



# Cambridge International AS & A Level

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LITERATURE IN ENGLISH

9695/41

Paper 4 Drama

May/June 2020

2 hours

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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## 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.

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This document has **12** pages. Blank pages are indicated.

ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Miller present the Keller family in *All My Sons*?
- Or** (b) With close reference to detail of language and action, discuss Miller's dramatic presentation of tension between George and Keller in the following extract.

George [to CHRIS, *indicating* KELLER]: I'd like to talk to him.

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*[They stand facing each other, GEORGE trying to judge him.]*

Act 2

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 2 **Either** (a) In what ways, and to what extent, does Shakespeare present the women in the play as victims?
- Or** (b) With close attention to detail of language and action, discuss Shakespeare's dramatic presentation of Leonato's state of mind in the following extract.

*Enter LEONATO and ANTONIO.*

- Antonio:* If you go on thus, you will kill yourself,  
And 'tis not wisdom thus to second grief  
Against yourself.
- Leonato:* I pray thee cease thy counsel, 5  
Which falls into mine ears as profitless  
As water in a sieve. Give not me counsel;  
Nor let no comforter delight mine ear  
But such a one whose wrongs do suit with mine.  
Bring me a father that so lov'd his child, 10  
Whose joy of her is overwhelm'd like mine,  
And bid him speak of patience;  
Measure his woe the length and breadth of mine,  
And let it answer every strain for strain;  
As thus for thus, and such a grief for such, 15  
In every lineament, branch, shape, and form.  
If such a one will smile and stroke his beard,  
And sorrow wag, cry 'hem!' when he should groan,  
Patch grief with proverbs, make misfortune drunk  
With candle-wasters – bring him yet to me, 20  
And I of him will gather patience.  
But there is no such man; for, brother, men  
Can counsel and speak comfort to that grief  
Which they themselves not feel; but, tasting it,  
Their counsel turns to passion, which before 25  
Would give preceptual medicine to rage,  
Fetter strong madness in a silken thread,  
Charm ache with air and agony with words.  
No, no; 'tis all men's office to speak patience  
To those that wring under the load of sorrow, 30  
But no man's virtue nor sufficiency  
To be so moral when he shall endure  
The like himself. Therefore, give me no counsel;  
My griefs cry louder than advertisement.
- Antonio:* Therein do men from children nothing differ. 35
- Leonato:* I pray thee peace; I will be flesh and blood;  
For there was never yet philosopher  
That could endure the toothache patiently,  
However they have writ the style of gods, 40  
And made a push at chance and sufferance.
- Antonio:* Yet bend not all the harm upon yourself;  
Make those that do offend you suffer too.
- Leonato:* There thou speak'st reason; nay, I will do so.  
My soul doth tell me Hero is belied;  
And that shall Claudio know; so shall the Prince, 45  
And all of them that thus dishonour her.

- Antonio:* Here comes the Prince and Claudio hastily.  
Enter DON PEDRO and CLAUDIO.
- Don Pedro:* Good den, good den.
- Claudio:* Good day to both of you. 50
- Leonato:* Hear you, my lords!
- Don Pedro:* We have some haste, Leonato.
- Leonato:* Some haste, my lord! Well, fare you well, my lord.  
Are you so hasty now? Well, all is one.
- Don Pedro:* Nay, do not quarrel with us, good old man. 55
- Antonio:* If he could right himself with quarrelling,  
Some of us would lie low.
- Claudio:* Who wrongs him?
- Leonato:* Marry, thou dost wrong me; thou dissembler, thou!  
Nay, never lay thy hand upon thy sword;  
I fear thee not. 60
- Claudio:* Marry, beshrew my hand  
If it should give your age such cause of fear!  
In faith, my hand meant nothing to my sword.
- Leonato:* Tush, tush, man; never fleer and jest at me; 65  
I speak not like a dotard nor a fool,  
As under privilege of age to brag  
What I have done being young, or what would do  
Were I not old. Know, Claudio, to thy head,  
Thou hast so wrong'd mine innocent child and me 70  
That I am forc'd to lay my reverence by,  
And with grey hairs and bruise of many days  
Do challenge thee to trial of a man.  
I say thou hast belied mine innocent child;  
Thy slander hath gone through and through her heart, 75  
And she lies buried with her ancestors –  
O! in a tomb where never scandal slept,  
Save this of hers, fram'd by thy villainy.

Act 5 Scene 1

WILLIAM SHAKESPEARE: *Henry IV Part 2*

- 3 **Either** (a) Discuss the presentation and dramatic significance of the women in the play.
- Or** (b) With close reference to detail, discuss Shakespeare's presentation of Falstaff as a commentator on life in the following extract.

