

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

LITERATURE IN ENGLISH

9695/04

Paper 4 Drama

May/June 2003

Additional Materials: Answer Booklet/Paper

2 hours

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 on both sides of the paper.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions.
At the end of the examination, fasten all your work securely together.
All questions in this paper carry equal marks.

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

- 1 **Either** (a) 'A continuous conversation across ages and generations.' How does the structure of *Top Girls* make this 'continuous conversation' come alive?
- Or** (b) Discuss the dramatic effects and significance of the following passage from *Top Girls*.

They laugh. They look at menus.

ISABELLA Yes, I forgot all my Latin. But my father was the mainspring of my life and when he died I was so grieved. I'll have the chicken, please, / and the soup.

NIJO Of course you were grieved. My father was saying his prayers and he dozed off in the sun. So I touched his knee to rouse him. 'I wonder what will happen,' he said, and then he was dead before he finished the sentence. / If he'd died saying 5

MARLENE What a shock.

NIJO his prayers he would have gone straight to heaven. / Waldorf salad.

JOAN Death is the return of all creatures to God. 10

NIJO I shouldn't have woken him.

JOAN Damnation only means ignorance of the truth. I was always attracted by the teachings of John the Scot, though he was inclined to confuse / God and the world.

ISABELLA Grief always overwhelmed me at the time. 15

MARLENE What I fancy is a rare steak. Gret?

ISABELLA I am of course a member of the / Church of England.*

GRET Potatoes.

MARLENE *I haven't been to church for years. / I like Christmas carols.

ISABELLA Good works matter more than church attendance. 20

MARLENE Make that two steaks and a lot of potatoes. Rare. But I don't do good works either.

JOAN Canelloni, please, / and a salad.

ISABELLA Well, I tried, but oh dear. Hennie did good works.

NIJO The first half of my life was all sin and the second / all repentance.* 25

MARLENE Oh what about starters?

GRET Soup.

JOAN *And which did you like best?

MARLENE Were your travels just a penance? Avocado vinaigrette. Didn't you / enjoy yourself? 30

JOAN Nothing to start with for me, thank you.

NIJO Yes, but I was very unhappy. / It hurt to remember

MARLENE And the wine list.

NIJO the past. I think that was repentance.

MARLENE Well I wonder. 35

NIJO I might have just been homesick.

MARLENE Or angry.

NIJO Not angry, no, / why angry?

GRET Can we have some more bread?

MARLENE Don't you get angry? I get angry. 40

NIJO But what about?

MARLENE Yes let's have two more Frascati. And some more bread, please.

The WAITRESS exits.

WILLIAM SHAKESPEARE: *As You Like It*

- 2 **Either** (a) What, in your view, is Touchstone's role and function in the play?
- Or** (b) Comment closely on the detail of the following extract, showing how it contributes to the characterisation of Rosalind and Celia in the play.

Enter ROSALIND and CELIA

CELIA	I pray thee, Rosalind, sweet my coz, be merry	
ROSALIND	Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.	5
CELIA	Herein I see thou lov'st me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the Duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine; so wouldst thou, if the truth of thy love to me were so righteously temper'd as mine is to thee.	10
ROSALIND	Well, I will forget the condition of my estate, to rejoice in yours.	
CELIA	You know my father hath no child but I, nor none is like to have; and, truly, when he dies thou shalt be his heir; for what he hath taken away from thy father perforce, I will render thee again in affection. By mine honour, I will; and when I break that oath, let me turn monster; therefore, my sweet Rose, my dear Rose, be merry.	15
ROSALIND	From henceforth I will, coz, and devise sports. Let me see; what think you of falling in love?	20
CELIA	Marry, I prithee, do, to make sport withal; but love no man in good earnest, nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again.	
ROSALIND	What shall be our sport, then?	25
CELIA	Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.	
ROSALIND	I would we could do so; for her benefits are mightily misplaced; and the bountiful blind woman doth most mistake in her gifts to women.	30
CELIA	'Tis true; for those that she makes fair she scarce makes honest; and those that she makes honest she makes very ill-favouredly.	
ROSALIND	Nay; now thou goest from Fortune's office to Nature's: Fortune reigns in gifts of the world, not in the lineaments of Nature.	35

Act 1, Scene 2

WILLIAM SHAKESPEARE: *Macbeth*

3 **Either** (a) 'Character is fate.' How far does Macbeth bring about his own destiny?

Or (b) Comment closely on the following passage, showing how both Macbeth and his relationship with his wife are changing at this point in the play.

Enter the Ghost of BANQUO and sits in Macbeth's place.

