

Cambridge International AS & A Level

LITERATURE IN ENGLISH**9695/03**

Paper 3 Shakespeare and Drama

For examination from 2029

SPECIMEN PAPER

2 hours

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total. You must answer **one** (a) essay question and **one** (b) extract-based question.
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.
- Each question is worth 25 marks.

This document has **14** pages. Any blank pages are indicated.

Section A: Shakespeare

Answer **one** question from this section.

William Shakespeare: *Henry IV, Part 1*

- 1 **Either** (a) Explore the presentation and significance of Hotspur's relationship with his father in the play as a whole.
- Or** (b) How might an audience respond to the following episode? In your answer, consider Shakespeare's dramatic methods and concerns here and elsewhere in the play.

[Enter DOUGLAS.]

DOUGLAS: Another king! They grow like Hydra's heads.
I am the Douglas, fatal to all those
That wear those colours on them. What art thou,
That counterfeit'st the person of a king?

KING: The King himself, who, Douglas, grieves at heart
So many of his shadows though hast met,
And not the very King. I have two boys
Seek Percy and thyself about the field;
But, seeing though fall'st on me so luckily,
I will assay thee; so, defend thyself.

DOUGLAS: I fear thou art another counterfeit;
And yet, in faith, thou bearest thee like a king;
But mine I am sure thou art, who'er thou be,
And thus I win thee.

[*They fight, the KING being in danger.*]

[*Re-enter the PRINCE.*]

PRINCE: Hold up thy head, vile Scot, or though art like
Never to hold it up again. The spirits
Of valiant Shirley, Stafford, Blunt, are in my arms;
It is the Prince of Wales that threatens thee,
Who never promiseth but he means to pay.

[*They fight; DOUGLAS flies.*]

Cheerly, my lord: how fares your Grace?
Sir Nicholas Gawsey hath for succour sent,
And so hath Clifton. I'll to Clifton straight.

KING: Stay, and breathe awhile
Thou has redeem'd thy lost opinion;
And show'd thou mak'st some tender of my life,
In this fair rescue thou hast brought to me.

PRINCE: O God, they did me too much injury
That ever said I heark'ned for your death!
If it were so, I might have let alone
The insulting hand of Douglas over you,
Which would have been as speedy in your end
As all the poisonous potions in the world,
and sav'd the treacherous labour of your son.

KING: Make up to Clifton, I'll to Sir Nicholas Gawsey.

[*Exit.*]

[*Enter HOTSPUR.*]

HOTSPUR: If I mistake not, thou art Harry Monmouth.

PRINCE: Thou speak'st as if I would deny my name.

HOTSPUR: My name is Harry Percy.

PRINCE: Why, then I see
A very valiant rebel of the name.
I am the Prince of Wales; and think not, Percy,
To share with me in glory any more.
Two stars keep not their motion in one sphere,
Nor can one England brook a double reign
Of Harry Percy and the Prince of Wales.

HOTSPUR: Nor shall it, Harry, for the hour is come
To end the one of us; and would to God
Thy name in arms were now as great as mine!

PRINCE: I'll make it greater ere I part from thee,
And all the budding honours on thy crest
I'll crop to make a garland for my head.

HOTSPUR: I can no longer brook thy vanities.

[*They fight.*]

[*Enter FALSTAFF.*]

FALSTAFF: Well said, Hal to it, Hal! Nay, you shall find no boy's play here, I can tell you.

[*Re-enter DOUGLAS; he fights with FALSTAFF, who falls down as if he were dead; DOUGLAS withdraws. HOTSPUR is wounded, and falls.*]

(from Act 5, Scene 4)

William Shakespeare: *The Winter's Tale*

- 2 Either** (a) In what ways and with what dramatic effects does Shakespeare present Bohemia as a setting in *The Winter's Tale*?
- Or** (b) Analyse the following scene, showing what it adds to your understanding of the role and dramatic significance of Paulina in the play. Pay close attention to language, tone and action.

[*Sicilia. A prison*]

[*Enter PAULINA, a Gentleman, and Attendants.*]

PAULINA: The keeper of the prison – call to him;
Let him have knowledge who I am.

[*Exit Gentleman.*]

Good lady!
No court in Europe is too good for thee;
What dost thou then in prison?

[*Re-enter Gentleman with the GAOLER.*]

Now, good sir,
You know me, do you not?

GAOLER: For a worthy lady,
And one who much I honour.

PAULINA: Pray you, then,
Conduct me to the Queen.

