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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/31**

Paper 3 Shakespeare and Drama **October/November 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.

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Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

1 Either (a) Discuss the presentation and dramatic significance of contracts and bonds in the play.

Or (b) Analyse the following extract, showing what it adds to your understanding of Portia and Bassanio's relationship. You should pay close attention to language, tone and action in your answer.

Portia:

You see me, Lord Bassanio, where I stand,
Such as I am. Though for myself alone
I would not be ambitious in my wish
To wish myself much better, yet for you
I would be trebled twenty times myself,
A thousand times more fair, ten thousand times more rich,
That only to stand high in your account
I might in virtues, beauties, livings, friends,
Exceed account. But the full sum of me
Is sum of something which, to term in gross,
Is an unlesson'd girl, unschool'd, unpractis'd;
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all is that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted. But now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants, and this same myself,
Are yours – my lord's. I give them with this ring,
Which when you part from, lose, or give away,
Let it presage the ruin of your love,
And be my vantage to exclaim on you.

Bassanio:

Madam, you have bereft me of all words;
Only my blood speaks to you in my veins;
And there is such confusion in my powers
As, after some oration fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude,
Where every something, being blent together,
Turns to a wild of nothing, save of joy
Express'd and not express'd. But when this ring
Parts from this finger, then parts life from hence;
O, then be bold to say Bassanio's dead!

Nerissa:

My lord and lady, it is now our time
That have stood by and seen our wishes prosper
To cry 'Good joy'. Good joy, my lord and lady!

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Gratiano: My Lord Bassanio, and my gentle lady,
I wish you all the joy that you can wish,
For I am sure you can wish none from me;
And, when your honours mean to solemnize
The bargain of your faith, I do beseech you
Even at that time I may be married too.

Bassanio: With all my heart, so thou canst get a wife.

Gratiano: I thank your lordship you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You lov'd, I lov'd; for intermission
No more pertains to me, my lord, than you.
Your fortune stood upon the caskets there,
And so did mine too, as the matter falls;
For wooing here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last – if promise last –
I got a promise of this fair one here
To have her love, provided that your fortune
Achiev'd her mistress.

Portia: Is this true, Nerissa?

Nerissa: Madam, it is, so you stand pleas'd withal.

Bassanio: And do you, Gratiano, mean good faith?

Gratiano: Yes, faith, my lord.

Bassanio: Our feast shall be much honoured in your marriage.

(*from* Act 3, Scene 2)

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WILLIAM SHAKESPEARE: *King Lear*

2 Either (a) In what ways, and with what dramatic effects, does Shakespeare explore duty in the play?

Or (b) Analyse the following extract, considering its presentation of Cordelia, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[*Music. Enter* CORDELIA*,* KENT*,* DOCTOR*, and* GENTLEMAN.]

Cordelia: O thou good Kent, how shall I live and work
To match thy goodness? My life will be too short,
And every measure fail me.

Kent: To be acknowledg'd, madam, is o'erpaid.
All my reports go with the modest truth;
Nor more nor clipp'd, but so.

Cordelia: Be better suited.
These weeds are memories of those worser hours;
I prithee put them off.

Kent: Pardon, dear madam;
Yet to be known shortens my made intent:
My boon I make it that you know me not
Till time and I think meet.

Cordelia: Then be't so, my good lord. [*To the* DOCTOR] How does the King?

Doctor: Madam, sleeps still.

Cordelia: O you kind gods,
Cure this great breach in his abused nature!
Th' untun'd and jarring senses, O, wind up
Of this child-changed father!

Doctor: So please your Majesty
That we may wake the King; he hath slept long.

Cordelia: Be govern'd by your knowledge, and proceed
I' th' sway of your own will. [*To the* GENTLEMAN] Is he array'd?

Gentleman: Ay, madam; in the heaviness of sleep
We put fresh garments on him.

Doctor: Be by, good madam, when we do awake him;
I doubt not of his temperance.

Cordelia: Very well.

Doctor: Please you, draw near. Louder the music there!

[*He draws the curtains and discovers* LEAR *asleep in bed.*]

Cordelia: O my dear father! Restoration hang
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made.

Kent: Kind and dear princess!

Cordelia: Had you not been their father, these white flakes
Did challenge pity of them. Was this a face
To be oppos'd against the warring winds?

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To stand against the deep dread bolted thunder?
In the most terrible and nimble stroke
Of quick cross lightning? to watch – poor perdu! –
With this thin helm? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire; and wast thou fain, poor father,
To hovel thee with swine and rogues forlorn,
In short and musty straw? Alack, alack!
'Tis wonder that thy life and wits at once
Had not concluded all. – He wakes; speak to him.

