#### **CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**General Certificate of Education Advanced Subsidiary Level and Advanced Level** 

# LITERATURE IN ENGLISH

9695/4

PAPER 4 Drama

## **OCTOBER/NOVEMBER SESSION 2002**

2 hours

Additional materials: Answer paper

TIME 2 hours

#### **INSTRUCTIONS TO CANDIDATES**

Write your name, Centre number and candidate number in the spaces provided on the answer paper/ answer booklet.

Answer **two** questions.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

# **INFORMATION FOR CANDIDATES**

All questions in this paper carry equal marks.

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

This question paper consists of 12 printed pages.

### CARYL CHURCHILL: Top Girls

(a) Discuss how Churchill uses language and dialogue to define two of the play's 1 **Either** characters.

Or (b) Discuss the way the following passage indicates the relationships between the three characters, and comment on the importance of this scene towards the end of the play.

> A year earlier. Sunday evening. JOYCE's kitchen. JOYCE, ANGIE, MARLENE. MARLENE is taking presents out of a bright carrier bag. ANGIE has already opened a box of chocolates.

**MARLENE** Just a few little things./ I've no memory for

**JOYCE** There's no need. 5

**MARLENE** birthdays have I, and Christmas seems to slip by. So I think I owe

Angie a few presents.

**JOYCE** What do you say?

**ANGIE** Thank you very much. Thank you very much, Aunty Marlene.

> 10 She opens a present. It is the dress from Act One, new.

**ANGIE** Oh look, Mum, isn't it lovely?

I don't know if it's the right size. She's grown up since I saw her. / **MARLENE** 

I knew she was always tall for her age.

**ANGIE** Isn't it lovely?

**JOYCE** She's a big lump.

15 MARLENE Hold it up, Angie, let's see.

ANGIE

I'll put it on, shall I?

MARLENE Yes, try it on.

JOYCE Go on to your room then, we don't want / a strip show thank you.

Of course I'm going to my room, what do you think? Look Mum, here's ANGIE

something for you. Open it, go on. What is it? Can I open it for you?

**JOYCE** Yes, you open it, pet.

**ANGIE** Don't you want to open it yourself? / Go on.

**JOYCE** I don't mind, you can do it.

**ANGIE** It's something hard. It's – what is it? A bottle. Drink is it? No. it's what?

Perfume, look. What a lot. Open it, look, let's smell it. Oh, it's strong.

It's lovely. Put it on me. How do you do it? Put it on me.

JOYCE You're too young.

ANGIE I can play wearing it like dressing up.

And you're too old for that. Here, give it here. I'll do it, you'll tip the JOYCE

whole bottle over yourself / and we'll have you smelling all summer.

**ANGIE** Put it on you. Do I smell? Put it on Aunty too. Put it on Aunty too. Let's

all smell.

MARLENE I didn't know what you'd like.

**JOYCE** There's no danger I'd have it already, / that's one thing. 35

ANGIE Now we all smell the same.

MARLENE It's a bit of nonsense.

JOYCE It's very kind of you Marlene, you shouldn't. **ANGIE** Now. I'll put on the dress and then we'll see.

> 40 ANGIE goes.

### ATHOL FUGARD: The Township Plays

- 2 Either (a) 'In their struggle to survive under oppression, the characters in these plays demonstrate resilience and vitality.'
  How far would you agree with this statement about the *Township Plays*?
  - **Or (b)** Comment closely on Marie's monologue from *The Coat*, discussing her description of the court and the significance of the coat.

(LAVRENTI sits down. MARIE comes forward. She carries a brown-paper shopping bag.)

MARIE I brought the coat back with me from Cradock, a hundred and sixty miles away. I had gone to Cradock for my husband's trial. The coat isn't his. It belongs to another New Brighton man. There have been a lot of our men in the Cradock cells. The charges are mostly the same. Membership of a banned organisation, distributing pamphlets, addressing a meeting and so on. They go to Robben Island afterwards. The lucky ones get three years. Most of them get five or seven.

