
LITERATURE IN ENGLISH

9695/42

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.

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

- 1 **Either** (a) '*Badua*: A good woman does not have a brain or mouth.'

In the light of this comment, discuss the presentation of the changing roles of women in **both** of these plays.

- Or** (b) In what ways, and with what dramatic effects, does Aidoo present contrasts in the following extract from *The Dilemma of a Ghost*? You should pay careful attention to language and action.

Ato: We asked you and Monka to stay but you insisted on coming back.

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*ATO comes out of the courtyard,
and following the path on the left, walks ever so slowly into
the night.]*

Act 3, The Dilemma of a Ghost

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss Shakespeare's dramatic presentation of self-deception in *Twelfth Night*.
- Or** (b) In what ways, and with what effects, is love presented at this point in the play? You should pay careful attention to language in your response.

Duke: Let all the rest give place.

[*Exeunt CURIO and Attendants.*]

Once more, Cesario,
Get thee to yond same sovereign cruelty.
Tell her my love, more noble than the world, 5
Prizes not quantity of dirty lands;
The parts that fortune hath bestow'd upon her,
Tell her I hold as giddily as Fortune;
But 'tis that miracle and queen of gems
That Nature pranks her in attracts my soul. 10

Viola: But if she cannot love you, sir?

Duke: I cannot be so answer'd.

Viola: Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart 15
As you have for Olivia. You cannot love her;
You tell her so. Must she not then be answer'd?

Duke: There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart 20
So big to hold so much; they lack retention.
Alas, their love may be call'd appetite –
No motion of the liver, but the palate –
That suffer surfeit, cloyment, and revolt;
But mine is all as hungry as the sea, 25
And can digest as much. Make no compare
Between that love a woman can bear me
And that I owe Olivia.

Viola: Ay, but I know –

Duke: What dost thou know? 30

Viola: Too well what love women to men may owe.
In faith, they are as true of heart as we.
My father had a daughter lov'd a man,
As it might be perhaps, were I a woman,
I should your lordship. 35

Duke: And what's her history?

Viola: A blank, my lord. She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek. She pin'd in thought;
And with a green and yellow melancholy 40
She sat like Patience on a monument,
Smiling at grief. Was not this love indeed?

We men may say more, swear more, but indeed
Our shows are more than will; for still we prove
Much in our vows, but little in our love.

45

Duke: But died thy sister of her love, my boy?

Viola: I am all the daughters of my father's house,
And all the brothers too – and yet I know not.
Sir, shall I to this lady?

Duke: Ay, that's the theme.
To her in haste. Give her this jewel; say
My love can give no place, bide no deny.

50

[*Exeunt.*]

Act 2, Scene 4

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 **Either** (a) Discuss Shakespeare's presentation of love in *Antony and Cleopatra*.
- Or** (b) With close reference to language and dramatic action, discuss Shakespeare's presentation of Antony's state of mind at this point in the play.

[Enter ANTONY and EROS.]

Antony: Eros, thou yet behold'st me?

Eros: Ay, noble lord.

Antony: Sometime we see a cloud that's dragonish;
A vapour sometime like a bear or lion, 5
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon't that nod unto the world
And mock our eyes with air. Thou hast seen these signs;
They are black vesper's pageants. 10

Eros: Ay, my lord.

Antony: That which is now a horse, even with a thought
The rack dislimns, and makes it indistinct,
As water is in water.

Eros: It does, my lord. 15

Antony: My good knave Eros, now thy captain is
Even such a body. Here I am Antony;
Yet cannot hold this visible shape, my knave.
I made these wars for Egypt; and the Queen –
Whose heart I thought I had, for she had mine, 20
Which, whilst it was mine, had annex'd unto't
A million moe, now lost – she, Eros, has
Pack'd cards with Caesar, and false-play'd my glory
Unto an enemy's triumph.
Nay, weep not, gentle Eros; there is left us 25
Ourselves to end ourselves.

[Enter MARDIAN.]

O, thy vile lady!

She has robb'd me of my sword.

Mardian: No, Antony; 30
My mistress lov'd thee, and her fortunes mingled
With thine entirely.

Antony: Hence, saucy eunuch; peace!
She hath betray'd me, and shall die the death.

Mardian: Death of one person can be paid but once, 35
And that she has discharg'd. What thou wouldst do
Is done unto thy hand. The last she spake
Was 'Antony! most noble Antony!'
Then in the midst a tearing groan did break
The name of Antony; it was divided 40
Between her heart and lips. She rend' red life,
Thy name so buried in her.

Antony: Dead then?

Mardian: Dead.

Antony: Unarm, Eros; the long day's task is done, 45
 And we must sleep. That thou depart'st hence safe
 Does pay thy labour richly. Go.

[*Exit* MARDIAN.

Off, pluck off!

