



9695/32

February/March 2022

2 hours

0278729223*

You will need: Answer booklet (enclosed)

- 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.

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

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

Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

- 1 Either** (a) How, and with what dramatic effects, does Shakespeare present the relationship between Portia and Bassanio?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Shakespeare's dramatic methods and concerns, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[SCENE 3. Venice. A street.]

[Enter SHYLOCK, SOLANIO, ANTONIO, and Gaoler.]

Shylock: Gaoler, look to him. Tell not me of mercy –
This is the fool that lent out money gratis.
Gaoler, look to him. 5

Antonio: Hear me yet, good Shylock.

Shylock: I'll have my bond; speak not against my bond.
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause,
But, since I am a dog, beware my fangs; 10
The Duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.

Antonio: I pray thee hear me speak.

Shylock: I'll have my bond. I will not hear thee speak; 15
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-ey'd fool,
To shake the head, relent, and sigh, and yield,
To Christian intercessors. Follow not;
I'll have no speaking; I will have my bond. 20

[Exit.]

Solanio: It is the most impenetrable cur
That ever kept with men.

Antonio: Let him alone; 25
I'll follow him no more with bootless prayers.
He seeks my life; his reason well I know:
I oft deliver'd from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

Solanio: I am sure the Duke 30
Will never grant this forfeiture to hold.

Antonio: The Duke cannot deny the course of law;
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of the state, 35
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go;
These griefs and losses have so bated me
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor. 40

3

Well, gaoler, on; pray God Bassanio come
To see me pay his debt, and then I care not.

[*Exeunt.*]

[**SCENE 4.** *Belmont.* PORTIA's house.]

[*Enter* PORTIA, NERISSA, LORENZO, JESSICA, and
BALTHASAR.]

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Lorenzo: Madam, although I speak it in your presence,
You have a noble and a true conceit
Of godlike amity, which appears most strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.

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Portia: I never did repent for doing good,
Nor shall not now; for in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners, and of spirit,
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestowed
In purchasing the semblance of my soul
From out the state of hellish cruelty!
This comes too near the praising of myself;
Therefore, no more of it; hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return; for mine own part,
I have toward heaven breath'd a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return.
There is a monastery two miles off,
And there we will abide. I do desire you
Not to deny this imposition,
The which my love and some necessity
Now lays upon you.

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Lorenzo: Madam, with all my heart
I shall obey you in all fair commands.

Portia: My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
So fare you well till we shall meet again.

85

Lorenzo: Fair thoughts and happy hours attend on you!

Jessica: I wish your ladyship all heart's content.

Portia: I thank you for your wish, and am well pleas'd
To wish it back on you. Fare you well, Jessica.

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[*Exeunt* JESSICA and LORENZO.]

(from Act 3 Scenes 3 and 4)

- [illegible]

The worships of their name. – O most small fault,
How ugly didst thou in Cordelia show!
Which, like an engine, wrench'd my frame of nature
From the fix'd place; drew from my heart all love
And added to the gall. O Lear, Lear, Lear!
Beat at this gate that let thy folly in

45

And thy dear judgment out! Go, go, my people.

Albany: My lord, I am guiltless, as I am ignorant
Of what hath moved you.

Hear, Nature, hear; dear goddess, hear.

To make this creature fruitful.

Dry up in her the organs of increase;

A babe to honour her! If she must teem,

And be a thwart disnatur'd torment to her.

With cadent tears fret channels in her cheeks,

Turn all her mother's pains and benefits

To laughter and contempt, that she may feel

How sharper than a serpent's tooth it is

To have a thankless child. Away, away! [Exit.] 70

[Turn over

Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *The Train Driver and Other Plays*

- 3** **Either** **(a)** In what ways, and with what dramatic effects, does Fugard present people confronting the consequences of their past actions in these plays?
- Or** **(b)** Analyse the following extract, showing what it adds to your understanding of Fugard's dramatic presentation of prejudice towards others in these plays. You should pay close attention to language, tone and action in your answer.

Henry: Now ... to get back to my apartment I have to cross a large parking lot which is usually jam-packed with cars during the summer season.

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7

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I was wrong.

(*from* Have You Seen Us?, The Sandwich Shop)

SHELAGH STEPHENSON: *An Experiment with an Air Pump***4 Either (a)** 'Discovery is neutral, Ethics is for philosophers.'

