
LITERATURE IN ENGLISH (US)

9276/04

Paper 4 Drama

October/November 2014

2 hours

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions.

You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.



This document consists of **11** printed pages, **1** blank page and **1** insert.

ARTHUR MILLER: *All My Sons*

- 1 **Either** (a) Discuss Miller's presentation of the conflict between older and younger generations in *All My Sons*.
- Or** (b) Comment closely on the following passage, paying particular attention to Miller's dramatic presentation of the relationship between Joe and Kate Keller at this point in the play.

Mother [with an accusing undertone]: Why did he invite her here?

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Mother: I didn't say you had anything to hide, I'm just telling you to stop it! Now stop it!

Act 1

WILLIAM SHAKESPEARE: *As You Like It*

- 2 **Either** (a) Paying close attention to dramatic effects, discuss some of the ways in which the play presents self-discovery.
- Or** (b) With close attention to detail from the extract, discuss Shakespeare's presentation of Celia at this point.

<i>Celia:</i>	Dear sovereign, hear me speak.	
<i>Duke Frederick:</i>	Ay, Celia; we stay'd her for your sake, Else had she with her father rang'd along.	
<i>Celia:</i>	I did not then entreat to have her stay; It was your pleasure, and your own remorse; I was too young that time to value her, But now I know her. If she be a traitor, Why so am I: we still have slept together, Rose at an instant, learn'd, play'd, eat together; And wheresoe'er we went, like Juno's swans, Still we went coupled and inseparable.	5 10
<i>Duke Frederick:</i>	She is too subtle for thee; and her smoothness, Her very silence and her patience, Speak to the people, and they pity her. Thou art a fool. She robs thee of thy name; And thou wilt show more bright and seem more virtuous When she is gone. Then open not thy lips. Firm and irrevocable is my doom Which I have pass'd upon her; she is banish'd.	15
<i>Celia:</i>	Pronounce that sentence, then, on me, my liege; I cannot live out of her company.	20
<i>Duke Frederick:</i>	You are a fool. You, niece, provide yourself. If you outstay the time, upon mine honour, And in the greatness of my word, you die.	
	[<i>Exeunt Duke and Lords.</i>]	25
<i>Celia:</i>	O my poor Rosalind! Whither wilt thou go? Wilt thou change fathers? I will give thee mine. I charge thee be not thou more griev'd than I am.	
<i>Rosalind:</i>	I have more cause.	
<i>Celia:</i>	Thou hast not, cousin. Prithee be cheerful. Know'st thou not the Duke Hath banish'd me, his daughter?	30
<i>Rosalind:</i>	That he hath not.	
<i>Celia:</i>	No, hath not? Rosalind lacks, then, the love Which teacheth thee that thou and I am one. Shall we be sund'red? Shall we part, sweet girl? No; let my father seek another heir. Therefore devise with me how we may fly, Whither to go, and what to bear with us; And do not seek to take your charge upon you, To bear your griefs yourself, and leave me out; For, by this heaven, now at our sorrows pale, Say what thou canst, I'll go along with thee.	35 40

- Rosalind:* Why, whither shall we go?
- Celia:* To seek my uncle in the Forest of Arden.
- Rosalind:* Alas, what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.
- Celia:* I'll put myself in poor and mean attire,
And with a kind of umber smirch my face; 50
The like do you; so shall we pass along,
And never stir assailants.
- Rosalind:* Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man? 55
A gallant curtle-axe upon my thigh,
A boar spear in my hand; and – in my heart
Lie there what hidden woman's fear there will –
We'll have a swashing and a martial outside,
As many other mannish cowards have 60
That do outface it with their semblances.
- Celia:* What shall I call thee when thou art a man?
- Rosalind:* I'll have no worse a name than Jove's own page,
And therefore look you call me Ganymede.
But what will you be call'd? 65
- Celia:* Something that hath a reference to my state:
No longer Celia, but Aliena.
- Rosalind:* But, cousin, what if we assay'd to steal
The clownish fool out of your father's court?
Would he not be a comfort to our travel? 70
- Celia:* He'll go along o'er the wide world with me;
Leave me alone to woo him. Let's away,
And get our jewels and our wealth together;
Devise the fittest time and safest way
To hide us from pursuit that will be made 75
After my flight. Now go we in content
To liberty, and not to banishment.

[Exeunt.

Act 1, Scene 3

WILLIAM SHAKESPEARE: *Measure for Measure*

- 3 **Either** (a) 'Angelo: 'Tis one thing to be tempted, Escalus, / Another thing to fall.'

With this quotation in mind, discuss Shakespeare's dramatic presentation of temptation in the play.

- Or** (b) With close reference to detail from the passage, discuss Shakespeare's presentation of Isabella's values at this point in the play.

[Enter FRIAR PETER and ISABELLA.]

Friar Peter: Now is your time; speak loud, and kneel before him.

Isabella: Justice, O royal Duke! Vail your regard
Upon a wrong'd – I would fain have said a maid!
O worthy Prince, dishonour not your eye 5
By throwing it on any other object
Till you have heard me in my true complaint,
And given me justice, justice, justice, justice.

Duke: Relate your wrongs. In what? By whom? Be brief.
Here is Lord Angelo shall give you justice; 10
Reveal yourself to him.

Isabella: O worthy Duke,
You bid me seek redemption of the devil!
Hear me yourself; for that which I must speak
Must either punish me, not being believ'd, 15
Or wring redress from you. Hear me, O, hear me, here!

