

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

**LITERATURE IN ENGLISH**

**9695/04**

Paper 4 Drama

May/June 2006

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.  
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions.  
You are reminded of the need for good English and clear presentation in your answers.  
At the end of the examination, fasten all your work securely together.  
All questions in this paper carry equal marks.

CARYL CHURCHILL: *Serious Money*

- 1 **Either** (a) Discuss the significance of the relationship between Greville and his children and Jake, in the play as a whole.
- Or** (b) With particular reference to the passage below, show how Churchill explores contrasts between characters' public and private lives in the play.

*Zac and Jacinta, exhausted, in the foyer of the Savoy.*

*Zac:* So he cancelled the deal.

*Jacinta:* And how do you feel?

*Zac:* Exhausted.

*Jacinta:* I get you a drink. 5

At least we can meet,  
You're not rushed off your feet,  
It's better like this I think.

*Zac:* Jacinta, I still can't forgive you for going to Biddulph, the whole deal could have been wrecked. 10

*Jacinta:* But I get more money that way, Zac, really what do you expect? I can't do bad business just because I feel romantic.

*Zac:* The way you do business, Jacinta, drives me completely frantic.

*Jacinta:* I love the way you are so obsessed when you're thinking about your bids. 15

*Zac:* I love that terrible hospital scam/and the drug addicted kids.

*Jacinta:* (That's true, Zac!) I love the way you never stop work, I hate a man who's lazy.

*Zac:* The way you unloaded your copper mines drove me completely crazy.

*Jacinta:* Zac, you're so charming, I'm almost as fond 20  
Of you as I am of a eurobond.

*Zac:* I thought we'd never manage to make a date.  
You're more of a thrill than a changing interest rate.

*Jacinta:* This is a very public place to meet.

*Zac:* Maybe we ought to go up to your suite. 25  
*They get up to go.*

*Zac:* Did you ever play with a hoop when you were a child and when it stops turning it falls down flat?  
I feel kind of like that.

*Jacinta:* I am very happy. My feeling for you is deep. 30  
But will you mind very much if we go to sleep?

*Greville, drunk.*

*Greville:* Maybe I should retire while my career is at its pinnacle.  
Working in the City can make one rather cynical. 35  
When an oil tanker sank with a hundred men the lads cheered because they'd make a million.  
When Sadat was shot I was rather chuffed because I was long of gold bullion.  
Life's been very good to me. I think I'll work for Oxfam.



Turn to page 4 for Question 2.

WILLIAM SHAKESPEARE: *The Comedy of Errors*

- 2 **Either** (a) What contribution do the two Dromios make to the play?
- Or** (b) With close reference to the passage, discuss the effects of Shakespeare's mixing comic and serious elements.

<i>E. Dromio:</i>	They stand at the door, master; bid them welcome hither.	
<i>E. Antipholus:</i>	There is something in the wind, that we cannot get in.	
<i>E. Dromio:</i>	You would say so, master, if your garments were thin. Your cake here is warm within; you stand here in the cold; It would make a man mad as a buck to be so bought and sold.	5
<i>E. Antipholus:</i>	Go fetch me something; I'll break ope the gate.	
<i>S. Dromio:</i>	[ <i>Within</i> ] Break any breaking here, and I'll break your knave's pate.	
<i>E. Dromio:</i>	A man may break a word with you, sir; and words are but wind; Ay, and break it in your face, so he break it not behind.	
<i>S. Dromio:</i>	[ <i>Within</i> ] It seems thou want'st breaking; out upon thee hind!	10
<i>E. Dromio:</i>	Here's too much 'out upon thee!' I pray thee, let me in.	
<i>S. Dromio:</i>	[ <i>Within</i> ] Ay, when fowls have no feathers and fish have no fin.	
<i>E. Antipholus:</i>	Well, I'll break in; go borrow me a crow.	
<i>E. Dromio:</i>	A crow without feather? Master, mean you so? For a fish without a fin, there's a fowl without a feather; If a crow help us in, sirrah, we'll pluck a crow together.	15
<i>E. Antipholus:</i>	Go get thee gone; fetch me an iron crow.	
<i>Balthazar:</i>	Have patience, sir; O, let it not be so! Herein you war against your reputation, And draw within the compass of suspect Th' unviolated honour of your wife. Once this – your long experience of her wisdom, Her sober virtue, years, and modesty, Plead on her part some cause to you unknown; And doubt not, sir, but she will well excuse Why at this time the doors are made against you. Be rul'd by me: depart in patience, And let us to the Tiger all to dinner; And, about evening, come yourself alone To know the reason of this strange restraint.	20
	If by strong hand you offer to break in Now in the stirring passage of the day, A vulgar comment will be made of it, And that supposed by the common rout Against your yet ungalled estimation That may with foul intrusion enter in And dwell upon your grave when you are dead; For slander lives upon succession, For ever hous'd where it gets possession.	25
<i>E. Antipholus:</i>	You have prevail'd. I will depart in quiet, And in despite of mirth mean to be merry. I know a wench of excellent discourse, Pretty and witty; wild, and yet, too, gentle; There will we dine. This woman that I mean, My wife – but, I protest, without desert – Hath oftentimes upbraided me withal; To her will we to dinner. [ <i>To Angelo</i> ] Get you home And fetch the chain; by this I know 'tis made.	30
		35
		40
		45