MACBETH	Sweet remembrancer! Now good digestion wait on appetite, And health on both!	
LENNOX	May't please your Highness sit?	
MACBETH	Here had we now our country's honour roof'd, Were the grac'd person of our Banquo present; Who may I rather challenge for unkindness Than pity for mischance.	5
ROSS	His absence, sir, Lays blame upon his promise. Please 't your Highness To grace us with your royal company. The table's full.	10
MACBETH		
LENNOX	Here is a place reserv'd, sir.	
MACBETH	Where?	15
LENNOX	Here, my good lord. What is't that moves your Highness? Which of you have done this?	
MACBETH		
LORDS	What, my good lord?	
MACBETH	Thou canst not say I did it; never shake Thy gory locks at me.	20
ROSS	Gentlemen, rise; his Highness is not well.	
LADY MACBETH	Sit, worthy friends. My lord is often thus, And hath been from his youth. Pray you, keep seat.	25
	The fit is momentary; upon a thought He will again be well. If much you note him, You shall offend him and extend his passion. Feed, and regard him not. – Are you a man? Ay, and a bold one that dare look on that Which might appal the devil.	30
MACBETH		
LADY MACBETH	O proper stuff! This is the very painting of your fear; This is the air-drawn dagger which you said Led you to Duncan. O, these flaws and starts – Impostors to true fear – would well become A woman's story at a winter's fire, Authoriz'd by her grandam. Shame itself! Why do you make such faces? When all's done, You look but on a stool.	35
MACBETH	Prithee see there. Behold! look! lo! how say you? Why, what care I? If thou canst nod, speak too. If charnel-houses and our graves must send Those that we bury back, our monuments Shall be the maws of kites. [Exit Ghost	40
		45

J M SYNGE: *The Playboy of the Western World*

- 4 **Either** (a) ‘...there’s a great gap between a gallous story and a dirty deed’ says Pegeen. Does Synge present and exploit this gap in the play?
- Or** (b) Comment closely on the following extract, showing how Synge establishes the relationship between Pegeen and Christy in the play.

PEGEEN	Go on, I’m saying, and don’t be waking this place with your noise. (<i>She hustles him out and bolts door</i>) That lad would wear the spirits from the saints of peace. (<i>Bustles about, and then takes off her apron and pins it up in the window as a blind. CHRISTY watching her timidly. Then she comes to him and speaks with bland good-humour</i>) Let you stretch out now by the fire, young fellow. You should be destroyed travelling.	5
CHRISTY	(<i>shyly again, drawing off his boots</i>) I’m tired surely, walking wild eleven days, and waking fearful in the night. <i>He holds up one of his feet, feeling his blisters, and looking at them with compassion</i>	10
PEGEEN	(<i>standing beside him, watching him with delight</i>) You should have had great people in your family, I’m thinking, with the little, small feet you have, and you with a kind of a quality name, the like of what you’d find on the great powers and potentates of France and Spain.	15
CHRISTY	(<i>with pride</i>) We were great surely, with wide and windy acres of rich Munster land.	20
PEGEEN	Wasn’t I telling you, and you a fine, handsome young fellow with a noble brow.	
CHRISTY	(<i>with a flash of delighted surprise</i>) Is it me?	25
PEGEEN	Aye. Did you never hear that from the young girls where you come from in the west or south?	
CHRISTY	(<i>with venom</i>) I did not then. Oh, they’re bloody liars in the naked parish where I grew a man.	30
PEGEEN	If they are itself, you’ve heard it these days, I’m thinking, and you walking the world telling out your story to young girls or old.	
CHRISTY	I’ve told my story no place till this night, Pegeen Mike, and it’s foolish I was here, maybe, to be talking free, but you’re decent people, I’m thinking and yourself a kindly woman, the way I wasn’t fearing you at all.	35
PEGEEN	(<i>filling a sack with straw</i>) You’ve said the like of that, maybe, in every cot and cabin where you’ve met a young girl on your way.	40
CHRISTY	(<i>going over to her, gradually raising his voice</i>) I’ve said it nowhere till this night, I’m telling you, for I’ve seen none the like of you the eleven long days I am walking the world, looking over a low ditch or a high ditch on my north or south, into stony scattered fields, or scribes of bog, where you’d see young, limber girls, and fine prancing women making laughter with the men.	45

PEGEEN If you weren't destroyed travelling, you'd have as much talk and streeleen, I'm thinking, as Owen Roe O'Sullivan or the poets of the Dingle Bay, and I've heard all times it's the poets are your like, fine fiery fellows with great rages when their temper's roused.

CHRISTY (*drawing a little nearer to her*)
You've a power of rings, God bless you, and would there be any offence if I was asking are you single now?

PEGEEN What would I want wedding so young?

CHRISTY (*with relief*)
We're alike, so.

55

Act 1

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 5 **Either** (a) '*The Glass Menagerie* celebrates, above all, the human need to dream.' How do you agree?
- Or** (b) What does the following exchange between Tom and Amanda show about the characters and their relationship?

AMANDA You *will* hear more, you –

TOM No, I won't hear more, I'm going out!

AMANDA You come right back in –

TOM Out, out, out! Because I'm –

AMANDA Come back here, Tom Wingfield! I'm not through talking to you! 5

TOM Oh, go –

LAURA [*desperately*] – Tom!

