www.dynamicpapers.com

Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/12**

Paper 1 Drama and Poetry **February/March 2023**

2 hours

4034888299

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.

DC (RCL (DF)) 313221/3
© UCLES 2023

[Turn over

www.dynamicpapers.com

Section A: Drama

Answer **one** question from this section.

THOMAS MIDDLETON and WILLIAM ROWLEY: *The Changeling*

1 Either (a) In what ways, and with what effects, do Middleton and Rowley dramatise the power of lust and desire?

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

[*Enter* ALSEMERO.]

Alsemero: 'Twas in the temple where I first beheld her,
And now again the same; what omen yet
Follows of that? None but imaginary;
Why should my hopes or fate be timorous?
The place is holy, so is my intent:
I love her beauties to the holy purpose,
And that, methinks, admits comparison
With man's first creation, the place blest,
And is his right home back, if he achieve it.
The church hath first begun our interview,
And that's the place must join us into one,
So there's beginning and perfection too.

[*Enter* JASPERINO.]

Jasperino: Oh sir, are you here? Come, the wind's fair with you,
Y'are like to have a swift and pleasant passage.

Alsemero: Sure y'are deceived, friend, 'tis contrary
In my best judgment.

Jasperino: What, for Malta?
If you could buy a gale amongst the witches,
They could not serve you such a lucky pennyworth
As comes a' God's name.

Alsemero: Even now I observ'd
The temple's vane to turn full in my face,
I know 'tis against me.

Jasperino: Against you?
Then you know not where you are.

Alsemero: Not well indeed.

Jasperino: Are you not well, sir?

Alsemero: Yes, Jasperino.
– Unless there be some hidden malady
Within me, that I understand not.

Jasperino: And that
I begin to doubt, sir; I never knew
Your inclinations to travels at a pause
With any cause to hinder it, till now.
Ashore you were wont to call your servants up,
And help to trap your horses for the speed;
At sea I have seen you weigh the anchor with 'em,
Hoist sails for fear to lose the foremost breath,

© UCLES 2023

www.dynamicpapers.com

Be in continual prayers for fair winds,
And have you chang'd your orisons?

Alsemero: No, friend,
I keep the same church, same devotion.

Jasperino: Lover I'm sure y'are none, the stoic was
Found in you long ago; your mother nor
Best friends, who have set snares of beauty (ay,
And choice ones, too), could never trap you that way.
What might be the cause?

Alsemero: Lord, how violent
Thou art! I was but meditating of
Somewhat I heard within the temple.

Jasperino: Is this violence? 'Tis but idleness
Compar'd with your haste yesterday.

Alsemero: I'm all this while a-going, man.

[*Enter* SERVANTS.]

Jasperino: Backwards, I think, sir. Look, your servants.

1 Servant: The seamen call; shall we board your trunks?

Alsemero: No, not to-day.

Jasperino: 'Tis the critical day, it seems, and the sign in Aquarius.

2 Servant [*aside*.]: We must not to sea to-day; this smoke will bring forth fire.

Alsemero: Keep all on shore; I do not know the end
(Which needs I must do) of an affair in hand
Ere I can go to sea.

(*from* Act 1, Scene 1)

© UCLES 2023

[Turn over

www.dynamicpapers.com

WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Discuss some of the ways Shakespeare shapes an audience's response to the Duke in *Measure for Measure*.

Or (b) How might an audience react as the following extract unfolds? In your answer you should pay close attention to dramatic methods and their effects.

Lucio: Gentle and fair, your brother kindly greets you.
Not to be weary with you, he's in prison.

Isabella: Woe me! For what?

Lucio: For that which, if myself might be his judge,
He should receive his punishment in thanks:
He hath got his friend with child.

Isabella: Sir, make me not your story.

Lucio: It is true.
I would not – though 'tis my familiar sin
With maids to seem the lapwing, and to jest,
Tongue far from heart – play with all virgins so:
I hold you as a thing enskied and sainted,
By your renouncement an immortal spirit,
And to be talk'd with in sincerity,
As with a saint.

Isabella: You do blaspheme the good in mocking me.

Lucio: Do not believe it. Fewness and truth, 'tis thus:
Your brother and his lover have embrac'd.
As those that feed grow full, as blossoming time
That from the seedness the bare fallow brings
To teeming foison, even so her plenteous womb
Expresseth his full tilth and husbandry.

Isabella: Some one with child by him? My cousin Juliet?

Lucio: Is she your cousin?