Bring it, I pray you, to the Porpentine;  
For there's the house. That chain will I bestow –  
Be it for nothing but to spite my wife –  
Upon mine hostess there; good sir, make haste.  
Since mine own doors refuse to entertain me,  
I'll knock elsewhere, to see if they'll disdain me.  
I'll meet you at that place some hour hence.

*Angelo:*

*E. Antipholus:*

Do so; this jest shall cost me some expense.

55

[*Exeunt*]

Act 3, Scene 1

WILLIAM SHAKESPEARE: *Julius Caesar*

- 3 **Either** (a) Antony describes Brutus as 'the noblest Roman of them all.' In what ways do the dramatic action of the play either confirm or modify this view for an audience?
- Or** (b) With close reference to language and dramatic effects, discuss Shakespeare's characterisation of Caesar at this point in the play.

	<i>Enter Decius.</i>	
<i>Caesar:</i>	Here's Decius Brutus, he shall tell them so.	
<i>Decius:</i>	Caesar, all hail! Good morrow, worthy Caesar. I come to fetch you to the Senate House.	
<i>Caesar:</i>	And you are come in very happy time, To bear my greeting to the senators And tell them that I will not come to-day. Cannot, is false; and that I dare not, falsen; I will not come to-day. Tell them so, Decius.	5
<i>Calphurnia:</i>	Say he is sick.	10
<i>Caesar:</i>	Shall Caesar send a lie? Have I in conquest stretch'd mine arm so far, To be afraid to tell greybeards the truth? Decius, go tell them, Caesar will not come.	
<i>Decius:</i>	Most mighty Caesar, let me know some cause, Lest I be laugh'd at when I tell them so.	15
<i>Caesar:</i>	The cause is in my will: I will not come. That is enough to satisfy the Senate. But for your private satisfaction, Because I love you, I will let you know: Calphurnia here, my wife, stays me at home. She dreamt to-night she saw my statue, Which, like a fountain with an hundred spouts, Did run pure blood; and many lusty Romans Came smiling and did bathe their hands in it. And these does she apply for warnings and portents And evils imminent, and on her knee Hath begg'd that I will stay at home to-day.	20
<i>Decius:</i>	This dream is all amiss interpreted; It was a vision fair and fortunate. Your statue spouting blood in many pipes, In which so many smiling Romans bath'd, Signifies that from you great Rome shall suck Reviving blood, and that great men shall press For tinctures, stains, relics, and cognizance. This by Calphurnia's dream is signified.	25
<i>Caesar:</i>	And this way have you well expounded it.	
<i>Decius:</i>	I have, when you have heard what I can say – And know it now: the Senate have concluded To give this day a crown to mighty Caesar. If you shall send them word you will not come, Their minds may change. Besides, it were a mock Apt to be render'd, for some one to say 'Break up the Senate till another time, When Caesar's wife shall meet with better dreams'. If Caesar hide himself, shall they not whisper 'Lo, Caesar is afraid'?	30
		35
		40
		45

Pardon me, Caesar; for my dear dear love  
To your proceeding bids me tell you this,  
And reason to my love is liable.

*Caesar:* How foolish do your fears seem now, Calphurnia!  
I am ashamed I did yield to them.  
Give me my robe, for I will go.

Act 2, Scene 2

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- 4 **Either** (a) Discuss the dramatic significance of the 'Wasteground' scenes in the play as a whole.
- Or** (b) With close reference to the language and the dramatic effects of this passage, discuss the ways in which Keatley presents the changing relationship between Rosie and Jackie.

