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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/32**

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 different generations in the play?

Or (b) Analyse the following extract, considering its dramatic significance to the play as a whole. You should pay close attention to language, tone and action in your answer.

[*Enter* AUTOLYCUS*, singing:*]

Lawn as white as driven snow;
Cypress black as e'er was crow;
Gloves as sweet as damask roses;
Masks for faces and for noses;
Bugle bracelet, necklace amber,
Perfume for a lady's chamber;
Golden quoifs and stomachers,
For my lads to give their dears;
Pins and poking-sticks of steel –
What maids lack from head to heel.
Come, buy of me, come; come buy, come buy;
Buy, lads, or else your lasses cry.
Come, buy.

Clown: If I were not in love with Mopsa, thou shouldst take no money of me; but being enthrall'd as I am, it will also be the bondage of certain ribbons and gloves.

Mopsa: I was promis'd them against the feast; but they come not too late now.

Dorcas: He hath promis'd you more than that, or there be liars.

Mopsa: He hath paid you all he promis'd you. May be he has paid you more, which will shame you to give him again.

Clown: Is there no manners left among maids? Will they wear their plackets where they should bear their faces? Is there not milking-time, when you are going to bed, or kiln-hole, to whistle off these secrets, but you must be tittle-tattling before all our guests? 'Tis well they are whisp'ring. Clammer your tongues, and not a word more.

Mopsa: I have done. Come, you promis'd me a tawdry-lace, and a pair of sweet gloves.

Clown: Have I not told thee how I was cozen'd by the way, and lost all my money?

Autolycus: And indeed, sir, there are cozeners abroad; therefore it behoves men to be wary.

Clown: Fear not thou, man; thou shalt lose nothing here.

Autolycus: I hope so, sir; for I have about me many parcels of charge.

Clown: What hast here? Ballads?

Mopsa: Pray now, buy some. I love a ballad in print a-life, for then we are sure they are true.

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Autolycus: Here's one to a very doleful tune: how a usurer's wife was brought to bed of twenty money-bags at a burden, and how she long'd to eat adders' heads and toads carbonado'd.

Mopsa: Is it true, think you?

Autolycus: Very true, and but a month old.

Dorcas: Bless me from marrying a usurer!

Autolycus: Here's the midwife's name to't, one Mistress Taleporter, and five or six honest wives that were present. Why should I carry lies abroad?

Mopsa: Pray you now, buy it.

Clown: Come on, lay it by; and let's first see moe ballads; we'll buy the other things anon.

Autolycus: Here's another ballad, of a fish that appeared upon the coast on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids. It was thought she was a woman, and was turn'd into a cold fish for she would not exchange flesh with one that lov'd her. The ballad is very pitiful, and as true.

Dorcas: Is it true too, think you?

Autolycus: Five justices' hands at it; and witnesses more than my pack will hold.

Clown: Lay it by too. Another.

Autolycus: This is a merry ballad, but a very pretty one.

Mopsa: Let's have some merry ones.

Autolycus: Why, this is a passing merry one, and goes to the tune of 'Two maids wooing a man.' There's scarce a maid westward but she sings it; 'tis in request, I can tell you.

Mopsa: We can both sing it. If thou'lt bear a part, thou shalt hear; 'tis in three parts.

Dorcas: We had the tune on't a month ago.

Autolycus: I can bear my part; you must know 'tis my occupation. Have at it with you.

(*from* Act 4 Scene 4)

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WILLIAM SHAKESPEARE: *King Lear*

2 Either (a) What, for you, is the dramatic significance of the episodes on the heath for the play as a whole?

Or (b) Analyse the following extract, showing what it adds to your understanding of Cordelia's relationship with her father in the play. You should pay close attention to language, tone and action in your answer.

Doctor: Please you, draw near. Louder the music there!

[*He draws the curtains and discovers* LEAR *asleep in bed.*]

Cordelia: O my dear father! Restoration hang
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made.

Kent: Kind and dear princess!

Cordelia: Had you not been their father, these white flakes
Did challenge pity of them. Was this a face
To be oppos'd against the warring winds?
To stand against the deep dread bolted thunder?
In the most terrible and nimble stroke
Of quick cross lightning? to watch – poor perdu! –
With this thin helm? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire; and wast thou fain, poor father,
To hovel thee with swine and rogues forlorn,
In short and musty straw? Alack, alack!
'Tis wonder that thy life and wits at once
Had not concluded all. – He wakes; speak to him.

Doctor: Madam, do you; 'tis fittest.

Cordelia: How does my royal lord? How fares your Majesty?

Lear: You do me wrong to take me out o' th' grave.
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.

Cordelia: Sir, do you know me?

Lear: You are a spirit, I know. Where did you die?

Cordelia: Still, still far wide!

Doctor: He's scarce awake; let him alone awhile.

Lear: Where have I been? Where am I? Fair daylight?
I am mightily abus'd. I should e'en die with pity
To see another thus. I know not what to say.
I will not swear these are my hands. Let's see.
I feel this pin prick. Would I were assur'd
Of my condition!

Cordelia: O, look upon me, sir,
And hold your hands in benediction o'er me.
No, sir, you must not kneel.

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Lear: Pray, do not mock me:
I am a very foolish fond old man,
Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you, and know this man;
Yet I am doubtful; for I am mainly ignorant
What place this is; and all the skill I have
Remembers not these garments; nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.

Cordelia: And so I am, I am.

Lear: Be your tears wet? Yes, faith. I pray weep not;
If you have poison for me I will drink it.
I know you do not love me; for your sisters
Have, as I do remember, done me wrong:
You have some cause, they have not.

Cordelia: No cause, no cause.

Lear: Am I in France?

Kent: In your own kingdom, sir.

Lear: Do not abuse me.

Doctor: Be comforted, good madam. The great rage,
You see, is kill'd in him; and yet it is danger
To make him even o'er the time he has lost.
Desire him to go in; trouble him no more
Till further settling.

Cordelia: Will't please your Highness walk?

Lear: You must bear with me.
Pray you now, forget and forgive; I am old and foolish.
[*Exeunt all but* KENT *and Gentleman.*]

(*from* Act 4 Scene 7)

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Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *Township Plays*

3 **Either** **(a)** Discuss the effects of Fugard's dramatic use of monologues in these plays. In your response you should write about at least **two** plays.

Or **(b)** Analyse the following extract from *Nongogo*, considering in what ways it is characteristic of Fugard's dramatic methods and concerns in the plays.

Queeny: Johnny … suppose I want to.

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Queeny: I'll be waiting.

(*from* Nongogo, Act 1)

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TENNESSEE WILLIAMS: *The Glass Menagerie*

4 Either (a) Discuss Williams's dramatic presentation of the past and its significance for the play as a whole.

Or (b) Analyse the following extract, considering in what ways it is characteristic of Williams's dramatic methods and concerns in the play.

Amanda: It seems extremely peculiar that you wouldn't know your best friend was going to be married!

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[*The scene dissolves.*]

(*from* Scene 7)

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TOM STOPPARD: *Indian Ink*

5 Either (a) Discuss Stoppard's dramatic use of different time periods in *Indian Ink*.

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

[ANISH *takes an artist's block from his briefcase and begins to draw her.*

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But we have never met.

(*from* Act 1)

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