

**LITERATURE IN ENGLISH**

**9695/41**

Paper 4 Drama

**October/November 2014**

**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 presentation and significance of violence, both physical and verbal, in the play.
- Or** (b) With close reference to detail from the passage, discuss the significance of this episode in the play's action.

*George:* BUT! what she didn't do ... what Martha didn't tell you about is she didn't tell us all about my *second* novel.

[MARTHA *looks at him with puzzled curiosity.*]

No, you didn't know about that, did you, Martha? About my second novel, true or false. True or false? 5

*Martha* [*sincerely*]: No.

*George:* No.

[*He starts quietly but as he goes on his tone becomes harsher, his voice louder.*]

Well, it's an allegory, really – probably – but it can be read as straight, cosy prose ... and it's all about a nice young couple who come out of the middle-west. It's a bucolic, you see. AND, this nice young couple comes out of the middle-west, and he's blond and about thirty, and he's a scientist, a teacher, a scientist ... and his mouse is a wifey little type who gargles brandy all the time ... and ... 10  
15

*Nick:* Just a minute here....

*George:* ... and they got to know each other when they was only teensie little types, and they used to get under the vanity table and poke around, and ... 20

*Nick:* I said JUST A MINUTE!

*George:* This is my game! You played yours ... you people. This is my game!

*Honey* [*dreamy*]: I want to hear the story. I love stories.

*Martha:* George, for heaven's sake.... 25

*George:* AND! And Mousie's father was a holy man, see, and he ran sort of a travelling clip joint, based on Christ and all those girls, and he took the faithful ... that's all ... just took 'em....

*Honey* [*puzzling*]: This is familiar....

*Nick* [*voice shaking a little*]: No kidding! 30

*George:* ... and he died eventually, Mousie's pa, and they pried him open, and all sorts of money fell out.... Jesus money, Mary money.... LOOT!

*Honey* [*dreamy, puzzling*]: I've heard this story before.

*Nick* [*with quiet intensity ... to waken her*]: Honey.... 35

*George:* But that's in the backwash, in the early part of the book. Anyway, Blondie and his frau out of the plain states came. [*Chuckles.*]

*Martha:* Very funny, George....

*George:* ... thank you ... and settled in a town just like nouveau Carthage here.... 40

- Nick* [*threatening*]: I don't think you'd better go on, mister....
- George*: Do you not!
- Nick* [*less certainly*]: No. I ... I don't think you'd better.
- Honey*: I love familiar stories ... they're the best. 45
- George*: How right you are. But Blondie was in disguise, really, all got up as a teacher, 'cause his baggage ticket had bigger things writ on it ... H.I. HI! Historical inevitability.
- Nick*: There's no need for you to go any further, now....
- Honey* [*puzzling to make sense out of what she is hearing*]: Let them go on. 50
- George*: We shall. And he had this baggage with him, and part of this baggage was in the form of his mouse....
- Nick*: We don't have to listen to this!
- Honey*: Why not? 55
- George*: Your bride has a point. And one of the things nobody could understand about Blondie was his baggage ... his mouse, I mean, here he was, pan-Kansas swimming champeen, or something, and he had this mouse, of whom he was solicitous to a point that faileth human understanding ... given that she was sort of a simp, in the long run.... 60
- Nick*: This isn't fair of you....
- George*: Perhaps not. Like, as I said, his mouse, she tooted brandy immodestly and spent half of her time in the upchuck....
- Honey* [*focusing*]: I know these people.... 65
- George*: Do you! ... But she was a money baggage amongst other things ... Godly money ripped from the golden teeth of the unfaithful, a pragmatic extension of the big dream ... and she was put up with....
- Honey* [*some terror*]: I don't like this story.... 70
- Nick* [*surprisingly pleading*]: Please ... please don't.
- Martha*: Maybe you better stop, George....
- George*: ... and she was put up with.... STOP? Ha-ha.
- Nick*: Please ... please don't.
- George*: Beg, baby. 75
- Martha*: George....
- George*: ... and ... oh, we get a flashback here, to How They Got Married.
- Nick*: NO!
- George* [*triumphant*]: YES! 80

Act 2

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) Discuss the symbolic significance of the woods as a setting in the play.
- Or** (b) Discuss the dramatic significance of the following scene, paying particular attention to its treatment of the reconciliation of Theseus and Egeus with the lovers.