Isabella: Adoptedly, as school-maids change their names
By vain though apt affection.

Lucio: She it is.

Isabella: O, let him marry her!

Lucio: This is the point.
The Duke is very strangely gone from hence;
Bore many gentlemen, myself being one,
In hand, and hope of action; but we do learn,
By those that know the very nerves of state,
His givings-out were of an infinite distance
From his true-meant design. Upon his place,
And with full line of his authority,
Governs Lord Angelo, a man whose blood
Is very snow-broth, one who never feels
The wanton stings and motions of the sense,
But doth rebate and blunt his natural edge
With profits of the mind, study and fast.
He – to give fear to use and liberty,
Which have for long run by the hideous law,

© UCLES 2023

www.dynamicpapers.com

As mice by lions – hath pick'd out an act
Under whose heavy sense your brother's life
Falls into forfeit; he arrests him on it,
And follows close the rigour of the statute
To make him an example. All hope is gone,
Unless you have the grace by your fair prayer
To soften Angelo. And that's my pith of business
'Twixt you and your poor brother.

Isabella: Doth he so seek his life?

Lucio: Has censur'd him
Already, and, as I hear, the Provost hath
A warrant for his execution.

Isabella: Alas! what poor ability's in me
To do him good?

Lucio: Assay the pow'r you have.

Isabella: My power, alas, I doubt!

Lucio: Our doubts are traitors,
And make us lose the good we oft might win
By fearing to attempt. Go to Lord Angelo,
And let him learn to know, when maidens sue,
Men give like gods; but when they weep and kneel,
All their petitions are as freely theirs
As they themselves would owe them.

Isabella: I'll see what I can do.

Lucio: But speedily.

Isabella: I will about it straight;
No longer staying but to give the Mother
Notice of my affair. I humbly thank you.
Commend me to my brother; soon at night
I'll send him certain word of my success.

(*from* Act 1, Scene 4)

© UCLES 2023

[Turn over

www.dynamicpapers.com

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

3 **Either** **(a)** Discuss some of the ways Soyinka uses comedy to explore serious issues in the **two** plays.

Or **(b)** Discuss Soyinka's presentation of Jero in the following extract, the ending of *Jero's Metamorphosis*. In your answer you should pay close attention to Soyinka's dramatic methods and their effects.

Jero: Your documents, sir.

Content removed due to copyright restrictions.

www.dynamicpapers.com

Content removed due to copyright restrictions.

[*Blackout*.]

(from *Jero's Metamorphosis*, Scene 3)

www.dynamicpapers.com

TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** Discuss some of the dramatic ways Williams explores jealousy and its effects in *Cat on a Hot Tin Roof*.

Or **(b)** Discuss the presentation of Maggie (Margaret) in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Big Mama: Something's not right!

Content removed due to copyright restrictions.

© UCLES 2023

www.dynamicpapers.com

Content removed due to copyright restrictions.

No, I'd rather stay on this hot tin roof.

(*from* Act 1)

www.dynamicpapers.com

Section B: Poetry

Answer **one** question from this section.

SIMON ARMITAGE: *Sir Gawain and the Green Knight*

5 **Either** **(a)** What, in your view, is the importance of the hunting scenes to the meaning and effects of *Sir Gawain and the Green Knight*?

Or **(b)** Comment closely on ways Armitage presents the conflict between the Green Knight and Arthur in the following extract from *Sir Gawain and the Green Knight*.

When the court kept its counsel he cleared his throat
and stiffened his spine. Then he spoke his mind:
'So here is the House of Arthur,' he scoffed,
'whose virtues reverberate across vast realms.
Where's the fortitude and fearlessness you're so famous for?
And the breathtaking bravery and the big-mouth bragging?
The towering reputation of the Round Table,
skittled and scuppered by a stranger – what a scandal!
You flap and you flinch and I've not raised a finger!'
Then he laughed so loud that their leader saw red.
Blood flowed to his fine-featured face and he raged inside.

His men were also hurt –
those words had pricked their pride.
But born so brave at heart
the king stepped up one stride.

'Your request,' he countered, 'is quite insane,
and folly finds the man who flirts with the fool.
No warrior worth his salt would be worried by your words,
so in heaven's good name hand over the axe
and I'll happily fulfil the favour you ask.'
He strides to him swiftly and seizes his arm;
the man-mountain dismounts in one mighty leap.
Then Arthur grips the axe, grabs it by its haft
and takes it above him, intending to attack.
Yet the stranger before him stands up straight,
highest in the house by at least a head.
Quite simply he stands there stroking his beard,
fiddling with his coat, his face without fear,
about to be bludgeoned, but no more bothered
than a guest at the table being given a goblet of wine.

