

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

**LITERATURE IN ENGLISH**

PAPER 4 Drama

**9695/4**

**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.

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**This question paper consists of 12 printed pages.**



CARYL CHURCHILL : *Top Girls*

- 1 **Either** (a) Discuss how Churchill uses language and dialogue to define **two** of the play's 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.  
*She opens a present. It is the dress from Act One, new.* 10  
 ANGIE Oh look, Mum, isn't it lovely?  
 MARLENE I don't know if it's the right size. She's grown up since I saw her. /  
 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.  
 ANGIE Of course I'm going to my room, what do you think? Look Mum, here's 20  
 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? 25  
 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.  
 JOYCE And you're too old for that. Here, give it here. I'll do it, you'll tip the 30  
 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.  
 ANGIE *goes.* 40

*Act 3*

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 5  
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 10  
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 15  
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 20  
men sat very still. They looked about fifty. I asked my husband their 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*

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! 5

(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. 15

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? 20

CHARLEY (*sitting down at the kitchen table opposite WILLY*) 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 that. 25

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

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*

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? 5

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 midsummer-night; 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 eaten them, but not for love. 10 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. 35

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. 55

*Act 4 Scene 1*





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

*Act 3 Scene 1*



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

*Act 4 Scene 2*

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