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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/33**

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)** Compare and contrast Shakespeare's dramatic presentation of Leontes and Polixenes as fathers in the play.

Or **(b)** Analyse the following extract, focusing in particular on Shakespeare's presentation of Hermione, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[*Enter* HERMIONE*, as to her trial,* PAULINA*, and Ladies.*]

Officer: Silence!

Leontes: Read the indictment.

Officer [*Reads*]: 'Hermione, Queen to the worthy Leontes, King of Sicilia, thou art here accused and arraigned of high treason, in committing adultery with Polixenes, King of Bohemia; and conspiring with Camillo to take away the life of our sovereign lord the King, thy royal husband: the pretence whereof being by circumstances partly laid open, thou, Hermione, contrary to the faith and allegiance of a true subject, didst counsel and aid them, for their better safety, to fly away by night.'

Hermione: Since what I am to say must be but that
Which contradicts my accusation, and
The testimony on my part no other
But what comes from myself, it shall scarce boot me
To say 'Not guilty'. Mine integrity
Being counted falsehood shall, as I express it,
Be so receiv'd. But thus – if pow'rs divine
Behold our human actions, as they do,
I doubt not then but innocence shall make
False accusation blush, and tyranny
Tremble at patience. You, my lord, best know –
Who least will seem to do so – my past life
Hath been as continent, as chaste, as true,
As I am now unhappy; which is more
Than history can pattern, though devis'd
And play'd to take spectators; for behold me –
A fellow of the royal bed, which owe
A moiety of the throne, a great king's daughter,
The mother to a hopeful prince – here standing
To prate and talk for life and honour fore
Who please to come and hear. For life, I prize it
As I weigh grief, which I would spare; for honour,
'Tis a derivative from me to mine,
And only that I stand for. I appeal
To your own conscience, sir, before Polixenes
Came to your court, how I was in your grace,
How merited to be so; since he came,
With what encounter so uncurrent I
Have strain'd t' appear thus; if one jot beyond
The bound of honour, or in act or will

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That way inclining, hard'ned be the hearts
Of all that hear me, and my near'st of kin
Cry fie upon my grave!

Leontes: I ne'er heard yet
That any of these bolder vices wanted
Less impudence to gainsay what they did
Than to perform it first.

Hermione: That's true enough;
Though 'tis a saying, sir, not due to me.

Leontes: You will not own it.

Hermione: More than mistress of
Which comes to me in name of fault, I must not
At all acknowledge. For Polixenes,
With whom I am accus'd, I do confess
I lov'd him as in honour he requir'd;
With such a kind of love as might become
A lady like me; with a love even such,
So and no other, as yourself commanded;
Which not to have done, I think had been in me
Both disobedience and ingratitude
To you and toward your friend; whose love had spoke,
Even since it could speak, from an infant, freely,
That it was yours. Now for conspiracy:
I know not how it tastes, though it be dish'd
For me to try how; all I know of it
Is that Camillo was an honest man;
And why he left your court, the gods themselves,
Wotting no more than I, are ignorant.

Leontes: You knew of his departure, as you know
What you have underta'en to do in's absence.

Hermione: Sir,
You speak a language that I understand not.
My life stands in the level of your dreams,
Which I'll lay down.

(*from* Act 3 Scene 2)

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WILLIAM SHAKESPEARE: *King Lear*

2 Either (a) Discuss Shakespeare's dramatic presentation of King Lear's relationship with the Fool and its significance to the play.

Or (b) Analyse the following extract, showing what it adds to your understanding of Shakespeare's dramatic methods and concerns in the play.

[*Enter* EDMUND *with a letter.*]

Edmund: Thou, Nature, art my goddess; to thy law
My services are bound. Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me,
For that I am some twelve or fourteen moonshines
Lag of a brother? Why bastard? Wherefore base?
When my dimensions are as well compact,
My mind as generous, and my shape as true,
As honest madam's issue? Why brand they us
With base? with baseness? bastardy? base, base?
Who, in the lusty stealth of nature, take
More composition and fierce quality
Than doth, within a dull, stale, tired bed,
Go to th' creating a whole tribe of fops
Got 'tween asleep and wake? Well then,
Legitimate Edgar, I must have your land.
Our father's love is to the bastard Edmund
As to th' legitimate. Fine word 'legitimate'!
Well, my legitimate, if this letter speed,
And my invention thrive, Edmund the base
Shall top th' legitimate. I grow; I prosper.
Now, gods, stand up for bastards.