Doctor: Madam, do you; 'tis fittest.

Cordelia: How does my royal lord? How fares your Majesty?

Lear: You do me wrong to take me out o' th' grave.
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.

Cordelia: Sir, do you know me?

Lear: You are a spirit, I know. Where did you die?

Cordelia: Still, still far wide!

Doctor: He's scarce awake; let him alone awhile.

Lear: Where have I been? Where am I? Fair daylight?
I am mightily abus'd. I should e'en die with pity
To see another thus. I know not what to say.
I will not swear these are my hands. Let's see.
I feel this pin prick. Would I were assur'd
Of my condition!

Cordelia: O, look upon me, sir,
And hold your hands in benediction o'er me.
No, sir, you must not kneel.

Lear: Pray, do not mock me:
I am a very foolish fond old man,
Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you, and know this man;
Yet I am doubtful; for I am mainly ignorant
What place this is; and all the skill I have
Remembers not these garments; nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.

Cordelia: And so I am, I am.

(*from* Act 4, Scene 7)

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Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *The Train Driver and Other Plays*

3 **Either** **(a)** Discuss Fugard's dramatic presentation of women as victims 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: Tell me, Simon, when you bury one of them are you by yourself?

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Roelf: Why not, for God's sake … If you can sing to them, why can't I speak if there is things I want to say to her … or ask her …

(*from* The Train Driver, Scene 4)

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SHELAGH STEPHENSON: *An Experiment with an Air Pump*

4 Either (a) Compare and contrast the dramatic presentation and significance of Susannah and Ellen in the play.

Or (b) Analyse the following extract, showing what it adds to your understanding of 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.

Phil: What about alien invasions then? D'you think we're being visited by extraterrestrials?

Ellen: Er, I don't think so, no.

Phil: Now, no disrespect, don't get me wrong, but that's what I hate about scientists. Closed minds.

Ellen: Oh. Sorry.

Phil: So why don't you believe in them?

Ellen: It's not a matter of belief. It's a matter of evidence, and I don't have any that persuades me they exist.

Phil: I don't know how you can be so sure –

Ellen: I'm not sure. If someone can present me with compelling evidence of their existence, I'll accept it –

Phil: 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.

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. They could be making it up. Or elaborating something much more explicable.

Phil: Why would they want to do that?

Ellen: Because people like telling stories. They like sitting around and telling tales for which there's no rational explanation. Like ghost stories. And crop circles. And being a reincarnation of Marie Antoinette. I'm not entirely sure why. You'd need to ask a psychologist.

Phil: Well, I know what I think, and I think we'll have to agree to disagree on this one.

Ellen: Fair enough.

Phil: Mind you. This cloning lark. I bet that could get a bit out of hand, couldn't it?

Ellen: In what way?

Phil: Well, it'll be people next, everyone knows that, I mean, they say it won't but it will. And what worries me is, well, can you imagine, I mean, say if, I don't know, William Hague decided to

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clone himself. There'd be two of him then. Or hundreds even. Imagine that.

Ellen: I can't see why he'd want to clone himself. What's in it for him? And even if he did, you wouldn't get hundreds of William Hagues. They'd be genetically identical, but culturally and socially and chronologically completely different.

Phil: Well, you say that …

Ellen: It's true –

Phil: No, but just imagine it for a minute. William Hague looks like something that needs to be put back in the oven, right?

Ellen: No he doesn't –

Phil: He does, man. He looks like he's not cooked properly. D'you remember Pilsbury Dough men? You got them in little tins. He looks like one of them. And if there was hundreds of him, quite apart from the politics, which'd be very fucking scary, it'd be like a science-fiction film, *Invasion of the Pastry People* –

Ellen: Yes, well, that's science fiction, not science –

Phil: Well, the whole thing's very dodgy, you don't know what you're dabbling in, if you ask me. I think I'll stick to rewiring. That's as far as my technological know-how goes.

Ellen: Probably just as useful as what I do.

(*from* Act 1, Scene 2)

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TOM STOPPARD: *Indian Ink*

5 Either (a) In what ways, and with what dramatic effects, does Stoppard present India's changing relationship with England in the play?

Or (b) Analyse the following extract, showing what it adds to your understanding of explorations of the past in the play. You should pay close attention to language, tone and action in your answer.

Anish: […] I was in England when I learned that my father had left me his tin trunk which had always stood at the foot of his bed.

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You should read the footnotes!

(*from* Act 2)

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