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**LITERATURE IN ENGLISH**

**9695/41**

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) Compare the ways in which Aidoo presents childless marriages in **both** of these plays.
- Or** (b) With close reference to detail of both language and action, discuss Aidoo's presentation of tension between generations in the following extract from *Anowa*.

[*Light dies on all three and comes on again almost immediately. OSAM is sitting in his chair. ANOWA hovers around and she has a chewing-stick in her mouth with which she scrapes her teeth when she is not speaking. BADUA is sitting by the hearth doing nothing.*]

- Anowa:* Mother, you have been at me for a long time to get married. And now that I have found someone I like very much ... 5
- Badua:* Anowa, shut up. Shut up! Push your tongue into your mouth and close it. Shut up because I never counted Kofi Ako among my sons-in-law. Anowa, why Kofi Ako? Of all the mothers that are here in Yebi, should I be the one whose daughter would want to marry this fool, this good-for-nothing cassava-man, this watery male of all watery males? This-I-am-the-handsome-one-with-a-stick-between-my-teeth-in-the-market-place ... This ... this ... 10
- Anowa:* O Mother ... 15
- Badua* [*Quietly*]: I say Anowa, why did you not wait for a day when I was cooking banku and your father was drinking palm-wine in the market place with his friends? When you could have snatched the ladle from my hands and hit me with it and taken your father's wine from his hands and thrown it into his face? Anowa, why did you not wait for a day like that, since you want to behave like the girl in the folk tale? 20
- Anowa:* But what are you talking about, Mother?
- Badua:* And you, Kobina Sam, will you not say anything?
- Osam:* Abena Badua, leave me out of this. You know that if I so much as whisper anything to do with Anowa, you and your brothers and your uncles will tell me to go and straighten out the lives of my nieces. This is your family drum; beat it, my wife. 25
- Badua:* I did not ask you for riddles. 30
- Osam:* Mm ... just remember I was smoking my pipe.
- Badua:* If you had been any other father, you would have known what to do and what not to do.
- Osam:* Perhaps; but that does not mean I would have *done* anything. The way you used to talk, I thought if Anowa came to tell you she was going to get married to Kweku Ananse, or indeed the devil himself, you would spread rich cloth before her to walk on. And probably sacrifice an elephant. 35
- Badua:* And do you not know what this Kofi Ako is like?
- Anowa:* What is he like? 40
- Badua:* My lady, I have not asked you a question. [*ANOWA retires into sullenness. She scrapes her teeth noisily.*]

- Osam:* How would I know what he is like? Does he not come from Nsona House? And is not that one of the best Houses that are here in Yebi? Has he an ancestor who unclothed himself to nakedness, had the Unmentionable, killed himself or another man? 45
- Badua:* And if all that there is to a young man is that his family has an unspoiled name, then what kind of a man is he? Are he and his wife going to feed on stones when he will not put a blow into a thicket or at least learn a trade? 50
- Osam:* Anyway, I said long ago that I was removing my mouth from my daughter Anowa's marriage. Did I not say that? She would not allow herself to be married to any man who came to ask for her hand from us and of whom we approved. Did you not know then that when she chose a man, it might be one of whom we would disapprove? 55
- Badua:* But why should she want to do a thing like that?
- Osam:* My wife, do remember I am a man, the son of a woman who also has five sisters. It is a long time since I gave up trying to understand the human female. Besides, if you think well of it, I am not the one to decide finally whom Anowa can marry. Her uncle, your brother is there, is he not? You'd better consult him. Because I know your family: they will say I deliberately married Anowa to a fool to spite them. 60
- Anowa:* Father, Kofi Ako is not a fool.
- Osam:* My daughter, please forgive me, I am sure you know him very well. And it was only by way of speaking. Kwame! Kwame! I thought the boy was around somewhere. [*Moves towards lower stage and looks around.*] 65
- Badua:* What are you calling him here for?
- Osam:* To go and call us her uncle and your brother.
- Badua:* Could we not have waited until this evening or dawn tomorrow?
- Osam:* For what shall we wait for the dawn? 70
- Badua:* To settle the case.
- Osam:* What case? Who says I want to settle cases? If there is any case to settle, that is between you and your people. It is not everything one chooses to forget, Badua. Certainly, I remember what happened in connection with Anowa's dancing. That is, if you don't. Did they not say in the end that it was I who prevented her from going into apprenticeship with a priestess? 75

Phase 1, *Anowa*

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

- 2 **Either** (a) The play is set in 'Athens and a wood near it'.

