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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 2024**

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: *Hamlet*

1 Either (a) Discuss Shakespeare's dramatic presentation of the supernatural, and its significance in the play.

Or (b) Analyse the following extract, showing what it adds to your understanding of Hamlet's difficulty in making decisions, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

Hamlet:

Ay, so God buy to you! Now I am alone.
O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd;
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing!
For Hecuba!
What's Hecuba to him or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears,
And cleave the general ear with horrid speech;
Make mad the guilty, and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettl'd rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain, breaks my pate across,
Plucks off my beard and blows it in my face,
Tweaks me by the nose, gives me the lie i' th' throat
As deep as to the lungs? Who does me this?
Ha!
'Swounds, I should take it; for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should 'a fatted all the region kites
With this slave's offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing like a very drab,
A scullion! Fie upon't! foh!

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About, my brains. Hum – I have heard
That guilty creatures, sitting at a play,
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks;
I'll tent him to the quick. If 'a do blench,
I know my course. The spirit that I have seen
May be a devil; and the devil hath power
T' assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.
[*Exit*.]

(*from* Act 2, Scene 2)

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WILLIAM SHAKESPEARE: *The Merchant of Venice*

2 Either (a) 'The tension between self-interest and love is central to the drama of the play.'

How far, and in what ways, do you agree with this view of *The Merchant of Venice*?

Or (b) Analyse the following extract and consider what it adds to your understanding of Portia's dealings with men, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[*Exit* SHYLOCK.]

Duke: Sir, I entreat you home with me to dinner.

Portia: I humbly do desire your Grace of pardon;
I must away this night toward Padua,
And it is meet I presently set forth.

Duke: I am sorry that your leisure serves you not.
Antonio, gratify this gentleman,
For in my mind you are much bound to him.

[*Exeunt* DUKE*,* MAGNIFICOES*, and train.*]

Bassanio: Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted
Of grievous penalties; in lieu whereof
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.

Antonio: And stand indebted, over and above,
In love and service to you evermore.

Portia: He is well paid that is well satisfied,
And I, delivering you, am satisfied,
And therein do account myself well paid.
My mind was never yet more mercenary.
I pray you, know me when we meet again;
I wish you well, and so I take my leave.

Bassanio: Dear sir, of force I must attempt you further;
Take some remembrance of us, as a tribute,
Not as fee. Grant me two things, I pray you,
Not to deny me, and to pardon me.

Portia: You press me far, and therefore I will yield.
[*To* ANTONIO] Give me your gloves, I'll wear them for your sake.
[*To* BASSANIO] And, for your love, I'll take this ring from you.
Do not draw back your hand: I'll take no more,
And you in love shall not deny me this.

Bassanio: This ring, good sir – alas, it is a trifle;
I will not shame myself to give you this.

Portia: I will have nothing else but only this;
And now, methinks, I have a mind to it.

Bassanio: There's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation;
Only for this, I pray you, pardon me.

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Portia: I see, sir, you are liberal in offers;
You taught me first to beg, and now, methinks,
You teach me how a beggar should be answer'd.

Bassanio: Good sir, this ring was given me by my wife;
And, when she put it on, she made me vow
That I should neither sell, nor give, nor lose it.

Portia: That 'scuse serves many men to save their gifts.
An if your wife be not a mad woman,
And know how well I have deserv'd this ring,
She would not hold out enemy for ever
For giving it to me. Well, peace be with you!

[*Exeunt* PORTIA *and* NERISSA.]

Antonio: My Lord Bassanio, let him have the ring.
Let his deservings, and my love withal,
Be valued 'gainst your wife's commandment.

Bassanio: Go, Gratiano, run and overtake him;
Give him the ring, and bring him, if thou canst,
Unto Antonio's house. Away, make haste.

[*Exit* GRATIANO.]

Come, you and I will thither presently;
And in the morning early will we both
Fly toward Belmont. Come, Antonio. [*Exeunt.*]

(*from* Act 4, 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 powerful emotions 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.

Simon [*after a long pause*]: Whiteman!

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SCENE 2

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I

can smell her everywhere!'

(*from* The Train Driver, Scenes 1 and 2)

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EUGENE O'NEILL: *Long Day's Journey Into Night*

4 **Either** **(a)** In what ways, and with what dramatic effects, does O'Neill present different kinds of suffering in the play?

Or **(b)** Analyse the following extract and consider in what ways it adds to your understanding of Mary, here and elsewhere in the play. You should pay close attention to the language, tone and action in your answer.

Mary […]: I've never felt at home in the theatre.

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If I didn't know better, I'd think you'd a drop taken.

(*from* Act 3)

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SHELAGH STEPHENSON: *An Experiment with an Air Pump*

5 Either (a) Discuss Stephenson's dramatic presentation of tensions between science and the arts in the play.

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: The whole thing sticks in my craw ever since two students in Edinburgh acquired for us a lovely fresh corpse which turned out to be our tutor's grandfather. The poor man clean fainted away when he pulled back the sheet.

Armstrong: What difference does it make if they're dead? The dead are just meat. But meat that tells a story. Every time I slice open a body, I feel as if I'm discovering America.

Roget: I do see the relatives' point. If you believe in bodily resurrection, the minimum requirement is a body.

Armstrong: I'd happily allow you to slice mine into porterhouse steaks, as long as I was definitively dead.

Roget: When's Farleigh's next demonstration?

Armstrong: Depends on the supply. D'you want to come?

Roget: I'm torn. I'm fascinated by the thing itself but slightly uneasy at the methods used to procure the bodies.

Armstrong: We've got our eye on an undersized fellow, about three foot tall. He's not at all well. He'll not see out the winter.

Roget: You seek out potential cadavers before they're even dead?

[*He catches the shuttlecock and stops playing.*]

Good God, man, that's appalling.

Armstrong: Needs must. We can have any number of average, everyday corpses. They're two a penny. Literally, at this time of year, when people are dropping like flies. But an unusual specimen must be ordered in advance. I thought you knew that?

Roget: I suppose I didn't think about it. I didn't ask where they came from, I assumed …

Armstrong: What? That they climbed on to the dissecting table of their own accord?

Roget: No no no, of course not, I just … well, I suppose I chose not to wonder.

[*He bats the shuttlecock to* ARMSTRONG.]

Armstrong: You didn't want to sully yourself with thoughts of such vile trade. You're a romantic, Roget –

Roget: I think more precisely, I am a man of delicate sensibilities –

Armstrong: Useless, not to say dangerous, qualities in a man of science.

Roget: D'you never have qualms? D'you exist solely in the burning fires of certainty?

Armstrong: Digging up corpses is necessary if we're to totter out of the Dark Ages. You can dissect a stolen body with moral qualms or with none at all and it won't make a blind bit of difference

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to what you discover. Discovery is neutral. Ethics should be left to philosophers and priests. I've never had a moral qualm in my life, and it would be death to science if I did. That's why I'll be remembered as a great physician, Roget, and you'll be forgotten as a man who made lists.

[ROGET *passes him a drop shot which he fails to anticipate and misses*.]

Armstrong: Bastard.

[FENWICK *appears. They stop playing, guiltily.*]

Roget: Sir – we were just, er –

Armstrong: It was very cold outside, sir.

Fenwick: Useless girls, both of you. Anyway. Supper's about to be served.

[*They go with him.*]

(*from* Act 2, Scene 2)

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