

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

LITERATURE IN ENGLISH

9695/04

Paper 4 Drama

October/November 2003

2 hours

Additional Materials: Answer Booklet/Paper

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.

This document consists of **10** printed pages and **2** blank pages.



CARYL CHURCHILL : *Top Girls*

- 1 **Either** (a) How does *Top Girls* explore the characters' changing views of themselves?
- Or** (b) With close reference to the text, show how Churchill portrays women's prospects in this extract.

MARLENE I have a marketing department here of a knitwear manufacturer. / Marketing is near enough advertising. Secretary

JEANINE Knitwear?

MARLENE to the marketing manager, he's thirty-five, married, I've sent him a girl before and she was happy, left to have a baby, you won't want to mention marriage there. He's very fair I think, good at his job, you won't have to nurse him along. Hundred and ten, so that's better than you're doing now. 5

JEANINE I don't know.

MARLENE I've a fairly small concern here, father and two sons, you'd have more say potentially, secretarial and reception duties, only a hundred but the job's going to grow with the concern and then you'll be in at the top with new girls coming in underneath you. 10

JEANINE What is it they do?

MARLENE Lampshades. / This would be my first choice for you. 15

JEANINE Just lampshades?

MARLENE There's plenty of different kinds of lampshade. So we'll send you there, shall we, and the knitwear second choice. Are you free to go for an interview any day they call you?

JEANINE I'd like to travel. 20

MARLENE We don't have any foreign clients. You'd have to go elsewhere.

JEANINE Yes I know. I don't really ... I just mean ...

MARLENE Does your fiancé want to travel?

JEANINE I'd like a job where I was here in London and with him and everything but now and then – I expect it's silly. Are there jobs like that? 25

MARLENE There's personal assistant to a top executive in a multinational. If that's the idea you need to be planning ahead. Is that where you want to be in ten years?

JEANINE I might not be alive in ten years.

MARLENE Yes but you will be. You'll have children. 30

JEANINE I can't think about ten years.

MARLENE You haven't got the speeds anyway. So I'll send you to these two shall I? You haven't been to any other agency? Just so we don't get crossed wires. Now Jeanine I want you to get one of these jobs, all right? If I send you that means I'm putting myself on the line for you. Your presentation's OK, you look fine, just be confident and go in there convinced that this is the best job for you and you're the best person for the job. If you don't believe it they won't believe it. 35

JEANINE Do you believe it?

MARLENE I think you could make me believe it if you put your mind to it. 40

JEANINE Yes, all right.

Act 2, Scene 1

WILLIAM SHAKESPEARE : *As You Like It*

2 **Either** (a) 'A play of contrasts.' Have you found this to be true in your reading of *As You Like It*?

Or (b) Paying close attention to the detail of the following extract, show how Shakespeare portrays the relationship between Orlando and Rosalind at this point in the play.

ROSALIND	O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf!	
ORLANDO	It is my arm.	
ROSALIND	I thought thy heart had been wounded with the claws of a lion.	
ORLANDO	Wounded it is, but with the eyes of a lady.	5
ROSALIND	Did your brother tell you how I counterfeited to swoon when he show'd me your handkercher.	
ORLANDO	Ay, and greater wonders than that.	
ROSALIND	O, I know where you are. Nay, 'tis true. There was never any thing so sudden but the fight of two rams and Caesar's thrasonical brag of 'I came, saw, and overcame'. For your brother and my sister no sooner met but they look'd; no sooner look'd but they lov'd; no sooner lov'd but they sigh'd; no sooner sigh'd but they ask'd one another the reason; no sooner knew the reason but they sought the remedy – and in these degrees have they made a pair of stairs to marriage, which they will climb incontinent, or else be incontinent before marriage. They are in the very wrath of love, and they will together. Clubs cannot part them.	10 15
ORLANDO	They shall be married to-morrow; and I will bid the Duke to the nuptial. But, O, how bitter a thing it is to look into happiness through another man's eyes! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy in having what he wishes for.	20
ROSALIND	Why, then, to-morrow I cannot serve your turn for Rosalind?	
ORLANDO	I can live no longer by thinking.	25
ROSALIND	I will weary you, then, no longer with idle talking. Know of me then – for now I speak to some purpose – that I know you are a gentleman of good conceit. I speak not this that you should bear a good opinion of my knowledge, insomuch I say I know you are; neither do I labour for a greater esteem than may in some little measure draw a belief from you, to do yourself good, and not to grace me. Believe then, if you please, that I can do strange things. I have, since I was three year old, convers'd with a magician, most profound in his art and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena shall you marry her. I know into what straits of fortune she is driven; and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes to-morrow, human as she is, and without any danger.	30 35
ORLANDO	Speak'st thou in sober meanings?	
ROSALIND	By my life, I do; which I tender dearly, though I say I am a magician. Therefore put you in your best array, bid your friends; for if you will be married to-morrow, you shall; and to Rosalind, if you will. <i>Enter SILVIUS and PHEBE.</i>	40
	Look, here comes a lover of mine, and a lover of hers.	
PHEBE	Youth, you have done me much ungentleness To show the letter that I writ to you.	45
ROSALIND	I care not if I have. It is my study To seem despiteful and ungentle to you. You are there follow'd by a faithful shepherd; Look upon him, love him, he worships you.	50

