
LITERATURE IN ENGLISH

9695/41

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 effects created by Albee's use of humour and comedy in the play.
- Or** **(b)** With close reference to language and action, discuss how the two couples are presented in the following passage.

[*The front door-bell chimes.*]

Martha: Party! Party!

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Martha: Well, thanks.

Act 1

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) What, in your view, does the Mechanicals' 'play within a play' in Act 5 contribute to Shakespeare's dramatic presentation of ideas about love in *A Midsummer Night's Dream*?
- Or** (b) How, and with what effects, does Shakespeare make contrasts between the two scenes printed below? You should make close reference to the extract.

Helena: How happy some o'er other some can be!
 Through Athens I am thought as fair as she.
 But what of that? Demetrius thinks not so;
 He will not know what all but he do know.
 And as he errs, doting on Hermia's eyes, 5
 So I, admiring of his qualities.
 Things base and vile, holding no quantity,
 Love can transpose to form and dignity.
 Love looks not with the eyes, but with the mind;
 And therefore is wing'd Cupid painted blind. 10
 Nor hath Love's mind of any judgment taste;
 Wings and no eyes figure unheedy haste;
 And therefore is Love said to be a child,
 Because in choice he is so oft beguil'd.
 As waggish boys in game themselves forswear, 15
 So the boy Love is perjur'd everywhere;
 For ere Demetrius look'd on Hermia's eyne,
 He hail'd down oaths that he was only mine;
 And when this hail some heat from Hermia felt,
 So he dissolv'd, and show'rs of oaths did melt. 20
 I will go tell him of fair Hermia's flight;
 Then to the wood will he to-morrow night
 Pursue her; and for this intelligence
 If I have thanks, it is a dear expense.
 But herein mean I to enrich my pain. 25
 To have his sight thither and back again.

[Exit.]

SCENE II. *Athens. Quince's house.*

Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT *and*
 STARVELING. 30

Quince: Is all our company here?

Bottom: You were best to call them generally, man by man,
 according to the scrip.

Quince: Here is the scroll of everyman's name which is thought fit,
 through all Athens, to play in our interlude before the Duke 35
 and the Duchess on his wedding-day at night.

Bottom: First, good Peter Quince, say what the play treats on; then
 read the names of the actors; and so grow to a point.

Quince: Marry, our play is 'The most Lamentable Comedy and
 most Cruel Death of Pyramus and Thisby'. 40

Bottom: A very good piece of work, I assure you, and a merry.
 Now, good Peter Quince, call forth your actors by the
 scroll. Masters, spread yourselves.

<i>Quince:</i>	Answer, as I call you. Nick Bottom, the weaver.	
<i>Bottom:</i>	Ready. Name what part I am for, and proceed.	45
<i>Quince:</i>	You, Nick Bottom, are set down for Pyramus.	
<i>Bottom:</i>	What is Pyramus? A lover, or a tyrant?	
<i>Quince:</i>	A lover, that kills himself most gallant for love.	
<i>Bottom:</i>	That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes; I will move storms; I will condole in some measure. To the rest – yet my chief humour is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split.	50
	‘The raging rocks And shivering shocks Shall break the locks Of prison gates; And Phibbus’ car Shall shine from far, And make and mar The foolish Fates.’	55
	This was lofty. Now name the rest of the players. This is Ercles’ vein, a tyrant’s vein: a lover is more condoling.	
<i>Quince:</i>	Francis Flute, the bellows-mender.	
<i>Flute:</i>	Here, Peter Quince.	65
<i>Quince:</i>	Flute, you must take Thisby on you.	
<i>Flute:</i>	What is Thisby? A wand’ring knight?	
<i>Quince:</i>	It is the lady that Pyramus must love.	
<i>Flute:</i>	Nay, faith, let not me play a woman; I have a beard coming.	
<i>Quince:</i>	That’s all one; you shall play it in a mask, and you may speak as small as you will.	70
<i>Bottom:</i>	An I may hide my face, let me play Thisby too. I’ll speak in a monstrous little voice: ‘Thisne, Thisne!’ [<i>Then speaking small</i>] ‘Ah Pyramus, my lover dear! Thy Thisby dear, and lady dear!’	75
<i>Quince:</i>	No, no, you must play Pyramus; and, Flute, you Thisby.	
<i>Bottom:</i>	Well, proceed.	

Act 1, Scenes 1 and 2

WILLIAM SHAKESPEARE: *Richard III*

- 3 Either (a)** 'O coward conscience, how dost thou afflict me!' (Richard).

Discuss Shakespeare's presentation of Richard's conscience in the play.

- Or (b)** How, and with what effect on an audience, does Shakespeare present Richard at this point in the play? You should make close reference to detail in your answer.

[Enter NORFOLK.]

Norfolk: Arm, arm, my lord; the foe vaunts in the field.

King Richard: Come, bustle, bustle; caparison my horse;
Call up Lord Stanley, bid him bring his power,
I will lead forth my soldiers to the plain, 5
And thus my battle shall be ordered:
My foreward shall be drawn out all in length,
Consisting equally of horse and foot;
Our archers shall be placed in the midst.
John Duke of Norfolk, Thomas Earl of Surrey, 10
Shall have the leading of this foot and horse.
They thus directed, we will follow
In the main battle, whose puissance on either side
Shall be well winged with our chiefest horse.
This, and Saint George to boot! What think'st thou, 15
Norfolk?

