



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education  
Advanced Subsidiary Level and Advanced Level

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**LITERATURE IN ENGLISH**

**9695/41**

Paper 4 Drama

**May/June 2012**

**2 hours**

Additional Materials: Answer Booklet/Paper

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**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

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This document consists of **11** printed pages and **1** blank page.



PETER SHAFFER: *Equus*

- 1 **Either** (a) Explore the presentation and dramatic significance of Nugget in the play.
- Or** (b) With close reference to the language and action of this extract, discuss the significance of this episode to the relationship between Alan and Dysart.

DYSART: Then what do you say?  
 ALAN: 'I'll take it out for you.'  
 DYSART: And he says?  
 ALAN: 'It never comes out. They have me in chains.'  
 DYSART: Like Jesus? 5  
 ALAN: Yes!  
 DYSART: Only his name isn't Jesus, is it?  
 ALAN: No.  
 DYSART: What is it?  
 ALAN: No one knows but him and me. 10  
 DYSART: You can tell me, Alan. Name him.  
 ALAN: Equus.  
 DYSART: Thank you. Does he live in all horses or just some?  
 ALAN: All.  
 DYSART: Good boy. Now: you leave the beach. You're in your 15  
 bedroom at home. You're twelve years old. You're in  
 front of the picture. You're looking at Equus from the  
 foot of your bed. Would you like to kneel down?  
 ALAN: Yes.  
 DYSART [*encouragingly*]: Go on, then. 20  
 [ALAN *kneels*.]  
 Now tell me. Why is Equus in chains?  
 ALAN: For the sins of the world.  
 DYSART: What does he say to you?  
 ALAN: 'I see you.' 'I will save you.' 25  
 DYSART: How?  
 ALAN: 'Bear you away. Two shall be one.'  
 DYSART: Horse and rider shall be one beast?  
 ALAN: One person!  
 DYSART: Go on. 30  
 ALAN: 'And my chinkle-chankle shall be in thy hand.'  
 DYSART: Chinkle-chankle? That's his mouth chain?  
 ALAN: Yes.  
 DYSART: Good. You can get up ... Come on. 35  
 [ALAN *rises*.]  
 Now: think of the stable. What is the stable? His  
 Temple? His Holy of Holies?  
 ALAN: Yes.  
 DYSART: Where you wash him? Where you tend him, and brush 40  
 him with many brushes?  
 ALAN: Yes.  
 DYSART: And there he spoke to you, didn't he? He looked at you  
 with his gentle eyes, and spake unto you?  
 ALAN: Yes.  
 DYSART: What did he say? 'Ride me?' 'Mount me, and ride me 45  
 forth at night?'  
 ALAN: Yes.  
 DYSART: And you obeyed?  
 ALAN: Yes.

DYSART: How did you learn? By watching others? 50  
 ALAN: Yes.  
 DYSART: It must have been difficult. You bounced about?  
 ALAN: Yes.  
 DYSART: But he showed you, didn't he? Equus showed you the  
 way. 55  
 ALAN: No!  
 DYSART: He didn't?  
 ALAN: He showed me nothing! ... Ride – or fall! That's Straw  
 Law.  
 DYSART: Straw Law? 60  
 ALAN: He was born in the straw, and this is his law.  
 DYSART: But you managed? You mastered him?  
 ALAN: Had to!  
 DYSART: And then you rode in secret?  
 ALAN: Yes. 65  
 DYSART: How often?  
 ALAN: Every three weeks. More, people would notice.  
 DYSART: On a particular horse?  
 ALAN: No.  
 DYSART: How did you get into the stable? 70  
 ALAN: Stole a key. Had it copied at Bryson's.  
 DYSART: Clever boy.  
     [ALAN *smiles.*]  
     Then you'd slip out of the house?  
 ALAN: Midnight! On the stroke! 75  
 DYSART: How far's the stable?  
 ALAN: Two miles.  
     [*Pause.*]  
 DYSART: Let's do it! Let's go riding! ... Now!  
     [*He stands up, and pushes in his bench.*] 80  
 You are there now, in front of the stable door.  
     [ALAN *turns upstage.*]  
 That key's in your hand. Go and open it.

