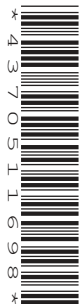




Cambridge International AS & A Level

LITERATURE IN ENGLISH**9695/33**

Paper 3 Shakespeare and Drama

May/June 2022**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.

Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare use disguise in the play?
- Or** (b) Analyse the following extract and consider in what ways it is characteristic of Shakespeare's presentation of Shylock, both here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[Enter the DUKE, the Magnificoes, ANTONIO, BASSANIO, GRATIANO, SALERIO, and Others.]

Duke: What, is Antonio here?

Antonio: Ready, so please your Grace.

Duke: I am sorry for thee; thou art come to answer 5
A stony adversary, an inhuman wretch,
Uncapable of pity, void and empty
From any dram of mercy.

Antonio: I have heard 10
Your Grace hath ta'en great pains to qualify
His rigorous course; but since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am arm'd
To suffer with a quietness of spirit 15
The very tyranny and rage of his.

Duke: Go one, and call the Jew into the court.

Salerio: He is ready at the door; he comes, my lord.

[Enter SHYLOCK.]

Duke: Make room, and let him stand before our face. 20
Shylock, the world thinks, and I think so too,
That thou but leadest this fashion of thy malice
To the last hour of act; and then, 'tis thought,
Thou'lt show thy mercy and remorse, more strange
Than is thy strange apparent cruelty; 25
And where thou now exacts the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touch'd with human gentleness and love,
Forgive a moiety of the principal, 30
Glancing an eye of pity on his losses,
That have of late so huddled on his back –
Enow to press a royal merchant down,
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint, 35
From stubborn Turks and Tartars, never train'd
To offices of tender courtesy.
We all expect a gentle answer, Jew.

Shylock: I have possess'd your Grace of what I purpose,

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Shylock: I am not bound to please thee with my answers.

[Turn over

WILLIAM SHAKESPEARE: *King Lear*

- 2 Either** (a) In what ways, and with what dramatic effects, does Shakespeare present Lear's madness in the play?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Lear's relationship with Cordelia, both here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[*Flourish. Re-enter GLOUCESTER, with FRANCE, BURGUNDY, and Attendants.*]

Gloucester: Here's France and Burgundy, my noble lord.

Lear: My Lord of Burgundy,
We first address toward you, who with this king
Hath rivall'd for our daughter. What in the least
Will you require in present dower with her,
Or cease your quest of love? 5

Burgundy: Most royal Majesty,
I crave no more than hath your Highness offer'd,
Nor will you tender less. 10

Lear: Right noble Burgundy,
When she was dear to us, we did hold her so;
But now her price is fallen. Sir, there she stands:
If aught within that little seeming substance,
Or all of it, with our displeasure piec'd,
And nothing more, may fitly like your Grace,
She's there, and she is yours. 15

Burgundy: I know no answer.

Lear: Will you, with those infirmities she owes,
Unfriended, new-adopted to our hate,
Dower'd with our curse, and stranger'd with our oath,
Take her or leave her? 20

Burgundy: Pardon me, royal sir;
Election makes not up in such conditions. 25

Lear: Then leave her, sir; for, by the pow'r that made me,
I tell you all her wealth. [*To FRANCE*] For you, great King,
I would not from your love make such a stray
To match you where I hate; therefore beseech you
T'advert your liking a more worthier way,
Than on a wretch whom nature is asham'd
Almost t' acknowledge hers. 30

France: This is most strange,
That she, whom even but now was your best object,
The argument of your praise, balm of your age,
The best, the dearest, should in this trice of time
Commit a thing so monstrous to dismantle
So many folds of favour. Sure her offence
Must be of such unnatural degree
That monsters it, or your fore-vouch'd affection
Fall into taint – which to believe of her
Must be a faith that reason without miracle 40

5

	Should never plant in me.	
<i>Cordelia:</i>	I yet beseech your Majesty – If for I want that glib and oily art To speak and purpose not, since what I well intend I'll do't before I speak – that you make known It is no vicious blot, murder, or foulness, No unchaste action or dishonoured step, That hath depriv'd me of your grace and favour; But even for want of that for which I am richer – A still-soliciting eye, and such a tongue That I am glad I have not, though not to have it Hath lost me in your liking.	45 50
<i>Lear:</i>	Better thou Hadst not been born than not t' have pleas'd me better.	55
<i>France:</i>	Is it but this? A tardiness in nature, Which often leaves the history unspoke That it intends to do! My Lord of Burgundy, What say you to the lady? Love's not love When it is mingled with regards that stands Aloof from th' entire point. Will you have her? She is herself a dowry.	60
<i>Burgundy:</i>	Royal king, Give but that portion which yourself propos'd, And here I take Cordelia by the hand, Duchess of Burgundy.	65
<i>Lear:</i>	Nothing! I have sworn; I am firm.	
<i>Burgundy:</i>	I am sorry, then, you have so lost a father That you must lose a husband.	70
<i>Cordelia:</i>	Peace be with Burgundy! Since that respects of fortune are his love I shall not be his wife.	
<i>France:</i>	Fairest Cordelia, that art most rich, being poor; Most choice, forsaken; and most lov'd, despis'd! Thee and thy virtues here I seize upon, Be it lawful I take up what's cast away. Gods, gods! 'tis strange that from their cold'st neglect My love should kindle to inflam'd respect. Thy dow'rless daughter, King, thrown to my chance, Is queen of us, of ours, and our fair France. Not all the Dukes of wat'rish Burgundy Can buy this unpriz'd precious maid of me. Bid them farewell, Cordelia, though unkind; Thou lovest here, a better where to find.	75 80 85
<i>Lear:</i>	Thou hast her, France; let her be thine; for we Have no such daughter, nor shall ever see That face of hers again. [To CORDELIA] Therefore be gone Without our grace, our love, our benison. Come, noble Burgundy.	90

