



# Cambridge International AS & A Level

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**LITERATURE IN ENGLISH**

**9695/31**

Paper 3 Shakespeare and Drama

**May/June 2021**

**2 hours**



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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## 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.

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This document has **12** pages. Any blank pages are indicated.

## Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 1 **Either** (a) Discuss Shakespeare's presentation of the healing effects of time in *The Winter's Tale*.
- Or** (b) How does Shakespeare dramatically present the following exchange between Perdita and Polixenes and its implications for the play as a whole? You should pay careful attention to language, tone and action in your answer.

*Perdita* [To POLIXENES]: Sir, welcome.  
It is my father's will I should take on me  
The hostess-ship o' th' day. [To CAMILLO] You're welcome, sir.  
Give me those flow'rs there, Dorcas. Reverend sirs,  
For you there's rosemary and rue; these keep 5  
Seeming and savour all the winter long.  
Grace and remembrance be to you both!  
And welcome to our shearing.

*Polixenes:* Shepherdess –  
A fair one are you – well you fit our ages 10  
With flow'rs of winter.

*Perdita:* Sir, the year growing ancient,  
Not yet on summer's death nor on the birth  
Of trembling winter, the fairest flow'rs o' th' season  
Are our carnations and streak'd gillyvors, 15  
Which some call nature's bastards. Of that kind  
Our rustic garden's barren; and I care not  
To get slips of them.

*Polixenes:* Wherefore, gentle maiden,  
Do you neglect them? 20

*Perdita:* For I have heard it said  
There is an art which in their piedness shares  
With great creating nature.

*Polixenes:* Say there be;  
Yet nature is made better by no mean 25  
But nature makes that mean; so over that art,  
Which you say adds to nature, is an art  
That nature makes. You see, sweet maid, we marry  
A gentler scion to the wildest stock,  
And make conceive a bark of baser kind 30  
By bud of nobler race. This is an art  
Which does mend nature – change it rather; but  
The art itself is nature.

*Perdita:* So it is.

*Polixenes:* Then make your garden rich in gillyvors, 35  
And do not call them bastards.

*Perdita:* I'll not put  
The dibble in earth to set one slip of them;  
No more than were I painted I would wish





<i>Lear:</i>	To thee and thine hereditary ever Remain this ample third of our fair kingdom; No less in space, validity, and pleasure, Than that conferr'd on Goneril. – Now, our joy, Although our last and least; to whose young love The vines of France and milk of Burgundy Strive to be interest'd; what can you say to draw A third more opulent than your sisters? Speak.	45       50
<i>Cordelia:</i>	Nothing, my lord.	
<i>Lear:</i>	Nothing!	
<i>Cordelia:</i>	Nothing.	55
<i>Lear:</i>	Nothing will come of nothing. Speak again.	
<i>Cordelia:</i>	Unhappy that I am, I cannot heave My heart into my mouth. I love your Majesty According to my bond; no more nor less.	
<i>Lear:</i>	How, how, Cordelia! Mend your speech a little, Lest you may mar your fortunes.	60
<i>Cordelia:</i>	Good my lord, You have begot me, bred me, lov'd me; I Return those duties back as are right fit, Obey you, love you, and most honour you. Why have my sisters husbands, if they say They love you all? Haply, when I shall wed, That lord whose hand must take my plight shall carry Half my love with him, half my care and duty. Sure I shall never marry like my sisters, To love my father all.	65       70
<i>Lear:</i>	But goes thy heart with this?	
<i>Cordelia:</i>	Ay, my good lord.	
<i>Lear:</i>	So young and so untender?	
<i>Cordelia:</i>	So young, my lord, and true.	75
<i>Lear:</i>	Let it be so! Thy truth, then, be thy dower! For, by the sacred radiance of the sun, The mysteries of Hecat and the night; By all the operation of the orbs From whom we do exist and cease to be; Here I disclaim all my paternal care, Propinquity and property of blood, And as a stranger to my heart and me Hold thee from this for ever. The barbarous Scythian, Or he that makes his generation messes To gorge his appetite, shall to my bosom Be as well neighbour'd, pitied, and reliev'd, As thou my sometime daughter.	80          85
<i>Kent:</i>	Good my liege –	
<i>Lear:</i>	Peace, Kent! Come not between the dragon and his wrath.	90

(from Act 1 Scene 1)

**Section B: Drama**

Answer **one** question from this section.

**ATHOL FUGARD: *Township Plays***

- 3** **Either** (a) Compare and contrast Fugard's dramatic presentation of the relationship between the individual and the state in at least **two** plays.
- Or** (b) Analyse the following extract from *No-Good Friday* and consider in what ways it is characteristic of Fugard's dramatic methods in these plays. You should pay close attention to language, tone and action in your answer.

*Willie:* Sophiatown is a fertile acre for troubles, Father.

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*Willie*

*[jumping forward and striking the hat out of his hands]:* Stop it, damn you!

*(from No-Good Friday, Scene 1)*

**TENNESSEE WILLIAMS: *The Glass Menagerie***

- 4 **Either** (a) In what ways, and with what dramatic effects, does Williams portray Tom as a victim in the play?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Williams's dramatic presentation of the Wingfield family in the play. You should pay close attention to language, tone and action in your answer.

[Image: AMANDA as a girl.]

*Amanda* [coyly smiling, shaking her girlish ringlets]: Well, well, well, so this is Mr O'Connor.

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*Amanda:* Laura!  
[*There is a clap of thunder.*  
*Legend: 'Ah!'*]

*(from Scene 6)*

**TOM STOPPARD: *Indian Ink***

- 5 **Either** (a) In what ways, and with what dramatic effects, does Stoppard present Flora as an outsider in India in *Indian Ink*?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of the British in India here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

*Flora:* Let me have a go.

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*The horses trot.*

*(from Act 2)*

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