In what ways, and with what effects, does the play explore Kate's view of discovery and ethics?

Or (b) Analyse Stephenson's dramatic presentation of Fenwick's attitudes towards science and society in the following episode and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

- Roget:* To be fair, sir, I think you'll find the paper neither dull nor irrelevant, in fact it seems to me quite stimulating –
- Fenwick:* – bugger constipated, dull-as-ditch-water musings –
- Susannah:* – it's almost a nervous twitch –
- Fenwick:* – from a bunch of retired curates. They should all be shot. 5
- Roget:* – I'll put that down as a possible then –
- Fenwick:* Have you ever met the Reverend Jessop? A milky, self-righteous, insipid little mannikin with a handshake like a dead fish. The man has piss where his blood should be –
- Susannah:* Now there I must agree with you. 10
- Fenwick:* If he's to lead us into the new century we're all doomed.
- Armstrong:* With respect, I think you confuse a personal antipathy towards Reverend Jessop with the quality of his proposed lecture.
- Fenwick:* He can deliver it later in the year. Preferably when I am otherwise engaged. Next. 15
- Armstrong:* With respect, sir –
- Fenwick:* Stop saying that, will you? If there's one phrase that sets my teeth on edge –
- Armstrong:* – forgive me, but the personal shortcomings of this particular clergyman have no bearing on the rigor or otherwise of his science – 20
- Fenwick:* Rubbish, one look at the man is enough to tell you he's a complete fool. He sets out with a premise and trims the world to fit it. What he practices is not science, but a branch of theology. 25
- Armstrong:* Objectivity is paramount in these things, you said so yourself, sir. One set of prejudices is as dangerous as another, I think that's how you put it.
- Roget:* And besides, you've not read the paper. I think you'll find there's not a mention of God in it anywhere – 30
- Fenwick:* Very well, very well, you've proved your point. I concede defeat. Passionate aversion has indeed muddled my strict impartiality. I admit it, I make no excuses for it. And I still won't give the man house room. Next.
- Armstrong:* It's a lost cause, Roget. 35
- Roget:* On a lighter note there's Mr Charlton's paper on 'Suffocation and Resuscitation from Apparent Death'. Very popular with the ladies according to the author.

<i>Susannah:</i>	Then that's the man for me. Hire him immediately.	
<i>Roget:</i>	Or Mr Cowgill's on 'The Cunning Ways In Which Animals Conceal Themselves From Their Enemies'?	40
<i>Fenwick:</i>	For God's sake, we want to storm into the next century not doze through it –	
<i>Roget</i>	[<i>scanning his list</i>]: 'The French Revolution. Success Or Failure? Its Lessons For The New Century.' Dr Cavendish. Or Dr Farleigh: 'Is Progress an Illusion and The Past a Myth?' Now that sounds tremendously interesting –	45
<i>Fenwick:</i>	Better. Depressing, and hardly a celebration, but better.	
<i>Roget:</i>	A good point for debate though, surely you must admit –	
<i>Susannah:</i>	Speaking personally, I'd rather have Reverend Jessop and his legs.	50
<i>Fenwick:</i>	What else?	
<i>Roget:</i>	But, sir, I do think the notion of a mythological past –	
<i>Fenwick:</i>	Yes yes yes, Roget, stop whimpering, we'll come back to it later. What else?	55
<i>Roget:</i>	'A History of the Flute from Roman Times to the Present Day', I don't think so ... 'Whelks and their Habitat' ... I think that fails on the visionary count ... 'A History Of Northumberland in Watercolours', no ... 'The Colour Green and Why it is So Generally Diffused in the Plant Kingdom' –	60
<i>Fenwick:</i>	Reverend Jessop?	
<i>Roget:</i>	I'm afraid so. That seems to be it.	
<i>Fenwick:</i>	What a collection of dismal drips –	
	[<i>There is an enormous explosion. SUSANNAH stops playing cards.</i>]	65

(from Act 1 Scene 1)

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TOM STOPPARD: *Indian Ink*

5 Either (a) ‘*Flora*: I try to keep an open mind.’

In what ways, and with what dramatic effects, does Stoppard present *Flora*’s attitude to new experiences 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. You should pay close attention to language, tone and action in your answer.

Mrs Swan: A whole year just to collect them?

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It is night.]

(from Act 1)

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