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

[*He comes back toward her.*]

TOM What do you think I'm at? Aren't I supposed to have any patience to reach the end of, Mother? I know, I know. It seems unimportant to you, what I'm *doing* – what I *want* to do – having a little *difference* between them! You don't think that – 10

AMANDA I think you've been doing things that you're ashamed of. That's why you act like this. I don't believe that you go every night to the movies. Nobody goes to the movies night after night. Nobody in their right mind goes to the movies as often as you pretend to. People don't go to the movies at nearly midnight, and movies don't let out at two a.m. Come in stumbling. Muttering to yourself like a maniac! You get three hours' sleep and then go to work. Oh, I can picture the way you're doing down there. Moping, doping, because you're in no condition. 15

TOM [*wildly*] No, I'm in no condition!

AMANDA What right have you got to jeopardize your job? Jeopardize the security of us all? How do you think we'd manage if you were –

TOM Listen! You think I'm crazy about the *warehouse*? [*He bends fiercely toward her slight figure.*] You think I'm in love with the Continental Shoemakers? You think I want to spend fifty-five *years* down there in that – *celotex interior!* with – *fluorescent – tubes!* Look! I'd rather somebody picked up a crowbar and battered out my brains – than go back mornings! I *go!* Every time you come in yelling that God damn '*Rise and Shine!*' '*Rise and Shine!*' I say to myself, 'How *lucky* dead people are!' But I get up. I *go!* For sixty-five dollars a month I give up all that I dream of doing and being *ever!* And you say self – *self's* all I ever think of. Why, listen, if self is what I thought of, Mother, I'd be where he is – GONE! [*Pointing to father's picture.*] As far as the system of transportation reaches! [*He starts past her. She grabs his arm.*] Don't grab at me, Mother! 20

AMANDA Where are you going?

TOM I'm going to the *movies!* 25

AMANDA 30

TOM 35

WILLIAM WYCHERLEY: *The Country Wife*

- 6 **Either** (a) How does Wycherley present marriage in *The Country Wife*?
- Or** (b) Comment closely on the following extract, showing how Wycherley creates humour and irony at the end of Act 2.

LADY FIDGET	[<i>aside to HORNER</i>]... But indeed, sir, as perfectly, perfectly the same man as before your going into France, sir? As perfectly, perfectly, sir?	
HORNER	As perfectly, perfectly, madam. Nay, I scorn you should take my word; I desire to be tried only, madam.	5
LADY FIDGET	Well, that's spoken again like a man of honour; all men of honour desire to come to the test. But, indeed, generally you men report such things of yourselves, one does not know how or whom to believe and it is come to that pass we dare not take your words, no more than your tailors, without some staid servant of yours be bound with you. But I have so strong a faith in your honour, dear, dear, noble sir, that I'd forfeit mine for yours at any time, dear sir.	10
HORNER	No, madam, you should not need to forfeit it for me; I have given you security already to save you harmless, my late reputation being so well known in the world, madam.	15
LADY FIDGET	But if upon any future falling out or upon a suspicion of my taking the trust out of your hands to employ some other, you yourself should betray your trust, dear sir? I mean, if you'll give me leave to speak obscenely, you might tell, dear sir.	
HORNER	If I did, nobody would believe me; the reputation of impotency is as hardly recovered again in the world as that of cowardice, dear madam.	20
LADY FIDGET	Nay then, as one may say, you may do your worst, dear, dear sir.	
SIR JASPAR	Come, is your ladyship reconciled to him yet? Have you agreed on matters? For I must be gone to Whitehall.	25
LADY FIDGET	Why, indeed, Sir Jaspar, Master Horner is a thousand, thousand times a better man than I thought him. Cousin Squeamish, Sister Dainty, I can name him now; truly, not along ago, you know, I thought his very name obscenity and I would as soon have lain with him as have named him.	30
SIR JASPAR	Very likely, poor madam.	
DAINTY	I believe it.	
SQUEAMISH	No doubt on't.	
SIR JASPAR	Well, well – that your ladyship is as virtuous as any she, I know, and him all the town knows – heh, he, he! Therefore, now you like him, get you gone to your business together; go, go to your business, I say, pleasure, whilst I go to my pleasure, business.	35
LADY FIDGET	Come then, dear gallant.	
HORNER	Come away, my dearest mistress.	
SIR JASPAR	So, so, Why, 'tis as I'd have it.	40
	[<i>Exit</i> SIR JASPAR]	
HORNER	And as I'd have it.	
LADY FIDGET	Who for his business from his wife will run; Takes the best care to have her business done. [<i>Exeunt omnes.</i>]	

Act 2, Scene 1

Copyright Acknowledgements:

Question 1 Caryl Churchill. *Top Girls*. © Reproduced by permission of Methuen.

Question 4 J M Synge. *Playboy of the Western World*. © Reproduced by permission of A C Black.

Question 5 THE GLASS MENAGERIE Copyright © renewed 1945 1973 by The University of the South.

Published by New Directions

Reproduced by permission of The University of the South, Sewanee, Tennessee.

All rights whatsoever in this play are strictly reserved and application for performance etc., must be made before rehearsal to Cassarotto Ramsey & Associates Ltd., National House, 60–66 Wardour Street, London W1V 4ND. No performance may be given unless a licence has been obtained.

Cambridge International Examinations has made every effort to trace copyright holders, but if we have inadvertently overlooked any we will be pleased to make the necessary arrangements at the first opportunity.