
LITERATURE IN ENGLISH

Paper 4 Drama

9695/43

May/June 2016

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 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.

AMA ATA AIDOO: *The Dilemma of a Ghost* and *Anowa*

- 1 **Either** (a) Discuss Aidoo's dramatic presentation of the marriages in **both** of these plays.
- Or** (b) With close reference to detail of both language and action, discuss Aidoo's presentation of conflicting cultural values in the following extract from *The Dilemma of a Ghost*.

[Two hours later. ESI KOM enters from the door on the right carrying two bundles wrapped in sack cloth. She opens the door to ATO's apartment. She puts the bundles in the outer room, comes out and is closing the door when ATO and EULALIE enter the courtyard from the path.] 5

Eu [Sees the woman]: I say! [She glares at ESI KOM for a second or two and then turns on ATO] Ato, would you care to ask your mother what she wants in our room?

Ato: Eh ... Maami, were you looking for us?

Esi: Hmm ... They told us when we arrived from the farm that you and your wife have come to spend today and tomorrow with us. So I thought I would bring you one or two things for I hear food is almost unbuyable in the city these days. And your nephews are so naughty that I knew if I did not bring them here they would steal the snails and roast them all in an hour's time. 10

Eu: What is she saying?

Ato: Oh, she only brought us food to take back with us.

Eu: What kind of food?

Ato: Maami, what did you bring?

Esi: Can not your wife herself go and see? After all, these are all women's affairs. Or do our masters, the Scholars, know what goes on in their wives' kitchen? 15

Ato [Persuasively]: Darling, will you go and check up, please?

[EULALIE walks rather puzzled into the room. As she enters, she exclaims 'Sweet Jesus' and rushes out closing the door behind her.] 20

Ato: Darling, what is it?

Eu: Eh ... some crawling things! [Composing herself.] Anyway, tell your mother we are very grateful.

Ato: Maami, my wife says she thanks you a lot for the things. 30

Esi: Tell her I am glad she likes them ... Now, I think I will go and prepare the evening meal. Monka will cook you and your wife some rice and stew. If you need anything, you come and tell us or just shout for any of the children.

[She turns off. Then turns back.] 35

[To EULALIE] 'My lady', I am saying goodbye.

[Accompanied by a wave of the hand. EULALIE waves back. The moment she is through the door on the right, EULALIE rushes to close it. Then she rushes into their room and brings out the sack bundle. She is crossing towards the path when ATO stops her.] 40

Ato: What's all this?

- Eu:* Those horrid creatures of course!
- Ato:* Where are you taking them?
- Eu:* Throwing them away, of course. 45
- Ato:* What rubbish.
- Eu:* What do you mean? What rubbish? If you think I am going to sleep with those creatures, then you are kidding yourself.
- Ato:* But how can you throw them away just like that? Haven't you seen snails before? 50
- Eu:* My dear, did you see a single snail crawling on the streets of New York all the time you were in the States? And anyway, seeing snails and eating them are entirely different things!
- [She turns off as if to go on. ATO reaches her in two strides. He grabs a part of the sack.]* 55
- Ato:* But at least, I could give them to my mother to cook for me alone.
- Eu:* And give them the opportunity to accuse me of unadaptability. No, thank you. *[She wrenches the bundle from ATO and as she turns off, MONKA opens the door on the right door. Her eyes take in the scene. EULALIE hurries down and dumps the sack near the path. At the same time, MONKA disappears closing the door on the right behind her. EULALIE and ATO just stare at each other.]* 60
- Monka* *[From within]:* Maami, Maami, Ato's Morning Sunshine has thrown away the snails you gave them. *[ATO and EULALIE are still staring at each other when ESI KOM enters.]* 65
- Esi* *[Addressing ATO]:* Is it true that your wife has thrown away the snails I brought?
- Ato:* Who informed you? 70
- Esi:* That is not important, but is it true?
- Ato* *[Defensively]:* She does not know how to eat them ... and ...
- Esi:* And what, my son? Do you not know how to eat them now? What kind of man are you growing into? Are your wife's taboos yours? Rather your taboos should be hers. 75
- [MONKA re-enters and stands watching. ATO turns to her.]*
- Ato:* Yes, you went and told Maami, eh?
- Monka:* Ei, take your troubles off me. Have you seen me here this afternoon?
- Esi:* These days, the rains are scarce and so are snails. But the one or two I get for you, you throw away. 80
- [EULALIE goes into their room.]*

Act 3, *The Dilemma of a Ghost*

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) What, for you, are the dramatic effects of the rehearsals and performance of the Mechanicals' play in *A Midsummer Night's Dream*?
- Or** (b) Comment closely on the dramatic impact of the following extract, and the ways in which the fairy and the human worlds collide. You should pay close attention to both language and action.

