

	He would not take it. Never did I know A creature that did bear the shape of man So keen and greedy to confound a man. He plies the Duke at morning and at night, And doth impeach the freedom of the state, If they deny him justice. Twenty merchants, The Duke himself, and the magnificoes Of greatest port, have all persuaded with him; But none can drive him from the envious plea Of forfeiture, of justice, and his bond.	45
<i>Jessica:</i>	When I was with him, I have heard him swear To Tubal and to Chus, his countrymen, That he would rather have Antonio's flesh Than twenty times the value of the sum That he did owe him; and I know, my lord, If law, authority, and power, deny not, It will go hard with poor Antonio.	50
<i>Portia:</i>	Is it your dear friend that is thus in trouble?	
<i>Bassanio:</i>	The dearest friend to me, the kindest man, The best condition'd and unwearied spirit In doing courtesies; and one in whom The ancient Roman honour more appears Than any that draws breath in Italy.	55
<i>Portia:</i>	What sum owes he the Jew?	
<i>Bassanio:</i>	For me, three thousand ducats.	60
<i>Portia:</i>	What! no more?	
	Pay him six thousand, and deface the bond; Double six thousand, and then treble that, Before a friend of this description Shall lose a hair through Bassanio's fault. First go with me to church and call me wife, And then away to Venice to your friend; For never shall you lie by Portia's side With an unquiet soul. You shall have gold To pay the petty debt twenty times over. When it is paid, bring your true friend along. My maid Nerissa and myself meantime Will live as maids and widows. Come, away; For you shall hence upon your wedding-day.	65
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		75

(from Act 3, Scene 2)

WILLIAM SHAKESPEARE: *King Lear*

2 **Either** (a) '[...] he hath ever but slenderly known himself.'

Discuss Shakespeare's presentation of King Lear in the light of Regan's comment.

Or (b) Analyse the following extract, showing what it adds to your understanding of Shakespeare's dramatic presentation of relationships between children and parents in the play. You should pay close attention to language, tone and action in your answer.

<i>Edmund:</i>	If the matter were good, my lord, I durst swear it were his; but in respect of that, I would fain think it were not.	
<i>Gloucester:</i>	It is his.	
<i>Edmund:</i>	It is his hand, my lord; but I hope his heart is not in the contents.	
<i>Gloucester:</i>	Has he never before sounded you in this business?	5
<i>Edmund:</i>	Never, my lord; but I have heard him oft maintain it to be fit that, sons at perfect age and fathers declin'd, the father should be as ward to the son, and the son manage his revenue.	
<i>Gloucester:</i>	O villain, villain! His very opinion in the letter! Abhorred villain! Unnatural, detested, brutish villain! Worse than brutish! Go, sirrah, seek him; I'll apprehend him. Abominable villain! Where is he?	10
<i>Edmund:</i>	I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you should run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour, and shake in pieces the heart of his obedience. I dare pawn down my life for him that he hath writ this to feel my affection to your honour, and to no other pretence of danger.	15
<i>Gloucester:</i>	Think you so?	
<i>Edmund:</i>	If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your satisfaction; and that without any further delay than this very evening.	20
<i>Gloucester:</i>	He cannot be such a monster.	
<i>Edmund:</i>	Nor is not, sure.	
<i>Gloucester:</i>	To his father, that so tenderly and entirely loves him. Heaven and earth! Edmund, seek him out; wind me into him, I pray you. Frame the business after your own wisdom. I would unstate myself to be in a due resolution.	25
<i>Edmund:</i>	I will seek him, sir, presently; convey the business as I shall find means, and acquaint you withal.	
<i>Gloucester:</i>	These late eclipses in the sun and moon portend no good to us. Though the wisdom of nature can reason it thus and thus, yet nature finds itself scourg'd by the sequent effects: love cools, friendship falls off, brothers divide; in cities, mutinies; in countries, discord; in palaces, treason; and the bond crack'd 'twixt son and father. This villain of mine comes under the prediction: there's son against father. The King falls from	30
		35
		40

bias of nature: there's father against child. We have seen the best of our time: machinations, hollowness, treachery, and all ruinous disorders, follow us disquietly to our graves. Find out this villain, Edmund; it shall lose thee nothing; do it carefully. And the noble and true-hearted Kent banish'd! His offence, honesty! 'Tis strange. [Exit.] 45

Edmund: This is the excellent foppery of the world, that, when we are sick in fortune, often the surfeits of our own behaviour, we make guilty of our disasters the sun, the moon, and stars; as if we were villains on necessity; fools by heavenly compulsion; 50
knaves, thieves, and treachers, by spherical predominance; drunkards, liars, and adulterers, by an enforc'd obedience of planetary influence; and all that we are evil in, by a divine thrusting on – an admirable evasion of whoremaster man, to lay his goatish disposition on the charge of a star! My father 55
compounded with my mother under the Dragon's tail, and my nativity was under Ursa Major, so that it follows I am rough and lecherous. Fut, I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardizing. Edgar! 60

[Enter EDGAR.]

