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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/31**

Paper 3 Shakespeare and Drama **October/November 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.

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Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *The Winter's Tale*

1 Either (a) In what ways, and with what dramatic effects, does Shakespeare present nature in the play?

Or (b) Analyse Shakespeare's presentation of the relationship between Leontes and Camillo, here and elsewhere in the play. You should pay careful attention to language, tone and action in your answer.

Leontes: Ha' not you seen, Camillo –
But that's past doubt; you have, or your eye-glass
Is thicker than a cuckold's horn – or heard –
For to a vision so apparent rumour
Cannot be mute – or thought – for cogitation
Resides not in that man that does not think –
My wife is slippery? If thou wilt confess –
Or else be impudently negative,
To have nor eyes nor ears nor thought – then say
My wife's a hobby-horse, deserves a name
As rank as any flax-wench that puts to
Before her troth-plight. Say't and justify't.

Camillo: I would not be a stander-by to hear
My sovereign mistress clouded so, without
My present vengeance taken. Shrew my heart!
You never spoke what did become you less
Than this; which to reiterate were sin
As deep as that, though true.

Leontes: Is whispering nothing?
Is leaning cheek to cheek? Is meeting noses?
Kissing with inside lip? Stopping the career
Of laughter with a sigh? – a note infallible
Of breaking honesty. Horsing foot on foot?
Skulking in corners? Wishing clocks more swift;
Hours, minutes; noon, midnight? And all eyes
Blind with the pin and web but theirs, theirs only,
That would unseen be wicked – is this nothing?
Why, then the world and all that's in't is nothing;
The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings,
If this be nothing.

Camillo: Good my lord, be cur'd
Of this diseas'd opinion, and betimes;
For 'tis most dangerous.

Leontes: Say it be, 'tis true.

Camillo: No, no, my lord.

Leontes: It is; you lie, you lie.
I say thou liest, Camillo, and I hate thee;
Pronounce thee a gross lout, a mindless slave,
Or else a hovering temporizer that

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Canst with thine eyes at once see good and evil,
Inclining to them both. Were my wife's liver
Infected as her life, she would not live
The running of one glass.

Camillo: Who does infect her? *45*

Leontes: Why, he that wears her like her medal, hanging
About his neck, Bohemia; who – if I
Had servants true about me that bare eyes
To see alike mine honour as their profits,
Their own particular thrifts, they would do that *50*
Which should undo more doing. Ay, and thou,
His cupbearer – whom I from meaner form
Have bench'd and rear'd to worship; who mayst see,
Plainly as heaven sees earth and earth sees heaven,
How I am gall'd – mightst bespice a cup *55*
To give mine enemy a lasting wink;
Which draught to me were cordial.

Camillo: Sir, my lord,
I could do this; and that with no rash potion,
But with a ling'ring dram that should not work *60*
Maliciously like poison. But I cannot
Believe this crack to be in my dread mistress,
So sovereignly being honourable.
I have lov'd thee –

Leontes: Make that thy question, and go rot! *65*
Dost think I am so muddy, so unsettled,
To appoint myself in this vexation; sully
The purity and whiteness of my sheets –
Which to preserve is sleep, which being spotted
Is goads, thorns, nettles, tails of wasps; *70*
Give scandal to the blood o' th' Prince, my son –
Who I do think is mine, and love as mine –
Without ripe moving to 't? Would I do this?
Could man so blench?

Camillo: I must believe you, sir. *75*
I do; and will fetch off Bohemia for't;
Provided that, when he's remov'd, your Highness
Will take again your queen as yours at first,
Even for your son's sake; and thereby for sealing
The injury of tongues in courts and kingdoms *80*
Known and allied to yours.

(*from* Act 1 Scene 2)

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WILLIAM SHAKESPEARE: *King Lear*

2 Either (a) '*King Lear:* I am a man / More sinn'd against than sinning.'

How far, and in what ways, do you agree with Lear's comment about himself?

Or (b) Analyse the following extract, showing what it adds to your understanding of Gloucester's dramatic significance for the play as a whole. You should pay close attention to language, tone and action in your answer.

[*Enter* GLOUCESTER*, brought in by two or three.*]

Cornwall: Who's there? the traitor?

Regan: Ingrateful fox! 'tis he.

Cornwall: Bind fast his corky arms.

Gloucester: What means your Graces? Good my friends, consider
You are my guests; do me no foul play, friends.

Cornwall: Bind him, I say. [*Servants bind him.*]

Regan: Hard, hard. O filthy traitor!

Gloucester: Unmerciful lady as you are, I'm none.

