



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

LITERATURE IN ENGLISH

9695/43

Paper 4 Drama

October/November 2012

2 hours

Additional Materials: Answer Booklet/Paper

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.



PETER SHAFFER: *Equus*

- 1 **Either** (a) 'All the cast of *Equus* sits on stage the entire evening. ... They are witnesses, assistants – and especially a Chorus.' (Shaffer's stage directions)

How might this element of the play's staging contribute to an audience's reaction to *Equus*?

- Or** (b) With close reference to language and action, discuss the effects created by Shaffer's handling of dialogue in this scene.

[NURSE *goes out and back to her place.*

DYSART *sits, opening a file.*]

DYSART: So: did you have a good journey? I hope they gave you lunch at least. Not that there's much to choose between a British Rail meal and one here. 5

[ALAN *stands staring at him.*]

Won't you sit down?

[*Pause. He does not.* DYSART *consults his file.*]

Is this your full name? Alan Strang?

[*Silence.*] 10

And you're seventeen. Is that right? Seventeen? ... Well?

ALAN [*singing low*]: Double your pleasure,

Double your fun

With Doublemint, Doublemint

Doublemint gum. 15

DYSART [*unperturbed*]: Now, let's see. You work in an electrical shop during the week. You live with your parents, and your father's a printer. What sort of things does he print?

ALAN [*singing louder*]: Double your pleasure

Double your fun 20

With Doublemint, Doublemint

Doublemint gum.

DYSART: I mean does he do leaflets and calendars? Things like that?

[*The boy approaches him, hostile.*]

ALAN [*singing*]: Try the taste of Martini 25

The most beautiful drink in the world.

It's the right one –

The bright one –

That's Martini!

DYSART: I wish you'd sit down, if you're going to sing. Don't you think you'd be more comfortable? 30

[*Pause.*]

ALAN [*singing*]: There's only one 'T' in Typhoo!

In packets and in teabags too.

Any way you make it, you'll find it's true: 35

There's only one 'T' in Typhoo!

DYSART [*appreciatively*]: Now that's a good song. I like it better than the other two. Can I hear that one again?

[ALAN *starts away from him, and sits on the upstage bench.*]

ALAN [*singing*]: Double your pleasure 40

Double your fun

With Doublemint, Doublemint

Doublemint gum.

- DYSART [*smiling*]: You know I was wrong. I really do think that one's better.
It's got such a catchy tune. Please do that one again. 45
[*Silence. The boy glares at him.*]
I'm going to put you in a private bedroom for a little while. There are
one or two available, and they're rather more pleasant than being
in a ward. Will you please come and see me tomorrow? ... [*He*
rises.] By the way, which parent is it who won't allow you to watch 50
television? Mother or father? Or is it both? [*Calling out of the door.*]
Nurse!
[*ALAN stares at him. NURSE comes in.*]
- NURSE: Yes, Doctor?
- DYSART: Take Strang here to Number Three, will you? He's moving in there 55
for a while.
- NURSE: Very good, Doctor.
- DYSART [*to ALAN*]: You'll like that room. It's nice.
[*The boy sits staring at DYSART.*
DYSART *returns the stare.*] 60
- NURSE: Come along, young man. This way ... I said this way, please.
[*Reluctantly ALAN rises and goes to NURSE, passing dangerously*
close to DYSART, and out through the left door. DYSART looks
after him, fascinated.]

Act 1, Scene 3

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 **Either** (a) Discuss the presentation and significance of Hermione in the play as a whole.
- Or** (b) How, and with what effect, does Shakespeare present the relationship between Leontes and Polixenes on their first appearance in the play?

	<i>Enter</i> LEONTES, POLIXENES, HERMIONE, MAMILLIUS, CAMILLO, <i>and Attendants.</i>	
POLIXENES:	Nine changes of the wat'ry star hath been The shepherd's note since we have left our throne Without a burden. Time as long again Would be fill'd up, my brother, with our thanks; And yet we should for perpetuity Go hence in debt. And therefore, like a cipher, Yet standing in rich place, I multiply With one 'We thank you' many thousands more That go before it.	5 10
LEONTES:	Stay your thanks a while, And pay them when you part.	
POLIXENES:	Sir, that's to-morrow. I am question'd by my fears of what may chance Or breed upon our absence, that may blow No sneaping winds at home, to make us say 'This is put forth too truly'. Besides, I have stay'd To tire your royalty.	15 20
LEONTES:	We are tougher, brother, Than you can put us to't.	20
POLIXENES:	No longer stay.	
LEONTES:	One sev'night longer.	
POLIXENES:	Very sooth, to-morrow.	
LEONTES:	We'll part the time between's then; and in that I'll no gainsaying.	25
POLIXENES:	Press me not, beseech you, so. There is no tongue that moves, none, none i' th' world, So soon as yours could win me. So it should now, Were there necessity in your request, although 'Twere needful I denied it. My affairs Do even drag me homeward; which to hinder Were in your love a whip to me; my stay To you a charge and trouble. To save both, Farewell, our brother.	30 35
LEONTES:	Tongue-tied, our Queen? Speak you.	
HERMIONE:	I had thought, sir, to have held my peace until You had drawn oaths from him not to stay. You, sir, Charge him too coldly. Tell him you are sure All in Bohemia's well – this satisfaction The by-gone day proclaim'd. Say this to him, He's beat from his best ward.	40
LEONTES:	Well said, Hermione.	
HERMIONE:	To tell he longs to see his son were strong; But let him say so then, and let him go; But let him swear so; and he shall not stay; We'll thwack him hence with distaffs. [To POLIXENES] Yet of your royal presence I'll adventure The borrow of a week. When at Bohemia	45