Act 5, Scene 2

WILLIAM SHAKESPEARE : *Macbeth*

- 3 **Either** (a) What uses does Shakespeare make of the supernatural in *Macbeth*?
Or (b) How effective is the last section of Act 5, Scene 8 as a conclusion to *Macbeth*?

Retreat and flourish. Enter, with drum and colours, MALCOLM, SIWARD, ROSS, LENNOX, ANGUS, CAITHNESS, MENTEITH, and Soldiers.

MALCOLM	I would the friends we miss were safe arriv'd.	
SIWARD	Some must go off; and yet, by these I see, So great a day as this is cheaply bought.	5
MALCOLM	Macduff is missing, and your noble son.	
ROSS	Your son, my lord, has paid a soldier's debt: He only liv'd but till he was a man; The which no sooner had his prowess confirm'd In the unshrinking station where he fought, But like a man he died.	10
SIWARD	Then he is dead?	
ROSS	Ay, and brought off the field. Your cause of sorrow Must not be measur'd by his worth, for then It hath no end.	15
SIWARD	Had he his hurts before?	
ROSS	Ay, on the front.	
SIWARD	Why, then, God's soldier be he! Had I as many sons as I have hairs, I would not wish them to a fairer death. And so his knell is knoll'd.	20
MALCOLM	He's worth more sorrow, And that I'll spend for him.	
SIWARD	He's worth no more. They say he parted well and paid his score; And so, God be with him! Here comes newer comfort. <i>Re-enter MACDUFF, with MACBETH'S head.</i>	25
MACDUFF	Hail, King! for so thou art. Behold where stands Th'usurper's cursed head. The time is free. I see thee compass'd with thy kingdom's pearl That speak my salutation in their minds; Whose voices I desire aloud with mine – Hail, King of Scotland!	30
ALL	Hail, King of Scotland!	35
	<i>[Flourish.]</i>	
MALCOLM	We shall not spend a large expense of time Before we reckon with your several loves, And make us even with you. My Thanes and kinsmen, Henceforth be Earls, the first that ever Scotland In such an honour nam'd. What's more to do, Which would be planted newly with the time – As calling home our exil'd friends abroad	40

That fled the snares of watchful tyranny;
Producing forth the cruel ministers 45
Of this dead butcher, and his fiend-like queen,
Who, as 'tis thought, by self and violent hands
Took off her life – this, and what needful else
That calls upon us, by the grace of Grace,
We will perform in measure, time, and place. 50
So thanks to all at once, and to each one,
Whom we invite to see us crown'd at Scone.

[Flourish. Exeunt.]

Act 5, Scene 8

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

- 4 **Either** (a) 'For all its comedy, the play is essentially serious.' Discuss.
- Or** (b) What does the following exchange between Mahon and Widow Quin contribute to the play as a whole?

MAHON (*with hesitation*) What's that? They're raising him up. They're coming this way. (*With a roar of rage and astonishment*) It's Christy! by the stars of God! I'd know his way of spitting and he astride the moon. (*He jumps down and makes a run for the door, but WIDOW QUIN catches him and pulls him back.*) 5

WIDOW QUIN Stay quiet, will you. That's not your son. (*To JIMMY*) Stop him, or you'll get a month for the abetting of manslaughter and be fined as well.

JIMMY I'll hold him.

