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LITERATURE IN ENGLISH

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Paper 4 Drama

October/November 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.

2

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

- 1 **Either** **(a)** In what ways, and with what dramatic effects, does Aidoo present changing societies in **both** of these plays?
- Or** **(b)** With close reference to both language and action, discuss Aidoo's presentation of the family and its values at this point in *The Dilemma of a Ghost*.

Petu: Old woman, we greet you.

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You
have not welcomed him but already you want to marry
for him.

Act 1, The Dilemma of a Ghost

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 Either** (a) Discuss the role and dramatic significance of Antonio in *Twelfth Night*.
- Or** (b) Paying close attention to language and action, discuss the significance and dramatic effects of the following extract.

[*Re-enter MARIA with MALVOLIO.*]

<i>Olivia:</i>	How now, Malvolio!	
<i>Malvolio:</i>	Sweet lady, ho, ho.	
<i>Olivia:</i>	Smil'st thou? I sent for thee upon a sad occasion.	
<i>Malvolio:</i>	Sad, lady? I could be sad. This does make some obstruction in the blood, this cross-gartering; but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one and please all'.	5
<i>Olivia:</i>	Why, how dost thou, man? What is the matter with thee?	
<i>Malvolio:</i>	Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.	10
<i>Olivia:</i>	Wilt thou go to bed, Malvolio?	
<i>Malvolio:</i>	To bed? Ay, sweetheart, and I'll come to thee.	
<i>Olivia:</i>	God comfort thee! Why dost thou smile so, and kiss thy hand so oft?	15
<i>Maria:</i>	How do you, Malvolio?	
<i>Malvolio:</i>	At your request? Yes, nightingales answer daws!	
<i>Maria:</i>	Why appear you with this ridiculous boldness before my lady?	20
<i>Malvolio:</i>	'Be not afraid of greatness.' 'Twas well writ.	
<i>Olivia:</i>	What mean'st thou by that, Malvolio?	
<i>Malvolio:</i>	'Some are born great,' –	
<i>Olivia:</i>	Ha?	
<i>Malvolio:</i>	'Some achieve greatness,' –	25
<i>Olivia:</i>	What say'st thou?	
<i>Malvolio:</i>	'And some have greatness thrust upon them.'	
<i>Olivia:</i>	Heaven restore thee!	
<i>Malvolio:</i>	'Remember who commended thy yellow stockings,' –	
<i>Olivia:</i>	'Thy yellow stockings'?	30
<i>Malvolio:</i>	'And wish'd to see thee cross-garter'd.'	
<i>Olivia:</i>	'Cross-garter'd'?	
<i>Malvolio:</i>	'Go to, thou art made, if thou desir'st to be so;' –	
<i>Olivia:</i>	Am I made?	
<i>Malvolio:</i>	'If not, let me see thee a servant still.'	35
<i>Olivia:</i>	Why, this is very midsummer madness.	
	[<i>Enter SERVANT.</i>]	
<i>Servant:</i>	Madam, the young gentleman of the Count Orsino's is return'd; I could hardly entreat him back; he attends your	

5

	ladyship's pleasure.	40
<i>Olivia:</i>	I'll come to him. [<i>Exit SERVANT</i>] Good Maria, let this fellow be look'd to. Where's my cousin Toby? Let some of my people have a special care of him; I would not have him miscarry for the half of my dowry.	
	[<i>Exeunt OLIVIA and MARIA.</i>]	45
<i>Malvolio:</i>	O, ho! do you come near me now? No worse man than Sir Toby to look at me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. 'Cast thy humble slough' says she. 'Be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity' and consequently sets down the manner how, as: a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have lim'd her; but it is Jove's doing, and Jove make me thankful! And when she went away now – 'Let this fellow be look'd to'. 'Fellow' not 'Malvolio' nor after my degree, but 'fellow'. Why, everything adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance – What can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.	50 55 60

Act 3, Scene 4

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 Either** (a) Discuss Shakespeare's dramatic presentation of Antony as a military leader in the play.
- Or** (b) In what ways, and with what dramatic effects, is the death of Cleopatra presented in the following extract? You should pay close attention to both language and action.

