

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

**LITERATURE IN ENGLISH**  
PAPER 4 Drama

**9695/4**

**MAY/JUNE 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.

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**This question paper consists of 10 printed pages and 2 blank pages.**



CARYL CHURCHILL: *Top Girls*

- 1 **Either** (a) Discuss the dramatic function and significance of the specific locations in the play where the action is set (the restaurant, the office, the backyard, the kitchen).
- Or** (b) Discuss the following dialogue and say how far it advances Churchill's dramatic argument about options available to women.

MARLENE I know a managing director who's got two children, she breast feeds in the board room, she pays a hundred pounds a week on domestic help alone and she can afford that because she's an extremely high-powered lady earning a great deal of money.

JOYCE So what's that got to do with you at the age of seventeen? 5

MARLENE Just because you were married and had somewhere to live —

JOYCE You could have lived at home. / Or live with me

MARLENE Don't be stupid.

JOYCE and Frank. / You said you weren't keeping it. You

MARLENE You never suggested. 10

JOYCE shouldn't have had it / if you wasn't going to keep it.

MARLENE Here we go.

JOYCE You was the most stupid, / for someone so clever you was the most stupid, get yourself pregnant, not go to the doctor, not tell.

MARLENE You wanted it, you said you were glad, I remember the day, you said I'm glad you never got rid of it, I'll look after it, you said that down by the river. So what are you saying, sunshine, you don't want her? 15

JOYCE Course I'm not saying that.

MARLENE Because I'll take her, / wake her up and pack now.

JOYCE You wouldn't know how to begin to look after her. 20

MARLENE Don't you want her?

JOYCE Course I do, she's my child.

MARLENE Then what are you going on about / why did I have her?

JOYCE You said I got her off you / when you didn't —

MARLENE I said you were lucky / the way it — 25

JOYCE Have a child now if you want one. You're not old.

MARLENE I might do.

JOYCE Good.

*Pause.*

MARLENE I've been on the pill so long / I'm probably sterile. 30

JOYCE Listen when Angie was six months I did get pregnant and I lost it because I was so tired looking after your baby / because she cried so much — yes I did tell

MARLENE You never told me.

JOYCE you — / and the doctor said if I'd sat down all day with 35

MARLENE Well I forgot.

JOYCE my feet up I'd've kept it / and that's the only chance I ever had because after that —

MARLENE I've had two abortions, are you interested? Shall I tell you about them? Well I won't, it's boring, it wasn't a problem. I don't like messy talk about blood / and what a bad 40

JOYCE If I hadn't had your baby. The doctor said.

MARLENE time we all had. I don't want a baby. I don't want to talk about gynaecology.

JOYCE Then stop trying to get Angie off of me. 45

MARLENE I come down here after six years. All night you've been saying I don't come often enough. If I don't come for another six years she'll be twenty-one, will that be OK?

JOYCE That'll be fine, yes, six years would suit me fine.

*Pause.*

50

MARLENE I was afraid of this. I only came because I thought you wanted... I just want...

MARLENE *cries.*

JOYCE Don't grizzle, Marlene, for God's sake. Marly? Come on, pet. Love you really.

55

*Act Three*

ATHOL FUGARD: *The Township Plays*

2 **Either (a)** 'The most important thing the plays demonstrate is the struggle to speak, in order to survive.'  
In what ways do the *Township Plays* demonstrate the importance of self-expression?

**Or (b)** In what ways does the following passage from *Sizwe Bansi is Dead* explore the connections between personal identity and personal pride?