MAHON (*struggling*) Let me out! Let me out the lot of you! till I have my vengeance on his head today. 10

WIDOW QUIN (*shaking him, vehemently*) That's not your son. That's a man is going to make a marriage with the daughter of this house, a place with fine trade, with a licence, and with poteen too.

MAHON (*amazed*) That man marrying a decent and a moneyed girl! Is it mad you are? Is it in a crazy-house for females that I'm landed now! 15

WIDOW QUIN It's mad yourself is with the blow upon your head. That lad is the wonder of the Western World.

MAHON I seen it's my son.

WIDOW QUIN You seen that you're mad. (*Cheering outside*) Do you hear them cheering him in the zig-zags of the road? Aren't you after saying that your son's a fool, and how would they be cheering a true idiot born? 20

MAHON (*getting distressed*) It's maybe out of reason that that man's himself. (*Cheering again*) There's none surely will go cheering him. Oh, I'm raving with a madness that would fright the world! (*He sits down with his hand to his head*) There was one time I seen ten scarlet devils letting on they'd cork my spirit in a gallon can; and one time I seen rats as big as badgers sucking the life blood from the butt of my lug; but I never till this day confused that dribbling idiot with a likely man. I'm destroyed surely. 25 30

WIDOW QUIN And who'd wonder when it's your brain-pan that is gaping now?

MAHON Then the blight of the sacred drought upon myself and him, for I never went mad to this day, and I not three weeks with the Limerick girls drinking myself silly, and parlatic from the dusk to dawn. (*To WIDOW QUIN, suddenly*) Is my visage astray? 35

WIDOW QUIN It is then. You're a sniggering maniac, a child could see.

MAHON (*getting up more cheerfully*) Then I'd best be going to the Union beyond, and there'll be a welcome before me, I tell you (*with great pride*), and I a terrible and fearful case, the way that there I was one time, screeching in a straightened waistcoat, with seven doctors writing out my sayings in a printed book. Would you believe that? 40

WIDOW QUIN If you're a wonder itself, you'd best be hasty, for them lads caught a maniac one time and pelted the poor creature till he ran out, raving and foaming, and was drowned in the sea.

MAHON (*with philosophy*) It's true mankind is the devil when your head's astray. Let me out now and I'll slip down the boreen, and not see them so. 45

Act 3

TENNESSEE WILLIAMS : *The Glass Menagerie*

- 5 **Either** (a) In the prologue, Tom says 'I am the narrator of the play and also a character in it.' What does the play gain from this complexity?
- Or** (b) With close reference to the language and mood of this scene, write about Amanda's character and her relationship with her children.

SCREEN LEGEND: 'OÙ SONT LES NEIGES'.

- AMANDA There was young Champ Laughlin who later became vice-president of the Delta Planters Bank. Hadley Stevenson who was drowned in Moon Lake and left his widow one hundred and fifty thousand in Government bonds. There were the Cutrere brothers, Wesley and Bates. Bates was one of my bright particular beaux! He got in a quarrel with that wild Wainwright boy. They shot it out on the floor of Moon Lake Casino. Bates was shot through the stomach. Died in the ambulance on his way to Memphis. His widow was also well provided for, came into eight or ten thousand acres, that's all. She married him on the rebound – never loved her – carried my picture on him the night he died! And there was that boy that every girl in the Delta had set her cap for! The brilliant, brilliant young Fitzhugh boy from Greene County! 5
- TOM What did he leave his widow? 15
- AMANDA He never married! Gracious, you talk as though all of my old admirers had turned up their toes to the daisies!
- TOM Isn't this the first you've mentioned that still survives?
- AMANDA That Fitzhugh boy went North and made a fortune – came to be known as the Wolf of Wall Street! He had the Midas touch, whatever he touched turned to gold! And I could have been Mrs Duncan J. Fitzhugh, mind you! But – I picked your *father*! 20
- LAURA (*rising*) Mother, let me clear the table.
- AMANDA No dear, you go in front and study your typewriter chart. Or practise your shorthand a little. Stay fresh and pretty! – It's almost time for our gentlemen callers to start arriving. (*She flounces girlishly toward the kitchenette.*) How many do you suppose we're going to entertain this afternoon? 25
- (TOM *throws down the paper and jumps up with a groan.*) 30
- LAURA (*alone in the dining-room*) I don't believe we're going to receive any, Mother.
- AMANDA (*reappearing, airily*) What? No one – not one? You must be joking! (LAURA *nervously echoes her laugh. She slips in a fugitive manner through the half-open portières and draws them in gently behind her. A shaft of very clear light is thrown on her face against the faded tapestry of the curtains.*) 35
- (MUSIC: 'THE GLASS MENAGERIE' UNDER FAINTLY. *Lightly.*)
- Not one gentleman caller? It can't be true! There must be a flood, there must have been a tornado!
- LAURA It isn't a flood, it's not a tornado, Mother. I'm just not popular like you were in Blue Mountain ... (TOM *utters another groan.* LAURA *glances at him with a faint, apologetic smile. Her voice catching a little.*) Mother's afraid I'm going to be an old maid. 40
- THE SCENE DIMS OUT WITH 'GLASS MENAGERIE' MUSIC

