



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/03

Paper 3 Shakespeare and Drama

For examination from 2021

SPECIMEN PAPER

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.

The specimen questions provided here illustrate the style of questions that will be asked in the examination. However, the set texts to be used in examinations from 2021–2023 do not appear in this specimen question paper.

Please refer to the syllabus and the specific year of the examination for details of the relevant set texts for that examination.

This document has **12** pages. Blank pages are indicated.

Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *Measure for Measure*

Question 1

EITHER

- (a) '*Claudio*: This day my sister should the cloister enter.'

What do Isabella's religious faith and intention to become a nun contribute to the play's meanings and effects? [25]

OR

- (b) Analyse the following extract, showing what it adds to your understanding of Lucio and the Duke here and elsewhere in the play. You should pay close attention to the language, tone and action in your answer. [25]

Lucio: It was a mad fantastical trick of him to steal from the state and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence; he puts transgression to't.

Duke: He does well in't.

Lucio: A little more lenity to lechery would do no harm in him. 5
Something too crabbed that way, friar.

Duke: It is too general a vice, and severity must cure it.

Lucio: Yes, in good sooth, the vice is of a great kindred; it is well allied; but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say this Angelo was not made by man and woman after this downright way of creation. Is it true, think you? 10

Duke: How should he be made, then?

Lucio: Some report a sea-maid spawn'd him; some, that he was begot between two stock-fishes. But it is certain that when he makes water his urine is congeal'd ice; that I know to be true. And he is a motion generative; that's infallible. 15

Duke: You are pleasant, sir, and speak apace.

Lucio: Why, what a ruthless thing is this in him, for the rebellion of a codpiece to take away the life of a man! Would the Duke that is absent have done this? Ere he would have hang'd a man for the getting a hundred bastards, he would have paid for the nursing a thousand. He had some feeling of the sport; he knew the service, and that instructed him to mercy. 20

Duke: I never heard the absent Duke much detected for women; he was not inclin'd that way.

Lucio: O, sir, you are deceiv'd. 25

Duke: 'Tis not possible.

Lucio: Who – not the Duke? Yes, your beggar of fifty; and his use was to put a ducat in her clack-dish. The Duke had crotchets in him. He would be drunk too; that let me inform you.

Duke: You do him wrong, surely. 30

Lucio: Sir, I was an inward of his. A shy fellow was the Duke; and I believe I know the cause of his withdrawing.

Duke: What, I prithee, might be the cause?

Lucio: No, pardon; 'tis a secret must be lock'd within the teeth and the lips; but this I can let you understand: the greater file of the subject held the Duke to be wise. 35

Duke: Wise? Why, no question but he was.

Lucio: A very superficial, ignorant, unweighing fellow.

Duke: Either this is envy in you, folly, or mistaking; the very stream of his life, and the business he hath helmed, must, upon a warranted need, give him a better proclamation. Let him be but testimonied in his own bringings-forth, and he shall appear to the envious a scholar, a statesman, and a soldier. 40

Therefore you speak unskilfully; or, if your knowledge be more, it is much dark'ned in your malice.

Lucio: Sir, I know him, and I love him. 45

Duke: Love talks with better knowledge, and knowledge with dearer love.

Lucio: Come, sir, I know what I know.

Duke: I can hardly believe that, since you know not what you speak. But, if ever the Duke return, as our prayers are he may, let me desire you to make your answer before him. If it be honest you have spoke, you have courage to maintain it; I am bound to call upon you; and I pray you your name? 50

Lucio: Sir, my name is Lucio, well known to the Duke.

Duke: He shall know you better, sir, if I may live to report you.

Act 3, Scene 2

WILLIAM SHAKESPEARE: *Othello*

Question 2

EITHER

- (a) Othello refers to himself as 'one that loved not wisely, but too well.'

In the light of this comment, discuss Shakespeare's presentation of Othello and Desdemona's relationship. [25]

OR

- (b) Analyse the following extract, considering its dramatic significance here and elsewhere in the play. You should pay close attention to the language, tone and action in your answer. [25]

Iago: I hope you will consider what is spoke
Comes from my love; but I do see you are mov'd.
I am to pray you not to strain my speech
To grosser issues nor to larger reach
Than to suspicion. 5

Othello: I will not.

Iago: Should you do so, my lord,
My speech should fall into such vile success
Which my thoughts aim'd not. Cassio's my worthy
friend – 10
My lord, I see you are mov'd.

Othello: No, not much mov'd.
I do not think but Desdemona's honest.

Iago: Long live she so! and long live you to think so!

