



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/32

Paper 3 Shakespeare and Drama

May/June 2022

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) In what ways, and with what dramatic effects, does Shakespeare present trade and business in *The Merchant of Venice*?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of the friendship between Antonio and Bassanio, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

<i>Antonio:</i>	Is that anything now?	
<i>Bassanio:</i>	Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them they are not worth the search.	5
<i>Antonio:</i>	Well; tell me now what lady is the same To whom you swore a secret pilgrimage, That you to-day promis'd to tell me of?	
<i>Bassanio:</i>	'Tis not unknown to you, Antonio, How much I have disabled mine estate By something showing a more swelling port Than my faint means would grant continuance; Nor do I now make moan to be abridg'd From such a noble rate; but my chief care Is to come fairly off from the great debts Wherein my time, something too prodigal, Hath left me gag'd. To you, Antonio, I owe the most, in money and in love; And from your love I have a warranty To unburden all my plots and purposes How to get clear of all the debts I owe.	10 15 20
<i>Antonio:</i>	I pray you, good Bassanio, let me know it; And if it stand, as you yourself still do, Within the eye of honour, be assur'd My purse, my person, my extremest means, Lie all unlock'd to your occasions.	25
<i>Bassanio:</i>	In my school-days, when I had lost one shaft, I shot his fellow of the self-same flight The self-same way, with more advised watch, To find the other forth; and by adventuring both I oft found both. I urge this childhood proof, Because what follows is pure innocence. I owe you much; and, like a wilful youth, That which I owe is lost; but if you please To shoot another arrow that self way Which you did shoot the first, I do not doubt, As I will watch the aim, or to find both, Or bring your latter hazard back again And thankfully rest debtor for the first.	30 35 40

- Antonio:* You know me well, and herein spend but time
To wind about my love with circumstance;
And out of doubt you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have. 45
Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it; therefore, speak.
- Bassanio:* In Belmont is a lady richly left,
And she is fair and, fairer than that word, 50
Of wondrous virtues. Sometimes from her eyes
I did receive fair speechless messages.
Her name is Portia – nothing undervalu'd
To Cato's daughter, Brutus' Portia.
Nor is the wide world ignorant of her worth; 55
For the four winds blow in from every coast
Renowned suitors, and her sunny locks
Hang on her temples like a golden fleece,
Which makes her seat of Belmont Colchos' strond,
And many Jasons come in quest of her. 60
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift
That I should questionless be fortunate.
- Antonio:* Thou know'st that all my fortunes are at sea; 65
Neither have I money nor commodity
To raise a present sum; therefore go forth,
Try what my credit can in Venice do;
That shall be rack'd, even to the uttermost,
To furnish thee to Belmont to fair Portia. 70
Go presently inquire, and so will I,
Where money is; and I no question make
To have it of my trust or for my sake. [Exeunt.]

(from Act 1 Scene 1)

WILLIAM SHAKESPEARE: *King Lear*

- 2 **Either** (a) Discuss Shakespeare's dramatic presentation of real and pretend love in the play *King Lear*.
- Or** (b) Analyse the following extract and consider in what ways it is characteristic 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 GLOUCESTER, led by an OLD MAN.]

- Edgar:* But who comes here?
My father, poorly led? World, world, O world!
But that thy strange mutations make us hate thee,
Life would not yield to age. 5
- Old Man:* O my good lord, I have been your tenant, and your father's
tenant, these fourscore years.
- Gloucester:* Away, get thee away; good friend, be gone.
Thy comforts can do me no good at all;
Thee they may hurt. 10
- Old Man:* You cannot see your way.
- Gloucester:* I have no way, and therefore want no eyes;
I stumbled when I saw: full oft 'tis seen
Our means secure us, and our mere defects
Prove our commodities. O dear son Edgar,
The food of thy abused father's wrath! 15
Might I but live to see thee in my touch,
I'd say I had eyes again!
- Old Man:* How now! Who's there?
- Edgar* [Aside]: O gods! Who is't can say 'I am at the worst'?
I am worse than e'er I was. 20
- Old Man:* 'Tis poor mad Tom.
- Edgar* [Aside]: And worse I may be yet. The worst is not
So long as we can say 'This is the worst'.
- Old Man:* Fellow, where goest? 25
- Gloucester:* Is it a beggar-man?
- Old Man:* Madman and beggar too.
- Gloucester:* He has some reason, else he could not beg.
I' th' last night's storm I such a fellow saw;
Which made me think a man a worm. My son
Came then into my mind; and yet my mind
Was then scarce friends with him. I have heard more since. 30
As flies to wanton boys are we to th' gods –
They kill us for their sport.
- Edgar* [Aside]: How should this be?
Bad is the trade that must play fool to sorrow,
Ang'ring itself and others. – Bless thee, master! 35
- Gloucester:* Is that the naked fellow?
- Old Man:* Ay, my lord.
- Gloucester:* Then, prithee, get thee away. If for my sake
Thou wilt o'ertake us hence a mile or twain 40

