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**LITERATURE IN ENGLISH**

**9695/41**

Paper 4 Drama

**October/November 2016**

**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 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.

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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) In what ways, and with what effects, does Aidoo present Eulalie as an outsider in *The Dilemma of a Ghost*?
- Or** (b) What, for you, is the significance of the intervention of the Old Man and Old Woman at this point in *Anowa*? You should make close reference to both language and action.

[*The lights reappear after a little while. Enter THE-MOUTH-THAT-EATS-SALT-AND-PEPPER. First, OLD MAN. He walks up to the centre of the lower stage, and for a short while, stands still with his head down. Then he raises his head and speaks.*]

Old Man: My fellow townsmen. Have you heard what Kofi and Anowa are doing now? They say he is buying men and women as though they were only worth each a handful of the sands on the shore. *Ei*, Anowa and Kofi. Were those not the same who left Yebi like a pair of unwanted strangers? But peace creates forgetfulness and money-making is like a god possessing a priest. He never will leave you, until he has occupied you, wholly changed the order of your being, and seared you through and up and down. Then only would he eventually leave you, but nothing of you except an exhausted wreck, lying prone and wondering who you are. [*Enter OLD WOMAN*] Besides, there must be something unwholesome about making slaves of other men, something that is against the natural state of man and the purity of his worship of the gods. Those who have observed have remarked that every house is ruined where they take in slaves. As you sit,  
They grow  
And before you know  
Where you are,  
They are there,  
And you are not.  
One or two homes in Abura already show this;  
They are spilling over  
With gold and silver  
And no one knows the uttermost hedges of their lands.  
But where are the people  
Who are going to sit on these things?  
Yes,  
It is frightening.  
But all at once,  
Girl-babies die  
And the breasts of women in new motherhood  
Run dry.  
[*OLD WOMAN tries to get in a word, thumping her stick and coughing.*]

Old Woman: She is a witch,  
She is a devil,  
She is everything that is evil.

## 3

- Old Man* [Raising his head and showing interest]: Who?
- Old Woman*: Who else but that child of Abena Badua?
- Old Man*: And what has she done now?
- Old Woman*: Have you not heard? [She is even more excited than ever. And for the rest of the scene makes an exhibition of herself, jumping, raising her stick in the air, coughing etc.] She thinks the world has not seen the likes of her before. [Now with feigned concern] I wonder what a woman eats to produce a child like Anowa. I am sure that such children are not begotten by normal natural processes. 50
- Old Man* [With amused contempt]: But what?
- Old Woman*: Ah! They issue from cancerous growths, tumours that grow from evil dreams. Yes, and from hard and bony material that the tender organs of ordinary human women are too weak to digest. 55
- Old Man*: Are you not sure that you are seeing too much in too little?
- Old Woman*: What are you saying? Am I wrong? What woman is she who thinks she knows better than her husband in all things? 60
- Old Man*: A good husband would himself want advice from his wife, as the head of a family, a chief, a king, any nobleman has need of an adviser.
- Old Woman*: But Anowa is too much. She is now against the very man who she selected from so many. She would rather he was poor than prospering. They say she raves hourly against our revered ancestors and sanctions their deeds in high tones. She thinks our forefathers should have waited for her to be born so she could have upbraided them for their misdeeds and shown them what actions of men are virtuous. 65
- Old Man*: I do not know if I can believe all this you say of the pitiful child. But certainly, it is not too much to think that the heavens might show something to children of a latter day which was hidden from them of old? 70
- [OLD WOMAN is so flabbergasted at this she opens her mouth wide and turns in the OLD MAN's direction while he walks slowly away.] 75

Phase 2, Anowa

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

2 **Either** (a) 'Puck: Lord, what fools these mortals be!'

In the light of this comment, discuss Shakespeare's presentation of human foolishness in the play.

**Or** (b) In what ways, and with what dramatic effects, does Shakespeare present Oberon, Titania, and their relationship at this point in the play? You should make close reference to both language and action.

