GradeMax

Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/32**

Paper 3 Shakespeare and Drama **October/November 2024**

2 hours

8488539607

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.

DC (RCL (DF)) 326963/4
© UCLES 2024

[Turn over

GradeMax

Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *Hamlet*

1 Either (a) '*Hamlet:* Frailty, thy name is woman.'

With this quotation in mind, discuss Shakespeare's dramatic presentation of Hamlet's relationship with his mother, Gertrude.

Or (b) Analyse the following extract, showing how it prepares an audience for what is to come. You should pay close attention to language, tone and action.

[*Elsinore. The guard-platform of the Castle.*
FRANCISCO *at his post. Enter to him* BERNARDO.]

Bernardo: Who's there?
Francisco: Nay, answer me. Stand and unfold yourself.
Bernardo: Long live the King!
Francisco: Bernardo?
Bernardo: He.
Francisco: You come most carefully upon your hour.
Bernardo: 'Tis now struck twelve; get thee to bed, Francisco.
Francisco: For this relief much thanks. 'Tis bitter cold,
And I am sick at heart.
Bernardo: Have you had quiet guard?
Francisco: Not a mouse stirring.
Bernardo: Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.
[*Enter* HORATIO *and* MARCELLUS.]
Francisco: I think I hear them. Stand, ho! Who is there?
Horatio: Friends to this ground.
Marcellus: And liegemen to the Dane.
Francisco: Give you good night.
Marcellus: O, farewell, honest soldier!
Who hath reliev'd you?
Francisco: Bernardo hath my place.
Give you good night.
[*Exit.*]
Marcellus: Holla, Bernardo!
Bernardo: Say –
What, is Horatio there?
Horatio: A piece of him.
Bernardo: Welcome, Horatio; welcome, good Marcellus.
Horatio: What, has this thing appear'd again to-night?
Bernardo: I have seen nothing.

GradeMax

Marcellus: Horatio says 'tis but our fantasy,
And will not let belief take hold of him
Touching this dreaded sight, twice seen of us;
Therefore I have entreated him along
With us to watch the minutes of this night,
That, if again this apparition come,
He may approve our eyes and speak to it.

Horatio: Tush, tush, 'twill not appear.

Bernardo: Sit down awhile,
And let us once again assail your ears,
That are so fortified against our story,
What we have two nights seen.

Horatio: Well, sit we down,
And let us hear Bernardo speak of this.

Bernardo: Last night of all,
When yond same star that's westward from the pole
Had made his course t' illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one –

[*Enter* GHOST.]

Marcellus: Peace, break thee off; look where it comes again.

Bernardo: In the same figure, like the King that's dead.

Marcellus: Thou art a scholar; speak to it, Horatio.

Bernardo: Looks 'a not like the King? Mark it, Horatio.

Horatio: Most like. It harrows me with fear and wonder.

Bernardo: It would be spoke to.

Marcellus: Question it, Horatio.

Horatio: What art thou that usurp'st this time of night
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? By heaven I charge thee, speak!

Marcellus: It is offended.

Bernardo: See, it stalks away.

Horatio: Stay! speak, speak! I charge thee, speak!

[*Exit* GHOST.]

Marcellus: 'Tis gone, and will not answer.

Bernardo: How now, Horatio! You tremble and look pale.
Is not this something more than fantasy?
What think you on't?

Horatio: Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.

Marcellus: Is it not like the King?

(*from* Act 1, Scene 1)

© UCLES 2024

[Turn over

GradeMax

WILLIAM SHAKESPEARE: *The Merchant of Venice*

2 Either (a) Discuss Shakespeare's dramatic presentation of prejudice in the play.

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.

Lorenzo: Sweet soul, let's in, and there expect their coming.
And yet no matter – why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air.

[*Exit* STEPHANO.]

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

[*Enter musicians.*]

Come, ho, and wake Diana with a hymn;
With sweetest touches pierce your mistress' ear,
And draw her home with music.

[*Music*]

Jessica: I am never merry when I hear sweet music.

Lorenzo: The reason is your spirits are attentive;
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood –
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music. Therefore the poet
Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted. Mark the music.

[*Enter* PORTIA *and* NERISSA.]

© UCLES 2024

GradeMax

Portia: That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.

Nerissa: When the moon shone, we did not see the candle.

Portia: So doth the greater glory dim the less:
A substitute shines brightly as a king
Until a king be by, and then his state
Empties itself, as doth an inland brook
Into the main of waters. Music! hark!

Nerissa: It is your music, madam, of the house.

Portia: Nothing is good, I see, without respect;
Methinks it sounds much sweeter than by day.

Nerissa: Silence bestows that virtue on it, madam.

