enamoured of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me, 40
On the first view, to say, to swear, I love thee.

5

- Bottom:* Methinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together now-a-days. The more the pity that some honest neighbours will not make them friends. Nay, I can glee upon occasion. 45
- Titania:* Thou art as wise as thou art beautiful.
- Bottom:* Not so, neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.
- Titania:* Out of this wood do not desire to go;
Thou shalt remain here whether thou wilt or no. 50
I am a spirit of no common rate;
The summer still doth tend upon my state;
And I do love thee; therefore, go with me.
I'll give thee fairies to attend on thee;
And they shall fetch thee jewels from the deep, 55
And sing, while thou on pressed flowers dost sleep;
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! and Mustardseed!

Act 3, Scene 1

WILLIAM SHAKESPEARE: *Richard III*

- 3 **Either** (a) How, and with what effects, does Shakespeare contrast Richard with Richmond in the play?
- Or** (b) What, for you, is the significance of the following sequence at this point in the play's action? You should make close reference to language and action.

[*London. The palace.*

Flourish. Enter KING EDWARD sick, QUEEN ELIZABETH, DORSET, RIVERS, HASTINGS, BUCKINGHAM, GREY and Others.]

| | | |
|-------------------------|---|----------------------------------|
| <i>King Edward:</i> | Why, so. Now have I done a good day's work. You peers, continue this united league. I every day expect an embassy From my Redeemer to redeem me hence; And more at peace my soul shall part to heaven, Since I have made my friends at peace on earth. Hastings and Rivers, take each other's hand; Dissemble not your hatred, swear your love. | 5 10 |
| <i>Rivers:</i> | By heaven, my soul is purg'd from grudging hate; And with my hand I seal my true heart's love. | |
| <i>Hastings:</i> | So thrive I, as I truly swear the like! | |
| <i>King Edward:</i> | Take heed you dally not before your king; Lest He that is the supreme King of kings Confound your hidden falsehood and award Either of you to be the other's end. | 15 |
| <i>Hastings:</i> | So prosper I, as I swear perfect love! | |
| <i>Rivers:</i> | And I, as I love Hastings with my heart! | 20 |
| <i>King Edward:</i> | Madam, yourself is not exempt from this; Nor you, son Dorset; Buckingham, nor you: You have been factious one against the other. Wife, love Lord Hastings, let him kiss your hand; And what you do, do it unfeignedly. | 25 |
| <i>Queen Elizabeth:</i> | There, Hastings; I will never more remember Our former hatred, so thrive I and mine! | |
| <i>King Edward:</i> | Dorset, embrace him; Hastings, love Lord Marquis. | |
| <i>Dorset:</i> | This interchange of love, I here protest, Upon my part shall be inviolable. | 30 |
| <i>Hastings:</i> | And so swear I. [<i>They embrace.</i>] | |
| <i>King Edward:</i> | Now, princely Buckingham, seal thou this league With thy embracements to my wife's allies, And make me happy in your unity. | |
| <i>Buckingham:</i> | [<i>To the Queen</i>]: Whenever Buckingham doth turn his hate Upon your Grace, but with all duteous love Doth cherish you and yours, God punish me With hate in those where I expect most love! When I have most need to employ a friend And most assured that he is a friend, Deep, hollow, treacherous and full of guile, Be he unto me! This do I beg of God | 35 40 |

| | | |
|--|---|----------------------------|
| | When I am cold in love to you or yours. [<i>They embrace.</i>] | 45 |
| <i>King Edward:</i> | A pleasing cordial, princely Buckingham, Is this thy vow unto my sickly heart. There wanteth now our brother Gloucester here To make the blessed period of this peace. | |
| <i>Buckingham:</i> | And, in good time, Here comes Sir Richard Ratcliff and the Duke. | 50 |
| <i>Enter GLOUCESTER, and RATCLIFF.</i> | | |
| <i>Gloucester:</i> | Good morrow to my sovereign king and queen; And, princely peers, a happy time of day! | |
| <i>King Edward:</i> | Happy, indeed, as we have spent the day. Gloucester, we have done deeds of charity, Made peace of enmity, fair love of hate, Between these swelling wrong-incensed peers. | 55 |
| <i>Gloucester:</i> | A blessed labour, my most sovereign lord. Among this princely heap, if any here, By false intelligence or wrong surmise, Hold me a foe – If I unwittingly, or in my rage, Have aught committed this is hardly borne To any in this presence, I desire To reconcile me to his friendly peace: 'Tis death to me to be at enmity; I hate it, and desire all good men's love. First, madam, I entreat true peace of you, Which I will purchase with my duteous service; Of you, my noble cousin Buckingham, If ever any grudge were lodg'd between us; Of you, and you, Lord Rivers, and of Dorset, That all without desert have frown'd on me; Of you, Lord Woodville, and Lord Scales, of you; Dukes, earls, lords, gentlemen – indeed, of all. I do not know that Englishman alive With whom my soul is any jot at odds More than the infant that is born to-night. I thank my God for my humility. | 60 65 70 75 80 |
| <i>Queen Elizabeth:</i> | A holy day shall this be kept hereafter. I would to God all strifes were well compounded. My sovereign lord, I do beseech your Highness To take our brother Clarence to your grace. | |
| <i>Gloucester:</i> | Why, madam, have I off'red love for this, To be so flouted in this royal presence? Who knows not that the gentle Duke is dead? | 85 |

Act 2, Scene 1

ROBERT BOLT: *A Man for All Seasons*

4 **Either** (a) *Rich* [*enthusiastically pursuing an argument*]: But every man has his price!

