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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/12**

Paper 1 Drama and Poetry **February/March 2022**

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.

This document has **16** pages. Any blank pages are indicated.

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Section A: Drama

Answer **one** question from this section.

ARTHUR MILLER: *All My Sons*

1 **Either** **(a)** How, and with what dramatic effects, does Miller present friendship in *All My Sons*?

Or **(b)** What might be the thoughts and feelings of an audience as the following extract unfolds? You should pay close attention to language and dramatic methods in your answer.

[CHRIS *enters from driveway.*

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Chris [*with an edge of sarcasm*]: It bothers me.

(*from* Act 3)

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) Discuss some of the ways Shakespeare presents deception and its effects in *Much Ado About Nothing*.

Or (b) Discuss Shakespeare's presentation of Benedick and his attitudes to Beatrice in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Benedick: But that my Lady Beatrice should know me, and not know me! The Prince's fool! Ha! It may be I go under that title because I am merry. Yea, but so I am apt to do myself wrong; I am not so reputed; it is the base, though bitter, disposition of Beatrice that puts the world into her person, and so gives me out. Well, I'll be revenged as I may.

[*Re-enter* DON PEDRO.]

Don Pedro: Now, signior, where's the Count? Did you see him?

Benedick: Troth, my lord, I have played the part of Lady Fame. I found him here as melancholy as a lodge in a warren; I told him, and I think I told him true, that your Grace had got the good will of this young lady; and I off'red him my company to a willow tree, either to make him a garland, as being forsaken, or to bind him up a rod, as being worthy to be whipt.

Don Pedro: To be whipt! What's his fault?

Benedick: The flat transgression of a schoolboy, who, being overjoyed with finding a bird's nest, shows it his companion, and he steals it.

Don Pedro: Wilt thou make a trust a transgression? The transgression is in the stealer.

Benedick: Yet it had not been amiss the rod had been made, and the garland too; for the garland he might have worn himself, and the rod he might have bestowed on you, who, as I take it, have stol'n his bird's nest.

Don Pedro: I will but teach them to sing, and restore them to the owner.

Benedick: If their singing answer your saying, by my faith, you say honestly.

Don Pedro: The Lady Beatrice hath a quarrel to you; the gentleman that danc'd with her told her she is much wrong'd by you.

Benedick: O, she misus'd me past the endurance of a block; an oak but with one green leaf on it would have answered her; my very visor began to assume life and scold with her. She told me, not thinking I had been myself, that I was the Prince's jester, that I was duller than a great thaw; huddling jest upon jest with such impossible conveyance upon me that I stood like a man at a mark, with a whole army shooting at me. She speaks poniards, and every word stabs; if her breath were as terrible as her terminations, there were no living near her; she would infect to the north star. I would not marry her though she were endowed with all that Adam had left him before he transgress'd; she would have made Hercules have turn'd spit, yea, and have cleft his club to make the fire too. Come, talk

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not of her; you shall find her the infernal Ate in good apparel. I would to God some scholar would conjure her; for certainly, while she is here, a man may live as quiet in hell as in a sanctuary; and people sin upon purpose, because they would go thither; so, indeed, all disquiet, horror, and perturbation, follows her.

[*Re-enter* CLAUDIO *and* BEATRICE*,* LEONATO *and* HERO.]

Don Pedro: Look, here she comes.

Benedick: Will your Grace command me any service to the world's end? I will go on the slightest errand now to the Antipodes that you can devise to send me on; I will fetch you a toothpicker now from the furthest inch of Asia; bring you the length of Prester John's foot; fetch you a hair off the great Cham's beard; do you any embassage to the Pigmies – rather than hold three words' conference with this harpy. You have no employment for me?

Don Pedro: None, but to desire your good company.

Benedick: O God, sir, here's a dish I love not; I cannot endure my Lady Tongue.

[*Exit.*]

(*from* Act 2 Scene 1)

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

3 **Either** **(a)** In what ways, and with what effects, does Soyinka explore human weaknesses in the **two** plays?

Or **(b)** In what ways, and with what effects, does Soyinka shape an audience's response to Chume in the following extract? In your answer you should pay close attention to Soyinka's dramatic methods.

Silva: I do not know, to use your own quaint expression, wetin musical pepper be, Mr Chume.

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Jero: You do me great injustice, Brother Chume.

(*from* Jero's Metamorphosis, Scene 2)

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THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) '*De Flores:* Why, are not you as guilty, in (I'm sure)
As deep as I? And we should stick together.'

With this comment in mind, discuss Middleton and Rowley's presentation of the relationship between De Flores and Beatrice in *The Changeling*.

Or (b) Discuss the presentation of Tomazo and Alonzo and their relationship in the following extract. In your answer you should pay close attention to language and dramatic methods.

[BEATRICE *and* VERMANDERO *talk apart.*]

Tomazo: Alonzo.

Alonzo: Brother?

Tomazo: In troth I see small welcome in her eye.

Alonzo: Fie, you are too severe a censurer
Of love in all points, there's no bringing on you;
If lovers should mark everything a fault,
Affection would be like an ill-set book,
Whose faults might prove as big as half the volume.

Beatrice: That's all I do entreat.

Vermandero: It is but reasonable;
I'll see what my son says to't: son Alonzo,
Here's a motion made but to reprieve
A maidenhead three days longer; the request
Is not far out of reason, for indeed
The former time is pinching.

Alonzo: Though my joys
Be set back so much time as I could wish
They had been forward, yet since she desires it,
The time is set as pleasing as before,
I find no gladness wanting.

Vermandero: May I ever meet it in that point still:
Y'are nobly welcome, sirs.

[*Exeunt* VERMANDERO *and* BEATRICE.]

Tomazo: So; did you mark the dulness of her parting now?

