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LITERATURE IN ENGLISH (US)

9276/04

Paper 4 Drama

October/November 2015

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.

ARTHUR MILLER: *All My Sons*

1 **Either** (a) How, and with what effects, does Miller show the past influencing the present in *All My Sons*?

**Or** (b) With close attention to language and action, discuss the dramatic effects and significance of the following passage from *All My Sons*.

*Mother:* And you? You ... [*shakes her head negatively*] ... go out much? [*Slight pause.*]

*Ann* [*delicately*]: You mean am I still waiting for him?

*Mother:* Well, no, I don't expect you to wait for him but ...

*Ann* [*kindly*]: But that's what you mean, isn't it? 5

*Mother:* ... Well ... yes.

*Ann:* Well, I'm not, Kate.

*Mother* [*faintly*]: You're not?

*Ann:* Isn't it ridiculous? You don't really imagine he's ... ?

*Mother:* I know, dear, but don't say it's ridiculous, because the papers were full of it; I don't know about New York, but there was half a page about a man missing even longer than Larry, and he turned up from Burma. 10

*Chris* [*coming to ANN*]: He couldn't have wanted to come home very badly, Mom. 15

*Mother:* Don't be so smart.

*Chris:* You can have a helluva time in Burma.

*Ann* [*rises and swings around in back of CHRIS*]: So I've heard.

*Chris:* Mother, I'll bet you money that you're the only woman in the country who after three years is still ... 20

*Mother:* You're sure?

*Chris:* Yes, I am.

*Mother:* Well, if you're sure then you're sure. [*She turns her head away an instant*] They don't say it on the radio but I'm sure that in the dark at night they're still waiting for their sons. 25

*Chris:* Mother, you're absolutely –

*Mother* [*waving him off*]: Don't be so damned smart! Now stop it! [*Slight pause*] There are just a few things you *don't* know. All of you. And I'll tell you one of them, Annie. Deep, deep in your heart you've always been waiting for him. 30

*Ann* [*resolutely*]: No, Kate.

*Mother* [*with increasing demand*]: But deep in your heart, Annie! 35

*Chris:* She ought to know, shouldn't she?

*Mother:* Don't let them tell you what to think. Listen to your heart. Only your heart.

*Ann:* Why does your heart tell you he's alive?

*Mother:* Because he has to be. 40

*Ann:* But why, Kate?

*Mother* [*going to her*]: Because certain things have to be, and certain things can never be. Like the sun has to rise, it has to be. That's why there's God. Otherwise anything could happen. But there's God, so certain things can never happen. I would know, Annie – just like I knew the day he [*indicates CHRIS*] went into that terrible battle. Did he write me? Was it in the papers? No, but that morning I couldn't raise my head off the pillow. Ask Joe. Suddenly, I knew! I knew! And he was nearly killed that day. Ann, you *know* I'm right! 45 50

*Ann* [*she stands there in silence, then turns trembling, going upstage*]: No, Kate.

*Mother:* I have to have some tea.

Act 1

WILLIAM SHAKESPEARE: *As You Like It*

- 2 **Either** (a) What, for you, is the significance of Touchstone in the play?
- Or** (b) With close attention to detail from the following extract, discuss Shakespeare's presentation of Rosalind and Orlando at this point in the play.

<i>Orlando:</i>	I am he that is so love-shak'd; I pray you tell me your remedy.	
<i>Rosalind:</i>	There is none of my uncle's marks upon you; he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner.	5
<i>Orlando:</i>	What were his marks?	
<i>Rosalind:</i>	A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue. Then your hose should be ungarter'd, your bonnet unbanded, your sleeve unbutton'd, your shoe untied, and every thing about you demonstrating a careless desolation. But you are no such man; you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other.	10 15
<i>Orlando:</i>	Fair youth, I would I could make thee believe I love.	
<i>Rosalind:</i>	Me believe it! You may as soon make her that you love believe it; which, I warrant, she is apter to do than to confess she does. That is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees wherein Rosalind is so admired?	20
<i>Orlando:</i>	I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.	25
<i>Rosalind:</i>	But are you so much in love as your rhymes speak?	
<i>Orlando:</i>	Neither rhyme nor reason can express how much.	
<i>Rosalind:</i>	Love is merely a madness; and, I tell you, deserves as well a dark house and a whip as madmen do; and the reason why they are not so punish'd and cured is that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel.	30
<i>Orlando:</i>	Did you ever cure any so?	
<i>Rosalind:</i>	Yes, one; and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me; at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something and for no passion truly anything, as boys and women are for the most part cattle of this colour; would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love to a living humour of madness; which was, to forswear the	35 40 45

full stream of the world and to live in a nook merely  
monastic. And thus I cur'd him; and this way will I  
take upon me to wash your liver as clean as a sound  
sheep's heart, that there shall not be one spot of love  
in 't. 50

*Orlando:* I would not be cured, youth.

