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**LITERATURE IN ENGLISH**

**9695/43**

Paper 4 Drama

**October/November 2015**

**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.

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

- 1 **Either** (a) In what ways, and with what dramatic effects, does Albee compare and contrast George and Martha's marriage with the marriage of Nick and Honey?
- Or** (b) With close reference to both language and action, discuss Albee's presentation of George and Nick at this point in the play.

*Nick:* We were talking about *my* wife's money ... not yours.

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*Nick* [giggling]: Get things straight.

Act 2

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) Discuss the presentation and dramatic significance of Puck for the play's methods and concerns.
- Or** (b) Comment closely on the following episode, paying particular attention to Shakespeare's presentation of Hermia at this point in the play.

[Enter EGEUS, and his daughter HERMIA,  
LYSANDER, and DEMETRIUS.]

*Egeus:* Happy be Theseus, our renowned Duke!

*Theseus:* Thanks, good Egeus; what's the news with thee?

*Egeus:* Full of vexation come I with complaint 5  
Against my child, my daughter Hermia.  
Stand forth, Demetrius. My noble lord,  
This man hath my consent to marry her.  
Stand forth, Lysander. And, my gracious Duke,  
This man hath bewitch'd the bosom of my child. 10  
Thou, thou, Lysander, thou hast given her rhymes,  
And interchang'd love-tokens with my child;  
Thou hast by moonlight at her window sung,  
With feigning voice, verses of feigning love,  
And stol'n the impression of her fantasy 15  
With bracelets of thy hair, rings, gawds, conceits,  
Knacks, trifles, nosegays, sweetmeats – messengers  
Of strong prevailment in unhardened youth;  
With cunning hast thou filch'd my daughter's heart;  
Turn'd her obedience, which is due to me, 20  
To stubborn harshness. And, my gracious Duke,  
Be it so she will not here before your Grace  
Consent to marry with Demetrius,  
I beg the ancient privilege of Athens:  
As she is mine I may dispose of her; 25  
Which shall be either to this gentleman  
Or to her death, according to our law  
Immediately provided in that case.

*Theseus:* What say you, Hermia? Be advis'd, fair maid 30  
To you your father should be as a god;  
One that compos'd your beauties; yea, and one  
To whom you are but as a form in wax,  
By him imprinted, and within his power  
To leave the figure, or disfigure it.  
Demetrius is a worthy gentleman. 35

*Hermia:* So is Lysander.

*Theseus:* In himself he is;  
But, in this kind, wanting your father's voice,  
The other must be held the worthier.

*Hermia:* I would my father look'd but with my eyes. 40

*Theseus:* Rather your eyes must with his judgment look.

*Hermia:* I do entreat your Grace to pardon me.  
I know not by what power I am made bold,  
Nor how it may concern my modesty

## 5

	In such a presence here to plead my thoughts; But I beseech your Grace that I may know The worst that may befall me in this case, If I refuse to wed Demetrius.	45
<i>Theseus:</i>	Either to die the death, or to abjure For ever the society of men. Therefore, fair Hermia, question your desires, Know of your youth, examine well your blood, Whether, if you yield not to your father's choice, You can endure the livery of a nun, For aye to be in shady cloister mew'd, To live a barren sister all your life, Chanting faint hymns to the cold fruitless moon. Thrice-blessed they that master so their blood To undergo such maiden pilgrimage; But earthlier happy is the rose distill'd Than that which withering on the virgin thorn Grows, lives, and dies, in single blessedness.	50  55  60
<i>Hermia:</i>	So will I grow, so live, so die, my lord, Ere I will yield my virgin patent up Unto his lordship, whose unwished yoke My soul consents not to give sovereignty.	65

Act 1, Scene 1

WILLIAM SHAKESPEARE: *Richard III*

- 3 **Either** (a) Discuss the presentation and significance of the supernatural in *Richard III*.
- Or** (b) With close attention to detail, comment on ways in which Richard and Buckingham manipulate the Mayor and Citizens at this point in the play.

