



# Cambridge International AS & A Level

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**LITERATURE IN ENGLISH**

**9695/33**

Paper 3 Shakespeare and Drama

**May/June 2024**

**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.

## Section A: Shakespeare

Answer **one** question from this section.

### WILLIAM SHAKESPEARE: *Hamlet*

- 1 **Either** (a) 'A victim of circumstances rather than a tragic hero'.

To what extent would you agree with this view of the dramatic presentation of Hamlet in the play?

- Or** (b) Analyse the following extract, considering it in relation to Shakespeare'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>Hamlet:</i>	Ha, ha! Are you honest?	
<i>Ophelia:</i>	My lord?	
<i>Hamlet:</i>	Are you fair?	
<i>Ophelia:</i>	What means your lordship?	
<i>Hamlet:</i>	That if you be honest and fair, your honesty should admit no discourse to your beauty.	5
<i>Ophelia:</i>	Could beauty, my lord, have better commerce than with honesty?	
<i>Hamlet:</i>	Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.	10
<i>Ophelia:</i>	Indeed, my lord, you made me believe so.	
<i>Hamlet:</i>	You should not have believ'd me; for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.	15
<i>Ophelia:</i>	I was the more deceived.	
<i>Hamlet:</i>	Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious; with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where's your father?	20
<i>Ophelia:</i>	At home, my lord.	25
<i>Hamlet:</i>	Let the doors be shut upon him, that he may play the fool nowhere but in's own house. Farewell.	
<i>Ophelia:</i>	O, help him, you sweet heavens!	
<i>Hamlet:</i>	If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go, farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; and quickly too. Farewell.	30
		35



**WILLIAM SHAKESPEARE: *The Merchant of Venice***

- 2** **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present mercy in the play?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Shylock, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

<i>Shylock:</i>	I have possess'd your Grace of what I purpose, And by our holy Sabbath have I sworn To have the due and forfeit of my bond. If you deny it, let the danger light Upon your charter and your city's freedom.	5
	You'll ask me why I rather choose to have A weight of carrion flesh than to receive Three thousand ducats. I'll not answer that, But say it is my humour – is it answer'd? What if my house be troubled with a rat, And I be pleas'd to give ten thousand ducats To have it ban'd? What, are you answer'd yet? Some men there are love not a gaping pig; Some that are mad if they behold a cat; And others, when the bagpipe sings i' th' nose, Cannot contain their urine; for affection, Mistress of passion, sways it to the mood Of what it likes or loathes. Now, for your answer: As there is no firm reason to be rend' red Why he cannot abide a gaping pig;	10
	Why he, a harmless necessary cat; Why he, a woollen bagpipe, but of force Must yield to such inevitable shame As to offend, himself being offended; So can I give no reason, nor I will not, More than a lodg'd hate and a certain loathing I bear Antonio, that I follow thus A losing suit against him. Are you answered?	15
<i>Bassanio:</i>	This is no answer, thou unfeeling man, To excuse the current of thy cruelty.	20
<i>Shylock:</i>	I am not bound to please thee with my answers.	
<i>Bassanio:</i>	Do all men kill the things they do not love?	
<i>Shylock:</i>	Hates any man the thing he would not kill?	
<i>Bassanio:</i>	Every offence is not a hate at first.	
<i>Shylock:</i>	What, wouldst thou have a serpent sting thee twice?	25
<i>Antonio:</i>	I pray you, think you question with the Jew. You may as well go stand upon the beach And bid the main flood bate his usual height; You may as well use question with the wolf, Why he hath made the ewe bleat for the lamb; You may as well forbid the mountain pines To wag their high tops and to make no noise When they are fretten with the gusts of heaven; You may as well do any thing most hard	30
		35
		40



**Section B: Drama**

Answer **one** question from this section.

**ATHOL FUGARD: *The Train Driver and Other Plays***

- 3 **Either** (a) In what ways, and with what dramatic effects, does Fugard present despair in these plays?
- Or** (b) Analyse the following extract, considering it in relation to Fugard's dramatic methods and concerns, here and elsewhere in the plays. You should pay close attention to language, tone and action in your answer.