*Rosalind:* I would cure you, if you would but call me Rosalind,  
and come every day to my cote and woo me.

*Orlando:* Now, by the faith of my love, I will. Tell me where it is. 55

*Rosalind:* Go with me to it, and I'll show it you; and, by the way,  
you shall tell me where in the forest you live. Will you  
go?

*Orlando:* With all my heart, good youth.

*Rosalind:* Nay, you must call me Rosalind. Come, sister, will  
you go? 60  
[*Exeunt.*]

Act 3, Scene 2

WILLIAM SHAKESPEARE: *Measure for Measure*

- 3 **Either** (a) '*Angelo*: We must not make a scarecrow of the law  
Setting it up to fear the birds of prey ...'

With this comment in mind, discuss Shakespeare's presentation of law and authority in *Measure for Measure*.

- Or** (b) By looking closely at detail in the following passage, discuss Shakespeare's presentation of the relationship between Isabella and Claudio at this point in the play.

*Claudio*: O heavens! it cannot be.  
*Isabella*: Yes, he would give't thee, from this rank offence,  
 So to offend him still. This night's the time  
 That I should do what I abhor to name,  
 Or else thou diest to-morrow. 5

*Claudio*: Thou shalt not do't.  
*Isabella*: O, were it but my life!  
 I'd throw it down for your deliverance  
 As frankly as a pin.

*Claudio*: Thanks, dear Isabel. 10  
*Isabella*: Be ready, Claudio, for your death to-morrow.  
*Claudio*: Yes. Has he affections in him that thus can make him  
 bite the law by th' nose  
 When he would force it? Sure it is no sin;  
 Or of the deadly seven it is the least. 15

*Isabella*: Which is the least?  
*Claudio*: If it were damnable, he being so wise,  
 Why would he for the momentary trick  
 Be perdurably fin'd? – O Isabel!

*Isabella*: What says my brother? 20  
*Claudio*: Death is a fearful thing.  
*Isabella*: And shamed life a hateful.  
*Claudio*: Ay, but to die, and go we know not where;  
 To lie in cold obstruction, and to rot;  
 This sensible warm motion to become 25  
 A kneaded clod; and the delighted spirit  
 To bathe in fiery floods or to reside  
 In thrilling region of thick-ribbed ice;  
 To be imprison'd in the viewless winds,  
 And blown with restless violence round about 30  
 The pendent world; or to be worse than worst  
 Of those that lawless and incertain thought  
 Imagine howling – 'tis too horrible.  
 The weariest and most loathed worldly life  
 That age, ache, penury, and imprisonment, 35  
 Can lay on nature is a paradise  
 To what we fear of death.

*Isabella*: Alas, alas!  
*Claudio*: Sweet sister, let me live.  
 What sin you do to save a brother's life, 40  
 Nature dispenses with the deed so far  
 That it becomes a virtue.

- Isabella:* O you beast!  
 O faithless coward! O dishonest wretch!  
 Wilt thou be made a man out of my vice? 45  
 Is't not a kind of incest to take life  
 From thine own sister's shame? What should I think?  
 Heaven shield my mother play'd my father fair!  
 For such a warped slip of wilderness  
 Ne'er issu'd from his blood. Take my defiance; 50  
 Die; perish. Might but my bending down  
 Reprieve thee from thy fate, it should proceed.  
 I'll pray a thousand prayers for thy death,  
 No word to save thee.
- Claudio:* Nay, hear me, Isabel. 55
- Isabella:* O fie, fie, fie!  
 Thy sin's not accidental, but a trade.  
 Mercy to thee would prove itself a bawd;  
 'Tis best that thou diest quickly.
- Claudio:* O hear me, Isabella. 60

Act 3, Scene 1

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 4 **Either** (a) Discuss the presentation and dramatic significance of Jim O'Connor in the play as a whole.
- Or** (b) How does Williams dramatize the tension between Tom and Amanda at this point in the play? You should make close reference to the passage in your answer.

*Amanda:* You're going to listen, and no more insolence from you! I'm at the end of my patience!

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*'The Glass Menagerie' steals in as the scene dims out.*

Scene 3

ATHOL FUGARD: *Township Plays*

- 5 **Either** (a) Discuss Fugard's presentation of frustrated ambitions in the *Township Plays*.
- Or** (b) What, for you, is the significance of the following scene in *The Island* to the play as a whole? You should make close reference to the passage in your answer.