[Enter PUCK.]

Oberon [Advancing]: Welcome, good Robin. Seest thou this sweet sight?  
 Her dotage now I do begin to pity;  
 For, meeting her of late behind the wood, 5  
 Seeking sweet favours for this hateful fool,  
 I did upbraid her and fall out with her.  
 For she his hairy temples then had rounded  
 With coronet of fresh and fragrant flowers;  
 And that same dew which sometime on the buds 10  
 Was wont to swell like round and orient pearls  
 Stood now within the pretty flowerets' eyes,  
 Like tears that did their own disgrace bewail.  
 When I had at my pleasure taunted her,  
 And she in mild terms begg'd my patience, 15  
 I then did ask of her changeling child;  
 Which straight she gave me, and her fairy sent  
 To bear him to my bower in fairy land.  
 And now I have the boy, I will undo  
 This hateful imperfection of her eyes. 20  
 And, gentle Puck, take this transformed scalp  
 From off the head of this Athenian swain,  
 That he awaking when the other do  
 May all to Athens back again repair,  
 And think no more of this night's accidents 25  
 But as the fierce vexation of a dream.  
 But first I will release the Fairy Queen.  
 [Touching her eyes.  
 Be as thou wast wont to be;  
 See as thou was wont to see. 30  
 Dian's bud o'er Cupid's flower  
 Hath such force and blessed power.  
 Now, my Titania; wake you, my sweet queen.

Titania: My Oberon! What visions have I seen!  
 Methought I was enamour'd of an ass. 35

Oberon: There lies your love.

Titania: How came these things to pass?  
 O, how mine eyes do loathe his visage now!

Oberon: Silence awhile. Robin, take off this head.  
 Titania, music call; and strike more dead 40  
 Than common sleep of all these five the sense.

Titania: Music, ho, music, such as charmeth sleep!

## 5

- Puck:* Now when thou wak'st with thine own fool's eyes peep.
- Oberon:* Sound, music. Come, my Queen, take hands with me,  
[*Music.* 45
- And rock the ground whereon these sleepers be.  
 Now thou and I are new in amity,  
 And will to-morrow midnight solemnly  
 Dance in Duke Theseus' house triumphantly,  
 And bless it to all fair prosperity. 50  
 There shall the pairs of faithful lovers be  
 Wedded, with Theseus, all in jollity.
- Puck:* Fairy King, attend and mark;  
 I do hear the morning lark.
- Oberon:* Then, my Queen, in silence sad, 55  
 Trip we after night's shade.  
 We the globe can compass soon,  
 Swifter than the wand'ring moon.
- Titania:* Come, my lord; and in our flight,  
 Tell me how it came this night 60  
 That I sleeping here was found  
 With these mortals on the ground.

[*Exeunt.*

Act 4, Scene 1

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 **Either** (a) Discuss Shakespeare's dramatic presentation of Egypt in the play *Antony and Cleopatra*.
- Or** (b) How might an audience react as the following passage unfolds? You should make close reference to both language and action.

*Antony:* Dead then? 5

*Mardian:* Dead.

*Antony:* Unarm, Eros; the long day's task is done,  
And we must sleep. That thou depart'st hence safe  
Does pay thy labour richly. Go. 5

[Exit MARDIAN.]

Off, pluck off!

The sevenfold shield of Ajax cannot keep  
The battery from my heart. O, cleave, my sides!  
Heart, once be stronger than thy continent, 10  
Crack thy frail case. Apace, Eros, apace. –  
No more a soldier. Bruised pieces, go;  
You have been nobly borne. – From me awhile

[Exit EROS.]

I will o'ertake thee, Cleopatra, and 15  
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  
Mars what it does; yea, very force entangles  
Itself with strength. Seal then, and all is done. 20  
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.  
Dido and her Aeneas shall want troops,  
And all the haunt be ours. – Come, Eros, Eros! 25

[Re-enter EROS.]

*Eros:* What would my lord?