	[Enter LYSANDER.]	
<i>Lysander:</i>	Where art thou, proud Demetrius? Speak thou now.	
<i>Puck:</i>	Here, villain, drawn and ready. Where art thou?	
<i>Lysander:</i>	I will be with thee straight.	
<i>Puck:</i>	Follow me, then,	5
	To plainer ground.	
	[Exit LYSANDER as following the voice.]	
	[Enter DEMETRIUS.]	
<i>Demetrius:</i>	Lysander, speak again.	
	Thou runaway, thou coward, art thou fled?	10
	Speak! In some bush? Where dost thou hide thy head?	
<i>Puck:</i>	Thou coward, art thou bragging to the stars, Telling the bushes that thou look'st for wars, And wilt not come? Come, recreant, come, thou child; I'll whip thee with a rod. He is defil'd	15
	That draws a sword on thee.	
<i>Demetrius:</i>	Yea, art thou there?	
<i>Puck:</i>	Follow my voice; we'll try no manhood here.	
	[Exeunt.]	
	[Re-enter LYSANDER.]	20
<i>Lysander:</i>	He goes before me, and still dares me on; When I come where he calls, then he is gone. The villain is much lighter heel'd than I. I followed fast, but faster he did fly, That fallen am I in dark uneven way,	25
	And here will rest me. [Lies down] Come, thou gentle day. For if but once thou show me thy grey light. I'll find Demetrius, and revenge this spite.	
	[Sleeps.]	30
	[Re-enter PUCK and DEMETRIUS.]	
<i>Puck:</i>	Ho, ho, ho! Coward, why com'st thou not?	
<i>Demetrius:</i>	Abide me, if thou dar'st; for well I wot Thou run'st before me, shifting every place, And dar'st not stand, nor look me in the face.	35
	Where art thou now?	
<i>Puck:</i>	Come hither; I am here.	
<i>Demetrius:</i>	Nay, then, thou mock'st me. Thou shalt buy this dear, If ever I thy face by daylight see; Now, go thy way. Faintness constraineth me	40

To measure out my length on this cold bed.
By day's approach look to be visited.

[Lies down and sleeps.]

[Enter HELENA.]

Helena: O weary night, O long and tedious night, 45
Abate thy hours! Shine comforts from the east,
That I may back to Athens by daylight,
From these that my poor company detest.
And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company. 50

[Sleeps.]

Puck: Yet but three? Come one more;
Two of both kinds makes up four.
Here she comes, curst and sad.
Cupid is a knavish lad, 55
Thus to make poor females mad.

[Enter HERMIA.]

Hermia: Never so weary, never so in woe,
Bedabbled with the dew, and torn with briers,
I can no further crawl, no further go; 60
My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander, if they mean a fray!

[Lies down and sleeps.]

Puck: On the ground 65
Sleep sound;
I'll apply
To your eye,
Gentle lover, remedy.

[Squeezing the juice on LYSANDER's eyes.] 70

When thou wak'st,
Thou tak'st
True delight
In the sight 75
Of thy former lady's eye;
And the country proverb known,
That every man should take his own,
In your waking shall be shown.
Jack shall have Jill;
Nought shall go ill; 80
The man shall have this mare again, and all shall be
well. [Exit.]

Act 3, Scene 2

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare contrast Antony and Octavius Caesar?
- Or** (b) In what ways, and with what effects, are Cleopatra's feelings for Antony dramatised in the following extract? You should make close reference to both language and action.

Dolabella: Most noble Empress, you have heard of me?

Cleopatra: I cannot tell.

Dolabella: Assuredly you know me.

Cleopatra: No matter, sir, what I have heard or known.
You laugh when boys or women tell their dreams;
Is't not your trick? 5

Dolabella: I understand not, madam.

Cleopatra: I dreamt there was an Emperor Antony –
O, such another sleep, that I might see
But such another man! 10

Dolabella: If it might please ye –

Cleopatra: His face was as the heav'ns, and therein stuck
A sun and moon, which kept their course and lighted
The little O, the earth.

