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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 2024**

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.

ERROL JOHN: *Moon on a Rainbow Shawl*

1 **Either** **(a)** In what ways, and with what dramatic effects, does John present different attitudes to work in *Moon on a Rainbow Shawl*?

Or **(b)** Paying close attention to dramatic methods, discuss the significance of the following extract from the play.

Epf: Drink the drink, Mrs Adams.

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Hey, Ephraim!

(*from* Act 3, Scene 2)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) What, in your view, does Shakespeare's presentation of Lucio add to the play's meaning and effects?

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

The city gate

[*Enter at several doors* DUKE*,* VARRIUS*, Lords;* ANGELO*,* ESCALUS*,* LUCIO*,* PROVOST*, Officers, and Citizens.*]

Duke: My very worthy cousin, fairly met!
Our old and faithful friend, we are glad to see you.

Angelo, Escalus: Happy return to be your royal Grace!

Duke: Many and hearty thankings to you both.
We have made inquiry of you, and we hear
Such goodness of your justice that our soul
Cannot but yield you forth to public thanks,
Forerunning more requital.

Angelo: You make my bonds still greater.

Duke: O, your desert speaks loud; and I should wrong it
To lock it in the wards of covert bosom,
When it deserves, with characters of brass,
A forted residence 'gainst the tooth of time
And razure of oblivion. Give me your hand,
And let the subject see, to make them know
That outward courtesies would fain proclaim
Favours that keep within. Come, Escalus,
You must walk by us on our other hand;
And good supporters are you.

[*Enter* FRIAR PETER *and* ISABELLA.]

Friar Peter: Now is your time; speak loud, and kneel before him.

Isabella: Justice, O royal Duke! Vail your regard
Upon a wrong'd – I would fain have said a maid!
O worthy Prince, dishonour not your eye
By throwing it on any other object
Till you have heard me in my true complaint,
And given me justice, justice, justice, justice.

Duke: Relate your wrongs. In what? By whom? Be brief.
Here is Lord Angelo shall give you justice;
Reveal yourself to him.

Isabella: O worthy Duke,
You bid me seek redemption of the devil!
Hear me yourself; for that which I must speak
Must either punish me, not being believ'd,
Or wring redress from you. Hear me, O, hear me, here!

Angelo: My lord, her wits, I fear me, are not firm;
She hath been a suitor to me for her brother,
Cut off by course of justice –

Isabella: By course of justice!

Angelo: And she will speak most bitterly and strange.

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Isabella: Most strange, but yet most truly, will I speak.
That Angelo's forsworn, is it not strange?
That Angelo's a murderer, is't not strange?
That Angelo is an adulterous thief,
An hypocrite, a virgin-violator,
Is it not strange and strange?

Duke: Nay, it is ten times strange.

Isabella: It is not truer he is Angelo
Than this is all as true as it is strange;
Nay, it is ten times true; for truth is truth
To th' end of reck'ning.

Duke: Away with her. Poor soul,
She speaks this in th' infirmity of sense.

Isabella: O Prince! I conjure thee, as thou believ'st
There is another comfort than this world,
That thou neglect me not with that opinion
That I am touch'd with madness. Make not impossible
That which but seems unlike: 'tis not impossible
But one, the wicked'st caitiff on the ground,
May seem as shy, as grave, as just, as absolute,
As Angelo; even so may Angelo,
In all his dressings, characts, titles, forms,
Be an arch-villain.

(*from* Act 5, Scene 1)

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JOHN WEBSTER: *The Duchess of Malfi*

3 Either (a) Antonio says of Bosola: 'This foul melancholy
Will poison all his goodness'.

With this comment in mind, discuss Webster's dramatic presentation of Bosola in *The Duchess of Malfi*.

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

Cardinal: Shall our blood,
The royal blood of Aragon and Castile,
Be thus attainted?

Ferdinand: Apply desperate physic –
We must not now use balsamum, but fire,
The smarting cupping-glass, for that's the mean
To purge infected blood, such blood as hers.
There is a kind of pity in mine eye,
I'll give it to my handkercher; and now 'tis here,
I'll bequeath this to her bastard.

Cardinal: What to do?

Ferdinand: Why, to make soft lint for his mother's wounds,
When I have hewed her to pieces.

Cardinal: Cursed creature!
Unequal nature, to place women's hearts
So far upon the left side!

Ferdinand: Foolish men,
That e'er will trust their honour in a bark
Made of so slight, weak bulrush as is woman,
Apt every minute to sink it!

Cardinal: Thus ignorance, when it hath purchased honour,
It cannot wield it.

Ferdinand: Methinks I see her laughing,
Excellent hyena! Talk to me somewhat, quickly,
Or my imagination will carry me
To see her in the shameful act of sin.

Cardinal: With whom?

Ferdinand: Haply with some strong thighed bargeman,
Or one o'th' wood-yard, that can quoit the sledge,
Or toss the bar, or else some lovely squire
That carries coals up to her privy lodgings.

