



## 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 justice 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.

[Enter BASSANIO, PORTIA, GRATIANO, NERISSA, and all their trains.]

- Portia:* I pray you tarry; pause a day or two  
Before you hazard; for, in choosing wrong,  
I lose your company; therefore forbear awhile. 5  
There's something tells me – but it is not love –  
I would not lose you; and you know yourself  
Hate counsels not in such a quality.  
But lest you should not understand me well –  
And yet a maiden hath no tongue but thought – 10  
I would detain you here some month or two  
Before you venture for me. I could teach you  
How to choose right, but then I am forsworn;  
So will I never be; so may you miss me;  
But if you do, you'll make me wish a sin, 15  
That I had been forsworn. Beshrew your eyes!  
They have o'erlook'd me and divided me;  
One half of me is yours, the other half yours –  
Mine own, I would say; but if mine, then yours,  
And so all yours. O! these naughty times 20  
Puts bars between the owners and their rights;  
And so, though yours, not yours. Prove it so,  
Let fortune go to hell for it, not I.  
I speak too long, but 'tis to peize the time,  
To eke it, and to draw it out in length, 25  
To stay you from election.
- Bassanio:* Let me choose;  
For as I am, I live upon the rack.
- Portia:* Upon the rack, Bassanio? Then confess  
What treason there is mingled with your love. 30
- Bassanio:* None but that ugly treason of mistrust,  
Which makes me fear th' enjoying of my love;  
There may as well be amity and life  
'Tween snow and fire as treason and my love.
- Portia:* Ay, but I fear you speak upon the rack, 35  
Where men enforced do speak anything.
- Bassanio:* Promise me life, and I'll confess the truth.
- Portia:* Well then, confess and live.
- Bassanio:* 'Confess' and 'love'  
Had been the very sum of my confession. 40

O happy torment, when my torturer  
 Doth teach me answers for deliverance!  
 But let me to my fortune and the caskets.

*Portia:* Away, then; I am lock'd in one of them. 45  
 If you do love me, you will find me out.  
 Nerissa and the rest, stand all aloof;  
 Let music sound while he doth make his choice;  
 Then, if he lose, he makes a swan-like end,  
 Fading in music. That the comparison 50  
 May stand more proper, my eye shall be the stream  
 And wat'ry death-bed for him. He may win;  
 And what is music then? Then music is  
 Even as the flourish when true subjects bow  
 To a new-crowned monarch; such it is 55  
 As are those dulcet sounds in break of day  
 That creep into the dreaming bridegroom's ear  
 And summon him to marriage. Now he goes,  
 With no less presence, but with much more love,  
 Than young Alcides when he did redeem 60  
 The virgin tribute paid by howling Troy  
 To the sea-monster. I stand for sacrifice;  
 The rest aloof are the Dardanian wives,  
 With bleared visages come forth to view  
 The issue of th' exploit. Go, Hercules!  
 Live thou, I live. With much much more dismay 65  
 I view the fight than thou that mak'st the fray.

*[A Song, the whilst BASSANIO comments on the caskets to himself.]*

Tell me where is fancy bred,  
 Or in the heart or in the head, 70  
 How begot, how nourished?  
 Reply, reply.  
 It is engend'ed in the eyes,  
 With gazing fed; and fancy dies  
 In the cradle where it lies. 75  
 Let us all ring fancy's knell:  
 I'll begin it – Ding, dong, bell.

*All:* Ding, dong, bell.

(from Act 3 Scene 2)

WILLIAM SHAKESPEARE: *King Lear*

- 2 **Either** (a) '*Gloucester*: As flies to wanton boys are we to th' gods,  
They kill us for their sport.'

Discuss the concerns and dramatic action of the play, in the light of this comment.