Portia: The crow doth sing as sweetly as the lark
When neither is attended; and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! The moon sleeps with Endymion,
And would not be awak'd.

[*Music ceases*.]

Lorenzo: That is the voice,
Or I am much deceiv'd, of Portia.

Portia: He knows me as the blind man knows the cuckoo,
By the bad voice.

Lorenzo: Dear lady, welcome home.

(*from* Act 5, Scene 1)

© UCLES 2024

[Turn over

GradeMax

Section B

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 oppression in these plays?

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

[*He* [ALFRED] *leaves.*

Content removed due to copyright restrictions.

© UCLES 2024

GradeMax

Content removed due to copyright restrictions.

Oupa: If it makes you happy that's good – but I'm saying it because it's the truth.

(*from* Coming Home, Act 1)

GradeMax

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

4 **Either** **(a)** In what ways, and with what dramatic effects, does O'Neill present the relationship between the brothers James Tyrone Jr and Edmund in the play?

Or **(b)** Analyse the following extract, considering it in relation to O'Neill's dramatic methods and concerns, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

Jamie [*after a pause*]: What did Doc Hardy say about the Kid?

Content removed due to copyright restrictions.

© UCLES 2024

GradeMax

Content removed due to copyright restrictions.

[*He makes a move toward the front-parlour doorway, but with a swift impulsive movement she reaches out and clasps his arm.*]

(*from* Act 2, Scene 2)

GradeMax

SHELAGH STEPHENSON: *An Experiment with an Air Pump*

5 Either (a) Discuss Stephenson's dramatic presentation of the relationship between Fenwick and Susannah and its significance for the play as a whole.

Or (b) Analyse the following extract and consider in what ways the 'play within a play' is significant to the drama as a whole. You should pay close attention to the language, tone and action in your answer.

[*Silence as* ISOBEL *puts the tray back on the table. She goes to join* HARRIET *and* MARIA*. They search for scripts and fiddle with them sullenly. The audience sip their wine and wait expectantly.*]

Susannah: Well?

Harriet: All right. It won't be very good. I'm Britannia, she's Arcadia –

Susannah: Yes yes yes, we know that. Get on with it.

[HARRIET *takes a deep breath, coughs, rustles her script.*]

Harriet: Well, first of all there'll just be me on stage and I'll be reading a Brief Prologue, but I haven't written that yet, and then possibly a song, which we'll all sing –

Maria: Which one?

Harriet: I don't know yet. One which we all know.

Susannah: 'Greensleeves' perhaps.

Maria: Or a hymn. I like a hymn.

Harriet: It's not important at the moment –

Maria: What sort of atmosphere must this song provoke?

Susannah: D'you want a happy song or a sad song?

Harriet: For heaven's sake I don't know yet, I wish I'd never mentioned the wretched thing.

[*Pause*]

Maria: Sorry.

Harriet: Anyway, then we all come on dressed more or less like this –

Susannah: I do hope you'll be doing something about Isobel's ears –

Harriet: – and I will have some steam coming out of a chimney here, at least I hope so –

Maria: I think perhaps you should start, Harriet.

Harriet: I'm trying to start!

Maria: Sorry, sorry.

[*Pause*]

Harriet: So. I'm Britannia.

[*She clears her throat, looks at her script.*]

I am Britannia, spirit of our age, champion of our nation. Fair play and enterprise are my guiding lights, industry and endeavour are my saviours.

[*She coughs.*]

I stand atop these lonely hills, from whence
This land I view, all sage, soft gold spread out.

© UCLES 2024

GradeMax

The slate-grey sea, the dry stone walls I know,
The shepherdess, her flock –

Isobel: Baaa.

Harriet: – the frisking lambs.

Maria: But lo, on the horizon now we see –
What can this be, what towers are rising here,
What lights that burn so late into the night?
That smoke that billows forth, what fires are these?

Harriet: The future's ours, these chimneys belch out hope,
These furnaces forge dreams as well as wealth.
Great minds conspire to cast an Eden here
From Iron, and steam bends nature to our will –

Maria: The future is as new Jerusalem –

Isobel: But not for sheep, for sheep it's looking grim.

[*The audience can contain their laughter no longer.* MARIA *throws down her script.*]

Maria: That line ruins the entire piece, Harriet –

Isobel: I told you this yesterday. I don't know why you want sheep in it anyway –

Harriet: The line won't work if you say it like that –

Isobel: – unless it's just an exercise in humiliation. That strikes me as a distinct possibility –

Fenwick: Harriet, perhaps you should –

Harriet: You're the audience, shut up –

[*The audience roar.*]

(*from* Act 2, Scene 1)

© UCLES 2024

GradeMax

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

© UCLES 2024