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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/13**

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 the dramatic significance of Mavis in the play as a whole.

Or **(b)** How might an audience respond to the following extract, the end of the play? In your answer pay close attention to John's dramatic methods.

Epf: Mrs Adams!

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Curtain.]

(*from* Act 3, Scene 2)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Discuss Shakespeare's exploration of justice in the play.

Or (b) Comment closely on Shakespeare's presentation of Isabella and the Duke in the following extract. In your answer you should pay close attention to dramatic methods and their effects.

Duke [*In disguise*]: Therefore fasten your ear on my advisings; to the love I have in doing good a remedy presents itself. I do make myself believe that you may most uprighteously do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person; and much please the absent Duke, if peradventure he shall ever return to have hearing of this business.

Isabella: Let me hear you speak farther; I have spirit to do anything that appears not foul in the truth of my spirit.

Duke: Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana, the sister of Frederick, the great soldier who miscarried at sea?

Isabella: I have heard of the lady, and good words went with her name.

Duke: She should this Angelo have married; was affianced to her by oath, and the nuptial appointed; between which time of the contract and limit of the solemnity her brother Frederick was wreck'd at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman: there she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and sinew of her fortune, her marriage-dowry; with both, her combinate husband, this well-seeming Angelo.

Isabella: Can this be so? Did Angelo so leave her?

Duke: Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour; in few, bestow'd her on her own lamentation, which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not.

Isabella: What a merit were it in death to take this poor maid from the world! What corruption in this life that it will let this man live! But how out of this can she avail?

Duke: It is a rupture that you may easily heal; and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

Isabella: Show me how, good father.

Duke: This forenamed maid hath yet in her the continuance of her first affection; his unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo; answer his requiring with a plausible obedience; agree with his demands to the point; only refer yourself to this advantage: first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience. This being granted in course – and now follows all: we shall

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advise this wronged maid to stead up your appointment, go in your place. If the encounter acknowledge itself hereafter, it may compel him to her recompense; and here, by this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled. The maid will I frame and make fit for his attempt. If you think well to carry this as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it?

Isabella: The image of it gives me content already; and I trust it will grow to a most prosperous perfection.

Duke: It lies much in your holding up. Haste you speedily to Angelo; if for this night he entreat you to his bed, give him promise of satisfaction. I will presently to Saint Luke's; there, at the moated grange, resides this dejected Mariana. At that place call upon me; and dispatch with Angelo, that it may be quickly.

Isabella: I thank you for this comfort. Fare you well, good father.

[*Exeunt severally.*]

(*from* Act 3, 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 male attitudes to women in *The Duchess of Malfi*.

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

[*Enter* CARDINAL*, with a book*]

Cardinal: I am puzzled in a question about hell.
He says, in hell there's one material fire,
And yet it shall not burn all men alike.
Lay him by. How tedious is a guilty conscience!
When I look into the fishponds, in my garden,
Methinks I see a thing armed with a rake
That seems to strike at me.

[*Enter* BOSOLA*, and Servant with* ANTONIO*'s body*]

Now? art thou come?
Thou look'st ghastly:
There sits in thy face some great determination,
Mixed with some fear.

Bosola: Thus it lightens into action:
I am come to kill thee.

Cardinal: Ha? Help! our guard!

Bosola: Thou art deceived:
They are out of thy howling.

Cardinal: Hold, and I will faithfully divide
Revenues with thee.

Bosola: Thy prayers and proffers
Are both unseasonable.

Cardinal: Raise the watch!
We are betrayed!

Bosola: I have confined your flight:
I'll suffer your retreat to Julia's chamber,
But no further.

Cardinal: Help! We are betrayed!

[*Enter above,* PESCARA*,* MALATESTE*,* RODERIGO *and* GRISOLAN]

Malateste: Listen.

Cardinal: My dukedom for rescue!

Roderigo: Fie upon his counterfeiting!

Malateste: Why, 'tis not the Cardinal.

Roderigo: Yes, yes, 'tis he,
But I'll see him hanged, ere I'll go down to him.

