
LITERATURE IN ENGLISH

9695/41

Paper 4 Drama

May/June 2017

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.

AMAATA AIDOO: *The Dilemma of a Ghost* and *Anowa*

- 1 **Either** (a) In what ways, and with what dramatic effects, is Kofi Ako presented in *Anowa*?
- Or** (b) With close reference to detail from the passage, discuss the dramatic presentation of Ato's revelations to his family.

Ato [As if just awake from sleep]: Ei, Uncle, are you talking of marriage?

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Esi: But how is it, my child, that she comes from Amrika and she has this strange name? [*The old woman spits significantly.*]

Act 1, The Dilemma of a Ghost

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss the role and dramatic significance of Maria in the play as a whole.
- Or** (b) With close reference to both language and action, discuss Shakespeare's presentation of the Duke and his court at this point in the play.

[Enter DUKE, VIOLA, CURIO, and Others.]

- Duke:* Give me some music. Now, good morrow, friends.
Now, good Cesario, but that piece of song,
That old and antique song we heard last night;
Methought it did relieve my passion much, 5
More than light airs and recollected terms
Of these most brisk and giddy-paced times.
Come, but one verse.
- Curio:* He is not here, so please your lordship, that should sing it.
- Duke:* Who was it? 10
- Curio:* Feste, the jester, my lord; a fool that the Lady Olivia's father
took much delight in. He is about the house.
- Duke:* Seek him out, and play the tune the while.
[Exit CURIO. Music plays.]
- Come hither, boy. If ever thou shalt love, 15
In the sweet pangs of it remember me;
For such as I am all true lovers are,
Unstaid and skittish in all motions else
Save in the constant image of the creature
That is below'd. How dost thou like this tune? 20
- Viola:* It gives a very echo to the seat
Where Love is thron'd.
- Duke:* Thou dost speak masterly.
My life upon't, young though thou art, thine eye
Hath stay'd upon some favour that it loves; 25
Hath it not, boy?
- Viola:* A little, by your favour.
- Duke:* What kind of woman is't?
- Viola:* Of your complexion.
- Duke:* She is not worth thee, then. What years, i' faith? 30
- Viola:* About your years, my lord.
- Duke:* Too old, by heaven! Let still the woman take
An elder than herself; so wears she to him,
So sways she level in her husband's heart.
For, boy, however we do praise ourselves, 35
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and won,
Than women's are.
- Viola:* I think it well, my lord.
- Duke:* Then let thy love be younger than thyself, 40
Or thy affection cannot hold the bent;
For women are as roses, whose fair flow'r
Being once display'd doth fall that very hour.

- Viola:* And so they are; alas, that they are so!
To die, even when they to perfection grow! 45
[*Re-enter* CURIO *and* CLOWN.]
- Duke:* O, fellow, come, the song we had last night.
Mark it, Cesario; it is old and plain;
The spinsters and the knitters in the sun,
And the free maids that weave their thread with bones, 50
Do use to chant it; it is silly sooth,
And dallies with the innocence of love,
Like the old age.
- Clown:* Are you ready, sir?
- Duke:* Ay; prithee, sing. [Music. 55
- Clown* [*Sings*]: Come away, come away, death;
And in sad cypress let me be laid;
Fly away, fly away, breath,
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew, 60
O, prepare it!
My part of death no one so true
Did share it.
- Not a flower, not a flower sweet,
On my black coffin let there be strown; 65
Not a friend, not a friend greet
My poor corpse where my bones shall be thrown;
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave, 70
To weep there!

Act 2, Scene 4

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present Antony and Cleopatra as lovers?
- Or** (b) In what ways does Shakespeare present the Egyptian court in the following extract? You should pay close attention to both language and action.

[Enter CHARMIAN, IRAS, ALEXAS, and a SOOTHSAYER.]

Charmian: Lord Alexas, sweet Alexas, most anything Alexas, almost most absolute Alexas, where's the soothsayer that you prais'd so to th' Queen? O that I knew this husband, which you say must charge his horns with garlands! 5

Alexas: Soothsayer!

Soothsayer: Your will?

Charmian: Is this the man? Is't you, sir, that know things?

Soothsayer: In nature's infinite book of secrecy
A little I can read. 10

Alexas: Show him your hand.

[Enter ENOBARBUS.]

Enobarbus: Bring in the banquet quickly; wine enough
Cleopatra's health to drink. 15

Charmian: Good sir, give me good fortune.

Soothsayer: I make not, but foresee.

Charmian: Pray, then, foresee me one.

Soothsayer: You shall be yet far fairer than you are.

Charmian: He means in flesh. 20

Iras: No, you shall paint when you are old.

Charmian: Wrinkles forbid!

Alexas: Vex not his prescience; be attentive.

Charmian: Hush!

Soothsayer: You shall be more loving than beloved. 25

Charmian: I had rather heat my liver with drinking.

Alexas: Nay, hear him.

Charmian: Good now, some excellent fortune! Let me be married to three kings in a fore-noon, and widow them all. Let me have a child at fifty, to whom Herod of Jewry may do homage. Find me to marry me with Octavius Caesar, and companion me with my mistress. 30

Soothsayer: You shall outlive the lady whom you serve.

Charmian: O, excellent! I love long life better than figs.

Soothsayer: You have seen and prov'd a fairer former fortune
Than that which is to approach. 35

Charmian: Then belike my children shall have no names. Prithee, how many boys and wenches must I have?