*Antony:* Since Cleopatra died,  
I have liv'd in such dishonour that the gods  
Detest my baseness. I, that with my sword 30  
Quarter'd the world, and o'er green Neptune's back  
With ships made cities, condemn myself to lack  
The courage of a woman; less noble mind  
Than she which by her death our Caesar tells  
'I am conqueror of myself'. Thou art sworn, Eros, 35  
That, when the exigent should come – which now  
Is come indeed – when I should see behind me  
Th' inevitable prosecution of  
Disgrace and horror, that, on my command,  
Thou then wouldst kill me. Do't; the time is come. 40  
Thou strik'st not me; 'tis Caesar thou defeat'st.  
Put colour in thy cheek.

*Eros:* The gods withhold me!  
Shall I do that which all the Parthian darts,

|                |  |    |
|----------------|--|----|
|                | Though enemy, lost aim and could not?  | 45 |
| <i>Antony:</i> | Eros,<br>Wouldst thou be window'd in great Rome and see<br>Thy master thus with pleach'd arms, bending down<br>His corrigible neck, his face subdu'd<br>To penetrative shame, whilst the wheel'd seat<br>Of fortunate Caesar, drawn before him, branded<br>His baseness that ensued? | 50 |
| <i>Eros:</i>   | I would not see't.   |    |
| <i>Antony:</i> | Come, then; for with a wound I must be cur'd.<br>Draw that thy honest sword, which thou hast worn<br>Most useful for thy country.  | 55 |
| <i>Eros:</i>   | O, sir, pardon me!   |    |
| <i>Antony:</i> | When I did make thee free, swor'st thou not then<br>To do this when I bade thee? Do it at once,<br>Or thy precedent services are all<br>But accidents unpurpos'd. Draw, and come.  | 60 |
| <i>Eros:</i>   | Turn from me then that noble countenance,<br>Wherein the worship of the whole world lies.  |    |
| <i>Antony:</i> | Lo thee!   |    |
|                | [Turning from him.   | 65 |
| <i>Eros:</i>   | My sword is drawn.   |    |
| <i>Antony:</i> | Then let it do at once<br>The thing why thou hast drawn it.  |    |
| <i>Eros:</i>   | My dear master,<br>My captain and my emperor, let me say,<br>Before I strike this bloody stroke, farewell.   | 70 |
| <i>Antony:</i> | 'Tis said, man; and farewell.  |    |
| <i>Eros:</i>   | Farewell, great chief. Shall I strike now?   |    |
| <i>Antony:</i> | Now, Eros.   |    |
| <i>Eros:</i>   | Why, there then! Thus do I escape the sorrow<br>Of Antony's death. [Kills himself.   | 75 |

Act 4, Scene 14

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) How, and with what dramatic effects, does Bolt present betrayal in the play?
- Or** (b) Discuss the dramatic presentation of More's home life at this point in the play. You should make close reference to detail of language and action.

