

---

**LITERATURE IN ENGLISH**

**9695/42**

Paper 4 Drama

**October/November 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 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) In what ways, and with what effects, does Aidoo make use of characters who comment on the concerns and action in **both** of the plays?
- Or** (b) In what ways, and with what dramatic effects, does Aidoo present contrasting values in the following extract from *The Dilemma of a Ghost*? You should make close reference to both language and action.

<i>Akroma:</i>	Ato, they sent us to bring you a message and they asked us to take words from your own mouth to them. And I do not hope that you think we can go and tell them you only said 'Oh!' What has been the cause?	
<i>Ato:</i>	Nothing ... oh!	5
<i>Petu:</i>	Haven't you got anything more to say? When two people marry, everyone expects them to have children. For men and women marry because they want children. Or I am lying, Akroma?	
<i>Akroma:</i>	How can you be lying? It is very true.	10
<i>Petu:</i>	Therefore, my nephew, if they do not have children then there is something wrong. You cannot tell us it is nothing. There is no disease in this world but it has a cure. It may cost a great deal, but money is worthless if it is not used to seek for people. If it is your wife ...	15
<i>Ato</i>	[ <i>Aggressively</i> ]: Why do you say it is my wife's fault?	
<i>Petu:</i>	Oh, my witness is your Uncle Akroma here. [To AKROMA.] Akroma, you heard me. Did I say it is his wife? All the words which came out of my mouth were 'If it is your wife ...' How can I say it is your wife?	20
<i>Akroma:</i>	Petu could not have said that. Does he know what is in your marriage?	
<i>Akyere:</i>	What sin would you have committed even if you said that?	
<i>Esi:</i>	I am very quiet.	
<i>Akyere:</i>	Who does not know that she smokes cigarettes? And who has not heard that she can cut a drink as well as any man? [ <i>Cries of assent from all.</i> ]	25
<i>Ato:</i>	Heavens!	
<i>Petu:</i>	Nephew, we are still waiting.	
<i>Akroma:</i>	He will say it is nothing.	30
<i>Petu:</i>	What is wrong?	
<i>Ato:</i>	Nothing.	
<i>Akroma:</i>	I told you so.	
<i>Petu</i>	[ <i>Angrily</i> ]: Monka, come carry the medicine. [ <i>The women are too shocked. They stare vacantly. MONKA carries the brass bowl. They all stand up.</i> ] Nephew, we will go our own way. I cannot be angry with you. I was only a messenger. Now, I remember your dream. I was going to ask the dead to come and take away the evil spirit which is haunting you. Now I know it is not a foreign evil spirit, my nephew.	35
		40

[*He strides out, followed by AKROMA, MONKA and the other women. ESI KOM turns back and, standing akimbo, stares at ATO for a long time. She only moves when the old woman turns back too and urges her to move, with her stick. But then she herself spits, before hobbling away. EULALIE peeps out and, discovering that the people are gone, comes out. She paces round for some time and then walks up to ATO. He does not stir.*] 45

*Eu:* Native Boy, what did they say? [*Silence.*] Ato what's the matter? 50

*Ato:* They came to ask why we haven't started a family.

*Eu:* And what did you tell them?

*Ato:* Nothing.

*Eu:* What do you mean by 'nothing'? I should have thought the answer to that question is very simple. 55

*Ato:* They would say we are displeasing the spirits of our dead ancestors and the Almighty God for controlling birth ...

*Eu* [*Bitterly*]: You knew all this, didn't you, my gallant black knight? Now you dare not confess it before them, can you? [*She yawns*] Oh God! What an awful mess! 60

[*The lights go out.*]

Act 4, *The Dilemma of a Ghost*

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) Discuss the dramatic effects created through some of the interactions between the human world and the fairy world.
- Or** (b) How might an audience react to the final moments of the play? You should comment closely on both language and action.

[Enter PUCK with a broom.]

*Puck:* Now the hungry lion roars,  
 And the wolf behowls the moon;  
 Whilst the heavy ploughman snores,  
 All with weary task fordone. 5  
 Now the wasted brands do glow,  
 Whilst the screech-owl, screeching loud,  
 Puts the wretch that lies in woe  
 In remembrance of a shroud.  
 Now it is the time of night 10  
 That the graves, all gaping wide,  
 Every one lets forth his sprite,  
 In the church-way paths to glide.  
 And we fairies, that do run  
 By the triple Hecate's team 15  
 From the presence of the sun,  
 Following darkness like a dream,  
 Now are frolic. Not a mouse  
 Shall disturb this hallowed house.  
 I am sent with broom before, 20  
 To sweep the dust behind the door.

