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**LITERATURE IN ENGLISH**

**9695/42**

Paper 4 Drama

**May/June 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 dramatic effects does Aidoo present families in **both** of these plays?
- Or** (b) With close reference to detail of both language and action, discuss Aidoo's presentation of tension between Anowa and Kofi Ako in this extract.

*Anowa:* But what have I done?

*Kofi Ako:* I just want you to leave me, that's all.

*Anowa:* O the Gods of my fathers, what is it? What is it?

*Kofi Ako:* I shall have the little house built for you, as I promised, but in Yebi ... 5

*Anowa:* But I cannot go and live there.

*Kofi Ako:* I will give you half of the trade and half of the slaves, if you want them.

*Anowa:* I don't want anything from you.

*Kofi Ako:* Take away with you all the jewelry. 10

*Anowa:* I say I want nothing ...

*Kofi Ako:* And you must leave immediately. I myself shall come to Yebi, or send people you can respect to come and explain everything to your family ...

*Anowa:* No, no, no! 15

*Kofi Ako:* ... I shall ask a few men and women to go with you now, and carry your personal belongings.

*Anowa:* But ...

*Kofi Ako:* Boy!

*Anowa:* Stop! 20

*Kofi Ako:* What? [*Unknown to the two, not only BOY but several of the slaves, men and women, appear.*]

*Anowa:* You cannot send me away like this. Not to Yebi, or anywhere. Not before you have told me why. I swore to Mother I was not returning. Not ever. [*Not shedding a tear but her eyes shining dangerously.*] No, I am not in rags. But ... but I do not have children from this marriage. Ah! Yes, Kofi, [*she moves to him and whispers hoarsely and audibly*] we do not have children, Kofi, we have not got children! And for years now, I have not seen your bed. And Kofi, [*getting hysterical*] now that I think back on it, you have never been interested in any other woman ... 30

*Kofi Ako:* What are you saying, Anowa?

*Anowa:* Kofi, are you dead? [*Pause*] Kofi, is your manhood gone? I mean, you are like a woman. [*Pause*] Kofi, there is not hope any more, is there? [*Pause*] Kofi ... tell me, is that why I must leave you? That you have exhausted your masculinity acquiring slaves and wealth? 35

[*Silence.*]

Why didn't you want me to know? You could have told me. Because we were friends. Like brother and sister. You just 40

did not want me to know? And the priest said it was my fault. That I ate your manhood up? Why did he say I did it? Out of envy? Did he not tell you that perhaps you had consumed it up yourself acquiring wealth and slaves? 45

*[KOFI looks around and sees the peeping eyes. He is horrified. He gestures to ANOWA who doesn't know what is happening and goes on talking. He makes an attempt to go away and then sits down again. The slaves disappear.]*

*Anowa:* Now I know. So that is it. My husband is a woman now. 50

*[She giggles.]* He is a corpse. He is dead wood. But less than dead wood because at least, that sometimes grows mushrooms ... Why didn't you want me to know? *[Long pause while they look at each other strangely. Then he gets up to leave.]* Where are you going? Kofi, don't leave. 55  
*[Pause.]* Let us start from the beginning. *[Long pause.]* No, I shall leave you in peace. *[Pause]* I am leaving, Kofi. I am leaving. I shall leave you in peace.

*[He exits upper left. She watches his receding back until he disappears. She then shifts her gaze to the gilded chair. She stares at that for some time, after which her eyes just wander in general around the room. Then at some point she begins to address the furniture.]* 60

Phase 3, Anowa

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present love in the play?
- Or** (b) With close reference to language and action in the following extract, discuss Shakespeare's dramatic presentation of Helena at this point in the play.

*Hermia:* What love could press Lysander from my side?

*Lysander:* Lysander's love, that would not let him bide –  
Fair Helena, who more engilds the night  
Than all yon fiery oes and eyes of light.  
Why seek'st thou me? Could not this make thee know 5  
The hate I bare thee made me leave thee so?

*Hermia:* You speak not as you think; it cannot be.