Alonzo: What dulness? Thou art so exceptious still!

Tomazo: Why, let it go then, I am but a fool
To mark your harms so heedfully.

Alonzo: Where's the oversight?

Tomazo: Come, your faith's cozened in her, strongly cozened;
Unsettle your affection with all speed
Wisdom can bring it to, your peace is ruin'd else.
Think what a torment 'tis to marry one
Whose heart is leap'd into another's bosom:
If ever pleasure she receive from thee,
It comes not in thy name, or of thy gift;
She lies but with another in thine arms,
He the half-father unto all thy children

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In the conception; if he get 'em not,
She helps to get 'em for him, and how dangerous
And shameful her restraint may go in time to,
It is not to be thought on without sufferings.

Alonzo: You speak as if she lov'd some other, then.

Tomazo: Do you apprehend so slowly?

Alonzo: Nay, and that
Be your fear only, I am safe enough.
Preserve your friendship and your counsel, brother,
For times of more distress; I should depart
An enemy, a dangerous, deadly one
To any but thyself, that should but think
She knew the meaning of inconstancy,
Much less the use and practice; yet w'are friends.
Pray let no more be urg'd; I can endure
Much, till I meet an injury to her,
Then I am not myself. Farewell, sweet brother,
How much w'are bound to heaven to depart lovingly.
[*Exit.*]

Tomazo: Why, here is love's tame madness; thus a man
Quickly steals into his vexation. [*Exit.*]

(*from* Act 2 Scene 1)

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Section B: Poetry

Answer **one** question from this section.

ROBERT BROWNING: Selected Poems

5 **Either** **(a)** Compare ways in which Browning uses the natural world in **two** poems from your selection.

Or **(b)** Comment closely on Browning's presentation of the girl in the following poem.

A Face

If one could have that little head of hers
  Painted upon a background of pale gold,
Such as the Tuscan's early art prefers!
  No shade encroaching on the matchless mould
Of those two lips, which should be opening soft
  In the pure profile; not as when she laughs,
For that spoils all: but rather as if aloft
  Yon hyacinth, she loves so, leaned its staff's
Burthen of honey-coloured buds to kiss
And capture 'twixt the lips apart for this.
Then her lithe neck, three fingers might surround,
How it should waver on the pale gold ground
Up to the fruit-shaped, perfect chin it lifts!
I know, Correggio loves to mass, in rifts
Of heaven, his angel faces, orb on orb
Breaking its outline, burning shades absorb:
But these are only massed there, I should think,
  Waiting to see some wonder momently
  Grow out, stand full, fade slow against the sky
  (That's the pale ground you'd see this sweet face by),
  All heaven, meanwhile, condensed into one eye
Which fears to lose the wonder, should it wink.

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OWEN SHEERS: *Skirrid Hill*

6 **Either** **(a)** Discuss ways in which Sheers explores loss in **two** poems from *Skirrid Hill*.

Or **(b)** Comment closely on the following poem, analysing ways in which Sheers creates atmosphere.

Intermission
For L.

A night-long easterly and a chestnut tree
side-swiping the power lines
has stilled the house to this:

wells of darkness in the hallway,
doors opening onto mine shafts of night
and us,

sitting by firelight,
tipping heels of whisky
against the flames and the dust.

An evening of unfamiliar obstacles,
rooms shrunken to the candle's halo,
the world lessened.

You speak from the shore of the other chair,
saying all you really want is to live
long enough to be good at the oboe

and remembering a fly I saw that morning,
vibrating across a window like a tattooist's needle
towards the slip of space that was air not glass,

I think I understand.
That it is after all the small victories that matter,
that are in the end, enough.

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Songs of Ourselves, Volume 2

7 **Either** **(a)** Compare the writing and effects of **two** poems which present conflict.

Or **(b)** Comment closely on the following poem, analysing ways in which Wordsworth presents love.

A Complaint

There is a change—and I am poor;
Your love hath been, nor long ago,
A fountain at my fond heart's door,
Whose only business was to flow;
And flow it did; not taking heed
Of its own bounty, or my need.

What happy moments did I count!
Blest was I then all bliss above!
Now, for that consecrated fount
Of murmuring, sparkling, living love,
What have I? shall I dare to tell?
A comfortless and hidden well.

A well of love—it may be deep—
I trust it is,—and never dry:
What matter? if the waters sleep
In silence and obscurity.
—Such change, and at the very door
Of my fond heart, hath made me poor.

(William Wordsworth)

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GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** Compare ways in which Clarke explores the effects of the natural world on people in **two** poems.

Or **(b)** Paying close attention to Clarke's poetic methods, discuss the presentation of the family in the following poem.

Sunday

From the mahogany sideboard in the dining-room
she'd unhook the golden question mark
that unlocked her wedding silver,
slide creamy bone from velvet slots,
spoons and forks still powdery with Sylvo,
from their shallow heelprints.

Under the house my father laid his drill,
his ringleted bits, graded and smeared
with a green iridescence of oil.
Screwdrivers, hammers, saws, chisels,
a rising scale, tuned and ready.
Sunday was helping day.

Once, alone for a moment, I saw
the bright nails set for striking.
With my favourite hammer I rang them home.
Some sank sweetly. Some hung sad heads.
Some lay felled, a toehold in the grain.
He stood like thunder at the door.

In the salt-blind dining-room
broken by bells and the silence after,
sprouts steamed sourly in the blue tureen.
The cat mimed at the window.
I levelled myself against the small horizon
of the water jug. The mirrors steadied.

If I kept quiet, my eyes on the jug,
tacking across that loop of water,
the day would mend. They'd nap, separately.
The cat would walk the garden at my heel,
and we'd watch the pond an hour, inching
a stone to the edge, until it fell.

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