(from Act 1, Scene 2)

Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *The Train Driver and Other Plays*

- 3 **Either** (a) How, and with what dramatic effects, does Fugard present characters' past experiences in these plays?
- Or** (b) Analyse the following extract and consider in what ways it is characteristic of Fugard's dramatic presentation of dreams and ambitions in these plays. You should pay close attention to the language, tone and action in your answer.

Veronica [A little laugh and shake of her head]: I made up a song about you, you know.

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You
can't really get the crowd going with songs about potatoes and
pumpkins.

(from Coming Home, Act 1, Scene 1)

SHELAGH STEPHENSON: *An Experiment with an Air Pump*

- 4 **Either** (a) In what ways, and with what dramatic effects, does Stephenson contrast the two worlds of the play?
- 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>[Lights up. ISOBEL is hanging from a rope in the middle of the stage, the chair overturned beneath her dangling feet.</i>	
	<i>MARIA comes on. She screams. ARMSTRONG comes running on.]</i>	
<i>Armstrong:</i>	Oh my God, oh my God –	5
	<i>[He runs to the body, climbs on the chair, tries to get her down. MARIA is frozen with horror.]</i>	
<i>Armstrong:</i>	Help me, help me, Maria, for God's sake –	
	<i>[She helps him and together they get ISOBEL down.]</i>	
<i>Maria:</i>	Oh, Isobel, Isobel, I don't understand –	10
	<i>[She feels for a pulse. ARMSTRONG puts his ear to ISOBEL's chest.]</i>	
	I can feel a pulse, it's weak but it's there –	
	<i>[ARMSTRONG takes off his coat and places it under ISOBEL's head.]</i>	15
<i>Armstrong:</i>	Fetch help, Maria, find your father, anyone –	
<i>Maria:</i>	They're out walking –	
<i>Armstrong:</i>	Well, find them!	
	<i>[She goes. ARMSTRONG feels the side of ISOBEL's neck for a pulse.]</i>	20
<i>Armstrong:</i>	Isobel? Can you hear me?	
	<i>[There's no response. He hesitates. Then puts his hands over her nose and mouth, presses down. Her heels flutter almost imperceptibly. In a second it is over. He feels her pulse again. He gets up, shakily, and notices the letter lying underneath the chair. He picks it up, unfold it. Reads.]</i>	25
	'Loving words as I do ...'	
	<i>[He reads to the end, then crumples the paper and puts it in his pocket. FENWICK, ROGET, HARRIET, MARIA and SUSANNAH come in.]</i>	30
<i>Armstrong:</i>	She's gone. I couldn't save her.	
	<i>[FENWICK and ROGET go to her. The three women hold on to each other in horror.]</i>	
<i>Fenwick:</i>	Why? Why did she do this?	
<i>Susannah:</i>	She left no note, no explanation?	35
<i>Armstrong:</i>	It seems not.	
<i>Fenwick:</i>	Isobel, did we not care for you enough? Were we harsh? What did we do?	
	<i>[SUSANNAH goes to her.]</i>	

- Susannah:* Oh, her poor neck. 40
[*She takes her hand.*]
Are you sure she's dead, Joseph?
- Fenwick:* Gone. Snuffed out.
[*He picks her up in his arms. Tears run down his face.*]
I'll take her to her room. She should lie on a soft bed not a cold floor. Come with me. 45
[*He goes out. The women follow. ROGET and ARMSTRONG are left. Silence.*]
- Armstrong:* Why did you tell her, you stupid fool?
- Roget:* I didn't. She was at the door. She heard what you said about her. 50
[*Pause.*]
- Armstrong:* Well, how was I to know? It's not my fault, I didn't know she was ...
- Roget:* What? 55
- Armstrong:* Unstable. I didn't know. Don't say anything, eh?
[*Silence.*]
I mean, we don't know for a fact that it was me who drove her to it, do we? It could have been anything.

(from Act 2, Scene 5)

TOM STOPPARD: *Indian Ink*

- 5** **Either** (a) In what ways, and with what dramatic effects, does Stoppard present English people and their values 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.

Das: Oh, but we Hindus can afford to be generous; we have gods to spare, one for every occasion.

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Flora: *Sex.*

(from Act 1)

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