GAOLER: I may not, madam;
To the contrary I have express commandment.

PAULINA: Here's ado, to lock up honesty and honour from
Th' access of gentle visitors! Is't lawful, pray you,
To see her women – any of them? Emilia?

GAOLER: So please you, madam,
To put apart these your attendants, I
Shall bring Emilia forth.

PAULINA: I pray now, call her.
Withdraw yourselves.

[*Exeunt Attendants.*]

GAOLER: And, madam,
I must be present at your conference.

PAULINA: Well, be't so, prithee.

[*Exit GAOLER.*]

Here's such ado to make no stain a stain
As passes colouring.

[*Re-enter GAOLER, with EMILIA.*]

Dear gentlewoman,
How fares our gracious lady?

EMILIA: As well as one so great and so forlorn
May hold together. On her frights and griefs,

Which never tender lady hath borne greater,
She is, something before her time, deliver'd.

PAULINA: A boy?

EMILIA: A daughter, and a goodly babe,
Lusty, and like to live. The Queen receives
Much comfort in't; says 'My poor prisoner,
I am as innocent as you'.

PAULINA: I dare be sworn.
These dangerous unsafe lunes i' th' King, beshrew them!
He must be told on't, and he shall. The office
Becomes a woman best; I'll take't upon me;
If I prove honey-mouth'd, let my tongue blister,
And never to my red-look'd anger be
The trumpet any more. Pray you, Emilia,
Commend my best obedience to the Queen;
If she dares trust me with her little babe,
I'll show't the King, and undertake to be
Her advocate to th' loud'st. We do not know
How he may soften at the sight o' th' child:
The silence often of pure innocence
Persuades when speaking fails.

EMILIA: Most worthy madam,
Your honour and your goodness is so evident
That your free undertaking cannot miss
A thriving issue; there is no lady living
So meet for this great errand. Please your ladyship
To visit the next room, I'll presently
Acquaint the Queen of your most noble offer;
Who but to-day hammer'd of this design,
But durst not tempt a minister of honour,
Lest she should be denied.

PAULINA: Tell her, Emilia,
I'll use that tongue I have; if wit flow from't
As boldness from my bosom, let't not be doubted
I shall do good.

EMILIA: Now be you blest for it!
I'll to the Queen. Please you come something nearer.

GAOLER: Madam, if't please the Queen to send the babe,
I know not what I shall incur to pass it,
Having no warrant.

PAULINA: You need not fear it, sir.
This child was prisoner to the womb, and is
By law and process of great Nature thence
Freed and enfranchis'd – not a party to
The anger of the King, nor guilty of,
If any be, the trespass of the Queen.

GAOLER: I do believe it.

PAULINA: Do not you fear. Upon mine honour, I
Will stand betwixt you and danger.

[Exeunt.]

(from Act 2, Scene 2)

[Turn over

Section B: Drama

Answer **one** question from this section.

David Greig: *Dunsinane*

- 3 **Either** (a) Discuss the presentation and dramatic significance of the Hen Girl in *Dunsinane*.
- Or** (b) Explore ways in which the following extract is typical of Greig's dramatic methods and concerns. Pay close attention to language, tone and action. Use the extract below as the central focus of your answer.

[*He introduces the two Chiefs.*]

MALCOLM: Luss – Kintryre – this is our commander, Siward.

LUSS: We've waited to meet you.

KINTYRE: And here you are.

LUSS: But now you're here.

KINTYRE: We're ashamed.

LUSS: We don't have a gift for you.

SIWARD: I don't expect to receive gifts.

LUSS: No.

KINTYRE: We heard that.

LUSS: You receive no gifts.

KINTYRE: But we do expect to give them.

LUSS: It's our custom.

KINTYRE: It's a matter of honour.

LUSS: We have to bring you something.

KINTYRE: Gold. Or meat. Or a woman.

LUSS: Even if you don't want the gift given.

KINTYRE: But we don't know what you like.

SIWARD: It's not important.

LUSS: All this time you've been here and still we don't know.

KINTYRE: You English.

LUSS: You keep your desires a secret.

KINTYRE: Malcolm likes women.

LUSS: What does England like?

KINTYRE: What gift can we give England?

LUSS: Can we ask you now?

KINTYRE: Now that you're here.

LUSS: Can we ask?