- Or** (b) Analyse the following extract, considering some of the ways in which Shakespeare presents Lear's madness, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

	[ <i>Enter</i> LEAR, EDGAR, and FOOL.]	
<i>Edgar</i> :	Frateretto calls me, and tells me Nero is an angler in the lake of darkness. Pray, innocent, and beware the foul fiend.	
<i>Fool</i> :	Prithee, nuncle, tell me whether a madman be a gentleman or a yeoman?	5
<i>Lear</i> :	A king, a king!	
<i>Fool</i> :	No; he's a yeoman that has a gentleman to his son; for he's a mad yeoman that sees his son a gentleman before him.	
<i>Lear</i> :	To have a thousand with red burning spits Come hissing in upon 'em –	10
<i>Edgar</i> :	The foul fiend bites my back.	
<i>Fool</i> :	He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.	
<i>Lear</i> :	It shall be done; I will arraign them straight. [ <i>To</i> EDGAR] Come, sit thou here, most learned justicer. [ <i>To the</i> FOOL] Thou, sapient sir, sit here. – Now, you she-foxes!	15
<i>Edgar</i> :	Look where he stands and glares! Want'st thou eyes at trial, madam? Come o'er the bourn, Bessy, to me.	20
<i>Fool</i> :	Her boat hath a leak, And she must not speak, Why she dares not come over to thee.	
<i>Edgar</i> :	The foul fiend haunts poor Tom in the voice of a nightingale. Hoppedance cries in Tom's belly for two white herring. Croak not, black angel; I have no food for thee.	25
<i>Kent</i> :	How do you, sir? Stand you not so amaz'd. Will you lie down and rest upon the cushions?	
<i>Lear</i> :	I'll see their trial first. Bring in their evidence. [ <i>To</i> EDGAR] Thou robed man of justice, take thy place. [ <i>To the</i> FOOL] And thou, his yoke-fellow of equity, Bench by his side. [ <i>To</i> KENT] You are o' th' commission, Sit you too.	30
<i>Edgar</i> :	Let us deal justly. Sleepest or wakest thou, jolly shepherd? Thy sheep be in the corn; And for one blast of thy minikin mouth, Thy sheep shall take no harm. Pur! the cat is grey.	35

<i>Lear:</i>	Arraign her first; 'tis Goneril. I here take my oath before this honourable assembly she kick'd the poor King her father.	40
<i>Fool:</i>	Come hither, mistress. Is your name Goneril?	
<i>Lear:</i>	She cannot deny it.	
<i>Fool:</i>	Cry you mercy, I took you for a joint-stool.	
<i>Lear:</i>	And here's another, whose warp'd looks proclaim What store her heart is made on. Stop her there! Arms, arms, sword, fire! Corruption in the place! False justicer, why hast thou let her scape?	45
<i>Edgar:</i>	Bless thy five wits!	
<i>Kent:</i>	O pity! Sir, where is the patience now That you so oft have boasted to retain?	50
<i>Edgar</i>	[ <i>Aside</i> ]: My tears begin to take his part so much They mar my counterfeiting.	
<i>Lear:</i>	The little dogs and all, Tray, Blanch, and Sweetheart, see, they bark at me.	55
<i>Edgar:</i>	Tom will throw his head at them. Avaunt, you curs! Be thy mouth or black or white, Tooth that poisons if it bite; Mastiff, greyhound, mongrel grim, Hound or spaniel, brach or lym, Or bobtail tike or trundle-tail – Tom will make him weep and wail; For, with throwing thus my head, Dogs leapt the hatch, and all are fled.	60
	Do de, de, de. Sessa! Come, march to wakes and fairs and market-towns. Poor Tom, thy horn is dry.	65
<i>Lear:</i>	Then let them anatomize Regan; see what breeds about her heart. Is there any cause in nature that make these hard hearts? [ <i>To EDGAR</i> ] You, sir, I entertain for one of my hundred; only I do not like the fashion of your garments. You will say they are Persian, but let them be chang'd.	70
<i>Kent:</i>	Now, good my lord, lie here and rest awhile.	
<i>Lear:</i>	Make no noise, make no noise; draw the curtains. So, so. We'll go to supper i' th' morning.	75
<i>Fool:</i>	And I'll go to bed at noon.	

