

UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE  
General Certificate of Education Advanced Subsidiary Level

**LITERATURE IN ENGLISH**

**8694/4**

PAPER 4 Drama

**OCTOBER/NOVEMBER SESSION 2001**

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.

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**This question paper consists of 11 printed pages and 1 blank page.**

CARYL CHURCHILL: *Top Girls*

- 1 **Either** (a) Discuss Churchill's dramatic presentation of the relationship between Kit and Angie, and the contribution it makes to the play.
- Or** (b) Discuss the dramatic method of the following extract from Act One, and suggest its significance to the rest of the play.

MARLENE *notices* GRISELDA.

MARLENE Griselda! / There you are. Do you want to eat?  
 GRISELDA I'm sorry I'm so late. No, no, don't bother.  
 MARLENE Of course it's no bother. / Have you eaten?  
 GRISELDA No really, I'm not hungry.  
 MARLENE Well have some pudding. 5  
 GRISELDA I never eat pudding.  
 MARLENE Griselda, I hope you're not anorexic. We're having pudding, I am, and getting nice and fat.  
 GRISELDA Oh if everyone is. I don't mind.  
 MARLENE Now who do you know? This is Joan who was Pope in the ninth 10 century, and Isabella Bird, the Victorian traveller, and Lady Nijo from Japan, Emperor's concubine and Buddhist nun, thirteenth century, nearer your own time, and Gret who was painted by Brueghel. Griselda's in Boccaccio and Petrarch and Chaucer because of her extraordinary marriage. I'd like profiteroles because they're 15 disgusting.

JOAN Zabaglione, please.  
 ISABELLA Apple pie / and cream.  
 NIJO What's this?  
 MARLENE Zabaglione, it's Italian, it's what Joan's having, / it's delicious. 20  
 NIJO A Roman Catholic / dessert? Yes please.  
 MARLENE Gret?  
 GRET Cake.  
 GRISELDA Just cheese and biscuits, thank you.  
 MARLENE Yes, Griselda's life is like a fairy-story, except it starts with marrying 25 the prince.  
 GRISELDA He's only a marquis, Marlene.  
 MARLENE Well everyone for miles around is his liege and he's absolute lord of life and death and you were the poor but beautiful peasant girl and he whisked you off. / Near enough a prince. 30

NIJO How old were you?  
 GRISELDA Fifteen.  
 NIJO I was brought up in court circles and it was still a shock. Had you ever seen him before?  
 GRISELDA I'd seen him riding by, we all had. And he'd seen me in the fields with 35 the sheep.  
 ISABELLA I would have been well suited to minding sheep.\*  
 NIJO And Mr Nugent riding by.  
 ISABELLA Of course not, Nijo, I mean a healthy life in the open air.  
 JOAN \*He just rode up while you were minding the sheep and asked you to 40 marry him?  
 GRISELDA No, no, it was on the wedding day. I was waiting outside the door to see the procession. Everyone wanted him to get married so there'd be an heir to look after us when he died, / and at last he announced a day for the wedding but 45

MARLENE I don't think Walter wanted to get married. It is Walter? Yes.  
GRISELDA nobody knew who the bride was, we thought it must be a  
foreign princess, we were longing to see her. Then the  
carriage stopped outside our cottage and we couldn't see  
the bride anywhere. And he came and spoke to my father. 50

NIJO And your father told you to serve the Prince.  
GRISELDA My father could hardly speak. The Marquis said it wasn't an  
order, I could say no, but if I said yes I must always obey him  
in everything.

MARLENE That's when you should have suspected. 55  
GRISELDA But of course a wife must obey her husband. / And of course  
I must obey the Marquis.

*Act One*

ATHOL FUGARD: *The Township Plays*

- 2 **Either** (a) What do you think unusual dramatic methods, such as address to the audience, discussion between actors and play within a play, contribute to the effect of *The Township Plays*?
- Or** (b) Analyse closely the following exchange from *No-Good Friday*, paying particular attention to Willie's role in furthering the argument of the play.

WATSON Now that's just where I think I can clear up the whole business. I'm prepared to put forward a resolution at the next Congress, deploring the high incidence of crime and calling for an immediate...

PINKIE Watson, why don't you go home? But he's right, Willie. What can we do about Shark? 5

WILLIE Let's get one thing straight. I haven't been having nightmares about what we can do or what we can't. I been waking up at night sweating with shame because of what we did... Did! ...Here in this yard when Tobias went down. Can you remember what we did? Nothing.

