



<https://xtremepape.rs/>

## Section A: Shakespeare

Answer **one** question from this section.

### WILLIAM SHAKESPEARE: *Hamlet*

- 1 **Either** (a) In what ways, and with what dramatic effects, does Shakespeare present the royal court in the play?
- Or** (b) Analyse the following extract, showing what it adds to your understanding of Hamlet's relationship with Gertrude and Claudius, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

<i>King:</i>	Take thy fair hour, Laertes; time be thine, And thy best graces spend it at thy will! But now, my cousin Hamlet, and my son –	
<i>Hamlet</i>	[ <i>Aside</i> ]: A little more than kin, and less than kind.	
<i>King:</i>	How is it that the clouds still hang on you?	5
<i>Hamlet:</i>	Not so, my lord; I am too much in the sun.	
<i>Queen:</i>	Good Hamlet, cast thy nighted colour off, And let thine eye look like a friend on Denmark. Do not for ever with thy vailed lids Seek for thy noble father in the dust. Thou know'st 'tis common – all that lives must die, Passing through nature to eternity.	10
<i>Hamlet:</i>	Ay, madam, it is common.	
<i>Queen:</i>	If it be, Why seems it so particular with thee?	15
<i>Hamlet:</i>	Seems, madam! Nay, it is; I know not seems. 'Tis not alone my inky cloak, good mother, Nor customary suits of solemn black, Nor windy suspiration of forc'd breath, No, nor the fruitful river in the eye, Nor the dejected haviour of the visage, Together with all forms, moods, shapes of grief, That can denote me truly. These, indeed, seem; For they are actions that a man might play; But I have that within which passes show – These but the trappings and the suits of woe.	20 25
<i>King:</i>	'Tis sweet and commendable in your nature, Hamlet, To give these mourning duties to your father; But you must know your father lost a father; That father lost his; and the survivor bound, In filial obligation, for some term To do obsequious sorrow. But to persevere In obstinate condolment is a course Of impious stubbornness; 'tis unmanly grief; It shows a will most incorrect to heaven, A heart unfortified, a mind impatient, An understanding simple and unschool'd; For what we know must be, and is as common As any the most vulgar thing to sense,	30 35

Why should we in our peevish opposition 40  
 Take it to heart? Fie! 'tis a fault to heaven,  
 A fault against the dead, a fault to nature,  
 To reason most absurd; whose common theme  
 Is death of fathers, and who still hath cried, 45  
 From the first corse till he that died to-day,  
 'This must be so'. We pray you throw to earth  
 This unprevailing woe, and think of us  
 As of a father; for let the world take note  
 You are the most immediate to our throne;  
 And with no less nobility of love 50  
 Than that which dearest father bears his son  
 Do I impart toward you. For your intent  
 In going back to school in Wittenberg,  
 It is most retrograde to our desire;  
 And we beseech you bend you to remain 55  
 Here, in the cheer and comfort of our eye,  
 Our chiefest courtier, cousin, and our son.

*Queen:* Let not thy mother lose her prayers, Hamlet:  
 I pray thee stay with us; go not to Wittenberg.

*Hamlet:* I shall in all my best obey you, madam. 60

*King:* Why, 'tis a loving and a fair reply.  
 Be as ourself in Denmark. Madam, come;  
 This gentle and unforc'd accord of Hamlet  
 Sits smiling to my heart; in grace whereof,  
 No jocund health that Denmark drinks to-day 65  
 But the great cannon to the clouds shall tell,  
 And the King's rouse the heaven shall bruit again,  
 Re-speaking earthly thunder. Come away.

[*Flourish. Exeunt all but HAMLET.*]

(from Act 1, Scene 2)

## WILLIAM SHAKESPEARE: *The Merchant of Venice*

- 2**    **Either**    **(a)** Compare and contrast the roles and characterisation of Antonio and Shylock in *The Merchant of Venice*.
- 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.

