



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/32

Paper 3 Shakespeare and Drama

May/June 2021

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 Winter's Tale*

- 1 **Either** (a) Discuss the dramatic significance of Leontes' jealousy for the play as a whole.
- Or** (b) Discuss Shakespeare's dramatic presentation of the relationship between Florizel and Perdita here and elsewhere in the play. You should pay careful attention to language, tone and action in your answer.

[Enter FLORIZEL and PERDITA.]

- Florizel:* These your unusual weeds to each part of you
Do give a life – no shepherdess, but Flora
Peering in April's front. This your sheep-shearing
Is as a meeting of the petty gods, 5
And you the Queen on't.
- Perdita:* Sir, my gracious lord,
To chide at your extremes it not becomes me –
O, pardon that I name them! Your high self,
The gracious mark o' th' land, you have obscur'd 10
With a swain's wearing; and me, poor lowly maid,
Most goddess-like prank'd up. But that our feasts
In every mess have folly, and the feeders
Digest it with a custom, I should blush
To see you so attir'd; swoon, I think, 15
To show myself a glass.
- Florizel:* I bless the time
When my good falcon made her flight across
Thy father's ground.
- Perdita:* Now Jove afford you cause! 20
To me the difference forges dread; your greatness
Hath not been us'd to fear. Even now I tremble
To think your father, by some accident,
Should pass this way, as you did. O, the Fates!
How would he look to see his work, so noble, 25
Vilely bound up? What would he say? Or how
Should I, in these my borrowed flaunts, behold
The sternness of his presence?
- Florizel:* Apprehend 30
Nothing but jollity. The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them: Jupiter
Became a bull and bellow'd; the green Neptune
A ram and bleated; and the fire-rob'd god,
Golden Apollo, a poor humble swain, 35
As I seem now. Their transformations
Were never for a piece of beauty rarer,
Nor in a way so chaste, since my desires
Run not before mine honour, nor my lusts
Burn hotter than my faith. 40

- Perdita:* O, but, sir,
Your resolution cannot hold when 'tis
Oppos'd, as it must be, by th' pow'r of the King.
One of these two must be necessities,
Which then will speak, that you must change this purpose, 45
Or I my life.
- Florizel:* Thou dearest Perdita,
With these forc'd thoughts, I prithee, darken not
The mirth o' th' feast. Or I'll be thine, my fair,
Or not my father's; for I cannot be 50
Mine own, nor anything to any, if
I be not thine. To this I am most constant,
Though destiny say no. Be merry, gentle;
Strangle such thoughts as these with any thing
That you behold the while. Your guests are coming. 55
Lift up your countenance, as it were the day
Of celebration of that nuptial which
We two have sworn shall come.
- Perdita:* O Lady Fortune,
Stand you auspicious! 60
- Florizel:* See, your guests approach.
Address yourself to entertain them sprightly,
And let's be red with mirth.

(from Act 4 Scene 4)

WILLIAM SHAKESPEARE: *King Lear*

- 2 **Either** (a) Compare and contrast Shakespeare's dramatic presentation of Gloucester and Lear in the play.
- Or** (b) Analyse the following extract, considering it in relation to Shakespeare's presentation of Lear. You should pay close attention to language, tone and action in your answer.

[Enter LEAR, with CORDELIA dead in his arms; EDGAR, CAPTAIN, and Others following.]

<i>Lear:</i>	Howl, howl, howl, howl! O, you are men of stones! Had I your tongues and eyes, I'd use them so That heaven's vault should crack. She's gone for ever. I know when one is dead and when one lives; She's dead as earth. Lend me a looking-glass; If that her breath will mist or stain the stone, Why, then she lives.	5
<i>Kent:</i>	Is this the promis'd end?	10
<i>Edgar:</i>	Or image of that horror?	
<i>Albany:</i>	Fall and cease!	
<i>Lear:</i>	This feather stirs; she lives. If it be so, It is a chance which does redeem all sorrows That ever I have felt.	15
<i>Kent:</i>	O my good master!	
	[Kneeling.]	
<i>Lear:</i>	Prithee away.	
<i>Edgar:</i>	'Tis noble Kent, your friend.	
<i>Lear:</i>	A plague upon you, murderers, traitors all! I might have sav'd her; now she's gone for ever. Cordelia, Cordelia! stay a little. Ha! What is't thou say'st? Her voice was ever soft, Gentle, and low – an excellent thing in woman. I kill'd the slave that was a-hanging thee.	20 25
<i>Captain:</i>	'Tis true, my lords, he did.	
<i>Lear:</i>	Did I not, fellow? I have seen the day, with my good biting falchion, I would have made them skip: I am old now, And these same crosses spoil me. Who are you? Mine eyes are not o' th' best. I'll tell you straight.	30
<i>Kent:</i>	If fortune brag of two she lov'd and hated, One of them we behold.	
<i>Lear:</i>	This is a dull sight. Are you not Kent?	
<i>Kent:</i>	The same – Your servant Kent. Where is your servant Caius?	35
<i>Lear:</i>	He's a good fellow, I can tell you that; He'll strike, and quickly too. He's dead and rotten.	
<i>Kent:</i>	No, my good lord; I am the very man –	
<i>Lear:</i>	I'll see that straight.	40
<i>Kent:</i>	That from your first of difference and decay Have follow'd your sad steps.	