Angelo: My lord, her wits, I fear me, are not firm;
She hath been a suitor to me for her brother,
Cut off by course of justice –

Isabella: By course of justice! 20

Angelo: And she will speak most bitterly and strange.

Isabella: Most strange, but yet most truly, will I speak.
That Angelo's forsworn, is it not strange?
That Angelo's a murderer, is't not strange?
That Angelo is an adulterous thief, 25
An hypocrite, a virgin-violator,
Is it not strange and strange?

Duke: Nay, it is ten times strange.

Isabella: It is not truer he is Angelo
Than this is all as true as it is strange; 30
Nay, it is ten times true; for truth is truth
To th' end of reck'ning.

Duke: Away with her. Poor soul,
She speaks this in th' infirmity of sense.

Isabella: O Prince! I conjure thee, as thou believ'st 35
There is another comfort than this world,
That thou neglect me not with that opinion
That I am touch'd with madness. Make not impossible
That which but seems unlike: 'tis not impossible
But one, the wicked'st caitiff on the ground, 40
May seem as shy, as grave, as just, as absolute,

As Angelo; even so may Angelo,
 In all his dressings, characts, titles, forms,
 Be an arch-villain. Believe it, royal Prince,
 If he be less, he's nothing; but he's more,
 Had I more name for badness.

49

Duke: By mine honesty,
 If she be mad, as I believe no other,
 Her madness hath the oddest frame of sense,
 Such a dependency of thing on thing,
 As e'er I heard in madness.

50

Isabella: O gracious Duke,
 Harp not on that; nor do not banish reason
 For inequality; but let your reason serve
 To make the truth appear where it seems hid,
 And hide the false seems true.

55

Duke: Many that are not mad
 Have, sure, more lack of reason. What would you say?

Act 5, Scene 1

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 4 **Either** (a) 'Tom: ... I am the narrator of the play, and also a character in it.'

In the light of this statement, explore some of the dramatic effects of Tom's dual role.

- Or** (b) With close reference to detail from the passage, discuss Williams's dramatic presentation of the past at this point in the play.

[AMANDA returns with bowl of dessert.]

Amanda: One Sunday afternoon in Blue Mountain – your mother received – *seventeen!* – gentlemen callers!

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*A shaft
of very clear light is thrown on her face against the
faded tapestry of the curtains.]*

Scene 1

- 5 **Either** (a) Discuss Fugard's dramatic presentation of law and legal systems in the *Township Plays*.
- Or** (b) With close reference to detail, discuss ways in which Aniko creates the role of the old woman in the following passage.

Lavrenti: [to ANIKO, who is still by herself.]
So now the coat is with the old woman. What did you, as the wife, feel when you got it back?

Aniko: I'm not sure. I wasn't really in it yet, you know, in the part.

Lavrenti: What do you think she felt? Was she sad, or ... 5

Jingi: Of course she was sad. She's lost her husband for five years.

Haemon: But remember she said she thought he might have got longer. She must have also been a little bit relieved.

Aniko: Can I work it out? Give me a chair.
[LAVRENTI moves forward ANIKO's chair.] 10

The Scene Where The Old Woman Is Alone With The Coat.
When Marie left she hung it up ... *Ja!* ... and then she said a prayer.
Thanks God it's all over. After waiting for so long, now I know I only have to wait for five years. It could have been longer. God, please give me strength to wait, and look after him in gaol. Thanks God. 15

Ja, then she goes on with her housework. I am alone in the house. I look at the coat, I think about the man. His name is Temba. Temba's coat. 20

[ANIKO has moved slowly into the character of the old woman.]
Ja, Temba. Five years. One two three four five years. It's easy to count it. But how long is five years? It's a long time in a man's life. You will be older when you come back to Mnqandi Street. We will be older. Our daughter is ten. She will be fifteen. Our son is sixteen. He will be a man. *Ja*, Temba. He must be a man before his time. 25

I must look for work now. Do washing for a white madam. Joyce next door will help me to find work. Five years! A lot of things can happen. Lots of things do happen. Six months ago you were still walking down Mnqandi Street in the early morning with the other men to work. At night you came back. And now? 30

Where are you now? Cradock. Robben Island. Where is Robben Island? Far away I think. 35

And your coat. Temba's coat. You said you will come back. You said we must wait. Will they let you come back, Temba? When your five years is past will they open the gates and let you out? 40

Ai! The white people. What is it all about? What is the matter with them? They have got everything. And now they also take our men away.
You will look older when you come back to us. What did

you look like the last time I saw you? When was the last time I saw you? In gaol. At the Rooihel.

I stood with food and waited outside the big doors with the other women. We stood a long time. Then they opened the door and let us in ... one by one. You were still wearing this coat. You asked about the children. You said you were all right. 50

[Pause. She thinks hard.]

It's hard to remember what you looked like. Sometimes here in the house, at night, you looked tired. We were getting old, Temba. 55

And now? We must wait. We must live without you for five years. It will be hard. But I can do washing. Joyce must help me find a white madam with washing ...

[ANIKO breaks off with a weary gesture and turns to the other actors. She speaks as herself.] 60

Tired, fellows. I think she feels tired. Looking for washing is hell, man. Those old women walk, *Boetie*. And all that waiting there at the gaol! *Ai*, no!

Lavrenti: So?

Aniko: So you asked me what I think the old girl feels and I'm saying she feels *moeg*. 65

Jingi: And sad.

Aniko: I felt tired.

Jingi: It looked sad.

Marie: But don't you think she asked too many questions? Everything was a question. 70

Aniko: That's what made me tired. Every time I thought something, there was a question. Questions without answers is hell, man.

The Coat

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