

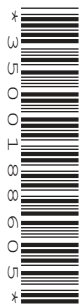


Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/32

Paper 3 Shakespeare and Drama

February/March 2021**2 hours**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 - Section A: answer **one** question.
 - Section B: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- Dictionaries are **not** allowed.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **12** pages. Any blank pages are indicated.

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Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 1 **Either** (a) What, in your view, do the scenes set in Bohemia add to the play as a whole?
- Or** (b) Discuss Shakespeare's dramatic presentation of the relationship between Leontes and Polixenes in the following episode and elsewhere in the play. You should pay careful attention to language, tone and action in your answer.

[Enter LEONTES, POLIXENES, HERMIONE, MAMILLIUS, CAMILLO, and Attendants.]

- Polixenes:* Nine changes of the wat'ry star hath been
The shepherd's note since we have left our throne
Without a burden. Time as long again 5
Would be fill'd up, my brother, with our thanks;
And yet we should for perpetuity
Go hence in debt. And therefore, like a cipher,
Yet standing in rich place, I multiply
With one 'We thank you' many thousands more 10
That go before it.
- Leontes:* Stay your thanks a while,
And pay them when you part.
- Polixenes:* Sir, that's to-morrow.
I am question'd by my fears of what may chance 15
Or breed upon our absence, that may blow
No sneaping winds at home, to make us say
'This is put forth too truly'. Besides, I have stay'd
To tire your royalty.
- Leontes:* We are tougher, brother, 20
Than you can put us to't.
- Polixenes:* No longer stay.
- Leontes:* One sev'night longer.
- Polixenes:* Very sooth, to-morrow.
- Leontes:* We'll part the time between's then; and in that 25
I'll no gainsaying.
- Polixenes:* Press me not, beseech you, so.
There is no tongue that moves, none, none i' th' world,
So soon as yours could win me. So it should now,
Were there necessity in your request, although 30
'Twere needful I denied it. My affairs
Do even drag me homeward; which to hinder
Were in your love a whip to me; my stay
To you a charge and trouble. To save both,
Farewell, our brother. 35
- Leontes:* Tongue-tied, our Queen? Speak you.
- Hermione:* I had thought, sir, to have held my peace until
You had drawn oaths from him not to stay. You, sir,
Charge him too coldly. Tell him you are sure
All in Bohemia's well – this satisfaction 40

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The by-gone day proclaim'd. Say this to him,
He's beat from his best ward.

Leontes: Well said, Hermione.

Hermione: To tell he longs to see his son were strong;
But let him say so then, and let him go; 45
But let him swear so, and he shall not stay;
We'll thwack him hence with distaffs.

[To POLIXENES] Yet of your royal presence I'll adventure
The borrow of a week. When at Bohemia
You take my lord, I'll give him my commission 50
To let him there a month behind the gest
Prefix'd for's parting. – Yet, good deed, Leontes,
I love thee not a jar o' th' clock behind
What lady she her lord. – You'll stay?

Polixenes: No, madam. 55

Hermione: Nay, but you will?

Polixenes: I may not, verily.

Hermione: Verily!
You put me off with limber vows; but I,
Though you would seek t' unsphere the stars with oaths, 60
Should yet say 'Sir, no going'. Verily,
You shall not go; a lady's 'verily' is
As potent as a lord's. Will you go yet?

Force me to keep you as a prisoner,
Not like a guest; so you shall pay your fees 65
When you depart, and save your thanks. How say you?
My prisoner or my guest? By your dread 'verily',
One of them you shall be.

Polixenes: Your guest, then, madam:
To be your prisoner should import offending; 70
Which is for me less easy to commit
Than you to punish.

Hermione: Not your gaoler then,
But your kind hostess. Come, I'll question you
Of my lord's tricks and yours when you were boys. 75
You were pretty lordings then!

(from Act 1 Scene 2)

WILLIAM SHAKESPEARE: *King Lear*

- 2 Either** (a) Discuss Shakespeare's dramatic presentation of old age in the play.
- Or** (b) Analyse the following extract and consider its significance for Lear's madness. You should pay close attention to language, tone and action in your answer.

