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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/11**

Paper 1 Drama and Poetry **May/June 2021**

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.

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Section A: Drama

Answer **one** question from this section.

ARTHUR MILLER: *All My Sons*

1 Either (a) Discuss Miller's presentation of different attitudes to wealth in *All My Sons*.

Or (b) Discuss Miller's presentation of the relationship between Ann and Kate Keller (Mother) in the following extract. In your answer you should pay close attention to the language and dramatic effects.

Ann [*to* MOTHER]: Don't let them bulldoze you.

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Mother: I have to have some tea.

(*from* Act 1)

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) In what ways, and with what dramatic effects, does Shakespeare present reputation and its loss in the play?

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

Don Pedro: Well, I am sorry for your niece. Shall we go seek Benedick, and tell him of her love?

Claudio: Never tell him, my lord; let her wear it out with good counsel.

Leonato: Nay, that's impossible; she may wear her heart out first.

Don Pedro: Well, we will hear further of it by your daughter; let it cool the while. I love Benedick well; and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.

Leonato: My lord, will you walk? Dinner is ready.

Claudio: If he do not dote on her upon this, I will never trust my expectation.

Don Pedro: Let there be the same net spread for her; and that must your daughter and her gentlewomen carry. The sport will be when they hold one an opinion of another's dotage, and no such matter; that's the scene that I would see, which will be merely a dumb show. Let us send her to call him in to dinner.

[*Exeunt* DON PEDRO*,* CLAUDIO*, and* LEONATO.]

Benedick [*Coming forward*]: This can be no trick: the conference was sadly borne; they have the truth of this from Hero; they seem to pity the lady; it seems her affections have their full bent. Love me! Why, it must be requited. I hear how I am censur'd: they say I will bear myself proudly if I perceive the love come from her; they say, too, that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud; happy are they that hear their detractions and can put them to mending. They say the lady is fair; 'tis a truth, I can bear them witness; and virtuous; 'tis so, I cannot reprove it; and wise, but for loving me. By my troth, it is no addition to her wit; nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me because I have railed so long against marriage; but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips, and sentences, and these paper bullets of the brain, awe a man from the career of his humour? No; the world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day, she's a fair lady; I do spy some marks of love in her.

[*Enter* BEATRICE.]

Beatrice: Against my will I am sent to bid you come in to dinner.

Benedick: Fair Beatrice, I thank you for your pains.

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Beatrice: I took no more pains for those thanks than you take pains to thank me; if it had been painful, I would not have come.

Benedick: You take pleasure, then, in the message?

Beatrice: Yea, just so much as you may take upon a knife's point, and choke a daw withal. You have no stomach, signior; fare you well.

[*Exit.*]

Benedick: Ha! 'Against my will I am sent to bid you come in to dinner' – there's a double meaning in that. 'I took no more pains for those thanks than you took pains to thank me' – that's as much as to say 'Any pains that I take for you is as easy as thanks'. If I do not take pity of her, I am a villain; if I do not love her, I am a Jew. I will go get her picture. [*Exit.*]

(*from* Act 2 Scene 3)

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

3 **Either** **(a)** Discuss some of the ways Soyinka develops the role and characterisation of Chume in the **two** plays.

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

Rebecca: But Brother Jero …

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The woman's condition obviously uplifts him for he moves off with even jauntier step and a light adjustment to his chasuble.]

(*from* Jero's Metamorphosis, Scene 1)

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THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) Discuss some of the ways Middleton and Rowley shape an audience's response to Beatrice in *The Changeling*.

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

Isabella: How long hast thou been a fool?

Antonio: Ever since I came hither, cousin.

Isabella: Cousin? I'm none of thy cousins, fool.

Lollio: Oh mistress, fools have always so much wit as to claim their kindred.

Madman within: Bounce, bounce, he falls, he falls!

Isabella: Hark you, your scholars in the upper room
Are out of order.

Lollio: Must I come amongst you there? Keep you the fool, mistress; I'll go up and play left-handed Orlando amongst the madmen. [*Exit.*]

Isabella: Well, sir.

Antonio: 'Tis opportuneful now, sweet lady! Nay,
Cast no amazing eye upon this change.

Isabella: Ha!

Antonio: This shape of folly shrouds your dearest love,
The truest servant to your powerful beauties,
Whose magic had this force thus to transform me.

Isabella: You are a fine fool indeed.

Antonio: Oh, 'tis not strange:
Love has an intellect that runs through all
The scrutinous sciences, and like
A cunning poet, catches a quantity
Of every knowledge, yet brings all home
Into one mystery, into one secret
That he proceeds in.

Isabella: Y'are a parlous fool.

