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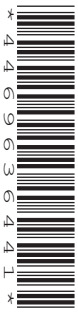
Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/12**

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) Discuss some of the ways John shapes an audience's response to Epf in *Moon on a Rainbow Shawl*.

Or (b) Paying close attention to dramatic methods, discuss John's presentation of the relationship between Mavis and Prince in the following extract from the play.

[PRINCE *comes quietly in from the street, ducks under the clothes line and calls softly: 'Mavis.'*]

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[*The* SOLDIER *goes out.*]

(*from* Act 2, Scene 2)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Discuss the significance of Shakespeare's dramatic presentation of Angelo's desire for Isabella in the play as a whole.

Or (b) Discuss Shakespeare's presentation of the Duke in the following extract, the opening of the play. In your answer you should pay close attention to dramatic methods and their effects.

The Duke's palace

[*Enter* DUKE*,* ESCALUS*, Lords, and Attendants*.]

Duke: Escalus!

Escalus: My lord.

Duke: Of government the properties to unfold
Would seem in me t' affect speech and discourse,
Since I am put to know that your own science
Exceeds, in that, the lists of all advice
My strength can give you; then no more remains
But that to your sufficiency – as your worth is able –
And let them work. The nature of our people,
Our city's institutions, and the terms
For common justice, y'are as pregnant in
As art and practice hath enriched any
That we remember. There is our commission,
From which we would not have you warp. Call hither,
I say, bid come before us Angelo.

[*Exit an Attendant*.]

What figure of us think you he will bear?
For you must know we have with special soul
Elected him our absence to supply;
Lent him our terror, dress'd him with our love,
And given his deputation all the organs
Of our own power. What think you of it?

Escalus: If any in Vienna be of worth
To undergo such ample grace and honour,
It is Lord Angelo.

[*Enter* ANGELO.]

Duke: Look where he comes.

Angelo: Always obedient to your Grace's will,
I come to know your pleasure.

Duke: Angelo,
There is a kind of character in thy life
That to th' observer doth thy history
Fully unfold. Thyself and thy belongings
Are not thine own so proper as to waste
Thyself upon thy virtues, they on thee.
Heaven doth with us as we with torches do,
Not light them for themselves; for if our virtues
Did not go forth of us, 'twere all alike
As if we had them not. Spirits are not finely touch'd
But to fine issues; nor Nature never lends
The smallest scruple of her excellence

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But, like a thrifty goddess, she determines
Herself the glory of a creditor,
Both thanks and use. But I do bend my speech
To one that can my part in him advertise.
Hold, therefore, Angelo –
In our remove be thou at full ourself;
Mortality and mercy in Vienna
Live in thy tongue and heart. Old Escalus,
Though first in question, is thy secondary.
Take thy commission.

Angelo: Now, good my lord,
Let there be some more test made of my metal,
Before so noble and so great a figure
Be stamp'd upon it.

Duke: No more evasion!
We have with a leaven'd and prepared choice
Proceeded to you; therefore take your honours.
Our haste from hence is of so quick condition
That it prefers itself, and leaves unquestion'd
Matters of needful value. We shall write to you,
As time and our concernings shall importune,
How it goes with us, and do look to know
What doth befall you here. So, fare you well.
To th' hopeful execution do I leave you
Of your commissions.

Angelo: Yet give leave, my lord,
That we may bring you something on the way.

Duke: My haste may not admit it;
Nor need you, on mine honour, have to do
With any scruple: your scope is as mine own,
So to enforce or qualify the laws
As to your soul seems good. Give me your hand;
I'll privily away I love the people,
But do not like to stage me to their eyes;
Though it do well, I do not relish well
Their loud applause and Aves vehement;
Nor do I think he man of safe discretion
That does affect it. Once more, fare you well.

Angelo: The heavens give safety to your purposes!

Escalus: Lead forth and bring you back in happiness!

Duke: I thank you. Fare you well.

[*Exit.*]

(*from* Act 1, Scene 1)

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JOHN WEBSTER: *The Duchess of Malfi*

3 Either (a) Discuss some of the dramatic effects created by Webster's presentation of family relationships in *The Duchess of Malfi*.

Or (b) Comment closely on Webster's presentation of Antonio and Bosola in the following scene from the play. In your answer you should pay close attention to dramatic methods and their effects.

Bosola: Methinks 'tis very cold, and yet you sweat.
You look wildly.

Antonio: I have been setting a figure
For the Duchess' jewels.

Bosola: Ah, and how falls your question? *5*
Do you find it radical?

Antonio: What's that to you?
'Tis rather to be questioned what design,
When all men were commanded to their lodgings,
Makes you a night-walker. *10*

Bosola: In sooth I'll tell you:
Now all the court's asleep, I thought the devil
Had least to do here; I came to say my prayers.
And if it do offend you I do so,
You are a fine courtier. *15*

Antonio [*aside*]: This fellow will undo me.
[*To him*] You gave the Duchess apricots today;
Pray heaven they were not poisoned!