<i>Lear:</i>	You are welcome hither.	
<i>Kent:</i>	Nor no man else! All's cheerless, dark, and deadly. Your eldest daughters have fordone themselves And desperately are dead.	45
<i>Lear:</i>	Ay, so I think.	
<i>Albany:</i>	He knows not what he says; and vain is it That we present us to him.	
<i>Edgar:</i>	Very bootless.	50
	[<i>Enter a MESSENGER.</i>]	
<i>Messenger:</i>	Edmund is dead, my lord.	
<i>Albany:</i>	That's but a trifle here. You lords and noble friends, know our intent. What comfort to this great decay may come Shall be applied. For us, we will resign During the life of this old Majesty, To him our absolute power. [<i>To EDGAR and KENT</i>] You to your rights; With boot, and such addition as your honours Have more than merited. All friends shall taste The wages of their virtue, and all foes The cup of their deservings. O, see, see!	55 60
<i>Lear:</i>	And my poor fool is hang'd! No, no, no life? Why should a dog, a horse, a rat have life, And thou no breath at all? Thou'lt come no more, Never, never, never, never, never. Pray you undo this button. Thank you, sir. Do you see this? Look on her. Look, her lips. Look there, look there! [<i>He dies.</i>]	65 70
<i>Edgar:</i>	He faints. My lord, my lord!	
<i>Kent:</i>	Break, heart; I prithee break.	
<i>Edgar:</i>	Look up, my lord.	
<i>Kent:</i>	Vex not his ghost. O, let him pass! He hates him That would upon the rack of this tough world Stretch him out longer.	75
<i>Edgar:</i>	He is gone indeed.	
<i>Kent:</i>	The wonder is he hath endur'd so long: He but usurp'd his life.	
<i>Albany:</i>	Bear them from hence. Our present business Is general woe. [<i>To KENT and EDGAR</i>] Friends of my soul, you twain Rule in this realm and the gor'd state sustain.	80
<i>Kent:</i>	I have a journey, sir, shortly to go. My master calls me; I must not say no.	85
<i>Edgar:</i>	The weight of this sad time we must obey; Speak what we feel, not what we ought to say. The oldest hath borne most; we that are young Shall never see so much nor live so long. [<i>Exeunt with a dead march.</i>]	90

(from Act 5 Scene 3)

Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *Township Plays*

- 3** **Either** (a) Discuss Fugard's presentation of different sorts of conflict in the *Township Plays*. In your response you should write about at least **two** plays.
- Or** (b) Analyse Fugard's dramatic presentation of the oppression of the individual in this extract from *Sizwe Bansi is Dead* and elsewhere in the plays. You should pay careful attention to language, tone and action in your answer.

Man [after a pause]: I'll try it, Buntu.

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Smile. ...

[Camera flash and blackout.]

(from Sizwe Bansi is Dead)

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 4** **Either** (a) Discuss Williams's dramatic presentation of Tom's relationship with Laura and its significance for the play.
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Williams's dramatic methods and concerns in the play. You should pay close attention to language, tone and action in your answer.

Laura: Hello, Mother, I was – [*She makes a nervous gesture toward the chart on the wall. AMANDA leans against the shut door and stares at LAURA with a martyred look.*]

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Laura: Oh! [*She releases the handle and returns to her seat.*]

(from Scene 2)

TOM STOPPARD: *Indian Ink*

- 5** **Either** (a) In what ways, and with what dramatic effects, does Stoppard present India and its culture in the play?
- Or** (b) Analyse Stoppard's dramatic presentation of Anglo-Indian relationships in the following extract and the play as a whole. You should pay close attention to the language, tone and action in your answer.

[ANISH *is drawing* MRS SWAN.]

Mrs Swan: But Jummapur was a Native State.

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came straight off the Himalayas.

It

[They leave.]

(from Act 1)

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