MAN *(after a pause)* I'll try it, Buntu.  
 BUNTU Of course you must, if you want to stay alive.  
 MAN Yes, but Sizwe Bansi is dead.  
 BUNTU What about Robert Zwelinzima then? That poor bastard out there in the dark. So *he's* alive again. Bloody miracle, man. 5  
     Look, if someone was to offer me the things I wanted most in my life, the things that would make me, my wife, and my child happy, in exchange for the name Buntu... you think I wouldn't swap?  
 MAN Are you sure, Buntu?  
 BUNTU *(examining the question seriously)* If there was just me... I mean, if I was alone, if I didn't have anyone to worry about or look after except myself... maybe then I'd be prepared to pay some sort of price for a little pride. But if I had a wife and four children wasting away their one and only life in the dust and poverty of Ciskeian Independence... if I had four children waiting for me, their father, to do something about their lives... 10  
     *ag*, no, Sizwe. 15  
 MAN Robert, Buntu.  
 BUNTU *(angry)* All right! Robert, John, Athol, Winston... To hell with names, man! To hell with them if in exchange you can get a piece of bread for your stomach and a blanket in winter. Understand me, brother, I'm not saying that pride isn't a way for us. What I'm saying is to hell with our pride if we only bluff ourselves that we are men. 20  
     Take your name back, Sizwe Bansi, if it's so important to you. But next time you hear a white man say 'John' to you, don't say '*Ja, Baas?*' And next time the bloody white man says to you, a man, 'Boy, come here,' don't run to him and lick his arse like we all do. Face him and tell him: 'White man. I'm a Man!' *Ag, kak!* We're bluffing ourselves. 25  
     It's like my father's hat. Special hat, man! Carefully wrapped in plastic on top of the wardrobe in his room. God help the child who so much as touches it! Sunday it goes on his head, and a man, full of dignity, a man I respect, walks down the street. White man stops him: 'Come here, kaffir!' What does he do? 30  
     *(Buntu whips the imaginary hat off his head and crumples it in his hands as he adopts a fawning, servile pose in front of the white man.)*  
     'What is it, Baas?' 35  
     If that is what you call pride, then to hell with it! Take mine and give me food for my children.  
     *(Pause)*  
     Look, brother, Robert Zwelinzima, that poor bastard out there in the alleyway, if there *are* ghosts, he is smiling tonight. He is here, with us, and he's saying: 'Good luck, Sizwe! I hope it works.' He's a brother, man. 40  
 MAN For how long, Buntu?  
 BUNTU How long? For as long as you can stay out of trouble. Trouble will mean police station, then fingerprints off to Pretoria to check on previous convictions... and when they do that... Sizwe Bansi will live again and you will have had it. 45  
 MAN Buntu, you know what you are saying? A black man stay out of trouble? Impossible, Buntu. Our skin is trouble.

ARTHUR MILLER: *Death of a Salesman*

- 3 **Either** (a) In what ways does Miller use the structure and staging of the play to dramatise Willy Loman's state of mind?
- Or** (b) Discuss the effects of the dialogue and stage directions of the following extract, and suggest the likely responses of an audience as this episode develops.

WILLY The only way. Everything is gonna be – go on, kid, get to bed. You look so tired.

LINDA Come right up.

WILLY Two minutes.  
(LINDA goes into the living-room, then reappears in her bedroom. WILLY moves just outside the kitchen door.) 5

WILLY Loves me. (*Wonderingly*) Always loved me. Isn't that a remarkable thing? Ben, he'll worship me for it!

BEN (*with promise*) It's dark there, but full of diamonds.

WILLY Can you imagine that magnificence with twenty thousand dollars in his pocket? 10

LINDA (*calling from her room*) Willy! Come up!

WILLY (*calling into the kitchen*) Yes! Yes. Coming. It's very smart, you realize that, don't you, sweetheart? Even Ben sees it. I gotta go, baby. 'Bye! 'Bye! (*Going over to BEN, almost dancing*) Imagine? When the mail comes he'll be ahead of Bernard again! 15

BEN A perfect proposition all around.

WILLY Did you see how he cried to me? Oh, if I could kiss him, Ben!

BEN Time, William, time!

WILLY Oh, Ben, I always knew one way or another we were gonna make it, Biff and I! 20

BEN (*looking at his watch*) The boat. We'll be late. (*He moves slowly off into the darkness.*)

WILLY (*elegiacally, turning to the house*) Now when you kick off, boy, I want a seventy-yard boot, and get right down the field under the ball, and when you hit, hit low and hit hard, because it's important, boy. (*He swings around and faces the audience.*) There's all kinds of important people in the stands, and the first thing you know... (*Suddenly realizing he is alone*) Ben! Ben, where do I...? (*He makes a sudden movement of search.*) Ben, how do I...? 30

LINDA (*calling*): Willy, you coming up?

WILLY (*uttering a gasp of fear, whirling about as if to quiet her*) Sh! (*He turns around as if to find his way; sounds, faces, voices, seem to be swarming in upon him and he flicks at them, crying, 'Sh! Sh!' Suddenly music, faint and high, stops him. It rises in intensity, almost to an unbearable scream. He goes up and down on his toes, and rushes off around the house.*) Shhh!

LINDA Willy?

(*There is no answer. LINDA waits. BIFF gets up off his bed. He is still in his clothes. HAPPY sits up. BIFF stands listening.*) 40

LINDA (*with real fear*) Willy, answer me! Willy!