*Buckingham:* My lord, this argues conscience in your Grace;  
 But the respects thereof are nice and trivial,  
 All circumstances well considered.  
 You say that Edward is your brother's son.  
 So say we too, but not by Edward's wife; 5  
 For first he was contract to Lady Lucy –  
 Your mother lives a witness to his vow –  
 And afterward by substitute betroth'd  
 To Bona, sister to the King of France.  
 These both put off, a poor petitioner, 10  
 A care-craz'd mother to a many sons,  
 A beauty-waning and distressed widow,  
 Even in the afternoon of her best days,  
 Made prize and purchase of his wanton eye,  
 Seduc'd the pitch and height of his degree 15  
 To base declension and loath'd bigamy.  
 By her, in his unlawful bed, he got  
 This Edward, whom our manners call the  
 Prince.  
 More bitterly could I expostulate, 20  
 Save that, for reverence to some alive,  
 I give a sparing limit to my tongue.  
 Then, good my lord, take to your royal self  
 This proffer'd benefit of dignity;  
 If not to bless us and the land withal, 25  
 Yet to draw forth your noble ancestry  
 From the corruption of abusing times  
 Unto a lineal true-derived course.

*Mayor:* Do, good my lord; your citizens entreat you.

*Buckingham:* Refuse not, mighty lord, this proffer'd love. 30

*Catesby:* O, make them joyful, grant their lawful suit!

*Gloucester:* Alas, why would you heap this care on me?  
 I am unfit for state and majesty.  
 I do beseech you, take it not amiss:  
 I cannot nor I will not yield to you. 35

*Buckingham:* If you refuse it – as, in love and zeal,  
 Loath to depose the child, your brother's son;  
 As well we know your tenderness of heart  
 And gentle, kind, effeminate remorse,  
 Which we have noted in you to your kindred 40  
 And egally indeed to all estates –  
 Yet know, whe'er you accept our suit or no,  
 Your brother's son shall never reign our king;  
 But we will plant some other in the throne  
 To the disgrace and downfall of your house; 45  
 And in this resolution here we leave you.  
 Come, citizens. Zounds, I'll entreat no more.

7

*Gloucester:* O, do not swear, my lord of Buckingham.  
[*Exeunt* BUCKINGHAM, MAYOR, *and* CITIZENS.]

Act 3, Scene 7

ROBERT BOLT: *A Man for All Seasons*

4 **Either** (a) In what ways, and with what effects, does Bolt present King Henry in *A Man for All Seasons*?

**Or** (b) With close reference to detail from the following sequence, discuss Bolt's dramatic presentation of More as a man of conscience and integrity at this point in the play.

	<i>[Enter MORE. His clothes match the atmosphere of the room and he moves rather more deliberately than before.]</i>	
More	<i>[descending]</i> : Is this another 'personal' visit, Chapuys, or is it official?	
Chapuys:	It falls between the two, Sir Thomas.	5
More	<i>[reaching the bottom of stairs]</i> : Official then.	
Chapuys:	No, I have a personal letter for you.	
More:	From whom?	
Chapuys:	From King Charles! <i>[More puts hands behind back.]</i> You will take it?	10
More:	I will not lay a finger on it.	
Chapuys:	It is in no way an affair of State. It expresses my master's admiration for the stand which you and Bishop Fisher of Rochester have taken over the so-called divorce of Queen Catherine.	15
More:	I have taken no stand!	
Chapuys:	But your views, Sir Thomas, are well known —	
More:	My views are much guessed at. <i>[Irritably.]</i> Oh come, sir, could you undertake to convince <i>[Grimly.]</i> King Harry that this letter is 'in no way an affair of State'?	20
Chapuys:	My dear Sir Thomas, I may have taken extreme precautions. I came here very much incognito. <i>[Self-indulgent chuckle]</i> Very nearly in disguise.	
More:	You misunderstand me. It is not a matter of your precautions but my duty; which would be to take this letter immediately to the King.	25
Chapuys	<i>[flabbergasted]</i> : But, Sir Thomas, your views —	
More:	— Are well known you say. It seems my loyalty is less so.	
	<i>[Enter MARGARET bearing before her a huge bundle of bracken.]</i>	30
Margaret:	Look, Father! <i>[Dumps it.]</i> Will's getting more.	
More:	Oh, well done! <i>[Not whimsy; they're cold and their interest in fuel is serious.]</i> Is it dry? <i>[Feels it expertly.]</i> Oh it is. <i>[Sees CHAPUYS staring; laughs.]</i> It's bracken, Your Excellency. We burn it. <i>[Enter ALICE.]</i> Alice, look at this. <i>[The bracken.]</i>	35
Alice	<i>[eyeing CHAPUYS]</i> : Aye.	
More	<i>[Crossing to CHAPUYS]</i> : May I — ? <i>[Takes letter to ALICE and MARGARET.]</i> This is a letter from King Charles; I want you to see it's not been opened. I have declined it. You see the seal has not been broken? <i>[Returning it to CHAPUYS.]</i>	40
	I wish I could ask you to stay, Your Excellency — the bracken fire is a luxury.	