[Enter OBERON and TITANIA, with all their Train.]

*Oberon:* Through the house give glimmering light,  
 By the dead and drowsy fire;  
 Every elf and fairy sprite 25  
 Hop as light as bird from brier;  
 And this ditty, after me,  
 Sing and dance it trippingly.

*Titania:* First, rehearse your song by rote,  
 To each word a warbling note; 30  
 Hand in hand, with fairy grace,  
 Will we sing, and bless this place.

[Leading, the Fairies sing and dance.]

*Oberon:* Now, until the break of day,  
 Through this house each fairy stray. 35  
 To the best bride-bed will we,  
 Which by us shall blessed be;  
 And the issue there create  
 Ever shall be fortunate.  
 So shall all the couples three 40  
 Ever true in loving be;  
 And the blots of Nature's hand  
 Shall not in their issue stand;  
 Never mole, hare-lip, nor scar,

Nor mark prodigious, such as are 45  
 Despised in nativity,  
 Shall upon their children be.  
 With this field-dew consecrate,  
 Every fairy take his gait,  
 And each several chamber bless, 50  
 Through this palace, with sweet peace;  
 And the owner of it blest  
 Ever shall in safety rest.  
 Trip away; make no stay;  
 Meet me all by break of day. 55

[*Exeunt all but PUCK.*

*Puck:* If we shadows have offended,  
 Think but this, and all is mended,  
 That you have but slumb'ered here  
 While these visions did appear 60  
 And this weak and idle theme,  
 No more yielding but a dream,  
 Gentles, do not reprehend.  
 If you pardon; we will mend.  
 And, as I am an honest Puck, 65  
 If we have unearned luck  
 Now to scape the serpent's tongue,  
 We will make amends ere long;  
 Else the Puck a liar call.  
 So, good night unto you all. 70  
 Give me your hands, if we be friends,  
 And Robin shall restore amends. [Exit.

Act 5, Scene 1

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 **Either** (a) How, and with what effects, does Shakespeare present betrayal in the play?
- Or** (b) What, for you, are the dramatic effects created by the following extract? You should make close reference to both the language and action.

<i>Cleopatra:</i>	Why, that's the way To fool their preparation and to conquer Their most absurd intents.	
	[Enter CHARMIAN.]	
	Now, Charmian! Show me, my women, like a queen. Go fetch My best attires. I am again for Cydnus, To meet Mark Antony. Sirrah, Iras, go. Now, noble Charmian, we'll dispatch indeed; And when thou hast done this chare, I'll give thee leave To play till doomsday. Bring our crown and all.	5       10
	[Exit IRAS. A noise within.]	
	Wherefore's this noise?	
	[Enter a GUARD.]	
<i>Guard:</i>	Here is a rural fellow That will not be denied your Highness' presence. He brings you figs.	15
<i>Cleopatra:</i>	Let him come in. [Exit GUARD.]	
	What poor an instrument May do a noble deed! He brings me liberty. My resolution's plac'd, and I have nothing Of woman in me. Now from head to foot I am marble-constant; now the fleeting moon No planet is of mine.	20
	[Re-enter GUARD and CLOWN, with a basket.]	25
<i>Guard:</i>	This is the man.	
<i>Cleopatra:</i>	Avoid, and leave him. [Exit GUARD.]	
	Hast thou the pretty worm of Nilus there That kills and pains not?	30
<i>Clown:</i>	Truly, I have him. But I would not be the party that should desire you to touch him, for his biting is immortal; those that do die of it do seldom or never recover.	
<i>Cleopatra:</i>	Remember'st thou any that have died on't?	
<i>Clown:</i>	Very many, men and women too. I heard of one of them no longer than yesterday: a very honest woman, but something given to lie, as a woman should not do but in the way of honesty; how she died of the biting of it, what pain she felt – truly she makes a very good report o' th' worm. But he that will believe all that they say shall never be saved by half that they do. But this is most falliable, the worm's an odd worm.	35       40
<i>Cleopatra:</i>	Get thee hence; farewell.	