Bosola: Poisoned! A Spanish fig
For the imputation. *20*

Antonio: Traitors are ever confident,
Till they are discovered. There were jewels stol'n too;
In my conceit, none are to be suspected
More than yourself.

Bosola: You are a false steward. *25*

Antonio: Saucy slave! I'll pull thee up by the roots.

Bosola: Maybe the ruin will crush you to pieces.

Antonio: You are an impudent snake indeed, sir;
Are you scarce warm, and do you show your sting?

[*Bosola*]: … *30*

Antonio: You libel well, sir.

Bosola: No, sir, copy it out,
And I will set my hand to't.

Antonio [*aside*]: My nose bleeds.

[*He draws an initialled handkerchief*] *35*

One that were superstitious would count
This ominous, when it merely comes by chance:
Two letters, that are wrought here for my name,
Are drowned in blood!
Mere accident. [*To him*] For you, sir, I'll take order: *40*
I'th'morn you shall be safe. [*Aside*] 'Tis that must colour

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Her lying-in. [*To him*] Sir, this door you pass not:
I do not hold it fit that you come near
The Duchess' lodgings, till you have quit yourself.
[*Aside*] The great are like the base, nay, they are the same,
When they seek shameful ways to avoid shame.

[*Exit* ANTONIO]

Bosola: Antonio hereabout did drop a paper;
Some of your help, false friend. O, here it is:
What's here? A child's nativity calculated!
[*Reads*] 'The Duchess was delivered of a son, 'tween the hours twelve and one, in the night: Anno Dom. 1504' – that's this year – 'decimo nono Decembris' – that's this night – 'taken according to the meridian of Malfi' – that's our Duchess: happy discovery! – 'The lord of the first house, being combust in the ascendant, signifies short life; and Mars being in a human sign, joined to the tail of the Dragon, in the eighth house, doth threaten a violent death; caetera non scrutantur.'
Why now 'tis most apparent. This precise fellow
Is the Duchess' bawd. I have it to my wish.
This is a parcel of intelligency
Our courtiers were cased up for! It needs must follow
That I must be committed on pretence
Of poisoning her; which I'll endure, and laugh at.
If one could find the father now; but that
Time will discover. Old Castruccio
I'th' morning posts to Rome; by him I'll send
A letter, that shall make her brothers' galls
O'erflow their livers. This was a thrifty way.
Though lust do mask in ne'er so strange disguise,
She's oft found witty, but is never wise.

[*Exit*]

(*from* Act 2, Scene 3)

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** 'Marriage in *Cat on a Hot Tin Roof* is presented as a relationship between two people who don't understand each other.'

With this comment in mind, discuss Williams's presentation of marriage in the play.

Or **(b)** Paying close attention to dramatic methods, analyse the following extract from *Cat on a Hot Tin Roof*, showing its significance to the play.

Big Daddy: Brick, you know, I swear to God, I don't know the way it happens.

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Brick: Yes, sir, yes, I know.

(*from* Act 2)

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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 in which Angelou explores racial tensions. In your answer you should refer to **two** poems from the selection.

Or **(b)** Discuss Angelou's presentation of the speaker in the following poem.

Where We Belong, A Duet

In every town and village,

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Now I'm where I belong.

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SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 **Either** **(a)** Discuss some of the effects created by Armitage's presentation of violence in *Sir Gawain and the Green Knight*.

Or **(b)** Analyse ways in which Armitage develops a reader's response to the relationship between Sir Gawain and the Green Knight in the following extract from the poem.

The green lord laughed, and leniently replied:

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‘Here in my homelands they call me Bertilak de Hautdesert.

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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 the natural world? In your answer you should refer to **two** poems from the selection.

Or **(b)** Discuss ways in which Blake shapes a reader's response to the nurse in the following poem.

Nurse's Song

When the voices of children, are heard on the green
And whisperings are in the dale:
The days of my youth rise fresh in my mind,
My face turns green and pale.

Then come home my children, the sun is gone down
And the dews of night arise
Your spring & your day, are wasted in play
And your winter and night in disguise.

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Discuss ways in which **two** poems explore relationships between men and women.

Or **(b)** Comment closely on the following poem, analysing ways in which Edna St Vincent Millay presents the speaker's view of the buck.

The Buck in the Snow

White sky, over the hemlocks bowed with snow,
Saw you not at the beginning of evening the antlered buck and his doe
Standing in the apple-orchard? I saw them. I saw them suddenly go,
Tails up, with long leaps lovely and slow,
Over the stone-wall into the wood of hemlocks bowed with snow.

Now he lies here, his wild blood scalding the snow.

How strange a thing is death, bringing to his knees, bringing to his antlers
The buck in the snow.
How strange a thing, – a mile away by now, it may be,
Under the heavy hemlocks that as the moments pass
Shift their loads a little, letting fall a feather of snow –
Life, looking out attentive from the eyes of the doe.

(Edna St Vincent Millay)

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