



Cambridge International AS & A Level

LITERATURE IN ENGLISH**9695/32**

Paper 3 Shakespeare and Drama

February/March 2023**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) Discuss the dramatic presentation and significance of Portia's relationship with Nerissa for the play as a whole.
- Or** (b) Analyse the following extract, considering it in relation to 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.

<i>Antonio:</i>	I pray you, think you question with the Jew. You may as well go stand upon the beach And bid the main flood bate his usual height; You may as well use question with the wolf, Why he hath made the ewe bleat for the lamb; You may as well forbid the mountain pines To wag their high tops and to make no noise When they are fretten with the gusts of heaven; You may as well do any thing most hard As seek to soften that – than which what's harder? – His Jewish heart. Therefore, I do beseech you, Make no more offers, use no farther means, But with all brief and plain expediency Let me have judgment, and the Jew his will.	5
<i>Bassanio:</i>	For thy three thousand ducats here is six.	15
<i>Shylock:</i>	If every ducat in six thousand ducats Were in six parts, and every part a ducat, I would not draw them; I would have my bond.	
<i>Duke:</i>	How shalt thou hope for mercy, rend'ring none?	
<i>Shylock:</i>	What judgment shall I dread, doing no wrong? You have among you many a purchas'd slave, Which, like your asses and your dogs and mules, You use in abject and in slavish parts, Because you bought them; shall I say to you 'Let them be free, marry them to your heirs – Why sweat they under burdens? – let their beds Be made as soft as yours, and let their palates Be season'd with such viands'? You will answer 'The slaves are ours'. So do I answer you: The pound of flesh which I demand of him Is dearly bought, 'tis mine, and I will have it. If you deny me, fie upon your law! There is no force in the decrees of Venice. I stand for judgment; answer; shall I have it?	20
<i>Duke:</i>	Upon my power I may dismiss this court, Unless Bellario, a learned doctor, Whom I have sent for to determine this, Come here to-day.	25
<i>Salerio:</i>	My lord, here stays without A messenger with letters from the doctor, New come from Padua.	30
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<i>Duke:</i>	Bring us the letters; call the messenger.	
<i>Bassanio:</i>	Good cheer, Antonio! What, man, courage yet! The Jew shall have my flesh, blood, bones, and all, Ere thou shalt lose for me one drop of blood.	45
<i>Antonio:</i>	I am a tainted wether of the flock, Meetest for death; the weakest kind of fruit Drops earliest to the ground, and so let me. You cannot better be employ'd, Bassanio, Than to live still, and write mine epitaph. [Enter NERISSA, dressed like a lawyer's clerk.]	50
<i>Duke:</i>	Came you from Padua, from Bellario?	
<i>Nerissa:</i>	From both, my lord. Bellario greets your Grace. [Presents a letter.]	
<i>Bassanio:</i>	Why dost thou whet thy knife so earnestly?	55
<i>Shylock:</i>	To cut the forfeiture from that bankrupt there.	
<i>Gratiano:</i>	Not on thy sole, but on thy soul, harsh Jew, Thou mak'st thy knife keen; but no metal can, No, not the hangman's axe, bear half the keenness Of thy sharp envy. Can no prayers pierce thee?	60
<i>Shylock:</i>	No, none that thou hast wit enough to make.	
<i>Gratiano:</i>	O, be thou damn'd, execrable dog! And for thy life let justice be accus'd. Thou almost mak'st me waver in my faith, To hold opinion with Pythagoras That souls of animals infuse themselves Into the trunks of men. Thy currish spirit Govern'd a wolf who, hang'd for human slaughter, Even from the gallows did his fell soul fleet, And, whilst thou layest in thy unhallowed dam, Infus'd itself in thee; for thy desires Are wolfish, bloody, starv'd, and ravenous.	65
<i>Shylock:</i>	Till thou canst rail the seal from off my bond, Thou but offend'st thy lungs to speak so loud; Repair thy wit, good youth, or it will fall To cureless ruin. I stand here for law.	75

(from Act 4, Scene 1)

WILLIAM SHAKESPEARE: *King Lear*

2 Either (a) Discuss Shakespeare's presentation of tensions between public and private life in *King Lear*.

Or (b) Analyse the following extract, considering it in relation to 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.

Cornwall: Peace, sirrah!
You beastly knave, know you no reverence?

Kent: Yes, sir; but anger hath a privilege.

Cornwall: Why art thou angry?

Kent: That such a slave as this should wear a sword, 5
Who wears no honesty. Such smiling rogues as these,
Like rats, oft bite the holy cords a-twain
Which are too intrinse t' unloose; smooth every passion
That in the natures of their lords rebel;
Bring oil to fire, snow to their colder moods; 10
Renege, affirm, and turn their halcyon beaks
With every gale and vary of their masters,
Knowing nought, like dogs, but following.
A plague upon your epileptic visage!
Smile you my speeches, as I were a fool? 15
Goose, if I had you upon Sarum plain,
I'd drive ye cackling home to Camelot.

Cornwall: What, are thou mad, old fellow?

Gloucester: How fell you out? Say that.

Kent: No contraries hold more antipathy 20
Than I and such a knave.

Cornwall: Why dost thou call him knave? What is his fault?

Kent: His countenance likes me not.

Cornwall: No more, perchance, does mine, nor his, nor hers.

Kent: Sir, 'tis my occupation to be plain: 25
I have seen better faces in my time
Than stands on any shoulder that I see
Before me at this instant.