<i>Clown:</i>	I wish you all joy of the worm.	
		<i>[Sets down the basket.</i> 45
<i>Cleopatra:</i>	Farewell.	
<i>Clown:</i>	You must think this, look you, that the worm will do his kind.	
<i>Cleopatra:</i>	Ay, ay; farewell.	
<i>Clown:</i>	Look you, the worm is not to be trusted but in the keeping of wise people; for indeed there is no goodness in the worm.	50
<i>Cleopatra:</i>	Take thou no care; it shall be heeded.	
<i>Clown:</i>	Very good. Give it nothing, I pray you, for it is not worth the feeding.	55
<i>Cleopatra:</i>	Will it eat me?	
<i>Clown:</i>	You must not think I am so simple but I know the devil himself will not eat a woman. I know that a woman is a dish for the gods, if the devil dress her not. But truly, these same whoreson devils do the gods great harm in their women, for in every ten that they make the devils mar five.	60
<i>Cleopatra:</i>	Well, get thee gone; farewell.	
<i>Clown:</i>	Yes, forsooth. I wish you joy o' th' worm.	
		<i>[Exit.</i> 65

Act 5, Scene 2

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) In what ways, and with what dramatic effects, does Bolt dramatise Thomas More's inner conflicts in the play?
- Or** (b) With close reference to both language and action, discuss the dramatic effects of the following extract.

<i>Cranmer:</i>	Then the matter is capable of question?	
<i>More:</i>	Certainly.	
<i>Cranmer:</i>	But that you owe obedience to your King is not capable of question. So weigh a doubt against a certainty and sign.	5
<i>More:</i>	Some men think the Earth is round, others think it flat; it is a matter capable of question. But if it is flat, will the King's command make it round? And if it is round, will the King's command flatten it? No, I will not sign.	
<i>Cromwell</i>	<i>[leaping up, with ceremonial indignation]</i> : Then you have more regard to your own doubt than you have to his command!	10
<i>More:</i>	For myself, I have no doubt.	
<i>Cromwell:</i>	No doubt of what?	
<i>More:</i>	No doubt of my grounds for refusing this oath. Grounds I will tell to the King alone, and which you, Mr Secretary, will not trick out of me.	15
<i>Norfolk:</i>	Thomas ——	
<i>More:</i>	Oh, gentlemen, can't I go to bed?	
<i>Cromwell:</i>	You don't seem to appreciate the seriousness of your position.	20
<i>More:</i>	I defy anyone to live in that cell for a year and not appreciate the seriousness of his position.	
<i>Cromwell:</i>	Yet the State has harsher punishments.	
<i>More:</i>	You threaten like a dockside bully.	25
<i>Cromwell:</i>	How should I threaten?	
<i>More:</i>	Like a Minister of State, with justice!	
<i>Cromwell:</i>	Oh, justice is what you're threatened with.	
<i>More:</i>	Then I'm not threatened.	
<i>Norfolk:</i>	Master Secretary, I think the prisoner may retire as he requests. Unless you, my lord ——?	30
<i>Cranmer</i>	<i>[pettish]</i> : No, I see no purpose in prolonging the interview.	
<i>Norfolk:</i>	Then good night, Thomas.	
<i>More</i>	<i>[hesitates]</i> : Might I have one or two more books?	
<i>Cromwell:</i>	You have books?	35
<i>More:</i>	Yes.	
<i>Cromwell:</i>	I didn't know; you shouldn't have.	
<i>More</i>	<i>[turns to go: pauses. Desperately]</i> : May I see my family?	
<i>Cromwell:</i>	No! <i>[MORE returns to cell.]</i> Jailer!	



- Jailer:* Sir! 40
- Cromwell:* Have you ever heard the prisoner speak of the King's divorce, or the King's Supremacy of the Church, or the King's marriage?
- Jailer:* No, sir, not a word.
- Cromwell:* If he does, you will of course report it to the lieutenant. 45
- Jailer:* Of course, sir.
- Cromwell:* You will swear an oath to that effect.
- Jailer* [*cheerfully*]: Certainly, sir!
- Cromwell:* Archbishop?
- Cranmer* [*laying cross of vestment on table*]: Place your left hand on this and raise your right hand – take your hat off – Now say after me: I swear by my immortal soul [*JAILER overlapping, repeats the oath with him*] that I will report truly anything said by Sir Thomas More against the King the Council or the State of the Realm. So help me God. Amen. 50
- Jailer* [*overlapping*]: So help me God. Amen. 55

Act 2

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) In what ways, and with what effects, does Ayckbourn dramatise social differences between the three couples in *Absurd Person Singular*?
- Or** (b) In what ways, and with what dramatic effects, does Ayckbourn present Geoffrey at this point in the play? You should make close reference to both language and action.