When we got to Cradock, I went straight to the Magistrate's Court. I was lucky, because all the white people were having tea, so they let me see him in the Court Room. When the court is working they do not let you in. Nobody is allowed in. Only the officials. I saw my husband in the Court Room. He looked all right. He said that his case hadn't started yet. They were still busy with two other men. One of them was the owner of the coat. He was wearing it.

(She thinks very hard.)

They, the two men, were sitting in the dock. There were lots of policemen and white men about, coming and going and drinking their tea. The two men sat very still. They looked about fifty. I asked my husband their 20 names. He said that he didn't know. They were in another cell. In court they were called number one accused and number two accused.

Then I went out to the cafe to buy them food. When I came back the Court was busy so I had to wait. I waited at the back near the cells. At lunchtime they came out but nothing had happened yet. They were still 25 busy on the case of the two men. They let me see my husband. I gave him the food. We talked softly.

The Court started again at two o'clock. When I saw them at teatime the case of the two men had finished. They each got five years. My husband's case then started but when he came out at five o'clock it 30 wasn't finished. I went around to the cells to say goodbye because I had to go home. I could only get one day off from my work.

(MARIE speaks slowly now, concentrating hard on giving every detail, trying to be as clear and factual as possible.)

While I was talking to him the two men came past. The one with the coat 35 came up to me quickly and asked me to see his wife and children, he gave me the address. He asked me to tell them what had happened to him. Then he took off his coat and said I must give it to his wife. 'Tell her to use it,' he said. 'Tell them I will come back.'

The Coat

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#### ARTHUR MILLER: Death of a Salesman

3	Either	(a)	In the opening stage directions, Miller writes of the setting: 'An air of the dream
			clings to the place, a dream rising out of reality.' How far can this description be
			applied to the whole play?

**Or (b)** Discuss the presentation of the relationship between Willy and Charley in this scene. How important is it to the relationship in the play as a whole?

HAPPY Pop, I told you I'm gonna retire you for life.

WILLY You'll retire me for life on seventy goddam dollars a week? And your

women and your car and your apartment, and you'll retire me for life! Christ's sake, I couldn't get past Yonkers today! Where are you guys, where are you? The woods are burning! I can't drive a car!

(CHARLEY has appeared in the doorway. He is a large man, slow of speech, laconic, immovable. In all he says, despite what he says, there is pity, and, now, trepidation. He has a robe over pyjamas, slippers on his feet. He enters the kitchen.)

CHARLEY Everything all right? 10

HAPPY Yeah, Charley, everything's...

WILLY What's the matter?

CHARLEY I heard some noise. I thought something happened. Can't we do

something about the walls? You sneeze in here, and in my house

hats blow off.

HAPPY Let's go to bed, Dad. Come on.

(CHARLEY signals to HAPPY to go.)

WILLY You go ahead, I'm not tired at the moment.

HAPPY (to WILLY) Take it easy, huh? (He exits.)

WILLY What're you doin' up?

CHARLEY (sitting down at the kitchen table opposite WILLY) Couldn't sleep good.

CHARLET (Sitting down at the kitchen table opposite WILLT) Couldn't Sleep good.

I had a heartburn.

WILLY Well, you don't know how to eat.

CHARLEY I eat with my mouth.

WILLY No, you're ignorant. You gotta know about vitamins and things like 25

that.

CHARLEY Come on, let's shoot. Tire you out a little.

WILLY (hesitantly) All right. You got cards?

CHARLEY (taking a deck from his pocket) Yeah, I got them. Someplace. What is it

with those vitamins?

30

5

15

20

WILLY (dealing) They build up your bones. Chemistry.

CHARLEY Yeah, but there's no bones in a heartburn.

WILLY What are you talkin' about? Do you know the first thing about it?

CHARLEY Don't get insulted.

WILLY Don't talk about something you don't know anything about. 35

(They are playing. Pause.)

CHARLEY What're you doin' home?
WILLY A little trouble with the car.

CHARLEY Oh. (*Pause*) I'd like to take a trip to California.

WILLY Don't say. 40

CHARLEY You want a job?