Act 1, Scene 19

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 **Either** (a) Discuss the role and significance of Camillo in *The Winter's Tale*.
- Or** (b) With close attention to detail, discuss Shakespeare's presentation of Leontes at this point in the play.

LEONTES:	Thou, traitor, hast set on thy wife to this. My child! Away with't. Even thou, that hast A heart so tender o'er it, take it hence, And see it instantly consum'd with fire; Even thou, and none but thou. Take it up straight.	5
	Within this hour bring me word 'tis done, And by good testimony, or I'll seize thy life, With what thou else call'st thine. If thou refuse, And wilt encounter with my wrath, say so; The bastard brains with these my proper hands Shall I dash out. Go, take it to the fire; For thou set'st on thy wife.	10
ANTIGONUS:	I did not, sir. These lords, my noble fellows, if they please, Can clear me in't.	15
LORDS:	We can. My royal liege, He is not guilty of her coming hither.	
LEONTES:	You're liars all.	
1 LORD:	Beseech your Highness, give us better credit. We have always truly serv'd you; and beseech So to esteem of us; and on our knees we beg, As recompense of our dear services Past and to come, that you do change this purpose, Which being so horrible, so bloody, must Lead on to some foul issue. We all kneel.	20
LEONTES:	I am a feather for each wind that blows. Shall I live on to see this bastard kneel And call me father? Better burn it now Than curse it then. But be it; let it live. It shall not neither. [ <i>To Antigonus</i> ] You, sir, come you hither.	25
	You that have been so tenderly officious With Lady Margery, your midwife there, To save this bastard's life – for 'tis a bastard, So sure as this beard's grey – what will you adventure To save this brat's life?	35
ANTIGONUS:	Anything, my lord, That my ability may undergo, And nobleness impose. At least, thus much: I'll pawn the little blood which I have left To save the innocent – anything possible.	40
LEONTES:	It shall be possible. Swear by this sword Thou wilt perform my bidding.	

- ANTIGONUS: I will, my lord.
- LEONTES: Mark, and perform it – seest thou? For the fail 45  
 Of any point in't shall not only be  
 Death to thyself, but to thy lewd-tongu'd wife,  
 Whom for this time we pardon. We enjoin thee,  
 As thou art liegeman to us, that thou carry  
 This female bastard hence; and that thou bear it 50  
 To some remote and desert place, quite out  
 Of our dominions; and that there thou leave it,  
 Without more mercy, to it own protection  
 And favour of the climate. As by strange fortune  
 It came to us, I do in justice charge thee, 55  
 On thy soul's peril and thy body's torture,  
 That thou commend it strangely to some place  
 Where chance may nurse or end it. Take it up.
- ANTIGONUS: I swear to do this, though a present death 60  
 Had been more merciful. Come on, poor babe.  
 Some powerful spirit instruct the kites and ravens  
 To be thy nurses! Wolves and bears, they say,  
 Casting their savageness aside, have done  
 Like offices of pity. Sir, be prosperous  
 In more than this deed does require! And blessing 65  
 Against this cruelty fight on thy side,  
 Poor thing, condemn'd to loss!
- [Exit with the child.]*
- LEONTES: No, I'll not rear  
 Another's issue.

Act 2, Scene 3



- FALSTAFF: No, by my troth; not so much as will serve to be prologue to an egg  
and butter. 50
- PRINCE: Well, how then? Come, roundly, roundly.
- FALSTAFF: Marry, then, sweet wag, when thou art king, let not us that are  
squires of the night's body be called thieves of the day's beauty;  
let us be Diana's foresters, gentlemen of the shade, minions of  
the moon; and let men say we be men of good government, being 55  
governed, as the sea is, by our noble and chaste mistress the moon,  
under whose countenance we steal.