[GEOFFREY's voice is heard off.]

*Geoffrey* [off]: Darling? Eva—Eva! Quiet, George!

[GEOFFREY backs in from the sitting-room]

[GEORGE is still barking with wild glee]

George! That's enough, George! Don't be silly, boy. Sit, George. Sit, boy. At once. That's a good boy. Sit. Good George. Good ...

5

[GEORGE has quietened. GEOFFREY goes to close the door. GEORGE barks with fresh vigour.]

George ...! [Giving up] Oh, all right, suit yourself. [He closes the door, turning to face EVA for the first time] Hallo, darling. [He gives her a kiss as he passes]

10

[EVA hardly seems to notice. Instead, she sits fiddling with one of her pieces of screwed-up paper. Her face is a tense blank.]

15

God, I need a drink. You want a drink? [Without waiting for a reply, he takes the scotch, finds a glass and pours himself a drink] You want one? No? [He puts the bottle back on the table and drinks] Cheers. I think we're running into some sort of trouble with the Harrison job. Helluva day. Would you believe I could spend two months explaining to them exactly how to assemble that central-dome. I go along this morning, they're trying to put a bloody great pillar up the middle, straight through the fountain. I said to them, "Listen, you promise to put it up as you're told to—I promise it'll stay up, all right?" I now have to tell Harrison that his super Shopperdrome that he thought was only going to cost so much is going to finish up at twice that. He is not going to be pleased. No, I think I'm in trouble unless I can ... Oh well, what the hell, it's Christmas. [Going to the window] You know, I think it's going to snow. By Boxing Day, that site'll be under six foot of slush, mark my words. That'll put us another six months behind. [Returning from the window] Why didn't I pick something simple? [Seeing the screwed-up paper] What've you been up to? [He tries to take EVA's writing pad]

20

25

30

35

[EVA clings to the pad. GEOFFREY shrugs, moves away, then turns and looks at her.]

You all right? You're still in your dressing-gown, did you know? Eva? Are you still thinking about this morning? I phoned you at lunch, you know. Were you out? Eva? Oh, come on, darling, we talked it over, didn't we? We were up till four o'clock this morning talking it over. You agreed. You did more than agree. I mean, it was your idea. And you're

40

right. Believe me, darling, you were right. We can't go on. 45  
 Sooner or later one of us has got to do something really  
 positive for once in our lives—for both our sakes. And it's  
 absolutely true that the best thing that could happen to  
 you and me, at this point in our lives, is for me to go and 50  
 live with Sally. You were absolutely right. You know, I was  
 thinking on the way home—I nipped in for a quick one,  
 that's why I'm a bit late—I was thinking, this could actually  
 work out terribly well. If we're adult about it, I mean. Don't  
 behave like lovesick kids or something. Sally and I will  
 probably get somewhere together—and by that time you'll 55  
 probably have got yourself fixed up—we could still see  
 each other, you know. What I'm really saying is, let's not  
 go through all that nonsense—all that good-bye, I never  
 want to see you again bit. Because I do want to see you  
 again. I always will. I mean, five years. We're not going to 60  
 throw away five years, are we? Eva? Eva, if you're sitting  
 there blaming yourself for this in any way, don't. It's me,  
 love, it's all me. It's just I'm—okay, I'm weak, as you put it.  
 I'm unstable. It's something lacking in me, I know. I mean,  
 other men don't have this trouble. Other men can settle 65  
 down and be perfectly happy with one woman for the rest  
 of their lives. And that's a wonderful thing. Do you think I  
 don't envy that? [*Banging the table*] God, how I envy them  
 that. I mean, do you really think I enjoy living out my life like  
 some sexual Flying Dutchman? Eva, please—please try 70  
 and see my side just a little, will you? Look, it's Christmas  
 Eve. The day after Boxing Day, I promise—I'll just clear  
 everything of mine that you don't need out of the flat. That  
 way, you can forget I even existed, if that's what you want.  
 But can't we try, between us to make the next couple of 75  
 days ... [*He breaks off*] Did I say it's Christmas Eve?

Act 2

**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cie.org.uk](http://www.cie.org.uk) after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.