*Jackie:* Rosie? ...  
*Silence. Hold this for as long as possible while Jackie has to cope with it.*

*Rosie:* I hope you're a success, Jackie. A big, big success.

*Jackie:* Rosie are you all right? Where's Daddy?

*Rosie:* I hope lots of people came to your opening and thought your gallery was brill. 5

*Jackie:* It was only twelve hours – I'd never have gone back to Manchester if I'd thought – after Daddy phoned last night, there were no more planes. I got the first plane I could this morning. If only ...

*Rosie:* In case you want to know, she died at 6.20 last night. Dad was with her. They said it was quicker at the end. It wasn't just stomach cancer, there were secondaries. 10

*Jackie:* (*goes to hug Rosie who won't let her*) If only I'd been here with you ...

*Rosie:* (*turns away*) Did you sell lots of your paintings?

*Jackie:* Rosie – 15

*Rosie:* Did you?

*Jackie:* I didn't sell any. I cancelled the opening.

*Rosie:* I don't believe you. You'd never do that.  
*Silence.*

*Jackie:* What do we do ... now? ... I'll call a taxi to the hospital – do we have to take things – her birth certificate? ... I don't know ... 20

*Rosie:* Dad's done all that. He's been brilliant, like it was before they split up. He knew where Mum kept the box that's got all the family stuff in it. Look – he said I could have this one – (*Holds out a photo.*) That's Mum holding me by the front door when I'd just arrived ... And ... (*Lays them on grass.*) – Here's Mum's birth certificate, ... and here's mine. 25

*Silence.*

*Jackie:* No.

*Rosie:* So now I know.

*Jackie:* (*desperate*) I was going to tell you – in five months – when you were sixteen ... Mummy said to wait till after your exams, so as not to upset you ... 30

*Rosie:* (*has a handful of photos, throws them down one by one, except for one which she slips in her pocket*) 1972, my first birthday, 1973, my second birthday, Christmas 1975, 1976; then you were in South America, 1979 with the birthday cake, 1982 when we cleared Gran and Grandad's house, – and our holiday in Venice. (*Pause.*) Have them. Have them all. 35

*Jackie:* Rosie – we've got to help each other now.

*Rosie:* Why don't you go and get drunk, or whatever it is you lot do to show you're feeling something. 40

*Jackie:* I wanted you to have opportunities I couldn't ever have given you.

*Rosie:* No you didn't. You wanted your own life more than you wanted mine!

*Jackie:* Don't!

*Rosie:* If you were really my Mum you wouldn't have been able to give me away!

*Jackie:* How dare you! (*Goes to hit Rosie but cannot.*) You're at the centre of everything I do! (*Slight pause.*) Mummy treated me as though I'd simply 45



fallen over and cut my knee, – picked me up and said you'll be all right now, it won't show much. She wanted to make it all better. (*Quiet.*) ... She was the one who wanted it kept secret ... I WANTED you, Rosie. (*Angry.*) For the first time in my life I took care of myself – refused joints, did exercises, went to the clinic. (*Pause.*) 'It's a girl.' (*Smiles irresistibly.*) – After you'd gone I tried to lose that memory. (*Pause. Effort.*) Graham ... your father. (*Silence.*) He couldn't be there the day you were born, he had to be in Liverpool. He was married. (*Emphatic.*) He loved me, he loved you, you must believe that! (*Pause.*) He said he'd leave his wife, but I knew he wouldn't; there were two children, the youngest was only four ... we'd agreed, separate lives, I wanted to bring you up. He sent money. (*Pause.*) I took you to Lyme Park one day, I saw them together, across the lake, he was buying them ice creams, his wife was taking a photo. I think they live in Leeds now, I saw his name in the Guardian last year, an article about his photographs ... (*Pause.*) It was a very cold winter after you were born. There were power cuts. I couldn't keep the room warm; there were no lights in the tower blocks; I knew he had an open fire, it was trendy; so we took a bus to Didsbury, big gardens, pine kitchens, made a change from concrete. I rang the bell. (*Stops.*) A Punjabi man answered, said he was sorry ... they'd moved. By the time we got back to Mosside it was dark, the lift wasn't working – (*Stops.*) That was the night I phoned Mummy. (*Difficult.*) Asked her. (*Pause.*) I tried! I couldn't do it, Rosie. (*Pause.*) It doesn't matter how much you succeed afterwards, if you've failed once. (*Pause.*) After you'd gone ... I kept waking in the night to feed you ... A week ... in the flat ... Then I went back to art school. Sandra and Hugh thought I was inhuman. I remember the books that came out that winter – how to succeed as a single working mother – fairytales! (*Pause.*) Sandra and Hugh have a family now. Quite a few of my friends do. (*Pause.*) I could give you everything now. Rosie? ...

