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**LITERATURE IN ENGLISH**

**9695/42**

Paper 4 Drama

**October/November 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 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) How, and with what effects, does Aidoo present tension between Ato and Eulalie in *The Dilemma of a Ghost*?
- Or** (b) In what ways, and with what dramatic effects, does Aidoo present Anowa and Kofi Ako's relationship at this point in the play? You should make close reference to both language and action.

[KOFI AKO *concentrates on preparing the mat.*

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We shall not buy men.

Phase 2, *Anowa*

WILLIAM SHAKESPEARE: *Twelfth Night*

- 2 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare explore disguised identity in the play?
- Or** (b) With close reference to both language and action, discuss Shakespeare's dramatic presentation of conflicts in the following episode.

	[Enter MARIA.]	
<i>Maria:</i>	What a caterwauling do you keep here! If my lady have not call'd up her steward Malvolio, and bid him turn you out of doors, never trust me.	
<i>Sir Toby:</i>	My lady's a Cataian, we are politicians, Malvolio's a Peg-a-Ramsey, and [Sings] Three merry men be we. Am not I consanguineous? Am I not of her blood? Tilly- vally, lady.	5
	[Sings] There dwelt a man in Babylon, Lady, lady.	10
<i>Clown:</i>	Beshrew me, the knight's in admirable fooling.	
<i>Sir Andrew:</i>	Ay, he does well enough if he be dispos'd, and so do I too; he does it with a better grace, but I do it more natural.	15
<i>Sir Toby</i>	[Sings]: O' the twelfth day of December –	
<i>Maria:</i>	For the love o' God, peace! [Enter MALVOLIO.]	
<i>Malvolio:</i>	My masters, are you mad? Or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an ale-house of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time, in you?	20
<i>Sir Toby:</i>	We did keep time, sir, in our catches. Sneck up!	25
<i>Malvolio:</i>	Sir Toby, I must be round with you. My lady bade me tell you that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, and it would please you to take leave of her, she is very willing to bid you farewell.	30
<i>Sir Toby</i>	[Sings]: Farewell, dear heart, since I must needs be gone.	
<i>Maria:</i>	Nay, good Sir Toby.	
<i>Clown</i>	[Sings]: His eyes do show his days are almost done.	35
<i>Maria:</i>	Is't even so?	
<i>Sir Toby</i>	[Sings]: But I will never die. [Falls down.	
<i>Clown</i>	[Sings]: Sir Toby, there you lie.	
<i>Malvolio:</i>	This is much credit to you.	
<i>Sir Toby</i>	[Sings]: Shall I bid him go?	40
<i>Clown</i>	[Sings]: What an if you do?	

## 5

- Sir Toby* [Sings]: Shall I bid him go, and spare not?
- Clown* [Sings]: O, no, no, no, no, you dare not.
- Sir Toby* [Rising]: Out o' tune, sir! Ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale? 45
- Clown:* Yes, by Saint Anne; and ginger shall be hot i' th' mouth too.
- Sir Toby:* Th'art i' th' right. Go, sir, rub your chain with crumbs. A stoup of wine, Maria! 50
- Malvolio:* Mistress Mary, if you priz'd my lady's favour at anything more than contempt, you would not give means for this uncivil rule; she shall know of it, by this hand. [Exit.
- Maria:* Go shake your ears.

Act 2, Scene 3

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 **Either** (a) In what ways, and with what effects, does Shakespeare present the deaths of Antony and Cleopatra?
- Or** (b) How, and with what dramatic effects, does Shakespeare present Antony's state of mind at this point in the play? You should make close reference to both language and action.

<i>Antony:</i>	From Sicyon, ho, the news! Speak there!	
<i>1 Attendant:</i>	The man from Sicyon – is there such an one?	
<i>2 Attendant:</i>	He stays upon your will.	
<i>Antony:</i>	Let him appear. These strong Egyptian fetters I must break, Or lose myself in dotage.	5
	[ <i>Enter another MESSENGER with a letter.</i> ]	
	What are you?	
<i>2 Messenger:</i>	Fulvia thy wife is dead.	
<i>Antony:</i>	Where died she?	10
<i>2 Messenger:</i>	In Sicyon. Her length of sickness, with what else more serious Importeth thee to know, this bears.	
	[ <i>Gives the letter.</i> ]	
<i>Antony:</i>	Forbear me.	15
	[ <i>Exit MESSENGER.</i> ]	
	There's a great spirit gone! Thus did I desire it. What our contempts doth often hurl from us We wish it ours again; the present pleasure, By revolution low'ring, does become The opposite of itself. She's good, being gone; The hand could pluck her back that shov'd her on. I must from this enchanting queen break off. Ten thousand harms, more than the ills I know, My idleness doth hatch. How now, Enobarbus!	20
	[ <i>Re-enter ENO BARBUS.</i> ]	
<i>Enobarbus:</i>	What's your pleasure, sir?	
<i>Antony:</i>	I must with haste from hence.	
<i>Enobarbus:</i>	Why, then we kill all our women. We see how mortal an unkindness is to them; if they suffer our departure, death's the word.	30
<i>Antony:</i>	I must be gone.	
<i>Enobarbus:</i>	Under a compelling occasion, let women die. It were pity to cast them away for nothing, though between them and a great cause they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly; I have seen her die twenty times upon far poorer moment. I do think there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying.	35
		40