*Helena:* Lo, she is one of this confederacy!  
Now I perceive they have conjoin'd all three  
To fashion this false sport in spite of me. 10  
Injurious Hermia! Most ungrateful maid!  
Have you conspir'd, have you with these contriv'd,  
To bait me with this foul derision?  
Is all the counsel that we two have shar'd,  
The sisters' vows, the hours that we have spent, 15  
When we have chid the hasty-footed time  
For parting us – O, is all forgot?  
All school-days' friendship, childhood innocence?  
We, Hermia, like two artificial gods,  
Have with our needles created both one flower, 20  
Both on one sampler, sitting on one cushion,  
Both warbling of one song, both in one key;  
As if our hands, our sides, voices, and minds,  
Had been incorporate. So we grew together,  
Like to a double cherry, seeming parted, 25  
But yet an union in partition,  
Two lovely berries moulded on one stem;  
So, with two seeming bodies, but one heart;  
Two of the first, like coats in heraldry,  
Due but to one, and crowned with one crest. 30  
And will you rent our ancient love asunder,  
To join with men in scorning your poor friend?  
It is not friendly, 'tis not maidenly;  
Our sex, as well as I, may chide you for it,  
Though I alone do feel the injury. 35

*Hermia:* I am amazed at your passionate words; I scorn you not;  
it seems that you scorn me.

*Helena:* Have you not set Lysander, as in scorn,  
To follow me and praise my eyes and face?  
And made your other love, Demetrius, 40  
Who even but now did spurn me with his foot,  
To call me goddess, nymph, divine, and rare,  
Precious, celestial? Wherefore speaks he this  
To her he hates? And wherefore doth Lysander  
Deny your love, so rich within his soul, 45

And tender me, forsooth, affection,  
 But by your setting on, by your consent?  
 What though I be not so in grace as you,  
 So hung upon with love, so fortunate,  
 But miserable most, to love unlov'd? 50  
 This you should pity rather than despise.

*Hermia:* I understand not what you mean by this.

*Helena:* Ay, do – persever, counterfeit sad looks,  
 Make mouths upon me when I turn my back,  
 Wink each at other; hold the sweet jest up; 55  
 This sport, well carried, shall be chronicled.  
 If you have any pity, grace, or manners,  
 You would not make me such an argument.  
 But fare ye well; 'tis partly my own fault,  
 Which death, or absence, soon shall remedy. 60

*Lysander:* Stay, gentle Helena; hear my excuse;  
 My love, my life, my soul, fair Helena!

*Helena:* O excellent!

*Hermia:* Sweet, do not scorn her so.

Act 3, Scene 2

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 Either (a)** Discuss Shakespeare's dramatic presentation of the relationship between Antony and Octavius Caesar in the play.
- Or (b)** In what ways, and with what dramatic effects, does Shakespeare present Cleopatra in the following scene? You should refer closely to both language and action.

	[Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.]	
<i>Cleopatra:</i>	Where is the fellow?	
<i>Alexas:</i>	Half afeard to come.	
<i>Cleopatra:</i>	Go to, go to.	
	[Enter the MESSENGER as before.]	5
	Come hither, sir.	
<i>Alexas:</i>	Good Majesty, Herod of Jewry dare not look upon you But when you are well pleas'd.	
<i>Cleopatra:</i>	That Herod's head I'll have. But how, when Antony is gone, Through whom I might command it? Come thou near.	10
<i>Messenger:</i>	Most gracious Majesty!	
<i>Cleopatra:</i>	Didst thou behold Octavia?	
<i>Messenger:</i>	Ay, dread Queen.	15
<i>Cleopatra:</i>	Where?	
<i>Messenger:</i>	Madam, in Rome I look'd her in the face, and saw her led Between her brother and Mark Antony.	
<i>Cleopatra:</i>	Is she as tall as me?	20
<i>Messenger:</i>	She is not, madam.	
<i>Cleopatra:</i>	Didst hear her speak? Is she shrill-tongu'd or low?	
<i>Messenger:</i>	Madam, I heard her speak: she is low voic'd.	
<i>Cleopatra:</i>	That's not so good. He cannot like her long.	
<i>Charmian:</i>	Like her? O Isis! 'tis impossible.	25
<i>Cleopatra:</i>	I think so, Charmian. Dull of tongue and dwarfish! What majesty is in her gait? Remember, If e'er thou look'dst on majesty.	
<i>Messenger:</i>	She creeps. Her motion and her station are as one; She shows a body rather than a life, A statue than a breather.	30
<i>Cleopatra:</i>	Is this certain?	
<i>Messenger:</i>	Or I have no observance.	
<i>Charmian:</i>	Three in Egypt Cannot make better note.	35