Dolabella: Most sovereign creature – 15

Cleopatra: His legs bestrid the ocean; his rear'd arm
Crested the world. His voice was propertied
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder. For his bounty, 20
There was no winter in't; an autumn 'twas
That grew the more by reaping. His delights
Were dolphin-like: they show'd his back above
The element they liv'd in. In his livery
Walk'd crowns and crownets; realms and islands were 25
As plates dropp'd from his pocket.

Dolabella: Cleopatra –

Cleopatra: Think you there was or might be such a man
As this I dreamt of?

Dolabella: Gentle madam, no. 30

Cleopatra: You lie, up to the hearing of the gods.
But if there be nor ever were one such,
It's past the size of dreaming. Nature wants stuff
To vie strange forms with fancy; yet t' imagine
An Antony were nature's piece 'gainst fancy, 35
Condemning shadows quite.

Dolabella: Hear me, good madam.

Your loss is, as yourself, great; and you bear it
As answering to the weight. Would I might never
O'ertake pursu'd success, but I do feel, 40
By the rebound of yours, a grief that smites
My very heart at root.

Cleopatra: I thank you, sir.
Know you what Caesar means to do with me?

Dolabella: I am loath to tell you what I would you knew. 45

Cleopatra: Nay, pray you, sir.

Dolabella: Though he be honourable –

Cleopatra: He'll lead me, then, in triumph?

Dolabella: Madam, he will. I know't.

[*Flourish.*] 50

[*Within.*] Make way there – Caesar!

Act 5, Scene 2

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) In what ways, and with what effects, does Bolt present conflict between More and his wife, Alice, in the play?
- Or** (b) In what ways, and with what dramatic effects, does Bolt present More's dealings with the King in the following extract? You should make close reference to both language and action.

<i>More</i>	[<i>eagerly</i>]: Then why does Your Grace need my poor support?	
<i>Henry</i> :	Because you are honest. What's more to the purpose, you're known to be honest. ... There are those like Norfolk who follow me because I wear the crown, and there are those like Master Cromwell who follow me because they are jackals with sharp teeth and I am their lion, and there is a mass that follows me because it follows anything that moves – and there is you.	5
<i>More</i> :	I am sick to think how much I must displease Your Grace.	
<i>Henry</i> :	No, Thomas, I respect your sincerity. Respect? Oh, man it's water in the desert. ... How did you like our music? That air they played, it had a certain – well, tell me what you thought of it.	10
<i>More</i>	[<i>relieved at this turn; smiling</i>]: Could it have been Your Grace's own?	15
<i>Henry</i>	[<i>smiles back</i>]: Discovered! Now I'll never know your true opinion. And that's irksome, Thomas, for we artists, though we love praise, yet we love truth better.	
<i>More</i>	[<i>mildly</i>]: Then I will tell Your Grace truly what I thought of it.	
<i>Henry</i>	[<i>a little disconcerted</i>]: Speak then.	20
<i>More</i> :	To me it seemed – delightful.	
<i>Henry</i> :	Thomas – I chose the right man for Chancellor.	
<i>More</i> :	I must in fairness add that my taste in music is reputedly deplorable.	
<i>Henry</i> :	Your taste in music is excellent. It exactly coincides with my own. Ah music! Music! Send them back without me, Thomas; I will live here in Chelsea and make music.	25
<i>More</i> :	My house is at Your Grace's disposal.	
<i>Henry</i> :	Thomas, you understand me; we will stay here together and make music.	30
<i>More</i> :	Will your Grace honour my roof at dinner?	
<i>Henry</i>	[<i>has walked away, blowing moodily on his whistle</i>]: Mm? Yes; I expect I'll bellow for you. ...	
<i>More</i> :	My wife will be more ——	
<i>Henry</i> :	Yes, yes. [<i>He turns, his face set.</i>] Touching this other business, mark you, Thomas, I'll have no opposition.	35
<i>More</i>	[<i>sadly</i>]: Your Grace?	
<i>Henry</i> :	No opposition I say! No opposition! Your conscience is your own affair; but you are my Chancellor! There, you have my word – I'll leave you out of it. But I don't take it kindly,	40

