



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education
Advanced Subsidiary Level and Advanced Level

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LITERATURE IN ENGLISH

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Paper 4 Drama

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2 hours

Additional Materials: Answer Booklet/Paper

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READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

This document consists of **11** printed pages and **1** blank page.



- 1 **Either** (a) Explore the presentation and dramatic significance of Nugget in the play.
- Or** (b) With close reference to the language and action of this extract, discuss the significance of this episode to the relationship between Alan and Dysart.

DYSART: Then what do you say?
 ALAN: 'I'll take it out for you.'
 DYSART: And he says?
 ALAN: 'It never comes out. They have me in chains.'
 DYSART: Like Jesus? 5
 ALAN: Yes!
 DYSART: Only his name isn't Jesus, is it?
 ALAN: No.
 DYSART: What is it?
 ALAN: No one knows but him and me. 10
 DYSART: You can tell me, Alan. Name him.
 ALAN: Equus.
 DYSART: Thank you. Does he live in all horses or just some?
 ALAN: All.
 DYSART: Good boy. Now: you leave the beach. You're in your 15
 bedroom at home. You're twelve years old. You're in
 front of the picture. You're looking at Equus from the
 foot of your bed. Would you like to kneel down?
 ALAN: Yes.
 DYSART [*encouragingly*]: Go on, then. 20
 [ALAN *kneels*.]
 Now tell me. Why is Equus in chains?
 ALAN: For the sins of the world.
 DYSART: What does he say to you?
 ALAN: 'I see you.' 'I will save you.' 25
 DYSART: How?
 ALAN: 'Bear you away. Two shall be one.'
 DYSART: Horse and rider shall be one beast?
 ALAN: One person!
 DYSART: Go on. 30
 ALAN: 'And my chinkle-chankle shall be in thy hand.'
 DYSART: Chinkle-chankle? That's his mouth chain?
 ALAN: Yes.
 DYSART: Good. You can get up ... Come on. 35
 [ALAN *rises*.]
 Now: think of the stable. What is the stable? His
 Temple? His Holy of Holies?
 ALAN: Yes.
 DYSART: Where you wash him? Where you tend him, and brush 40
 him with many brushes?
 ALAN: Yes.
 DYSART: And there he spoke to you, didn't he? He looked at you
 with his gentle eyes, and spake unto you?
 ALAN: Yes.
 DYSART: What did he say? 'Ride me?' 'Mount me, and ride me 45
 forth at night?'
 ALAN: Yes.
 DYSART: And you obeyed?
 ALAN: Yes.

DYSART: How did you learn? By watching others?
 ALAN: Yes.
 DYSART: It must have been difficult. You bounced about?
 ALAN: Yes.
 DYSART: But he showed you, didn't he? Equus showed you the way. 55
 ALAN: No!
 DYSART: He didn't?
 ALAN: He showed me nothing! ... Ride – or fall! That's Straw Law.
 DYSART: Straw Law? 60
 ALAN: He was born in the straw, and this is his law.
 DYSART: But you managed? You mastered him?
 ALAN: Had to!
 DYSART: And then you rode in secret?
 ALAN: Yes. 65
 DYSART: How often?
 ALAN: Every three weeks. More, people would notice.
 DYSART: On a particular horse?
 ALAN: No.
 DYSART: How did you get into the stable? 70
 ALAN: Stole a key. Had it copied at Bryson's.
 DYSART: Clever boy.
 [ALAN *smiles.*]
 Then you'd slip out of the house?
 ALAN: Midnight! On the stroke! 75
 DYSART: How far's the stable?
 ALAN: Two miles.
 [*Pause.*]
 DYSART: Let's do it! Let's go riding! ... Now! 80
 [*He stands up, and pushes in his bench.*]
 You are there now, in front of the stable door.
 [ALAN *turns upstage.*]
 That key's in your hand. Go and open it.

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 **Either** (a) Discuss the role and significance of Camillo in *The Winter's Tale*.
- Or** (b) With close attention to detail, discuss Shakespeare's presentation of Leontes at this point in the play.

LEONTES: Thou, traitor, hast set on thy wife to this.
My child! Away with't. Even thou, that hast
A heart so tender o'er it, take it hence,
And see it instantly consum'd with fire;
Even thou, and none but thou. Take it up straight. 5
Within this hour bring me word 'tis done,
And by good testimony, or I'll seize thy life,
With what thou else call'st thine. If thou refuse,
And wilt encounter with my wrath, say so;
The bastard brains with these my proper hands 10
Shall I dash out. Go, take it to the fire;
For thou set'st on thy wife.

