

Section A: Shakespeare

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *The Merchant of Venice*

- 1 **Either** (a) How far, and in what ways, does Shakespeare create sympathy for Shylock in *The Merchant of Venice*?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Portia, both here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

<i>Portia:</i>	What ring gave you, my lord? Not that, I hope, which you receiv'd of me.	
<i>Bassanio:</i>	If I could add a lie unto a fault, I would deny it; but you see my finger Hath not the ring upon it; it is gone.	5
<i>Portia:</i>	Even so void is your false heart of truth; By heaven, I will ne'er come in your bed Until I see the ring.	
<i>Nerissa:</i>	Nor I in yours Till I again see mine.	10
<i>Bassanio:</i>	Sweet Portia, If you did know to whom I gave the ring, If you did know for whom I gave the ring, And would conceive for what I gave the ring, And how unwillingly I left the ring, When nought would be accepted but the ring, You would abate the strength of your displeasure.	15
<i>Portia:</i>	If you had known the virtue of the ring, Or half her worthiness that gave the ring, Or your own honour to contain the ring, You would not then have parted with the ring. What man is there so much unreasonable, If you had pleas'd to have defended it With any terms of zeal, wanted the modesty To urge the thing held as a ceremony? Nerissa teaches me what to believe: I'll die for't but some woman had the ring.	20 25
<i>Bassanio:</i>	No, by my honour, madam, by my soul, No woman had it, but a civil doctor, Which did refuse three thousand ducats of me, And begg'd the ring; the which I did deny him, And suffer'd him to go displeas'd away – Even he that had held up the very life Of my dear friend. What should I say, sweet lady? I was enforc'd to send it after him; I was beset with shame and courtesy; My honour would not let ingratitude So much besmear it. Pardon me, good lady; For by these blessed candles of the night,	30 35

	Had you been there, I think you would have begg'd The ring of me to give the worthy doctor.	40
<i>Portia:</i>	Let not that doctor e'er come near my house; Since he hath got the jewel that I loved, And that which you did swear to keep for me, I will become as liberal as you; I'll not deny him anything I have, No, not my body, nor my husband's bed. Know him I shall, I am well sure of it. Lie not a night from home; watch me like Argus; If you do not, if I be left alone, Now, by mine honour which is yet mine own, I'll have that doctor for mine bedfellow.	45
<i>Nerissa:</i>	And I his clerk; therefore be well advis'd How you do leave me to mine own protection.	
<i>Gratiano:</i>	Well, do you so, let not me take him then; For, if I do, I'll mar the young clerk's pen.	55
<i>Antonio:</i>	I am th' unhappy subject of these quarrels.	
<i>Portia:</i>	Sir, grieve not you; you are welcome notwithstanding.	
<i>Bassanio:</i>	Portia, forgive me this enforced wrong; And in the hearing of these many friends I swear to thee, even by thine own fair eyes, Wherein I see myself —	60
<i>Portia:</i>	Mark you but that! In both my eyes he doubly sees himself, In each eye one; swear by your double self, And there's an oath of credit.	65
<i>Bassanio:</i>	Nay, but hear me. Pardon this fault, and by my soul I swear I never more will break an oath with thee.	
<i>Antonio:</i>	I once did lend my body for his wealth, Which, but for him that had your husband's ring, Had quite miscarried; I dare be bound again, My soul upon the forfeit, that your lord Will never more break faith advisedly.	70
<i>Portia:</i>	Then you shall be his surety. Give him this, And bid him keep it better than the other.	75

(from Act 5 Scene 1)

	Stands in some rank of praise. [<i>To GONERIL</i>] I'll go with thee.	45
	Thy fifty yet doth double five and twenty, And thou art twice her love.	
<i>Goneril:</i>	Hear me, my lord: What need you five and twenty, ten, or five, To follow in a house where twice so many Have a command to tend you?	50
<i>Regan:</i>	What need one?	
<i>Lear:</i>	O, reason not the need! Our basest beggars Are in the poorest thing superfluous. Allow not nature more than nature needs, Man's life is cheap as beast's. Thou art a lady; If only to go warm were gorgeous, Why, nature needs not what thou gorgeous wear'st, Which scarcely keeps thee warm. But, for true need – You heavens, give me that patience, patience I need. You see me here, you gods, a poor old man, As full of grief as age; wretched in both. If it be you that stirs these daughters' hearts Against their father, fool me not so much To bear it tamely; touch me with noble anger, And let not women's weapons, water-drops, Stain my man's cheeks! No, you unnatural hags, I will have such revenges on you both That all the world shall – I will do such things – What they are yet I know not; but they shall be The terrors of the earth. You think I'll weep. No, I'll not weep. [<i>Storm and tempest.</i>] I have full cause of weeping; but this heart Shall break into a hundred thousand flaws Or ere I'll weep. O fool, I shall go mad!	55 60 65 70 75
	[<i>Exeunt</i> LEAR, GLOUCESTER, KENT and FOOL.]	