Norfolk: A good direction, warlike sovereign.
This found I on my tent this morning.
[He sheweth him a paper]

King Richard [Reads]: 20
'Jockey to Norfolk, be not so bold,
for Dickon thy master is bought and sold.'
A thing devised by the enemy.
Go, gentlemen, every man unto his charge.
Let not our babbling dreams affright our souls; 25
Conscience is but a word that cowards use,
Devis'd at first to keep the strong in awe.
Our strong arms be our conscience, swords our
law.
March on, join bravely, let us to it pell-mell; 30
If not to heaven, then hand in hand to hell.
[His Oration to his Army.]
What shall I say more than I have inferr'd?
Remember whom you are to cope withal –
A sort of vagabonds, rascals, and runaways, 35
A scum of Britaines, and base lackey peasants,
Whom their o'er-cloyed country vomits forth
To desperate adventures and assur'd destruction.
You sleeping safe, they bring to you unrest;
You having lands, and bless'd with beauteous 40
wives,
They would restrain the one, distain the other.
And who doth lead them but a paltry fellow,
Long kept in Britaine at our mother's cost?

Messenger:
King Richard:
Norfolk:

King Richard:

Act 5, Scene 3

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) Discuss Bolt's dramatic presentation of disloyalty in the play.
- Or** (b) In what ways, and with what effects, does Bolt dramatise tension between characters in this sequence? You should pay close attention to both language and action in your answer.

[Enter MORE on stairs. Sits wearily. Takes off hat, half takes off coat, but is too tired. It chimes three. STEWARD kneels to put on his slippers for him.]

More: Ah, Matthew.... Thank you. Is Lady Alice in bed?

Steward: Yes, sir.

5

More: Lady Margaret?

Steward: No, sir. Master Roper's here.

More [*surprised*]: At this hour? ... Who let him in?

Steward: He's a hard man to keep out, sir.

More: Where are they?

10

[Enter MARGARET and ROPER.]

Margaret: Here, Father.

More [*regarding them, resignedly*]: Good morning, William. It's a little early for breakfast.

Roper [*solidly*]: I haven't come for breakfast, sir.

15

[MORE looks at him and sighs.]

Margaret: Will wants to marry me, Father.

More: Well, he can't marry you.

Roper: Sir Thomas, I'm to be called to the Bar.

More [*warmly*]: Oh, congratulations, Roper!

20

Roper: My family may not be at the palace, sir, but in the City –

More: The Ropers were advocates when the Mores were selling pewter; there's nothing wrong with your family. There's nothing wrong with your fortune – there's nothing wrong with you – [*sourly*] except you need a clock —

25

Roper: I can buy a clock, sir.

More Roper, the answer's 'no'. [*Firmly*.] And will be 'no' so long as you're a heretic.

Roper [*firing*]: That's a word I don't like, Sir Thomas!

More: It's not a likeable word. [*Coming to life*.] It's not a likeable thing!

30

[MARGARET is alarmed, and from behind MORE tries to silence ROPER.]

Roper: The Church is heretical! Doctor Luther's proved that to my satisfaction!

35

More: Luther's an excommunicate.

Roper: From a heretic Church! Church? It's a shop — Forgiveness by the florin! Joblots now in Germany! ... Mmm, and divorces.

<i>More</i>	[<i>expressionless</i>]: Divorces?	40
<i>Roper:</i>	Oh, half England's buzzing with that.	
<i>More</i>	'Half England.' The Inns of Court may be buzzing, England doesn't buzz so easily.	
<i>Roper:</i>	It will. And is that a Church? Is that a Cardinal? Is that a Pope? Or Antichrist! [MORE <i>looks up angrily</i> . MARGARET <i>signals frantically</i> .] Look, what I know I'll say!	45
<i>Margaret:</i>	You've no sense of the <i>place</i> !	
<i>More</i>	[<i>rueful</i>]: He's no sense of the time.	
<i>Roper:</i>	I—[<i>But MORE gently holds up his hand and he stops.</i>]	
<i>More:</i>	Listen, Roper. Two years ago you were a passionate Churchman; now you're a passionate — Lutheran. We must just pray, that when your head's finished turning your face is to the front again.	50
<i>Roper:</i>	Don't lengthen your prayers with <i>me</i> , sir!	
<i>More:</i>	Oh, one more or less.... Is your horse here?	55
<i>Roper:</i>	No, I walked.	
<i>More:</i>	Well, take a horse from the stables and get back home. [ROPER <i>hesitates</i> .] Go along.	
<i>Roper:</i>	May I come again? [MORE <i>indicates</i> MARGARET.]	
<i>Margaret:</i>	Yes. Soon.	60
<i>Roper:</i>	Good night, sir. [<i>Exit</i> ROPER.]	
<i>Margaret:</i>	Is that final, Father?	
<i>More:</i>	As long as he's a heretic, Meg, that's absolute. [<i>Warmly</i> .] Nice boy.... Terribly strong principles though. I told you to go to bed.	65

Act 1

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) Discuss Ayckbourn's presentation of marriage in *Absurd Person Singular*.
- Or** (b) With close reference to detail from the following passage, discuss Ayckbourn's dramatic presentation of Jane's anxieties in the following scene.

Sidney: Beg your pardon, Admiral, beg your pardon.

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[She takes off her slippers, puts them on the table and scuttles round the kitchen looking for her shoes. She cannot find them. She picks up the slippers and wipes the table with their fluffy side, where they have made a mark]

Act 1

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