

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 2004

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 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.

CARYL CHURCHILL : *Serious Money*

- 1 **Either** (a) How effective do you find the staging and structure of the play in dramatic values of the characters in *Serious Money*?
- Or** (b) Discuss the following episode, showing how effectively it advances Churchill's dramatic argument about corruption.

ZAC There's some enterprising guys around and here's an example.  
You know how if you want to get a job in the States you have to give a urine sample?  
(this is to show you're not on drugs).  
There's a company now for a fifty dollar fee 5  
They'll provide you with a guaranteed pure, donated by a churchgoer, bottle of pee.  
(They also plan to market it dehydrated in a packet and you just add water.)  
And Aids is making advertisers perplexed 10  
Because it's no longer too good to have your product associated with sex.  
But it's a great marketing opportunity.  
Like the guys opening up blood banks where you pay to store your own blood in case of an accident and so be guaranteed immunity.  
(It's also a great time to buy into rubber.) 15  
Anyone who can buy oranges for ten and sell at eleven in a souk or bazaar  
Has the same human nature and can go equally far.  
The so-called third world doesn't want our charity or aid.  
All they need is the chance to sit down in front of some green screens and trade. 20  
(They don't have the money, sure, but just so long as they have freedom from communism so they can do it when they do have the money.)  
Pictures of starving babies are misleading and patronising.  
Because there's plenty of rich people in those countries, it's just the masses that's poor, and Jacinta Condor flew into London and was quite enterprising. 25  
It was the day before Jake Todd was found dead  
And the deal was really coming to a head.  
Jake was helping us find punters because anyone with too much money and Jake would know them. 30  
You'd just say, Jake, who's in town, what have you got, and he'd bring them in and show them.

## ZAC and JAKE

JAKE Señora Condor has plenty of cash in her coffer.  
She owns mountains and her garden's twice 35  
The size of Wales. What's Cormon going to offer?

ZAC He hopes she'll be able to help support his price.

JAKE She's going to need some kind of incentive.

ZAC I think she'll find Cormon quite inventive.

JAKE Zac, while we're alone. 40  
I didn't want to say this on the phone.  
I had a visit from a DTI inspector.

ZAC Have you done something not quite correct or / what?

- JAKE Zac, it's no joke. They didn't say too much /  
But once they –
- ZAC Did they mention me?
- JAKE I can't say I don't know  
You. / (That doesn't tell them anything, knowing you.)
- ZAC Great.  
Sure, no, of course not. 50
- JAKE Don't let's pay too much  
Attention to it. OK? / If you like I'll go.
- ZAC It could be quite a smash. /  
Not just for you.
- JAKE I have been making quite a lot of cash. 55  
When they take your passport you feel surprisingly trapped.  
I didn't know I was so fond of travel.

*Act 2*

WILLIAM SHAKESPEARE : *The Comedy of Errors*

- 2 **Either** (a) 'Confusion over identities has both comic and serious effects in the play.' How do you agree?
- Or** (b) Discuss the following passage in detail, showing how effective you think it is as the opening to the play.

SCENE 1. *A hall in the duke's palace.*

*Enter the DUKE OF EPHEBUS, AEGEON, The Merchant of Syracuse, Gaoler, Officers and other Attendants.*

- AEGEON Proceed, Solinus, to procure my fall,  
And by the doom of death end woes and all.
- DUKE Merchant of Syracuse, plead no more;  
I am not partial to infringe our laws.  
The enmity and discord which of late 5  
Sprung from the rancorous outrage of your duke  
To merchants, our well-dealing countrymen,  
Who, wanting guilders to redeem their lives,  
Have seal'd his rigorous statutes with their bloods,  
Excludes all pity from our threat'ning looks. 10  
For, since the mortal and intestine jars  
'Twixt thy seditious countrymen and us,  
It hath in solemn synods been decreed,  
Both by the Syracusians and ourselves,  
To admit no traffic to our adverse towns; 15  
Nay, more: if any born at Ephesus  
Be seen at any Syracusan marts and fairs;  
Again, if any Syracusan born  
Come to the bay of Ephesus – he dies,  
His goods confiscate to the Duke's dispose, 20  
Unless a thousand marks be levied,  
To quit the penalty and to ransom him.  
Thy substance, valued at the highest rate,  
Cannot amount unto a hundred marks;  
Therefore by law thou art condemn'd to die. 25
- AEGEON Yet this my comfort: when your words are done,  
My woes end likewise with the evening sun.
- DUKE Well, Syracusan, say in brief the cause  
Why thou departed'st from thy native home,  
And for what cause thou cam'st to Ephesus. 30
- AEGEON A heavier task could not have been impos'd  
Than I to speak my griefs unspeakable;  
Yet, that the world may witness that my end  
Was wrought by nature, not by vile offence,  
I'll utter what my sorrow gives me leave. 35  
In Syracuse was I born, and wed  
Unto a woman, happy but for me,  
And by me, had not our hap been bad.  
With her I liv'd in joy; our wealth increas'd  
By prosperous voyages I often made 40  
To Epidamnum; till my factor's death,  
And the great care of goods at random left,