Cornwall: To this chair bind him. Villain, thou shalt find –

[REGAN *plucks his beard.*]

Gloucester: By the kind gods, 'tis most ignobly done
To pluck me by the beard.

Regan: So white, and such a traitor!

Gloucester: Naughty lady,
These hairs which thou dost ravish from my chin
Will quicken and accuse thee. I am your host.
With robbers' hands my hospitable favours
You should not ruffle thus. What will you do?

Cornwall: Come, sir, what letters had you late from France?

Regan: Be simple-answer'd, for we know the truth.

Cornwall: And what confederacy have you with the traitors
Late footed in the kingdom?

Regan: To whose hands you have sent the lunatic King:
Speak.

Gloucester: I have a letter guessingly set down,
Which came from one that's of a neutral heart,
And not from one oppos'd.

Cornwall: Cunning.

Regan: And false.

Cornwall: Where hast thou sent the King?

Gloucester: To Dover.

Regan: Wherefore to Dover? Wast thou not charg'd at peril –

Cornwall: Wherefore to Dover? Let him first answer that.

Gloucester: I am tied to the stake, and I must stand the course.

Regan: Wherefore to Dover?

Gloucester: Because I would not see thy cruel nails

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Pluck out his poor old eyes; nor thy fierce sister
In his anointed flesh rash boarish fangs.
The sea, with such a storm as his bare head
In hell-black night endur'd, would have buoy'd up
And quench'd the stelled fires.
Yet, poor old heart, he holp the heavens to rain.
If wolves had at thy gate howl'd that dern time,
Thou shouldst have said 'Good porter, turn the key'.
All cruels else subscribe, but I shall see
The winged vengeance overtake such children.

Cornwall: See't shalt thou never. Fellows, hold the chair.
Upon these eyes of thine I'll set my foot.

Gloucester: He that will think to live till he be old,
Give me some help! – O cruel! O you gods!

Regan: One side will mock another; th' other too.

Cornwall: If you see vengeance –

1 Servant: Hold your hand, my lord.
I have serv'd you ever since I was a child;
But better service have I never done you,
Than now to bid you hold.

Regan: How now, you dog!

1 Servant: If you did wear a beard upon your chin
I'd shake it on this quarrel. What do you mean?

Cornwall: My villain! [*They draw and fight*.]

1 Servant: Nay, then come on, and take the chance of anger.

[CORNWALL *is wounded.*]

Regan: Give me thy sword. A peasant stand up thus!

[*She takes a sword and stabs him from behind.*]

1 Servant: O, I am slain! My lord, you have one eye left
To see some mischief on him. O! [*Dies.*]

Cornwall: Lest it see more, prevent it. Out vile jelly!
Where is thy lustre now?

Gloucester: All dark and comfortless! Where's my son Edmund?
Edmund, enkindle all the sparks of nature
To quit this horrid act.

Regan: Out, trecherous villain!
Thou call'st on him that hates thee. It was he
That made the overture of thy treasons to us;
Who is too good to pity thee.

Gloucester: O my follies! Then Edgar was abus'd.
Kind gods, forgive me that, and prosper him.

Regan: Go thrust him out at gates and let him smell
His way to Dover. [GLOUCESTER *led out.*]

(*from* Act 3 Scene 7)

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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 dramatic effects, does Fugard present relationships between men and women in these plays? In your response, you should write about at least **two** plays.

Or **(b)** Analyse Fugard's dramatic presentation of the search for self-respect in this extract from *No-Good Friday* and elsewhere in the plays. You should pay close attention to language, tone and action in your answer.

Shark: No, this is business.

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I'm not so sure
because I think we helped to make it, the way it is.

(*from* No-Good Friday, Scene 5)

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TENNESSEE WILLIAMS: *The Glass Menagerie*

4 Either (a) What, in your view, is the dramatic significance of Williams's use of symbols and symbolism to the play's meaning and effects?

Or (b) Analyse the following extract, considering it in relation to Williams's dramatic methods and concerns in the play.

> [LAURA *stands in the middle with lifted arms while* AMANDA *crouches before her, adjusting the hem of the new dress, devout and ritualistic.*

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I had it on the
day I met your father –

(*from* Scene 6)

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TOM STOPPARD: *Indian Ink*

5 Either (a) How, and with what dramatic effects, does Stoppard present Nirad Das and his art in the play?

Or (b) Analyse the following extract, considering it in relation to Stoppard's dramatic presentation of Flora in the play. You should pay close attention to language, tone and action in your answer.

[PIKE *enters, looking for the right grave.*

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[*The train clatters loudly and fades with the light.*]

(*from* Act 2)

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