

Cambridge  
International  
AS & A Level

**Cambridge International Examinations**  
Cambridge International Advanced Subsidiary and Advanced Level

---

**LITERATURE IN ENGLISH**

**9695/41**

Paper 4 Drama

**October/November 2018**

**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.

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Williams present unfulfilled dreams in the play?
- Or** (b) With close reference to detail of language and action, discuss Williams's presentation of the relationship between Tom Junior and his father at this point in the play.

*Boss:* It's a curious thing, a mighty peculiar thing, how often a man that rises to high public office is drug back down by every soul he harbors under his roof.

**Content removed due to copyright restrictions**

**Content removed due to copyright restrictions**

*Boss:* Mind your own goddam business.

Act 2, Scene 1

WILLIAM SHAKESPEARE: *Twelfth Night*

2 **Either** (a) 'Shakespeare presents love as a kind of madness in *Twelfth Night*.'

How far, and in what ways, do you agree with this view of love in the play?

**Or** (b) Discuss the dramatic significance of the following extract. You should make close reference to both language and action.

[Enter OLIVIA and Attendants.]

- Duke:* Here comes the Countess; now heaven walks on earth.  
But for thee, fellow – fellow, thy words are madness.  
Three months this youth hath tended upon me –  
But more of that anon. Take him aside. 5
- Olivia:* What would my lord, but that he may not have,  
Wherein Olivia may seem serviceable?  
Cesario, you do not keep promise with me.
- Viola:* Madam?
- Duke:* Gracious Olivia – 10
- Olivia:* What do you say, Cesario? Good my lord –
- Viola:* My lord would speak; my duty hushes me.
- Olivia:* If it be aught to the old tune, my lord,  
It is as fat and fulsome to mine ear  
As howling after music. 15
- Duke:* Still so cruel?
- Olivia:* Still so constant, lord.
- Duke:* What, to perverseness? You uncivil lady,  
To whose ingrate and unauspicious altars  
My soul the faithfull'st off'rings hath breath'd out  
That e'er devotion tender'd! What shall I do? 20
- Olivia:* Even what it please my lord, that shall become him.
- Duke:* Why should I not, had I the heart to do it,  
Like to the Egyptian thief at point of death,  
Kill what I love? – a savage jealousy  
That sometime savours nobly. But hear me this:  
Since you to non-regardance cast my faith,  
And that I partly know the instrument  
That screws me from my true place in your favour,  
Live you the marble-breasted tyrant still; 30  
But this your minion, whom I know you love,  
And whom, by heaven I swear, I tender dearly,  
Him will I tear out of that cruel eye  
Where he sits crowned in his master's spite.  
Come, boy, with me; my thoughts are ripe in mischief:  
I'll sacrifice the lamb that I do love  
To spite a raven's heart within a dove. 35
- Viola:* And I, most jocund, apt, and willingly,  
To do you rest, a thousand deaths would die.
- Olivia:* Where goes Cesario? 40
- Viola:* After him I love  
More than I love these eyes, more than my life,

## 5

More, by all mores, than e'er I shall love wife.  
 If I do feign, you witnesses above  
 Punish my life for tainting of my love! 45

*Olivia:* Ay me, detested! How am I beguil'd!

*Viola:* Who does beguile you? Who does do you wrong?

*Olivia:* Hast thou forgot thyself? Is it so long?  
 Call forth the holy father. [Exit an Attendant.]

*Duke:* Come, away! 50

*Olivia:* Whither, my lord? Cesario, husband, stay.

*Duke:* Husband?

*Olivia:* Ay, husband; can he that deny?

*Duke:* Her husband, sirrah?

*Viola:* No, my lord, not I. 55

*Olivia:* Alas, it is the baseness of thy fear  
 That makes thee strangle thy propriety.  
 Fear not, Cesario, take thy fortunes up;  
 Be that thou know'st thou art, and then thou art  
 As great as that thou fear'st. 60

[Enter Priest.]

O, welcome, father!

Father, I charge thee, by thy reverence,  
 Here to unfold – though lately we intended  
 To keep in darkness what occasion now  
 Reveals before 'tis ripe – what thou dost know  
 Hath newly pass'd between this youth and me. 65

Act 5, Scene 1

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present the royal court in *Henry IV Part 2*?
- Or** (b) How might an audience react to the following extract, the first appearance of Falstaff in the play? You should make close reference to both language and action.

[Enter SIR JOHN FALSTAFF, with his PAGE bearing his sword and buckler.]