ANTIGONUS: I did not, sir.
These lords, my noble fellows, if they please,
Can clear me in't. 15

LORDS: We can. My royal liege,
He is not guilty of her coming hither.

LEONTES: You're liars all.

1 LORD: Beseech your Highness, give us better credit.
We have always truly serv'd you; and beseech 20
So to esteem of us; and on our knees we beg,
As recompense of our dear services
Past and to come, that you do change this purpose,
Which being so horrible, so bloody, must
Lead on to some foul issue. We all kneel. 25

LEONTES: I am a feather for each wind that blows.
Shall I live on to see this bastard kneel
And call me father? Better burn it now
Than curse it then. But be it; let it live.
It shall not neither. [*To Antigonus*] You, sir, 30
come you hither.

You that have been so tenderly officious
With Lady Margery, your midwife there,
To save this bastard's life – for 'tis a bastard,
So sure as this beard's grey – what will you adventure 35
To save this brat's life?

ANTIGONUS: Anything, my lord,
That my ability may undergo,
And nobleness impose. At least, thus much:
I'll pawn the little blood which I have left 40
To save the innocent – anything possible.

LEONTES: It shall be possible. Swear by this sword
Thou wilt perform my bidding.

ANTIGONUS: I will, my lord.

LEONTES: Mark, and perform it – seest thou? For the fail
Of any point in't shall not only be
Death to thyself, but to thy lewd-tongu'd wife,
Whom for this time we pardon. We enjoin thee,
As thou art liegeman to us, that thou carry
This female bastard hence; and that thou bear it 50
To some remote and desert place, quite out
Of our dominions; and that there thou leave it,
Without more mercy, to it own protection
And favour of the climate. As by strange fortune
It came to us, I do in justice charge thee, 55
On thy soul's peril and thy body's torture,
That thou commend it strangely to some place
Where chance may nurse or end it. Take it up.

ANTIGONUS: I swear to do this, though a present death
Had been more merciful. Come on, poor babe. 60
Some powerful spirit instruct the kites and ravens
To be thy nurses! Wolves and bears, they say,
Casting their savageness aside, have done
Like offices of pity. Sir, be prosperous
In more than this deed does require! And blessing 65
Against this cruelty fight on thy side,
Poor thing, condemn'd to loss!

[Exit with the child.]

LEONTES: No, I'll not rear
Another's issue.

Act 2, Scene 3

WILLIAM SHAKESPEARE: *Henry IV, Part 1*

- 3 **Either** (a) Discuss Shakespeare's presentation of treachery and betrayal in the play.
Or (b) With close attention to language and action, discuss some of the ways in which Harry Hotspur is first presented to an audience.

KING:	Yea, there thou mak'st me sad and mak'st me sin In envy that my Lord Northumberland Should be the father to so blest a son – A son who is the theme of honour's tongue; Amongst a grove, the very straightest plant;	5
	Who is sweet Fortune's minion and her pride; Whilst I, by looking on the praise of him, See riot and dishonour stain the brow Of my young Harry. O that it could be prov'd That some night-tripping fairy had exchange'd In cradle-clothes our children where they lay, And call'd mine Percy, his Plantagenet! Then would I have his Harry, and he mine. But let him from my thoughts. What think you, coz, Of this young Percy's pride? The prisoners Which he in this adventure hath surpris'd To his own use he keeps; and sends me word, I shall have none but Mordake Earl of Fife.	10 15
WESTMORELAND:	This is his uncle's teaching, this is Worcester, Malevolent to you in all aspects; Which makes him prune himself, and bristle up The crest of youth against your dignity.	20
KING:	But I have sent for him to answer this; And for this cause awhile we must neglect Our holy purpose to Jerusalem. Cousin, on Wednesday next our council we Will hold at Windsor – so inform the lords; But come yourself with speed to us again, For more is to be said and to be done Than out of anger can be uttered.	25 30
WESTMORELAND:	I will, my liege.	[Exeunt.]

SCENE II. *London. The Prince's lodging.*

Enter the PRINCE OF WALES and SIR JOHN FALSTAFF.

FALSTAFF: Now, Hal, what time of day is it, lad?

PRINCE:	Thou art so fat-witted with drinking of old sack, and unbuttoning thee after supper, and sleeping upon benches after noon, that thou hast forgotten to demand that truly which thou wouldest truly know. What a devil hast thou to do with the time of the day? Unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds, and dials the signs of leaping-houses, and the blessed sun himself a fair hot wench in flame-coloured taffeta, I see no reason why thou shouldst be so superfluous to demand the time of the day.	35 40
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FALSTAFF:	Indeed, you come near me now, Hal; for we that take purses go by the moon and the seven stars, and not by Phœbus, he 'that wand'ring knight so fair'. And, I prithee, sweet wag, when thou art a king, as, God save thy Grace – Majesty, I should say; for grace thou wilt have none –	45
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PRINCE: What news?

