



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

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**LITERATURE IN ENGLISH**

**9695/41**

Paper 4 Drama

**May/June 2011**

**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.



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This document consists of **13** printed pages and **3** blank pages.



PETER SHAFFER: *Equus*

- 1 **Either** (a) ‘*Dalton*: ... In my opinion the boy should be in prison. Not in a hospital at the tax-payers’ expense.’

To what extent, and in what ways, does Shaffer’s presentation of modern society help to create sympathy for Alan and his actions?

- Or** (b) With close reference to the language and action of this extract, discuss the presentation of Frank’s view of his son.

FRANK: As I came along the passage I saw the door of his bedroom was ajar. I’m sure he didn’t know it was. From inside I heard the sound of this chanting.

DYSART: Chanting?

FRANK: Like the Bible. One of those lists his mother’s always reading to him. 5

DYSART: What kind of list?

FRANK: Those Begats. So-and-so begat, you know. Genealogy.

DYSART: Can you remember what Alan’s list sounded like?

FRANK: Well, the *sort* of thing. I stood there absolutely astonished. 10  
The first word I heard was ...

ALAN [*rising and chanting*]: *Prince!*

DYSART: Prince?

FRANK: Prince begat Prince. That sort of nonsense. 15  
[*Alan moves slowly to the centre of the circle, downstage.*]

ALAN: And Prance begat Prankus! And Prankus begat Flankus!

FRANK: I looked through the door, and he was standing in the moonlight in his pyjamas, right in front of that big photograph. 20

DYSART: The horse with the huge eyes?

FRANK: Right.

ALAN: Flankus begat Spankus. And Spankus begat Spunkus the Great, who lived three score years!

FRANK: It was all like that. I can’t remember the exact names, of course. Then suddenly he knelt down. 25

DYSART: In front of the photograph?

FRANK: Yes. Right there at the foot of his bed.

ALAN [*kneeling*]: And Legwus begat Neckwus. And Neckwus begat Fleckwus, the King of Spit. And Fleckwus spoke out of his chinkle-chankle! 30

[*He bows himself to the ground.*]

DYSART: What?

FRANK: I’m sure that was the word. I’ve never forgotten it. Chinkle-chankle. 35

[*Alan raises his head and extends his hands up in glory.*]

ALAN: And he said ‘Behold – I give you *Equus*, my only begotten son!’

DYSART: *Equus*? 40

FRANK: Yes. No doubt of that. He repeated that word several times. ‘*Equus* my only begotten son.’

ALAN [*reverently*]: Ek ... wus!

DYSART [*suddenly understanding: almost ‘aside’*]: Ek ... Ek ...

- FRANK [*embarrassed*]: And then ... 45
- DYSART: Yes: what?
- FRANK: He took a piece of string out of his pocket. Made up into a  
noose. And put it in his mouth.  
[*ALAN bridles himself with invisible string, and pulls it  
back.*] 50
- And then with his other hand he picked up a coat hanger.  
A wooden coat hanger, and – and –
- DYSART: Began to beat himself?  
[*ALAN, in mime, begins to thrash himself, increasing the  
strokes in speed and viciousness.*] 55
- [*Pause.*]
- FRANK: You see why I couldn't tell his mother ... Religion.  
Religion's at the bottom of all this!
- DYSART: What did you do?
- FRANK: Nothing. I coughed – and went back downstairs. 60  
[*The boy starts guiltily – tears the string from his mouth  
– and scrambles back to bed.*]

Act 1, Scene 14

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 **Either** (a) Discuss the significance of the contrasts Shakespeare creates between the worlds of Sicilia and Bohemia in *The Winter's Tale*.
- Or** (b) With close attention to detail from this passage, discuss Shakespeare's presentation of Hermione at this point in the play.

HERMIONE: Since what I am to say must be but that  
 Which contradicts my accusation, and  
 The testimony on my part no other  
 But what comes from myself, it shall scarce boot me  
 To say 'Not guilty'. Mine integrity 5  
 Being counted falsehood shall, as I express it,  
 Be so receiv'd. But thus – if pow'rs divine  
 Behold our human actions, as they do,  
 I doubt not then but innocence shall make  
 False accusation blush, and tyranny 10  
 Tremble at patience. You, my lord, best know –  
 Who least will seem to do so – my past life  
 Hath been as continent, as chaste, as true,  
 As I am now unhappy; which is more  
 Than history can pattern, though devis'd 15  
 And play'd to take spectators; for behold me –  
 A fellow of the royal bed, which owe  
 A moiety of the throne, a great king's daughter,  
 The mother to a hopeful prince – here standing  
 To prate and talk for life and honour fore 20  
 Who please to come and hear. For life, I prize it  
 As I weigh grief, which I would spare; for honour,  
 'Tis a derivative from me to mine,  
 And only that I stand for. I appeal  
 To your own conscience, sir, before Polixenes 25  
 Came to your court, how I was in your grace,  
 How merited to be so; since he came,  
 With what encounter so uncurrent I  
 Have strain'd t' appear thus; if one jot beyond  
 The bound of honour, or in act or will 30  
 That way inclining, hard'ned be the hearts  
 Of all that hear me, and my near'st of kin  
 Cry fie upon my grave!

LEONTES: I ne'er heard yet  
 That any of these bolder vices wanted 35  
 Less impudence to gainsay what they did  
 Than to perform it first.