[*Storm still. Enter LEAR and FOOL.*]

- Lear:* Blow, winds, and crack your cheeks; rage, blow.
 You cataracts and hurricanoes, spout
 Till you have drench'd our steeples, drown'd the cocks.
 You sulph'rous and thought-executing fires, 5
 Vaunt-couriers of oak-cleaving thunder-bolts,
 Singe my white head. And thou, all-shaking thunder,
 Strike flat the thick rotundity o' th' world;
 Crack nature's moulds, all germens spill at once,
 That makes ingrateful man. 10
- Fool:* O nuncle, court holy water in a dry house is better than this
 rain-water out o' door. Good nuncle, in; ask thy daughters'
 blessing. Here's a night pities neither wise men nor fools.
- Lear:* Rumble thy bellyful. Spit, fire; spout, rain.
 Nor rain, wind, thunder, fire, are my daughters. 15
 I tax not you, you elements, with unkindness;
 I never gave you kingdom, call'd you children;
 You owe me no subscription. Then let fall
 Your horrible pleasure. Here I stand, your slave,
 A poor, infirm, weak and despis'd old man; 20
 But yet I call you servile ministers
 That will with two pernicious daughters join
 Your high-engender'd battles 'gainst a head
 So old and white as this. O, ho! 'tis foul!
- Fool:* He that has a house to put's head in has a good head-piece. 25
 The cod-piece that will house
 Before the head has any,
 The head and he shall louse;
 So beggars marry many.
 The man that makes his toe 30
 What he his heart should make
 Shall of a corn cry woe,
 And turn his sleep to wake.
- For there was never yet fair woman but she made mouths in
 a glass. 35
- [*Enter KENT disguised.*]
- Lear:* No, I will be the pattern of all patience;
 I will say nothing.
- Kent:* Who's there?
- Fool:* Marry, here's grace and a cod-piece; that's a wise man and a 40
 fool.
- Kent:* Alas, sir, are you here? Things that love night
 Love not such nights as these; the wrathful skies
 Gallow the very wanderers of the dark
 And make them keep their caves. Since I was man 45

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Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard. Man's nature cannot carry
Th' affliction nor the fear.

Lear: Let the great gods, 50

That keep this dreadful pudder o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes
Unwhipp'd of justice. Hide thee, thou bloody hand;
Thou perjur'd, and thou simular man of virtue 55
That art incestuous; caitiff, to pieces shake,
That under covert and convenient seeming
Hast practis'd on man's life. Close pent-up guilts,
Rive your concealing continents, and cry
These dreadful summoners grace. I am a man 60
More sinn'd against than sinning.

Kent: Alack, bare-headed!
Gracious my lord, hard by here is a hovel;
Some friendship will it lend you 'gainst the tempest.
Repose you there, while I to this hard house – 65
More harder than the stones whereof 'tis rais'd;
Which even but now, demanding after you,
Denied me to come in – return, and force
Their scant'd courtesy.

Lear: My wits begin to turn. 70
Come on, my boy. How dost, my boy? Art cold?
I am cold myself. Where is this straw, my fellow?
The art of our necessities is strange
That can make vile things precious. Come, your hovel.
Poor fool and knave, I have one part in my heart 75
That's sorry yet for thee.

Fool [*Sings*]: He that has and a little tiny wit
With heigh-ho, the wind and the rain –
Must make content with his fortunes fit,
Though the rain it raineth every day. 80

Lear: True, my good boy. Come, bring us to this hovel.
[*Exeunt LEAR and KENT.*]

(from Act 3 Scene 2)

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Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *Township Plays*

- 3** **Either** **(a)** In what ways, and with what effects, does Fugard present everyday life in the townships in these plays? In your response you should write about at least **two** plays.
- Or** **(b)** Analyse the following extract from *Sizwe Bansi is Dead*, considering it in relation to Fugard's dramatic methods and concerns in the plays.

Styles: Inside the plant it was general meeting again.

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To hell and gone
there on the other side polishing his black shoes.

(from Sizwe Bansi is Dead)

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 4** **Either** **(a)** Compare and contrast the role and characterisation of Tom and Jim in the play.
- Or** **(b)** Analyse the following extract, considering it in relation to Williams's dramatic methods and concerns in the play.

*[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?

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One

thing your father had *plenty of* – was *charm!*

[TOM *motions to the fiddle in the wings.*]

[*The scene fades out with music.*]

(*from Scene 2*)

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TOM STOPPARD: *Indian Ink*

- 5** **Either** **(a)** How, and with what dramatic effects, does Stoppard present British colonial rule in the play?
- Or** **(b)** Analyse the following extract, considering it in relation to Stoppard's dramatic methods and concerns here and elsewhere in the play.

Flora: If you expect to be my friends, you must behave like friends and not like whatever-you-called-it.

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[*Pause*] If it is still a gift, I would
like to keep it, just as it is.

(*from Act 2*)

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