Cornwall: This is some fellow
Who, having been prais'd for bluntness, doth affect 30
A saucy roughness, and constrains the garb
Quite from his nature. He cannot flatter, he,
An honest mind and plain – he must speak truth.
An they will take it, so; if not, he's plain.
These kind of knaves I know, which in this plainness 35
Harbour more craft and more corrupter ends
Than twenty silly ducking observants
That stretch their duties nicely.

Kent: Sir, in good faith, in sincere verity,
Under th' allowance of your great aspect, 40
Whose influence, like the wreath of radiant fire
On flickering Phoebus' front –

Cornwall: What mean'st by this?

5

<i>Kent:</i>	To go out of my dialect, which you discommend so much. I know, sir, I am no flatterer. He that beguil'd you in a plain accent was a plain knave; which, for my part, I will not be, though I should win your displeasure to entreat me to't.	45
<i>Cornwall:</i>	What was th' offence you gave him?	
<i>Oswald:</i>	I never gave him any. It pleas'd the King his master very late To strike at me, upon his misconstruction; When he, compact, and flattering his displeasure, Tripp'd me behind; being down, insulted, rail'd, And put upon him such a deal of man That worthied him, got praises of the King For him attempting who was self-subdu'd; And in the fleshment of this dread exploit, Drew on me here again.	50 55
<i>Kent:</i>	None of these rogues and cowards But Ajax is their fool.	60
<i>Cornwall:</i>	Fetch forth the stocks. You stubborn ancient knave, you reverend braggart, We'll teach you.	
<i>Kent:</i>	Sir, I am too old to learn. Call not your stocks for me; I serve the King, On whose employment I was sent to you. You shall do small respect, show too bold malice Against the grace and person of my master, Stocking his messenger.	65
<i>Cornwall:</i>	Fetch forth the stocks. As I have life and honour, There shall he sit till noon.	70
<i>Regan:</i>	Till noon! Till night, my lord; and all night too.	
<i>Kent:</i>	Why, madam, if I were your father's dog, You should not use me so.	
<i>Regan:</i>	Sir, being his knave, I will.	75

(from Act 2, Scene 2)

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

Roelf [*Looking around and shaking his head in mixture of despair and disbelief*]: Fucking hell!

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[He looks around, then gets up and makes one more limp attempt to find the grave of the woman he is looking for.]

(from The Train Driver, Scene 1)

SHELAGH STEPHENSON: *An Experiment with an Air Pump*

4 Either (a) In what ways, and with what dramatic effects, does Stephenson contrast the two time periods of the play?

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

<i>Phil:</i>	So what is your area then?	
<i>Ellen:</i>	I'm doing ... well, I work in genetics, that sort of thing. [<i>She looks at her watch again.</i>] I wish Tom'd hurry up, he's been down there for ages.	
<i>Phil:</i>	Cloning, is that the sort of thing?	5
<i>Ellen:</i>	No no, nothing like that.	
<i>Phil:</i>	I bet it is.	
<i>Ellen:</i>	No, it's not.	
<i>Phil:</i>	Actually, I've always wanted to ask a scientist this: what d'you make of spontaneous combustion?	10
<i>Ellen:</i>	I'm sorry?	
<i>Phil:</i>	Because a mate of mine said a friend of his found the lad next door fried to crisp, well, a pile of ashes actually, apart from his slippers, which he said were just sitting there, smouldering. With the feet still in them. Not a mark on them, he said. Apparently it's very common.	15
<i>Ellen:</i>	It is?	
<i>Phil:</i>	So what d'you make of that then?	
<i>Ellen:</i>	Well, I'm not sure. I think it's probably an urban myth.	
<i>Phil:</i>	You see, that's the sort of science that interests me. The tricky stuff.	20
<i>Ellen:</i>	Well, it's certainly ... that.	
<i>Phil:</i>	What about alien invasions then? D'you think we're being visited by extraterrestrials?	
<i>Ellen:</i>	Er, I don't think so, no.	25
<i>Phil:</i>	Now, no disrespect, don't get me wrong, but that's what I hate about scientists. Closed minds.	
<i>Ellen:</i>	Oh. Sorry.	
<i>Phil:</i>	So why don't you believe in them?	
<i>Ellen:</i>	It's not a matter of belief. It's a matter of evidence, and I don't have any that persuades me they exist.	30
<i>Phil:</i>	I don't know how you can be so sure –	
<i>Ellen:</i>	I'm not sure. If someone can present me with compelling evidence of their existence, I'll accept it –	
<i>Phil:</i>	Well, a friend of mine, right, said him and his wife were followed home from the races one day by a lozenge-shaped thing, a bit like a Victory V but green, sort of hovering and swooping, just above the hedge. Followed them for twenty mile. And then shot off in the direction of the power station. And this lad works for the council, so you couldn't call him a nutter.	35
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- Ellen:* Is this the same one who found the smouldering slippers?
- Phil:* No, that was his mate. So you see, you say you've got no evidence and I've just given you two very compelling bits of it if you ask me.
- Ellen:* Anecdotal doesn't count.

45

(from Act 1, Scene 2)

10

TOM STOPPARD: *Indian Ink*

- 5** **Either** **(a)** In what ways, and with what dramatic effects, does Stoppard contrast Das and Durance in *Indian Ink*?
- 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.

[DAS gives her an old but well-preserved book.

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I married here.

(from Act 1)

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