HERMIONE: That's true enough;  
 Though 'tis a saying, sir, not due to me.

LEONTES: You will not own it. 40

- HERMIONE: More than mistress of  
 Which comes to me in name of fault, I must not  
 At all acknowledge. For Polixenes,  
 With whom I am accus'd, I do confess  
 I lov'd him as in honour he requir'd; 45  
 With such a kind of love as might become  
 A lady like me; with a love even such,  
 So and no other, as yourself commanded;  
 Which not to have done, I think had been in me  
 Both disobedience and ingratitude 50  
 To you and toward your friend; whose love had spoke,  
 Even since it could speak, from an infant, freely,  
 That it was yours. Now for conspiracy:  
 I know not how it tastes, though it be dish'd  
 For me to try how; all I know of it 55  
 Is that Camillo was an honest man;  
 And why he left your court, the gods themselves,  
 Wotting no more than I, are ignorant.
- LEONTES: You knew of his departure, as you know  
 What you have underta'en to do in's absence. 60
- HERMIONE: Sir,  
 You speak a language that I understand not.  
 My life stands in the level of your dreams,  
 Which I'll lay down.

Act 3, Scene 2



To bring a slovenly unhandsome corse  
Betwixt the wind and his nobility.  
With many holiday and lady terms  
He questioned me: amongst the rest, demanded  
My prisoners in your Majesty's behalf.

50

Act 1, Scene 3

TOM STOPPARD: *Rosencrantz and Guildenstern Are Dead*

- 4 **Either** (a) Discuss Stoppard's presentation of the Danish royal court in *Rosencrantz and Guildenstern Are Dead*.
- Or** (b) With close reference to the passage below, show how Ros and Guil attempt to come to terms with the increasing chaos they find around them.

GUIL: We say – Your majesty, we have arrived!

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ROS: But what's the point? Act 3





TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- 5 **Either** (a) '*Blanche*: I don't tell the truth. I tell what *ought* to be the truth. And if that is sinful, then let me be damned for it'.

Discuss the dramatic importance to the play of Blanche's lies.

- Or** (b) With close reference to the passage below, discuss Williams's presentation of clashing values and expectations at this point in the play.

BLANCHE: I don't understand you. [STELLA *turns toward her*.] I don't understand your indifference. Is this a Chinese philosophy you've – cultivated?

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STELLA: I beg your pardon! Scene 4



OSCAR WILDE: *The Importance of Being Earnest*

6 **Either** (a) 'Gwendolen: The home seems to me to be the proper sphere for the man.'

How, and with what effect, does Wilde satirize manliness and manly behaviour in *The Importance of Being Earnest*?

**Or** (b) With close reference to detail in the following passage, discuss Wilde's presentation of romantic love at this point in the play.

CECILY: Uncle Jack would be very much annoyed if he knew you were staying on till next week, at the same hour.

ALGERNON: Oh, I don't care about Jack. I don't care for anybody in the whole world but you. I love you, Cecily. You will marry me, won't you? 5

CECILY: You silly boy! Of course. Why, we have been engaged for the last three months.

ALGERNON: For the last three months?

CECILY: Yes, it will be exactly three months on Thursday.

ALGERNON: But how did we become engaged? 10

CECILY: Well, ever since dear Uncle Jack first confessed to us that he had a younger brother who was very wicked and bad, you of course have formed the chief topic of conversation between myself and Miss Prism. And of course a man who is much talked about is always very attractive. One feels there must be something in him, after all. I daresay it was foolish of me, but I fell in love with you, Ernest. 15

ALGERNON: Darling. And when was the engagement actually settled? 20

CECILY: On the 14th of February last. Worn out by your entire ignorance of my existence, I determined to end the matter one way or the other, and after a long struggle with myself I accepted you under this dear old tree here. The next day I bought this little ring in your name, and this is the little bangle with the true lover's knot I promised you always to wear. 25

ALGERNON: Did I give you this? It's very pretty, isn't it?

CECILY: Yes, you've wonderfully good taste, Ernest. It's the excuse I've always given for your leading such a bad life. And this is the box in which I keep all your dear letters. [Kneels at table, opens box, and produces letters tied up with blue ribbon.] 30

ALGERNON: My letters! But, my own sweet Cecily, I have never written you any letters. 35

CECILY: You need hardly remind me of that, Ernest. I remember only too well that I was forced to write your letters for you. I wrote always three times a week, and sometimes oftener.

ALGERNON: Oh, do let me read them, Cecily? 40

CECILY: Oh, I couldn't possibly. They would make you far too conceited. [Replaces box.] The three you wrote me after I had broken off the engagement are so beautiful, and so badly spelled, that even now I can hardly read them without crying a little. 45

- ALGERNON: But was our engagement ever broken off?
- CECILY: Of course it was. On the 22nd of last March. You can see the entry if you like. [*Shows diary.*] 'Today I broke off my engagement with Ernest. I feel it is better to do so. The weather still continues charming.' 50
- ALGERNON: But why on earth did you break it off? What had I done? I had done nothing at all. Cecily, I am very much hurt indeed to hear you broke it off. Particularly when the weather was so charming.
- CECILY: It would hardly have been a really serious engagement if it hadn't been broken off at least once. But I forgave you before the week was out. 55
- ALGERNON [*crossing to her, and kneeling*]: What a perfect angel you are, Cecily.
- CECILY: You dear romantic boy. 60

Act 2





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