



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/32

Paper 3 Shakespeare and Drama

October/November 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) In what ways, and with what dramatic effects, does Shakespeare present different generations in the play?
- Or** (b) Analyse the following extract, considering its dramatic significance to the play as a whole. You should pay close attention to language, tone and action in your answer.

[Enter AUTOLYCUS, singing:]

Lawn as white as driven snow;
 Cypress black as e'er was crow;
 Gloves as sweet as damask roses;
 Masks for faces and for noses; 5
 Bugle bracelet, necklace amber,
 Perfume for a lady's chamber;
 Golden quoifs and stomachers,
 For my lads to give their dears;
 Pins and poking-sticks of steel – 10
 What maids lack from head to heel.
 Come, buy of me, come; come buy, come buy;
 Buy, lads, or else your lasses cry.
 Come, buy.

- Clown:* If I were not in love with Mopsa, thou shouldst take no money of me; but being enthrall'd as I am, it will also be the bondage of certain ribbons and gloves. 15
- Mopsa:* I was promis'd them against the feast; but they come not too late now.
- Dorcas:* He hath promis'd you more than that, or there be liars. 20
- Mopsa:* He hath paid you all he promis'd you. May be he has paid you more, which will shame you to give him again.
- Clown:* Is there no manners left among maids? Will they wear their plackets where they should bear their faces? Is there not milking-time, when you are going to bed, or kiln-hole, to whistle off these secrets, but you must be tittle-tattling before all our guests? 'Tis well they are whisp'ring. Clammer your tongues, and not a word more. 25
- Mopsa:* I have done. Come, you promis'd me a tawdry-lace, and a pair of sweet gloves. 30
- Clown:* Have I not told thee how I was cozen'd by the way, and lost all my money?
- Autolycus:* And indeed, sir, there are cozeners abroad; therefore it behoves men to be wary.
- Clown:* Fear not thou, man; thou shalt lose nothing here. 35
- Autolycus:* I hope so, sir; for I have about me many parcels of charge.
- Clown:* What hast here? Ballads?
- Mopsa:* Pray now, buy some. I love a ballad in print a-life, for then we are sure they are true.

- Autolycus:* Here's one to a very doleful tune: how a usurer's wife was brought to bed of twenty money-bags at a burden, and how she long'd to eat adders' heads and toads carbonado'd. 40
- Mopsa:* Is it true, think you?
- Autolycus:* Very true, and but a month old.
- Dorcas:* Bless me from marrying a usurer! 45
- Autolycus:* Here's the midwife's name to't, one Mistress Taleporter, and five or six honest wives that were present. Why should I carry lies abroad?
- Mopsa:* Pray you now, buy it.
- Clown:* Come on, lay it by; and let's first see moe ballads; we'll buy the other things anon. 50
- Autolycus:* Here's another ballad, of a fish that appeared upon the coast on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids. It was thought she was a woman, and was turn'd into a cold fish for she would not exchange flesh with one that lov'd her. The ballad is very pitiful, and as true. 55
- Dorcas:* Is it true too, think you?
- Autolycus:* Five justices' hands at it; and witnesses more than my pack will hold. 60
- Clown:* Lay it by too. Another.
- Autolycus:* This is a merry ballad, but a very pretty one.
- Mopsa:* Let's have some merry ones.
- Autolycus:* Why, this is a passing merry one, and goes to the tune of 'Two maids wooing a man.' There's scarce a maid westward but she sings it; 'tis in request, I can tell you. 65
- Mopsa:* We can both sing it. If thou'lt bear a part, thou shalt hear; 'tis in three parts.
- Dorcas:* We had the tune on't a month ago.
- Autolycus:* I can bear my part; you must know 'tis my occupation. Have at it with you. 70

(from Act 4 Scene 4)

Section B: Drama

Answer **one** question from this section.

ATHOL FUGARD: *Township Plays*

- 3 **Either** (a) Discuss the effects of Fugard's dramatic use of monologues in these plays. In your response you should write about at least **two** plays.
- Or** (b) Analyse the following extract from *Nongogo*, considering in what ways it is characteristic of Fugard's dramatic methods and concerns in the plays.

Queeny: Johnny ... suppose I want to.

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Queeny: I'll be waiting.

(from Nongogo, Act 1)

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 4 **Either** (a) Discuss Williams's dramatic presentation of the past and its significance for the play as a whole.
- Or** (b) Analyse the following extract, considering in what ways it is characteristic of Williams's dramatic methods and concerns in the play.

Amanda: It seems extremely peculiar that you wouldn't know your best friend was going to be married!

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[The scene dissolves.]

(from Scene 7)

TOM STOPPARD: *Indian Ink*

- 5 **Either** (a) Discuss Stoppard's dramatic use of different time periods in *Indian Ink*.
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Stoppard's presentation of colonial India in the play as a whole. You should pay close attention to language, tone and action in your answer.

[ANISH *takes an artist's block from his briefcase and begins to draw her.*

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But we have never met.

(from Act 1)

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