

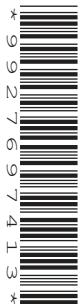


Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/32

Paper 3 Shakespeare and Drama

May/June 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)** 'The characters in the play are motivated only by their own interests and desires.'

With this comment in mind, discuss Shakespeare's dramatic presentation of self-interest in the play.

- 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.

[Enter SHYLOCK.]

- | | | |
|-----------------|---|----|
| <i>Solanio:</i> | How now, Shylock? What news among the merchants? | |
| <i>Shylock:</i> | You knew, none so well, none so well as you, of my daughter's flight. | |
| <i>Salerio:</i> | That's certain; I, for my part, knew the tailor that made the wings she flew withal. | 5 |
| <i>Solanio:</i> | And Shylock, for his own part, knew the bird was flidge; and then it is the complexion of them all to leave the dam. | |
| <i>Shylock:</i> | She is damn'd for it. | |
| <i>Salerio:</i> | That's certain, if the devil may be her judge. | 10 |
| <i>Shylock:</i> | My own flesh and blood to rebel! | |
| <i>Solanio:</i> | Out upon it, old carrion! Rebels it at these years? | |
| <i>Shylock:</i> | I say my daughter is my flesh and my blood. | |
| <i>Salerio:</i> | There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and Rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no? | 15 |
| <i>Shylock:</i> | There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was us'd to come so smug upon the mart. Let him look to his bond. He was wont to call me usurer; let him look to his bond. He was wont to lend money for a Christian courtesy; let him look to his bond. | 20 |
| <i>Salerio:</i> | Why, I am sure, if he forfeit, thou wilt not take his flesh. What's that good for? | 25 |
| <i>Shylock:</i> | To bait fish withal. If it will feed nothing else, it will feed my revenge. He hath disgrac'd me and hind'ed me half a million; laugh'd at my losses, mock'd at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies. And what's his reason? I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions, fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not | 30 |
| | | 35 |

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	die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me I will execute; and it shall go hard but I will better the instruction.	40
	[Enter a MAN from ANTONIO.]	
Man:	Gentlemen, my master Antonio is at his house, and desires to speak with you both.	45
Salerio:	We have been up and down to seek him.	
	[Enter TUBAL.]	
Solanio:	Here comes another of the tribe; a third cannot be match'd, unless the devil himself turn Jew.	
	[Exeunt SOLANIO, SALERIO, and MAN.]	50
Shylock:	How now, Tubal, what news from Genoa? Hast thou found my daughter?	
Tubal:	I often came where I did hear of her, but cannot find her.	
Shylock:	Why there, there, there, there! A diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now. Two thousand ducats in that, and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear; would she were hears'd at my foot, and the ducats in her coffin! No news of them? Why, so – and I know not what's spent in the search.	55
	Why, thou – loss upon loss! The thief gone with so much, and so much to find the thief; and no satisfaction, no revenge; nor no ill luck stirring but what lights o' my shoulders; no sighs but o' my breathing; no tears but o' my shedding!	60
Tubal:	Yes, other men have ill luck too: Antonio, as I heard in Genoa –	65
Shylock:	What, what, what? Ill luck, ill luck?	
Tubal:	Hath an argosy cast away coming from Tripolis.	
Shylock:	I thank God. I thank God. Is it true, is it true?	
Tubal:	I spoke with some of the sailors that escaped the wreck.	
Shylock:	I thank thee, good Tubal. Good news, good news – ha, ha! – heard in Genoa.	70
Tubal:	Your daughter spent in Genoa, as I heard, one night, fourscore ducats.	
Shylock:	Thou stick'st a dagger in me – I shall never see my gold again. Fourscore ducats at a sitting! Fourscore ducats!	75
Tubal:	There came divers of Antonio's creditors in my company to Venice that swear he cannot choose but break.	
Shylock:	I am very glad of it; I'll plague him, I'll torture him; I am glad of it.	

(from Act 3, Scene 1)

WILLIAM SHAKESPEARE: *King Lear*

2 Either (a) Discuss the dramatic presentation and significance of relationships between fathers and their children in *King Lear*.

Or (b) Analyse the following extract, showing what it adds to your understanding of Shakespeare's dramatic presentation of Lear's madness. You should pay close attention to language, tone and action in your answer.