Act 1, Scenes 1 and 2

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- 4 **Either** (a) How, and with what effects, does Williams make use of symbols and symbolism in the play?
- Or** (b) With close reference to the passage below, discuss Williams's presentation of tension between Stanley, Stella and Blanche at this point in the play.

STELLA: We asked Mitch to come over for cake and ice-cream.  
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*The distant piano goes into a hectic breakdown.] Scene 7*



OSCAR WILDE: *An Ideal Husband*5 **Either (a)** 'A political life is a noble career.' (Sir Robert Chiltern)

How, and with what effects, does Wilde show the limits of this view during the play?

**Or (b)** With close reference to detail, discuss Wilde's presentation of Mrs Cheveley at this point in the play.

MRS CHEVELEY:	Oh! I don't care about the London season! It is too matrimonial. People are either hunting for husbands, or hiding from them. I wanted to meet you. It is quite true. You know what a woman's curiosity is. Almost as great as a man's! I wanted immensely to meet you, and ... to ask you to do something for me.	5
SIR ROBERT CHILTERN:	I hope it is not a little thing, Mrs Cheveley. I find that little things are so very difficult to do.	
MRS CHEVELEY [ <i>After a moment's reflection</i> ]:	No, I don't think it is quite a little thing.	10
SIR ROBERT CHILTERN:	I am so glad. Do tell me what it is.	
MRS CHEVELEY:	Later on. [ <i>Rises</i> ] And now may I walk through your beautiful house? I hear your pictures are charming. Poor Baron Arnheim – you remember the Baron? – used to tell me you had some wonderful Corots.	15
SIR ROBERT CHILTERN [ <i>With an almost imperceptible start</i> ]:	Did you know Baron Arnheim well?	
MRS CHEVELEY [ <i>Smiling</i> ]:	Intimately. Did you?	
SIR ROBERT CHILTERN:	At one time.	
MRS CHEVELEY:	Wonderful man, wasn't he?	20
SIR ROBERT CHILTERN [ <i>After a pause</i> ]:	He was very remarkable, in many ways.	
MRS CHEVELEY:	I often think it such a pity he never wrote his memoirs. They would have been most interesting.	
SIR ROBERT CHILTERN:	Yes: he knew men and cities well, like the old Greek.	
MRS CHEVELEY:	Without the dreadful disadvantage of having a Penelope waiting at home for him.	25
MASON:	Lord Goring.	
	<i>Enter LORD GORING. Thirty-four, but always says he is younger.</i>	
	<i>A well-bred, expressionless face. He is clever, but would not like to be thought so. A flawless dandy, he would be annoyed if he were considered romantic. He plays with life, and is on perfectly good terms with the world. He is fond of being misunderstood. It gives him a post of vantage.</i>	30
SIR ROBERT CHILTERN:	Good evening, my dear Arthur! Mrs Cheveley, allow me to introduce to you Lord Goring, the idlest man in London.	
MRS CHEVELEY:	I have met Lord Goring before.	
LORD GORING [ <i>Bowing</i> ]:	I did not think you would remember me, Mrs Cheveley.	40
MRS CHEVELEY:	My memory is under admirable control. And are you still a bachelor?	
LORD GORING:	I ... believe so.	
MRS CHEVELEY:	How very romantic!	
LORD GORING:	Oh! I am not at all romantic. I am not old enough. I leave romance to my seniors.	45

SIR ROBERT CHILTERN: Lord Goring is the result of Boodle's Club, Mrs Cheveley.

MRS CHEVELEY: He reflects every credit on the institution.

LORD GORING: May I ask are you staying in London long? 50

MRS CHEVELEY: That depends partly on the weather, partly on the cooking, and partly on Sir Robert.

SIR ROBERT CHILTERN: You are not going to plunge us into a European war, I hope?

MRS CHEVELEY: There is no danger, at present! 55  
*She nods to LORD GORING, with a look of amusement in her eyes, and goes out with SIR ROBERT CHILTERN.*

Act 1

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