Antonio: No danger in me: I bring nought but love,
And his soft-wounding shafts to strike you with:
Try but one arrow; if it hurt you,
I'll stand you twenty back in recompense. [*Kisses her.*]

Isabella: A forward fool too!

Antonio: This was love's teaching:
A thousand ways he fashion'd out my way,
And this I found the safest and the nearest
To tread the Galaxia to my star.

Isabella: Profound, withal! Certain, you dream'd of this;
Love never taught it waking.

Antonio: Take no acquaintance

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Of these outward follies; there is within
A gentleman that loves you.

Isabella: When I see him,
I'll speak with him; so in the meantime keep
Your habit, it becomes you well enough.
As you are a gentleman, I'll not discover you;
That's all the favour that you must expect:
When you are weary, you may leave the school,
For all this while you have but play'd the fool.

[*Enter* LOLLIO.]

Antonio: And must again. — He, he, I thank you, cousin;
I'll be your valentine to-morrow morning.

Lollio: How do you like the fool, mistress?

Isabella: Passing well, sir.

Lollio: Is he not witty, pretty well for a fool?

Isabella: If he hold on as he begins, he is like
To come to something.

(*from* Act 3 Scene 3)

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Section B: Poetry

Answer **one** question from this section.

ROBERT BROWNING: Selected Poems

5 **Either** **(a)** In what ways, and with what effects, does Browning present religion in **two** poems from your selection?

Or **(b)** Comment closely on Browning's presentation of emotions in the following poem, *Women and Roses*.

Women and Roses

I
I dream of a red-rose tree.
And which of its roses three
Is the dearest rose to me?

II
Round and round, like a dance of snow
In a dazzling drift, as its guardians, go
Floating the women faded for ages,
Sculptured in stone, on the poet's pages.
Then follow women fresh and gay,
Living and loving and loved to-day.
Last, in the rear, flee the multitude of maidens,
Beauties yet unborn. And all, to one cadence,
They circle their rose on my rose tree.

III
Dear rose, thy term is reached,
Thy leaf hangs loose and bleached:
Bees pass it unimpeached.

IV
Stay then, stoop, since I cannot climb,
You, great shapes of the antique time!
How shall I fix you, fire you, freeze you,
Break my heart at your feet to please you?
Oh, to possess and be possessed!
Hearts that beat 'neath each pallid breast!
Once but of love, the poesy, the passion,
Drink but once and die!–In vain, the same fashion,
They circle their rose on my rose tree.

V
Dear rose, thy joy's undimmed,
Thy cup is ruby-rimmed,
Thy cup's heart nectar-brimmed.

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VI

Deep, as drops from a statue's plinth
The bee sucked in by the hyacinth,
So will I bury me while burning,
Quench like him at a plunge my yearning,
Eyes in your eyes, lips on your lips!
Fold me fast where the cincture slips,
Prison all my soul in eternities of pleasure,
Girdle me for once! But no–the old measure,
They circle their rose on my rose tree.

VII

Dear rose without a thorn,
Thy bud's the babe unborn:
First streak of a new morn.

VIII

Wings, lend wings for the cold, the clear!
What is far conquers what is near.
Roses will bloom nor want beholders,
Sprung from the dust where our flesh moulders.
What shall arrive with the cycle's change?
A novel grace and a beauty strange.
I will make an Eve, be the artist that began her,
Shaped her to his mind!–Alas! in like manner
They circle their rose on my rose tree.

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OWEN SHEERS: *Skirrid Hill*

6 **Either** **(a)** Compare ways in which Sheers presents animals in **two** poems.

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

Landmark

Afterwards they were timeless

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and complete without them.

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Songs of Ourselves, Volume 2

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

Or **(b)** Comment closely on the following poem, analysing ways in which Yeats presents the speaker's feelings.

When You are Old

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead,
And hid his face amid a crowd of stars.

(William Butler Yeats)

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GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** Discuss the writing and effects of **two** poems in which Clarke presents the relationship between adults and children.

Or **(b)** Discuss the presentation of winter and its effects in the following poem. In your answer you should pay close attention to Clarke's poetic methods.

February

Lamb-grief in the fields
and a cold as hard as slate.
Foot and hoof are shod

with ice. Our footprints
seem as old as ferns in stone.
Air rings in ash and thorn.

Ice on the rain-butt, thick
as a shield and the tap chokes,
its thumb in its throat.

The stream runs black
in a ruff of ice, its caught breath
furls a frieze of air.

At night ice sings
to the strum of my thrown stones
like a snapped harp-string.

The pond's glass eye holds
leaf, reed, fish, paperweight
in a dream of stone

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