Othello: And yet, how nature erring from itself – 15

Iago: Ay, there's the point: as – to be bold with you –
Not to affect many proposed matches
Of her own clime, complexion, and degree,
Whereto we see in all things nature tends – 20
Foh! one may smell in such a will most rank,
Foul disproportion, thoughts unnatural.
But pardon me – I do not in position
Distinctly speak of her; though I may fear
Her will, recoiling to her better judgment,
May fall to match you with her country forms, 25
And happily repent.

Othello: Farewell, farewell.
If more thou dost perceive, let me know more;
Set on thy wife to observe. Leave me, Iago.

Iago: My lord, I take my leave. [Going. 30

Othello: Why did I marry? This honest creature doubtless
Sees and knows more – much more than he unfolds.

- Iago:* [Returning] My lord, I would I might entreat your honour
To scan this thing no further; leave it to time.
Although 'tis fit that Cassio have his place, 35
For, sure, he fills it up with great ability,
Yet if you please to hold him off awhile,
You shall by that perceive him and his means.
Note if your lady strain his entertainment
With any strong or vehement importunity; 40
Much will be seen in that. In the mean time
Let me be thought too busy in my fears –
As worthy cause I have to fear I am –
And hold her free, I do beseech your honour.
- Othello:* Fear not my government. 45
- Iago:* I once more take my leave. [Exit.
- Othello:* This fellow's of exceeding honesty,
And knows all qualities, with a learned spirit,
Of human dealing. If I do prove her haggard,
Though that her jesses were my dear heart-strings, 50
I'd whistle her off and let her down the wind
To prey at fortune. Haply, for I am black
And have not those soft parts of conversation
That chamberers have, or for I am declin'd
Into the vale of years – yet that's not much – 55
She's gone; I am abus'd; and my relief
Must be to loathe her. O curse of marriage,
That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon the vapour of a dungeon, 60
Than keep a corner in the thing I love
For others' uses. Yet 'tis the plague of great ones;
Prerogativ'd are they less than the base;
'Tis destiny unshunnable, like death:
Even then this forked plague is fated to us 65
When we do quicken. Look where she comes.

[Re-enter *DESDEMONA* and *EMILIA*.]

If she be false, O, then heaven mocks itself!
I'll not believe it.

Act 3, Scene 3

Section B: Drama

Answer **one** question from this section.

WOLE SOYINKA: *The Trials of Brother Jero* and *Jero's Metamorphosis*

Question 3

EITHER

- (a) 'The comedy in the plays is visual and verbal, and exposes human weakness.'

In the light of this comment, discuss some of the ways Soyinka uses comedy in **both** of the plays. [25]

OR

- (b) Analyse the following extract, considering it in relation to Soyinka's dramatic methods and concerns here and elsewhere in **both** plays. [25]

Executive: Is this the woman?

Clerk: Yes, sir. Miss Denton, this is the Chief Executive Officer of the Tourist Board of the City Council. Miss Denton, sir.

Executive: Miss Denton ...

Rebecca: My name is Rebecca. 5

Executive: I do not believe, young lady that we are on Christian name terms.

Rebecca: I do not believe that you are on Christian terms at all, sir. Your soul is in danger.

Executive [*splutters badly and explodes.*]: My religious state is no concern of yours, young woman. 10

Rebecca: But it is, sir, it is. I am my brother's keeper. The state of your soul distresses me, sir.

Clerk: That's how it started, sir. That's how it started.

Executive: That is how what started?

Clerk: That was how the prophet got her. He wasn't even addressing her at all but the C.E.O. who came to serve him notice. He kept preaching at him all the time but she was the one who got the message. Christ, sir, you should have seen her convulsions! 15

Executive: Why the hell did he bring her in the first place?

Rebecca: Hell is true sir. I was living in hell but did not know it until Brother Jero pointed the path of God to me. 20

Executive: I was not addressing you, woman.

Clerk: She was his private secretary ...

Executive: I know she was his private secretary, damn you ...

Rebecca: He will not be damned sir, the Lord is merciful. ... 25

Executive: Can't anyone shut up this religious maniac? I asked, why bring her along? Do you see me here with my private secretary?

Rebecca: I shall answer that question. When you are saved, you are no longer afraid to tell the truth. My boss asked me to come with him to take notes, but in my heart I knew that he was planning to seduce me. 30

Executive: What! You dare slander a senior government official of my department in my presence? I shall order an investigation and have you charged with ...