<i>Chapuys</i>	[ <i>cold smile</i> ]: One I must forego. [ <i>Aside to Attendant.</i> ] Come. [ <i>Crosses to exit, pauses.</i> ] May I say I am sure my master's admiration will not be diminished. [ <i>Bows.</i> ]	45
<i>More:</i>	I am gratified. [ <i>Bows, women curtsey.</i> ]	
<i>Chapuys:</i>	[ <i>aside to Attendant</i> ]: The man's utterly unreliable! [ <i>Exit CHAPUYS and Attendant.</i> ]	
<i>Alice</i>	[ <i>after a little silence kicks the bracken</i> ]: 'Luxury!' [ <i>She sits wearily on the bundle.</i> ]	50
<i>More:</i>	Well, it's a luxury while it lasts.... There's not much sport in it for you, is there? ... [ <i>She neither answers nor looks at him from the depths of her fatigue. After a moment's hesitation he braces himself.</i> ] Alice, the money from the Bishops. I wish – oh heaven how I wish I could take it! But I can't.	55
<i>Alice</i>	[ <i>as one who has ceased to expect anything</i> ]: I didn't think you would.	
<i>More</i>	[ <i>reproachful</i> ]: Alice, there are reasons.	
<i>Alice:</i>	We couldn't come so deep into your confidence as to <i>know</i> these reasons why a man in poverty can't take four thousand pounds?	60
<i>More</i>	[ <i>gently but very firm</i> ]: Alice, this isn't poverty.	
<i>Alice:</i>	D'you know what we shall eat tonight?	
<i>More</i>	[ <i>trying for a smile</i> ]: Yes, parsnips.	
<i>Alice:</i>	Yes, parsnips and stinking mutton! [ <i>Straight at him.</i> ] For a knight's lady!	65
<i>More</i>	[ <i>pleading</i> ]: But at the worst, we could be beggars, and still keep company, and be merry together!	
<i>Alice</i>	[ <i>bitterly</i> ]: Merry!	
<i>More</i>	[ <i>sternly</i> ]: Aye, merry!	70
<i>Margaret</i>	[ <i>her arm about her mother's waist</i> ]: I think you should take that money.	
<i>More:</i>	Oh, don't you see? [ <i>Sits by them.</i> ] If I'm paid by the Church for my writings —	
<i>Alice:</i>	— This had nothing to do with your writings! This was charity pure and simple! Collected from the clergy high and low!	75
<i>More:</i>	It would <i>appear</i> as payment.	
<i>Alice:</i>	You're not a man who deals in appearances!	
<i>More</i>	[ <i>fervent</i> ]: Oh, am I not though ... [ <i>Calmly.</i> ] If the King takes this matter any further, with me or with the Church, it will be very bad, if I even appear to have been in the pay of the Church.	80
<i>Alice</i>	[ <i>sharply</i> ]: Bad?	
<i>More:</i>	If you will have it, dangerous. [ <i>He gets up.</i> ]	
<i>Margaret:</i>	But you don't write against the King.	85
<i>More:</i>	I write! And that's enough in times like these!	
<i>Alice:</i>	You said there <i>was</i> no danger!	
<i>More:</i>	I don't think there is! And I don't want there to be!	

Act 2

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) What are the dramatic effects of setting the action of the play in three kitchens?
- Or** (b) In what ways, and to what extent, does Ayckbourn create sympathy for Ronald in the following sequence? You should make close reference to both language and dramatic action.

*[When the CURTAIN rises, RONALD is discovered sitting in an armchair near the table.]*

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*Eva:* Didn't you know?

Act 3

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