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**LITERATURE IN ENGLISH**

**9695/43**

Paper 4 Drama

**May/June 2017**

**2 hours**

No Additional Materials are required.

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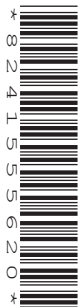
**READ THESE INSTRUCTIONS FIRST**

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.



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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) '*Bird of the Wayside*: What would you have me say/About the Odumna clan?...'

Discuss the dramatic presentation of the Odumna family in *The Dilemma of a Ghost*.

- Or** (b) In what ways, and with what dramatic effects, does Aidoo present Badua and Osam's concern for Anowa at this point in the play? You should pay careful attention to both language and action.

*[The lights die on them and come up in a little while, on the upper stage.]*

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*Badua:* But she is my child.

Phase 2, *Anowa*

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) Discuss the dramatic effects created by Shakespeare's presentation of Viola's love for Orsino.
- Or** (b) Paying close attention to both language and action, discuss the significance and dramatic effects of the following extract from the end of the play.

[*Re-enter FABIAN, with MALVOLIO.*]

*Duke:* Is this the madman?

*Olivia:* Ay, my lord, this same.  
How now, Malvolio!

*Malvolio:* Madam, you have done me wrong, 5  
Notorious wrong.

*Olivia:* Have I, Malvolio? No.

*Malvolio:* Lady, you have. Pray you peruse that letter.  
You must not now deny it is your hand; 10  
Write from it if you can, in hand or phrase;

Or say 'tis not your seal, not your invention;

You can say none of this. Well, grant it then,

And tell me, in the modesty of honour,

Why you have given me such clear lights of favour, 15

Bade me come smiling and cross-garter'd to you,

To put on yellow stockings, and to frown

Upon Sir Toby and the lighter people;

And, acting this in an obedient hope,

Why have you suffer'd me to be imprison'd,

Kept in a dark house, visited by the priest, 20

And made the most notorious geck and gull

That e'er invention play'd on? Tell me why.

*Olivia:* Alas, Malvolio, this is not my writing,  
Though, I confess, much like the character; 25  
But out of question 'tis Maria's hand.

And now I do bethink me, it was she

First told me thou wast mad; then cam'st in smiling,

And in such forms which here were pre-suppos'd

Upon thee in the letter. Prithee, be content;

This practice hath most shrewdly pass'd upon thee, 30

But, when we know the grounds and authors of it,

Thou shalt be both the plaintiff and the judge

Of thine own cause.

*Fabian:* Good madam, hear me speak, 35  
And let no quarrel nor no brawl to come

Taint the condition of this present hour,

Which I have wond'ered at. In hope it shall not,

Most freely I confess myself and Toby

Set this device against Malvolio here,

Upon some stubborn and uncourteous parts 40

We had conceiv'd against him. Maria writ

The letter, at Sir Toby's great importance,

In recompense whereof he hath married her.

How with a sportful malice it was follow'd

May rather pluck on laughter than revenge, 45

If that the injuries be justly weigh'd  
That have on both sides pass'd.

*Olivia:* Alas, poor fool, how have they baffl'd thee!

*Clown:* Why, 'Some are born great, some achieve greatness, and  
some have greatness thrown upon them'. I was one, sir, in 50  
this interlude – one Sir Topas, sir; but that's all one. 'By the  
Lord, fool, I am not mad!' But do you remember – 'Madam,  
why laugh you at such a barren rascal? An you smile not,  
he's gagg'd'? And thus the whirligig of time brings in his  
revenges. 55

*Malvolio:* I'll be reveng'd on the whole pack of you. [Exit.]

*Olivia:* He hath been most notoriously abus'd.

*Duke:* Pursue him, and entreat him to a peace;  
He hath not told us of the captain yet. 60  
When that is known, and golden time convents,  
A solemn combination shall be made  
Of our dear souls. Meantime, sweet sister,  
We will not part from hence. Cesario, come;  
For so you shall be while you are a man;  
But when in other habits you are seen, 65  
Orsino's mistress, and his fancy's queen.

[Exeunt all but the CLOWN.]

[CLOWN sings.]

When that I was and a little tiny boy,  
With hey, ho, the wind and the rain, 70  
A foolish thing was but a toy,  
For the rain it raineth every day.  
But when I came to man's estate,  
With hey, ho, the wind and the rain,  
'Gainst knaves and thieves men shut their gate, 75  
For the rain it raineth every day.