(from Act 2 Scene 4)

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 feelings of guilt in these plays?
- Or** (b) Analyse the following extract, considering in what ways it is characteristic of Fugard's methods, here and more widely in the plays. You should pay close attention to the language, tone and action in your answer.

Veronica: This is it.

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[She empties the contents into his hand.]

(from Coming Home, Act 1 Scene 1)

SHELAGH STEPHENSON: *An Experiment with an Air Pump*

- 4 **Either** (a) 'Tom: ... you do all your experiments in a vacuum –'

With this quotation in mind, discuss Stephenson's presentation of ethical issues, both past and present, in the play.

- Or** (b) Analyse the following extract, considering it in relation to Stephenson's presentation of family tensions, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

	<i>[Lights up on a long table, lit with candelabra.</i>	
	FENWICK, SUSANNAH, MARIA, ROGET <i>and</i> ARMSTRONG seated. Supper is over, and they are eating fruit, drinking. ISOBEL is clearing away plates and glasses. Everyone is a little the worse for wear, particularly SUSANNAH.]	5
Fenwick:	When you've finished, Isobel, you may come and join us if you wish.	
Susannah:	You prefer to talk to the servants than to me, Joseph.	
Fenwick:	Don't be ridiculous, Susannah.	
Susannah:	I am not being ridiculous. It's patronising to ask the girl to fetch and carry on the one hand and join us for elevating conversation on the other.	10
	<i>[She pours herself more wine. Hands ISOBEL the empty bottle.]</i>	
	Bring up another bottle please, Isobel.	15
Isobel:	Yes, madam.	
	<i>[She goes out with tray of crockery etc. as HARRIET comes in wearing her bonnet with the chimney. The chimney is now belching puffs of steam.]</i>	
Harriet:	Papa, Mama! Here you are. Look! I told you I would get it to work.	20
	<i>[They all look. Murmurs of delight.]</i>	
Fenwick:	Oh, well done, Harriet –	
Roget:	I say! Look at that!	
Susannah:	Look at what? What am I supposed to be looking at?	25
Maria:	Her bonnet, Mama!	
Susannah:	What about it?	
Armstrong:	The steam, madam, the steam –	
Susannah:	Good God –	
	<i>[The steam stops puffing.]</i>	30
Harriet:	Oh. It's stopped –	
Roget:	Nevertheless, Harriet, a remarkable achievement –	
Harriet:	Papa? Are you proud of me?	
Fenwick:	Impressed beyond words. It was almost worth sitting through that dreadful play, if this is one of the serendipitous results –	35
Susannah:	But when would you wear such a thing, dear?	

- Harriet:* That's not the point, Mama, the point is that through experiment I have made a discovery –
- Susannah:* But a singularly useless one –
- Fenwick:* Susannah, shut up. Harriet, my dear, sit down and have some wine. I'm delighted and impressed. 40
[*HARRIET sits down, glowing.*]
- Susannah:* Mark the contemptuous way my husband speaks to me, gentlemen –
- Fenwick:* Susannah, that's enough – 45
- Susannah:* Tell me, Mr Roget, do you think my husband a saint?
- Roget:* I'm sorry?
- Susannah:* St Joseph of Newcastle upon Tyne. How would that suit him?
- Roget:* I think him a exemplary man, a great scientist and fine physician. However, sainthood would seem to be stretching a point. 50
- Susannah:* But you think him a man of great principle, with a finely tuned conscience, considerate to servants, indulgent to his family, yes? 55
- Roget:* Well ... on balance, I would say so, yes.
- Susannah:* Then allow me to tell you how profoundly wrong you are.
- Fenwick:* Susannah –
- Susannah:* Don't worry, I'm not about to reveal any scandal. Oh, gentlemen, if only he were scandalous, but I'm afraid he's much too dull for that. What he is, is indifferent. To me. And what wife can stand that? 60
- Armstrong:* I wonder if we should perhaps retire to the drawing-room, Roget –
[*He begins to get up.*] 65
- Susannah:* Sit down!
- Armstrong:* Of course.
[*He sits down again abruptly.*]
- Harriet:* May Maria and I be excused, Papa?
- Susannah:* No! 70
[*Silence.*]

(from Act 2 Scene 3)

TOM STOPPARD: *Indian Ink*

- 5 **Either** (a) What, in your view, do the scenes with Mrs Swan add to the play's meaning and effects?
- Or** (b) Analyse the following extract, considering it in relation to Stoppard's dramatic methods and concerns, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

[One of the next cars makes FLORA gasp and almost jump out of her chair.]

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[The RAJAH gives PIKE the copy of the letter.]

(from Act 2)

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