Drew me from kind embracements of my spouse;  
From whom my absence was not six months old;  
Before herself, almost at fainting under  
The pleasing punishment that women bear,  
Had made provision for her following me,  
And soon and safe arrived where I was.  
There had she not been long but she became  
A joyful mother of two goodly sons;  
And, which was strange, the one so like the other  
As could not be distinguish'd but by names.

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*Act 1, Scene 1*

WILLIAM SHAKESPEARE : *Macbeth*

- 3 **Either** (a) Discuss the dramatisation of deceit and betrayal in *Macbeth*.
- Or** (b) Comment closely on the following passage, discussing the ways in which Shakespeare creates dramatic tension.

MACDUFF	<p style="text-align: right;">Awake, awake!</p> <p>Ring the alarm bell. Murder and treason!          Banquo and Donalbain! Malcolm! awake!          Shake off this downy sleep, death's counterfeit,          And look on death itself. Up, up, and see          The great doom's image! Malcolm! Banquo!          As from your graves rise up and walk like sprites          To countenance this horror! Ring the bell.</p> <p style="text-align: right;">[Bell rings.]</p>	5
	<i>Enter</i> LADY MACBETH.	
LADY MACBETH	<p>What's the business,          That such a hideous trumpet calls to parley          The sleepers of the house? Speak, speak!</p>	10
MACDUFF	<p>O gentle lady,          'Tis not for you to hear what I can speak!          The repetition in a woman's ear          Would murder as it fell.</p> <p style="text-align: center;"><i>Enter</i> BANQUO.</p>	
	O Banquo, Banquo, Our royal master's murder'd!	15
LADY MACBETH	<p style="text-align: right;">Woe, alas!</p> <p>What, in our house?</p>	
BANQUO	<p style="text-align: right;">Too cruel any where.</p> <p>Dear Duff, I prithee contradict thyself,          And say it is not so.</p> <p><i>Re-enter</i> MACBETH, LENNOX, <i>with</i> ROSS.</p>	
MACBETH	<p>Had I but died an hour before this chance,          I had liv'd a blessed time; for, from this instant,          There's nothing serious in mortality –          All is but toys; renown and grace is dead;          The wine of life is drawn, and the mere lees          Is left this vault to brag of.</p> <p style="text-align: center;"><i>Enter</i> MALCOLM <i>and</i> DONALBAIN.</p>	20  25
DONALBAIN	What is amiss?	
MACBETH	<p style="text-align: right;">You are, and do not know't.</p> <p>The spring, the head, the fountain of your blood,          Is stopp'd; the very source of it is stopp'd.</p>	
MACDUFF	Your royal father's murder'd.	
MALCOLM	O, by whom?	
LENNOX	<p>Those of his chamber, as it seem'd, had done't.          Their hands and faces were all badg'd with blood;          So were their daggers, which unwip'd we found          Upon their pillows. They star'd and were distracted;          No man's life was to be trusted with them</p>	30

MACBETH O, yet I do repent me of my fury  
That I did kill them.

MACDUFF Wherefore did you so?

MACBETH Who can be wise, amaz'd, temp'rate, and furious,  
Loyal and neutral, in a moment? No man.  
The expedition of my violent love  
Outrun the pauser reason. Here lay Duncan, 40  
His silver skin lac'd with his golden blood;  
And his gash'd stabs look'd like a breach in nature  
For ruin's wasteful entrance: there, the murderers,  
Steep'd in the colours of their trade, their daggers  
Unmannerly breech'd with gore. Who could refrain, 45  
That had a heart to love, and in that heart  
Courage to make's love known?

LADY MACBETH Help me hence, ho!

*Act 2, Scene 3*

- 4 **Either** (a) In what ways does Synge make fun of ideas of heroism in the play?
- Or** (b) Comment closely on the following passage, paying particular attention to dramatic effects and how effectively it concludes the action.

CHRISTY If I can wring a neck among you, I'll have a royal judgement looking on the trembling jury in the courts of law. And won't there be crying out in Mayo the day I'm stretched upon the rope, with ladies in their silks and satins snivelling in their lacy kerchiefs, and they rhyming songs and ballads on the terror of my fate. 5

*He squirms round on the floor and bites SHAWN's leg*

SHAWN (*shrieking*) My leg's bit on me! He's the like of a mad dog, I'm thinking, the way that I will surely die.