|                  |   |    |
|------------------|---|----|
| <i>More:</i>     | Listen, Roper. Two years ago you were a passionate Churchman; now you're a passionate — Lutheran. We must just pray, that when your head's finished turning your face is to the front again.                    |    |
| <i>Roper:</i>    | Don't lengthen your prayers with <i>me</i> , sir!   | 5  |
| <i>More:</i>     | Oh, one more or less. ... Is your horse here?   |    |
| <i>Roper:</i>    | No, I walked.   |    |
| <i>More:</i>     | Well, take a horse from the stables and get back home. [ROPER <i>hesitates</i> .] Go along.   |    |
| <i>Roper:</i>    | May I come again? [MORE <i>indicates</i> MARGARET.]   | 10 |
| <i>Margaret:</i> | Yes. Soon.  |    |
| <i>Roper:</i>    | Good night, sir.  |    |
|                  | [Exit ROPER.]   |    |
| <i>Margaret:</i> | Is that final, Father?  |    |
| <i>More:</i>     | As long as he's a heretic, Meg, that's absolute. [ <i>Warmly</i> .] Nice boy. ... Terribly strong principles though. I told you to go to bed.   | 15 |
| <i>Margaret:</i> | Yes, why?   |    |
| <i>More</i>      | [ <i>lightly</i> ]: Because I intended you to go to bed. You're very pensive?   | 20 |
| <i>Margaret:</i> | You're very gay. Did he talk about the divorce?   |    |
| <i>More:</i>     | Mm? You know I think we've been on the wrong track with Will — It's no good arguing with a Roper —  |    |
| <i>Margaret:</i> | Father, did he?   |    |
| <i>More:</i>     | <i>Old</i> Roper was just the same. Now let him think he's going with the current and he'll turn round and start swimming in the opposite direction. What we want is a really substantial attack on the Church. | 25 |
| <i>Margaret:</i> | We're going to get it, aren't we?   |    |
| <i>More:</i>     | Margaret, I'll not have you talk treason. ... And I'll not have you repeat lawyer's gossip. I'm a lawyer myself and I know what it's worth.   | 30 |
| <i>Alice</i>     | [ <i>off. Indignant and excited</i> ]: Thomas — !   |    |
| <i>More:</i>     | Now look what you've done.  |    |
|                  | [Enter ALICE at head of stairs in nightgown.]   | 35 |
| <i>Alice:</i>    | Young Roper! I've just seen young Roper! On <i>my</i> horse.  |    |
| <i>More:</i>     | He'll bring it back, dear. He's been to see Margaret.   |    |
| <i>Alice:</i>    | Oh — why you don't beat that girl!  |    |
| <i>More:</i>     | No no, she's full of education — and it's a delicate commodity.   | 40 |



*Alice:* Mm! And more's the pity!  
*More:* Yes, but it's there now and think what it cost. [*He sneezes.*]  
*Alice* [*pouncing*]: Ah! Margaret – hot water.  
[*Exit* MARGARET.  
*More:* I'm sorry you were awakened, chick. 45  
*Alice:* I wasn't sleeping very deeply, Thomas – what did Wolsey want?  
*More* [*innocent*]: Young Roper asked for Margaret.  
*Alice:* What! Impudence!  
*More:* Yes, wasn't it? 50  
*Alice:* Old fox! What did he want, Thomas?  
*More:* He wanted me to read a dispatch.  
*Alice:* Was that all?  
*More:* A Latin dispatch.  
*Alice:* Oh! Won't you talk about it? 55  
*More* [*gently*]: No.  
[*Enter* MARGARET *with cup which she takes to* MORE.]  
*Alice:* Norfolk was speaking for you as Chancellor before he left.  
*More:* He's a dangerous friend then. Wolsey's Chancellor, God help him. We don't want another. [*MARGARET takes cup to him; he sniffs it.*] I don't want this. 60  
*Alice:* Drink it. Great men get colds in the head just the same as commoners.  
*More:* That's dangerous, levelling talk, Alice. Beware of the Tower. [*Rises.*] I will, I'll drink it in bed. 65  
[*All move to stairs and ascend, talking.*]  
*Margaret:* Would you want to be Chancellor?  
*More:* No.

Act 1

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) In what ways, and with what dramatic effects, does Ayckbourn use comedy to explore more serious concerns?
- Or** (b) Paying close attention to language and action, discuss the significance and dramatic effects of the following extract.

[JANE carries rather carefully two more glasses she considers dirty. She closes the door. She looks round the kitchen but sees no-one. She crosses, rather furtively, to the sink and rinses the glasses. EVA throws an oven tray on to the floor with a clatter. JANE, startled, takes a step back and gives a little squeak. EVA, equally startled, tries to sit up in the oven and hits her head with a clang on the remaining top shelf.]

5

Jane: Mrs Jackson, are you all right? You shouldn't be on the cold floor in your condition, you know. You should be in bed. Surely? Here ...