<i>Cleopatra:</i>	He's very knowing; I do perceive't. There's nothing in her yet. The fellow has good judgement.	
<i>Charmian:</i>	Excellent.	40
<i>Cleopatra:</i>	Guess at her years, I prithee.	
<i>Messenger:</i>	Madam, She was a widow.	
<i>Cleopatra:</i>	Widow? Charmian, hark!	
<i>Messenger:</i>	And I do think she's thirty.	45
<i>Cleopatra:</i>	Bear'st thou her face in mind? Is't long or round?	
<i>Messenger:</i>	Round even to faultiness.	
<i>Cleopatra:</i>	For the most part, too, they are foolish that are so. Her hair, what colour?	
<i>Messenger:</i>	Brown, madam; and her forehead As low as she would wish it.	50
<i>Cleopatra:</i>	There's gold for thee. Thou must not take my former sharpness ill. I will employ thee back again; I find thee Most fit for business. Go make thee ready; Our letters are prepar'd.	55
	[Exit MESSENGER.	
<i>Charmian:</i>	A proper man.	
<i>Cleopatra:</i>	Indeed, he is so. I repent me much That so I harried him. Why, methinks, by him, This creature's no such thing.	60
<i>Charmian:</i>	Nothing, madam.	
<i>Cleopatra:</i>	The man hath seen some majesty, and should know.	
<i>Charmian:</i>	Hath he seen majesty? Isis else defend, And serving you so long!	65
<i>Cleopatra:</i>	I have one thing more to ask him yet, good Charmian. But 'tis no matter; thou shalt bring him to me Where I will write. All may be well enough.	
<i>Charmian:</i>	I warrant you, madam.	
	[Exeunt.	70

Act 3, Scene 3

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) Discuss Bolt's dramatic presentation of the tension between power and conscience in *A Man for All Seasons*.
- Or** (b) With close reference to detail of language and action, discuss Bolt's dramatic presentation of Thomas Cromwell at this point in the play.

*[Lights come up. Enter CROMWELL, bustling, carrying file of papers.]*

*Cromwell:* I'm sorry to invite you here at such short notice, Sir Thomas; good of you to come. *[Draws back curtain from alcove, revealing RICH seated at table, with writing materials.]* Will you take a seat? I think you know Master Rich? 5

*More:* Indeed yes, we're old friends. That's a nice gown you have, Richard.

*Cromwell:* Master Rich will make a record of our conversation. 10

*More:* Good of you to tell me, Master Secretary.

*Cromwell* *[laughs appreciatively. Then]:* Believe me, Sir Thomas – no, that's asking too much – but let me tell you all the same, you have no more sincere admirer than myself. *[RICH begins to scribble.]* Not yet, Rich, not yet. *[Invites MORE to join him in laughing at RICH.]* 15

*More:* If I might hear the charges?

*Cromwell:* Charges?

*More:* I understand there are certain charges.

*Cromwell:* Some ambiguities of behaviour I should like to clarify – hardly 'charges'. 20

*More:* Make a note of that will you, Master Rich? There are no charges.

*Cromwell* *[laughing and shaking head]:* Sir Thomas, Sir Thomas. ...You know it amazes me that you, who were once so effective *in* the world, and are now so *much* retired from it, should be opposing yourself to the whole movement of the times? *[He ends on a note of interrogation.]* 25

*More* *[nods]:* It amazes me too.

*Cromwell* *[picks up and drops paper. Sadly]:* The King is not pleased with you. 30

*More:* I am grieved.

*Cromwell:* Yet do you know that even now, if you could bring yourself to agree with the Universities, the Bishops, and the Parliament of this realm, there is no honour which the King would be likely to deny you? 35

*More* *[stonily]:* I am well acquainted with His Grace's generosity.

*Cromwell* *[coldly]:* Very well. *[Consults paper.]* You have heard of the so-called 'Holy Maid of Kent' who was executed for prophesying against the King? 40

*More:* Yes; I knew the poor woman.



- Cromwell* [*quick*]: You sympathise with her?
- More*: She was ignorant and misguided; she was a bit mad I think. And she has paid for her folly. Naturally I sympathise with her. 45
- Cromwell* [*grunts*]: You admit meeting her. You met her – and yet you did not warn His Majesty of her treason. How was that?
- More*: She spoke no treason. Our conversation was not political.
- Cromwell*: My dear More, the woman was notorious! Do you expect me to believe that? 50
- More*: Happily there were witnesses.
- Cromwell*: You wrote a letter to her?
- More*: Yes, I wrote advising her to abstain from meddling with the affairs of Princes and the State. I have a copy of this letter – also witnessed. 55
- Cromwell*: You have been cautious.
- More*: I have to keep my affairs regular.
- Cromwell*: Sir Thomas, there is a more serious charge —

Act 2

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) ‘*Sidney*: We can’t have this. We can’t have all these glum faces, not at Christmas time.’