PINKIE But what could we have done? 10

WILLIE Do you know what you've just said? in the space of one minute you've asked me what can we do and what could we have done. Don't you know what to do at all? Is there nothing you can do except be booted around by life until it looks like your skin was black from the bruises and from nothing else? Guy's right about the thinking I did in there for a week. That's a lot of thinking, but there was a lot to think about. You know one of the ideas I've come out with? The world I live in is the way it is not in spite of me but because of me. You think we're just poor suffering come-to-Jesus-at-the-end-of-it-all black men and that the world's all wrong and against us so what the hell. Well I'm not so sure of that any more. I'm not so sure because I think we helped to make it, the way it is. 15

WATSON Are you denying the oppression?

PINKIE We don't like things the way they are, Willie.

WILLIE Nobody but a moron would like them. But there's a lot of it we make ourselves, and a lot we accept. 20

PINKIE Such as?

WILLIE Such as Tobias's death and a character called Shark. Our handiwork. We've been good customers. Every Friday night on the dot...five shillings... for a long time. So when a man like Tobias walks in he's out in the cold if he doesn't pay... And being a man he wouldn't want to pay. There's nothing that says we must surrender to what we don't like. There's no excuse like saying the world's a big place and I'm just a small little man. My world is as big as I am. Just big enough for me to do something about it. If I can't believe that, there's no point in living. Anyway this doesn't concern any of you and the sooner you leave me alone to solve it my way the better. Well? What are you waiting for... or do you want to see how he does it a second time? 30

[*They all exit except Willie and Guy.*]

WILLIE [*to Guy*] You'll be late for the show. 40

GUY I'm going... but not like that. Are you going to wait for him, Willie?

[*Pause*] Willie... the world was sweet... the world was sweet.

WILLIE It's the way we made it.

*No-Good Friday*

ARTHUR MILLER: *Death of a Salesman*

3 **Either** (a) “Dramatising the shifts between past and present is an essential element of his drama.”  
How far do you agree with this assessment of Miller’s drama in *Death of a Salesman*?

**Or** (b) Discuss how the following sequence from the play increases the audience’s understanding of Willy Loman.

HOWARD I appreciate that, Willy, but there just is no spot here for you. If I had a spot I’d slam you right in, but I just don’t have a single solitary spot.  
[*He looks for his lighter, WILLY has picked it up and gives it to him. Pause.*]

WILLY [*with increasing anger*] Howard, all I need to set my table is fifty dollars a week. 5

HOWARD But where am I going to put you, kid?

WILLY Look, it isn’t a question of whether I can sell merchandise, is it?

HOWARD No, but it’s a business, kid, and everybody’s gotta pull his own weight.

WILLY [*desperately*] Just let me tell you a story, Howard — 10

HOWARD ‘Cause you gotta admit, business is business.

WILLY [*angrily*] Business is definitely business, but just listen for a minute. You don’t understand this. When I was a boy — eighteen, nineteen — I was already on the road. And there was a question in my mind as to whether selling had a future for me. Because in those days I had a yearning to go to Alaska. See, there were three gold strikes in one month in Alaska, and I felt like going out. Just for the ride, you might say. 15

HOWARD [*barely interested*] Don’t say.

WILLY Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We’ve got quite a little streak of self-reliance in our family. I thought I’d go out with my older brother and try to locate him, and maybe settle in the North with the old man. And I was almost decided to go, when I met a salesman in the Parker House. His name was Dave Singleman. And he was eighty-four years old, and he’d drummed merchandise in thirty-one states. And old Dave, he’d go up to his room, y’understand, put on his green velvet slippers - I’ll never forget - and pick up his phone and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. ‘Cause what could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? Do you know? when he died — and by the way he died the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven, and Hartford, going into Boston — when he died, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta trains for months after that. [*He stands up. HOWARD has not looked at him.*] In those days there was personality in it, Howard. There was respect, and comradeship, and gratitude in it. Today, it’s all cut and dried, and there’s no chance for bringing friendship to bear — or personality. You see what I mean? They don’t know me any more. 20 25 30 35 40

HOWARD [*moving away, toward the right*] That’s just the thing, Willy.

WILLY If I had forty dollars a week — that’s all I’d need. Forty dollars, Howard. 45

HOWARD Kid, I can’t take blood from a stone, I —

WILLY [*desperation is on him now*] Howard, the year Al Smith was nominated, your father came to me and —

HOWARD [*starting to go off*] I’ve got to see some people, kid.

Act Two

[Turn over

WILLIAM SHAKESPEARE: *As You Like It*

- 4 **Either** (a) “And after, every of this happy number  
That have endured shrewd days and nights with us  
Shall share the good of our returned fortune”.  
How do you consider the main characters of the play have been changed by their  
experience in Arden?
- Or** (b) Comment in detail on the following exchange, focusing on the ways the characters  
exchange views of country and court in this scene.