KINTYRE: Do you mind?
LUSS: Now that you're here in Scotland.
KINTYRE: Can we ask?
BOTH: What do you want?
SIWARD: Peace.
KINTYRE: Mmm.
LUSS: Well.
KINTYRE: Peace.
LUSS: You're sure you don't want a girl?
KINTYRE: Or a boy?
LUSS: Only peace.
KINTYRE: That's a difficult gift.
LUSS: We don't have it to give.
KINTYRE: We used to have peace but ...
LUSS: Not now.
KINTYRE: Not any more.
LUSS: Still – if we didn't bring peace.
KINTYRE: Maybe we can leave it – by going.
LUSS: Leave you in peace – he means.
KINTYRE: It's a play on the words.
SIWARD: I understood.
KINTYRE: Let that be our gift then.
LUSS: We give you the gift of our going.
SIWARD: I accept.
Thank you.

[LUSS and KINTYRE leave.]
(from Three, Autumn)

Henrik Ibsen: *A Doll's House*

- 4 **Either** (a) Discuss the dramatic presentation and significance of characters manipulating each other in *A Doll's House*.
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Nora's insecurities as a mother. Pay close attention to language, tone and action.

[The same room. In the corner by the piano the Christmas tree stands, stripped and dishevelled, its candles burned to their sockets. NORA's outdoor clothes lie on the sofa. She is alone in the room, walking restlessly to and fro. At length she stops by the sofa and picks up her coat.]

NORA: *[Drops the coat again.]* There's someone coming! *[Goes to the door and listens.]* No, it's no one. Of course – no one'll come today, it's Christmas Day. Nor tomorrow. But perhaps – ! *[Opens the door and looks out.]* No. Nothing in the letter-box. Quite empty *[Walks across the room.]* Silly, silly. Of course he won't do anything. It couldn't happen. It isn't possible. Why, I've three small children.

[The NURSE, carrying a large cardboard box, enters from the room on the left.]

NURSE: I found those fancy dress clothes at last, madam.

NORA: Thank you. Put them on the table.

NURSE: *[Does so.]* They're all rumpled up.

NORA: Oh, I wish I could tear them into a million pieces!

NURSE: Why, madam! They'll be all right. Just a little patience.

NORA: Yes, of course. I'll go and get Mrs Linde to help me.

NURSE: What, out again? In this dreadful weather? You'll catch a chill, madam.

NORA: Well, that wouldn't be the worst. How are the children?

NURSE: Playing with their Christmas presents, poor little dears. But –

NORA: Are they still asking to see me?

NURSE: They're so used to having their mummy with them.

NORA: Yes, but, Anne-Marie, from now on I shan't be able to spend so much time with them.

NURSE: Well, children get used to anything in time.

NORA: Do you think so? Do you think they'd forget their mother if she went away from them – for ever?

NURSE: Mercy's sake, madam! For ever!

NORA: Tell me, Anne-Marie – I've so often wondered. How could you bear to give your child away – to strangers?

NURSE: But I had to when I came to nurse my little Miss Nora.

NORA: Do you mean you wanted to?

NURSE: When I had the chance of such a good job? A poor girl what's got into trouble can't afford to pick and choose. That good-for-nothing didn't lift a finger.

NORA: But your daughter must have completely forgotten you.

NURSE: Oh no, indeed she hasn't. She's written to me twice, once she got confirmed and then again when she got married.

NORA: [*Hugs her.*] Dear old Anne-Marie, you were a good mother to me.

NURSE: Poor little Miss Nora, you never had any mother but me.

(from Act 2)

Tracy Letts: *August: Osage County*

- 5 Either (a)** ‘The play is mainly about unresolved tensions between the generations.’

To what extent do you agree with this view of *August: Osage County*?

- Or (b)** Using the extract below as the central focus for your answer, discuss ways in which it is characteristic of Letts’s dramatic methods and concerns.

MATTIE FAE: [*To IVY*] Beverly was a very complicated man.

IVY: I know.

CHARLIE: Stop saying “was.”

MATTIE FAE: Well, he was. He is, very complicated.

CHARLIE: But in a kind-y quiet way.

IVY: Kind of like Charles.

CHARLIE: Yes, like Little Charles. Exactly –

MATTIE FAE: Oh. He’s nothing like Little Charles.

CHARLIE: She just means in their sort of quiet complicated ways –

MATTIE FAE: Little Charles isn’t complicated.

CHARLIE: I think –

MATTIE FAE: No, Little Charles isn’t complicated, he’s just unemployed.

CHARLIE: He’s an observer.

MATTIE FAE: All he observes is the television.