What, in your view, is the dramatic significance of Ayckbourn choosing to set each act of the play at Christmas?

- Or** (b) What impression might an audience gain of the Hopcrofts’ marriage from this passage? You should make close reference to details of both language and action.

*When the CURTAIN rises, JANE, a woman in her thirties, is discovered bustling round wiping the floor, cupboard doors, working surfaces—in fact, anything in sight—with a cloth. She sings happily as she works. She wears a pinafore and bedroom slippers, but, under this, a smart new party dress. She is unimaginatively made up and her hair is tightly permed. She wears rubber gloves to protect her hands.* 5

*As JANE works, SIDNEY enters, a small dapper man of about the same age. He has a small trimmed moustache and a cheery, unflappable manner. He wears his best, rather old-fashioned, sober suit. A dark tie, polished hair and shoes complete the picture.* 10

*Sidney*: Hallo, hallo. What are we up to out here, eh?

*Jane* [without pausing in her work]: Just giving it a wipe.

*Sidney*: Dear oh dear. Good gracious me. Does it need it? Like a battleship. Just like a battleship. They need you in the Royal Navy. 15

*Jane* [giggling]: Silly ...

*Sidney*: No—the Royal Navy.

*Jane*: Silly ...

[SIDNEY goes to the back door, turns the yale knob, opens it and sticks his hand out] 20

*Sidney*: Still raining, I see.

*Jane*: Shut the door, it’s coming in.

*Sidney*: Cats and dogs. Dogs and cats. [He shuts the door, wiping his wet hand on his handkerchief. Striding to the centre of the room and staring up at his digital clock] 25

Eighteen-twenty-three. [Consulting his watch] Eighteen-twenty-three. Getting on. Seven minutes—they’ll be here.

*Jane*: Oh. [She straightens up and looks round the kitchen for somewhere she’s missed]

*Sidney*: I’ve got a few games lined up. 30

*Jane*: Games?

*Sidney*: Just in case.

*Jane*: Oh good.

*Sidney*: I’ve made a parcel for “Pass the Parcel”, sorted out a bit of music for musical bumps and thought out a few forfeits. 35

*Jane*: Good.

*Sidney*: I’ve thought up some real devils. [He puts his leg on the table]

- Jane:* I bet. [*She knocks his leg off, and wipes*]
- Sidney:* Just in case. Just in case things need jollyng up. [*Seeing JANE still wiping*] I don't want to disappoint you but we're not going to be out here for our drinks, you know. 40
- Jane:* Yes, I know.
- Sidney:* The way you're going ...
- Jane:* They might want to look ...
- Sidney:* I doubt it. 45
- Jane:* The ladies might.
- Sidney* [*chuckling knowingly*]: I don't imagine the wife of a banker will particularly choose to spend her evening in our kitchen. Smart as it is.
- Jane:* No? 50
- Sidney:* I doubt if she spends very much time in her own kitchen. Let alone ours.
- Jane:* Still ...
- Sidney:* Very much the lady of leisure, Mrs Brewster-Wright. Or so I would imagine. 55
- Jane:* What about Mrs Jackson?
- Sidney* [*doubtfully*]: Well—again, not a woman you think of in the same breath as you would a kitchen.
- Jane:* All women are interested in kitchens. [*She turns to the sink*]
- Sidney* [*ironically*]: Oh, if you're looking for a little job ... 60
- Jane:* What's that?
- Sidney:* A small spillage. My fault.
- Jane* [*very alarmed*]: Where?
- Sidney:* In there. On the sideboard.
- Jane:* Oh Sidney. [*She snatches up an assortment of cloths, wet and dry*] 65
- Sidney:* Nothing serious.
- Jane:* Honestly.  
[*SIDNEY goes to the back door, opens it, sticks a hand out*]
- Sidney:* Dear oh dear. [*He closes the door and dries his hand on his handkerchief*] 70
- Jane* [*returning*]: Honestly.
- Sidney:* Could you see it?
- Jane:* You spoil that surface if you leave it. You leave a ring.  
[*She returns her dish cloth to the sink, her dry cloths to the drawer and now takes out a duster and a tin of polish*] Now that room's going to smell of polish. I had the windows open all day so it wouldn't. 75
- Sidney:* Well then, don't polish.
- Jane:* I have to polish. There's a mark. [*She goes to the door and then pauses*] I know, bring the air freshener. 80
- Sidney:* Air freshener?
- Jane:* Under the sink.  
[*JANE exits*]

Act 1

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