Discuss the significance of the ways in which contrasts of setting are used in the play.

- Or** (b) How, and with what dramatic effects, does Shakespeare present mistakes and their consequences in the following extract? You should make close reference to detail of both language and action.

[Enter DEMETRIUS and HERMIA.]

*Oberon:* Stand close; this is the same Athenian.

*Puck:* This is the woman, but not this the man.

*Demetrius:* O, why rebuke you him that loves you so?  
Lay breath so bitter on your bitter foe. 5

*Hermia:* Now I but chide, but I should use thee worse,  
For thou, I fear, hast given me cause to curse.  
If thou hast slain Lysander in his sleep,  
Being o'er shoes in blood, plunge in the deep,  
And kill me too. 10

The sun was not so true unto the day  
As he to me. Would he have stolen away  
From sleeping Hermia? I'll believe as soon  
This whole earth may be bor'd, and that the moon  
May through the centre creep and so displease 15  
Her brother's noontide with th' Antipodes.  
It cannot be but thou hast murd'red him;  
So should a murderer look – so dead, so grim.

*Demetrius:* So should the murdered look; and so should I,  
Pierc'd through the heart with your stern cruelty;  
Yet you, the murderer, look as bright, as clear,  
As yonder Venus in her glimmering sphere. 20

*Hermia:* What's this to my Lysander? Where is he?  
Ah, good Demetrius, wilt thou give him me?

*Demetrius:* I had rather give his carcass to my hounds. 25

*Hermia:* Out, dog! out, cur! Thou driv'st me past the bounds  
Of maiden's patience. Hast thou slain him, then?  
Henceforth be never numb'ed among men!  
O, once tell true; tell true, even for my sake!  
Durst thou have look'd upon him being awake, 30  
And hast thou kill'd him sleeping? O brave touch!  
Could not a worm, an adder, do so much?  
An adder did it; for with doubler tongue  
Than thine, thou serpent, never adder stung.

*Demetrius:* You spend your passion on a mispris'd mood; 35  
I am not guilty of Lysander's blood;  
Nor is he dead, for aught that I can tell.

*Hermia:* I pray thee, tell me then that he is well.

*Demetrius:* And if I could, what should I get therefore?

*Hermia:* A privilege never to see me more. 40

And from thy hated presence part I so;  
See me no more whether he be dead or no.

[Exit.

*Demetrius:* There is no following her in this fierce vein;  
Here, therefore, for a while I will remain. 45  
So sorrow's heaviness doth heavier grow  
For debt that bankrupt sleep doth sorrow owe;  
Which now in some slight measure it will pay,  
If for his tender here I make some stay.

[Lies down. 50

*Oberon:* What hast thou done? Thou hast mistaken quite,  
And laid the love-juice on some true-love's sight.  
Of thy misprision must perforce ensue  
Some true love turn'd, and not a false turn'd true.

*Puck:* Then fate o'er-rules, that, one man holding troth, 55  
A million fail, confounding oath on oath.

*Oberon:* About the wood go swifter than the wind,  
And Helena of Athens look thou find;  
All fancy-sick she is and pale of cheer,  
With sighs of love that costs the fresh blood dear. 60  
By some illusion see thou bring her here;  
I'll charm his eyes against she do appear.

*Puck:* I go, I go; look how I go,  
Swifter than arrow from the Tartar's bow. [Exit.

Act 3, Scene 2

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 3 **Either** (a) What, in your view, is the role and dramatic significance of Enobarbus within the play?
- Or** (b) Discuss Shakespeare's dramatic presentation of Cleopatra at this point in the play. You should make close reference to both language and action.