(*There is the sound of a car starting and moving away at full speed.*)

LINDA No!

BIFF (*rushing down the stairs*) Pop!

(*As the car speeds off, the music crashes down in a frenzy of sound, which becomes the soft pulsation of a single 'cello string. BIFF slowly returns to his bedroom. He and HAPPY gravely don their jackets. LINDA*

*slowly walks out of her room. The music has developed into a dead march. The leaves of day are appearing over everything. CHARLEY and BERNARD, sombrelly dressed, appear and knock on the kitchen door. 50*  
*BIFF and HAPPY slowly descend the stairs to the kitchen as CHARLEY and BERNARD enter. All stop a moment when LINDA, in clothes of mourning, bearing a little bunch of roses, comes through the draped doorway into the kitchen. She goes to CHARLEY and takes his arm. 55*  
*Now all move toward the audience, through the wall-line of the kitchen. At the limit of the apron, LINDA lays down the flowers, kneels, and sits back on her heels. All stare down at the grave.)*

*Act Two*

WILLIAM SHAKESPEARE: *As You Like It*

- 4 **Either** (a) Discuss the importance of performance and rôle-play in *As You Like It*.
- Or** (b) Comment closely on the following episode, discussing the dramatic contribution of Hymen.

(Enter HYMEN, ROSALIND, and CELIA.)

(Still Music.)

|             |  |          |
|-------------|--|----------|
| HYMEN       | Then is there mirth in heaven,<br>When earthly things made even<br>Atone together.   | 5        |
|             | Good Duke, receive thy daughter;<br>Hymen from heaven brought her,<br>Yea, brought her hither,<br>That thou mightst join her hand with his,<br>Whose heart within his bosom is.  | 10       |
| ROSALIND    | (To DUKE) To you I give myself, for I am yours.  |          |
|             | (To ORLANDO) To you I give myself, for I am yours.   |          |
| DUKE SENIOR | If there be truth in sight, you are my daughter.   |          |
| ORLANDO     | If there be truth in sight, you are my Rosalind.   |          |
| PHOEBE      | If sight and shape be true,  | 15       |
|             | Why then, my love adieu!   |          |
| ROSALIND    | I'll have no father, if you be not he;<br>I'll have no husband, if you be not he;<br>Nor ne'er wed woman, if you be not she.   |          |
| HYMEN       | Peace, ho! I bar confusion;<br>'Tis I must make conclusion<br>Of these most strange events.<br>Here's eight that must take hands<br>To join in Hymen's bands,<br>If truth holds true contents.                           | 20<br>25 |
|             | You and you no cross shall part;<br>You and you are heart in heart;<br>You to his love must accord,<br>Or have a woman to your lord;<br>You and you are sure together,<br>As the winter to foul weather.                 | 30       |
|             | Whiles a wedlock-hymn we sing,<br>Feed yourselves with questioning,<br>That reason wonder may diminish,<br>How thus we met, and these things finish.   | 35       |
|             | <i>Song</i><br>Wedding is great Juno's crown;<br>O blessed bond of board and bed!<br>'Tis Hymen peoples every town;<br>High wedlock then be honoured.<br>Honour, high honour and renown,<br>To Hymen, god of every town! | 40       |
| DUKE SENIOR | O my dear niece, welcome thou art to me!<br>Even daughter, welcome in no less degree.  |          |

WILLIAM SHAKESPEARE: *Macbeth*

- 5 **Either** (a) Discuss Shakespeare's presentation of women in the play, and their contribution to it.
- Or** (b) Comment closely on the following scene, discussing the ways Shakespeare creates dramatic tension.