- Thomas, and I'll have no opposition! I see how it will be; the Bishops will oppose me. The full-fed, hypocritical 'Princes of the *Church*'! Ha! As for the Pope! – Am I to burn in Hell because the Bishop of Rome with the Emperor's knife to his throat, mouths me Deuteronomy? Hypocrites! They're all hypocrites! Mind they do not take you in, Thomas! Lie low if you will, but I'll brook no opposition – no words, no signs, no letters, no pamphlets – mind that, Thomas – no writings against me! 45
- More:* Your Grace is unjust. I am Your Grace's loyal minister. If I cannot serve Your Grace in this great matter of the Queen — 50
- Henry:* I have no Queen! Catherine is not my wife and no priest can make her so, and they that say she is my wife are not only liars ... but Traitors! Mind it, Thomas! 55
- More:* Am I a babbler, Your Grace? [*But his voice is unsteady.*]
- Henry:* You are stubborn. ... [*Wooingly.*] If you could come with me, you are the man I would soonest raise – yes, with my own hand.
- More* [*covers his face*]: Oh, Your Grace overwhelms me! 60

Act 1

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) Discuss the role and dramatic significance of Geoffrey and Eva Jackson in *Absurd Person Singular*.
- Or** (b) Paying close attention to both language and action, discuss the significance and dramatic effects of the following extract.

Sidney: I didn't know we were looking for a nut.

Jane: Aren't we?

Ronald: No. A screw. That's what I'm after, a screw.

Sidney: A screw, yes.

Jane: Oh, a screw. 5

Marion: All right, everybody, stop looking for nuts. Ronnie's now decided he wants a screw. I can't see a thing. And I think it would be terribly sensible if we put the light on, wouldn't it?

Ronald: Good idea.

[MARION goes to the light switch] 10

Sidney [realizing far too late]: No, I wouldn't turn that on ...

[MARION presses the switch]

Marion: There.

[RONALD, on the table, starts vibrating, emitting a low moan] 15

Sidney [rising]: Turn it off.

Jane: Get him away.

Marion: Darling, what on earth are you doing?

Jane [reaching out to pull RONALD away]: Get him away.

Sidney: No, don't touch him, he's live. [He goes to the switch] 20

[JANE touches him and recoils, with a squeak]

Ronald [through gritted teeth]: Somebody turn it off.

[SIDNEY turns it off]

Sidney: All right. Panic over.

[RONALD continues to vibrate] 25

Jane: Turn him off, Sidney.

Sidney: I have.

Jane: Turn him off!

Sidney: He is off. [Calming JANE] Now, pull yourself together. Help me get him down. Get him down. 30

[SIDNEY and JANE guide RONALD down from the table and to a chair. MARION watches them.]

Marion: Good lord. Wasn't that extraordinary?

Sidney: Easy now.

Jane: Take it slowly. 35

[EVA pours herself another drink.]

Marion: Whenever he fiddles about with anything electrical it always ends in disaster. This always happens. Is he all right?

Sidney: He's in a state of shock.

Jane: He would be. 40

Sidney: Sit him down and keep him warm – that's the way. Pass me my jacket. Jacket. Jacket.

Marion: He looks frightfully odd.

Jane [*bringing SIDNEY's jacket*]: Here.

Sidney: He needs more. He really needs to be wrapped up, otherwise ... 45

Jane [*Looking round*]: There's nothing much here.

Sidney: Well, find something. In the other room. We need blankets.

Jane: Right.
[*JANE goes to the door whilst MARION looks vaguely round the kitchen*] 50

Sidney: Now easy, old chap. Just keep breathing ...
[*JANE opens the door. There is a fierce growling. She withdraws swiftly and closes it*]

Jane: He's still there. 55

Sidney: Who?

Jane: The dog.

Sidney: Well, step over him. This is an emergency.

Jane: I'm not stepping over him. You step over him.

Sidney: Oh dear oh dear. 60

Marion [*who has found the washing basket*]: What about these bits and bobs? [*She picks up an article of clothing*]

Sidney: What's that?

Marion: Last week's washing, I think. [*Sniffing it*] It seems fairly clean. Might be better than nothing. 65

Sidney: Yes, well, better than nothing.

Marion: It seems dry.

Jane: Better than nothing.
[*Between them, during the following, they cover RONALD in an assortment of laundry, both male and female. He finishes up more or less encased in it but still quivering.*] 70

Act 2

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