WILLY I got a job, I told you that. (After a slight pause) What the hell are you

offering me a job for?

CHARLEY Don't get insulted.

WILLY Don't insult me. 45

Act One

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## WILLIAM SHAKESPEARE: As You Like It

- **4 Either (a)** 'Shakespeare's description of the forest bears no relation to the familiar or recognisable... It is more a place of the imagination.'

  Discuss the presentation and dramatic function of the Forest of Arden.
  - **Or (b)** Discuss the following dialogue, commenting particularly on Rosalind's challenges to Orlando's views of love.

ROSALIND	Am not I your Rosalind?	
ORLANDO	I take some joy to say you are, because I would be talking of her.	
ROSALIND	Well, in her person, I say I will not have you.	
ORLANDO	Then, in mine own person, I die.	
ROSALIND	No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dash'd out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love. Leander, he would have liv'd many a fair year, though Hero had turn'd nun, if it had not been for a hot midsummernight; for, good youth, he went but forth to wash him in the Hellespont, and, being taken with the cramp, was drown'd; and the foolish chroniclers of that age found it was – Hero of Sestos. But these are all lies: men have died from time to time, and worms have	10
	eaten them, but not for love.	15
ORLANDO	I would not have my right Rosalind of this mind; for, I protest, her frown might kill me.	
ROSALIND	By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition; and ask me what you will, I will grant it.	20
ORLANDO	Then love me, Rosalind.	
ROSALIND	Yes, faith, will I, Fridays and Saturdays, and all.	
ORLANDO	And wilt thou have me?	
ROSALIND	Ay, and twenty such.	
ORLANDO	What sayest thou?	25
ROSALIND	Are you not good?	
ORLANDO	I hope so.	
ROSALIND	Why then, can one desire too much of a good thing? Come, sister, you shall be the priest, and marry us. Give me your hand, Orlando. What do you say, sister?	30
ORLANDO	Pray thee, marry us.	
CELIA	I cannot say the words.	
ROSALIND	You must begin 'Will you, Orlando—'	
CELIA	Go to. Will you, Orlando, have to wife this Rosalind?	
ORLANDO	I will.	<i>35</i>
ROSALIND	Ay, but when?	
ORLANDO	Why now; as fast as she can marry us.	
ROSALIND	Then you must say 'I take thee, Rosalind, for wife.'	
ORLANDO	I take thee, Rosalind, for wife.	

ROSALIND	I might ask you for your commission; but $-$ I do take thee, Orlando, for my husband. There's a girl goes before the priest; and, certainly, a woman's thought runs before her actions.	40
ORLANDO	So do all thoughts; they are wing'd.	
ROSALIND	Now tell me how long you would have her, after you have possess'd her.	45
ORLANDO	For ever and a day.	
ROSALIND	Say 'a day' without the 'ever.' No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey. I will weep for nothing, like Diana in the fountain, and I will do that when you are dispos'd to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.	<i>50</i>
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Act 4 Scene 1

#### WILLIAM SHAKESPEARE: Macbeth

5	Either	(a)	Discuss the presentation of kingship in the play, considering Duncan and King	
Edward as well as Macbeth.			Edward as well as Macbeth.	

Or (b) Comment closely on the following extract, discussing the likely responses of an audience as the scene unfolds.

Forres. The palace

(Enter BANQUO.)

**BANQUO** Thou hast it now – King, Cawdor, Glamis, all

> As the weird women promis'd; and I fear Thou play'dst most foully for't; yet it was said

5

It should not stand in thy posterity;

But that myself should be the root and father Of many kings. If there come truth from them -As upon thee, Macbeth, their speeches shine —

Why, by the verities on thee made good, 10

May they not be my oracles as well

And set me up in hope? But, hush, no more.

(Sennet sounded. Enter MACBETH as King, LADY MACBETH as Queen, LENNOX, ROSS, Lords, Ladies and Attendants.)

**MACBETH** Here's our chief guest. 15

LADY MACBETH If he had been forgotten,

It had been as a gap in our great feast,

And all-thing unbecoming.