CHARLIE: So you can’t even see Ivy’s point?

MATTIE FAE: No.

CHARLIE: That Little Charles and Beverly share some kind of ... complication.

MATTIE FAE: Honey, you have to be smart to be complicated.

CHARLIE: That’s our boy. Are you saying our boy isn’t smart?

MATTIE FAE: Yes, that’s what I’m saying.

CHARLIE: What’s the matter with you? [*To IVY*] Your cousin is very smart.

MATTIE FAE: I’m sweating. Are you sweating?

CHARLIE: Hell, yes, I’m sweating, it’s ninety degrees in here.

MATTIE FAE: Feel my back.

CHARLIE: I don’t want to feel your back.

MATTIE FAE: Feel it. Sweat is just dripping down my back.

CHARLIE: I believe you.

MATTIE FAE: Feel it.

CHARLIE: No.

MATTIE FAE: Come on, put your hand here –

CHARLIE: Goddamn it –

MATTIE FAE: Sweat's just dripping –

CHARLIE: Ivy. Let me ask you something. When did this start? This business with the shades, taping the shades?

IVY: That's been a couple of years now.

MATTIE FAE: My gosh, has it been that long since we've been here?

CHARLIE: Do you know its purpose?

MATTIE FAE: You can't tell if it's night or day.

IVY: I think that's the purpose.

CHARLIE: Well, I don't know, but I don't think that's healthy.

MATTIE FAE: It's not. You need sunlight.

CHARLIE: Do you know which one of them decided on this?

IVY: I can't really see Dad taking the initiative.

CHARLIE: No, I suppose not. I don't know about you, but I find this whole setup depressing. Y'know, a person's *environment* ... [*Points to the stereo.*] And what the hell, is that an Eric Clapton album? Vi's a *Clapton fan*?

[*MATTIE FAE starts to peel the tape from one of the shades.*]

(from Act 1, Scene 1)

Timberlake Wertenbaker: *Our Country's Good*

6 Either (a) Consider the dramatic presentation and significance of the rehearsals of *The Recruiting Officer* in the play.

Or (b) Analyse the following extract, considering it in relation to Wertenbaker's dramatic presentation of attitudes towards crime and criminals. Pay close attention to language, tone and action.

PHILLIP: We are indeed here to supervise the convicts who are already being punished by their long exile. Surely they can also be reformed?

TENCH: We are talking about criminals, often hardened criminals. They have a habit of vice and crime. Many criminals seem to have been born that way. It is in their nature.

PHILLIP: Rousseau would say that we have made them that way, Watkin: 'Man is born free, and everywhere he is in chains.'

REVD. JOHNSON: But Rousseau was a Frenchman.

ROSS: A Frenchman! What can you expect? We're going to listen to a foraging Frenchman now –

COLLINS: He was Swiss actually.

CAMPBELL: Eeh, eyeh, good soldiers, the Swiss.

PHILLIP: Surely you believe man can be redeemed, Reverend?

REVD. JOHNSON: By the grace of God and a belief in the true church, yes. But Christ never proposed putting on plays to his disciples. However, he didn't forbid it either. It must depend on the play.

JOHNSTON: He did propose treating sinners, especially women who have sinned, with compassion. Most of the convict women have committed small crimes, a tiny theft –

COLLINS: We know about your compassion, not to say passion, for the women convicts, George.

TENCH: A crime is a crime. You commit a crime or you don't. If you commit a crime, you are a criminal. Surely that is logical? It's like the savages here. A savage is a savage because he behaves in a savage manner. To expect anything else is foolish. They can't even build a proper canoe.

PHILLIP: They can be educated.

COLLINS: Actually, they seem happy enough as they are. They do not want to build canoes or houses, nor do they suffer from greed and ambition.

FADDY: [Looking at RALPH] Unlike some.

TENCH: Which can't be said of our convicts. But really, I don't see what this has to do with a play. It is at most a passable diversion, an entertainment to wile away the hours of the idle.

CAMPBELL: Ttts, weh, heh, the convicts, bone idle.

- DAWES: We're wiling away precious hours now. Put the play on, don't put it on, it won't change the shape of the universe.
- RALPH: But it could change the nature of our little society.
- FADDY: Second Lieutenant Clark change society!
- PHILLIP: William!
- TENCH: My dear Ralph, a bunch of convicts making fools of themselves, mouthing words written no doubt by some London ass, will hardly change our society.

(from Act 1, Scene 6)

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