*Henry:* Just for the record ... I am not an American.

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You ...

*(from Have You Seen Us? The Sandwich Shop)*

**EUGENE O'NEILL: *Long Day's Journey Into Night***

- 4 **Either** (a) In what ways, and with what dramatic effects, does O'Neill portray the Tyrone family as unable to escape from the past?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Edmund's relationship with his father, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

*Tyrone:* Her one fear was she'd get old and sick and have to die in the poorhouse.

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And it's a poor  
way to convince you of the value of a dollar.

*(from Act 4)*

**SHELAGH STEPHENSON: *An Experiment with an Air Pump***

- 5 **Either** (a) In what ways, and with what dramatic effects, does Stephenson present women's ambitions and aspirations in 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.

	[ISOBEL <i>begins to clear away the rest of the debris from the table. ARMSTRONG comes in, unnoticed. He tiptoes up behind her, puts his arms around her waist. She gasps, and he puts his hand over her mouth, turns her round towards himself and kisses her passionately. He pushes her over the table.</i> ]	5
<i>Armstrong:</i>	Isobel ... I adore you, Isobel ... I adore you ... [ <i>He kisses her again.</i> ] I want you to take this. It belonged to my mother. [ <i>He hands her something wrapped in a piece of silk.</i> ] Just tell me, I just want to know, that's all ... Just tell me that you might be able to love me.	10
<i>Isobel:</i>	[ <i>Pause. ISOBEL clutches the gift and speaks in a shy whisper.</i> ] I believe I might, sir ... [ <i>She kisses him. He pushes her on to the table, kisses her again. Suddenly ROGET appears.</i> ]	15
<i>Roget:</i>	Armstrong? What in God's name d'you think you're doing? [ <i>The two spring apart. ISOBEL pulls herself together and slithers off the table.</i> ]	
<i>Isobel:</i>	Excuse me, sir, excuse me – [ <i>She dashes out. ARMSTRONG straightens his clothes and pours himself a drink.</i> ]	20
<i>Armstrong:</i>	You shouldn't burst in on people like that.	
<i>Roget:</i>	What were you doing?	
<i>Armstrong:</i>	I was kissing her passionately. What did it look like?	
<i>Roget:</i>	How could you?	25
<i>Armstrong:</i>	It was quite easy actually, she didn't object in the least. Why should she?	
<i>Roget:</i>	You can't play with her like this.	
<i>Armstrong:</i>	Oh, I think perhaps jealousy rears its ugly head.	
<i>Roget:</i>	It's nothing of the sort, I just can't bear to see the girl led by the nose.	30
<i>Armstrong:</i>	She knows the state of play, she's not stupid.	
<i>Roget:</i>	Far from it, but she's ignorant when it comes to these particular matters, and you know it.	
<i>Armstrong:</i>	I enjoy her company.	35
<i>Roget:</i>	So do I.	

- Armstrong:* I think you might find she enjoys my company rather more extravagantly than she does yours. I'm sorry, but there it is. What can I do about it?
- Roget:* What do you want from her? 40  
[ARMSTRONG *laughs.*]
- Armstrong:* I love her, it's as simple as that.
- Roget:* So you love her. But not enough, I presume, to marry her.
- Armstrong:* Marriage is a different thing entirely. I'll probably marry a woman with a face like a horse but a great deal of money in the bank. I don't expect it will have anything much to do with love. 45
- Roget:* What is it that you particularly love about Isobel?  
[ISOBEL *appears in the doorway. Neither notice her. She stays in the shadows and listens.*] 50
- Armstrong:* Oh, this and that. Who can say really? Love's such an indefinable thing, isn't it, I mean ...  
[*He begins to giggle.*]
- Oh, for God's sake, Roget, I can't keep this up another minute, of course I don't bloody love her. 55
- Roget:* I knew you didn't.
- Armstrong:* I almost had you convinced though, didn't I?
- Roget:* Not for a moment actually.
- Armstrong:* 'Oh Isobel, Isobel I adore you!'  
[*He giggles.*] 60  
God, I don't know how I managed it.

(from Act 2, Scene 3)

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