[*Horns and shout within. The sleepers awake and kneel to Theseus.*]

Good-morrow, friends. Saint Valentine is past;  
Begin these wood-birds but to couple now?

*Lysander:* Pardon, my lord.

*Theseus:* I pray you all, stand up. 5

I know you two are rival enemies;  
How comes this gentle concord in the world  
That hatred is so far from jealousy  
To sleep by hate, and fear no enmity?

*Lysander:* My lord, I shall reply amazedly, 10

Half sleep, half waking; but as yet, I swear,  
I cannot truly say how I came here,  
But, as I think – for truly would I speak,  
And now I do bethink me, so it is –

I came with Hermia hither. Our intent 15

Was to be gone from Athens, where we might,  
Without the peril of the Athenian law –

*Egeus:* Enough, enough, my Lord; you have enough;  
I beg the law, the law upon his head.

They would have stol'n away, they would, Demetrius, 20

Thereby to have defeated you and me:

You of your wife, and me of my consent,

Of my consent that she should be your wife.

*Demetrius:* My lord, fair Helen told me of their stealth, 25

Of this their purpose hither to this wood;

And I in fury hither followed them,

Fair Helena in fancy following me.

But, my good lord, I wot not by what power –

But by some power it is – my love to Hermia,

Melted as the snow, seems to me now 30

As the remembrance of an idle gaud

Which in my childhood I did dote upon;

And all the faith, the virtue of my heart,

The object and the pleasure of mine eye,

Is only Helena. To her, my lord, 35

Was I betroth'd ere I saw Hermia.

But, like a sickness, did I loathe this food;

But, as in health, come to my natural taste,

Now I do wish it, love it, long for it,

And will for evermore be true to it. 40

- Theseus:* Fair lovers, you are fortunately met;  
Of this discourse we more will hear anon.  
Egeus, I will overbear your will;  
For in the temple, by and by, with us  
These couples shall eternally be knit. 45  
And, for the morning now is something worn,  
Our purpos'd hunting shall be set aside.  
Away with us to Athens, three and three;  
We'll hold a feast in great solemnity.  
Come, Hippolyta. 50
- [*Exeunt* THESEUS, HIPPOLYTA, EGEUS and TRAIN.]
- Demetrius:* These things seem small and undistinguishable,  
Like far-off mountains turned into clouds.
- Hermia:* Methinks I see these things with parted eye,  
When every thing seems double. 55
- Helena:* So methinks;  
And I have found Demetrius like a jewel,  
Mine own, and not mine own.
- Demetrius:* Are you sure  
That we are awake? It seems to me 60  
That yet we sleep, we dream. Do not you think  
The Duke was here, and bid us follow him?
- Hermia:* Yea, and my father.
- Helena:* And Hippolyta.
- Lysander:* And he did bid us follow to the temple. 65
- Demetrius:* Why, then, we are awake; let's follow him;  
And by the way let us recount our dreams.

[*Exeunt.*]

Act 4, Scene 1

WILLIAM SHAKESPEARE: *Richard III*

- 3 **Either** (a) Discuss the presentation and significance of the common people (for example, the Mayor, the citizens, the murderers) for the dramatic action of the play as a whole.
- Or** (b) With close attention to detail from the passage, discuss Richard's presentation of himself at this point in the play.

*Gloucester:* Thine eyes, sweet lady, have infected mine.

*Anne:* Would they were basilisks to strike thee dead!

*Gloucester:* I would they were, that I might die at once;  
For now they kill me with a living death.  
Those eyes of thine from mine have drawn salt tears, 5  
Sham'd their aspects with store of childish drops –  
These eyes, which never shed remorseful tear,  
No, when my father York and Edward wept  
To hear the piteous moan that Rutland made  
When black-fac'd Clifford shook his sword at him; 10  
Nor when thy warlike father, like a child,  
Told the sad story of my father's death,  
And twenty times made pause to sob and weep  
That all the standers-by had wet their cheeks  
Like trees bedash'd with rain – in that sad time 15  
My manly eyes did scorn an humble tear;  
And what these sorrows could not thence exhale  
Thy beauty hath, and made them blind with weeping.  
I never sued to friend nor enemy;  
My tongue could never learn sweet smoothing word; 20  
But, now thy beauty is propos'd my fee,  
My proud heart sues, and prompts my tongue to speak.  
[*She looks scornfully at him.*]  
Teach not thy lip such scorn; for it was made  
For kissing, lady, not for such contempt. 25  
If thy revengeful heart cannot forgive,  
Lo here I lend thee this sharp-pointed sword;  
Which if thou please to hide in this true breast  
And let the soul forth that adareth thee,  
I lay it naked to the deadly stroke, 30  
And humbly beg the death upon my knee.  
[*He lays his breast open; she offers at it with his sword.*]  
Nay, do not pause; for I did kill King Henry –  
But 'twas thy beauty that provoked me.  
Nay, now dispatch; 'twas I that stabb'd young Edward – 35  
But 'twas thy heavenly face that set me on.  
[*She falls the sword.*]  
Take up the sword again, or take up me.