- Clerk:* Don't, sir. It's the truth. The C.E.O. has had his eye on her a long time. Wouldn't let her alone in the office, making her do overtime even if there was no work to do, just to try and ... 35
- Executive:* That's enough thank you. I don't need the whole picture painted in bold and dirty colours.
- Clerk:* Yes, sir, I mean, no, sir.
- Rebecca:* Do not distress yourself for that poor sinner. I pray for the salvation of his soul every day. 40
- Executive:* And we are praying for you to come to your senses. And for a start just hand me the file you had with you. And be thankful I am not having you charged for keeping an official file after office hours.
- Clerk:* And a confidential file don't forget that, sir. Very confidential. 45
- Executive:* Quite right. The file, young lady. We will overlook the offence since you weren't really in possession of your senses.
- Rebecca:* I was never more clearly within my senses as now.
- Executive:* You call this a sensible action? You, an intelligent young girl, a fully trained Confidential Secretary ... 50
- Clerk:* Eighty words per minute, sir, one hundred and twenty shorthand ...
- Executive:* Did I ask you to supply me statistics?
- Clerk:* Beg pardon, sir. Just saying what a waste it is.
- Executive:* Of course it's a bloody waste. Eighty words per minute and a hundred and twenty shorthand. You had enough will-power to resist the revolting advances of a lecherous Chief Eviction Officer on the rampage, you are trusted sufficiently to be assigned an official duty which is most essential to our national economy and what happens – you permit yourself to be bamboozled by a fake prophet, a transparent charlatan ... 55
- Rebecca* [*pitying.*]: It is the devil which speaks in you sir, it's the devil which makes you call Prophet Jeroboam all those bad names. 60
- Executive:* He deserves more than a bad name. He deserves a bad end and he will come to it yet.
- Rebecca:* Fight the devil in you, sir, let us help you fight and conquer him. 65
- Executive:* Can't you see Jeroboam is the devil, damn you? All the prophets on this beach are devils. ...
- Rebecca:* The devil is in you, sir, I can see him.
- Executive:* They have to be evicted. They stand in the way of progress. They clutter up the beach and prevent decent men from coming here and paying to enjoy themselves. They are holding up a big tourist business. You know yourself how the land value has doubled since we started public executions on this beach. 70
- Rebecca:* Shameless sinners who acquire wealth from the misfortunes of others? Will you make money off sin and iniquity? Oh sir, you must let Brother Jero talk to you about the evil in your plans. 75

Jero's Metamorphosis, Scene 1

Question 4**EITHER**

- (a) In what ways, and with what effects, does Churchill use the play's structure to present her concerns in *Top Girls*? [25]

OR

- (b) Analyse the following extract, showing what it adds to your understanding of the issues raised by Marlene and Joyce's relationship here and elsewhere in the play. You should pay close attention to the language, tone and action in your answer. [25]

MARLENE: I don't see why you couldn't take my money.
 JOYCE: I do, so don't bother about it.
 MARLENE: Only got to ask.
 JOYCE: So what about you? Good job?
 MARLENE: Good for a laugh. / Got back from the US of A a bit 5
 JOYCE: Good for more than a laugh I should think.
 MARLENE: wiped out and slotted into this speedy employment agency and still there.
 JOYCE: You can always find yourself work then.
 MARLENE: That's right. 10
 JOYCE: And men?
 MARLENE: Oh there's always men.
 JOYCE: No one special?
 MARLENE: There's fellas who like to be seen with a high-flying lady. Shows they've got something really good in their pants. But they can't take the day to day. They're waiting for me to turn into the little woman. Or maybe I'm just horrible of course. 15
 JOYCE: Who needs them?
 MARLENE: Who needs them? Well I do. But I need adventures more. So on on into the sunset. I think the eighties are going to be stupendous. 20
 JOYCE: Who for?
 MARLENE: For me. / I think I'm going up up up.
 JOYCE: Oh for you. Yes, I'm sure they will.
 MARLENE: And for the country, come to that. Get the economy back on its feet and whoosh. She's a tough lady, Maggie. I'd give her a job. / She just needs to hang in there. This country 25
 JOYCE: You voted for them, did you?
 MARLENE: needs to stop whining. / Monetarism is not stupid.
 JOYCE: Drink your tea and shut up, pet.
 MARLENE: It takes time, determination. No more slop. / And 30
 JOYCE: Well I think they're filthy bastards.
 MARLENE: who's got to drive it on? First woman prime minister. Terrifico. Aces. Right on. / You must admit. Certainly gets my vote.
 JOYCE: What good's first woman if it's her? I suppose you'd have liked Hitler if he was a woman. Ms Hitler. Got a lot done, Hitlerina. / Great 35
 adventures.
 MARLENE: Bosses still walking on the workers' faces? Still Dadda's little parrot? Haven't you learned to think for yourself? I believe in the individual. Look at me.