Cardinal: You fly beyond your reason.

Ferdinand: Go to, mistress!
'Tis not your whore's milk that shall quench my wild-fire,
But your whore's blood.

Cardinal: How idly shows this rage! which carries you,
As men conveyed by witches, through the air
On violent whirlwinds. This intemperate noise
Fitly resembles deaf men's shrill discourse,

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Who talk aloud, thinking all other men
To have their imperfection.

Ferdinand: Have not you
My palsy?

Cardinal: Yes, I can be angry
Without this rupture. There is not in nature
A thing that makes man so deformed, so beastly,
As doth intemperate anger. Chide yourself.
You have divers men who never yet expressed
Their strong desire of rest, but by unrest,
By vexing of themselves. Come, put yourself
In tune.

Ferdinand: So, I will only study to seem
The thing I am not. I could kill her now,
In you, or in myself, for I do think
It is some sin in us heaven doth revenge
By her.

Cardinal: Are you stark mad?

Ferdinand: I would have their bodies
Burnt in a coal-pit, with the ventage stopped,
That their cursed smoke might not ascend to heaven;
Or dip the sheets they lie in, in pitch or sulphur,
Wrap them in't, and then light them like a match;
Or else to boil their bastard to a cullis,
And give 't his lecherous father, to renew
The sin of his back.

Cardinal: I'll leave you.

Ferdinand: Nay, I have done.
I am confident, had I been damned in hell
And should have heard of this, it would have put me
Into a cold sweat. In, in, I'll go sleep.
Till I know who leaps my sister, I'll not stir:
That known, I'll find scorpions to string my whips,
And fix her in a general eclipse.

[*Exeunt*]

(*from* Act 2, Scene 5)

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** In what ways, and with what dramatic effects, does Williams explore different attitudes to sex in *Cat on a Hot Tin Roof*?

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

Gooper: Doctor Baugh is goin'.

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Mae: Almost singlehanded.

(*from* Act 3)

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Section B: Poetry

Answer **one** question from this section.

MAYA ANGELOU: *And Still I Rise*

5 **Either** **(a)** Discuss some of the ways Angelou explores the idea of freedom. In your answer you should refer to **two** poems from the selection.

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

Momma Welfare Roll

Her arms semaphore fat triangles,

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I take it.'

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SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 Either (a) Discuss some of the ways in which Armitage explores relationships between men and women in *Sir Gawain and the Green Knight*.

Or (b) Comment closely on Armitage's presentation of the castle in the following extract from the poem.

No sooner had he signed himself three times

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who welcomed Sir Gawain.

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WILLIAM BLAKE: Selected Poems from *Songs of Innocence and of Experience*

7 **Either** **(a)** In what ways, and with what effects, does Blake present children? In your answer you should refer to **two** poems from the selection.

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

The Tyger

Tyger Tyger, burning bright,
In the forests of the night:
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes!
On what wings dare he aspire?
What the hand, dare sieze the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp?

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger, Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Discuss ways in which **two** poems explore conflict and its effects.

Or **(b)** Discuss the meaning and effects of the following poem, analysing ways in which Rudyard Kipling presents the natural world.

The Sea and the Hills

Who hath desired the Sea? – the sight of salt water unbounded –
The heave and the halt and the hurl and the crash of the comber wind-hounded?
The sleek-barrelled swell before storm, grey, foamless, enormous, and growing –
Stark calm on the lap of the Line or the crazy-eyed hurricane blowing –
His Sea in no showing the same his Sea and the same 'neath each showing:
His Sea as she slackens or thrills?
So and no otherwise – so and no otherwise – hillmen desire their Hills!

Who hath desired the Sea? – the immense and contemptuous surges?
The shudder, the stumble, the swerve, as the star-stabbing bowsprit emerges?
The orderly clouds of the Trades, the ridged, roaring sapphire thereunder –
Unheralded cliff-haunting flaws and the headsail's low-volleying thunder –
His Sea in no wonder the same his Sea and the same through each wonder:
His Sea as she rages or stills?
So and no otherwise – so and no otherwise – hillmen desire their Hills.

Who hath desired the Sea? Her menaces swift as her mercies?
The in-rolling walls of the fog and the silver-winged breeze that disperses?
The unstable mined berg going South and the calvings and groans that declare it –
White water half-guessed overside and the moon breaking timely to bare it –
His Sea as his fathers have dared – his Sea as his children shall dare it:
His Sea as she serves him or kills?
So and no otherwise – so and no otherwise – hillmen desire their Hills.

Who hath desired the Sea? Her excellent loneliness rather
Than forecourts of kings, and her outermost pits than the streets where men gather
Inland, among dust, under trees – inland where the slayer may slay him –
Inland, out of reach of her arms, and the bosom whereon he must lay him
His Sea from the first that betrayed – at the last that shall never betray him:
His Sea that his being fulfils?
So and no otherwise – so and no otherwise – hillmen desire their Hills.

(Rudyard Kipling)

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