[*Enter* GLOUCESTER.]

Gloucester: Kent banish'd thus! and France in choler parted!
And the King gone to-night! Prescrib'd his pow'r!
Confin'd to exhibition! All this done
Upon the gad! Edmund, how now! What news?

Edmund: So please your lordship, none.

[*Putting up the letter.*]

Gloucester: Why so earnestly seek you to put up that letter?

Edmund: I know no news, my lord.

Gloucester: What paper were you reading?

Edmund: Nothing, my lord.

Gloucester: No? What needed then that terrible dispatch of it into your pocket? The quality of nothing hath not such need to hide itself. Let's see. Come, if it be nothing, I shall not need spectacles.

Edmund: I beseech you, sir, pardon me. It is a letter from my brother that I have not all o'er-read; and for so much as I have perus'd, I find it not fit for your o'er-looking.

Gloucester: Give me the letter, sir.

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Edmund: I shall offend either to detain or give it. The contents, as in part I understand them, are to blame.

Gloucester: Let's see, let's see.

Edmund: I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.

Gloucester [*Reads*]: 'This policy and reverence of age makes the world bitter to the best of our times; keeps our fortunes from us till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny, who sways, not as it hath power, but as it is suffer'd. Come to me, that of this I may speak more. If our father would sleep till I wak'd him, you should enjoy half his revenue for ever, and live the beloved of your brother. EDGAR.' Hum – Conspiracy! 'Sleep till I wak'd him, you should enjoy half his revenue.' My son Edgar! Had he a hand to write this? a heart and a brain to breed it in? When came this to you? Who brought it?

Edmund: It was not brought to me, my lord; there's the cunning of it. I found it thrown in at the casement of my closet.

Gloucester: You know the character to be your brother's?

Edmund: If the matter were good, my lord, I durst swear it were his; but in respect of that, I would fain think it were not.

Gloucester: It is his.

Edmund: It is his hand, my lord; but I hope his heart is not in the contents.

Gloucester: Has he never before sounded you in this business?

Edmund: Never, my lord; but I have heard him oft maintain it to be fit that, sons at perfect age and fathers declin'd, the father should be as ward to the son, and the son manage his revenue.

Gloucester: O villain, villain! His very opinion in the letter! Abhorred villain! Unnatural, detested, brutish villain! Worse than brutish! Go, sirrah, seek him; I'll apprehend him. Abominable villain! Where is he?

(*from* Act 1 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 dramatic effects, does Fugard present women in these plays? In your response you should write about at least **two** plays.

Or **(b)** Analyse Fugard's dramatic presentation of the relationship between the individual and the state in the following extract from *The Island* and elsewhere in the plays. You should pay close attention to language, tone and action in your answer.

John: Antigone, you have pleaded guilty.

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There wall her up in a cell for life, with enough food to acquit ourselves of the taint of her blood.

(*from* The Island, Scene 4)

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TENNESSEE WILLIAMS: *The Glass Menagerie*

4 **Either** **(a)** Discuss Williams's dramatic presentation and symbolic use of Laura's glass animals in the play.

Or **(b)** Discuss some of the ways Williams shapes an audience's response to Tom, here and elsewhere in the play. In your answer you should pay close attention to Williams's dramatic methods and concerns.

[*At the end of* TOM*'s opening commentary, the dark tenement wall slowly reveals* (*by means of a transparency*) *the interior of the ground floor Wingfield apartment.*

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I think the rest of the play will explain itself. …

(*from* Scene 1)

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TOM STOPPARD: *Indian Ink*

5 **Either** **(a)** In what ways, and with what dramatic effects, does Stoppard present cultural differences in the play?

Or **(b)** Analyse the following extract and consider in what ways it is characteristic of Pike's obsession with Flora. You should pay close attention to the language, tone and action in your answer.

Pike: Would you take my picture? … on the spot.

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Flora: Oh, shut up!

(*from* Act 1)

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