In what ways, and with what effects, does Bolt explore ideas about integrity and corruption in the play?

Or (b) With close reference to both language and action of the following sequence, discuss Bolt's presentation of Thomas More's imprisonment.

Margaret: Good morning, Father.

More [*ecstatic, wraps her to him*]: Oh, good morning — Good morning. [*Enter ALICE, supported by WILL. She, like MORE, has aged and is poorly dressed.*] Good morning, Alice. Good morning, Will. 5

ROPER is staring at the rack in horror. ALICE approaches MORE and peers at him technically.

Alice [*almost accusatory*]: Husband, how do you do?

More [*smiling over MARGARET*]: As well as need be, Alice. Very happy now. Will? 10

Roper: This is an awful place!

More: Except it's keeping me from you, my dears, it's not so bad. Remarkably like any other place.

Alice [*looks up critically*]: It drips!

More: Yes. Too near the river. [*ALICE goes apart and sits, her face bitter.*] 15

Margaret [*disengages from him, takes basket from her mother*]: We've brought you some things. [*Shows him. There is constraint between them.*] Some cheese....

More: Cheese. 20

Margaret: And a custard....

More: A custard!

Margaret: And, these other things.... [*She doesn't look at him.*]

Roper: And a bottle of wine. [*Offering it.*]

More: Oh. [*Mischievous.*] Is it good, son Roper? 25

Roper: I don't know, sir.

More [*looks at them, puzzled*]: Well.

Roper: Sir, come out! Swear to the Act! Take the oath and come out!

More: Is this why they let you come?

Roper: Yes ... Meg's under oath to persuade you. 30

More [*coldly*]: That was silly, Meg. How did you come to do that?

Margaret: I wanted to!

More: You want me to swear to the Act of Succession?

Margaret: 'God more regards the thoughts of the heart than the words of the mouth' or so you've always told me. 35

More: Yes.

Margaret: Then say the words of the oath and in your heart think otherwise.

- More:* What is an oath then but words we say to God?
- Margaret:* That's very neat. 40
- More:* Do you mean it isn't true?
- Margaret:* No, it's true.
- More:* Then it's a poor argument to call it 'neat', Meg. When a man takes an oath, Meg, he's holding his own self in his own hands. Like water [*cups hands*] and if he opens his fingers *then* – he needn't hope to find himself again. Some men aren't capable of this, but I'd be loathe to think your father one of them. 45
- Margaret:* So should I....
- More:* Then — 50
- Margaret:* There's something else I've been thinking.
- More:* Oh, Meg!
- Margaret:* In any state that was half good, you would be raised up high, not here, for what you've done already.
- More:* All right. 55
- Margaret:* It's not your fault the State's three-quarters bad.
- More:* No.
- Margaret:* Then if you elect to suffer for it, you elect yourself a hero.
- More:* That's very neat. But look now ... If we lived in a State where virtue was profitable, common sense would make us good, and greed would make us saintly. And we'd live like animals or angels in the happy land that *needs* no heroes. But since in fact we see that avarice, anger, envy, pride, sloth, lust and stupidity commonly profit far beyond humility, chastity, fortitude, justice and thought, and have to choose, to be human at all ... why then perhaps we *must* stand fast a little – even at the risk of being heroes. 60
- Margaret* [*emotional*]: But in reason! Haven't you done as much as God can reasonably *want*? 65
- More:* Well ... finally ... it isn't a matter of reason; finally it's a matter of love. 70
- Alice* [*hostile*]: You're content then, to be shut up here with mice and rats when you might be home with us!
- More* [*pinching*]: Content? If they'd open a crack that wide [*between finger and thumb*] I'd be through it. [*To MARGARET.*] Well, has Eve run out of apples? 75
- Margaret:* I've not yet told you what the house is like, without you.
- More:* Don't, Meg.
- Margaret:* What we do in the evenings, now that you're not there.
- More:* Meg, have done! 80
- Margaret:* We sit in the dark because we've no candles. And we've no talk because we're wondering what they're doing to you here.
- More:* The King's more merciful than you. He doesn't use the rack.

Act 2

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) Alan Ayckbourn said that ‘...by transferring it into the kitchens – setting it backstage, as it were – one got an additional angle on it, which made it much more interesting.’

What, in your view, are the dramatic effects of setting the play ‘backstage’?

- Or** (b) How might an audience respond to the following sequence, the final moments of the play? You should comment closely on both language and action.

Sidney: ... Now then, listen very carefully, everyone. This is a version of musical chairs called Musical Dancing.

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*[It is on this scene that –
the CURTAIN falls]*

Act 3

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