The sevenfold shield of Ajax cannot keep 50
 The battery from my heart. O, cleave, my sides!
 Heart, once be stronger than thy continent,
 Crack thy frail case. Apace, Eros, apace. –
 No more a soldier. Bruised pieces, go;
 You have been nobly borne. – From me awhile. 55

[*Exit* EROS.

I will o'ertake thee, Cleopatra, and
 Weep for my pardon. So it must be, for now
 All length is torture. Since the torch is out,
 Lie down, and stray no farther. Now all labour 60
 Mars what it does; yea, very force entangles
 Itself with strength. Seal then, and all is done.
 Eros! – I come, my queen. – Eros! – Stay for me;
 Where souls do couch on flowers, we'll hand in hand,
 And with our sprightly port make the ghosts gaze. 65
 Dido and her Aeneas shall want troops,
 And all the haunt be ours. – Come, Eros, Eros!

Act 4, Scene 14

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) In what ways, and with what effects, does Friel present the past in *Philadelphia, Here I Come!*?
- Or** (b) With close reference to detail of language and action, discuss Friel's dramatic presentation of Gar's emotions at this point in the play.

Kate: I hear you're off to America.

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that's what I say!

To hell with Ballybeg,

Episode 2

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) In what ways, and with what effects, does Ayckbourn present women in the play?
- Or** (b) Paying close attention to language and action, discuss the significance and dramatic effects of the following extract.

<i>Marion:</i>	Ronnie, have you seen this extraordinary machine?	
<i>Ronald:</i>	Yes. Yes ...	
<i>Marion:</i>	It not only does your washing and your whites and your blacks and your coloureds and so on, it does your ironing.	
<i>Sidney:</i>	No, no ...	5
<i>Jane:</i>	No ...	
<i>Marion:</i>	[to JANE]: We shall soon be totally redundant. [<i>She picks up the spray and fires it into the air and inhales</i>] What a poignant smell. It's almost too good to waste on flies, isn't it? Now where ...? It's a little like your husband's gorgeous cologne, surely?	10
<i>Jane:</i>	Oh, well ... [<i>The doorbell chimes</i>]	
<i>Marion:</i>	Oh, good gracious. What was that? Does that mean your shirts are cooked or something?	15
<i>Sidney:</i>	No, front doorbell.	
<i>Marion:</i>	Oh, I see. How pretty.	
<i>Sidney:</i>	Somebody else arrived.	
<i>Jane:</i>	Yes, I'd better ...	
<i>Sidney:</i>	Won't be a minute.	20
<i>Jane:</i>	No, I'll go.	
<i>Sidney:</i>	No ...	
<i>Jane:</i>	No, I'll go. [<i>JANE hurries out, closing the door</i>]	
<i>Marion:</i>	I do hope your Mr and Mrs Potter don't feel terribly abandoned in there. They're splendidly jolly, blooming people, aren't they?	25
<i>Sidney:</i>	Yes, Dick's a bit of a laugh.	
<i>Marion:</i>	Enormous. Now, you must tell me one thing, Mr Hopcraft. How on earth did you squeeze that machine so perfectly under the shelf? Did you try them for size or were you terribly lucky?	30
<i>Sidney:</i>	No, I went out and measured the machine in the shop.	
<i>Marion:</i>	Oh, I see.	
<i>Sidney:</i>	And then I made the shelf, you see. So it was the right height.	35
<i>Marion:</i>	No, I mean how on earth did you know it was going to be right?	
<i>Sidney:</i>	Well, that's the way I built it.	
<i>Marion:</i>	No. You don't mean this is you?	40

- Sidney:* Yes, yes. Well, the shelf is.
- Marion:* Ronnie!
- Ronald:* Um?
- Marion:* Ronnie, darling, what are you reading?
- Ronald* [*vaguely consulting the cover of his book*]: Er ... 45
- Sidney:* Ah, that'll be the instruction book for the stove.
- Ronald:* Oh, is that what it is. I was just trying to work out what I was reading. Couldn't make head or tail.
- Marion:* Darling, did you hear what Mr Hop—er ...
- Sidney:* Hopcroft. 50
- Marion:* Sidney, isn't it? Sidney was saying ...?
- Ronald:* What?
- Marion:* Darling, Sidney built this shelf on his own. He went out and measured the machine, got all his screws and nails and heaven knows what and built this shelf himself. 55
- Ronald:* Good Lord.
- Sidney:* I've got some more shelves upstairs. For the bedside. And also, I've partitioned off part of the spare bedroom as a walk-in cupboard for the wife. And I'm just about to panel the landing with those knotty pine units, have you seen them? 60
- Marion:* Those curtains are really the most insistent colour I've ever seen. They must just simply cry out to be drawn in the morning.
- [*JANE sticks her head round the door*] 65
- Jane:* Dear—it's Mr and Mrs Jackson.

Act 1

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