10

[She helps EVA to her feet and steers her back to the table]

Now, you sit down here. Don't you worry about that oven now. That oven can wait. You clean it later. No point in damaging your health for an oven, is there? Mind you, I know just what you feel like, though. You suddenly get that urge, don't you? You say, I must clean that oven if it kills me. I shan't sleep, I shan't eat till I've cleaned that oven. It haunts you. I know just that feeling. I'll tell you what I'll do. Never say I'm not a good neighbour – shall I have a go at it for you? How would that be? Would you mind? I mean, it's no trouble for me. I quite enjoy it, actually – and you'd do the same for me, wouldn't you? Right. That's settled. No point in wasting time, let's get down to it. Now then, what are we going to need? Bowl of water, got any oven cleaner, have you? Never mind, we'll find it – I hope you're not getting cold, you look very peaky. [Hunting under the sink] Now then, oven cleaner? Have we got any? Well, if we haven't, we'll just have to use our old friend Mr. Vim, won't we? [She rummages]

15

20

25

[The door opens. GEOFFREY enters and goes to EVA. Conversation is heard in the background]

30

Geoffrey: Darling, listen, it looks as if I've got ... [Seeing JANE] Oh.

Jane: Hallo, there.

Geoffrey: Oh, hallo – anything you – want?

Jane: I'm just being a good neighbour, that's all. Have you by any chance got an apron I could borrow?

35

Geoffrey [Rather bewildered, pointing to the chair]: Er – yes – there.

Jane: Oh, yes. [Putting it on] Couldn't see it for looking.

Geoffrey: Er – what are you doing?

Jane: Getting your oven ready for tomorrow, that's what I'm doing.

Geoffrey: For what?

40

Jane: For your Christmas dinner. What else do you think for what?

Geoffrey: Yes, well, are you sure ...?

- Jane:* Don't you worry about me. [*She bustles around singing loudly, collecting cleaning things and a bowl of water*]
- Geoffrey* [*Over this, irritated*]: Oh. Darling – Eva, look I've phoned the doctor but he's not there. He's apparently out on a call somewhere and the fool of a woman I spoke to has got the address and no number. It'll be quicker for me to try and catch him there than sitting here waiting for him to come back. Now, I'll be about ten minutes, that's all. You'll be all right, will you? 45
- Jane:* Don't you fret. I'll keep an eye on her. [*She puts on a rubber glove*]
- Geoffrey:* Thank you. [*He studies the immobile EVA. On a sudden inspiration, crosses to the kitchen drawer and starts taking out the knives. He scours the kitchen, gathering up the sharp implements*] 55
- [*JANE watches him, puzzled*]
- [*By way of explanation*] People downstairs are having a big dinner party. Promised to lend them some stuff.
- Jane:* Won't they need forks? 60
- Geoffrey:* No. No forks. They're Muslims. [*As he goes to the door*] Ten minutes.
- [*The doorbell rings*]
- Jane:* There's somebody.
- Geoffrey:* The Brewster-Wrights, probably. 65
- Jane:* Oh ...
- [*GEOFFREY goes out, the dog barking as he does so, until the door is closed*]
- Hark at that dog of yours. Huge, isn't he? Like a donkey – huge. Do you know what Dick's bought him? Dick Potter? He's bought George a Christmas present. One of those rubber rings. You know the ones you throw in the air. One of those. He loves it. He's been running up and down your hallway out there – Dick throwing it, him trying to catch it. But he's really wonderful with dogs, Dick. He really understands them. Do you know he nearly became a dog handler only he didn't have his proper eyesight. But he knows how to treat them. Doesn't matter what sort of dog it is ... He knows all their ways. [*Turning to the oven*] Now then – oh, this is going to be a big one, isn't it? Dear oh dear. Never mind. Where there's a will. [*Removing the tea towel from the oven*] You haven't been trying to clean it with this, have you? You'll never clean it with this. Good old elbow grease – that's the way. [*She sets to work, her head almost inside the oven*] 70
- 75
- 80

Act 2

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