(from Act 3 Scene 6)

**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 and the significance of sympathetic listeners 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.

*[Night.*

*In the dimly lit interior of the shack we see ROELF stand up and quietly leave to walk among the graves.]*

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And there you have it.

[*Pause.*]

(*from The Train Driver, Scene 5*)

**SHELAGH STEPHENSON: *An Experiment with an Air Pump***

- 4 **Either** (a) In what ways, and with what dramatic effects, does Stephenson present a scientist's responsibilities towards wider society?
- 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.

<i>Ellen:</i>	You can't not pursue something. You can't say the road might have complications so I won't go down it. Once you know something, you can't unknow it –	
<i>Kate:</i>	The thing is, Tom, I can't make you see the world the way that I do. For me it's all potential, it's all possibility, everything's there to be unravelled and decoded. We're discovering things so fast now, we're falling over our feet. It's like for me everything is total possibility and for you everything is total remembrance.	5
<i>Tom:</i>	Well, I don't know, shall I just cut my throat now? Why wait?	10
<i>Kate:</i>	I want to eat up the world, I want to tear it apart and see what it's made of. And you're just conscious of this weight all the time, of the past bearing down on you –	
<i>Tom:</i>	The past's always with us –	
<i>Kate:</i>	There's nothing wrong with Milton, there's nothing wrong with Shakespeare –	15
<i>Tom:</i>	I'm glad we've sorted that out then –	
<i>Kate:</i>	But it's history, and I'm hooked on the future.	
<i>Tom:</i>	Don't you think there is something to be said for acknowledging the weight of history?	20
<i>Kate:</i>	Yes, but –	
<i>Tom:</i>	No you don't, you don't even know what history is –	
<i>Kate:</i>	Oh please –	
<i>Tom:</i>	You don't respect ambiguities –	
<i>Kate:</i>	What on earth does that mean?	25
<i>Tom:</i>	You bandy these words about, like manic depression and schizophrenia, and you don't even know what they mean. Schizophrenia is just a label, it's not a finite quantifiable thing –	
<i>Kate:</i>	Schizophrenia can cause untold misery –	30
<i>Tom:</i>	Not necessarily, and not that you care anyway, I mean, that's not why you do it, is it –	
<i>Kate:</i>	No, why should it be –	
<i>Ellen:</i>	Tom, we've been through this –	
<i>Tom:</i>	James Joyce probably had a schizophrenia gene, his daughter certainly did. It's a continuum, at one end you get poetry and at the other confusion, you can't just swat it like a fly. You don't understand the world at all, only your tidy version of it, you do all your experiments in a vacuum –	35



- Kate:* Tom, that's a very nice romantic idea, but it's not true, you're hopeless, you're a dinosaur – 40
- Tom:* Yeah, well, we look around, us dinosaurs, and we know we're old and tired, a bit cynical, a bit ironic, but we know the score, we can see the arc of things. We've seen things come and go. And one of the things we know is that the Messiah's not coming. We know that much. 45
- [She laughs and hands him his wine.]*
- Kate:* How d'you know? How come you're so certain?
- Tom:* Oh, for goodness sake –
- Kate:* I'm telling you, Tom, we don't know anything, but it's out there now, within our grasp. Does that not blow your mind? 50
- Tom:* Not in the way you'd like it to –

*(from Act 2 Scene 4)*

**TOM STOPPARD: *Indian Ink***

- 5** **Either** (a) In what ways, and with what dramatic effects, does Stoppard present England in the play?
- Or** (b) Analyse the following extract, considering it in relation to 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, in her blue dress, is at the table on the verandah, writing in her notebook with a fountain pen.]*

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You are cruel to me, Miss Crewe!

*(from Act 1)*

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