



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/33

Paper 3 Shakespeare and Drama

May/June 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.

Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

- 1 **Either** (a) What, in your view, is the dramatic significance of Venice as a setting in the play?
- Or** (b) Analyse the following extract, showing what it adds to your understanding 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 ANTONIO.]

Bassanio: This is Signior Antonio.

Shylock [Aside]: How like a fawning publican he looks!
I hate him for he is a Christian;
But more for that in low simplicity 5
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails, 10
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursed be my tribe
If I forgive him!

Bassanio: Shylock, do you hear? 15

Shylock: I am debating of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe, 20
Will furnish me. But soft! how many months
Do you desire? [To ANTONIO] Rest you fair, good signior;
Your worship was the last man in our mouths.

Antonio: Shylock, albeit I neither lend nor borrow
By taking nor by giving of excess, 25
Yet, to supply the ripe wants of my friend,
I'll break a custom. [To BASSANIO] Is he yet possess'd
How much ye would?

Shylock: Ay, ay, three thousand ducats.

Antonio: And for three months. 30

Shylock: I had forgot – three months; you told me so.
Well then, your bond; and, let me see – but hear you,
Methoughts you said you neither lend nor borrow
Upon advantage.

Antonio: I do never use it. 35

Shylock: When Jacob graz'd his uncle Laban's sheep –
This Jacob from our holy Abram was,
As his wise mother wrought in his behalf,
The third possessor; ay, he was the third –

Antonio: And what of him? Did he take interest? 40

Shylock:	No, not take interest; not, as you would say, Directly int'rest; mark what Jacob did: When Laban and himself were compromis'd That all the eanlings which were streak'd and pied Should fall as Jacob's hire, the ewes, being rank, In end of autumn turned to the rams; And when the work of generation was Between these woolly breeders in the act, The skilful shepherd pill'd me certain wands, And, in the doing of the deed of kind, He stuck them up before the fulsome ewes, Who, then conceiving, did in eaning time Fall parti-colour'd lambs, and those were Jacob's. This was a way to thrive, and he was blest; And thrift is blessing, if men steal it not.	45
Antonio:	This was a venture, sir, that Jacob serv'd for; A thing not in his power to bring to pass, But sway'd and fashion'd by the hand of heaven. Was this inserted to make interest good? Or is your gold and silver ewes and rams?	60
Shylock:	I cannot tell; I make it breed as fast. But note me, signior.	
Antonio	[Aside]: Mark you this, Bassanio, The devil can cite Scripture for his purpose. An evil soul producing holy witness Is like a villain with a smiling cheek, A goodly apple rotten at the heart. O, what a goodly outside falsehood hath!	65
Shylock:	Three thousand ducats – 'tis a good round sum. Three months from twelve; then let me see, the rate –	70
Antonio:	Well, Shylock, shall we be beholding to you?	

(from Act 1, Scene 3)

WILLIAM SHAKESPEARE: *King Lear*

2 Either (a) 'A dog's obeyed in office.'

With this quotation in mind, discuss Shakespeare's presentation of political power in *King Lear*.

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.

	[Enter GONERIL.]	
Lear:	Who stock'd my servant? Regan, I have good hope Thou didst not know on't. – Who comes here? O heavens, If you do love old men, if your sweet sway Allow obedience, if you yourselves are old, Make it your cause; send down, and take my part. [To GONERIL] Art not asham'd to look upon this beard? – O Regan, will you take her by the hand?	5
Goneril:	Why not by th' hand, sir? How have I offended? All's not offence that indiscretion finds, And dotage terms so.	10
Lear:	O sides, you are too tough! Will you yet hold? – How came my man i' th' stocks?	
Cornwall:	I set him there, sir; but his own disorders Deserv'd much less advancement.	15
Lear:	You! did you?	
Regan:	I pray you, father, being weak, seem so. If, till the expiration of your month, You will return and sojourn with my sister, Dismissing half your train, come then to me. I am now from home, and out of that provision Which shall be needful for your entertainment.	20
Lear:	Return to her, and fifty men dismiss'd? No, rather I abjure all roofs, and choose To wage against the enmity o' th' air, To be a comrade with the wolf and owl – Necessity's sharp pinch! Return with her? Why, the hot-blooded France, that dowerless took Our youngest born – I could as well be brought To knee his throne, and, squire-like, pension beg To keep base life afoot. Return with her? Persuade me rather to be slave and sumpter To this detested groom. [Pointing to OSWALD.]	25 30
Goneril:	At your choice, sir.	
Lear:	I prithee, daughter, do not make me mad. I will not trouble thee, my child; farewell. We'll no more meet, no more see one another. But yet thou art my flesh, my blood, my daughter; Or rather a disease that's in my flesh, Which I must needs call mine; thou art a boil, A plague-sore, or embossed carbuncle	35 40