*Rosie:* (*pause*) I used to hate you, only I never knew why. (*Gestures.*) Sit down on the swing. I'm going to Oldham, to live with Gran – Great-Gran. Dad says I can.

*Jackie:* (*hesitates*) I'm frightened.

*Rosie:* Sit down on the swing. (*She holds the ropes.*) Put your head back and look up through the cherry tree. The sky is falling. Mum used to sit here with me in her arms, and I'd pretend I was asleep. I'm never having any children. (*Starts towards the house.*)

*Jackie:* You might.  
*Rosie hears, but keeps walking away.*

- 6 **Either** (a) Discuss the ways in which intrigue and deception are significant in the play.
- Or** (b) Commenting in detail on the following exchange, discuss how Sheridan develops the characters of Lydia and Julia here.

	<i>Enter Julia</i>	<i>[Exit Lucy</i>	
<i>Lydia:</i>	My dearest Julia, how delighted am I! ( <i>Embrace.</i> ) How unexpected was this happiness!		
<i>Julia:</i>	True, Lydia – and our pleasure is the greater; but what has been the matter? You were denied to me at first!		5
<i>Lydia:</i>	Ah! Julia, I have a thousand things to tell you! But first inform me, what has conjured you to Bath? Is Sir Anthony here?		
<i>Julia:</i>	He is – we are arrived within this hour – and I suppose he will be here to wait on Mrs Malaprop as soon as he is dressed.		
<i>Lydia:</i>	Then before we are interrupted, let me impart to you some of my distress! I know your gentle nature will sympathize with me, though your prudence may condemn me! My letters have informed you of my whole connection with Beverley – but I have lost him, Julia! – my aunt has discovered our intercourse by a note she intercepted, and has confined me ever since! – Yet, would you believe it? she has fallen absolutely in love with a tall Irish baronet she met one night since we have been here, at Lady Macshuffe's rout.		10 15
<i>Julia:</i>	You jest, Lydia!		
<i>Lydia:</i>	No, upon my word. She really carries on a kind of correspondence with him, under a feigned name though, till she chooses to be known to him – but it is a <i>Delia</i> or a <i>Celia</i> , I assure you.		20
<i>Julia:</i>	Then, surely, she is now more indulgent to her niece.		
<i>Lydia:</i>	Quite the contrary. Since she has discovered her own frailty, she is become more suspicious of mine. Then I must inform you of another plague! That odious Acres is to be in Bath today; so that I protest I shall be teased out of all spirits!		25
<i>Julia:</i>	Come, come, Lydia, hope the best – Sir Anthony shall use his interest with Mrs Malaprop.		
<i>Lydia:</i>	But you have not heard the worst. Unfortunately I had quarrelled with my poor Beverley, just before my aunt made the discovery, and I have not seen him since, to make it up.		30
<i>Julia:</i>	What was his offence?		
<i>Lydia:</i>	Nothing at all! But, I don't know how it was, as often as we had been together, we had never had a quarrel! And, somehow I was afraid he would never give me an opportunity. So, last Thursday, I wrote a letter to myself, to inform myself that Beverley was at that time paying his addresses to another woman. I signed it <i>your Friend unknown</i> , showed it to Beverley, charged him with his falsehood, put myself in a violent passion, and vowed I'd never see him more.		35
<i>Julia:</i>	And you let him depart so, and have not seen him since?		40
<i>Lydia:</i>	'Twas the next day my aunt found the matter out. I intended only to have teased him three days and a half, and now I've lost him for ever.		
<i>Julia:</i>	If he is as deserving and sincere as you have represented him to me, he will never give you up so. Yet consider, Lydia, you tell me he is but an ensign, and you have thirty thousand pounds!		45

*Lydia:* But you know I lose most of my fortune, if I marry without my father's consent, till of age; and that is what I have determined to do, ever since I knew the penalty. Nor could I love the man, who would wish to wait a day for the alternative.

Act 1, Scene 2





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