*Forres. The approaches to the palace.*

*(Enter three Murderers.)*

|            |   |    |
|------------|---|----|
| MURDERER 1 | But who did bid thee join with us?  |    |
| MURDERER 3 | Macbeth.  |    |
| MURDERER 2 | He needs not our mistrust, since he delivers<br>Our offices, and what we have to do<br>To the direction just.   | 5  |
| MURDERER 1 | Then stand with us.<br>The west yet glimmers with some streaks of day;<br>Now spurs the lated traveller apace<br>To gain the timely inn, and near approaches<br>The subject of our watch. | 10 |
| MURDERER 3 | Hark! I hear horses.  |    |
| BANQUO     | <i>(Within)</i> Give us a light there, ho!  |    |
| MURDERER 2 | Then 'tis he; the rest<br>That are within the note of expectation<br>Already are i' the court.  | 15 |
| MURDERER 1 | His horses go about.  |    |
| MURDERER 3 | Almost a mile; but he does usually,<br>So all men do, from hence to th'palace gate<br>Make it their walk.   | 20 |
| MURDERER 2 | A light, a light!   |    |
|            | <i>(Enter BANQUO, and FLEANCE with a torch.)</i>  |    |
| MURDERER 3 | 'Tis he.  |    |
| MURDERER 1 | Stand to't.   | 25 |
| BANQUO     | It will be rain to-night.   |    |
| MURDERER 1 | Let it come down. <i>(Stabs BANQUO.)</i>  |    |
| BANQUO     | O, treachery! Fly, good Fleance, fly, fly, fly.<br>Thou mayst revenge. O slave!   |    |
|            | <i>(Dies. FLEANCE escapes.)</i>   | 30 |
| MURDERER 3 | Who did strike out the light?   |    |
| MURDERER 1 | Was't not the way?  |    |
| MURDERER 3 | There's but one down; the son is fled.  |    |
| MURDERER 2 | We have lost<br>Best half of our affair.  | 35 |
| MURDERER 1 | Well, let's away,<br>And say how much is done.  |    |
|            | <i>(Exeunt.)</i>  |    |

*Act 3 Scene 3*



JOHN WEBSTER: *The Duchess of Malfi*

- 6 **Either** (a) 'The main puzzle of the play is that Webster never gives any satisfactory reason for the murder of the Duchess.'

What do you think are the dramatic effects of this puzzle?

- Or (b) Comment closely on the following episode, paying particular attention to how Webster creates an atmosphere of danger and confusion.

(Enter PESCARA, MALATESTES, RODERIGO and GRISOLAN, above.)

|            |   |    |
|------------|---|----|
| MALATESTES | Listen.   |    |
| CARDINAL   | My dukedom for rescue!  |    |
| RODERIGO   | Fie upon his counterfeiting.  |    |
| MALATESTES | Why, 'tis not the Cardinal.   | 5  |
| RODERIGO   | Yes, yes, 'tis he:<br>But I'll see him hang'd, ere I'll go down to him.   |    |
| CARDINAL   | Here's a plot upon me; I am assaulted. I am lost,<br>Unless some rescue!  |    |
| GRISOLAN   | He doth this pretty well:<br>But it will not serve to laugh me out of mine honour.  | 10 |
| CARDINAL   | The sword's at my throat!   |    |
| RODERIGO   | You would not bawl so loud then.  |    |
| MALATESTES | Come, come: let's go to bed: he told us thus much aforehand.  |    |
| PESCARA    | He wish'd you should not come at him: but believ't,<br>The accent of the voice sounds not in jest.<br>I'll down to him, howsoever, and with engines<br>Force ope the doors. (Exit.) | 15 |
| RODERIGO   | Let's follow him aloof,<br>And note how the Cardinal will laugh at him.<br>(Exeunt above.)  | 20 |
| BOSOLA     | There's for you first:<br>'Cause you shall not unbarricade the door<br>To let in rescue. (He kills the Servant)   |    |
| CARDINAL   | What cause hast thou to pursue my life?   | 25 |
| BOSOLA     | Look there.   |    |
| CARDINAL   | Antonio!  |    |
| BOSOLA     | Slain by my hand unwittingly.<br>Pray, and be sudden: when thou kill'd'st thy sister,<br>Thou took'st from Justice her most equal balance,<br>And left her naught but her sword.    | 30 |
| CARDINAL   | O mercy!  |    |
| BOSOLA     | Now it seems thy greatness was only outward:<br>For thou fall'st faster of thyself than calamity<br>Can drive thee. I'll not waste longer time. There.<br>(Stabs the CARDINAL)      | 35 |
| CARDINAL   | Thou hast hurt me.  |    |
| BOSOLA     | Again. (Stabs him again.)   |    |
| CARDINAL   | Shall I die like a leveret<br>Without any resistance? Help, help, help!<br>I am slain. (Enter FERDINAND.)   | 40 |
| FERDINAND  | Th'alarum? give me a fresh horse.<br>Rally the vaunt-guard; or the day is lost.<br>Yield, yield! I give you the honour of arms,<br>Shake my sword over you, will you yield?         | 45 |
| CARDINAL   | Help me, I am your brother.   |    |

Act 5 Scene 5





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