	In my corrupted blood. But I'll not chide thee; Let shame come when it will, I do not call it; I do not bid the Thunder-bearer shoot, Nor tell tales of thee to high-judging Jove. Mend when thou canst; be better at thy leisure; I can be patient; I can stay with Regan, I and my hundred knights.	45
<i>Regan:</i>	Not altogether so. I look'd not for you yet, nor am provided For your fit welcome. Give ear, sir, to my sister; For those that mingle reason with your passion Must be content to think you old, and so – But she knows what she does.	50
<i>Lear:</i>	Is this well spoken?	55
<i>Regan:</i>	I dare avouch it, sir. What, fifty followers? Is it not well? What should you need of more? Yea, or so many, sith that both charge and danger Speak 'gainst so great a number? How in one house Should many people under two commands Hold amity? 'Tis hard; almost impossible.	60
<i>Goneril:</i>	Why might not you, my lord, receive attendance From those that she calls servants, or from mine?	
<i>Regan:</i>	Why not, my lord? If then they chanc'd to slack ye, We could control them. If you will come to me – For now I spy a danger – I entreat you To bring but five and twenty. To no more Will I give place or notice.	65
<i>Lear:</i>	I gave you all.	
<i>Regan:</i>	And in good time you gave it.	70

(from Act 2, Scene 4)

Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *The Train Driver and Other Plays*

- 3** **Either** **(a)** Compare Fugard's dramatic presentation of Adela in *Have You Seen Us?* with that of Veronica in *Coming Home*.
- Or** **(b)** Analyse the following extract, considering it in relation to Fugard's dramatic methods and concerns, here and elsewhere in these plays. You should pay close attention to language, tone and action in your answer.

Roelf: Okay.

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[He stands there, his hands held out in a helpless gesture.]

END OF PLAY

(from The Train Driver, Scene 6 and Epilogue)

SHELAGH STEPHENSON: *An Experiment with an Air Pump*

- 4 Either** (a) Discuss the dramatic significance of locating the play's action in only one place.
- 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.

[1999. Lights up on same room as before, one tea chest left. The table bears the remnants of a meal, as in the previous scene. TOM is sitting at the head of the table, in what was previously SUSANNAH's place. ELLEN is next to him.]

- Tom:* So you're taking the job. I suppose I should say congratulations. 5
[He raises his glass.]
 Mind you, I don't know why you even pretended to consider your options. You were never really going to turn it down, were you?
- Ellen:* I might have done. I could have stayed where I am, and kept my hands clean. I could have avoided filthy commercialism and struggled along on bits of funding from now till doomsday. I did consider it actually. But this is too exciting. I can't resist it, basically. It wasn't an intellectual decision. It was my heart. I felt it beat faster when I thought of all the possibilities. 10 15
- Tom:* Apparently the heart is involved in the choices we make. Literally. It's not just a pump. That's a scientific fact.
- Ellen:* According to who?
- Tom:* I read it somewhere. It's the main motor of the body. It's what drives us, it's what defines us. You're not just your brain. Apparently, if you give someone a new heart, they quite often take on some of the characteristics of the donor – 20
- Ellen:* Have you been talking to Phil?
- Tom:* The heart retains information, they don't understand how, yet, but everything's connected one way or another, nothing exists in isolation. When you feel grief, your heart hurts. When you feel love, it's your heart that hurts, not your brain. You took this job because your heart told you to. 25
- Ellen:* You make it sound poetic.
- Tom:* Isn't it? 30
- Ellen:* Science is supposed to be cold and considered and rational.
- Tom:* But it's not, is it?
- Ellen:* In practice, it is. But I suppose my urge to pursue it is a passion, it's intense, the same as yours for George Eliot or John Webster. Actually, it's more than that. It's sexy. It makes me fizz inside. To me it's a form of rapture. You're right. To me, an exquisitely balanced formula is a poem. 35
- Tom:* So we're not that much different after all. Art and science are part of the same thing. Like waves and particles. You need both to define the whole. 40
- Ellen:* Maybe. But you stirred up questions in me and I blamed you for it. I'd never felt unconfident before. Not about work anyway.

The bottom line is: I don't think science is value free, I don't think it's morally neutral. Kate does, but I don't –

[KATE comes in with two more bottles of wine.]

45

Kate: What do I do?

Tom: You're unscrupulous, ambitious, and you'd dissect your own mother if you thought it might give you the answer to something.

Kate: Yeah, I probably would. But only if she was dead already.

50

Tom: So where would you draw the line?

Kate: Well, I wouldn't kill. I wouldn't murder. But apart from that ... white or red?

(from Act 2, Scene 4)

TOM STOPPARD: *Indian Ink*

- 5 Either (a)** 'The process of writing and painting is central to the play's dramatic effects.'

In the light of this comment, discuss Stoppard's presentation of Das and Flora's creativity.

- Or (b)** Analyse the following extract and consider in what ways it is characteristic of Stoppard's dramatic methods and concerns, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

Flora: 'My suitor

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Durance: No.

(from Act 2)

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