Antonio:	I am th' unhappy subject of these quarrels.	
Portia:	Sir, grieve not you; you are welcome notwithstanding.	
Bassanio:	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 –	5
Portia:	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.	10
Bassanio:	Nay, but hear me. Pardon this fault, and by my soul I swear I never more will break an oath with thee.	
Antonio:	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.	15
Portia:	Then you shall be his surety. Give him this, And bid him keep it better than the other.	20
Antonio:	Here, Lord Bassanio, swear to keep this ring.	
Bassanio:	By heaven, it is the same I gave the doctor!	
Portia:	I had it of him. Pardon me, Bassanio, For, by this ring, the doctor lay with me.	
Nerissa:	And pardon me, my gentle Gratiano, For that same scrubbed boy, the doctor's clerk, In lieu of this, last night did lie with me.	25
Gratiano:	Why, this is like the mending of highways In summer, where the ways are fair enough. What, are we cuckolds ere we have deserv'd it?	30
Portia:	Speak not so grossly. You are all amaz'd. Here is a letter; read it at your leisure; It comes from Padua, from Bellario; There you shall find that Portia was the doctor, Nerissa there her clerk. Lorenzo here Shall witness I set forth as soon as you, And even but now return'd; I have not yet Enter'd my house. Antonio, you are welcome; And I have better news in store for you Than you expect. Unseal this letter soon; There you shall find three of your argosies Are richly come to harbour suddenly.	35            40

You shall not know by what strange accident  
I chanced on this letter.

<i>Antonio:</i>	I am dumb.	45
<i>Bassanio:</i>	Were you the doctor, and I knew you not?	
<i>Gratiano:</i>	Were you the clerk that is to make me cuckold?	
<i>Nerissa:</i>	Ay, but the clerk that never means to do it, Unless he live until he be a man.	
<i>Bassanio:</i>	Sweet Doctor, you shall be my bedfellow; When I am absent, then lie with my wife.	50
<i>Antonio:</i>	Sweet lady, you have given me life and living; For here I read for certain that my ships Are safely come to road.	
<i>Portia:</i>	How now, Lorenzo! My clerk hath some good comforts too for you.	55
<i>Nerissa:</i>	Ay, and I'll give them him without a fee. There do I give to you and Jessica, From the rich Jew, a special deed of gift, After his death, of all he dies possess'd of.	60
<i>Lorenzo:</i>	Fair ladies, you drop manna in the way Of starved people.	
<i>Portia:</i>	It is almost morning, And yet I am sure you are not satisfied Of these events at full. Let us go in, And charge us there upon inter'gatories, And we will answer all things faithfully.	65
<i>Gratiano:</i>	Let it be so. The first inter'gatory That my Nerissa shall be sworn on is, Whether till the next night she had rather stay, Or go to bed now, being two hours to day. But were the day come, I should wish it dark, Till I were couching with the doctor's clerk. Well, while I live, I'll fear no other thing So sore as keeping safe Nerissa's ring.	70
	[Exeunt.]	75

(from Act 5, Scene 1)

**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 guilty consciences in *Have You Seen Us?* and *The Train Driver*?
- Or**        **(b)** Analyse the following extract, showing what it adds to your understanding of Fugard's methods and concerns, both here and elsewhere in the plays. You should pay close attention to language, tone and action in your answer.

[*The shack.*

**Content removed due to copyright restrictions.**

**Content removed due to copyright restrictions.**

There was no hatred in her eyes, you know, Simon, no  
anger ... just me ... she saw me.

*(from The Train Driver, Scene 6)*

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

**4 Either** (a) 'What is unspoken is just as important as what is spoken.'

To what extent would you agree with this view of the play?

**Or** (b) Analyse the following extract, considering it in relation to O'Neill's dramatic methods and concerns, here and elsewhere in the play. You should pay close attention to language, tone and action in your answer.

*Jamie* [stares at his father, ignoring his explanation]: I know it's an Irish peasant idea consumption is fatal.

Content removed due to copyright restrictions.



Content removed due to copyright restrictions.

*Jamie*                    [*almost gently*]: I've felt the same way, Papa.

(*from Act 1*)

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

- 5 Either** (a) Discuss Stephenson's dramatic presentation of the relationship between Isobel and Armstrong and its significance for the play as a whole.
- 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.