CORIN And how like you this shepherd’s life, Master Touchstone?  
TOUCHSTONE Truly, shepherd, in respect of itself, it is a good life: but in respect  
that it is a shepherd’s life, it is naught. In respect that it is solitary, I  
like it very well; but in respect that it is private, it is a very vile life. 5  
Now in respect that it is in the fields, it pleaseth me well: but in  
respect it is not in the court, it is tedious. As it is a spare life, look  
you, it fits my humour well; but as there is no more plenty in it, it  
goes much against my stomach. Hast any philosophy in thee,  
shepherd?

CORIN No more but that I know the more one sickens, the worse at ease 10  
he is, and that he that wants money, means, and content is without  
three good friends; that the property of rain is to wet, and fire to  
burn; that good pasture makes fat sheep; and that a great cause of  
the night is lack of the sun; that he that hath learned no wit by  
nature nor art may complain of good breeding or comes of a very 15  
dull kindred.

TOUCHSTONE Such a one is a natural philosopher. Wast ever in court, shepherd?  
CORIN No, truly.  
TOUCHSTONE Then thou art damn’d.  
CORIN Nay, I hope. 20  
TOUCHSTONE Truly thou art damn’d, like an ill-roasted egg, all on one side.  
CORIN For not being at court? Your reason?  
TOUCHSTONE Why, if thou never wast at court thou never saw’st good manners. If  
thou never saw’st good manners, then thy manners must be  
wicked, and wickedness is sin, and sin is damnation. Thou art in a 25  
parlous state, shepherd.

CORIN Not a whit, Touchstone. Those that are good manners at the court  
are as ridiculous in the country as the behaviour of the country is  
most mockable at the court. You told me you salute not at the court  
but you kiss your hands. That courtesy would be uncleanly if 30  
courtiers were shepherds.

TOUCHSTONE Instance, briefly; come, instance.  
CORIN Why, we are still handling our ewes, and their fells, you know, are  
greasy.  
TOUCHSTONE Why, do not your courtier’s hands sweat? And is not the grease of 35  
a mutton as wholesome as the sweat of a man? Shallow, shallow.  
A better instance, I say; come.

CORIN Besides, our hands are hard.  
TOUCHSTONE Your lips will feel them the sooner. Shallow again. A more sounder  
instance; come. 40

CORIN And they are often tarr’d over with the surgery of our sheep; and  
would you have us kiss tar? The courtier’s hands are perfum’d with  
civet.

- TOUCHSTONE Most shallow man! thou worms' meat in respect of a good piece of  
flesh indeed! Learn of the wise, and perpend: civet is of a baser 45  
birth than tar, the very uncleanly flux of a cat. Mend the instance,  
shepherd.
- CORIN You have too courtly a wit for me. I'll rest.
- TOUCHSTONE Wilt thou rest damn'd? God help thee, shallow man. God make  
incision in thee, thou art raw. 50
- CORIN Sir, I am a true labourer: I earn that I eat, get that I wear; owe no  
man hate, envy no man's happiness; glad of other men's good,  
content with my harm; and the greatest of my pride is to see my  
ewes graze and my lambs suck.
- TOUCHSTONE That is another simple sin in you: to bring the ewes and the rams 55  
together, and to offer to get your living by the copulation of cattle; to  
be bawd to a bellwether, and to betray a she-lamb of a twelve-  
month to a crooked-pated old cuckoldly ram, out of all reasonable  
match. If thou beest not damn'd for this, the devil himself will have  
no shepherds. I cannot see else how thou shouldst scape. 60

*Act 3 Scene 2*

WILLIAM SHAKESPEARE: *Macbeth*

- 5 **Either** (a) How far can *Macbeth* be considered a political play?
- Or** (b) Discuss the following extract, commenting on what the scenes in England contribute to the play.