<i>Gloucester:</i>	I do remember now. Henceforth I'll bear Affliction till it do cry out itself 'Enough, enough' and die. That thing you speak of I took it for a man; often 'twould say, 'The fiend, the fiend'. He led me to that place.	5
<i>Edgar:</i>	Bear free and patient thoughts. [Enter LEAR, fantastically dressed with weeds.] But who comes here? The safer sense will ne'er accommodate His master thus.	10
<i>Lear:</i>	No, they cannot touch me for coining; I am the King himself.	
<i>Edgar:</i>	O thou side-piercing sight!	
<i>Lear:</i>	Nature's above art in that respect. There's your press-money. That fellow handles his bow like a crow-keeper; draw me a clothier's yard. Look, look, a mouse! Peace, peace; this piece of toasted cheese will do't. There's my gauntlet; I'll prove it on a giant. Bring up the brown bills. O, well flown, bird! i' the clout, i' the clout – hewgh! Give the word.	15
<i>Edgar:</i>	Sweet marjoram.	20
<i>Lear:</i>	Pass.	
<i>Gloucester:</i>	I know that voice.	
<i>Lear:</i>	Ha! Goneril, with a white beard! They flatter'd me like a dog, and told me I had white hairs in my beard ere the black ones were there. To say 'ay' and 'no' to everything that I said! 'Ay' and 'no' too was no good divinity. When the rain came to wet me once, and the wind to make me chatter; when the thunder would not peace at my bidding; there I found 'em, there I smelt 'em out. Go to, they are not men o' their words. They told me I was everything; 'tis a lie – I am not agree-proof.	25 30
<i>Gloucester:</i>	The trick of that voice I do well remember. Is't not the King?	
<i>Lear:</i>	Ay, every inch a king. When I do stare, see how the subject quakes. I pardon that man's life. What was thy cause? Adultery? Thou shalt not die. Die for adultery? No. The wren goes to't, and the small gilded fly Does lecher in my sight. Let copulation thrive; for Gloucester's bastard son Was kinder to his father than my daughters Got 'tween the lawful sheets.	35 40

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	To't, luxury, pell-mell, for I lack soldiers. Behold yond simp'ring dame Whose face between her forks presages snow, That minces virtue and does shake the head To hear of pleasure's name – The fitchew nor the soiled horse goes to't With a more riotous appetite. Down from the waist they are centaurs, Though women all above; But to the girdle do the gods inherit, Beneath is all the fiends'; There's hell, there's darkness, there is the sulphurous pit – Burning, scalding, stench, consumption. Fie, fie, fie! pah, pah! Give me an ounce of civet, good apothecary, to sweeten my imagination. There's money for thee.	45
<i>Gloucester:</i>	O, let me kiss that hand!	
<i>Lear:</i>	Let me wipe it first; it smells of mortality.	60
<i>Gloucester:</i>	O ruin'd piece of nature! This great world Shall so wear out to nought. Dost thou know me?	
<i>Lear:</i>	I remember thine eyes well enough. Dost thou squiny at me? No, do thy worst, blind Cupid; I'll not love. Read thou this challenge; mark but the penning of it.	65
<i>Gloucester:</i>	Were all thy letters suns, I could not see one.	
<i>Edgar</i>	[<i>Aside</i>]: I would not take this from report. It is, And my heart breaks at it.	

(from Act 4, Scene 6)

6

Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *The Train Driver and Other Plays*

- 3** **Either** **(a)** Discuss the dramatic significance and use of prologues and epilogues in *Have You Seen Us?* and *The Train Driver*.
- 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.

Alfred: So that's who his father is.

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You're going to marry me.

(*from* Coming Home, Act 2, Scene 1)

SHELAGH STEPHENSON: *An Experiment with an Air Pump*

- 4 Either** (a) What, for you, is the dramatic significance of Isobel's role in the play as a whole?
- Or** (b) Analyse the following extract, considering ways in which it prepares an audience for what is to come. You should pay close attention to language, tone and action in your answer.

Prologue

[Chiaroscuro lighting up on slow revolve tableau involving the whole cast [except SUSANNAH/ELLEN], which suggests Joseph Wright's painting, An Experiment on a Bird in the Air Pump. FENWICK takes the role of the scientific demonstrator. Revolve continues slowly throughout this scene. The bird flutters in the glass dome. Strategically placed above the audience are four large projections of Wright's painting. ELLEN, dressed casually in loose trousers, T-shirt, deck shoes, is looking up at them. Two dressers come on with her costume, wig, shoes etc., for the part of SUSANNAH.]