FALSTAFF: No, by my troth; not so much as will serve to be prologue to an egg and butter.

PRINCE: Well, how then? Come, roundly, roundly.

FALSTAFF: Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty; let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal.

55

Act 1, Scenes 1 and 2

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- 4 **Either** (a) How, and with what effects, does Williams make use of symbols and symbols in the play?
- Or** (b) With close reference to the passage below, discuss Williams's presentation of tension between Stanley, Stella and Blanche at this point in the play.

STELLA: We asked Mitch to come over for cake and ice-cream.
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The distant piano goes into a hectic breakdown.] Scene 7

OSCAR WILDE: *An Ideal Husband*

5 **Either** (a) 'A political life is a noble career.' (Sir Robert Chiltern)

How, and with what effects, does Wilde show the limits of this view during the play?

Or (b) With close reference to detail, discuss Wilde's presentation of Mrs Cheveley at this point in the play.

MRS CHEVELEY:	Oh! I don't care about the London season! It is too matrimonial. People are either hunting for husbands, or hiding from them. I wanted to meet you. It is quite true. You know what a woman's curiosity is. Almost as great as a man's! I wanted immensely to meet you, and ... to ask you to do something for me.	5
SIR ROBERT CHILTERN:	I hope it is not a little thing, Mrs Cheveley. I find that little things are so very difficult to do.	
MRS CHEVELEY [<i>After a moment's reflection</i>]:	No, I don't think it is quite a little thing.	10
SIR ROBERT CHILTERN:	I am so glad. Do tell me what it is.	
MRS CHEVELEY:	Later on. [<i>Rises</i>] And now may I walk through your beautiful house? I hear your pictures are charming. Poor Baron Arnheim – you remember the Baron? – used to tell me you had some wonderful Corots.	15
SIR ROBERT CHILTERN [<i>With an almost imperceptible start</i>]:	Did you know Baron Arnheim well?	
MRS CHEVELEY [<i>Smiling</i>]:	Intimately. Did you?	
SIR ROBERT CHILTERN:	At one time.	
MRS CHEVELEY:	Wonderful man, wasn't he?	20
SIR ROBERT CHILTERN [<i>After a pause</i>]:	He was very remarkable, in many ways.	
MRS CHEVELEY:	I often think it such a pity he never wrote his memoirs. They would have been most interesting.	
SIR ROBERT CHILTERN:	Yes: he knew men and cities well, like the old Greek.	
MRS CHEVELEY:	Without the dreadful disadvantage of having a Penelope waiting at home for him.	25
MASON:	Lord Goring.	
	<i>Enter LORD GORING. Thirty-four, but always says he is younger.</i>	
	<i>A well-bred, expressionless face. He is clever, but would not like to be thought so. A flawless dandy, he would be annoyed if he were considered romantic. He plays with life, and is on perfectly good terms with the world. He is fond of being misunderstood. It gives him a post of vantage.</i>	30
SIR ROBERT CHILTERN:	Good evening, my dear Arthur! Mrs Cheveley, allow me to introduce to you Lord Goring, the idlest man in London.	
MRS CHEVELEY:	I have met Lord Goring before.	
LORD GORING [<i>Bowing</i>]:	I did not think you would remember me, Mrs Cheveley.	40
MRS CHEVELEY:	My memory is under admirable control. And are you still a bachelor?	
LORD GORING:	I ... believe so.	
MRS CHEVELEY:	How very romantic!	
LORD GORING:	Oh! I am not at all romantic. I am not old enough. I leave romance to my seniors.	45

SIR ROBERT CHILTERN: Lord Goring is the result of Boodle's Club, Mrs Cheveley.

MRS CHEVELEY: He reflects every credit on the institution.

LORD GORING: May I ask are you staying in London long? 50

MRS CHEVELEY: That depends partly on the weather, partly on the cooking, and partly on Sir Robert.

SIR ROBERT CHILTERN: You are not going to plunge us into a European war, I hope?

MRS CHEVELEY: There is no danger, at present! 55
She nods to LORD GORING, with a look of amusement in her eyes, and goes out with SIR ROBERT CHILTERN.

Act 1

Copyright Acknowledgements:

Question 1 Peter Shaffer; *Equus*; Penguin Books; 1973.

Question 4 *Streetcar Named Desire* by Tennessee Williams; Penguin Books; 1947.

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