*Enter a DOCTOR*

MALCOLM	Well; more anon. Comes the king forth, I pray you?	
DOCTOR	Ay, sir. There are a crew of wretched souls That stay his cure; their malady convinces The great assay of art; but at his touch, Such sanctity hath heaven given his hand, They presently amend.	5
MALCOLM	I thank you, doctor.	
	<i>Exit DOCTOR</i>	
MACDUFF	What's the disease he means?	
MALCOLM	'Tis called the Evil.	10
	A most miraculous work in this good king Which often since my here-remain in England I have seen him do. How he solicits heaven Himself best knows, but strangely visited people All swoln and ulcerous, pitiful to the eye, The mere despair of surgery, he cures, Hanging a golden stamp about their necks Put on with holy prayers; and 'tis spoken To the succeeding royalty he leaves The healing benediction. With this strange virtue He hath a heavenly gift of prophecy And sundry blessings hang about his throne That speak him full of grace.	15 20
	<i>Enter ROSS</i>	
MACDUFF	See, who comes here?	25
MALCOLM	My countryman; but yet I know him not.	
MACDUFF	My ever gentle cousin, welcome hither.	
MALCOLM	I know him now. Good God betimes remove The means that makes us strangers!	
ROSS	Sir, amen.	30
MACDUFF	Stands Scotland where it did?	
ROSS	Alas, poor country, Almost afraid to know itself! It cannot Be call'd our mother, but our grave; where nothing But who knows nothing, is once seen to smile; Where sighs, and groans, and shrieks, that rent the air, Are made, not mark'd; where violent sorrow seems A modern ecstasy; the dead man's knell Is there scarce ask'd for who; and good men's lives Expire before the flowers in their caps, Dying or ere they sicken.	35 40
MACDUFF	O, relation	
	Too nice, and yet too true!	
MALCOLM	What's the newest grief?	
ROSS	That of an hour's age doth hiss the speaker: Each minute teems a new one.	45

*Act 4 Scene 3*



JOHN WEBSTER: *The Duchess of Malfi*

- 6 **Either** (a) Discuss the contribution of the 'special effects' to the play, like the wax figures of Antonio and children (Act 4, scene 1), the masque of madmen (Act 4, scene 2) and the Echo (Act 5, scene 3).
- Or** (b) Write a detailed commentary on the following scene, focusing on Webster's use of imagery and how it contributes to the atmosphere at this point in the play.

FERDINAND	I have this night digged up a mandrake.	
CARDINAL		Say you?
FERDINAND	And I am grown mad with't.	
CARDINAL		What's the prodigy?
FERDINAND	Read there, a sister damn'd, she's loose, i'th' hilts: Grown a notorious strumpet.	5
CARDINAL		Speak lower.
FERDINAND		Lower?
	Rogues do not whisper't now, but seek to publish't, As servants do the bounty of their lords, Aloud; and with a covetous searching eye, To mark who note them. Oh confusion seize her, She hath had most cunning bawds to serve her turn, And more secure conveyances for lust, Than towns of garrison, for service.	10
CARDINAL		Is't possible?
	Can this be certain?	
FERDINAND	Rhubarb, oh for rhubarb To purge this choler; here's the cursed day To prompt my memory, and here't shall stick Till of her bleeding heart I make a sponge To wipe it out.	20
CARDINAL		Why do you make yourself So wild a tempest?
FERDINAND		Would I could be one
	That I might toss her palace 'bout her ears, Root up her goodly forests, blast her meads, And lay her general territory as waste, As she hath done her honour's.	25
CARDINAL		Shall our blood,
	The royal blood of Aragon and Castile, Be thus attainted?	30
FERDINAND		Apply desperate physic;
	We must not now use balsamum, but fire, The smarting cupping-glass, for that's the mean To purge infected blood, such blood as hers. There is a kind of pity in mine eye, I'll give it to my handkercher; and now 'tis here, I'll bequeath this to her bastard.	35
CARDINAL		What to do?
FERDINAND	Why, to make soft lint for his mother's wounds, When I have hewed her to pieces.	40
CARDINAL		Curs'd creature!
	Unequal nature, to place women's hearts So far upon the left side.	45

FERDINAND Foolish men,  
 That e'er will trust their honour in a bark,  
 Made of so slight, weak bulrush, as is woman,  
 Apt every minute to sink it!  
 CARDINAL Thus ignorance, when it hath purchas'd honour, 50  
 It cannot wield it.  
 FERDINAND Methinks I see her laughing,  
 Excellent hyena! Talk to me somewhat, quickly,  
 Or my imagination will carry me  
 To see her in the shameful act of sin. 55  
 CARDINAL With whom?  
 FERDINAND Happily, with some strong-thigh'd bargeman;  
 Or one o'th' wood-yard, that can quoit the sledge  
 Or toss the bar, or else some lovely squire  
 That carries coals up to her privy lodgings. 60  
 CARDINAL You fly beyond your reason.  
 FERDINAND Go to, mistress!  
 'Tis not your whore's milk, that shall quench my wild-fire  
 But your whore's blood.  
 CARDINAL How idly shows this rage! which carries you, 65  
 As men convey'd by witches, through the air  
 On violent whirlwinds: this intemperate noise  
 Fity resembles deaf men's shrill discourse,  
 Who talk aloud, thinking all other men  
 To have their imperfection. 70

*Act 2 Scene 5*



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