	You take my lord, I'll give him my commission To let him there a month behind the gest Prefix'd for's parting. – Yet, good deed, Leontes, I love thee not a jar o' th' clock behind What lady she her lord. – You'll stay?	50
POLIXENES:	No, madam.	55
HERMIONE:	Nay, but you will?	
POLIXENES:	I may not, verily.	
HERMIONE:	Verily! You put me off with limber vows; but I, Though you would seek t' unsphere the stars with oaths, Should yet say 'Sir, no going'. Verily, You shall not go; a lady's 'verily' is As potent as a lord's. Will you go yet? Force me to keep you as a prisoner, Not like a guest; so you shall pay your fees When you depart, and save your thanks. How say you? My prisoner or my guest? By your dread 'verily', One of them you shall be.	60 65
POLIXENES:	Your guest, then, madam: To be your prisoner should import offending; Which is for me less easy to commit Than you to punish.	70
HERMIONE:	Not your gaoler then, But your kind hostess.	

Act 1, Scene 2

WILLIAM SHAKESPEARE: *Henry IV, Part 1*3 **Either** (a) '... I have a truant been to chivalry. ...' (Prince Hal)

How, and with what effect for the play as a whole, does Shakespeare present Hal's attitude to his role as prince and heir to Henry IV?

Or (b) What might be an audience's reaction to Falstaff's behaviour at this point in the play? You should make close reference to the passage's language and action.

FALSTAFF:	[<i>Rising up</i>] Embowell'd! If thou embowel me to-day, I'll give you leave to powder me and eat me too to-morrow. 'Sblood, 'twas time to counterfeit, or that hot termagant Scot had paid me scot and lot too. Counterfeit? I lie, I am no counterfeit: to die is to be a counterfeit; for he is but the counterfeit of	5
	a man who hath not the life of a man; but to counterfeit dying, when a man thereby liveth, is to be no counterfeit, but the true and perfect image of life indeed. The better part of valour is discretion; in the which better part I have saved my life. Zounds, I am afraid of this gunpowder Percy, though	10
	he be dead; how if he should counterfeit too, and rise? By my faith, I am afraid he would prove the better counterfeit. Therefore I'll make him sure; yea, and I'll swear I kill'd him. Why may not he rise as well as I? Nothing confutes me but eyes, and nobody sees me. Therefore, sirrah [<i>stabbing him</i>],	15
	with a new wound in your thigh, come you along with me. <i>[He takes up HOTSPUR on his back.</i>	
	<i>Re-enter the PRINCE OF WALES and PRINCE JOHN OF LANCASTER.</i>	
PRINCE:	Come, brother John, full bravely hast thou flesh'd Thy maiden sword.	20
PRINCE JOHN:	But, soft! whom have we here? Did you not tell me this fat man was dead?	
PRINCE:	I did; I saw him dead, Breathless and bleeding on the ground. Art thou alive? Or is it fantasy that plays upon our eyesight? I prithee speak; we will not trust our eyes Without our ears: thou art not what thou seem'st.	25
FALSTAFF:	No, that's certain: I am not a double man; but if I be not Jack Falstaff, then am I a Jack. There is Percy [<i>throwing the body down</i>]; if your father will do me any honour, so; if not, let him kill the next Percy himself. I look to be either earl or duke, I can assure you.	30
PRINCE:	Why, Percy I kill'd myself, and saw thee dead.	
FALSTAFF:	Didst thou? Lord, Lord, how this world is given to lying! I grant you I was down and out of breath, and so was he; but we rose both at an instant, and fought a long hour by Shrewsbury clock. If I may be believ'd, so; if not, let them that should reward valour bear the sin upon their own heads. I'll take it upon my death, I gave him this wound in the thigh; if the man were alive, and would deny it, zounds, I would make him eat a piece of my sword.	35 40
PRINCE JOHN:	This is the strangest tale that ever I heard.	
PRINCE:	This is the strangest fellow, brother John. Come, bring your luggage nobly on your back.	45

For my part, if a lie may do thee grace,
I'll gild it with the happiest terms I have.

[A retreat is sounded.]

The trumpet sounds retreat; the day is ours.

Come, brother, let us to the highest of the field,

50

To see what friends are living, who are dead.

[Exeunt the PRINCE and PRINCE JOHN OF LANCASTER.]