CHRISTY (*delighted with himself*) You will then, the way you can shake out hell's flags of welcome for my coming in two weeks or three, for I'm thinking Satan hasn't many have killed their da in Kerry, and in Mayo too. 10

*Old MAHON comes in behind on all fours and looks on unnoticed*

MEN (*to PEGEEN*) Bring the sod, will you.

PEGEEN (*coming over*) God help him so. (*Burns his leg*)

CHRISTY (*kicking and screaming*) Oh, glory be to God!

*He kicks loose from the table, and they all drag him towards the door*

JIMMY (*seeing old MAHON*) Will you look what's come in?

*They all drop CHRISTY and run left*

CHRISTY (*scrambling on his knees face to face with old MAHON*) Are you coming to be killed a third time, or what ails you now? 15

MAHON For what is it they have you tied?

CHRISTY They're taking me to the peelers to have me hanged for slaying you.

MICHAEL (*apologetically*) It is the will of God that all should guard their little cabins from the treachery of law, and what would my daughter be doing if I was ruined or was hanged itself? 20

MAHON (*grimly, loosening CHRISTY*) It's little I care if you put a bag on her back, and went picking cockles till the hour of death; but my son and myself will be going our own way, and we'll have great times from this out telling stories of the villainy of Mayo, and the fools is here. 25  
(*To CHRISTY, who is freed*) Come on now.

CHRISTY Go with you, is it? I will then, like a gallant captain with his heathen slave. Go on now and I'll see you from this day stewing my oatmeal and washing my spuds, for I'm master of all fights from now. (*Pushing MAHON*) Go on, I'm saying. 30

MAHON Is it me?

CHRISTY Not a word out of you. Go on from this.

MAHON (*walking out and looking back at CHRISTY over his shoulder*) Glory be to God! (*With a broad smile*) I am crazy again!

*Goes*

CHRISTY Ten thousand blessings upon all that's here, for you've turned me a likely gaffer in the end of all, the way I'll go romancing through a romping lifetime from this hour to the dawning of the judgement day. 35



MICHAEL By the will of God, we'll have peace now for our drinks. Will you do the porter, Pegeen?

SHAWN (*going up to her*) It's a miracle Father Reilly can wed us in the end of all, and we'll have none to trouble us when his vicious bite is healed.

PEGEEN (*hitting him a box on the ear*) Quit my sight. (*Putting her shawl over her head and breaking out into wild lamentations*) Oh my grief, I've lost him surely. I've lost the only playboy of the Western World.

CURTAIN

Act 3

TENNESSEE WILLIAMS : *The Glass Menagerie*

- 5 **Either** (a) How effective do you find the structure and staging of the play in dramatic situation of the Wingfield family?
- Or** (b) With close reference to language and dramatic effects, discuss the importance of the following episode in establishing the relationship between Amanda and Laura.

AMANDA Laura, where have you been going when you've gone on pretending that you were going to business college?

LAURA I've just been going out walking.

AMANDA That's not true.

LAURA It is. I just went walking. 5

AMANDA Walking? Walking? In winter? Deliberately courting pneumonia in that light coat? Where did you walk to, Laura?

LAURA All sorts of places – mostly in the park.

AMANDA Even after you'd started catching that cold?

LAURA It was the lesser of two evils, Mother. (IMAGE: WINTER SCENE IN PARK.) I couldn't go back up. I – threw up – on the floor! 10

AMANDA From half past seven till after five every day you mean to tell me you walked around in the park, because you wanted to make me think that you were still going to Rubicam's Business College?

LAURA It wasn't as bad as it sounds. I went inside places to get warmed up. 15

AMANDA Inside where?

LAURA I went in the art museum and the bird-houses at the Zoo. I visited the penguins every day! Sometimes I did without lunch and went to the movies. Lately I've been spending most of my afternoons in the Jewel-box, that big glass-house where they raise the tropical flowers. 20

AMANDA You did all this to deceive me, just for deception? (LAURA looks down.) Why?

LAURA Mother, when you're disappointed, you get that awful suffering look on your face, like the picture of Jesus' mother in the museum!

AMANDA Hush! 25

LAURA I couldn't face it.  
(Pause. A whisper of strings. LEGEND: 'THE CRUST OF HUMILITY'.)