- Soothsayer:* If every of your wishes had a womb,
And fertile every wish, a million. 40
- Charmian:* Out, fool! I forgive thee for a witch.
- Alexas:* You think none but your sheets are privy to your wishes.
- Charmian:* Nay, come, tell Iras hers.
- Alexas:* We'll know all our fortunes.
- Enobarbus:* Mine, and most of our fortunes, tonight, shall be – drunk 45
to bed.
- Iras:* There's a palm presages chastity, if nothing else.
- Charmian:* E'en as the o'erflowing Nilus presageth famine.
- Iras:* Go, you wild bedfellow, you cannot soothsay.
- Charmian:* Nay, if an oily palm be not a fruitful prognostication, 50
I cannot scratch mine ear. Prithee, tell her but a worky-
day fortune.
- Soothsayer:* Your fortunes are alike.
- Iras:* But how, but how? Give me particulars.
- Soothsayer:* I have said. 55
- Iras:* Am I not an inch of fortune better than she?
- Charmian:* Well, if you were but an inch of fortune better than I,
where would you choose it?
- Iras:* Not in my husband's nose.
- Charmian:* Our worser thoughts heavens mend! Alexas – come, 60
his fortune, his fortune! O, let him marry a woman that
cannot go, sweet Isis, I beseech thee! And let her die
too, and give him a worse! And let worse follow worse, till
the worst of all follow him laughing to his grave, fiftyfold
a cuckold! Good Isis, hear me this prayer, though thou 65
deny me a matter of more weight; good Isis, I beseech
thee!
- Iras:* Amen. Dear goddess, hear that prayer of the people!
For, as it is a heart-breaking to see a handsome man
loose-wiv'd, so it is a deadly sorrow to behold a foul 70
knave uncuckolded. Therefore, dear Isis, keep decorum,
and fortune him accordingly!
- Charmian:* Amen.

Act 1, Scene 2

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) Discuss Friel's dramatic presentation of ambition in *Philadelphia, Here I Come!*
- Or** (b) In what ways, and with what effects, does Friel present Gar's relationship with his father at this point in the play? You should make close reference to both language and action.

S.B. [awkwardly]: I was listening to the weather forecast there ...
moderate westerly winds and occasional showers, it said.

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Public: It doesn't matter. Forget it.

Episode 3, Part 2

ALAN AYCKBOURN: *Absurd Person Singular*

5 **Either** (a) 'A darkly disturbing comedy...'

To what extent would you agree with this view of *Absurd Person Singular*?

Or (b) In what ways, and with what effects, does Ayckbourn dramatise the Hopcrofts' marriage at this point in the play? You should make close reference to both language and action.

[*They all go out, chattering, closing the door*]
 [*Silence*]
 [*After a pause, SIDNEY returns. He closes the door*]
 Sidney [*Rubbing his hands together*]: Hah! [*He smiles. Quite pleased. He takes up his drink and sips it. He munches a crisp*] 5
 [*There is a knock at the back door—rather tentative. It is JANE*]
 [*SIDNEY frowns. His concentration is disturbed*]
 Just a minute. [*He opens the back door*] 10
 [*JANE falls in—a sodden mass*]
 [*Recoiling*] My word.
 Jane: I saw them leaving.
 Sidney: Yes. All gone now. They said for me to say good-bye to you.
 Jane: Oh. 15
 Sidney: Where have you been?
 Jane: In the garden. Where else? Where do you think?
 Sidney: Oh—I don't know. You might have been for a stroll.
 Jane: In this?
 Sidney: Oh. Still raining, is it? 20
 Jane: Yes. [*Pause*] Sidney, if you'd only explained to them—I could've—I mean I've been out there for ages. I'm soaking ...
 Sidney: Yes, well, your behaviour made things very difficult. Explanations, that is. What could I say? 25
 Jane: You could have explained.
 Sidney: So could you. It was really up to you, wasn't it?
 Jane: Yes, I know but—I just thought that you might have—that you would've been ... [*She gives up*]
 [*JANE starts to peel off her things*] 30
 Sidney: All went off rather satisfactorily, anyway ...
 Jane [*emptying a wellington boot into the sink*]: Good—I'm glad ...
 Sidney: So am I. I mean these people just weren't anybody. They are people in the future who can be very, very useful to us ... 35
 Jane [*emptying the other boot*]: Yes...

- Sidney:* Now, you mustn't do that, Jane. You really mustn't. You see, you get yourself all worked up. And then what happens?
- Jane:* Yes.
- Sidney:* Right. Enough said. All forgotten, eh? [*Pause*] Oh dear ... 40
- Jane:* What?
- Sidney:* We never got round to playing any of our games, did we?
- Jane:* No.
- Sidney:* In all the excitement. Never mind. Another year. Well, I think I'll have a look at television. Should be something. Christmas Eve. Usually is. Coming in, are you? 45
- Jane:* In a minute.
- Sidney:* Right then.
- [*SIDNEY goes out closing the door*]
- [*JANE stands. She sniffs. She has finished putting away her things. Her eye lights on the dirty things scattered about. She picks up a glass or so and puts them in the sink. She picks up the damp cloth and wipes first where the glasses were standing and then slowly, in wider and wider circles, till she has turned it, once more, into a full-scale cleaning operation. As she cleans she seems to relax. Softly at first, then louder, she is heard to sing happily to herself, and—* 55

the CURTAIN falls

Act 1

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