[*Re-enter IRAS, with a robe, crown, etc.*]

Cleopatra: Give me my robe, put on my crown; I have
Immortal longings in me. Now no more
The juice of Egypt's grape shall moist this lip. 5
Yare, yare, good Iras; quick. Methinks I hear
Antony call. I see him rouse himself
To praise my noble act. I hear him mock
The luck of Caesar, which the gods give men
To excuse their after wrath. Husband, I come.
Now to that name my courage prove my title! 10
I am fire and air; my other elements
I give to baser life. So, have you done?
Come then, and take the last warmth of my lips.
Farewell, kind Charmian. Iras, long farewell. 15

[*Kisses them. IRAS falls and dies.*]

Have I the aspic in my lips? Dost fall?
If thou and nature can so gently part,
The stroke of death is as a lover's pinch,
Which hurts and is desir'd. Dost thou lie still?
If thus thou vanishest, thou tell'st the world 20
It is not worth leave-taking.

Charmian: Dissolve, thick cloud, and rain, that I may say
The gods themselves do weep.

Cleopatra: This proves me base. 25
If she first meet the curled Antony,
He'll make demand of her, and spend that kiss
Which is my heaven to have. Come, thou mortal wretch,
[*To an asp, which she applies to her breast.*]
With thy sharp teeth this knot intricate 30
Of life at once untie. Poor venomous fool,
Be angry, and dispatch. O couldst thou speak,
That I might hear thee call great Caesar ass
Unpolicied!

Charmian: O Eastern star!

Cleopatra: Peace, peace! 35
Dost thou not see my baby at my breast
That sucks the nurse asleep?

Charmian: O, break! O, break!

Cleopatra: As sweet as balm, as soft as air, as gentle – 40
O Antony! Nay, I will take thee too:
[*Applying another asp to her arm.*]
What should I stay – [Dies.]

7

<i>Charmian:</i>	In this vile world? So, fare thee well. Now boast thee, death, in thy possession lies A lass unparallel'd. Downy windows, close; And golden Phoebus never be beheld Of eyes again so royal! Your crown's awry; I'll mend it and then play – [<i>Enter the GUARD, rushing in.</i>]	45
<i>1 Guard:</i>	Where's the Queen?	50
<i>Charmian:</i>	Speak softly, wake her not.	
<i>1 Guard:</i>	Caesar hath sent –	
<i>Charmian:</i>	Too slow a messenger. [<i>Applies an asp.</i>]	
	O, come apace, dispatch. I partly feel thee.	55
<i>1 Guard:</i>	Approach, ho! All's not well: Caesar's beguil'd.	
<i>2 Guard:</i>	There's Dolabella sent from Caesar; call him.	
<i>1 Guard:</i>	What work is here! Charmian, is this well done?	
<i>Charmian:</i>	It is well done, and fitting for a princess Descended of so many royal kings. Ah, soldier! [CHARMIAN <i>dies.</i>]	60

Act 5, Scene 2

8

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) Discuss the dramatic presentation and significance of Kate in *Philadelphia, Here I Come!*
- Or** (b) Paying close attention to both language and action, discuss the significance and dramatic effects of the following extract.

[*The small hours of the morning.*

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S.B.: Aye. So you did.

Episode 3, Part 2

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) In what ways, and with what dramatic effects, does Ayckbourn explore the roles of guests and hosts in *Absurd Person Singular*?
- Or** (b) In what ways, and with what effects, does Ayckbourn present Marion at this point in the play? You should pay careful attention to both language and action.