- Antony:* She is cunning past man's thought.
- Enobarbus:* Alack, sir, no! Her passions are made of nothing but the finest part of pure love. We cannot call her winds and waters sighs and tears; they are greater storms and tempests than almanacs can report. This cannot be cunning in her; if it be, she makes a show'r of rain as well as Jove. 45
- Antony:* Would I had never seen her!
- Enobarbus:* O sir, you had then left unseen a wonderful piece of work, which not to have been blest withal would have discredited your travel. 50
- Antony:* Fulvia is dead.
- Enobarbus:* Sir?
- Antony:* Fulvia is dead.
- Enobarbus:* Fulvia? 55
- Antony:* Dead.
- Enobarbus:* Why, sir, give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a man from him, it shows to man the tailors of the earth; comforting therein that when old robes are worn out there are members to make new. If there were no more women but Fulvia, then had you indeed a cut, and the case to be lamented. This grief is crown'd with consolation; your old smock brings forth a new petticoat; and indeed the tears live in an onion that should water this sorrow. 60
- Antony:* The business she hath broached in the state. Cannot endure my absence.
- Enobarbus:* And the business you have broach'd here cannot be without you; especially that of Cleopatra's, which wholly depends on your abode. 70

Act 1, Scene 2

BRIAN FRIEL: *Philadelphia, Here I Come!*

- 4 **Either** (a) Discuss Friel's dramatic presentation of what Gar imagines about America in the play.
- Or** (b) Discuss the dramatic significance of this extract in the play. You should pay careful attention to both language and action.

*Doogan:* Hello, Gareth.

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[*awkwardly, with sincerity*] Kate is our only child, Gareth,  
and her happiness is all that is important to us –

Episode 1

ALAN AYCKBOURN: *Absurd Person Singular*

5 **Either** (a) 'It is the characters' lack of self-awareness that creates the comedy.'

How far do you agree with this view of the play?

**Or** (b) Paying close attention to both language and action, discuss the significance and dramatic effects of the following extract.

- Sidney:* Look what you have done! You silly woman!  
*[She tries to mop him down with the dish cloth]*  
*[Beating her away]* Don't do that! Don't do that! It's too late for that. Look at this shirt. This is a new shirt.
- Jane:* Well, it'll wash. It'll wash. I'll wash it. It's only oven grease. 5
- Sidney:* I told you, didn't I? I said, whatever you do – don't pour water down there, didn't I?
- Jane:* I didn't think ...
- Sidney:* Obviously.
- Jane:* Well, take the shirt off now and I'll ... 10
- Sidney:* And I'll go home in my singlet, I suppose?
- Jane:* Nobody'll notice.
- Sidney:* Of course they'll notice. Otherwise, there'd be no point in wearing a shirt in the first place, would there? If nobody noticed, we'd all be walking around in our singlets. 15
- Jane:* It's dark.
- Sidney:* Don't change the subject. It would really teach you a lesson if I caught pneumonia.
- Jane* *[tearful]*: Don't say that.
- Sidney:* Teach you, that would. 20
- [JANE sniffs. SIDNEY strides to the door]*  
 Dear oh dear.
- Jane* *[following him]*: Where are you going?
- Sidney:* To get my overcoat before I freeze. Where else do you think I'm going? 25
- Jane:* But, Sidney ...
- [SIDNEY ignores her, flinging open the door and striding out, making a dignified exit. There is a burst of furious barking. SIDNEY reappears very swiftly and closes the door behind him]* 30
- Sidney* *[to EVA, furiously]*: That dog of yours is a liability. You ought to keep that animal under control. I can't even get to my overcoat. It's not good enough.  
*[EVA slowly lies down on the kitchen table, oblivious]*
- Jane:* Come and sit down. 35
- Sidney:* Sit down? What's the point of sitting down?
- Jane:* Geoff should be back soon.

- Sidney:* I should hope so. This isn't what you expect at all. Not when you come round for a quiet drink and a chat. [*Almost screaming in EVA's ear*] This is the last time I accept hospitality in this household. 40
- Jane:* Ssh.
- Sidney:* What?
- Jane:* She'll hear you.
- Sidney:* I don't care who hears me. [*He sits*] 45
- Jane:* Ssh. [*She sits*]  
 [*A pause. The four of them are sitting. EVA lies. RONALD continues to look glassy, quivering slightly. MARION's drinking has caught up with her. JANE looks abjectly miserable. SIDNEY shivers in his vest*] 50
- Sidney:* And we're missing the television.
- Jane:* Ssh.  
 [*A silence. Then, from apparently nowhere, a sleepy voice begins to sing dreamily. It is EVA*]
- Eva* [*singing*]: "On the first day of Christmas my true love sent to me a partridge in a pear tree. On the second day of Christmas my true love sent to me, two turtle doves – 55
- Marion* [*joining her*]: – and a partridge in a pear tree. On the third day of Christmas my true love sent to me, three French hens – 60
- Jane* [*joining her*]: – two turtle doves and a partridge in a pear tree. On the fourth day of Christmas my true love sent to me, four calling birds –
- Ronald* [*joining them*]: – three French hens, two turtle doves and a partridge in a pear tree. 65
- All:* On the fifth day of Christmas my true love sent to me, five gold rings, etc.  
 [*As the bedraggled quintet begin to open up, the singing gets bolder and more confident. Somewhere in the distance GEORGE begins to howl. EVA, still lying on her back, conducts them dreamily with both hands and then finally with the hammer*] 70
- [*The door bursts open. GEOFFREY enters hurriedly, calling behind him*]
- Geoffrey:* Through here, Doctor. Please hurry, I ... 75  
 [*GEOFFREY is suddenly aware of the sound behind him. He turns, still breathless from his run up four flights. His mouth drops further open as he surveys the scene. The singing continues unabated, as the Lights black-out and –*]
- the CURTAIN falls* 80

Act 2

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