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Ellen:

I've loved this painting since I was thirteen years old. I've loved it because it has a scientist at the heart of it, a scientist where you usually find God. Here, centre stage, is not a saint or an archangel, but a man. Look at his face, bathed in celestial light, here is a man beatified by his search for truth. As a child enraptured by the possibilities of science, this painting set my heart racing, it made the blood tingle in my veins: I wanted to be this scientist; I wanted to be up there in the thick of it, all eyes drawn to me, frontiers tumbling before my merciless deconstruction. I was thirteen. Other girls wanted to marry Marc Bolan. I had smaller ambitions. I wanted to be God.

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[The dressers hook her into a tight corset over her T-shirt.]

This painting described the world to me. The two small girls on the right are terrified he's going to kill their pet dove. The young scientist on the left is captivated, fascinated, his watch primed, he doesn't care whether the dove dies or not. For him what matters is the process of experiment and the intoxication of discovery. The two young lovers next to him don't give a damn about any of it.

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[The dressers help her into her dress and shoes, put on her wig.]

30

But the elderly man in the chair is worried about what it all means. He's worried about the ethics of dabbling with life and death. I think he's wondering where it's all going to end. He's the dead hand of caution. He bears the weight of all the old certainties and he knows they're slipping away from him, and from his kind. But when I was thirteen, what held me more than anything, was the drama at the centre of it all, the clouds scudding across a stage-set moon, the candle-light dipping and flickering. Who would not want to be caught up in this world? Who could resist the power of light over darkness?

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[The dressers hand her a fan and leave. The lights change, the projections fade, and as SUSANNAH, she joins the tableau.]

<i>Maria:</i>	Will he die, Papa?	
<i>Fenwick:</i>	We'll see, won't we?	45
<i>Maria:</i>	I don't want him to die.	
<i>Armstrong:</i>	It's only a bird.	
<i>Harriet:</i>	It's Maria's pet.	
<i>Armstrong:</i>	The world is bursting with birds, she can get another – [<i>MARIA bursts into tears.</i>]	50
<i>Maria:</i>	I don't want another one. I want this one! I named him for my fiancé.	
<i>Harriet:</i>	They do have a similar intellectual capacity.	
<i>Susannah:</i>	Don't start, Harriet.	
<i>Roget:</i>	Perhaps we could use a different bird ...	55
<i>Armstrong:</i>	D'you happen to have one on you?	
<i>Roget:</i>	Well, I could – I'm sure we could find one –	
<i>Susannah:</i>	Mr Roget, there's really no need to go trampling round the garden with a net, I'm afraid Maria is being a dreadful baby.	
<i>Maria:</i>	I don't want Edward to die, Papa –	60
<i>Susannah:</i>	Maria, show a little faith, your father would never conduct an experiment unless he was quite sure of the outcome, isn't that so?	
<i>Fenwick:</i>	You haven't quite grasped the subtlety of the word 'experiment', Susannah –	65
<i>Maria:</i>	He's going to kill Edward!	
<i>Armstrong:</i>	This goes to prove the point I made earlier, sir: Keep infants away from the fireplace and women away from science. [<i>FENWICK gives him a long look.</i>]	
<i>Fenwick:</i>	How old are you now, Armstrong?	70
<i>Armstrong:</i>	I'm about to be twenty-six, sir.	
<i>Fenwick:</i>	You're an awful prig, has anyone ever told you that? [<i>He performs the experiment. Gasps. The bird flutters out, unharmed. MARIA gives a cry of delight, general clapping, laughter. Blackout.</i>]	75

(from Act 1, Prologue)

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TOM STOPPARD: *Indian Ink*

- 5** **Either** **(a)** Discuss the dramatic presentation and significance of Eldon Pike's understanding of Flora's life.
- Or** **(b)** Analyse the following extract, showing what it adds to your understanding of the dramatic presentation and significance of the British in India. You should pay close attention to language, tone and action in your answer.

[DURANCE *arrives on foot.*]

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By putting up at the Residency you
would have gained respect, not lost it.

(from Act 1)

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