*Re-enter FALSTAFF and the Justices.*

- Falstaff:* Come, sir, which men shall I have?
- Shallow:* Four of which you please.
- Bardolph:* Sir, a word with you. I have three pound to free Mouldy and Bullcalf. 5
- Falstaff:* Go to; well.
- Shallow:* Come, Sir John, which four will you have?
- Falstaff:* Do you choose for me.
- Shallow:* Marry, then – Mouldy, Bullcalf, Feeble, and Shadow.
- Falstaff:* Mouldy and Bullcalf: for you, Mouldy, stay at home till you are past service; and for your part, Bullcalf, grow till you come unto it. I will none of you. 10
- Shallow:* Sir John, Sir John, do not yourself wrong. They are your likeliest men, and I would have you serv'd with the best.
- Falstaff:* Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thews, the stature, bulk, and big assemblance of a man! Give me the spirit, Master Shallow. Here's Wart; you see what a ragged appearance it is. 'A shall charge you and discharge you with the motion of a pewterer's hammer, come off and on swifter than he that gibbets on the brewer's bucket. And this same half-fac'd fellow, Shadow – give me this man. He presents no mark to the enemy; the foeman may with as great aim level at the edge of a penknife. And, for a retreat – how swiftly will this Feeble, the woman's tailor, run off! O, give me the spare men, and spare me the great ones. Put me a caliver into Wart's hand, Bardolph. 15
- Bardolph:* Hold, Wart. Traverse – thus, thus, thus.
- Falstaff:* Come, manage me your caliver. So – very well. Go to; very good; exceeding good. O, give me always a little, lean, old, chopt, bald shot. Well said, i' faith, Wart; th'art a good scab. Hold, there's a tester for thee. 20
- Shallow:* He is not his craft's master, he doth not do it right. I remember at Mile-end Green, when I lay at Clement's Inn – I was then Sir Dagonet in Arthur's show – there was a little quiver fellow, and 'a would manage you his piece thus; and 'a would about and about, and come you in and come you in. 'Rah, tah, tah!' would 'a say; 'Bounce!' would 'a say; and away again would 'a go, and again would 'a come. I shall ne'er see such a fellow. 25
- Falstaff:* These fellows will do well. Master Shallow, God keep you! Master Silence, I will not use many words with you: Fare you well! Gentlemen both, I thank you. I must a dozen mile to-night. Bardolph, give the soldiers coats. 30
- 35
- 40

- Shallow:* Sir John, the Lord bless you; God prosper your affairs; God send us peace! At your return, visit our house; let our old acquaintance be renewed. Peradventure I will with ye to the court. 45
- Falstaff:* Fore God, would you would.
- Shallow:* Go to; I have spoke at a word. God keep you. 50
- Falstaff:* Fare you well, gentle gentlemen. [*Exeunt JUSTICES*] On, Bardolph; lead the men away. [*Exeunt all but FALSTAFF*] As I return, I will fetch off these justices. I do see the bottom of Justice Shallow. Lord, Lord, how subject we old men are to this vice of lying! This same starv'd justice hath done nothing but prate to me of the wildness of his youth and the feats he hath done about Turnbull Street; and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's Inn, like a man made after supper of a cheese-paring. When 'a was naked, he was for all the world like a fork'd radish, with a head fantastically carved upon it with a knife. 'A was so forlorn that his dimensions to any thick sight were invisible. 'A was the very genius of famine; yet lecherous as a monkey, and the whores call'd him mandrake. 'A came ever in the rearward of the fashion, and sung those tunes to the overscutch'd huswives that he heard the carmen whistle, and sware they were his fancies or his good-nights. And now is this Vice's dagger become a squire, and talks as familiarly of John a Gaunt as if he had been sworn brother to him; and I'll be sworn 'a ne'er saw him but once in the Tiltyard; and then he burst his head for crowding among the marshal's men. I saw it, and told John a Gaunt he beat his own name; for you might have thrust him and all his apparel into an eel-skin; the case of a treble hautboy was a mansion for him, a court – and now has he land and beeves. Well, I'll be acquainted with him if I return; and't shall go hard but I'll make him a philosopher's two stones to me. If the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him. Let time shape, and there an end. 55  
60  
65  
70  
75  
80  
[*Exit.*]

Act 3, Scene 2

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

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

*Jane* [pokes her head round the door]:

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*Lights fade.*

Scene 2

TENNESSEE WILLIAMS: *Sweet Bird of Youth*

- 5 **Either** (a) In what ways, and with what dramatic effects, does Williams present the Finley family in the play?
- Or** (b) In what ways, and with what dramatic effects, do Princess and Chance confront their different fates in the following extract? You should pay close attention to both language and action.

*Princess* [seizing his arm]: Come on, you've got to leave with me.

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Just for your recognition of me in you, and  
the enemy, time, in us all.

*[The curtain closes.]*

Act 3

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