© UCLES 2023

www.dynamicpapers.com

BLANK PAGE

TURN OVER FOR QUESTION 6.

www.dynamicpapers.com

ROBERT BROWNING: Selected Poems

6 Either (a) 'The power of Browning's poetry lies in the narrative and not the emotions.'

How far and in what ways do you agree with this comment? You should refer to **two** poems in your answer.

Or (b) Comment closely on how Browning shapes a reader's response to the speaker in the following poem, *My Last Duchess*.

My Last Duchess
FERRARA

That's my last Duchess painted on the wall,
Looking as if she were alive; I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
'Frà Pandolf,' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say 'Her mantle laps
'Over my lady's wrist too much,' or 'Paint
'Must never hope to reproduce the faint
'Half-flush that dies along her throat;' such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart … how shall I say? … too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace – all and each
Would draw from her alike the forward speech,
Or blush, at least. She thanked men, – good; but thanked
Somehow … I know not how … as if she ranked
My gift of a nine hundred years old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech – (which I have not) – could make your will
Quite clear to such an one, and say, 'Just this
'Or that in you disgusts me; here you miss,
'Or there exceed the mark' – and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
– E'en then would be some stooping, and I chuse

© UCLES 2023

www.dynamicpapers.com

Never to stoop. Oh, Sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below then. I repeat,
The Count your Master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, Sir! Notice Neptune, tho',
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me.

www.dynamicpapers.com

GILLIAN CLARKE: Selected Poems

7 **Either** **(a)** Discuss ways in which Clarke explores the weather in **two** poems.

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

Death of a Cat

His nightmare rocked the house
but no one woke, accustomed
to the heart's disturbances.

We dug a grave last night
under the apple tree where fruit
fattens in green clusters.

Black and white fur perfect
except where soil fell
or where small blood seeped

between the needles of her teeth
in the cracked china of her bones.
Perfect but for darkness

clotting the skull and silence
like the note of an organ
hanging in the locked air.

Dylan dreamed it again,
woken by caterwauling.
Two mourners held a wake

at dawn on the compost heap
(her special place) yowling
to wake the sleeping and to stop

the heart, considering
animal mysteries,
the otherness of pain.

He watched, from the window,
the dawn moon dissolving
its wafer on the tongue.

© UCLES 2023

www.dynamicpapers.com

Songs of Ourselves, Volume 2

8 **Either** **(a)** Discuss ways in which **two** poems explore journeys.

Or **(b)** Comment closely on the following poem, analysing ways in which Nicholas James presents the effects of poverty.

from *The Complaints of Poverty*

When winter's rage upon the cottage falls,
And the wind rushes through the gaping walls,
When ninepence must their daily wants supply,
With hunger pinched and cold, the children cry;
The gathered sticks but little warmth afford,
And half-supplied the platter meets the board.
Returned at night, if wholesome viands fail,
He from the pipe extracts a smoky meal:
And when, to gather strength and still his woes,
He seeks his last redress in soft repose,
The tattered blanket, erst the fleas' retreat,
Denies his shiv'ring limbs sufficient heat;
Teased with the squalling babes' nocturnal cries,
He restless on the dusty pillow lies.
But when pale sickness wounds with direful blow,
Words but imperfectly his mis'ry show;
Unskilful how to treat the fierce disease,
Well-meaning ignorance curtails our days.
In a dark room and miserable bed
Together lie the living and the dead.
Oh shocking scene! Fate sweeps whole tribes away,
And frees the parish of th' reluctant pay!
Where's the physician now, whom heav'n ordains
Fate to arrest, and check corroding pains?
Or he's detained by those of high degree,
Or won't prescribe without a golden fee.
But should old age bring on its rev'rend hoar,
When strength decayed admits his toil no more,
He begs itinerant, with halting pace,
And, mournful, tells his melancholy case,
With meagre cheek and formidable beard,
A tattered dress of various rags prepared.
Base covetise, who wants the soul to give,
Directs the road where richer neighbours live;
And pride, unmindful of its parent dust,
Scares with the dungeon and the whipping-post.

(Nicholas James)

© UCLES 2023

www.dynamicpapers.com

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 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.

© UCLES 2023