	<i>[A roar from the crowd outside. He [ROGET] winces at the sound of a huge crash.]</i>	
<i>Armstrong:</i>	Someone ought to put a stop to this.	
<i>Roget:</i>	Go on then.	
<i>Fenwick:</i>	Stop agitating and sit down, Armstrong, you're not going anywhere at present –	5
<i>Armstrong:</i>	I was expected ten minutes ago! <i>[FENWICK turns round to look at him.]</i>	
<i>Fenwick:</i>	What's the nature of this pressing appointment? <i>[ARMSTRONG is hesitant. He glances at SUSANNAH.]</i>	10
<i>Armstrong:</i>	Dr Farleigh is giving ... a demonstration. <i>[Pause. FENWICK gives him a long look.]</i>	
<i>Fenwick:</i>	I see. Well, I'm sure there'll be others.	
<i>Armstrong:</i>	This is a particularly interesting one.	
<i>Susannah:</i>	A particularly interesting what?	15
<i>Armstrong:</i>	It's an unusual – it's a very um, singular ... case, anatomically speaking ... woman of thirty years, enormously malformed skull –	
<i>Fenwick</i>	<i>[briskly]</i> : Well, it can't be helped. Unless you want to risk your neck out there. Roget, where were we?	20
<i>Roget:</i>	Mr Matthews is offering 'Notes on the Development of Wisdom teeth' and Mr Devenish offers 'On the Early Failure of Pairs of Grinding Molars'. <i>[ARMSTRONG is still in a state of agitation, pacing up and down, glancing at his watch, and then through the telescope.]</i>	25
<i>Fenwick:</i>	God save us. What else? Oh, sit down, Armstrong, for God's sake. You've missed your appointment and that's the end of it. There's no need to make us all suffer for it. <i>[ARMSTRONG sits down, furiously.]</i>	
<i>Armstrong:</i>	This is a bitter disappointment.	30
<i>Susannah:</i>	All life's a bitter disappointment, Mr Armstrong. Take it from me.	
<i>Roget:</i>	Moving on from teeth, Mr Percy Fellowes would like to offer a learned paper on 'Left Leggedness'. He points out that 'The rule in nature seems to be to bear to the right, and this phenomenon would seem to be universal.'	35
<i>Fenwick:</i>	When Kant said we were living in an age of enlightenment he reckoned without the existence of Percy Fellowes.	

<i>Susannah:</i>	A very dreary man. Last year he delivered a lecture on pimples, Mr Roget. Unsavoury and quite unnecessary.	40
<i>Roget:</i>	The piece comprises twenty-three pages and comes complete with illustrations 'which may be passed amongst the audience'.	
<i>Susannah:</i>	Fortunately his last offering came without supporting diagrams.	
<i>Fenwick:</i>	Tell him to go hang himself. Perhaps he could produce a learned paper on the universal rules of that particular phenomenon. Give us all some peace.	45
<i>Roget</i>	[ <i>checking off his list</i> ]: Then I take it that's a no to the teeth, and a no to the legs –	
<i>Susannah:</i>	– I do hope so –	
<i>Roget:</i>	– moving on, in that case, to the next sub-section, what about Reverend Jessop's offer? 'On the Fundamental Laws of Vegetable Bodies, Whether Plants Have A Principle Of Self Preservation, And The Irritability Of Plants In General.'	50
	[ <i>FENWICK turns round.</i> ]	
<i>Fenwick:</i>	We're talking about New Year's Eve for God's sake. The last night of the century. Has this fact bypassed these people? We want something worthy of the past and fired by visions of the future. We want to excite the audience, exhilarate them, we want to celebrate the intellect, march towards a New Jerusalem with all our banners flying. We discussed all this at the last meeting. What did we say our aim was? 'A lively ferment of minds producing a radical vision for the new century.' And what do we get? A botany lesson.	55 60
<i>Armstrong:</i>	I think botany does come within the brief of Literary and Philosophical, Dr Fenwick –	65
<i>Fenwick:</i>	Bugger it. Bugger botany –	
<i>Susannah:</i>	He's quite foul-mouthed when he's riled, have you noticed, Mr Armstrong –	

(from Act 1, Scene 1)

**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cambridgeinternational.org](http://www.cambridgeinternational.org) after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.