<i>Falstaff:</i>	Sirrah, you giant, what says the doctor to my water?	
<i>Page:</i>	He said, sir, the water itself was a good healthy water; but for the party that owed it, he might have moe diseases than he knew for.	5
<i>Falstaff:</i>	Men of all sorts take a pride to gird at me. The brain of this foolish-compounded clay, man, is not able to invent anything that intends to laughter, more than I invent or is invented on me. I am not only witty in myself, but the cause that wit is in other men. I do here walk before thee like a sow that hath overwhelm'd all her litter but one. If the Prince put thee into my service for any other reason than to set me off, why then I have no judgment. Thou whoreson mandrake, thou art fitter to be worn in my cap than to wait at my heels. I was never mann'd with an agate till now; but I will inset you neither in gold nor silver, but in vile apparel, and send you back again to your master, for a jewel – the juvenal, the Prince your master, whose chin is not yet fledge. I will sooner have a beard grow in the palm of my hand than he shall get one off his cheek; and yet he will not stick to say his face is a face-royal. God may finish it when he will, 'tis not a hair amiss yet. He may keep it still at a face-royal, for a barber shall never earn sixpence out of it; and yet he'll be crowing as if he had writ man ever since his father was a bachelor. He may keep his own grace, but he's almost out of mine, I can assure him. What said Master Dommelton about the satin for my short cloak and my slops?	10 15 20 25 30
<i>Page:</i>	He said, sir, you should procure him better assurance than Bardolph. He would not take his band and yours; he liked not the security.	
<i>Falstaff:</i>	Let him be damn'd, like the Glutton; pray God his tongue be hotter! A whoreson Achitophel! A rascal-yea-forsooth knave, to bear a gentleman in hand, and then stand upon security! The whoreson smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles; and if a man is through with them in honest taking-up, then they must stand upon security. I had as lief they would put ratsbane in my mouth as offer to stop it with security. I look'd 'a should have sent me two and twenty yards of satin, as I am a true knight, and he sends me security. Well, he may sleep in security; for he hath the horn	35 40 45

	of abundance, and the lightness of his wife shines through it; and yet cannot he see, though he have his own lanthorn to light him. Where's Bardolph?	
<i>Page:</i>	He's gone into Smithfield to buy your worship a horse.	50
<i>Falstaff:</i>	I bought him in Paul's, and he'll buy me a horse in Smithfield. An I could get me but a wife in the stews, I were mann'd, hors'd, and wiv'd.	
	[ <i>Enter the LORD CHIEF JUSTICE and SERVANT.</i> ]	55
<i>Page:</i>	Sir, here comes the nobleman that committed the Prince for striking him about Bardolph.	
<i>Falstaff:</i>	Wait close; I will not see him.	
<i>Chief Justice:</i>	What's he that goes there?	
<i>Servant:</i>	Falstaff, an't please your lordship.	60
<i>Chief Justice:</i>	He that was in question for the robb'ry?	
<i>Servant:</i>	He, my lord; but he hath since done good service at Shrewsbury, and, as I hear, is now going with some charge to the Lord John of Lancaster.	
<i>Chief Justice:</i>	What, to York? Call him back again.	65
<i>Servant:</i>	Sir John Falstaff!	
<i>Falstaff:</i>	Boy, tell him I am deaf.	
<i>Page:</i>	You must speak louder; my master is deaf.	
<i>Chief Justice:</i>	I am sure he is, to the hearing of anything good. Go, pluck him by the elbow; I must speak with him.	70
<i>Servant:</i>	Sir John!	

Act 1, Scene 2

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) In what ways, and with what effects, does Friel present Gar's changing character in *Philadelphia, Here I Come!*?
- Or** (b) How might an audience react as the following extract unfolds? You should make close reference to both language and action.

*Madge:* What has you up?

**Content removed due to copyright restrictions**



**Content removed due to copyright restrictions**

*[She raises her hand in a sort of vague Benediction, then shuffles towards the scullery.]*

Episode 3, Part 2

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

5 **Either** (a) 'British colonialism is merely a background to the play.'

To what extent do you agree with this view of *Death and the King's Horseman*?

**Or** (b) How, and with what dramatic effects, does Soyinka present Iyaloja in the following extract? You should pay careful attention to both language and action.

*Iyaloja:*            Tell him, you say!

**Content removed due to copyright restrictions**

**Content removed due to copyright restrictions**

*Iyaloja:* Prepare yourself Elesin.

Scene 1

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

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