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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/33**

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) In what ways, and with what dramatic effects, does Shakespeare contrast the relationship between Antonio and Bassanio with that of Portia and Nerissa?

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.

[*Enter* ANTONIO*,* SALERIO*, and* SOLANIO.]

Antonio: In sooth, I know not why I am so sad.
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me
That I have much ado to know myself.

Salerio: Your mind is tossing on the ocean;
There where your argosies, with portly sail –
Like signiors and rich burghers on the flood,
Or as it were the pageants of the sea –
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

Solanio: Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass to know where sits the wind,
Peering in maps for ports, and piers, and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt,
Would make me sad.

Salerio: My wind, cooling my broth,
Would blow me to an ague when I thought
What harm a wind too great might do at sea.
I should not see the sandy hour-glass run
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand,
Vailing her high top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which, touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought
That such a thing bechanc'd would make me sad?

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But tell not me; I know Antonio
Is sad to think upon his merchandise.

Antonio: Believe me, no; I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year;
Therefore my merchandise makes me not sad.

Solanio: Why then you are in love.

Antonio: Fie, fie!

Solanio: Not in love neither? Then let us say you are sad
Because you are not merry; and 'twere as easy
For you to laugh and leap and say you are merry,
Because you are not sad. Now, by two-headed Janus,
Nature hath fram'd strange fellows in her time:
Some that will evermore peep through their eyes,
And laugh like parrots at a bag-piper;
And other of such vinegar aspect
That they'll not show their teeth in way of smile
Though Nestor swear the jest be laughable.

[*Enter* BASSANIO*,* LORENZO*, and* GRATIANO.]

Here comes Bassanio, your most noble kinsman,
Gratiano and Lorenzo. Fare ye well;
We leave you now with better company.

Salerio: I would have stay'd till I had made you merry,
If worthier friends had not prevented me.

Antonio: Your worth is very dear in my regard.
I take it your own business calls on you,
And you embrace th' occasion to depart.

Salerio: Good morrow, my good lords.

Bassanio: Good signiors both, when shall we laugh? Say when.
You grow exceeding strange; must it be so?

Salerio: We'll make our leisures to attend on yours.

[*Exeunt* SALERIO *and* SOLANIO.]

(*from* Act 1, Scene 1)

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WILLIAM SHAKESPEARE: *King Lear*

2 **Either** **(a)** How, and with what dramatic effects, does Shakespeare present Lear as a king in the play?

Or **(b)** Analyse the following extract, considering its significance to the play as a whole. You should pay close attention to language, tone and action in your answer.

Cordelia: Good my lord,
You have begot me, bred me, lov'd me; I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty.
Sure I shall never marry like my sisters,
To love my father all.

Lear: But goes thy heart with this?

Cordelia: Ay, my good lord.

Lear: So young and so untender?

Cordelia: So young, my lord, and true.

Lear: Let it be so! Thy truth, then, be thy dower!
For, by the sacred radiance of the sun,
The mysteries of Hecat and the night;
By all the operation of the orbs
From whom we do exist and cease to be;
Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied, and reliev'd,
As thou my sometime daughter.

Kent: Good my liege –

Lear: Peace, Kent!
Come not between the dragon and his wrath.
I lov'd her most, and thought to set my rest
On her kind nursery. [*To* CORDELIA] Hence, and avoid my sight! –
So be my grave my peace as here I give
Her father's heart from her! Call France – Who stirs?
Call Burgundy. Cornwall and Albany,
With my two daughters' dowers digest this third.
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence, and all the large effects
That troop with what majesty. Ourself, by monthly course,
With reservation of an hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turn. Only we shall retain
The name, and all th' addition to a king:

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The sway, revenue, execution of the rest,
Beloved sons, be yours; which to confirm,
This coronet part between you.

Kent: Royal Lear,
Whom I have ever honour'd as my king,
Lov'd as my father, as my master follow'd,
As my great patron thought on in my prayers –

Lear: The bow is bent and drawn; make from the shaft.

(*from* Act 1, Scene 1)

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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 death and its consequences in these plays?

Or **(b)** Analyse the following extract and consider in what ways it is characteristic of Fugard's treatment of prejudice in these plays. You should pay close attention to language, tone and action in your answer.

Henry: What were you singing?

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After a few more seconds of silence, HENRY *gets up and leaves the shop.*]

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

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SHELAGH STEPHENSON: *An Experiment with an Air Pump*

4 Either (a) Discuss Stephenson's dramatic presentation of social class in *An Experiment with an Air Pump*.

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.

Roget: What is it that you particularly love about Isobel?

[ISOBEL *appears in the doorway. Neither notice her. She stays in the shadows and listens.*]

Armstrong: Oh, this and that. Who can say really? Love's such an indefinable thing, isn't it, I mean …

[*He begins to giggle.*]

Oh, for God's sake, Roget, I can't keep this up another minute, of course I don't bloody love her.

Roget: I knew you didn't.

Armstrong: I almost had you convinced though, didn't I?

Roget: Not for a moment actually.

Armstrong: 'Oh Isobel, Isobel I adore you!'

[*He giggles.*]

God, I don't know how I managed it. She really is very hard work.

Roget: So why in hell's name are you doing it to her?

Armstrong: It's all in a good cause, I assure you.

Roget: What cause?

Armstrong: There's nothing sinister in it, honestly, it's all rather innocent actually. I don't know why you never thought of it yourself. So. I tell her I love her and so forth, right?

Roget: Yes …

Armstrong: I flatter her, look suitably love struck when she comes into a room, I call her beautiful –

Roget: But why? –

Armstrong: And eventually I get her into the sack.

Roget: That would seem to be a logical, if cynical progression. It's not in itself an explanation.

Armstrong: Oh, for God's sake, man, I get her in the sack which means she takes off her clothes –

Roget: Not necessarily –

Armstrong: I make sure she takes them off, that's the whole point because then I get to examine her beautiful back in all its delicious, twisted glory, and frankly that's all I'm interested in. D'you know the first time I saw it I got an erection?

Roget: You find it arousing?

Armstrong: In the same way that I find electricity exciting, or the isolation of oxygen, or the dissection of a human heart.

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[ROGET *stares at him.*]

Armstrong: I told you it was all in a good cause, didn't I? I mean, obviously she's not the sort to just take her clothes off and let me have a look for a few bob, I spotted the Presbyterian bent right away. In fact I almost scuppered my chances at one point, before I'd got the full measure of her. I had to make up some awful rubbish about my mother being dead, which of course she isn't. So unfortunately we have to go the long route. Farleigh showed us a similar torso once but it was much milder. Extraordinary malformation of the upper vertebrae, with resultant distortion of the rib cage. And hers, you see, is much more severe, much more interesting, I mean it's exquisite, it's almost a poem –

[ISOBEL *runs off, stifling a cry.* ROGET *turns round.*]

Roget: What was that?

Armstrong: What? Nothing.

[ROGET *looks at him.*]

Roget: Can I say something?

[ARMSTRONG *grins.*]

Armstrong: Go ahead.

Roget: You are amoral, corrupt and depraved. You are cruel, heartless, mean spirited, barbarous. You are treacherous, despicable, and vilely contemptible. You are a low-down seducer.

(*from* Act 2, Scene 3)

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TOM STOPPARD: *Indian Ink*

5 **Either** **(a)** In what ways, and with what dramatic effects, does Stoppard use contrasts of place in the play?

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

Das: Oh! – you're not dying are you?!

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Yes, it was a gift for you.

(*from* Act 1)

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