Scene 1

WILLIAM WYCHERLEY : *The Country Wife*

6 **Either** (a) What is the significance of the play's title in relation to the action of *The Country Wife*?

Or (b) By looking carefully at the detail of the extract, show how Wycherley develops the changing relationship between Pinchwife and Margery here.

(*The scene changes to a bedchamber, where appear PINCHWIFE, MRS PINCHWIFE.*)

PINCHWIFE	Come, tell me, I say.	
MRS PINCHWIFE	Lord, han't I told it an hundred times over?	
PINCHWIFE (<i>aside</i>)	I would try if, in the repetition of the ungrateful tale, I could find her altering it in the least circumstance, for if her story be false, she is so too. – Come, how was't, baggage?	5
MRS PINCHWIFE	Lord, what pleasure you take to hear it, sure!	
PINCHWIFE	No, you take more in telling it, I find; but speak, how was't?	
MRS PINCHWIFE	He carried me up into the house next to the Exchange.	10
PINCHWIFE	So, and you two were only in the room.	
MRS PINCHWIFE	Yes, for he sent away a youth that was there, for some dried fruit and China oranges.	
PINCHWIFE	Did he so? Damn him for it – and for –	
MRS PINCHWIFE	But presently came up the gentlewoman of the house.	15
PINCHWIFE	O, 'twas well she did; but what did he do whilst the fruit came?	
MRS PINCHWIFE	He kissed me an hundred times and told me he fancied he kissed my fine sister, meaning me, you know, whom he said he loved with all his soul and bid me be sure to tell her so and to desire her to be at her window by eleven of the clock this morning and he would walk under it at that time.	20
PINCHWIFE (<i>aside</i>)	And he was as good as his word, very punctual – a pox reward him for't.	
MRS PINCHWIFE	Well, and he said if you were not within, he would come up to her, meaning me, you know, bud, still.	25
PINCHWIFE (<i>aside</i>)	So – he knew her certainly; but for this confession, I am obliged to her simplicity. – But what, you stood very still when he kissed you?	
MRS PINCHWIFE	Yes, I warrant you; would you have had me discovered myself?	
PINCHWIFE	But you told me he did some beastliness to you, as you called it; what was't?	30
MRS PINCHWIFE	Why, he put –	
PINCHWIFE	What?	
MRS PINCHWIFE	Why, he put the tip of his tongue between my lips and so mousled me – and I said, I'd bite it.	35
PINCHWIFE	An eternal canker seize it, for a dog!	
MRS PINCHWIFE	Nay, you need not be so angry with him neither, for to say truth, he has the sweetest breath I ever knew.	
PINCHWIFE	The devil! – you were satisfied with it then, and would do it again.	40

MRS PINCHWIFE Not unless he should force me.

PINCHWIFE Force you, changeling! I tell you no woman can be forced.

MRS PINCHWIFE Yes, but she may, sure, by such a one as he, for he's a proper, goodly strong man; 'tis hard, let me tell you, to resist him.

PINCHWIFE So, 'tis plain she loves him, yet she has not love enough to make her conceal it from me; but the sight of him will increase her aversion for me and love for him and that love instruct her how to deceive me and satisfy him, all idiot as she is. Love! 'Twas he gave women first their craft, their art of deluding; out of nature's hands they came plain, open, silly and fit for slaves, as she and Heaven intended 'em; but damned love – well – I must strangle that little monster whilst I can deal with him. – Go fetch pen, ink and paper out of the next room.

MRS PINCHWIFE Yes, bud.
(*Exit* MRS PINCHWIFE.)

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Act 4, Scene 2

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