	[<i>The door opens. MARION sweeps in. She wears a negligée. She stands dramatically and flings out her arms</i>]	
Marion:	Geoff, darling, it's sweet of you and Eva to come round to see me.	
Geoffrey	[<i>rising</i>]: Oh, that's O.K.	5
Marion:	No, you don't know how much it means to me. It really is terribly, terribly sweet of you.	
Geoffrey:	That's all right, we were ...	
Marion:	And at Christmas, particularly. Bless you for remembering Christmas. [<i>She collapses into the armchair</i>]	10
Ronald:	Look, Marion, you're going to freeze to death. For goodness' sake, put something on, woman.	
Marion:	I'm all right.	
Ronald:	Let me get you your coat. You've only just got out of bed.	
Marion:	Darling, I am quite all right. And I am not sitting in my kitchen in a coat. Nobody sits in a kitchen in a coat. Except tradesmen. It's unheard of. Now, offer me a drink.	15
Ronald:	Look, dear, you know the doctor said very plainly ...	
Marion	[<i>snapping fiercely</i>]: Oh, for the love of God, Ronnie, it's Christmas. Don't be such an utter misery. [<i>To the others</i>] He's Scrooge, you know. He's Scrooge in person. Have you noticed, he's turned all the heating off?	20
	[RONALD, <i>dignified, goes to the trolley and pours MARION a drink. GEOFFREY sits by the table</i>]	
	Oh, it's heavenly to be up. When you've lain in bed for any length of time, on your own, no-one to talk to, with just your thoughts, don't you find your whole world just begins to crowd in on you? Till it becomes almost unbearable. You just lie there thinking, oh God, it could've been so much better if only I'd had the sense to do so and so –	25
	you finish up lying there utterly filled with self-loathing.	30
Eva:	I know the feeling.	
Ronald	[<i>handing MARION a glass</i>]: Here you are, dear.	
Marion:	Heavens! I can hardly see it. Is there anything in here? No it's all right. I'll just sit here and inhale it. [<i>Turning to GEOFFREY and EVA</i>] How are you, anyway?	35
Eva:	Well, as I told you we're – pretty well –	
Marion:	I don't know what it is about Christmas but – I know it's supposed to be a festive thing and we're all supposed to be enjoying ourselves – I just find myself remembering all the dreadful things – the dreadful things I've said – the dreadful things I've done and all those awful hurtful things	40

11

- I didn't mean – oh God, I didn't mean them. Forgive me, I didn't mean them. [*She starts to cry*]
- Ronald:* Look, darling do try and jolly up just for a bit, for heaven's sake. 45
- Marion* [*savagely*]: Jolly up? How the hell can – I – jolly – up?
- Eva:* Marion, dear ...
- Marion:* Do you know what I saw in the hall just now? In the mirror. My face. My God, I saw my face. It was like seeing my face for the first time. 50
- Ronald:* Oh, come on. It's not a bad face, old sausage.
- Marion:* How could anything be so cruel? How could anything be so unutterably cruel?
- Ronald* [*to GEOFFREY*]: Now, you see, this is a case in point. What am I supposed to do? I mean, something I've said has obviously upset her, but you tell me – you tell me. 55
- Marion* [*pulling GEOFFREY to her*]: Geoff – Geoff – Geoff – did you know, Geoff, I used to be a very beautiful woman? I was a very, very beautiful woman. People used to stare at me in the street and say, "My God, what a beautiful, beautiful woman she is." People used to come from miles and miles just to take my picture ... 60
- Ronald:* Marion.
- Marion:* I mean, who'd want my photograph now? Do you want my photograph now? No, of course you don't. Nobody wants my photograph now. Can anybody think of anyone who'd want a photograph of me now? Please, someone. Someone, please want my photograph. 65
- Ronald* [*bellowing*]: Marion! Nobody wants your damn picture, now shut up. 70
- [*A silence. GEOFFREY and EVA are stunned. RONALD removes his eyeshade and adjusts his scarf*]
- [*The first to recover*] Now then, what were we saying?

Act 3

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