But when I came, alas! to wive,  
With hey, ho, the wind and the rain,  
By swaggering could I never thrive, 80  
For the rain it raineth every day.

But when I came unto my beds,  
With hey, ho, the wind and the rain,  
With toss-pots still had drunken heads,  
For the rain it raineth every day. 85  
A great while ago the world begun,  
With hey, ho, the wind and the rain,  
But that's all one, our play is done,  
And we'll strive to please you every day.

[Exit.]

Act 5, Scene 1

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 **Either** (a) In what ways, and with what effects, does Shakespeare present the relationship between Antony and Cleopatra as self-destructive?
- Or** (b) In what ways, and with what effects, is Cleopatra presented at this point in the play? You should pay careful attention to both language and action.

*Caesar:* Cleopatra, know  
 We will extenuate rather than enforce.  
 If you apply yourself to our intents –  
 Which towards you are most gentle – you shall find  
 A benefit in this change; but if you seek 5  
 To lay on me a cruelty by taking  
 Antony's course, you shall bereave yourself  
 Of my good purposes, and put your children  
 To that destruction which I'll guard them from,  
 If thereon you rely. I'll take my leave. 10

*Cleopatra:* And may, through all the world. 'Tis yours, and we,  
 Your scutcheons and your signs of conquest, shall  
 Hang in what place you please. Here, my good lord.

*Caesar:* You shall advise me in all for Cleopatra.

*Cleopatra:* This is the brief of money, plate, and jewels, 15  
 I am possess'd of. 'Tis exactly valued,  
 Not petty things admitted. Where's Seleucus?

*Seleucus:* Here, madam.

*Cleopatra:* This is my treasurer; let him speak, my lord,  
 Upon his peril, that I have reserv'd 20  
 To myself nothing. Speak the truth, Seleucus.

*Seleucus:* Madam,  
 I had rather seal my lips than to my peril  
 Speak that which is not.

*Cleopatra:* What have I kept back? 25

*Seleucus:* Enough to purchase what you have made known.

*Caesar:* Nay, blush not, Cleopatra; I approve  
 Your wisdom in the deed.

*Cleopatra:* See, Caesar! O, behold,  
 How pomp is followed! Mine will now be yours; 30  
 And, should we shift estates, yours would be mine.  
 The ingratitude of this Seleucus does  
 Even make me wild. O slave, of no more trust  
 Than love that's hir'd! What, goest thou back? Thou shalt  
 Go back, I warrant thee; but I'll catch thine eyes 35  
 Though they had wings. Slave, soulless villain, dog!  
 O rarely base!

*Caesar:* Good Queen, let us entreat you.

*Cleopatra:* O Caesar, what a wounding shame is this,  
 That thou vouchsafing here to visit me, 40  
 Doing the honour of thy lordliness  
 To one so meek, that mine own servant should  
 Parcel the sum of my disgraces by

- Addition of his envy! Say, good Caesar,  
That I some lady trifles have reserv'd, 45  
Immoment toys, things of such dignity  
As we greet modern friends withal; and say  
Some nobler token I have kept apart  
For Livia and Octavia, to induce  
Their mediation – must I be unfolded 50  
With one that I have bred? The gods! It smites me  
Beneath the fall I have. [*To SELEUCUS*] Prithee go hence;  
Or I shall show the cinders of my spirits  
Through th' ashes of my chance. Wert thou a man,  
Thou wouldst have mercy on me. 55
- Caesar:* Forbear, Seleucus.  
[*Exit SELEUCUS.*]
- Cleopatra:* Be it known that we, the greatest, are misthought  
For things that others do; and when we fall  
We answer others' merits in our name, 60  
Are therefore to be pitied.
- Caesar:* Cleopatra,  
Not what you have reserv'd, nor what acknowledg'd,  
Put we i' th' roll of conquest. Still be't yours,  
Bestow it at your pleasure; and believe 65  
Caesar's no merchant, to make prize with you  
Of things that merchants sold. Therefore be cheer'd;  
Make not your thoughts your prisons. No, dear Queen;  
For we intend so to dispose you as  
Yourself shall give us counsel. Feed and sleep. 70  
Our care and pity is so much upon you  
That we remain your friend; and so, adieu.
- Cleopatra:* My master and my lord!
- Caesar:* Not so. Adieu.  
[*Flourish. Exeunt CAESAR and his Train.*] 75

Act 5, Scene 2

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) Discuss the use and dramatic significance of the past in the play.
- Or** (b) In what ways, and with what effects, does Friel present Gar's inner life in the following extract? You should make close reference to both language and action.