JOYCE: I am looking at you.

40

MARLENE: Come on, Joyce, we're not going to quarrel over politics.

JOYCE: We are though.

MARLENE: Forget I mentioned it. Not a word about the slimy unions will cross my lips.

Act 3

Question 5

EITHER

- (a) Discuss Miller's dramatic presentation of success and ideas about success in *Death of a Salesman*. [25]

OR

- (b) Analyse the following extract and consider in what ways it is characteristic of Miller's dramatic methods and concerns here and elsewhere in the play. [25]

<i>Linda</i>	[<i>With a threat, but only a threat, of tears</i>]: He's the dearest man in the world to me, and I won't have anyone making him feel unwanted and low and blue. You've got to make up your mind now, darling, there's no leeway any more. Either he's your father and you pay him that respect, or else you're not to come here. I know he's not easy to get along with – nobody knows that better than me – but ...	5
<i>Willy</i>	[<i>from the left, with a laugh</i>]: Hey, hey, Biff!	
<i>Biff</i>	[<i>starting to go out after WILLY</i>]: What the hell is the matter with him? [HAPPY stops him.]	
<i>Linda</i> :	Don't – don't go near him!	10
<i>Biff</i> :	Stop making excuses for him! He always, always wiped the floor with you. Never had an ounce of respect for you.	
<i>Happy</i> :	He's always had respect for –	
<i>Biff</i> :	What the hell do you know about it?	
<i>Happy</i>	[<i>surlily</i>]: Just don't call him crazy!	15
<i>Biff</i> :	He's got no character – Charley wouldn't do this. Not in his own house – spewing out that vomit from his mind.	
<i>Happy</i> :	Charley never had to cope with what he's got to.	
<i>Biff</i> :	People are worse off than Willy Loman. Believe me, I've seen them!	
<i>Linda</i> :	Then make Charley your father, Biff. You can't do that, can you? I don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper. He's not the finest character that ever lived. But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person. You called him crazy –	20
<i>Biff</i> :	I didn't mean –	
<i>Linda</i> :	No, a lot of people think he's lost his – balance. But you don't have to be very smart to know what his trouble is. The man is exhausted.	
<i>Happy</i> :	Sure!	30
<i>Linda</i> :	A small man can be just as exhausted as a great man. He works for a company thirty-six years this March, opens up unheard-of territories to their trademark, and now in his old age they take his salary away.	
<i>Happy</i>	[<i>indignantly</i>]: I didn't know that, Mom.	
<i>Linda</i> :	You never asked, my dear! Now that you get your spending money someplace else you don't trouble your mind with him.	35
<i>Happy</i> :	But I gave you money last –	
<i>Linda</i> :	Christmas-time, fifty dollars! To fix the hot water it cost ninety-seven fifty! For five weeks he's been on straight commission, like a beginner, an unknown!	40

Biff: Those ungrateful bastards!

Linda: Are they any worse than his sons? When he brought them business, when he was young, they were glad to see him. But now his old friends, the old buyers that loved him so and always found some order to hand him in a pinch – they're all dead, retired. He used to be able to make six, seven calls a day in Boston. Now he takes his valises out of the car and puts them back and takes them out again and he's exhausted. Instead of walking he talks now. He drives seven hundred miles, and when he gets there no one knows him any more, no one welcomes him. And what goes through a man's mind, driving seven hundred miles home without having earned a cent? Why shouldn't he talk to himself? Why? When he has to go to Charley and borrow fifty dollars a week and pretend to me that it's his pay? How long can that go on? How long? You see what I'm sitting here and waiting for? And you tell me he has no character? The man who never worked a day but for your benefit? When does he get the medal for that? Is this his reward – to turn around at the age of sixty-three and find his sons, who he loved better than his life, one a philandering bum –

Happy: Mom!

Linda: That's all you are, my baby! [*To BIFF*] And you! What happened to the love you had for him? You were such pals! How you used to talk to him on the phone every night! How lonely he was till he could come home to you!

Biff: All right, Mom. I'll live here in my room, and I'll get a job. I'll keep away from him, that's all.

Linda: No, Biff. You can't stay here and fight all the time.

Biff: He threw me out of this house, remember that.

Linda: Why did he do that? I never knew why.

Biff: Because I know he's a fake and he doesn't like anybody around who knows!

Linda: Why a fake? In what way? What do you mean?

Biff: Just don't lay it all at my feet. It's between me and him – that's all I have to say. I'll chip in from now on. He'll settle for half my pay cheque. He'll be all right. I'm going to bed. [*He starts for the stairs.*]

Act 1

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