FALSTAFF:

I'll follow, as they say, for reward. He that rewards me, God
reward him! If I do grow great, I'll grow less; for I'll purge, and
leave sack, and live cleanly, as a nobleman should do.

55

[Exit.]

Act 5, Scene 4

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

4 **Either** (a) 'A victim of the past.'

To what extent do you sympathise with this view of Blanche?

Or (b) With close reference to the passage, discuss the significance of this episode to your understanding of Blanche's character and motives.

MITCH: You want a drink?

Content removed due to copyright restrictions.

MITCH: Just give me a slap whenever I step out of bounds.

Scene 6

OSCAR WILDE: *An Ideal Husband*

- 5 **Either** (a) '... public and private life are different things. They have different laws, and move on different lines.' (Sir Robert Chiltern)

How, and with what effects, does Wilde dramatise the tension between public and private life in *An Ideal Husband*?

- Or** (b) With close reference to detail, discuss Wilde's presentation of the relationship between Mrs Cheveley and Lady Chiltern at this point in the play.

LADY CHILTERN [*Makes no answer, but remains standing. There is a pause. Then the eyes of the two women meet. LADY CHILTERN looks stern and pale. MRS CHEVELEY seems rather amused*]: Mrs Cheveley, I think it is right to tell you quite frankly that, had I known who you really were, I should not have invited you to my house last night. 5

MRS CHEVELEY [*With an impertinent smile*]: Really?

LADY CHILTERN: I could not have done so.

MRS CHEVELEY: I see that after all these years you have not changed a bit, Gertrude. 10

LADY CHILTERN: I never change.

MRS CHEVELEY [*Elevating her eyebrows*]: Then life has taught you nothing?

LADY CHILTERN: It has taught me that a person who has once been guilty of a dishonest and dishonourable action may be guilty of it a second time, and should be shunned. 15

MRS CHEVELEY: Would you apply that rule to everyone?

LADY CHILTERN: Yes, to everyone, without exception.

MRS CHEVELEY: Then I am sorry for you, Gertrude, very sorry for you.

LADY CHILTERN: You see now, I am sure, that for many reasons any further acquaintance between us during your stay in London is quite impossible? 20

MRS CHEVELEY [*Leaning back in her chair*]: Do you know, Gertrude, I don't mind your talking morality a bit. Morality is simply the attitude we adopt towards people whom we personally dislike. You dislike me. I am quite aware of that. And I have always detested you. 25

LADY CHILTERN [*Contemptuously*]: Like the service you wished to render my husband last night, I suppose. Thank heaven, I saved him from that.

MRS CHEVELEY [*Starting to her feet*]: It was you who made him write that insolent letter to me? It was you who made him break his promise? 30

LADY CHILTERN: Yes.

MRS CHEVELEY: Then you must make him keep it. I give you till tomorrow morning – no more. If by that time your husband does not solemnly bind himself to help me in this great scheme in which I am interested – 35

LADY CHILTERN: This fraudulent speculation –

MRS CHEVELEY: Call it what you choose. I hold your husband in the hollow of my hand, and if you are wise you will make him do what I tell him.

LADY CHILTERN [*Rising and going to wards her*]: You are impertinent. What has my husband to do with you? With a woman like you? 40

MRS CHEVELEY [*With a bitter laugh*]: In this world like meets with like. It is because your husband is himself fraudulent and dishonest that we pair so well together. Between you and him there are chasms. He and I are closer than friends. We are enemies linked together. The same sin binds us. 45

LADY CHILTERN: How dare you class my husband with yourself? How dare you threaten him or me? Leave my house. You are unfit to enter it.

SIR ROBERT CHILTERN *enters from behind. He hears his wife's last words, and sees to whom they are addressed. He grows deadly pale.* 50

MRS CHEVELEY: Your house! A house bought with the price of dishonour. A house, everything in which has been paid for by fraud. [Turns round and sees SIR ROBERT CHILTERN] Ask him what the origin of his fortune is! Get him to tell you how he sold to a stockbroker a Cabinet secret. Learn from him to what you owe your position. 55

LADY CHILTERN: It is not true! Robert! It is not true!

MRS CHEVELEY [*Pointing at him with outstretched finger*]: Look at him! Can he deny it? Does he dare to? 60

SIR ROBERT CHILTERN: Go! Go at once. You have done your worst now.

MRS CHEVELEY: My worst? I have not yet finished with you, with either of you. I give you both till tomorrow at noon. If by then you don't do what I bid you to do, the whole world shall know the origin of Robert Chiltern. 65

SIR ROBERT CHILTERN *strikes the bell. Enter MASON*

SIR ROBERT CHILTERN: Show Mrs Cheveley out.

Act 2

BLANK PAGE

Copyright Acknowledgements:

Question 1 © Peter Shaffer; *Equus*; Penguin Books; 1973.
Question 4 © A Streetcar Named Desire by Tennessee Williams. Copyright © 1947 by The University of The South.

Reprinted by permission of New Directions Publishing Corp. and Georges Borchardt, Inc. for the Estate of Tennessee Williams.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity. University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.