<i>Cleopatra:</i>	Give me mine angle – we'll to th' river. There, My music playing far off, I will betray Tawny-finn'd fishes; my bended hook shall pierce Their slimy jaws; and as I draw them up I'll think them every one an Antony, And say 'Ah ha! Y'are caught'.	5
<i>Charmian:</i>	'Twas merry when You wager'd on your angling; when your diver Did hang a salt fish on his hook, which he With fervency drew up.	10
<i>Cleopatra:</i>	That time? O times! I laugh'd him out of patience; and that night I laugh'd him into patience; and next morn, Ere the ninth hour, I drunk him to his bed, Then put my tires and mantles on him, whilst I wore his sword Philippan. [Enter a MESSENGER]	15
	O! from Italy? Ram thou thy fruitful tidings in mine ears, That long time have been barren.	20
<i>Messenger:</i>	Madam, madam –	
<i>Cleopatra:</i>	Antony's dead! If thou say so, villain, Thou kill'st thy mistress; but well and free, If thou so yield him, there is gold, and here My bluest veins to kiss – a hand that kings Have lipp'd, and trembled kissing.	25
<i>Messenger:</i>	First, madam, he is well.	
<i>Cleopatra:</i>	Why, there's more gold. But, sirrah mark, we use To say the dead are well. Bring it to that, The gold I give thee will I melt and pour Down thy ill-uttering throat.	30
<i>Messenger:</i>	Good madam, hear me.	
<i>Cleopatra:</i>	Well, go to, I will. But there's no goodness in thy face. If Antony Be free and healthful – why so tart a favour To trumpet such good tidings? If not well, Thou shouldst come like a Fury crown'd with snakes, Not like a formal man.	35
<i>Messenger:</i>	Will't please you hear me?	40
<i>Cleopatra:</i>	I have a mind to strike thee ere thou speak'st. Yet, if thou say Antony lives, is well, Or friends with Caesar, or not captive to him,	

- I'll set thee in a shower of gold, and hail  
Rich pearls upon thee. 45
- Messenger:* Madam, he's well.
- Cleopatra:* Well said.
- Messenger:* And friends with Caesar.
- Cleopatra:* Th'art an honest man.
- Messenger:* Caesar and he are greater friends than ever. 50
- Cleopatra:* Make thee a fortune from me.
- Messenger:* But yet, madam –
- Cleopatra:* I do not like 'but yet'. It does allay  
The good precedence; fie upon 'but yet'!  
'But yet' is as a gaoler to bring forth 55  
Some monstrous malefactor. Prithee, friend,  
Pour out the pack of matter to mine ear,  
The good and bad together. He's friends with Caesar;  
In state of health, thou say'st; and, thou say'st, free.
- Messenger:* Free, madam! No; I made no such report. 60  
He's bound unto Octavia.
- Cleopatra:* For what good turn?
- Messenger:* For the best turn i' th' bed.
- Cleopatra:* I am pale, Charmian.
- Messenger:* Madam, he's married to Octavia. 65
- Cleopatra:* The most infectious pestilence upon thee!  
[*Strikes him down.*]
- Messenger:* Good madam, patience.
- Cleopatra:* What say you? Hence,  
[*Strikes him.*] 70
- Horrible villain! or I'll spurn thine eyes  
Like balls before me; I'll unhair thy head;  
[*She hales him up and down.*]
- Thou shalt be whipp'd with wire and stew'd in brine,  
Smarting in ling'ring pickle. 75

Act 2, Scene 5

ROBERT BOLT: *A Man for All Seasons*

- 4 **Either** (a) In what ways, and with what dramatic effects, does Bolt present political ambition in *A Man for All Seasons*?
- Or** (b) Discuss Bolt's presentation of Sir Thomas More at this point in the play. You should make close reference to detail of both language and action in your response.

*Cromwell:* Sir Richard, have you anything to add?

*Richard:* Nothing, Mr Secretary.

*Norfolk:* Sir Thomas?

