



# Cambridge International AS & A Level

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**LITERATURE IN ENGLISH**

**9695/31**

Paper 3 Shakespeare and Drama

**October/November 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.



	Canst with thine eyes at once see good and evil, Inclining to them both. Were my wife's liver Infected as her life, she would not live The running of one glass.	
<i>Camillo:</i>	Who does infect her?	45
<i>Leontes:</i>	Why, he that wears her like her medal, hanging About his neck, Bohemia; who – if I Had servants true about me that bare eyes To see alike mine honour as their profits, Their own particular thrifts, they would do that Which should undo more doing. Ay, and thou, His cupbearer – whom I from meaner form Have bench'd and rear'd to worship; who mayst see, Plainly as heaven sees earth and earth sees heaven, How I am gall'd – mightst bespice a cup To give mine enemy a lasting wink; Which draught to me were cordial.	50 55
<i>Camillo:</i>	Sir, my lord, I could do this; and that with no rash potion, But with a ling'ring dram that should not work Maliciously like poison. But I cannot Believe this crack to be in my dread mistress, So sovereignly being honourable. I have lov'd thee –	60
<i>Leontes:</i>	Make that thy question, and go rot! Dost think I am so muddy, so unsettled, To appoint myself in this vexation; sully The purity and whiteness of my sheets – Which to preserve is sleep, which being spotted Is goads, thorns, nettles, tails of wasps; Give scandal to the blood o' th' Prince, my son – Who I do think is mine, and love as mine – Without ripe moving to 't? Would I do this? Could man so blench?	65 70
<i>Camillo:</i>	I must believe you, sir. I do; and will fetch off Bohemia for't; Provided that, when he's remov'd, your Highness Will take again your queen as yours at first, Even for your son's sake; and thereby for sealing The injury of tongues in courts and kingdoms Known and allied to yours.	75 80

(from Act 1 Scene 2)

WILLIAM SHAKESPEARE: *King Lear*

- 2 **Either** (a) '*King Lear*: I am a man / More sinn'd against than sinning.'

How far, and in what ways, do you agree with Lear's comment about himself?

- Or** (b) Analyse the following extract, showing what it adds to your understanding of Gloucester's dramatic significance for the play as a whole. You should pay close attention to language, tone and action in your answer.

[Enter GLOUCESTER, brought in by two or three.]

*Cornwall*: Who's there? the traitor?

*Regan*: Ingrateful fox! 'tis he.

*Cornwall*: Bind fast his corky arms.

*Gloucester*: What means your Graces? Good my friends, consider  
You are my guests; do me no foul play, friends. 5

*Cornwall*: Bind him, I say. [*Servants bind him.*]

*Regan*: Hard, hard. O filthy traitor!

*Gloucester*: Unmerciful lady as you are, I'm none.

*Cornwall*: To this chair bind him. Villain, thou shalt find –  
[*REGAN plucks his beard.*] 10

*Gloucester*: By the kind gods, 'tis most ignobly done  
To pluck me by the beard.

*Regan*: So white, and such a traitor!

*Gloucester*: Naughty lady,  
These hairs which thou dost ravish from my chin  
Will quicken and accuse thee. I am your host.  
With robbers' hands my hospitable favours  
You should not ruffle thus. What will you do? 15

*Cornwall*: Come, sir, what letters had you late from France? 20

*Regan*: Be simple-answer'd, for we know the truth.

*Cornwall*: And what confederacy have you with the traitors  
Late footed in the kingdom?

*Regan*: To whose hands you have sent the lunatic King:  
Speak. 25

*Gloucester*: I have a letter guessingly set down,  
Which came from one that's of a neutral heart,  
And not from one oppos'd.

*Cornwall*: Cunning.

*Regan*: And false. 30

*Cornwall*: Where hast thou sent the King?

*Gloucester*: To Dover.

*Regan*: Wherefore to Dover? Wast thou not charg'd at peril –

*Cornwall*: Wherefore to Dover? Let him first answer that.