*Anne:* Arise, dissembler; though I wish thy death,  
I will not be thy executioner. 40

Act 1, Scene 2

**Turn to page 8 for Question 4**

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) Discuss the presentation and significance of Richard Rich in *A Man for All Seasons*.
- Or** (b) With close reference to detail, discuss the presentation of More's relationship with his family at this point in the play.

<i>Alice:</i>	So there's an end of you. What will you do now – sit by the fire and make goslings in the ash?	
<i>More:</i>	Not at all, Alice, I expect I'll write a bit. [ <i>He woos them with unhappy cheerfulness.</i> ] I'll write, I'll read, I'll think. I think I'll learn to fish! I'll play with my grandchildren when son Roper's done his duty. [ <i>Eager.</i> ] Alice, shall I teach you to read?	5
<i>Alice:</i>	No, by God!	
<i>More:</i>	... Son Roper, <i>you're</i> pleased with me I hope?	
<i>Roper</i>	[ <i>goes to him: moved</i> ]: Sir, you've made a noble gesture.	10
<i>More</i>	[ <i>blankly</i> ]: A gesture? [ <i>Eager.</i> ] It wasn't possible to continue, Will. I was not <i>able</i> to continue. I would have if I could! I make no gesture! [ <i>Apprehensive, looks after NORFOLK.</i> ] My God, I hope it's understood I make no gesture! [ <i>Turns back to them.</i> ] – Alice, you don't think I would do this to you for a gesture! <i>That's</i> a gesture! [ <i>Thumbs his nose.</i> ] <i>That's</i> a gesture! [ <i>Jerks up two fingers.</i> ] I'm no street acrobat to make gestures! I'm practical!	15
<i>Roper:</i>	You belittle yourself, sir, this was not practical; [ <i>resonant</i> ] this was moral!	20
<i>More:</i>	Oh now I understand you, Will. Morality's not practical. Morality's a gesture. A complicated gesture learned from books – that's what you say, Alice, isn't it? ... And you, Meg?	
<i>Margaret:</i>	It is, for most of us, Father.	25
<i>More:</i>	Oh no, if you're going to plead humility — ! Oh, you're cruel. I have a cruel family.	
<i>Alice:</i>	Yes, you can fit the cap on anyone you want, I know that well enough. If there's cruelty in this house, I know where to look for it.	30
<i>Margaret:</i>	No, Mother — !	
<i>Alice:</i>	Oh, you'd walk on the bottom of the sea and think yourself a crab if he suggested it! [ <i>To ROPER.</i> ] And you! You'd dance him to the Tower — You'd dance him to the block! Like David with a harp! Scattering hymn-books in his path! [ <i>To MORE.</i> ] Poor silly man, d'you think they'll <i>leave</i> you here to learn to fish?	35
<i>More</i>	[ <i>straight at her</i> ]: If we govern our tongues they will! ... Look, I have a word to say about that. I have made no statement. I've resigned, that's <i>all</i> . On the King's Supremacy, the King's divorce which he'll now grant himself, the marriage he'll then make – have you heard me make a statement?	40



- Alice:* No – and if I’m to lose my rank and fall to housekeeping I want to know the reason; so make a statement now.
- More:* No – [*ALICE exhibits indignation*] – Alice, it’s a point of law! Accept it from me, Alice, that in silence is my safety under the law, but my silence must be absolute, it must extend to you. 45
- Alice:* In short you don’t trust us!
- More:* [*impatient*]: Look – [*advances on her*] I’m the Lord Chief Justice, I’m Cromwell, I’m the King’s Head Jailer and I take your hand [*does so*] and I clamp it on the Bible, on the Blessed Cross [*clamps her hand on his closed fist*] and I say: ‘Woman, has your husband made a statement on these matters?’ Now – on peril of your soul remember — what’s your answer? 50  
55
- Alice:* No.
- More:* And so it must remain. [*He looks round at their grave faces.*] Oh, it’s only a life-line, we shan’t have to use it but it’s comforting to have. No, no, when they find I’m silent they’ll ask nothing better than to leave me silent; you’ll see. 60

Act 2

OSCAR WILDE: *An Ideal Husband*

- 5 **Either** (a) ‘*Mrs Cheveley*: It is because your husband is himself fraudulent and dishonest that we pair so well together....’