*More* [*looking at FOREMAN*]: To what purpose? I am a dead man. [*To CROMWELL*.] You have your desire of me. What you have hunted me for is not my actions, but the thoughts of my heart. It is a long road you have opened. For first men will disclaim their hearts and presently they will have no hearts. God help the people whose Statesmen walk your road. 5

*Norfolk:* Then the witness may withdraw.

[*RICH crosses stage, watched by MORE*.]

*More:* I have one question to ask the witness. [*RICH stops*.] That's a chain of office you are wearing. [*Reluctantly RICH faces him*.] May I see it? [*NORFOLK motions him to approach. MORE examines the medallion*.] The red dragon. [*To CROMWELL*.] What's this? 15

*Cromwell:* Sir Richard is appointed Attorney-General for Wales.

*More* [*looking into RICH's face: with pain and amusement*]: For Wales? Why, Richard, it profits a man nothing to give his soul for the whole world ... But for Wales! — 20

[*Exit RICH, stiff faced, but infrangibly dignified*.]

*Cromwell:* Now I must ask the Court's indulgence! I have a message for the prisoner from the King: [*urgent*] Sir Thomas, I am empowered to tell you that even now — 25

*More:* No no, It cannot be.

*Cromwell:* The case rests! [*NORFOLK is staring at MORE*.] My lord!

*Norfolk:* The Jury will retire and consider the evidence.

*Cromwell:* Considering the evidence it shouldn't be necessary for them to retire. [*Standing over FOREMAN*.] Is it necessary? 30

[*FOREMAN shakes his head*.]

*Norfolk:* Then is the prisoner guilty or not guilty?

*Foreman:* Guilty, my lord!

*Norfolk* [*leaping to his feet; all rise save MORE*] Prisoner at the bar, you have been found guilty of High Treason. The sentence of the Court — 35

*More:* My lord!

[*NORFOLK breaks off. MORE has a sly smile. From this point to end of play his manner is of one who has fulfilled all his obligations and will now consult no interests but his own*.] 40



My lord, when I was practising the law, the manner was to ask the prisoner *before* pronouncing sentence, if he had anything to say.

- Norfolk* [flummoxed]: Have you anything to say? 45
- More:* Yes. [*He rises: all others sit.*] To avoid this I have taken every path my winding wits would find. Now that the court has determined to condemn me, God knoweth how, I will discharge my mind ... concerning my indictment and the King's title. The indictment is grounded in an Act of Parliament which is directly repugnant to the Law of God. The King in Parliament cannot bestow the Supremacy of the Church because it is a Spiritual Supremacy! And more to this the immunity of the Church is promised both in Magna Carta and the King's own Coronation Oath! 50
- Cromwell:* Now we plainly see that you *are* malicious! 55
- More:* Not so, Mr Secretary! [*He pauses, and launches, very quietly, ruminatively, into his final stock-taking.*] I am the King's true subject, and pray for him and all the realm ... I do none harm, I say none harm, I think none harm. And if this be not enough to keep a man alive, in good faith I long not to live ... I have, since I came into prison, been several times in such a case that I thought to die within the hour, and I thank Our Lord I was never sorry for it, but rather sorry when it passed. And therefore, my poor body is at the King's pleasure. Would God my death might do him some good ... [*With a great flash of scorn and anger.*] Nevertheless, it is not for the Supremacy that you have sought my blood – but because I would not bend to the marriage! 60
- [*Immediately scene change commences, while NORFOLK reads the sentence.*] 65
- Norfolk:* Prisoner at the bar, you have been found guilty on the charge of High Treason. The sentence of the Court is that you shall be taken from this Court to the Tower, thence to the place of execution, and there your head shall be stricken from your body, and may God have mercy on your soul! 70
- 75

Act 2

ALAN AYCKBOURN: *Absurd Person Singular*

- 5 **Either** (a) In what ways, and with what dramatic effects, does Ayckbourn present social ambition in the play?
- Or** (b) With close reference to detail of both language and action, discuss Ayckbourn's presentation of Eva.