MACBETH Tonight we hold a solemn supper, sir,

> And I'll request your presence. 20

**BANQUO** Let your Highness

Command upon me; to the which my duties

Are with a most indissoluble tie

Forever knit.

MACBETH Ride you this afternoon? 25

**BANQUO** Ay, my good lord.

**MACBETH** We should have else desir'd your good advice -

Which still hath been both grave and prosperous -

In this day's council; but we'll take tomorrow.

Is't far you ride?

30

**BANQUO** As far, my lord, as will fill up the time

'Twixt this and supper. Go not my horse the better,

I must become a borrower of the night

For a dark hour or twain.

Fail not our feast. 35 **MACBETH** 

**BANQUO** My lord, I will not.

MACBETH	We hear our bloody cousins are bestowed In England and in Ireland, not confessing Their cruel parricide, filling their hearers With strange invention. But of that tomorrow, When therewithal we shall have cause of state Craving us jointly. Hie you to horse; adieu, Till you return at night. Goes Fleance with you?	40
BANQUO	Ay, my good lord; our time does call upon's.	
MACBETH	I wish your horses swift and sure of foot, And so I do commend you to their backs. Farewell.	45
	(Exit BANQUO.)	
	Let every man be master of his time Till seven at night; to make society The sweeter welcome, we will keep ourself Till supper-time alone. While then, God be with you.	50
	(Exeunt all but MACBETH and a SERVANT.)	
SERVANT MACBETH	Sirrah, a word with you. Attend those men our pleasure? They are, my lord, without the palace gate. Bring them before us.	55

Act 3 Scene 1

9695/4/O/N/02 **[Turn over** 

#### JOHN WEBSTER: The Duchess of Malfi

6 Either (a) How far would you agree that the play is about justice and its corruption?

**Or (b)** Comment closely on the following scene, focusing on how Ferdinand's responses are expressed and dramatised.

(EXECUTIONERS strangle CARIOLA and exeunt with her body. Enter FERDINAND.)

**FERDINAND** Is she dead? **BOSOLA** She is what You'd have her. But here begin your pity, 5 (BOSOLA draws the traverse and shows the Children strangled.) Alas, how have these offended? **FERDINAND** The death Of young wolves is never to be pitied. **BOSOLA** Fix your eye here. 10 **FERDINAND** Constantly. **BOSOLA** Do you not weep? Other sins only speak; murther shrieks out: The element of water moistens the earth, But blood flies upwards, and bedews the heavens. 15 FERDINAND Cover her face. Mine eyes dazzle: she died young. **BOSOLA** I think not so: her infelicity Seem'd to have years too many. FERDINAND She and I were twins: And should I die this instant, I had liv'd 20 Her time to a minute. **BOSOLA** It seems she was born first: You have bloodily approv'd the ancient truth, That kindred commonly do worse agree Than remote strangers. 25 **FERDINAND** Let me see her face again. Why didst not thou pity her? What an excellent Honest man might'st thou have been If thou hadst borne her to some sanctuary! Or, bold in a good cause, oppos'd thyself 30 With thy advanced sword above thy head, Between her innocence and my revenge! I bad thee, when I was distracted of my wits, Go kill my dearest friend, and thou hast done 't. For let me but examine well the cause: 35 What was the meanness of her match to me? Only I must confess, I had a hope, Had she continu'd widow, to have gain'd An infinite mass of treasure by her death: And that was the main cause; her marriage, 40

That drew a stream of gall guite through my heart;

For thee, (as we observe in tragedies

	That a good actor many times is curs'd For playing a villain's part) I hate thee for 't: And, for my sake, say thou hast done much ill, well.	45
BOSOLA	Let me quicken your memory: for I perceive You are falling into ingratitude. I challenge The reward due to my service.	
FERDINAND	I'll tell thee,	
	What I'll give thee –	50
BOSOLA	Do.	
FERDINAND	I'll give thee a pardon	
	For this murther.	
BOSOLA	Ha?	
FERDINAND	Yes: and 'tis	55
	The largest bounty I can study to do thee.	

Act 4 Scene 2

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