(from Act 1 Scene 1)

6

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 characters who face moral choices in these plays?
- Or** **(b)** Analyse the following extract, considering in what ways it is characteristic of Fugard's dramatic methods in these plays. You should pay close attention to language, tone and action in your answer.

Henry: What did you see when they walked in?

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RACHEL *looks at him nervously.*]

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

SHELAGH STEPHENSON: *An Experiment with an Air Pump*

- 4 Either (a)** 'Keep infants away from the fireplace and women away from science.'

In the light of this quotation from the play, discuss Stephenson's dramatic presentation of women and science.

- Or (b)** Analyse the following extract, considering it in relation to Stephenson's dramatic methods and concerns, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[Lights up. Main room. 1999.

Still full of packing cases etc. PHIL is sitting at the top of a ladder, dressed in overalls, covered in dust. He's drinking a mug of tea. TOM is sorting through books, papers, old photos, general junk, and packing it into boxes.]

5

Phil: The whole ceiling'll have to come down.

Tom: Yeah, well, wait till we've moved out, will you?

Phil: Have you heard anything else about the body?

Tom: I've just spoken to the coroner's office. They've done a preliminary report. Female Caucasian, between twenty and thirty, probably been there a couple of hundred years. Much longer than they thought at first. And the skeleton's incomplete.

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Phil: How d'you mean?

Tom: Some of it's missing.

15

Phil: Poor lass. I wonder what happened to her. That's if she is a lass of course.

Tom: What d'you mean?

Phil: Well, there's some strange things go on round here. Friend of mine says they found a body up by Holy Island that's not human and it's not animal. They've never seen anything like it apparently.

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Tom: Who's 'they'?

Phil: The authorities, man. They don't want to cause mass panic so they like to keep these things quiet.

25

Tom: Phil, they were human remains. Female human remains.

Phil: Well, they say that –

Tom: They are. I saw them. They're not Venusian or extraterrestrial in any way.

Phil: OK. Fair enough ... D'you think she was murdered then?

30

Tom: The bones cut clean through, they said, with a knife or a cleaver. And crammed into a hole any old how.

Phil: In that case ...

[PHIL comes down the ladder. He goes to his tool bag and rummages around. Brings out a candle.]

35

Tom: What are you doing?

Phil: Emergency supplies. In case all else fails.

	<i>[He sticks the candle in a piece of putty, sets it on the floor, and lights it.]</i>	
Tom:	What's that for?	40
Phil:	For her soul.	
Tom:	Oh.	
Phil:	It's about time somebody did it if she's been there that long.	
Tom:	Oh. Right ... Of course.	
	<i>[Pause.]</i>	45
	You're a Catholic then?	
Phil:	Was. I still do this though.	
Tom:	What is it, superstition or habit?	
Phil:	D'you not believe in souls?	
Tom:	I'm not sure.	50
Phil:	I do. I believe in reincarnation.	
Tom:	Is there anything you don't believe in, Phil?	
Phil:	Acupuncture. And Sunderland. But I still go into churches sometimes, light a candle for my mam. And I just think about her for a few minutes. I give her all my attention. I think attention's a form of prayer.	55
Tom:	Oh. Right.	
	<i>[PHIL laughs.]</i>	
Phil:	You think I'm mental, don't you?	
	<i>[He blows the candle out.]</i>	60
Tom:	No, no, don't do that, no please, light it again –	
	<i>[PHIL tosses him the matches.]</i>	
Phil:	You do it.	
	<i>[TOM lights the candle and sets it on a packing case. They both sit on the floor and look at the flame. Silence for a while.]</i>	65

(from Act 2 Scene 2)

10

TOM STOPPARD: *Indian Ink*

- 5** **Either** **(a)** How, and with what effects for the play as a whole, does Stoppard present Mrs Swan's relationship with Eldon Pike?
- Or** **(b)** Analyse the following extract, showing what it adds to your understanding of Flora's attitudes to India and Indians, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[DAS approaches the bathroom door.]

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*[FLORA lifts the net sufficiently to take the glass from DAS,
who then steps back rather further than necessary.]*

(from Act 1)

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