[EVA comes in. In her thirties, she makes no concessions in either manner or appearance]

Eva: May I have a glass of water?

Sidney: Beg your pardon?

Eva: I have to take these. [*She holds out a couple of tablets enclosed in a sheet of tinfoil. She crosses to the back door and stands taking deep breaths of fresh air*] 5

Sidney: Oh, yes. There's a glass here somewhere, I think.

Eva: Thanks.

Sidney [*finding a tumbler*]: Here we are. [*He puts it down on the washing machine*] 10

[EVA stands abstractedly staring ahead of her, tearing at the paper round the pills without any effort to open them. A pause. SIDNEY looks at her]

Er ... 15

Eva: What? Oh, thanks. [*She closes the back door and picks up the glass*]

Sidney: Not ill, I hope?

Eva: What?

Sidney: The pills. Not ill? 20

Eva: It depends what you mean by ill, doesn't it?

Sidney: Ah.

Eva: If you mean do they prevent me from turning into a raving lunatic, the answer's probably yes. [*She laughs somewhat bitterly*] 25

Sidney [*laughing, too*]: Raving lunatic, yes – [*he is none too certain of this lady*] –but then I always say, it helps to be a bit mad, doesn't it? I mean, we're all a bit mad. I'm a bit mad. [*Pause*] Yes. [*Pause*] It's a mad world, as they say.

Eva [*surveying the pills in her hand which she has now opened*]: Extraordinary to think that one's sanity can depend on these. Frightening, isn't it? [*She puts them both in her mouth and swallows the glass of water in one gulp*] Yuck. Alarming. Do you know I've been taking pills of one sort or another since I was eight years old. What chance does your body have? My husband tells me that even if I didn't need them, I'd still have to take them. My whole mentality is geared round swallowing tablets every three hours, twenty-four hours a day. I even have to set the alarm at night. You're looking at a mess. A wreck. [*She still holds the glass and is searching round absently as she speaks, for somewhere to put it*] Don't you sometimes long to be out of your body and 35

40

- free? Free just to float? I know I do. [*She opens the pedal bin with her foot and tosses the empty glass into it*] Thanks. 45  
 [*She puts the screwed up tinfoil into SIDNEY's hand and starts for the door. SIDNEY gawks at her. EVA pauses*]
- My God, was that our car horn?
- Sidney:* When?
- Eva:* Just now.
- Sidney:* No, I don't think so. 50
- Eva:* If you do hear it, it's George.
- Sidney:* George?
- Eva:* Our dog.
- Sidney:* Oh, yes, of course.
- Eva:* We left him in the car, you see. We have to leave him in 55  
 the car these days, he's just impossible. He's all right there, usually, but lately he's been getting bored and he's learnt to push the horn button with his nose. He just rests his nose on the steering-wheel, you see.
- Sidney:* That's clever. 60
- Eva:* Not all that clever. We've had the police out twice.
- Sidney:* A bit like children, dogs.
- Eva:* What makes you say that?
- Sidney:* Need a bit of a firm hand now and again. Smack if they're 65  
 naughty.
- Eva:* You don't smack George, you negotiate terms.
- Sidney:* Ah. [*He retrieves the glass from the waste-bin*]
- Eva:* He was only this big when we bought him, now he's grown 70  
 into a sort of yak. When we took him in, he— my God was that me?
- Sidney:* What?
- Eva:* Did I put that glass in there?
- Sidney:* Er—yes.
- Eva:* My God, I knew it, I'm going mad. I am finally going mad. 75  
 [*She goes to the door and opens it*]  
 [*Chatter is heard*]  
 Will you please tell my husband, if he drinks any more, I'm walking home.
- Sidney:* Well, I think that might be better coming from you as his 80  
 wife.
- Eva* [*laughing*]: You really think he'd listen to me? He doesn't even know I'm here. As far as he's concerned, my existence ended the day he married me. I'm just an embarrassing smudge on a marriage licence. 85  
 [*EVA goes out, closing the door.*]

Act 1

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