Cardinal: Here's a plot upon me; I am assaulted! I am lost,
Unless some rescue!

Grisolan: He doth this pretty well;
But it will not serve to laugh me out of mine honour.

Cardinal: The sword's at my throat!

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Roderigo: You would not bawl so loud then.

Malateste: Come, come,
Let's go to bed; he told us thus much aforehand.

Pescara: He wished you should not come at him; but believe't, *45*
The accent of the voice sounds not in jest.
I'll down to him, howsoever, and with engines
Force ope the doors.

[*Exit* PESCARA]

Roderigo: Let's follow him aloof, *50*
And note how the Cardinal will laugh at him.

[*Exeunt all above*]

Bosola: There's for you first,

[*He kills the Servant*]

'Cause you shall not unbarricade the door *55*
To let in rescue.

Cardinal: What cause hast thou to pursue my life?

Bosola: Look there.

Cardinal: Antonio?

Bosola: Slain by my hand unwittingly. *60*
Pray, and be sudden; when thou killed'st thy sister,
Thou took'st from Justice her most equal balance,
And left her naught but her sword.

Cardinal: O, mercy!

Bosola: Now it seems thy greatness was only outward, *65*
For thou fall'st faster of thyself than calamity
Can drive thee. I'll not waste longer time: there!

[*Stabs the* CARDINAL]

Cardinal: Thou hast hurt me.

Bosola: Again! *70*

[*Stabs him again*]

Cardinal: Shall I die like a leveret
Without any resistance? Help, help, help!
I am slain!

(*from* Act 5, Scene 5)

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** What, in your view, does the relationship between Big Mama and Big Daddy add to the play's meaning and effects?

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

Brick: […] Skipper and me had a clean, true thing between us!

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What did you leave out?

(*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 Angelou explores different kinds of journeys. 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 extract from *Phenomenal Woman*.

from *Phenomenal Woman*

Pretty women wonder where my secret lies.

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That's me.

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SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 Either (a) Discuss the effects of Armitage's presentation of the wager between Sir Gawain and the lord of the castle, Sir Bertilak de Hautdesert, in the poem as a whole.

Or (b) Comment closely on Armitage's presentation of the hunting of the boar in the following extract from *Sir Gawain and the Green Knight*.

The meal of the morning was made and served,

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and the unhurt hunters hollered and whooped.

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

7 **Either** **(a)** Discuss some of the effects created by Blake's presentation of work. In your answer you should refer to **two** poems from the selection.

Or **(b)** Discuss ways in which Blake presents the lamb in the following poem.

The Lamb

Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed.
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice:
Little Lamb who made thee
Dost thou know who made thee

Little Lamb I'll tell thee,
Little Lamb I'll tell thee:
He is called by thy name,
For he calls himself a Lamb:
He is meek & he is mild,
He became a little child:
I a child & thou a lamb,
We are called by his name.
Little Lamb God bless thee.
Little Lamb God bless thee.

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Compare some of the ways in which **two** poems present family.

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

The Stars Go Over the Lonely Ocean

Unhappy about some far-off things
That are not my affair, wandering
Along the coast and up the lean ridges,
I saw in the evening
The stars go over the lonely ocean,
And a black-maned wild boar
Plowing with his snout on Mal Paso Mountain.

The old monster snuffled, 'Here are sweet roots,
Fat grubs, slick beetles and sprouted acorns.
The best nation in Europe has fallen,
And that is Finland,
But the stars go over the lonely ocean,'
The old black-bristled boar,
Tearing the sod on Mal Paso Mountain.

'The world's in a bad way, my man,
And bound to be worse before it mends;
Better lie up in the mountain here
Four or five centuries,
While the stars go over the lonely ocean,'
Said the old father of wild pigs,
Plowing the fallow on Mal Paso Mountain.

'Keep clear of the dupes that talk democracy
And the dogs that talk revolution,
Drunk with talk, liars and believers.
I believe in my tusks.
Long live freedom and damn the ideologies,'
Said the gamey black-maned wild boar
Tusking the turf on Mal Paso Mountain.

(Robinson Jeffers)

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