AMANDA (*hopelessly fingering the huge pocketbook*) So what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? Eternally play those worn-out phonograph records your father left as a painful reminder of him? We won't have a business career – we've given that up because it gave us nervous indigestion! (*Laughs wearily.*) What is there left but dependency all our lives? I know so well what becomes of unmarried women who aren't prepared to occupy a position. I've seen such pitiful cases in the South – barely tolerated spinsters living upon the grudging patronage of sister's husband or brother's wife! – stuck away in some little mousetrap of a room – encouraged by one in-law to visit another – little birdlike women without any nest – eating the crust of humility all their life! 35

Is that the future that we've mapped out for ourselves? 40

I swear it's the only alternative I can think of!

It isn't a very pleasant alternative, is it?  
Of course – some girls *do marry*.

(LAURA *twists her hands nervously*.)

Haven't you ever liked some boy?

LAURA

Yes. I liked one once.

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*Scene 2*

WILLIAM WYCHERLEY : *The Country Wife*

- 6 **Either** (a) How does Wycherley deal with ideas of 'honour' and 'reputation' through presentation of character and situation in the play?
- Or** (b) Comment in detail on the following scene, suggesting the likely responses of an audience to both action and dialogue.

	( <i>Enter MRS SQUEAMISH.</i> )	
SQUEAMISH	I can't find 'em. – Oh, are you here, Grandmother? I followed, you must know, my Lady Fidget hither; 'tis the prettiest lodging and I have been staring on the prettiest pictures.	
	( <i>Enter LADY FIDGET with a piece of china in her hand and HORNER following.</i> )	
LADY FIDGET	And I have been toiling and moiling for the prettiest piece of china, my dear.	5
HORNER	Nay, she has been too hard for me, do what I could.	
SQUEAMISH	O Lord, I'll have some china too. Good Mr Horner, don't think to give other people china and me none; come in with me too.	10
HORNER	Upon my honour, I have none left now.	
SQUEAMISH	Nay, nay, I have known you deny your china before now, but you shan't put me off so. Come –	
HORNER	This lady had the last there.	
LADY FIDGET	Yes, indeed, madam, to my certain knowledge he has no more left.	15
SQUEAMISH	O, but it may be he may have some you could not find.	
LADY FIDGET	What, d'ye think if he had had any left, I would not have had it too? For we women of quality never think we have china enough.	20
HORNER	Do not take it ill. I cannot make china for you all, but I will have a roll-wagon for you too, another time.	
SQUEAMISH	Thank you, dear toad.	
LADY FIDGET	( <i>to HORNER aside</i> ) What do you mean by that promise?	
HORNER	( <i>apart to LADY FIDGET</i> ) Alas, she has an innocent, literal understanding.	25
OLD LADY SQUEAMISH	Poor Mr Horner, he has enough to do to please you all, I see.	
HORNER	Ay, madam, you see how they use me.	
OLD LADY SQUEAMISH	Poor gentleman, I pity you.	
HORNER	I thank you, madam. I could never find pity but from such reverend ladies as you are; the young ones will never spare a man.	30
SQUEAMISH	Come, come, beast, and go dine with us, for we shall want a man at ombre after dinner.	
HORNER	That's all their use of me, madam, you see.	35
SQUEAMISH	Come, sloven, I'll lead you, to be sure of you. ( <i>Pulls him by the cravat</i> )	

OLD LADY SQUEAMISH	Alas, poor man, how she tugs him! Kiss, kiss her; that's the way to make such nice women quiet.	
HORNER	No, madam, that remedy is worse than the torment; they know I dare suffer anything rather than do it.	40
OLD LADY SQUEAMISH	Prithee, kiss her and I'll give you her picture in little, that you admired so last night; prithee do.	
HORNER	Well, nothing but that could bribe me; I love a woman only in effigy and good painting, as much as I hate them. I'll do't, for I could adore the devil well painted. (Kisses MRS SQUEAMISH)	45
SQUEAMISH	Foh, you filthy toad! Nay, now I've done jesting.	
OLD LADY SQUEAMISH	Ha, ha, ha, I told you so.	
SQUEAMISH	Foh, a kiss of his –	
SIR JASPAR	Has no more hurt in't than one of my spaniel's.	
SQUEAMISH	Nor no more good neither.	50
QUACK ( <i>behind</i> )	I will now believe anything he tells me. ( <i>Enter MR PINCHWIFE.</i> )	
LADY FIDGET	O Lord, here's a man! Sir Jaspar, my mask, my mask! I would not be seen here for the world.	
SIR JASPAR	What, not when I am with you?	
LADY FIDGET	No, no, my honour – let's be gone.	55
SQUEAMISH	Oh, Grandmother, let us be gone; make haste, make haste, I know not how he may censure us.	
LADY FIDGET	Be found in the lodging of anything like a man! Away! ( <i>Exeunt SIR JASPAR, LADY FIDGET, OLD LADY SQUEAMISH, MRS SQUEAMISH.</i> )	

*Act 4, Scene 3*





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