*Gloucester*: I am tied to the stake, and I must stand the course. 35

*Regan*: Wherefore to Dover?

*Gloucester*: Because I would not see thy cruel nails

- Pluck out his poor old eyes; nor thy fierce sister  
In his anointed flesh rash boarish fangs.  
The sea, with such a storm as his bare head 40  
In hell-black night endur'd, would have buoy'd up  
And quench'd the stelled fires.  
Yet, poor old heart, he holp the heavens to rain.  
If wolves had at thy gate howl'd that dern time,  
Thou shouldst have said 'Good porter, turn the key'. 45  
All cruels else subscribe, but I shall see  
The winged vengeance overtake such children.
- Cornwall:* See't shalt thou never. Fellows, hold the chair.  
Upon these eyes of thine I'll set my foot.
- Gloucester:* He that will think to live till he be old, 50  
Give me some help! – O cruel! O you gods!
- Regan:* One side will mock another; th' other too.
- Cornwall:* If you see vengeance –
- 1 Servant:* Hold your hand, my lord.  
I have serv'd you ever since I was a child; 55  
But better service have I never done you,  
Than now to bid you hold.
- Regan:* How now, you dog!
- 1 Servant:* If you did wear a beard upon your chin  
I'd shake it on this quarrel. What do you mean? 60
- Cornwall:* My villain! [*They draw and fight.*]
- 1 Servant:* Nay, then come on, and take the chance of anger.  
[*CORNWALL is wounded.*]
- Regan:* Give me thy sword. A peasant stand up thus!  
[*She takes a sword and stabs him from behind.*] 65
- 1 Servant:* O, I am slain! My lord, you have one eye left  
To see some mischief on him. O! [*Dies.*]
- Cornwall:* Lest it see more, prevent it. Out vile jelly!  
Where is thy lustre now?
- Gloucester:* All dark and comfortless! Where's my son Edmund? 70  
Edmund, enkindle all the sparks of nature  
To quit this horrid act.
- Regan:* Out, trecherous villain!  
Thou call'st on him that hates thee. It was he  
That made the overture of thy treasons to us; 75  
Who is too good to pity thee.
- Gloucester:* O my follies! Then Edgar was abus'd.  
Kind gods, forgive me that, and prosper him.
- Regan:* Go thrust him out at gates and let him smell  
His way to Dover. [GLOUCESTER *led out.*] 80

(from Act 3 Scene 7)

**Section B: Drama**

Answer **one** question from this section.

**ATHOL FUGARD: *Township Plays***

- 3** **Either** (a) In what ways, and with what dramatic effects, does Fugard present relationships between men and women in these plays? In your response, you should write about at least **two** plays.
- Or** (b) Analyse Fugard's dramatic presentation of the search for self-respect in this extract from *No-Good Friday* and elsewhere in the plays. You should pay close attention to language, tone and action in your answer.

*Shark:* No, this is business.

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I'm not so sure  
because I think we helped to make it, the way it is.

*(from No-Good Friday, Scene 5)*

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

- 4 **Either** (a) What, in your view, is the dramatic significance of Williams's use of symbols and symbolism to the play's meaning and effects?
- Or** (b) Analyse the following extract, considering it in relation to Williams's dramatic methods and concerns in the play.

*[LAURA stands in the middle with lifted arms while AMANDA crouches before her, adjusting the hem of the new dress, devout and ritualistic.]*

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day I met your father –

I had it on the

*(from Scene 6)*

**TOM STOPPARD: *Indian Ink***

- 5 **Either** (a) How, and with what dramatic effects, does Stoppard present Nirad Das and his art in the play?
- Or** (b) Analyse the following extract, considering it in relation to Stoppard's dramatic presentation of Flora in the play. You should pay close attention to language, tone and action in your answer.

[PIKE *enters, looking for the right grave.*

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*[The train clatters loudly and fades with the light.]*

*(from Act 2)*

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