<i>John:</i>	Stage one of the Trial. [ <i>Writing on the floor.</i> ] The State lays its charges against the Accused ... and lists counts ... you know the way they do it. Stage two is Pleading. What does Antigone plead? Guilty or Not Guilty?	5
<i>Winston:</i>	Not Guilty.	
<i>John:</i>	[ <i>trying to be tactful</i> ]: Now look, Winston, we're not going to argue. Between me and you, in this cell, we know she's Not Guilty. But in the play she pleads Guilty.	10
<i>Winston:</i>	No, man, John! Antigone is Not Guilty ...	
<i>John:</i>	In the play ...	
<i>Winston:</i>	[ <i>losing his temper</i> ]: To hell with the play! Antigone had every right to bury her brother.	
<i>John:</i>	Don't say 'To hell with the play'. We've got to do the bloody thing. And in the play she pleads Guilty. Get that straight. Antigone pleads ...	15
<i>Winston:</i>	[ <i>giving up in disgust</i> ]: Okay, do it your way.	
<i>John:</i>	It's not my way! In the play ...	
<i>Winston:</i>	Guilty!	20
<i>John:</i>	Yes, Guilty! [ <i>Writes furiously on the floor.</i> ]	
<i>Winston:</i>	Guilty.	
<i>John:</i>	Stage three, Pleading in Mitigation of Sentence. Stage four, Sentence, State Summary, and something from you ... Farewell Words. Now learn that.	25
<i>Winston:</i>	Hey?	
<i>John:</i>	[ <i>getting up</i> ]: Learn that!	
<i>Winston:</i>	But we've just done it!	
<i>John:</i>	<i>I've just done it. Now you learn it.</i>	30
<i>Winston:</i>	[ <i>throwing aside the wash-rag with disgust before applying himself to learning the 'plot'</i> ]: Learn to run, learn to read ...	
<i>John:</i>	And don't throw the rag there! [ <i>Retrieving the rag and placing it in its correct place.</i> ] Don't be so bloody difficult, man. We're nearly there. You'll be proud of this thing when we've done it.	35
	[ <i>Limps to his bed-roll and produces a pendant made from a jam-tin lid and twine.</i> ] Look. Winston, look! Creon's medallion. Good, hey! [ <i>Hangs it around his neck.</i> ] I'll finish the necklace while you learn that.	40
	[ <i>He strings on the remaining nails.</i> ] Jesus, Winston! June 1965.	
<i>Winston:</i>	What?	

<i>John:</i>	This, man. <i>Antigone</i> . In New Brighton. St Stephen's Hall. The place was packed, man! All the big people. Front row ... dignitaries. Shit, those were the days. Georgie was Creon. You know Georgie?	45
<i>Winston:</i>	The teacher?	
<i>John:</i>	That's him. He played Creon. Should have seen him, Winston. Short and fat, with big eyes, but by the time the play was finished he was as tall as the roof. [ <i>Onto his legs in an imitation of Georgie's Creon.</i> ]	50
	'My Councillors, now that the Gods have brought our City safe through a storm of troubles to tranquillity ...' And old Mulligan! Another short-arsed teacher. With a beard! He used to go up to the Queen ... [ <i>Another imitation.</i> ] 'Your Majesty, prepare for grief, but do not weep.'	55
	[ <i>The necklace in his hands.</i> ]	60
	Nearly finished! Nomhle played Antigone. A bastard of a lady that one, but a beautiful bitch. Can't get her out of my mind tonight.	
<i>Winston</i>	[ <i>indicating the 'plot'</i> ]: I know this.	65
<i>John:</i>	You sure?	
<i>Winston:</i>	This? ... it's here. [ <i>Tapping his head.</i> ]	
<i>John:</i>	You're not bullshitting, hey? [ <i>He rubs out the 'plot' and then paces the cell.</i> ] Right. The Trial of Antigone. Who is the Accused?	70
<i>Winston:</i>	Antigone.	
<i>John:</i>	Who is the State?	
<i>Winston:</i>	King Creon.	
<i>John:</i>	Stage one.	
<i>Winston</i>	[ <i>supremely self-confident</i> ]: Antigone lays charges ...	75
<i>John:</i>	NO, SHIT, MAN, WINSTON!!! [ <i>Winston pulls John down and stifles his protests with a hand over his mouth.</i> ]	
<i>Winston:</i>	Okay ... okay ... listen, John ... listen ... The State lays charges against Antigone.	80
	[ <i>Pause.</i> ]	
<i>John:</i>	Be careful!	
<i>Winston:</i>	The State lays charges against Antigone.	
<i>John:</i>	Stage two.	
<i>Winston:</i>	Pleading.	85
<i>John:</i>	What does she plead? Guilty or Not Guilty?	
<i>Winston:</i>	Guilty.	
<i>John:</i>	Stage three.	
<i>Winston:</i>	Pleading in Mitigation of Sentence.	
<i>John:</i>	Stage four.	90
<i>Winston:</i>	State Summary, Sentence, and Farewell Words.	
<i>John</i>	[ <i>very excited</i> ]: He's got it! That's my man. See how easy it is, Winston? Tomorrow, just the words.	

Scene 1

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