- I' th' way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Which I'll entreat to lead me.
- Old Man:* Alack, sir, he is mad. 45
- Gloucester:* 'Tis the times' plague when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.
- Old Man:* I'll bring him the best 'parel that I have,
Come on't what will. [Exit.] 50
- Gloucester:* Sirrah, naked fellow!
- Edgar:* Poor Tom's a-cold. [Aside] I cannot daub it further.
- Gloucester:* Come hither, fellow.
- Edgar:* [Aside]: And yet I must. – Bless thy sweet eyes, they bleed.
- Gloucester:* Know'st thou the way to Dover? 55
- Edgar:* Both stile and gate, horse-way and footpath. Poor Tom
hath been scar'd out of his good wits. Bless thee, good
man's son, from the foul fiend! Five fiends have been in
poor Tom at once: of lust, as Obidicut; Hobbididence,
prince of dumbness; Mahu, of stealing; Modo, of murder;
Flibertigibbet, of mopping and mowing, who since possesses
chambermaids and waiting-women. So, bless thee, master! 60
- Gloucester:* Here, take this purse, thou whom the heavens' plagues
Have humbled to all strokes. That I am wretched
Makes thee the happier. Heavens, deal so still!
Let the superfluous and lust-dieted man
That slaves your ordinance, that will not see
Because he does not feel, feel your power quickly;
So distribution should undo excess,
And each man have enough. Dost thou know Dover? 70
- Edgar:* Ay, master.
- Gloucester:* There is a cliff whose high and bending head
Looks fearfully in the confined deep:
Bring me but to the very brim of it
And I'll repair the misery thou dost bear 75
With something rich about me. From that place
I shall no leading need.
- Edgar:* Give me thy arm;
Poor Tom shall lead thee. [Exeunt.]

(from Act 4 Scene 1)

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 prejudice in these plays.
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Fugard's presentation of conflict in these plays. You should pay close attention to language, tone and action in your answer.

Mannetjie: You wanted to steal it?

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*He and the young boy look into each other's eyes
honestly and openly.]*

(from Coming Home, Act 2 Scene 2)

SHELAGH STEPHENSON: *An Experiment with an Air Pump*

- 4 **Either** (a) In what ways, and with what dramatic effects, does Stephenson explore the changing roles of women in society in the play?
- Or** (b) Analyse the following extract, discussing what it adds to your understanding of the relationship between Susannah and Fenwick in the play as a whole. You should pay close attention to language, tone and action in your answer.

<i>Susannah:</i>	How could you love me so much then and so little now? Am I not the same person? Perhaps the woman you professed such tenderness towards then was an invention, a construct of your imagination –	
<i>Fenwick:</i>	I did love you, Susannah –	5
<i>Susannah:</i>	Did? What good is did to me?	
<i>Fenwick:</i>	Do, I do love you, but perhaps we interpret the word in different ways. You talk of tenderness when you talk of love, you talk of dogged devotion, you make it all sweet nothings and new hair ribbons –	10
<i>Susannah:</i>	I dispute the last, but for the rest, what else is love but tender devotion –	
<i>Fenwick:</i>	I was in thrall to you, Susannah. Sick, weak with longing at the merest hint of your presence. I couldn't sleep for thinking of the web of veins that traced the inside of your arms. I dreamt of the scent of your neck, the soft, suckable lobe of your ear. I wanted to crush your mouth against mine, I wanted to run my tongue down the cleft your breasts –	15
<i>Susannah:</i>	Joseph, please, this is bedroom talk –	
<i>Fenwick:</i>	– I wanted to lose myself inside you. Your beauty possessed me, it made my blood dance. I could watch the pulse flickering in your wrist and feel sick with desire. But because you were beautiful I imagined you to be wise, and yes I know now, as I knew then, that one has nothing to do with the other. I asked myself even then, do I love her because she is beautiful or is she beautiful because I love her. I couldn't answer and I didn't care. Passion distorts, it makes things seem what they are not. Because you had the face of the Madonna, I imbued you with her qualities. You had not conversation then, and I told myself that still waters run deep. Your looks of blank incomprehension I read as philosophical musing. When I talked of politics or science, and your face betrayed no expression whatsoever, I saw it as profound spiritual calm, a stillness which put my passion to shame, I saw in you a wisdom which I could never hope to attain. The less you said the easier it was to invent you. You could have sat at my side and warbled in Japanese and I would have hung on to your every word. I dreamt of your flesh, I wanted to lick your eyes, I wanted to leave children inside you ...	20
	[Pause.]	25
<i>Susannah:</i>	Joseph, if you bear any vestige of that love for me, you must make it manifest. You must talk to me in a language which	30
		35
		40

does not exclude me. Do not shut me out. Do not humiliate
me in front of your friends, but include me, ask my advice, 45
my opinion. I know I behave ridiculously, don't imagine
I am unaware of it. I loathe the role I have taken on, but
you forced me to it, d'you understand? It's the only part you
have left open to me and I have played it to the hilt. You talk 50
always of equality. Why don't you practice it? I want to be
your equal, not a fawning, yapping lap dog –
[ISOBEL *appears. Screaming and shouting offstage.*]

(from Act 2 Scene 3)

TOM STOPPARD: *Indian Ink*

- 5 **Either** (a) In what ways, and with what dramatic effects, does Stoppard explore links between past and present in the play?
- Or** (b) Analyse the following extract, considering ways in which it is characteristic of Stoppard's presentation of British rule, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

Durance: I promised you a turn with the Daimler – remember?

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[They dash towards the car ... the car doors are heard slamming, the engine roars into life and the Daimler takes off at what sounds like a dangerous speed.]

(from Act 2)

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