In what ways, and with what dramatic effects, does Wilde compare Sir Robert and Mrs Cheveley during the play?

- Or** (b) How might an audience react as the following scene unfolds? You should make close reference to detail from the passage.

<i>Lord Goring</i> :	Then I will go and see him myself, and tell him that a certain letter, written on pink paper, is to be forwarded to Robert today, and that at all costs it must not reach him. [ <i>Goes to the door, and opens it</i> ] Oh! Robert is coming upstairs with the letter in his hand. It has reached him already.	5
<i>Lady Chiltern</i>	[ <i>With a cry of pain</i> ]: Oh! you have saved his life; what have you done with mine?  [ <i>Enter SIR ROBERT CHILTERN. He has the letter in his hand, and is reading it. He comes towards his wife, not noticing LORD GORING's presence.</i> ]	10
<i>Sir Robert Chiltern</i> :	‘I want you. I trust you. I am coming to you. Gertrude.’ Oh, my love! Is this true? Do you indeed trust me, and want me? If so, it was for me to come to you, not for you to write of coming to me. This letter of yours, Gertrude, makes me feel that nothing that the world may do can hurt me now. You want me, Gertrude?  [ <i>LORD GORING, unseen by SIR ROBERT CHILTERN, makes an imploring sign to LADY CHILTERN to accept the situation and SIR ROBERT's error.</i> ]	15  20
<i>Lady Chiltern</i> :	Yes.	
<i>Sir Robert Chiltern</i> :	You trust me, Gertrude?	25
<i>Lady Chiltern</i> :	Yes.	
<i>Sir Robert Chiltern</i> :	Ah! why did you not add you loved me?	
<i>Lady Chiltern</i>	[ <i>Taking his hand</i> ]: Because I loved you.  [ <i>LORD GORING passes into the conservatory.</i> ]	
<i>Sir Robert Chiltern</i>	[ <i>Kisses her</i> ]: Gertrude, you don't know what I feel. When Montfort passed me your letter across the table – he had opened it by mistake, I suppose, without looking at the handwriting on the envelope – and I read it – oh! I did not care what disgrace or punishment was in store for me, I only thought you loved me still.	30  35
<i>Lady Chiltern</i> :	There is no disgrace in store for you, nor any public shame. Mrs Cheveley has handed over to Lord Goring the document that was in her possession, and he has destroyed it.	40

- Sir Robert Chiltern:* Are you sure of this, Gertrude?
- Lady Chiltern:* Yes; Lord Goring has just told me.
- Sir Robert Chiltern:* Then I am safe! Oh! what a wonderful thing to be safe! For two days I have been in terror. I am safe now. How did Arthur destroy my letter? Tell me. 45
- Lady Chiltern:* He burned it.
- Sir Robert Chiltern:* I wish I had seen that one sin of my youth burning to ashes. How many men there are in modern life who would like to see their past burning to white ashes before them! Is Arthur still here? 50
- Lady Chiltern:* Yes; he is in the conservatory.
- Sir Robert Chiltern:* I am so glad now I made that speech last night in the House, so glad. I made it thinking that public disgrace might be the result. But it has not been so. 55
- Lady Chiltern:* Public honour has been the result.
- Sir Robert Chiltern:* I think so. I fear so, almost. For although I am safe from detection, although every proof against me is destroyed, I suppose, Gertrude ... I suppose I should retire from public life? 60
- [He looks anxiously at his wife.]*
- Lady Chiltern* *[Eagerly]:* Oh yes, Robert, you should do that. It is your duty to do that.
- Sir Robert Chiltern:* It is much to surrender. 65
- Lady Chiltern:* No; it will be much to gain.
- [SIR ROBERT CHILTERN walks up and down the room with a troubled expression. Then comes over to his wife, and puts his hand on her shoulder.]* 70

Act 4

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