*[He goes into his bedroom, flings himself down on his bed, rests his head on his hands, and looks at the ceiling.]*

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*Public:* Who are you tellin'? [*poker-stiff again*] Shamelessly, Sir, shamelessly.

Episode 1

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) In what ways, and with what effects, does Ayckbourn present marriage in the play?
- Or** (b) How might an audience react as the following episode from the play unfolds? You should pay close attention to both language and action.

*Jane:* It's at times like this you're glad of your friends, aren't you?  
 [*She goes at the oven with fresh vigour, singing cheerily*]  
 [*During the above EVA writes another brief note and places it in a prominent position on the table. She now rises and goes to a chair where there is a plastic washing basket filled with clean but unironed clothes. Coiled on top is a washing line. She returns to the table. JANE, emerging for fresh water, catches sight of her*] 5

Sorting out your laundry? You're a terror, aren't you? You're worse than me. [*She returns to her oven and resumes her song*] 10

[*EVA begins to pull the washing line from the basket. She finds one end and ties it in a crude noose. She tests the effectiveness of this on one wrist and, satisfied, pulls the rest of the rope from the basket. Every foot or so is a plastic clothes peg which she removes*] 15

I think I'm beginning to win through. I think I'm down to the metal, anyway, that's something. There's about eight layers on here.

[*EVA comes across a pair of knickers and two pairs of socks still pegged to the line. She removes these and replaces them in the basket*] 20

There's something stuck on the bottom here like cement. You haven't had cement for dinner lately, have you? [*She laughs*] 25

[*EVA now stands with her clothes line gazing at the ceiling. There are two light fittings and her eyes rest on the one immediately above the table. She crosses to the door, clicks a switch and just this one goes out*]

Whooo! Where was Moses ...? What's happened? Bulb gone, has it? We'll get Sidney to fix that when he comes back. Keep him on the go. [*She returns to the oven again, changing her tune to something suitable like "Dancing in the Dark"*] 30

[*EVA climbs first on to a chair then on to the table holding her rope. She removes the bulb and shade in one from the socket and places them on the table at her feet. She is beginning to yawn more and more frequently and is obviously beginning to feel the effect of the sleeping pills. Swaying slightly, she starts to tie the rope round the flex above the holder. This proves a difficult operation since she has far too much rope for the job. She finally manages a knot which loosely encircles the flex. She gives the rope a gentle tug – it holds. She tries again. It still remains in position. She gives it a third tug for luck. The rope slides*] 35 40 45

- down the flex as far as the bulb-holder and promptly pulls this away from the wires. The holder clatters on to the table and she is left clutching the rope. She stands swaying more pronouncedly now, a faint look of desperation on her face]*
- [RONALD enters. Behind him we hear LOTTIE POTTER's laughter and, more distant, a dog barking] 50
- Ronald: Now then, how's our little invalid getting ... [Seeing EVA] Oh, good God. [He dashes forward and steadies EVA] My dear girl, what on earth are you doing up there?
- Jane [emerging from her oven]: Oh, no. She's a real terror, you know. [She goes to assist RONALD in helping EVA off the table and back on to a chair] She can't keep still for a minute. [Reprovingly to EVA] You could have hurt yourself up there, you silly thing. 55
- [RONALD folds up the rope, which is looped round EVA's wrist, and leaves it in her hand] 60
- Ronald: Lucky I ...
- Jane: Yes, it was.
- Ronald: I mean. What was she trying to do?
- Jane: Bulb's gone. 65
- Ronald [looking up]: Yes, so it has. Well, you could have asked me to do that, you know. I'm no handyman but even I can change a bulb.
- [SIDNEY enters with a large bag of tools. Behind him we hear LOTTIE's laughter and a dog barking] 70
- Sidney: Here we are, back again. I've brought everything, just in case. Everything except the kitchen sink and that's already here, eh? [He laughs]
- Ronald: What? Oh, yes. Very good.
- Jane [amused]: Except the kitchen sink. Honestly. 75
- Sidney [noticing the light]: Hallo, hallo. More trouble? [He puts the tool bag by the sink]

Act 2

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